

SENGOKU REVISED EDITION



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SENGOKU™

CHANBARA ROLEPLAYING IN FEUDAL JAPAN

Revised Edition

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Sengoku Mailing List: To join the *Sengoku* e-mail list just point your web browser to the following web address: <http://groups.yahoo.com/Sengoku/join>. Or you can send an e-mail to Sengoku-subscribe@yahoo.com.



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This book is dedicated to two great icons of the *chanbara* cinema tradition, without whose influence the dream of *SENGOKU* the roleplaying game would never have come to pass.

It's said that as long as one is not forgotten they will never die. In this case, these two masters will certainly be immortal.

MIFUNE TOSHIRO

1920—1997

KUROSAWA AKIRA

1910—1998

戦国

Welcome to *Sengoku: Chanbara Roleplaying in Feudal Japan*, Revised Edition!

Sengoku was originally released in 1999 to critical acclaim, excellent reviews and, soon after its release, an award for best Historic Game of 1999 (awarded by AniMail Newsletter, from Central park media).

The popularity of the “samurai” genre is undisputable. Back in the early days of the role-playing and adventure gaming hobby, games such as *Land of the Rising Sun* and *Bushidō* brought the earliest glimpses of feudal Japan to the gaming table. There was a lull in samurai gaming, though over the years other games appealing to samurai fans were released, from card games to board games.

I discovered *Bushidō* thanks to a friend of mine and fellow gamer, and I was hooked. That same year I saw the *Shōgun* mini-series for the first time. I began a search to see as many samurai films as I could. *Seven Samurai*, *Sanjuro*, *Yojimbo*, *Shōgun Assassin*, *Kage no Gundan*...these films and television programs filled my mind and heart. Big screen or small, there was no samurai film and no period drama I could turn away from. I was a sponge. There was no turning back.

As I ventured into publishing—mostly doing licensed *Hero System* supplements—I decided to return to my one true love of gaming: *Bushidō*. I contacted the authors, Paul Hume and Robert Charrette about revising and relaunching the game in a new edition. A short time later we had a signed agreement and *Bushidō Third Edition* was in development!

A short time later a card game was released that, once again, popularized the feudal Japanese setting in adventure games. *Legend of the Five Rings* was a hit, and thousands of new fans of the genre were born. An *L5R* role-playing game was planned soon to follow the card game.

AEG approached me to work on the *L5R* project and to write the *L5R* RPG core book, knowing that I had already landed the *Bushidō* license and that I had a penchant for historical, feudal Japan and all things samurai. As fate would have it, AEG decided to go with a more “high fantasy”-style setting for their games and, ultimately, with an in-house developer—John Wick.

The collectible card game was released, once again, popularized the feudal Japanese setting in adventure games. *Legend of the Five Rings* CCG was a hit, and thousands of new fans of the genre were born. The *L5R* role-playing game was released not long after, and both continue to be enjoyed by fans around the world. (The *L5R* games are beautiful—and fun! If you’re into a more high fantasy, amalgamized Asian setting, check them out!

To complicate things further, Fantasy Games Unlimited (publishers of the 1981 edition of *Bushidō*, contacted me regarding our plan to publish *Bushidō Third Edition*. FGU maintained a claim of the *Bushidō* trademark. Though we had a license to publish the rules, they disputed our intended use of the *Bushidō* name. After discussions with FGU, we ultimately decided to develop our own, new game.

The result of several years of work and the wonderful talents of many people listed in the credits page is what you hold in your hands. *Sengoku* is a work of love: a love of the history, a love of the culture, a love of the chanbara and jidai-geki, and a love of gaming.

It is my sincere hope that you, too, love *Sengoku* and, if you do not already love the genre as we do, that you will soon.

Arigato gozaimas’u.

Mark Arsenault
President
Gold Rush Games



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戦国



BEFORE WE BEGIN

戦国



WHAT IS SENGOKU?

SENGOKU is a roleplaying game for one Game Master (GM) and anywhere from one to 180,000 players (assuming you want to play the Battle of Sekigahara on a 1:1 scale).

Sengoku is also a word meaning “Warring States,” and refers to a period of Japanese history marked by nearly incessant civil warfare, jockeying for position by rival warlords and samurai clans, and a near total breakdown of the social order. When you see the word in italicized, small capital letters, like this—*SENGOKU*—we are referring to the game. When you see it written in normal type capitalized or not, we are referring to that period in history, or something related to it. We may speak of sengoku politics, sengoku history, the Sengoku Period—or we may speak of the *SENGOKU* game.

Japan’s Sengoku Period encompassed roughly the latter half of the sixteenth century. Some historians consider it to have begun as early as 1467, with the beginning of the Ōnin War (1467–1477), although most ascribe it to some nebulous date in the 1550s. Its close is generally marked to be the Battle of Sekigahara (Oct. 21, 1600), in which the Western Army of Tokugawa Ieyasu overcame the Toyotomi Loyalists of the Eastern Army, led by Ishida Mitsunari. It was this battle that secured Tokugawa rule over Japan, although it wasn’t finally ensured until the twin Ōsaka Campaigns of 1615, in which the Toyotomi cause was finally crushed. For this reason, some put the end of the Sengoku Period at 1615.

For the purposes of this game, the Sengoku Period is given to be 1542 to 1600, inclusive. In 1542, Japan encountered Europeans for the first time, when a ship wrecked off the coast of a tiny island called Tanegashima and Fernan Mendez Pinto stepped ashore, bearing the first firearm the Japanese had ever seen. This was to prove to be a pivotal event for the future of Japanese politics, to say nothing of the concept of warfare and bushidō. 1600, of course, marks the establishment of the Tokugawa as supreme in Japan, virtually putting an end to war and strife.

This “end of warfare” was only virtual, however; uprisings and occasional rebellions would still occur, but they were no longer the rule. Now, they were the exception.

Unfortunately for many would-be gamers, most of the television series and films with which we are familiar are actually set in the Tokugawa Period. *The Seven Samurai*, for example, takes place a few years after the Ōsaka Campaign. Things such as yakuza (“the Japanese Mafia”) gangs didn’t come into being until the Tokugawa were in charge, so certain elements of society one might expect to find in the game won’t appear here. They will, however, appear in a future supplement to this core rule book—one which will focus specifically on the developments of the Tokugawa Period.

WHAT IS ROLEPLAYING?

In a roleplaying game (called RPG for short), players create and develop *Player Characters* (PCs). These player characters interact with *Non-player Characters* (NPCs) that are run by the *Game Master* (GM).

How do the PCs and NPCs work? The player guides his PC, deciding the PCs actions, what he says, where he goes, etc. The GM, who has created the world in which they are playing, has his store of NPCs whom he controls. With the aid of dice, used to determine certain random elements like the success or failure of specific actions or the “damage” taken in combat, players and GMs alike are in control of their game. It is purely interactive. The GM will plot out an adventure, and it is up to the players to follow along or even turn the game to another wholly unexpected direction.

There are rule books and supplementary aids, and there may be maps and charts and even small figurines to indicate the positions of the various PCs and NPCs to aid in determining actions, but roleplaying games are unlike other games in that there is no board and no little pewter race cars or top hats.

The game exists in the minds of the GM and the players. While the GM sets the parameters and the levels of historical reality, he must keep in mind the interests of his players.

The world is whatever the GM and his group of players decide it is.

The object of roleplaying games, unlike other games which have a definite end or victory point, is to keep your PCs alive and continue to play them another day. Even if that most feared fate befalls a PC—death—the player can create a new PC and rejoin play at a suitable point in the current, on-going adventure, which in gaming terms is usually called a campaign.

That is what roleplaying games are: continuous adventures with the same PCs acting and interacting in their fictional world.

An RPG isn’t about dressing up in funny black pajamas and grabbing a sword and going out into the night as Lord Ninja Master of the Universe, or getting someone else to put on armor and whaling on each other with mock swords. While that *is* a form of role-play—indeed, so-called “live action roleplaying” (or LARP) is popular in some circles—it can’t replicate or even simulate the full measure of a fantasy roleplaying game.

For this reason, we don’t suggest you try any of this at home. Some of us have already, and it hurts. Besides, we can’t figure out how to get those mythical beasts to show up to play with us... It’s all in the mind.

ROLEPLAYING ETIQUETTE

Etiquette in gaming is more than just who brings the chips, pays for the pizza and drinks, and whose living room gets taken over on any given gaming session. Here are a few rules to keep in mind for happy gaming.

A samurai in service must always be careful not to indulge in underhanded censure of any faults of his comrades that he happens to hear of or see. For a man can’t calculate how far he may not have unwittingly mistaken or misunderstood these things.

— Daidōji Yūzan



No Hogging the Game

There are several people playing. No one should be the center of attention for the entire game. If there are five of you, each person gets one-fifth of the limelight.

Have Respect

This goes both ways. Without the players, the GM is nothing, and without the GM, there is no game. Don't try to browbeat each other; don't try to be a "rules lawyer." It's called a roleplaying *game*. Have fun.

The GM Rules

This is not a democracy. The GM is the boss. You should feel free to ask questions, but when a ruling is made, accept it. The GM shouldn't have to resort to "lightning bolts from nowhere" to maintain order.

Be Prepared

Bring everything you will need: figures (if you use them), dice, pens and paper (and graph or hex paper if you map), etc. If you're the GM, you'll need more supplies than the rest. For example, if you play with figures, the GM may feel he needs to supply *all* the figures other than those of the players' PCs. While that's no hard and fast rule, it's always nice to bring whatever figures you have to supplement the supply if necessary.

Keep the Game *the Game*

Remember that the game sessions are not real life. If someone makes a mistake in the game and gets your PCs killed, don't ostracize that person. It's not worth it. Conversely, don't let your game suffer because of outside animosities. If you're upset because the guy across the table is dating your ex-girlfriend, don't use that as an excuse to hire an assassin to kill his PC. Try to keep your worlds separate.

Role Play

The rōnin Kawamura Matahei is not Oscar Rivera. Neither is Diana Barnett the cunning kunoichi O-Gin. Play your characters as they *should* be played. Your samurai don't know about many things you do (for example, the first time they encounter some supernatural being, remember that your PCs haven't read the bestiary; all they know is something big, dark, and scary is out there). A GM might even want to give bonus points for exceptional roleplaying.

CHANBARA ROLEPLAYING

The Sengoku Japan of your game bears no more nor less reality than you wish it to. Whatever milieu you choose to play in—whether you prefer the gritty realism of a true historical campaign, the more elaborate whirling blades and fantastic elements of a "magic is real" adventure of a chanbara epic, or the anything-goes anime genre—the *SENGOKU* game has what you want. Your game is what you make it, and what you let it become.

You may be familiar with the different levels of these gaming environments, but take a quick look at the options and gaming style represented by each. That way, you can more easily choose the style of play suited to your interests. You may even find that you will want to play different levels of reality, occasionally using the more fantastic and occasionally dropping into the "real world" of feudal Japan (which could be adventurous enough!).

It might be better if you don't mix the elements too broadly, although there is no reason you can't set limitations on how much magic or how "unreal" you are willing to let the game become. As with all roleplaying games, the world in which you play is what you choose it to be. Before beginning a campaign, the GM should sit down with his players and discuss the issue, to avoid unpleasant surprises later.

Because *SENGOKU* is a game which primarily simulates the chanbara action cinema, it is thus set in the "Chanbara" (or "Heroic" in the *Fuzion* gaming system terminology) gaming level. GMs can easily run campaigns with a more historical level of "realism" simply by changing the "reality level" of the game.

Historical

Campaigns that are strictly Historical ("Competent" in *Fuzion* terminology) may take two tracks: they can be ultra-realistic, utilizing actual historical backdrops and personalities (e.g., the assassination of Oda Nobunaga, intrigues in Hideyoshi's court, the Battle of Okehazama, etc.); or they can be realistic but apply to a parallel Japan, one in which a player character can raise his own clan and perhaps some day even become shōgun.

Whichever option you prefer, you will have to have an understanding of the culture of the period. This sourcebook will tell you how to play the game, and will give you a fundamental grounding in the society and world of late sixteenth-century Japan; but you will probably want to refer to some of the books in the bibliography to more fully round out aspects of play.

Films that give a good idea of this realistic form of play are *Kagemusha*, *Throne of Blood*, *Seven Samurai*, *Rikyū*, *The Hidden Fortress*, *Heaven and Earth*, *Ran*, *Yojimbo*, *Sanjurō*, and *Shōgun*. Films emphasizing a little more incredible action than most reality-based games are good for ideas of where you can take your campaign. This is perhaps the broadest field of samurai film (called *jidai-geki*, or "period plays," in Japanese). While not entirely realistic, they are not beyond the ken of imagination, and there is no magical or fantastic element *per se* which enters into them.

Chanbara

SENGOKU adventures that include more of a fantasy aspect and more spectacular characters are called "Chanbara" campaigns. In these games, PCs may have skills and attributes that would place them beyond the realm of most normal people. Magic and other elements of the fantastic will also be a regular part of the game. PCs will interact with not only other humans, but they might en-



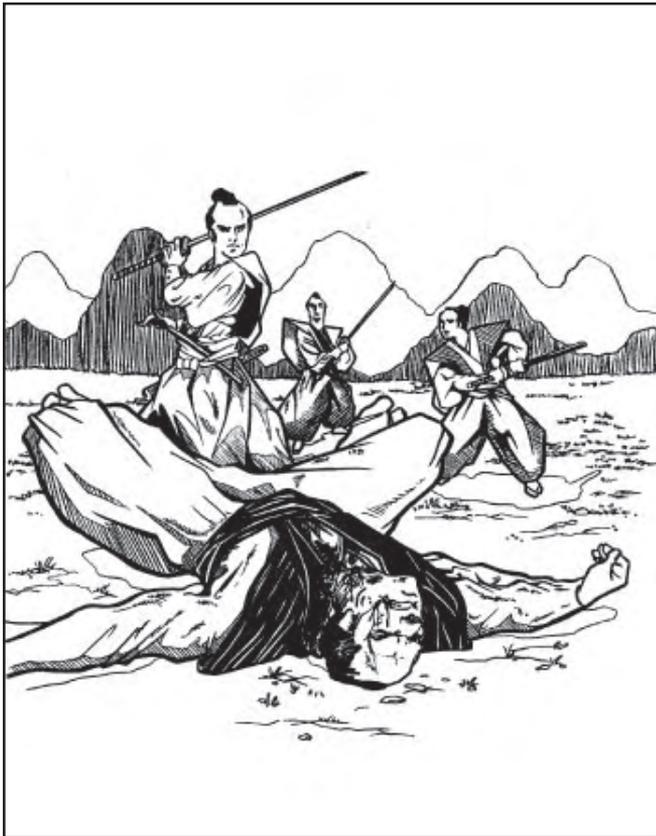
counter *tengu*, *kappa*, or even fierce *oni*. Priests and monks can use magic; it may even be possible for many PCs to have a certain latent magical capability. To put it in western terms, it's the difference between *Blood and Roses* or *The Longships* (epic historical adventures, but not fantasy) and *Ladyhawk* or *Conan*.

This is the level of play that will allow you to bring in whirling blades of death, armies of ninja materializing on castle walls, ancient family curses that really *are* curses, etc. As an example of an external element appropriate to a Chanbara Level game, there have been films suggesting giant kites—hang-gliders, in essence—used to approach an impregnable castle. Even within the realm of the fantastical, however, the laws of nature should be followed. If bypassed, it should be with appropriate explanations.

Films that give a good idea of the fantastic are *Daimajin*, *Satomi Hakkenden* (*Legend of the Eight Samurai*), etc. The *Lone Wolf and Cub* and the *Zatoichi* series are two such entries in this genre, for although there is no overtly supernatural element in them, there can be little doubt that either one is exactly “normal” in terms of what can be done and what takes place.

Some common chanbara genre conventions include:

One Against Dozens: One hero (or several) stands against many times their own number. The majority of their opponents are killed with relative ease and *en masse*. Mifune Toshirō demonstrates this quite well in many of his films.



Magic is Rare: While there is a place for “magic,” it is typically shrouded in religious mysticism. Magic is typically felt but not actually seen. Those with mystic powers are few and held as “masters” of their esoteric disciplines. Ironically, religious “magic” permeates the culture to its roots and is relied upon for many things, from the seemingly mundane (healing the sick, curing the insane, blessing a voyage or new house) to the fantastic (divination, communing with the dead, etc.).

Heroic Deeds: Chanbara heroes, while regularly facing impossible odds and moral dilemma, are nonetheless heroes, above the masses in skill and resolve. Some heroes are thus created by their struggles. Others, who begin as heroes, are destroyed by them.

Duty vs. Obligation: The core of almost every chanbara story or adventure is centered on the idea that the hero faces an impossible choice: fulfill his duty or fulfill an obligation. To do one neglects the other. On all but the rarest occasion, the hero's death is the only thing that allows him to successfully do both. What are seen as tragedies to the Western observer are held as idealistic examples of true virtue by the Japanese. These concepts are covered in more detail later.

The Group Above the Individual: Japanese society stresses the value of the group. One's self-worth is derived not from his individual accomplishments but rather by those of the group. The lone figure is seen as suspect and tragic, and their struggles are amplified (which partly explains why most chanbara stories feature lone heroes).

This core rule book assumes Chanbara level gaming as the norm, and future *SENGOKU* products and supplements will also be written primarily for the Chanbara Level; however, other levels will be represented in future gaming accessories as well.

Anime

In an Anime style (“Superheroic”) campaign, anything goes. That's about all you can say. The kind of abilities and actions that take place in anime games are most often indicated by animated Japanese films and television series, hence the application of the title “anime” (which literally means “animation”) for this genre.

It is in this game form in which magic and the supernatural are more common than not. The various kami and Buddhas may play an active part in the life of humans. The Anime level will be only lightly covered in this core *SENGOKU* rule book. Future supplements (based on popular feudal-era anime, such as the *Hakkenden* series, *Undead Yomi*, *Ninja Scroll*, *Kabuto* and *Dagger of Kamui*, etc.) will provide the kind of material for running a true Anime level game.

Chanbara Inspiration

For a thorough list of chanbara films and videos, see the filmography at the back of this book. Many of the films listed are now available for rent and purchase, thanks to several companies which have begun new efforts to bring these films to the American video market.

The Way of the Samurai is in desperateness. Ten men or more cannot kill such a man. Common sense will not accomplish great things. Simply become insane and desperate. In Bushidō, if one uses discrimination, he will fall behind. One needs neither loyalty nor devotion, but simply to become desperate in Bushidō. Loyalty and devotion are of themselves within desperation.

— Yamamoto Tsunetomo

LINGUISTIC CONVENTIONS

Japanese history can be divided into “eras” and “periods.” While the terms may in many contexts be interchangeable, for the sake of *SENGOKU* we will use the latter term to indicate sometimes overlapping historical time frames as defined by historians (e.g., the Sengoku Period, the Tokugawa Period, the Fujiwara Period, etc.) and the former to indicate nengō, or “era names” as given by emperors and other worthies (e.g., Bunka Era, Genki Era, etc.). It is only since the Imperial Restoration in 1868 that the era and period names have been the same (i.e., Meiji Era, Taishō Era, Shōwa Era, and Heisei Era). What this means is that during the time of the Sengoku Period, Japan saw many eras come and go.

For personal names, the order is surname first, given name last. Tokugawa Ieyasu was Ieyasu of the Tokugawa family. This rendering of names is used throughout this rule book. Almost invariably when someone is referred to by only one name, it is a given name. In modern history books, even in Japan, Tokugawa Ieyasu is referred to initially with his full name, and thereafter as “Ieyasu,” unlike Western history books who never talk about “George” crossing the Delaware River.

Geographical and proper place names in Japanese usually (but not universally) include in their name the element they are. Thus we will not speak of the Arakawa River; rather, we will say Arakawa (“Rough River”). Likewise, we will say Enryaku-ji, rather than Enryakuji Temple (nor will we say Enryaku Temple). To those who speak Spanish and have long chafed at references such as “Rio Grande River” and “Sierra Madre Mountains,” this idea should be clear. An appendix at the back of this book gives common geographical terms in Japanese for GMs wanting to more accurately flavor their campaign, or to understand words that may appear on a map or in a conversation between PCs and NPCs.

Pronunciation

Japanese is a syllabic, generally uninflected, language. When letters are doubled (the vowels *u* and *o* being so identified by macrons), they are given a double duration (e.g. the **T** sound in “hit tune” or the **O** in “Go over!”). In general, letters are pronounced the same as in English, with a few necessary cautions:



Consonants:

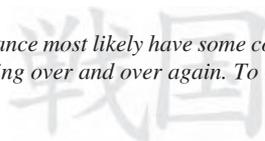
- G**—always hard, as in *gold*, never soft as in *gem*.
- J**—always soft, as in *jet*.
- R**—lightly trilled, similar to in the British *very* (“veddy”).
- S**—always soft, never hard as in *his*.
- CH**—always hard, as in *church*.
- TCH**—a lengthened **ch**, similar to the sound in *fat chance*.

Vowels:

- A**—as in *father*.
- E**—somewhere between *bed* and *hay*. When a final vowel, it is always pronounced (e.g. Kansuke is pronounced as “Kawn-skay.”)
- I**—as in *machine*.
- O**—as in *boat*.
- U**—as in *chute*.
- EI**—as in *bait*.
- AI**—as in *rite*.

Within words, the vowels *u* and *i* are weak, and often not pronounced; at the end of words, a *u* sometimes disappears. English has a tendency to put the stress on penultimate syllables; for ex-

People who talk on and on about matters of little importance most likely have some complaint in the back of their mind. But so as to be ambiguous and to hide this they repeat what they are saying over and over again. To hear something like this causes doubt to arise in one's heart.





ample, to pronounce the name *Yamashita* as “Yama-SHEE-ta.” In fact, Japanese pronunciation is more accurately “Yamash’ta.”

One thing that must be remembered is the linguistic strictures of the language. There are a few consonant-vowel combinations that are impossible in Japanese. Occasionally, in old books, one will see an apparent exception; what this actually is is imperfect orthography, often written by people not as familiar with the language as they should be, or people following an older romanization style. James Clavell’s novel *Shōgun* provides us with three very interesting and persistent “spelling errors”: One is in the name of the character Kasigi Yabu. *Si* is an impossible letter combination in Japanese (the odd unusual romanization system notwithstanding, the pronunciation is still *shi*); the name would be pronounced Kashigi. The second is writing Edo as Yedo. This application of a leading “Y” is why we today say “yen” instead of the correct “en” for Japanese currency. The third is the reference to Toranaga as being from the Kwantō. He is from the Kantō. Ōsaka is in the Kansai, not Kwansai.

For the record, here are the impossible sounds and letter combinations in Japanese:

The letter **V** doesn’t exist in Japanese.

No letter can follow **F** but **U**.

Hu is an impossible combination in Japanese, as are **je**, **si**, **ti**, **tu**, **ye**, **yi**, and **zi**.

The only consonant that can end a word or syllable is an **n**. Forget final **m**. That’s a bad habit born of simplicity. Foreigners are nanban, not nambam or namban.

One final thing. The Japanese language has no plural form, so people familiar with the language generally do not put an “s” at the end of Japanese plural nouns when they appear in English. We will follow this standard, and trust context to indicate whether it is one samurai or 100 samurai.

MEASUREMENTS

Distance in *SENGOKU* is measured not in feet or yards or meters, but in “shaku,” “ken,” and “jō.” One shaku is almost exactly a foot; one ken is roughly equal to six feet, or nearly two meters; a jō is 10 shaku, or 10 feet. A “tsubo” is a unit of measurement equal to one ken by one ken, or six feet by six feet; this is the size of two tatami mats, and is the standard term used to define floor space.

For the purposes of maintaining the “flavor” of the genre, distances will be discussed using the appropriate Japanese names. Below are a few measurements and their approximate Western equivalents.

Distance

Unit	U.S.	Metric
1 Sun	1.2 in	3 cm
1 Sho	4 in	10 cm
1 Shaku	1 ft	30 cm
1 Ken	2 yds	2 m
1 Jō	10 ft	3 m
1 Ri	2.4 mi	3.9 km
1 Senri (1,000 ri)	2,400 mi	3,900 km

Area

Unit	Equivalent
Tsubo	1 ken x 1 ken (6’ x 6’)¹
Cho	60 ken x 60 ken

Capacity

Unit	U.S.	Metric	Example
1 Shaku		18ml	small cup
1 Gō	1/2 pt	.18 l	flask
1 Shō	1.5 qts	1.8 l	small keg
1 Tō	4 gal	18 l	large keg
1 Koku	40 gal	180 l	large barrel

The Sengoku Japanese calendar has a 12-month year, but each month has three weeks, each of ten days. Keep these values in mind as you read this rule book.



A BRIEF HISTORY OF JAPAN

戦国



This chapter is not intended to be a serious historical study of Japan. Rather, it provides an overview of the basic knowledge that a normal well-educated PC is likely to know. For more specific historical information, consult the reading list in the appendix.

Remember that you are the master of your game: if certain historical elements don't fit with your game, feel free to change them to suit your needs. For example, if you want to play *SENGOKU* in a type of "what-if" scenario in which the Minamoto shōgunate never fell, you can; but you'll need to do some research into what government under the Minamoto was like.

Future supplements to *SENGOKU* may focus more closely on certain historical periods, allowing you to place a game during the heady days of the latter Heian Period, when rival Taira and Minamoto clans shared the imperial bloodline and battled for supremacy; the chaos of the mid-fifteenth century, when the social structure started to crumble and upstart warlords from petty provinces became great lords overnight; or even the mist-en-shrouded days of prehistory, before Buddhism and Sinophilia took hold, when Japan was still a land to be conquered, and the gods had a more direct hand in daily life.

MYTHICAL ORIGINS OF JAPAN

Japan's mythological origins are recorded in the *Kojiki* ("A Record of Ancient Things"), a book written in 711 by the historian Ō-no-Yasumaro. The *Kojiki* is also a history book about Japan's earliest days, although its history is no more reliable than its myth.

The first emperor, according to the *Kojiki*, was Jinmu Tennō, son of Amaterasu Ōmikami, goddess of the sun. Jinmu ruled, according to the legends, from 660–585 BC. In point of fact, if such a person ever existed at all, he would have had to have reigned sometime in the fourth century, as it was not until that time that the Yamato state began to unify the nation. Be that as it may, no one living in Japan in the sixteenth century would have any qualms about accepting the Imperial House's claims of antiquity, nor the ahistorical dates indicated by the *Kojiki*. It was simply taken as a matter of faith that Japan was the Land of the Gods, and the emperor in Miyako was the Son of Heaven, latest in an unbroken line from the goddess herself.

For a detailed look at the cosmology and mythical origins of Japan, see the chapter on **Religion**.

CAPSULE HISTORY, ERA TO ERA

Most of the periods of Japanese history are taken from the location of the center of the government of the time. It is interesting to note that although after 794 the imperial capital was in Kyōto (then called Heian-kyō), once the military aristocracy rose to power, the de facto seat of Japan's government was wherever the ruling house established it: the town of Kamakura was the seat of

Minamoto (and later Hōjō) power; Muromachi was a Kyōto district chosen by the Ashikaga for their headquarters; Azuchi was Nobunaga's castle; and Momoyama was the site of one of Hideyoshi's castles. Note also that the so-called Sengoku Period is comprised of the entire Azuchi and Momoyama Periods, and part of the Muromachi Period. (This is why this time is often referred to in history books as "Muromachi-Momoyama," or "Azuchi-Momoyama.")

PREHISTORY (TO 592)

In c. AD 200, Empress Jingō leads an invasion of Korea and subjugates it to Japanese rule. Her son, the emperor Ōjin, will be deified as Hachiman, the god of war.

Among the gifts from Korea are writing and the Buddhist religion. In 538, Buddhism reaches Japan. Emperor Yōmei proposes that it become the state religion in 587. Soga no Umako supports this proposal, which is opposed by Katsumi no Nakatomi and Katsumi no Moriya, who favor Shintō; in the ensuing conflict, the Soga emerge victorious.

ASUKA PERIOD (592–710)

The imperial court moves to Asuka, in Yamato, near Nara. The Asuka Period sees the imperial house solidify control over the land. During this period, Buddhism strengthens as the official state religion, the imperial court of Japan adopts the Chinese model, and refugee artisans from Korea come to Japan. The first Japanese coins are minted in 708. The old order falls apart, and a new order based on Sino-Buddhist concepts rises to power under the eyes of the Fujiwara Clan.

Regent Prince Shōtoku institutes social reforms based on Sino-Buddhist concepts in 604. The ancient Soga clan, continuing to gain power and influence, annihilates the family of Prince Shōtoku in 643. Prince Naka no Oe and Nakatomi no Kamatari join forces and assassinate Soga no Iruka and bring down the Soga, banishing many of the clan. Naka no Oe becomes Crown Prince; Kamatari, Minister of the Center. They issue the Taika Reforms, a series of social reforms based on Chinese models, which establishes era names (the first being Taika, or "Great Change"), in 645. Naka no Oe becomes emperor as Tenji Tennō in 668; Kamatari takes the name Fujiwara no Kamatari. His family will "run" Japan for the next several centuries.

In 672, a dispute over imperial succession leads to the short but bloody Jinshin Revolt; Prince Ōama defeats prince Ōtomo, and becomes the next emperor. In 701, the Taihō Code, covering civil and penal matters, is established.

NARA PERIOD (710–794)

Empress Genmei moves the capital to Nara. The cultivation of rice is first encouraged.

Chinese becomes the language of learning, culture, science, and literature. Chinese knowledge grows as scholars from Japan go to T'ang China to study, and Buddhist priests come from China to establish temples. The Great Buddha at Tōdai-ji is completed in 752. The priest Ganjin arrives from China in 754. The Shōsō-in, a national treasury-house, is built at Tōdai-ji.

Jealous over the influence of a Buddhist monk over a retired empress, Fujiwara no Nakamaro seizes power in 757, and in an attempt to gain further power and arrest the priest in 764, he leads an uprising but is defeated and executed.

One should not think he can hire others and have them do everything, but rather he should be of the mind to rely on himself and to know the condition of things. Only then should he delegate to others.

HEIAN PERIOD (794–1192)

The capital is moved to Heian-kyō (the “Capital of Peace and Calm”). The power of the emperors wanes as the court officials and bureaucrats gain more influence. For the first time, families not descended from imperial lines hold the highest offices in the land, including the regency. Literature flourishes as *The Tale of Genji* and other books are written.

Retired emperors begin to establish puppet master governments from their villas in Buddhist temples. Often, several generations of retired emperors struggle to pull the same strings in various directions, leading to political maneuverings by the courtiers. This is begun by retired emperor Shirakawa in 1086, who also first gives bushi direct access to court officials by establishing a guard of samurai to defend his palace.

Kōbō-daishi (Kūkai) returns from China and establishes Shingon Buddhism in 805. In 806, Saichō introduces Tendai Buddhism. The Nenbutsu sect of Buddhism is promulgated by Kūya in 938. Jōdō (“Pure Land”) Buddhism begins to flourish after Hōnen begins to preach in 1175. Rinzai-zen Buddhism begins in 1191, taught by Yōsai. Not all relations with the monks of various sects are peaceful: conflict breaks between Enjō-ji and Enryaku-ji monks in 1035. In 1037, Kōfuku-ji monks destroy part of Tōdai-ji. Bands of warrior monks will periodically appear in the capital to press demands on the government.

The most illustrious branches of the Minamoto clan—the Saga Genji and the Seiwa Genji—are created when Emperors Saga and Seiwa give that surname (meaning “origin”) to cadet branches of the imperial house. The surname Taira (“Peace” or “Level”) is given to another line of imperial descendants.

In 866, the Ōten-mon (a gate at the imperial palace) was burned; the resulting investigation into the plot leads to the fall of two clans, allowing the Fujiwara to monopolize government posts thereafter. In 887, Fujiwara no Mototsune becomes first *kanpaku* (imperial regent).

The rise of the military class is marked by disturbances in the provinces, where the real rulers of the land—the samurai—test their might against the aristocratic governors ensconced far away in the capital. In 935, Taira no Masakado raises an army in the provinces and declares himself “the new emperor” in the Tengen Revolt. The conflict lasts until 940, when Masakado is killed.

Fujiwara no Michizane maneuvers behind the scenes to seize power in 995, and becomes regent in 1015. The Fujiwara, once a military house, soften and become effete; the Taira and Minamoto alternately attempt to wrest control of the government from them and support them in putting down other insurrections, while occasionally battling each other for position. Abe no Yoritoki of Mutsu rebels in 1051, starting the Zen-kunen (“Earlier Nine-Year”) War, and is put down by Minamoto no Yoriyoshi and others. Kiyohara no Iehira (also of Mutsu) revolts in 1083, beginning the Go-sannen (“Later Five-Year”) War; he is put down by Minamoto no Yoshiie. When Minamoto no Yoshichika (a son of Yoshiie) plunders Kyūshū in 1101, he is put down several years later by Taira no Masanori.

The Hōgen and Heiji Insurrections (1156 and 1159, respectively) lay waste to large parts of Heian-kyō. In the former, one branch of the Fujiwara and a retired emperor try to oppose the reigning emperor (Go-Shirakawa) and another branch of the Fujiwara, aided by the Taira. Go-Shirakawa emerges victorious, and Taira no Kiyomori’s fortune is made. In the Heiji Insurrection, a

Minamoto–Fujiwara alliance is formed to oppose Taira no Kiyomori and his Fujiwara supporters. The insurrection fails, and Yoritomo is exiled to Izu.

Kiyomori becomes regent and his daughter becomes Emperor Takakura’s empress. After a failed conspiracy to overthrow the Taira, Kiyomori has the retired emperor Go-Shirakawa confined.

In 1180, the Genpei (“Minamoto–Taira”) War begins as Prince Mochihito and Minamoto no Yorimasa rebel against the Taira and are defeated. Minamoto no Yoritomo and Yoshinaka raise the flag of revolt. Taira no Shigehira burns Tōdai-ji and Kōfuku-ji to put down rebellious monks. Yoshinaka enters Kyōto in 1183, but his country bumpkin ways and excessive behavior get him recalled by Yoritomo. In 1185, Minamoto no Yoshitsune annihilates the Taira army in a sea battle at Dan-no-Ura. Yoshitsune is falsely denounced by jealous rivals, and he is ordered hunted down and killed by his brother Yoritomo.

Yoritomo becomes shōgun in 1192.

KAMAKURA PERIOD (1192–1333)

Yoritomo established his bakufu (“tent government” or the shōgunate) in Kamakura to keep it away from court influences. His house only lasts briefly, as through intrigues from his wife’s family, the Hōjō, the third Minamoto shōgun, Sanetomo, is assassinated in 1219. Emperor Go-Toba tried to regain control, but a huge army under Hōjō Yasutoki easily defeated Go-Toba’s forces. In 1226, the first puppet shōgun is set up by the Hōjō regents: 9-year-old Fujiwara no Yoritomo. Henceforth, the true power is the Hōjō regency. During this period, the shōgun will be puppets. Some will be Fujiwara, some even Imperial princes.

Several new Buddhist sects are founded. The Jōdō-shin-shū (the Ikkō movement) appear in 1224, led by Shinran. Dōgen founds Sōdō-zen Buddhism in 1227. In 1253, Nichiren begins Hokke (or Nichiren) Buddhism. Ippen promulgates the Ji sect in 1275.

The Kamakura Period begins a feudalistic age that will last for the rest of Japan’s history. The emperor is now a figurehead—well-respected and honored, and at times revered, but a figurehead nonetheless. From time to time emperors will try to gain control of the government, and for a while they may actually succeed; but ultimately the power belongs to the military aristocracy, who have the manpower, swords, and the wealth-producing estates to keep control. The once rustic samurai revel in their newfound authority and remake themselves in an aristocratic, educated image.

When the Mongol navy of Kublai Khan suddenly attacks Kyūshū in 1274, no one is prepared. Only good fortune prevents defeat. In 1281, a larger armada from Mongol-ruled China, this time meeting strong resistance. Still, they are only driven off by a phenomenal typhoon—the kamikaze, or spirit wind. The cost of mounting these defenses nearly destroy the bakufu. The government is severely weakened.

Emperor Go-Daigo launches several schemes to overthrow the Kamakura government, and fails each time. He is finally exiled to Ōki Island after the Genkō Insurrection of 1331.

In 1333, Nitta Yoshisada and Ashikaga Takauji seize both the imperial and bakufu capitals, and end the Kamakura shōgunate.



During any military affair, no matter how important the event may be, when something is communicated by word of mouth, the least bit of vagueness will invite grievous results.

戦国



MUROMACHI PERIOD (1333–1573)

This age begins marked by the split of the imperial house into two lines, each vying for the throne. While the split began in the last half of the Kamakura Period, the involvement of bushi in the equation makes

it a much more bloody situation. Ashikaga Takauji restores imperial rule (the Kenmu Restoration) in 1334, but he supports Emperor Kōmyō of the northern line. Go-Daigo, who had struggled with the Kamakura shōgunate, claims orthodoxy as rightful emperor of the southern line, thereby beginning what is now called the Nanboku-chō (“Northern and Southern Court”) Period in 1336. Takauji’s first action is to defeat erstwhile allies Kusunoki Masashige and Nitta Yoshisada. He is named shōgun in 1338, and establishes his government in the Muromachi district (then called Fushimi) of Kyōto. Unlike previous periods, all the shōgun of the Muromachi Period will be heads of the Ashikaga clan.

Opulence and splendor are the bywords of this era, as they build temple after temple, literally cover the walls of one retirement villa with gold leaf, create huge estates with aesthetically perfect gardens, and outdo each other in dress and refinement. During this period (c. 1441) Zeami perfects the Nō play. The tea ceremony and flower arranging begin to flourish.

The rivalry between the Northern and Southern courts erupts into warfare in Kyōto in 1355. The conflict finally ends when Emperor Go-Kameyama of the Northern court yields the throne to Emperor Go-Komatsu of the Southern court in 1392. When an emperor of the Northern line is installed in 1412, contrary to the agreement whereby the throne would alternate between emperors of the Northern and Southern lines, hostile feelings break out and a rebellion is quickly put down in Ise; but the warfare is over as people are just worn out, and peace slowly settles in.

Because of the rivalry between courts, families jockey for position by allying first one way and then the next, with loyalties going to the highest bidder. This can be seen as the beginning of the end for the old loyalty-do-or-die mentality more typical of the Heian and Kamakura Periods. Several rebellions and insurrections occur over the decades, but are put down.

Japan also has trouble with wakō (Japanese pirates). The sea-based raiders, mostly Japanese but partially Korean (and occasionally led by Chinese), harry fishing and trading industries. The situation is so bad that an envoy from Ming China asks Japan to do something about the pirates. They are largely put down by the middle of the fifteenth century.

The greatest crisis of the Ashikaga Period is the Ōnin War of 1467–1477. The war’s causes are extremely complex: suffice to say that it combines all the worst elements of a succession dispute for the shōgunate, a rivalry over a politically powerful office, a dispute over which son would rule a powerful clan, disagreements between in-laws, and old intra-clan (and inter-clan) grudges that needed settling. When the dust clears, Kyōto is a burned out shamble, thousands have died, the Hosokawa and Yamana clans will never be the same, and the power and prestige of the Muromachi shōgun is broken.

The long-standing policy that daimyō infighting would be quelled by the bakufu as injurious to society is lost for good, and clans constantly vie with one another for power and influence. Loyalty and other familiar trademarks of bushidō are more rhe-

torical concepts than a real ideals. The main fighting is over in 1477, but in point of fact it will not end until 1600. This marks the rise of the gekokujō daimyō, those who rose to prominence from nowhere. Hōjō Sōun becomes one of the most famous of their number.

In 1488, the Ikkō sect rises up in Kaga, taking control of the whole province. In 1506, they rise again in Kaga. They are not quelled until 1531, when Asakura Norikage of Echizen suppresses them.

SPECIFIC HISTORY OF THE SENGOKU GAME PERIOD

MUROMACHI (1542–1573)

- 1542:** Towards the end of August, a Portuguese ship lands at Tanegashima and introduces the matchlock arquebus to Japan.
- 1549:** St. Francis Xavier arrives in Kagoshima on a mission trip.
- 1555:** Rival daimyō Uesugi Kenshin and Takeda Shingen fight to a draw at Kawanakajima.
- 1560:** In a reputation-making battle at Okehazama, Oda Nobunaga’s 2,000-man force overwhelms a 25,000-man army and kills Imagawa Yoshimoto.
- 1565:** Shōgun Ashikaga Yoshiteru is assassinated by Miyoshi Yoshitsugu and Matsunaga Hisahide.
- 1568:** Nobunaga, in support of Ashikaga Yoshiaki, enters Kyōto and has him installed as shōgun.
- 1569:** Nobunaga approves Luis Frois’s request and allows Christian preaching in Kyōto.
- 1570:** Nobunaga defeats the Asai and Asakura at the battle of Anegawa.
- 1570:** First Portuguese trading ship arrives in Nagasaki. Tobacco is introduced.
- 1571:** Nobunaga burns Enryaku-ji to the ground.
- 1573:** Nobunaga purges Yoshiaki, and the Muromachi shōgunate falls.

AZUCHI PERIOD (1573–1582)

- 1575:** Nobunaga and Ieyasu defeat Takeda Katsuyori at Nagashino; this is the first battle in which large numbers of firearms were used.
- 1576:** Nobunaga builds Azuchi Castle.
- 1576:** Nobunaga almost goes to war with monks from Hongan-ji, but reconciles with chief bōzu Kennyo Kōsa. Kōsa abdicates authority to his son and retires.
- 1582:** Ōtomo, Arima, and Ōmura daimyō send mission to Rome. (It returns eight years later.)
- 1582:** Akechi Mitsuhide, one of Nobunaga’s generals, turns his coat and attacks Nobunaga at night while the latter is staying at the Honnō-ji in Kyōto. Nobunaga is killed. Nobunaga’s best generals (Ieyasu and Hideyoshi) both make valiant efforts to catch and punish the traitor, know-

ing that the one who does will have the moral imperative to become his heir. Ieyasu, far to the north, executes a forced march south, but is too late.

MOMOYAMA (1582–1600)

- 1582:** Hashiba (later Toyotomi) Hideyoshi catches up with Mitsuhide at the Battle of Yamazaki and kills him.
- 1583:** Hideyoshi defeats Shibata Katsuie at Shizugatake.
- 1583:** Construction is begun on Ōsaka Castle.
- 1584:** Ieyasu and Hideyoshi fight to a draw at Nagakute.
- 1585:** Ieyasu submits to Hideyoshi, recognizing his position.
- 1585:** Hideyoshi defeats the Chōsokabe, finalizes conquest of Shikoku.
- 1585:** Hideyoshi becomes *kampaku*, or imperial regent.
- 1586:** Hideyoshi becomes Grand Minister, takes surname Toyotomi.
- 1587:** Hideyoshi conquers Kyūshū.
- 1587:** Hideyoshi conducts the “sword hunt” to collect swords ostensibly for the iron to construct a large statue of the Buddha. His real reason is to take thousands of swords out of circulation, limiting tools of possible rebellion.
- 1587:** Jesuit missionaries ordered expelled from Japan, but the order is never carried out.
- 1588:** Tenshō ōban—the world’s largest coin—is minted for the first time.
- 1589:** Printing press imported.
- 1589:** Hideyoshi subjugates Odawara and Tōhoku, nearly having all of Japan under his control.
- 1591:** Hideyoshi orders Sen-no-Rikyū, the great Tea Master, to commit suicide. Rikyū does so.
- 1591:** First Christian books appear in Japanese.
- 1592:** Hideyoshi sends an army to Korea. His goal is to conquer China.
- 1594:** Hideyoshi builds Fushimi Castle.
- 1595:** The 21-year career of Ishikawa Goemon, the Japanese Robin Hood, comes to an end with his arrest and execution by being boiled alive.
- 1597:** Hideyoshi sends a second army to Korea.
- 1597:** Under Hideyoshi’s orders, 26 missionaries and Christians are killed at Nagasaki.
- 1598:** Hideyoshi dies.
- 1600:** *Der Liefde*, a Dutch ship, wanders into Bungo province. On board is the English pilot William Adams, who will become one of Ieyasu’s advisers.
- 1600:** Battle of Sekigahara (October 21) takes place between the Eastern Army of Tokugawa Ieyasu and the Western Army of Toyotomi loyalists led by Ishida Mitsunari. After the largest battle ever fought in Japan, Ieyasu emerges victorious. Ishida is executed a few days later. The Sengoku Period comes to a close.

POST- SENGOKU JAPAN



If you wish, you may place your campaign in a more structured world of a Japan under the Tokugawa bakufu. Although there are changes in the society that are not specifically covered in this core rule book (notably the rise of the yakuza and the exclusion of foreigners), you should be able to play in this milieu with no difficulties. Just to make things easy, we provide a short look at some of the changes during the early part of the long Tokugawa rule.

A future *SENGOKU* gaming supplement is planned to provide specifics for gaming in the less warlike—but no less adventure-some—Edo Period, also known as the Tokugawa Jidai.

EDO/TOKUGAWA (1600–1868)

Ieyasu becomes shōgun in 1603 and establishes his capital far to the northeast of Kyōto in the town of Edo. Kabuki dances (by women) are recorded for the first time in that same year (female kabuki is formally banned in 1629 as dangerous to morals). In 1605, Ieyasu resigns in favor of his son, Hidetada, remaining the power behind the throne behind the throne.

The Dutch arrive in Japan, and establish a trading house in Hirado in 1609. In 1610, a Japanese boat built from William Adams’s design travels to Mexico to trade.

The Christian church is banned formally in 1612, and churches are burned in Kyōto and elsewhere. In 1622, 55 Christians are executed in Nagasaki.

In 1614, Ieyasu begins the completion of the destruction of the Toyotomi family. Fabricating an “insult” against himself from Hideyori, Ieyasu launches the Winter Campaign which destroys much of Ōsaka Castle’s defenses. Many disaffected samurai rally to the Toyotomi banner. The summer of the next year he launches the final campaign which burns the castle to the ground. Hideyori commits suicide. Ieyasu orders that there be only one castle per province, resulting in the destruction and dismantling of many older, less strategically sound fortifications. Ieyasu dies in 1616.

The term “daimyō,” which used to refer to any feudal lord or provincial military governor, is now restricted to those with domains producing an income of 10,000 koku or greater, and were obligated to serve the shōgun. There were some 265 daimyō families during the Edo Period.

Japanese ports are declared off-limits for Spanish ships in 1624, and Japanese ships without government license to trade internationally are banned in 1633; this is the first step in closing off the country to outsiders, although a small Dutch colony will remain—first in Hirado and later in its island ghetto of Dejima in Nagasaki—throughout the Edo Period. Two years later, Japanese are banned from leaving for or returning from foreign countries. Portuguese ships are banned in 1639, completing the isolation process.

The *sankin kōtai* (a system of alternate residences, which requires a daimyō to alternate spending one year in Edo and one year in his home province) is established in 1635. This serves the multiple purposes of forcing daimyō to have two expensive residences which they must upkeep all year round, leaving hostages

...if a master begins to feel that he is despised by his retainers, he will very soon go mad. How could one who is supposedly of a position not even to be despised by the enemy be looked down upon by his own men? It is, moreover, the basis of bringing confusion to the clan.

— Asakura Soteki



in Edo within the shōgun's reach, and requiring the expenditure of vast sums regularly to make the trek in and out of the capital with all their family and staff and goods. This is one way the shōgunate keeps daimyō from being able to cause trouble. It also helps spread wealth throughout the nation as the large entourages moves back and forth across the countryside.

A rebellion in Shimabara against the privations of a cruel daimyō breaks out in 1637. Disaffected samurai and large numbers of rōnin rally to the cause of the oppressed clans. Many of the 37,000 slain in the castle's defense are Christian samurai, leading to the popular conclusion that the Shimabara Revolt is Christian-instigated. This failed insurrection, and the 1649 policies of the government restricting daimyō houses, increases the number of rōnin roaming the land.

In 1643, Miyamoto Musashi, Japan's most famous swordsman, writes his treatise, *The Book of Five Rings*.

In 1701, Asano Naganori, the daimyō of Akō, is forced to commit seppuku after drawing his sword in the shōgun's palace to attack an official who'd embarrassed him. Forty-seven of his retainers plot their revenge for a whole year. They strike in the dead of winter and behead Kira Yoshinaka, the official who'd brought about the fall of their house. Although they are ordered to commit seppuku for this act, many commoners and not a few bakufu officials view it as the *sine qua non* of bushidō and loyalty; the 47 rōnin of Akō are enshrined in Japanese legend, and their leader, Ōishi Kuranosuke, becomes a popular hero.

Japan's government would continue to grow more bureaucratic and byzantine.

"WHAT-IF?" SCENARIOS

In addition to the powerful "what-if" provided by the existence of magic and supernatural beings, there are aspects of Japan's history that you may want to ignore or alter slightly to make a much more personalized version of Japan for your game.

We'll give you a few possibilities, but leave it up to you. Let your imagination go. The possibilities are endless.

WHAT IF...

The rivalry between the Northern and Southern imperial courts had never gone away, and there are still two rival claimants to the throne, each with full bureaucracies, courts, and palaces, each with political supporters, but neither with enough power to tip the final balance?

Throw into this pot the political chaos of the latter half of the sixteenth century, where there may or may not be a central military authority, and you can have no end of campaign possibilities. Different factions could court (excuse the pun...) PCs and their clans or groups, hostile factions could try to constantly thwart their efforts, etc.

WHAT IF...

The Mongol invasions of 1274 and 1281 had resulted in a Japan that was half Chinese-occupied and half Japanese?

Would your PCs be interested in being part of a Fifth Column, joining the Resistance—if there is a Resistance—in Kyūshū and Shikoku? Have the Mongols gotten a foothold in Honshū? Your PCs could play the part of patriots, trying to liberate their land from a foreign oppressor, or they could work for the Mongolians for filthy lucre. They might even lead the army that liberates their ancestral home. Would there be constant warfare, an uneasy peace, or an acceptance of the status quo? How about the Japanese living under the Mongols: after several centuries, are they likely to support or betray PCs loyal to the emperor of Japan?

WHAT IF...

The Soga clan had lost their great fight in the fourth century to make Buddhism the state religion, and succeeding generations reviled the faith for the bloodshed caused over it, and persecuted those who espoused or proselytized it?

Would it only now be making inroads into Japan? Would it be banned entirely? Is it possible that it could be in the same position as the Christian religion—tolerated, allowed, but held with suspicion—only a couple of centuries farther along in terms of numbers and social effects? Think of a Japan devoid of Buddhist influences, in which Shintō is The One Faith, in which Shintō beliefs and taboos govern daily life. Would Japan have accepted *anything* Chinese or otherwise continental?

WHAT IF...

Nobunaga had defeated Akechi Mitsuhide at Honnō-ji, and not been slain?

Nobunaga was still young, and had more of Japan left to conquer. If Mitsuhide had escaped, would he try to rally the anti-Oda forces to his flag? Would the PCs support Nobunaga, or Mitsuhide? Or would they try to remain neutral to be in the position to pick up the pieces, and perhaps take control of the country themselves?

Would they even be able to remain neutral in a Japan charged with the electricity of a major revolt?





JAPAN

戦国

GEOGRAPHY

There are three islands of import in the archipelago: Honshū, Kyūshū, and Shikoku. While all of Japan is mountainous, some areas are worse than others. There are so many islands that some aren't even populated, and many are ignored.

HONSHŪ

Honshū—also called Hondo—is the center of the government, the largest and most populated island. If it really matters, it happens here, or at least that's what most people think. Shikoku and Kyūshū are the boondocks, and people on those islands are considered more provincial and less sophisticated.

Mountains

Fujisan, Hibariyama, Hiezan, Kōyasan, Asajiyama, Kihayama, Komagatake, Kabasan, Tsukubasan, Kumotoriyama, Shiramine, Ashitakayama, Asahiyama, Daimukenzan, Sanageyama, ōdaiharayama, Amagisan, Kamizan, Nokoginiyama, Ōyama, Iwakuyama, Tomaridake, Akakuradake, Osoreyama, Nakuidake, Tokusayama, Togawayama, Ōmoriyama, Shinjōzan, Daibutsudaki, Moriyoshiyama, Iwateyama, Sengokuzan, Bandaizan, Azumasan, Asashidake, Myōgisan, Washinosuyama, Beppusan, Ariakeyama, Kuraiyama, Dainichidake, Nantaizan, Kisosan, Kamisoriyama, Enasan, Akaishiyama, Tateyama, Myōhōzan, Nachisan, Yukihiyoyama, Ōgiyama, Izumiyama, Aonoyama, Iōzan, Kurohasan, Mikamiyama, Gongenyama.

Lakes

Biwa, Ōtsu, Suwa, Kasumigauru, Inawashiro, Shinjikō.

Rivers

Yodogawa, Kizugawa, Yoshinogawa, Totsugawa, Kinogawa, Tenryūgawa, Hidagawa, Kisogawa, Omonogawa, Kitakamigawa, Agagawa, Shirakawa, Gōgawa, Ichikawa Chigusagawa, Kagogawa.

Plains

Kantō, Nobu.

KYŪSHŪ

Kyūshū is the site of Ningi-no-Mikoto's arrival on earth when he was sent by his ancestor, Amaterasu, to subdue the land. As the southernmost island, it was the launching point for Empress Jingū's assault on Korea, as well as being the launching point for Hideyoshi's attacks on Korea. When the Mongols attacked in the 12th century, they landed in Kyūshū, near Hakata. The bay between Satsuma and Ōsumi provinces is protected by the island of Sakurajima, which sits in the middle of the water way like a large traffic control booth. Samurai from Kyūshū have a reputation for being no-nonsense types who don't give in readily to outside (read: Honshū) domination.

Mountains

Asosan, Tenzan, Kunimiyama, Monjuyama, Kamuodake, Terudake.

Rivers

Sendaigawa, Yabegawa, Ōnogawa, Chikugogawa, Kumagawa, Shirakawa.

Plains

Tsukushi.

SHIKOKU

Shikoku is so called because it is comprised of four (*shi*) provinces (*koku*). Shikoku is not very populous, but what there is very densely populated. One mountain on Shikoku, Tengumoriyama, is rumored to be the home of the *tengu*, a mystic race of flying beings. Shikoku—especially the province of Iyo, where it reaches toward Honshū and the chain of islands between the Shikoku and Honshū—has been known as a hotbed of pirate activity since the 9th century.

Mountains

Noneyama, Tengumoriyama, Kunimiyama, Setsukozan, Yahazusan, Gozaishomoriyama, Takanawayama, Sanbōmoriyama, Soyasan, Jōzusan.

Rivers

Watarigawa, Niyodogawa, Yoshinogawa, Hijigawa.

SADO

Sado is a large island off Echigo, near Niigata. It is traditionally used as a place of exile for persons of importance who have offended the Imperial court, or even interfering ex-emperors. Nichiren was exiled here for a while. A gold mine near the town of Aikawa (worked almost exclusively by exiles) and a few fishing communities are on the island, and little else. Its main communities are the towns of Minato, Aikawa, and Ogi.

Mountains

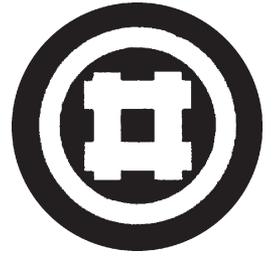
Kinhokuzan, Dantokuzan, Itoyoyama, Kyōzukayama.

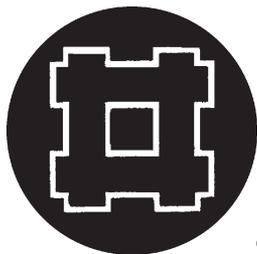
AWAJI

Awaji is a roughly triangular island that nearly links Shikoku to the province of Harima in Honshū. There is a single mountain peak on the island. There are three small towns; Fukura, Sumoto, and Iwaya. Awaji was the first solid land created by Izanami and Izanagi, according to Japanese historical myth.

A man who is said to be a master should, in the same way that the sun and moon shine on the grass and trees all over the land, ponder day and night with a heart of compassion into the matters of rewards and punishments for his vassals both near and far, and even to those officials separated from him by mountains and sea. And he should use those men according to their talents.

— Imagawa Sadayo





REGIONS & PROVINCES

The nation is divided into several “circuits,” once used by the imperial court to define regions for tax and administrative purposes. Two of these regions are the islands of Kyūshū (Saikaidō) and Shikoku. The others are divisions of the main island of Honshū. The circuits are further divided into provinces. Major *daimyō* may rule one or more provinces, while several lesser *daimyō* may rule fiefs within one province.

HOKURIKUDŌ

Comprised of seven provinces, including one island (Sado).

Echigo

The city of Niigata is known as one of the major production centers of textiles and paper (*washi*).

Major Towns and Cities: Murakami, Niigata, Teradomari, Yoita, Shiiya, Kashiwazaki, Naoetsu, Takata, Itoigawa, Nagaoka, Sanjō, Yukawa.

Echizen

One of the best known production centers (known as the “Six Old Kilns”) of fine ceramic-ware (*yaki*).

Major Towns and Cities: Fukui, Maruoka, Sakai, Sabae, Takebu, Tsuruga, Ōno.

Etchū

Major Towns and Cities: Takaoka, Fushiki, Himi, Shinminato, Uozu, Namegawa, Toyama.

Kaga

The city of Kanazawa is known as one of the major centers of the dyeing industry.

Major Towns and Cities: Kanazawa, Daishōji, Komatsu.

Noto

Major Towns and Cities: Wajima, Anamizu, Iida, Nanao, Hagui.

Sađo

Major Towns and Cities: Aikawa, Minato.

Wakasa

Major Towns and Cities: Obama, Takahama.

KINAI

The Kinai (also called Kinki) is frequently referred to as “the home provinces” due to the imperial capital having always been seated therein. It is comprised of five provinces:

Japan’s Highest Mountains

Fujisan	1,239 jō	(12,389 ft)
Shirane	1,047 jō	(10,473 ft)
Hotakadake	1,046 jō	(10,466 ft)
Yorigatake	1,043 jō	(10,434 ft)
Ontake	1,005 jō	(10,050 ft)
Norikuradake	993 jō	(9,928 ft)
Tateyama	989 jō	(9,892 ft)
Asamayama	834 jō	(8,340 ft)
Myokosan	802 jō	(8,025 ft)
Daisetsuzan	715 jō	(7,513 ft)
Zaozan	604 jō	(6,040 ft)
Daisen	561 jō	(5,614 ft)
Asosan	522 jō	(5,223 ft)

Japan’s Longest Rivers

Shinanogawa	92 ri	(228 mi.)
Tonegawa	80.5 ri	(200 mi.)
Ishikarigawa	65.5 ri	(163 mi.)
Teshiogawa	65.2 ri	(162 mi.)
Tenryūgawa	62.5 ri	(155 mi.)
Kitakami-awa	62.5 ri	(155 mi.)
Abukumagawa	59.8 ri	(149 mi.)
Mogamigawa	56.3 ri	(140 mi.)
Aganogawa	52.5 ri	(130 mi.)

Japan’s Largest Lakes

Biwa-kō	43.3 ri ²	(260 mi ²)
Kasumi-ga-ura	10.8 ri ²	(65 mi ²)
Saroma-kō	9.8 ri ²	(59 mi ²)
Inawashiro-kō	6.7 ri ²	(40 mi ²)
Naka-no-uni	6.3 ri ²	(38 mi ²)
Shinji-kō	5.2 ri ²	(31 mi ²)
Kutcharo-kō	5.2 ri ²	(31 mi ²)
Toya-kō	4.5 ri ²	(27 mi ²)
Hamana-kō	4.5 ri ²	(27 mi ²)
Towada-kō	3.8 ri ²	(23 mi ²)
Hachiro-gata	3.2 ri ²	(19 mi ²)
Suwa-kō	.9 ri ²	(5 mi ²)

Izumi

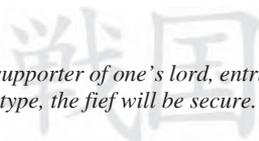
Major Towns and Cities: Tarui, Kishiwada, Hamadera, Sakai.

Kawachi

Major Towns and Cities: Akasaka, Wakae, Hirakata, Kashiwabara, Nagano.

Settsu

Major Towns and Cities: Hyōgo, Kōbe, Ōsaka, Itami, Nishinomiya, Amagasaki, Hirano, Sakurai, Aimoto.



Yamashiro

One of the main centers of production of textiles. Yamashiro is the home province of the Imperial Capital. Miyako is also known as one of the major centers of the dyeing industry and the center of the fashion world.

Major Towns and Cities: Miyako, Uji, Fushimi, Saga.

Yamato

Major Towns and Cities: Nara, Tsukigase, Kōriyama, Yagimoto, Takada, Toba, Tatsuta, ōji.

NANKAIDŌ

The Nankaidō is the island of Shikoku, the island of Awaji, and one province on the mainland (Kii). All together, it contains six provinces.

The northern portion of Shikoku is one of several production centers of paper (washi).

Awa

Major Towns and Cities: Tamioka, Tokushima, Muya, Naruto, Kawada.

Awaji

Major Towns and Cities: Sumoto, Yura, Fukura, Iwaya.

Iyo

The city of Matsuyama is known as one of the major production centers of textiles.

Major Towns and Cities: Yowatahama, Uwajima, Gunchū, Matsuyama, Takahama, Saijō, Imaharu.

Kii

Major Towns and Cities: Yuasa, Shingū, Kushimoto, Shiomisaki, Tanabe, Kōya, Hashimoto, Wakayama, Owashi.

Sanuki

Major Towns and Cities: Kotohira, Kanonji, Tadōtsu, Marugame, Dakade, Takamatsu.

Tosa

Major Towns and Cities: Yadoge, Urado, Kōchi.

SAIKAIDŌ

Saikaidō is the region of the island of Kyūshū, and two nearby islands (Iki and Tsushima). It is comprised of eleven provinces.

Bungo

Major Towns and Cities: Ōita, Usuki, Saeki.

Buzen

Major Towns and Cities: Kokura, Moji, Yukuhashi, Nakatsu, Usa.

Chikugo

Major Towns and Cities: Kurume, Wakaisu.

Chikuzen

The city of Fukuoka, known as one of the main centers of production of textiles and paper.

Major Towns and Cities: Wakamatsu, Ori, Fukuoka, Hakata.

Higo

Major Towns and Cities: Kumamoto, Funazu, Yatsushiro, Udo, Misumi.

Hizen

Hizen is home to Nagasaki, one of the world's great natural ports, the control of which was given entirely to the Portuguese Jesuits by local daimyō Ōmura Sumitada (Hideyoshi re-appropriated it in 1587).

Major Towns and Cities: Safa, Tosu, Takeo, Saseho, Imari, Karatsu, Shimabara, Kuchinotsu, Nagasaki.

Hyūga

Major Towns and Cities: Iwawaki, Miyazaki, Miyakonojō, Hososhima.

Iki

Major Towns and Cities: Katsumoto.

Ōsumi

Major Towns and Cities: Tarumizu, Shikaya, Kajiki.

Satsuma

Major Towns and Cities: Kamiizumi, Takajō, Akune, Nagashima, Kaseda, Tanabe, Taniyama, Tonakata, Yubijiku, Kiku, Chiran, Izukuri.

Tsushima

Major Towns and Cities: Izugahara, Takeshi.

SANINDŌ

With the Sanyōdō, it is part of the area called Chūgoku. The Sanindō has eight provinces:

Hōki

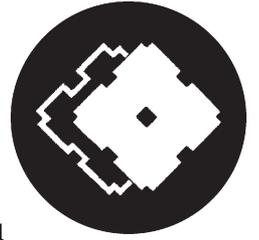
Major Towns and Cities: Hashizu, Sakai, Yonago.

Inaba

Major Towns and Cities: Tottori.

Iwami

Major Towns and Cities: Hamada, Nagahama, Ōmori.





Izumo

Major Towns and Cities: Mori, Matsue, Hirose, Kizuki, Hinomisaki.

Oki

Major Towns and Cities: Saigō.

Tajima

Major Towns and Cities: Toyooka, Hamasaka, Izushi, Wadayama, Ikuno.

Tanba

One of several of the best known production centers of fine ceramic-ware (*yaki*), known for its dark brown to red-brown color resulting from long firing and a thick ash glaze.

Major Towns and Cities: Fukuchiyama, Kashiwara, Sasayama, Kameoka, Sonobe.

Tango

Major Towns and Cities: Miyazu, Maizuru.

SANYŌDŌ

With the Sanindō, it forms the area called Chūgoku. Comprises eight provinces.

Aki

Major Towns and Cities: Yoshida, Tsuda, Kaidaichi, Kure, Mihara.

Bingo

Major Towns and Cities: Shōhara, Miyoshi, Onomichi, Mihara.

Bitchū

Major Towns and Cities: Takahashi, Okada, Kurashiki.

Bizen

One of the best known production centers (known as the “Six Old Kilns”) of fine ceramic-ware (*yaki*), mainly robust unglazed ware for everyday use. *Bizen-yaki* later becomes very popular with tea masters, and much used in the tea ceremony (*cha-no-yu*).

Major Towns and Cities: Okayama.

Harima

Major Towns and Cities: Himeji, Ono, Akashi, Maiko, Akō, Akamatsu.

Mimasaka

Major Towns and Cities: Tsuyama, Katsuyama.

Nagato

Major Towns and Cities: Hagi, Yoshida, Chōfu, Shimonoseki.

Suō

Major Towns and Cities: Yamanouchi, Mitajiri, Tokuyama, Yanagizu, Iwakuni.

TŌKAIDŌ

One of the largest divisions of Japan, the Tōkaidō is comprised of 15 provinces:

Awa

Major Towns and Cities: Takeyama, Kachiyama.

Hitachi

Major Towns and Cities: Mito, Shimo-Date, Ushiku, Isohama, Kasuma.

Iga

Iga is rumored to be home to a long ninja tradition.

Major Towns and Cities: Ueno.

Ise

One of the most sacred spots in all Shintō is the Ise Grand Shrine complex in Uji-Yamada.

Major Towns and Cities: Tsu, Yamada, Hisai, Kanbe, Kawara, Yokkaichi.

Izu

Major Towns and Cities: Atami, Yugashima, Shuzenji, Shimoda, Hōjō.

Kai

The hidden gold mines in Kai make it one of the richest provinces in Japan.

Major Towns and Cities: Kōfu.

Kazusa

Major Towns and Cities: Ichinomiya, Otaki, Sanuki.

Mikawa

Major Towns and Cities: Koromo, Toyohashi, Okazaki, Tawara.

Musashi

The city of Edo is best known as the seat of the Tokugawa. Edo is also a major centers of the dyeing and paper-making industries.

Major Towns and Cities: Edo, Hachioji, Shinagawa, Yokohama, Kanazawa, Kumagaya, Iwatsuki.

Owari

One of the major centers of production of ceramic in the Sengoku period.

Major Towns and Cities: Tsushima, Nagoya, Atsuta.

It is the act of a man of low rank to prune off an astringent persimmon and graft a sweet one to it. A samurai of middle or upper rank, and particularly the lord of a province, would find many uses for an astringent persimmon precisely because of its nature. This does not mean, however, that one should cut down a sprig that has already been grafted. Are not all things like this?

Sagami

Major Towns and Cities: Ogino, Hakone, Odawara, Yokosuka, Uraga.

Shima

Major Towns and Cities: Taba.

Shimōsa

Major Towns and Cities: Sawara, Chōshi, Chiba, Takaoka, Koga, Sakura, Narita.

Suruga

Major Towns and Cities: ōmiya, Kojima, Shizuoka, Shimada, Numazu.

Tōtōmi

Major Towns and Cities: Hamamatsu, Yokosuka, Sagara, Kakegawa.

TŌSANDŌ

Comprised of 13 provinces:

Dewa

The city of Yamagata is known as one of the major centers of the dyeing industry.

Major towns and cities: Noshiro, Ōdate, Akita, Tsuchizaki, Kameda, Honjō, Yokote, Innai, Hanazawa, Sakata, Yonezawa, Kaminoyama, Yamagata, Tendō, Obanazawa, Shinjō, Tsurugaoka, Nagatoro.

Hida

Major Towns and Cities: Funatsu, Hakusan, Mori, Nakano, Takayama.

Iwaki

Major Towns and Cities: Mihara, Nakamura, Namie, Onanohama, Shirakawa, Taira.

Iwashiro

Major Towns and Cities: Fukushima, Kōriyama, Matsukawa, Nihonmatsu, Sukawara, Wakamatsu.

Kōzuke

Major Towns and Cities: Yubiso, Kiriu, Takasaki, Tatebayashi, Kusatsu, Shima, Shimonita, Annaka, Maebashi, Numata, Ikaho, Faizu.

Mino

One of the best known production centers (known as the “Six Old Kilns”) of fine ceramic-ware (*yaki*), producing white Shino ware, Seto ware and green Oribe ware, as well as being an important production center of paper (*washi*).

Major Towns and Cities: Gifu, Kanō, Iwamura, Nakatsu, Ōgaki, Sekigahara, Yawata.

Mutsu

Mutsu is the largest province in the country and is full of natural resources. Because of its size, Mutsu is often divided into three sections: Ōshū, Rikuzen, and Rikuchū.

Major towns and cities in Ōshū: Hirosaki, Kōtoriya, Sannohe, Hachinohe, Nobechi, Aomori, Sai, Ōminato.

Major towns and cities in Rikuchū: Kamaishi, Miyako, Kuji, Ichinoseki, Mizusawa, Iwayadō, Kurosawajiri, Ishitoriya, Morioka, Numakunai, Tōno.

Major towns and cities in Rikuzen: Iwagiri, Sendai, Matsushima, Shiogama, Oginohama, Ishinomaki, Shizugawa, Kisenuma, Tsukidate.

Ōmi

Major Towns and Cities: Kusatsu, Hikone, Nagahama, Chikujima, Katada, Ōtsu.

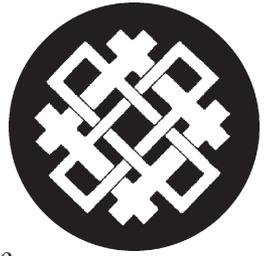
Shimotsuke

Major towns and cities: Ashio, Tochigi, Sano, Ashikaga, Tanuma, Utsunomiya, ōtawara, Kurobame, Karasuyama, Mibu, Nikkō.

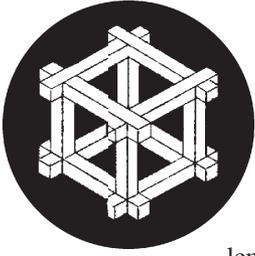
Shinano

The city of Matsumoto is known as one of the major paper production centers in Japan.

Major towns and cities: Iida, Takatō, Fukushima, Iwamura, Komoro, Ueda, Matsushiro, Nagano, Susaka, Iiyama, Matsumoto, Shiojiri, Kamisuwa.



If someone criticizes Bushidō or your own province, you should speak with him severely, without the least bit of ceremony. One must be resolved in advance.



GEOLOGY

Japan is mountainous. Farmers have to really work to be able to get their crops. If they are fortunate enough to live in the great plains areas in the Kantō (the “rice-basket” of Japan), farmers have no problems, but if they live in the mountains of the province of Kai, it’s a different story.

VOLCANOES

There are 285 volcanoes throughout the Japanese islands. Many of the mountains of Japan are actually volcanoes that may erupt at any time. There are 36 active volcanoes in Japan. Most are only dormant. Even the famous Mount Fuji is a natural disaster waiting to happen. (In Japanese, Mount Fuji is called Fujisan. Please don’t *ever* say Fujiyama. Fujiyama is a different mountain.)

An eruption could last days or even weeks. It isn’t a continual flow, but a cycle of belching and flowing, then quiet, and more activity. Fissures, or chimneys, could open up far away from the crater itself, which send more burning lava down the mountainside.

In addition to lava flows and explosive eruptions, a danger with volcanoes is pyroclastic flow, which is a sudden expulsion from the volcano of heavy, hot, toxic gasses which flow down the mountain (usually with smoke and lava, but sometimes without), frying and killing everything it touches. No one knows when a pyroclastic flow will happen, but it usually occurs only during an eruption period.

Mercifully, eruptions are very, very rare.

EARTHQUAKES

The land is also prone to earthquakes, ranging from small tremors to huge, castle-devouring monsters. Note that in real life, the earth does not gape open, swallow people, and close up again, squashing them. Fissures might open up, but only if the earthquake is in cavernous or mined territories. The risk in earthquakes

is in being flattened by falling debris, or being caught in a burning structure and turning into a fricassee. This is how most people in Japan are killed by earthquakes, since the buildings are predominantly wooden and paper constructs, and even the solid walls are usually built over wooden lathe. If one is out in the open during an earthquake, one should simply plant one’s feet firmly and enjoy the ride.

There are two types of earthquake: the swaying earthquake and the bouncing earthquake. If the ground is swaying side to side, it’s not as serious or dangerous as those that can be recognized by a pounding sensation in the ground. If one feels an earthquake, the first thing one should do is quickly identify sway or bounce. If it’s a bouncer, *get underneath something solid* or stand in a doorway. And watch for falling timbers and roof tiles.

Unfortunately, earthquakes are very, very common. So many happen, in fact, that people might not even notice most of them, so minor and subtle are they.

WEATHER

Since we have to have a basis somewhere, we are using Edo as the Japanese standard. It is geographically near the middle of the country, so you can assume a higher temperature in the south and lower temperature in the north. The rainfall is fairly consistent. The rainfall in September and October in Edo is phenomenal; four or five inches a day. Kagoshima, farther to the south, is hit by monsoons earlier, and June and July are wetter than in Edo.

The hottest month of the year is August, where the temperature in Edo averages 85°F (29.5°C). In Kagoshima, it is around 88°. In January, Edo temperatures drop to 48° (8.9°C), and in Kagoshima to 54° (12.2°C).

Despite the seeming warmth, it snows in Miyako during the winter, and in Edo as well. There are usually at least two good snowfalls that really slow down life in the cities, and often quite a few more. Those cities and monasteries at higher altitudes, such as Kōfu (the principal city in Kai) and Hiezan, suffer much more snowfall.

For average precipitation and temperatures in Japan throughout the year, see the almanac in **Daily Life in Japan**.

Three times a year one should have an able and honest retainer go around the province, listen to the opinions of the four classes of people, and devise some policy in regard to those opinions. Moreover, the master should also change his appearance a bit and make such an inspection for himself.*



MANNERS & CUSTOMS

戦国



This chapter contains a great deal of background information on the etiquette and social niceties of the Japan in which your *SENGOKU* campaign takes place. It is not exclusively reference material, however: game material and game mechanics also appear, so you will want to pay particular attention as you read for notices of what actually affects the running of the game itself, rather than just the background.

ETIQUETTE

It has been said that an armed society is a polite society. Feudal Japan is very well armed.

As important as status and position are to the Japanese, etiquette is the grease that allows the wheels of society to turn. The lower-ranked one is, the more fawning his manners will appear as higher and higher ranks are being addressed and interacted with.

Virtually all forms of social interactions will take one of three clear patterns: to one's superiors, to one's equals, and to one's inferiors. If a low-ranking *samurai* deals with an equal, he will function on an equal level unless he is hoping for a favor, in which case he would behave in the inferior-to-superior manner. Were he to behave in the superior-to-inferior manner, it would be either insulting or humorous, depending on situation and intent.

If the same low-ranking *samurai* were to use equal-to-equal manners and speech to his lord, it would be a shocking example of *lèse majesté*—the servant would be declaring his equality with the master—and could get him severely reprimanded or even killed.

BOWING

Bowing is the standard greeting and farewell, and depending on the depth of the bow and its duration, one can immediately tell who is the superior and who is the inferior. Equals and friends may bow with little more than an inclination of the head informally, but as with all things, a formal situation requires formal behavior.

The most reverential form of bowing is a prostration, with one's forehead touching the ground (sometimes referred to by its Chinese name, "kow-towing"). Usually this would only be used at court, or when summoned by one's lord, although a peasant be-

ing addressed by someone of very high rank (such as a well-placed *samurai*, or *daimyō*) may do this, and then carry on his conversation with the lord from a kneeling position.

If one has committed some error, he will apologize by bowing in this manner to the one he has offended; it is a sort of "get out of jail free" card if done sincerely, as a proper bow and apology always gets a higher reaction from the one being apologized to than if the person just stands there and says, "Sorry."

SPEECH

The language itself is a barometer of social standing. Japanese has several different "politeness levels" with which one can speak. There are even certain verbs that are only used for different people. For example, when common people (or equals) eat, they will *taberu*; when someone more important than you eats, he will *meshiagaru*. When an equal does something, we say *suru* (do); when a superior does something, the verb is *nasaru*, and when it is an inferior, it is *itasu*. To these specialized vocabulary elements can be attached myriad forms of verbal endings, and to *these* can be married the various forms of simple pronouns. The result is a wonderful patchwork that can in a few words tell you everything you need to know about who is who.

In the English vernacular—with which we assume you will be roleplaying the game—such subtle nuances are literally impossible to get across. There are a few ways to convey the idea, however. When addressing a superior, a character should use as polite a speech pattern as possible. Refer to superiors in the third person, not the second (e.g., "Would your lordship allow his servant to undertake this assignment?" versus, "Let *me* go!").

Players are free, of course, to forego this level of detail entirely, but it does help to simulate the "feel" of the culture in which they'll be playing.

INDOORS

When going indoors, one removes his footwear before stepping up to the wooden or *tatami*-clad flooring. To fail to do so is insulting, to say nothing of just plain unclean. There are usually servants at side entrances with *zori* or *geta*, so if you are to take a walk in the garden, to an outhouse, or off to the tea pavilion, you need not be concerned about having left your footwear on the other side of the building. Even inns will have pairs of *zori* or *geta* at various entrances for the convenience of their guests.

Given the nature of the interior walls—usually paper on wooden lattice—sound travels. It is thus rude to be loud or boisterous. It is also poor taste to be seen to be listening in on a conversation in another room, although it would be hard *not* to hear it.

AUDIENCES

When having an audience with a lord or other important personage, there will be guards present (although they may be hiding behind wall partitions). One should always bow formally to the lord at such a meeting, and sit on the floor several feet away. There may or may not be a cushion to sit on. Don't count on it.

When indoors, the lord holding the audience will invariably sit on a dais at one end of the room, and anyone else will be on the floor. Outdoors, if a formal audience is being conducted, there will be a tatami platform or a camp chair on which the lord will sit, in front of a semi-circle of camp-curtains bearing the lord's crest. Watch the film *Kagemusha*; there are several different and excellent examples of audiences in it.

Sometimes, the person holding court will sit on his verandah, and the people in attendance will sit below on the ground. This is more typical for a larger group, when a single room might not hold everyone who needs to be there.

DRESS AND APPEARANCE

The weaving loom is in widespread use by clothiers, and has been in use since as far back as the Yayoi period (c. 300 BC to AD 300). By the Nara period (8th century), refined weaving techniques, introduced from China and Korea, were in widespread use. Woven cotton was introduced in the 15th century and became popular with the lower classes.

For common people of Sengoku Japan, clothing is usually of cotton, hemp or even nettle fibers; upper classes wear silk as well. Silk is made in Japan as well as imported from China.

Dyeing of material is accomplished using natural dyes from plants and minerals. The three methods are the batik technique, stencils, and tie-dyeing. Colors run the gamut from various earth-tones to bright jewel colors and pastels. Brocades and printed patterns are also commonly found. Older people wear darker, more subdued colors, while younger people wear brighter, more gaudy clothing. White is the color of death; people on their way to die will wear white, and people being prepared for funerals will be dressed in white as well.

Clothing is tied on or belted in place; there are very few instances in clothing of buttons being used (one is to hold the collar closed on a *kimono* worn under armor).

In rainy weather, upper-classes will make use of oiled paper umbrellas. The lower classes (and *samurai* on the march) wear raincoats of straw. All classes wear tall geta, if they can afford them, to keep their feet out of the mud and puddles.

Foundation

The universal male undergarment is the *fundoshi* (loincloth), a long, narrow cloth which wraps up between the legs and around the lower torso. Men undergoing arduous work such as farming, woodcutting, or construction might wear nothing but a loincloth and a headband, especially if the weather is oppressively hot and humid. The *fundoshi* also serves as a garment for swimming.

Many men also wrap a long cloth around their abdomens. This cloth, slightly wider than a *shaku* and as many as nine *shaku* in length, is called a *haramaki*. It serves to keep the belly warmer, and is often worn even in the summer under the rest of the man's clothing. The belief is that if the belly is kept warm and secure, the person will be healthy.

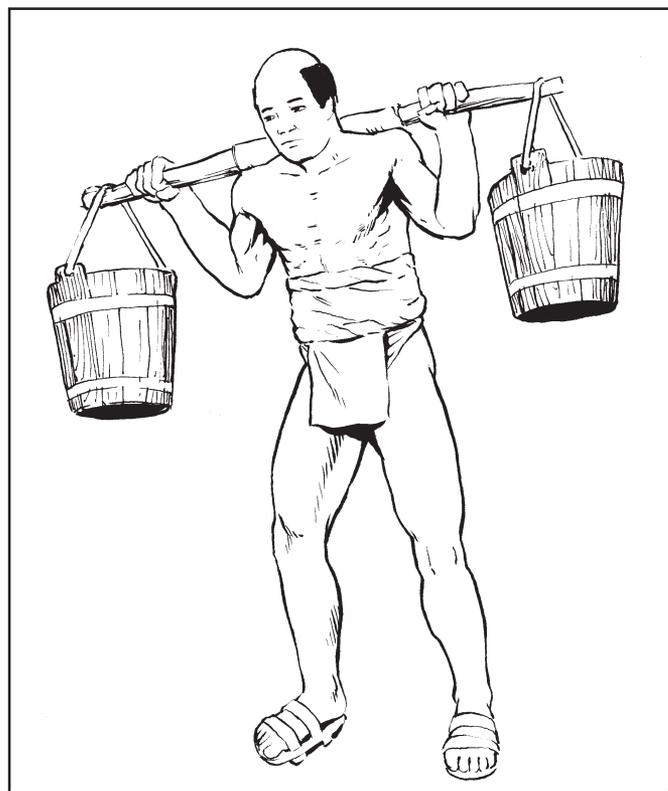
Women of the upper-classes wear a red apron called a *mō* instead of any more binding undergarment.

Kimono

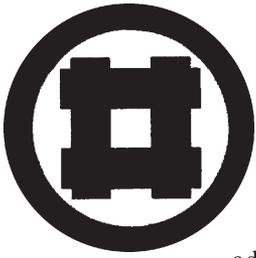
Although the word *kimono* means "thing to wear" and can, in a sense, refer to any item of clothing, it means... well, kimono. Kimono are always worn with the left side wrapped over right; wrapping the kimono right over left was how the dead were dressed.

The briefest and lightest kimono is called a *jūban*, and functions like a twentieth-century T-shirt. It is usually a plain, undyed hemp or cotton (or silk for the upper classes). Both men and women wear them, only the cut is slightly different.

Beyond this, most garments worn by women are variants of the kimono proper; sleeve size, fullness, length—all these vary, but the general cut is the same. For men, only the under-classes generally stopped with the kimono; a variety of vests, over-robos, and coats were worn over the kimono. The cut, fabric, and decoration serve to set the ranks apart when it comes to kimono. The upper classes had silk and hemp and cotton, while the lower classes didn't have access to the silk.



Even if you are aware that you may be struck down today and are firmly resolved to an inevitable death, if you are slain with an unseemly appearance, you will show your lack of previous resolve, will be despised by your enemy, and will appear unclean. For this reason it is said that both old and young should take care of their appearance.



Men

Men of the upper classes will invariably wear *hakama* (*culottes*-like trousers) with their *kimono*, even when lounging at home. Over this *hakama* and *kimono* combination, a *buke* who is lounging may

add a *dōbuku*, which is a large, broad-sleeved coat similar to a *happi*.

Standard wear for middle- and lower-rank *buke* is the *kamishimo*, a garment consisting of a matching *hakama* and a sleeveless, sideless vest (called a *kataginu*), worn over a *kimono*. In the film *Shōgun*, many such example of *kamishimo* can be seen. A more formal outfit is the *suō* or *hitatare*, which is a *kamishimo* to whose *kataginu* huge, free-flowing sleeves have been attached. An *eboshi* (cloth cap) of some sort is typically worn by those of rank. The armor under-robe is essentially a *hitatare* with closer-fitted sleeves. These large sleeves have ties at the wrists to enable the wearer to tie them closed so they will not get in his way.

Any of these garments may be decorated simply or elaborately with the owner's or wearer's clan crest.

When wearing armor, one may wear a *hitatare* over the armor; in this case, the sleeves are tied closed at the elbow (so that they balloon out slightly), and the *hakama* is worn over the cuirass skirtplates. This outfit presents a very martial appearance.

Kuge wear a *kariginu* instead. A *kariginu* is a high- and round-collared over-robe with large sleeves. It is worn over the *hakama*. The *kanmuri* (cap of rank) is usually worn with a *kariginu*, especially in formal occasions. In the most formal of settings, *kuge* will wear a *sokutai*, a heavy, black court-robe. In less formal conditions, a *kuge* man will wear a garment called a *suikan*, which is almost identical in cut to a *kariginu*, but it is worn inside the *hakama*, and with the collar open and tied back.

Bonge and *hinin* might wear short *kimono* only, with no pants, if the weather is warm. They may also wear cloth leg-gings around their shins. In cold weather, they will add trousers of similar cut to the *hakama*, but tighter and less wasteful of fabric. The outfit is similar to a twentieth-century *jūdō gi*.



Buddhist priests typically wear a simple *kimono* with a saffron *kesa*, a long cloth wrap worn over one shoulder.

Not all *buke* shave their heads and wear the topknot. There are two varieties of topknot; one is the tea-whisk style (usually worn with a full head of hair), which just gathers the hair up straight and tight in a ribbon and lets the end splay out like a tea-whisk; the other calls for a small knot of ribbon at the top of the back of the head and lets the hair fall forward slightly. There is, as yet, nothing like the later Edo (Tokugawa period) hairstyle which has a shaven pate and a long queue of oiled hair folded forward over it. When donning armor for battle, *bushi* let their hair down, and leave it loose under the helmet.

Men of the upper classes wear *tabi* (split-toed socks) of either deerskin or cotton, and *waraji* (straw sandals). Those of the lower-classes make do without the *tabi* except during winter. *Geta* are not worn except at home in the garden during inclement weather. *Zori* are the more common alternative footwear.

Since Japanese clothing has no pockets, anything that needs to be carried is carried in the front flap of the *kimono*, or in the hanging sleeves. In the flap, a man will usually carry an *ogi* (folding fan), several sheets of paper (useful for writing, or for "personal business") and possibly a wallet.

Women

Women of the *kuge* have had their teeth blackened and eyebrows shaved, and a tiny black dot of fake eyebrow was painted high on their foreheads; this is a mark of refined, quiet living. The women of the highest ranking *buke* have adopted this practice to an extent, although most *buke* considered it an affectation. Some men among the *kuge* even blacken their teeth to appear elegant, but in this case there is also a sense of the effete about the practice, and to most *buke* it just seems odd.

Upper-class women—both *buke* and *kuge*—wear their hair long, and tie it once at the base of the skull with a ribbon and let it hang loose.

Court dress for *kuge* and *buke* women is an ancient garment called a *jūni-hitoe*. The term means "12-layered garment," and although that may be a slight exaggeration, there are indeed several layers—eight to ten—of robes worn one on top of the other. The colors and patterns coordinate as to season, and it is a mark of a woman's esthetic abilities that she makes no gaffes in choosing her apparel for the day. The *jūni-hitoe* is bulky and hot, and women wearing it are severely restricted in their range of motion. While they look stunning, they are prisoners of their own clothing.

Commonly, they will wear one- or two-layered and belted *kimono* with an over *kimono* (which is unbelted) as a sort of jacket. When they go outside, they will use this unbelted *kimono* as a sort of hat, holding it above their heads. This serves to keep the sun out of their eyes, and keeps their skin pale. It also keeps prying eyes from seeing who is stepping out. An alternative is a low,





broad conical hat of woven straw, from which hangs a curtain of gauze.

Common women wear but one kimono and an undergarment, unless their occupational requirements (e.g., *geisha* or courtesans) call for something else. Like upper-class women, they wear their hair long, but not *as* long, and often they have caught it up on their heads with a comb.

The huge bows and ornately decorated obi commonly seen in the twentieth century does not appear in Sengoku Japan.

DINING AND DRINKING

Dining is done in whatever room serves the purpose; there are no set dining rooms or banquet halls in Japanese homes or estates. Each place setting is prepared on an individual table slightly larger than one shaku square.

Rather than a single large plate, each item of food gets its own plate. Often, the plates have specialized functions; this plate is used only for fish, that plate exclusively for pickles, etc. A bowl of rice accompanies every meal. This bowl may be refilled as many times as necessary from a large tub. One should never, ever, stick his *ohashi* (chopsticks) into the rice bowl so that they are standing up; that is how one offers rice to the dead and is an omen of *very* bad luck.

Dining is done with *ohashi*. Bowls and plates of food are brought close to the mouth and food is delivered with the *ohashi*. While spoons exist, soups are drunk from the bowl rather than ladled out a mouthful at a time.

For a listing of common foods and beverages, see *Food and Foodstuffs* in the **Equipment List** section (pages 179-180).

Sake

Sake dates back to the 3rd century, originating from a type of sake called *kuchikami no sake*, or “chewing-in-the-mouth sake.” *Kuchikami no sake* was made the way you might imagine; Chestnuts and millet would be chewed by the whole village and then spat out into a tub to ferment. In Sengoku Japan, sake is the omnipresent beverage, and there is a bewildering variety of types. There are sweet sake, ceremonial sake, thick sake full of lees, dry sake, and so on. Contrary to popular opinion, not all sake is meant to be drunk warm; some sake are actually better—and should be served—chilled.

Sake is drunk out of low, broad cups called *sakazuki*, although more than one serious drinker of sake—when he has finished his soup—has converted the soup bowl into a sake cup. It is considered very poor taste to drink directly from the sake flask or jar.

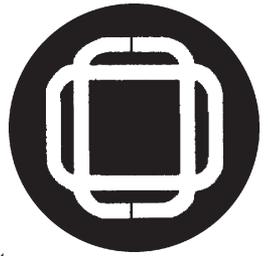
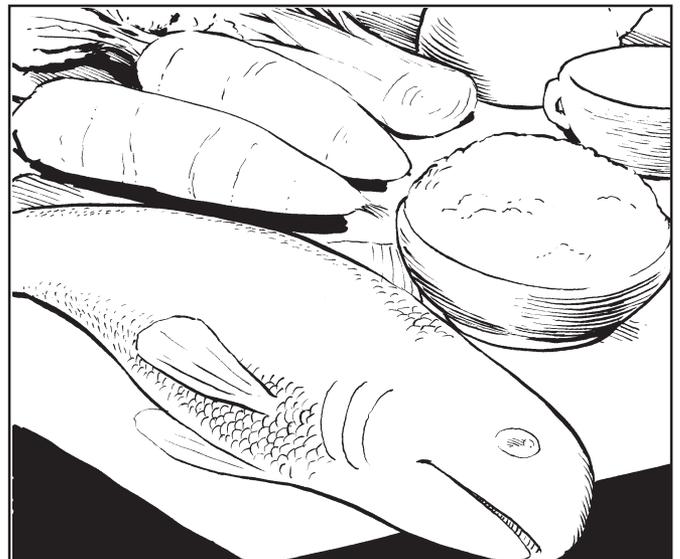
A servant or a neighboring companion pours the drinks. One should never pour his own. Is it rude to pour your own? No; it’s Just The Way Things Are. Only those who are crude and crass, drunk, or truly at ease with each other, will dispense with the pouring rituals.

Sake is brewed in the winter. Many large farms brew their own sake as an off-season occupation. Smaller farms may brew their own sake for personal use and for offering to guests. The quality is generally not as good as that of large, professional brewers, but on a cold winter day or evening, a warm cup of sake can taste very good and warm the belly regardless of its origin.

Sake merchants in towns are also known to be moneylenders, and have the reputation of usurers.

Tea

Tea, or *cha*, is a common beverage as well, and is served in larger cups, piping hot. Note that this is different from the tea used in the *Cha-no-yu*, or Tea Ceremony. Common tea is just a warm beverage; *that* is a ritual.





USING ETIQUETTE IN THE GAME

Whenever a player announces that he is “doing something” in a social or otherwise interactive scene, the GM should ask the player—if he does not volunteer the information—exactly *how* he is doing the action.

This will allow the GM to determine if the player is being suitably polite (officious, crude, whatever) for the situation, and this will allow the GM to formulate the proper responses. If the GM thinks the player might just be forgetting something, he may give him a hint to make sure the action isn’t deliberate.

Consider this example:

GM: The guard escorts you into the same audience chamber you saw last night. The daimyō is sitting on the dais, polishing a sword, and there are no guards in sight.

Bob (playing Jūrobei): I go toward the dais and sit down.

GM: (wanting to determine if the appropriate obeisances are being made or not) How is Jūrobei doing that?

Bob: Well, I just go up and sit on the cushion.

GM: You’re not going to bow?

Bob: Oh, yeah. I bow, but not too low. I don’t trust the daimyō.

GM: Anything else?

Bob: No. I’m waiting silently for him to speak.

The GM now knows that Jūrobei is being deliberately insulting to the daimyō, for two reasons; the bow was not appropriate, and he is still wearing his sword. He can now follow the game according to this scenario.

It is, of course, most helpful if the player is specific and detailed in such instances:

Bob: I walk toward the dais, pause a few feet from the cushion, and prostrate myself on the floor.

GM: The daimyō nods and indicates the cushion.

Bob: I move to the cushion, kneel formally on it, and take out my wakizashi and place it at my right side, and bow again. I wait for the daimyō to address me.

This time, Jūrobei is being formal and very polite. The response of the daimyō will be far more positive *this time* than in the previous example.

SWORD & WEAPON ETIQUETTE

It is frequently said that the sign of a samurai is his two swords, but during the Sengoku Period this tradition is only starting to get off the ground. Most bushi wear or carry a long sword, and the short sword is often little more than a dirk. Since all but the warrior class are repeatedly forbidden weapons entirely, the wearing of swords by the bushi becomes a *de facto* sign of rank. During the Sengoku Period, people carry what they can get away with.

Katana (and the usually matching *wakizashi*) are worn thrust through the sash, edge up, at the left side (no one is left-handed in Japan). One way to get an idea of one’s rank is to observe how he



wears his sword. One with rank and authority wears his katana thrust through his *obi* almost horizontally, sticking far out in front and behind; this establishes his “personal space.” A more humble or lower ranking man wears his closer to his body, so the scabbard is almost parallel to his leg. Part of the reason for this is that to touch the scabbard of another (called *saya-ate*) is an insult, and a virtual challenge to an immediate duel.

POSTURING

Threatening gestures with swords include: grasping the scabbard just behind the guard and pushing the guard forward with the thumb (breaking the “seal” on the scabbard); deliberately reaching across the body and grasping the hilt with one’s right hand but not actually drawing the blade; removing the cloth “sleeve” that travelers sometimes put over the hilt and guard to keep dust away; and pulling the scabbard forward but not quite out of the sash, so that the hilt is more accessible for a draw. One need not actually draw or strike if performing one of these actions (for such is the intent being telegraphed) but one must realize that if he *is* bluffing and has no intent to fight and if he backs down in the face of someone calling his bluff, he suffers a loss of face. Backing down from such a situation causes the character to lose Honor points (the exact amount determined by the situation; typically 2K).

ENTERING BUILDINGS

When indoors in a private home or noble’s estate, one must surrender the *katana*. In an estate, castle, or even the home of anyone with rank, there is a servant whose job it is to receive these swords, and keep track of them. There is a closet or sword rack near the door where “checked” swords are kept until the owner of the weapon is preparing to leave.

When handing over a sword, the superior person will use one hand, the inferior two. The blade is always properly oriented (i.e.; for a *tachi*, edge down; for a *katana*, edge up). A superior person grasps the sword palm down on the scabbard, near the middle,

When a samurai receives a guest, he must treat them with the etiquette due his rank and must refrain from idle talk. Even in taking a bowl of rice or a cup of tea it must be done correctly without slovenliness and with no lack of vigilance.

and hands it over horizontally; the recipient receives it in both open palms, one at the hilt and one near the foot. If an inferior hands one over, it is palms up, under the hilt and foot; the recipient grasps it, palm down, at the center-point. This is similar for all weapons, as well, be they firearms, spears, or blades.

Handing over a drawn sword (e.g., for inspection), one should grasp the sword in one hand at the very base of the hilt, holding the sword upright with the edge toward the one offering the sword. The recipient will grasp the hilt directly below the guard; this puts him in a position to cut right down and take your arm off.

That is the idea.

It should be returned the same way. One thing implied in this is respect for the person receiving the sword; one is putting him in



the dominant position, saying, “I trust you.” Of course, if you genuinely don’t trust the other person, you wouldn’t hand him a drawn weapon to begin with if you don’t have to.

When sitting or kneeling indoors—especially as a guest—one should remove the sword from his sash and place it along his right side, edge in. This makes the sword inconvenient to get to and draw, and shows the proper respect. A great way to deliver a not-so-subtle insult (“I don’t trust you; I could kill you, you know.”) is to remove the sword from your *obi* but lie it on the floor on your *left* side, edge *out*. This is positioned for an easy draw. The key to a respectful attitude with swords is to indicate that it would be difficult to draw, cut, or otherwise defend oneself, while the other person would find it easy to attack.

WEAPONS ON THE ROAD

When carrying *yari*, *naginata*, or any polearm on the road, they are held point down, pointing at a spot on the ground about three feet in front; they can also be carried along the body in an attitude similar to “shoulder arms.” On the march, the blades are usually protected by lacquered covers. In addition to bringing the weapon into a guard position, the most threatening thing one can do is to jerk the haft and send the “sheath” flying; it implies you’re ready to use your weapon.

A samurai in service when on a journey, if he is a low ranking retainer, should ride with the baggage on a pack horse. And in case he falls off, he should tie up his two swords together so that they do not slip from their scabbards. But tying up the hilt of the katana into a thick bundle with a three shaku towel shouldn’t be done.

KIRISUTE-GOMEN

Kirisute-gomen is the right (*gomen*) of a samurai to cut down (*kirisute*) any member of the *bonge* or *hinin* class and walk off with impunity. The family may not seek financial or legal redress, for the killer was samurai. That doesn’t mean that the family can’t try to find someone who *will* avenge the death for them, however...

Most *samurai* would be unwilling to take on such a request, although *rōnin* are likely to be more open to it. If the peasant was rude to the samurai, society would consider that his death was deserved. There have been cases, however, where samurai just wanted to test a new sword, and there was this peasant walking by... Such cases, while legally unprosecutable under *kirisute-gomen*, should provoke common outrage.



FORMS OF ADDRESS

One of the most difficult things about reading books like *The Tale of Genji* or *The Tale of the Heike* in the original (or even in a faithful translation) is the fact that personal names seldom pop up; almost all the referrals are to the people’s titles, and when titles change (which they often do; and usually without warning), the readers are just in for a bit of tough luck trying to figure out who is being discussed or who is talking to whom.

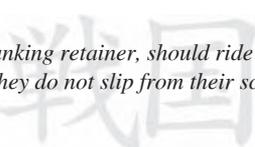
If you are addressing another PC or an NPC by name and not by his official title, you should use his surname (with the appropriate honorific added, of course). To use the given name of someone not a retainer, close friend, or family member is likely to be taken as a grave insult, and depending on your mutual ranks and positions, could result in a very undesirable situation for the speaker. The only way you could get around that is if you are in a room full of people with a common surname, in which case you could *probably* be excused for saying “Katsue-dono.”

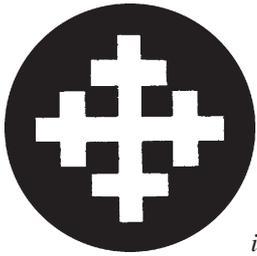
PCs in a clan and who have a liege lord should address that lord as “*tono*” (sire), “*oyakata-sama*” (which is hard to translate, but it means something like “honorable lord [head-of-the-] house”), but rarely his last name with a proper honorific (e.g.; Honda-dono). With permission, one might be allowed the honor of addressing one’s lord by simply adding *-dono* to his given name. This, however, would be an incredible mark of favor.

The lady of the house—regardless of whether she is in charge of the clan herself (so rare an occurrence in Japan as to be remarkable) or is the wife of the lord—should be called “*okugata-sama*” both as a form of address and a term of referral.

One thing appearing in the book and the film *Shōgun* which is horribly inaccurate to proper historical usage is the *-san/-sama* fallacy. Originally, *-san* was a contraction of *-sama*, and appeared sometime in the Edo Period. From the Heian Period up to the Edo, *-dono* was the polite form of address for equals, and the required form of address for superiors unless you chose to use a loftier title.

For example: your PC and the PC of another player are friends, both samurai of about the same rank and reputation. The other PC is named Naniwa Jūbei. You will likely call him just Jūbei when you are alone or with other friends or acquaintances. When





in public, you would more likely call him *Jūbei-sama*, or perhaps *Jūbei-dono*. In a court or in some other formal situation (e.g., clan council, tea ceremony, etc.) you would virtually have to call him *Naniwa-dono*. If he is an inferior, you can get away with calling him *Naniwa-sama* in a formal setting, but again, formality usually calls for the more formal *-dono*.

Another example: a similar situation, but your PC is in reality a ninja who by day functions as a tavern keeper. You have a good friend (the other PC) named *Hozumi Genshirō*, who is a low-to-middling samurai in the local clan, and occasionally you have worked together. You know each other well, have saved each other's lives on numerous occasions, and have spent a few evenings getting pleasantly drunk together. Even alone, in private, you would likely call him *Genshirō-sama*. In public, it would be *Genshirō-dono*, or *Hozumi-dono*. Formal occasions, if they came at all, would require you to call him *Hozumi-dono*. For you to fail to do so would be both inappropriate for you (calling down the wrath of others around you for "uppityness"—but would also result in a loss of face for *Genshirō* if he doesn't call you to task for it (losing Honor points equal to 2x his Membership Level, or 1x his Kao if he has no group membership)



An appended title useful for people of high rank is *-gimi*, which means "lord." (Interesting historical footnote, *à propos* of nothing: Through an odd twist of linguistic fate, the same kanji is now read *kun*, and is the condescending address form used by superiors in offices to their inferiors, and by upperclassmen to their lessors in academe. One hundred years ago, it would have been *Yorimasa-gimi*, a term of respect, but now it is *Yorimasa-kun*, much less respectful, even

condescending.)

Younger *buke* or *kuge* women would usually be addressed formally by their first name with an appended *-hime*. The term means "princess" and by itself it is a suitable term of address for all upper-class women (e.g., "Hime, have you seen Honda-dono?"). Alternately (though likely considered affected and quaint by the sixteenth century), you could address a well-born woman by her given name, appending to it the title *-gozen*. This is another difficult term to translate, but it essentially means "honorable [person]-in-front-[of me]."

One important note; when you talking about someone who is not present—especially in a formal or polite setting—you should always use the honorific and title. Leaving them off is a slight, and shows lack of consideration and near complete disregard for the individual in question. Not many people could get away with using nicknames like "the Old Man."

Japan also has a wealth of ways to say "you," some of which are useful as insults. The most "effective" of these are *kisama* and *onore*, which are best used just before you challenge or fight someone, having as they do the general connotation of "you bastard!"

SEPPUKU

Seppuku is the ritual suicide of the samurai. Strictly defined, it consists of one to three deep cuts in the abdomen (the full pattern forms the letter *H* on its side), which is followed by a second removing the victim's head with a sword stroke. This second is called a *kaishaku*, and it is a position of honor; asking someone to be your *kaishaku* implies trust in him, and respect for him—even if he is the enemy. Given the excruciating pain that *seppuku* entails, many *kaishaku* would strike after the first cut was made.

In the most formal of settings, *seppuku* takes place in front of white curtains (if outside) or in a simple, plain room inside. There is a *tatami* platform on the ground (if outside), on which is a cushion. Before the cushion is a small, plain wooden table, and on that table is a short-sword blade. The table may also contain an inkwell and brush, and a board of hard paper, if the one committing *seppuku* is intending to write a death poem. The blade will usually have been removed from the hilt, and the back half wrapped several times in white paper to provide a better grip. Beside and behind the cushion is a bucket of water and a ladle.

The one committing *seppuku* enters the scene wearing a white kimono, kneels on the cushion, and may remove the top half of his kimono and tuck it under his legs to help steady his body and keep him from flopping over. If he is writing a death poem, he will do so, then hand the writing materials off to a witness.

The *kaishaku* enters with a bared blade, his right arm free of the right half of his *kimono* to allow him greater freedom of movement. He dips the ladle in the bucket and runs a stream of water along both sides of his sword blade to lubricate it and enable a cleaner cut. This act also "purifies" the blade, in the *Shintō* tradition. The person committing *seppuku* picks up the blade in his right hand, and with his left moves the tiny table behind and under him (to give him more support). The *kaishaku* assumes a ready position, sword held high in both hands. The subject positions the blade at his lower left abdomen, thrusts it in, drags it horizontally across his abdomen; then an upward cut from the center of the first. If he is capable, he makes the third cut parallel to the first. Then the *kaishaku* lets fall with a single sweeping blow, striking off the head.





Women of the *buke* perform a form of suicide called *ojigai*, in which they thrust a dirk blade into their throats. They, too, can have a second if they wish, and in the full formal setting little changes.

Sometimes, when the person committing suicide had been ordered to do so, the *kaishaku* would strike even as the victim reached for the blade. In some instances this was a mercy, as not all could bear the pain.

There are a number of reasons for committing seppuku.

- **Preserving honor.** Perhaps the PC is about to be captured by the enemy, or is surrounded by hostile forces; suicide is preferable to ignominy.
- **Atoning for dishonor.** A PC who has committed some deed so heinous that he cannot live with the internal shame, or one who has lost so much face that he can't bear the scorn of others, may prefer suicide to such a life.
- **Resolving inner conflict.** A PC who is instructed by his daimyō to do something he knows is wrong or shameful has only one way out; he can't disobey his lord, and he can't do that deed.
- **Kanshi** (remonstrating his lord). If his lord is behaving in a way that is shameful or injurious and fails to see it, he can write a letter to his lord and commit seppuku. Such acts are held in high esteem, as they show great loyalty.
- **As a sentence of death.** Samurai convicted of crimes were not executed like commoners. Rather, they were "invited" to commit seppuku. Such cases usually were the most formal, complete with official witnesses.

SEPPUKU AND THE PC

There is no mechanism that will prevent a seppuku if a player really wants the character to do it, but players should avoid doing so merely to "get rid of" a character. There is no reason not to "retire" a character and send him off to a monastery. GMs should discourage players from wanton acts of seppuku.

If the person performs the first cut he regains any recently lost Honor points (GMs discretion). If he performs two cuts he gains an additional 10 Honor points. If the character performs the third cut, he gains an additional 10 Honor points; his bravery and stoicism are inspiring and people will definitely remember him.

With each of these cuts, the subject must make a Concentration roll (the character may substitute Concentration with his Focus Ki or Meditation skill; the player may use whichever of the three skill scores is highest). The Target Number for the first cut is 14, the second 18 and the final cut requires a TN of 22. If he fails a roll, he can go no farther. If his *first* roll fails, he "chickens out" and fails to even make the first cut, in which case he suffers a considerable loss of face if there are witnesses (-3K Honor points). If there is a *kaishaku*, he will strike anyway, so the person dies with shame. If there is no *kaishaku*, the person is just unable to bring himself to do it and will have to stand up and get on with his life, regardless of what had brought him to the point of suicide. He will feel inner turmoil over his failure. A character who fails an attempted seppuku cannot try again for the same reason for one week (although something new could come up the next day that would entice him to try again).

The *kaishaku* must also be able to perform. That he will strike cleanly is expected, as the target is relatively immobile. Nevertheless, to do so properly and with panache is not a given: he must successfully make a skill roll for Swords (*Kenjutsu*) with a TN 18. If he fails the roll by more than 5 points, he has missed (-2K/ML Honor points). If the roll is missed by less than 5 points, he has struck, but didn't take the head off, and the seppuku victim is lying there bleeding with a horrible back or head wound (-5K/ML Honor points). At the GM's option, a *kaishaku* who rolls a critical failure (i.e., a natural 3 on 3D6) has "wimped out" (-3K/ML Honor points).

In any event of failure, he must make a second strike to finish the job. Each successive strike is at a cumulative -2 penalty (i.e., a second strike is at a -2 penalty, -4 for a third strike, and so on). Only after a second failure may he withdraw, humiliated. Any Honor losses for *kaishaku* who fail their rolls are *cumulative*. A *kaishaku* who fails the first roll by 6 points and then fails the second roll by less than 5 points will suffer a total loss of 7K/ML Honor points!

GM's may also reward exceptional *kaishaku* by giving them Honor points for an exceptional skill roll. A suggested reward is a number of Honor points equal to the Effect Number (see page 196, **Creating Items**, for more information).

Seppuku

Cut	TN	If successful	If failed
1st cut	14	+10 Honor Pts	-3K Honor Pts; can't retry for 1 week
2nd cut	18		
3rd/final	22	+10 Honor Pts	
Kaishaku	TN	If successful	If failed
1st Strike	18	+EN Honor Pts	Failed by 5+: miss (-2K/ML); Failed by 1-5: incomplete cut (-3K/ML)
2nd Strike	20	0	2x above penalties; may withdraw, humiliated
3rd Strike	22	0	See notes

OPTIONAL: VENGEFUL GHOST

If a PC commits seppuku and blames another for the actions leading to his death (this is called "*funshi*"), his accused *opponent* loses Honor points equal to the suicide's Kao. If the suicide was able to make all three cuts or if he made two and there was no *kaishaku* to assist him (i.e., he died slowly and in great pain), he will return at the next full moon as a ghost to ever haunt the one who caused his seppuku. This ghost should be played jointly by the GM and player.

I am in accord with your resolution and accept your request for me to function as kaishaku. I instinctively felt that I should decline, but as this is to take place tomorrow there is no time for making excuses and I will undertake the job. The fact that you have chosen me from among many people is a great personal satisfaction to me. Please set your mind at ease concerning all that must follow. Although it is now late at night, I will come to your house to talk over the particulars.

— Letter from Yamamoto Gonnojō in response to a request from Sawabe Heizaemon to act as *kaishaku* at his seppuku the next day.



KAO

All people in Japan wear a face; not the literal meaning of a person's features, but rather the "face" of honor that is seen by others. Japan is a shame-based culture, in that loss of face, not guilt, is the primary factor influencing behavior in Japanese society.

A person with much honor has "great face" in the eyes of his peers, whereas a character who is shamed in some way is said to "lose face." The shamed character "has no face." Shame is gained (and honor lost) by characters who fail to live up to their various obligations and duties (See **Giri, Gimu & On**, below).

Kao represents the character's personal honor or face, as seen by others, and may be used in place of PRE for skill rolls made by the character in social situations, at the GM's discretion.

HONOR & KAO

In *SENGOKU*, characters maintain Honor points. A character may have from a minimum of 0 to a maximum of 100 Honor points. For every 10 full points of Honor a character has, he gains 1 point of Kao; thus, characters start play with a Kao score equal to 10x their Honor. If a character's Honor points drop below a 10 point threshold the character instantly loses 1 Kao.

For example, a character with 20 Honor has a Kao score of 2. A character with 29 Honor points also has a Kao score of 2. A character with 30 Honor points, however, has a Kao of 3.

Losing Honor

All Honor loss penalties are expressed as -mX. "X" represents the character's Kao (K), Membership Level (ML), Skill Level (SL) or a combination (e.g. -2K/ML). Whenever a combination is listed, the penalty is based on the larger of the two numbers.

The base number is then modified by a "severity multiplier" (the "n" in the formula). The larger the multiplier, the more grievous the offense and more significant the loss of Honor. The multiplier will range from 1 (minor embarrassing error) to 5 (major offense). The more important the event or task, and the more witnesses there are, the higher the multiplier will be for failure. A table is provided below for guidelines in assigning Honor loss to the characters.

When Honor is Lost

The gain and loss of Honor points can *only* come from actions that are publicly known; those that are observed by or known to two or more people other than the character committing the act. Acts known only to the character himself do not qualify, per sé. While the secret commission of a wrongful act may gnaw at the character's soul and torment him, it will not be something that will cause him to lose face (i.e., lose Honor points).

For example: if a character becomes drunk and assaults a young woman, he risks losing Honor if she tells anyone else (like reporting it to her family or the authorities). If she doesn't tell anyone (for fear of losing Honor herself) or if he *kills* the girl, then

he will not lose any Honor points until such time as someone *else* becomes aware of the act. The act becomes a secret that the character will likely guard very closely. Note that if he kills her to keep his shameful act a secret, while he will not lose Honor (because no one besides him is aware of his deed), it may well affect his Karma (see below.)

Note that even if one is publicly *accused* of a bad act they did not commit, the accused character will gain Shame unless steps are immediately taken to avenge or correct the insult or otherwise change the public perception of him. (inaction is typically associated with guilt).

A Kao score of 0 is possible, and most embarrassing. Kao may not drop below 0, however. A person without Honor and Kao is the lowest kind of person. Measuring below 0 is therefore pointless.

Sample Honor Loss

Situation involves:	Stat used
Use of a skill	SL
Intentional insult	ML
Unintentional insult	K
Failure to meet obligation	K/ML
Failure to respond to an insult	K/ML

Situation	Multiplier
Incident w/one or no witnesses	N/A
Minor embarrassment; one witness	x1
Minor social gaffe; few witnesses	x2
Serious breach of etiquette; dozens of witnesses	x3
Severe breach of protocol; hundreds of witnesses	x4
Extreme insult; witnesses very influential	x5

Example of Honor/Kao Loss

Jirō has 32 Honor points (for a Kao of 3) and a Membership Level of 2 in his samurai clan. Matashirō has a Membership Level of 1 in his clan, and 14 Honor points (his Kao equals 1). Jirō challenges Matashirō to a duel. They agree to meet at the gate of the Kitobara-ji at noon on the next day.

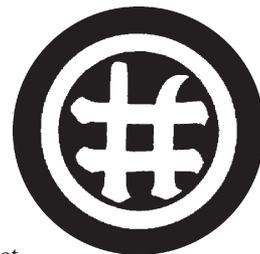
That next day, Matashirō does not show up at the shrine at the appointed place and time. Initially, Jirō is the only other person aware of Matashirō's deed, so Matashirō loses no Honor. But Jirō posts a sign in the town for all to see: "Matashirō avoided an honorable challenge and is a coward!" Now that Matashirō's actions are known by two or more people (in this case a whole town!), he immediately suffers -5K/ML Honor points, or the larger of 5x his Kao (5) or 5x his ML (also 5). Losing 5 Honor brings his total Honor to 9, which reduces his Kao to 0! The only way for Matashirō to regain face (i.e., to regain his lost Honor points and raise his Kao) now is to have the duel with Jirō. If he doesn't, the Honor loss stays.

Kao and Honor are explained in more detail in **Creating Characters**, pages 103 and 104).

When pressed with the choice of life or death, it is not necessary to gain one's aim. But not having attained one's aim and continuing to live is cowardice.



ON, NINJŌ, GIMU & GIRI



These are inter-related concepts that are nearly impossible to translate succinctly. *Gimu* is obligation to repay others for what they have done for you. *Giri* is a sense of duty, or obligation. *Ninjō* is a consideration for others. *On* is indebtedness (an unpaid “debt of honor”). These four aspects of life are integral to the whys and wherefores that govern the behavior of “good” people in Japan. Good people have a sense of *giri* and *ninjō*; bad people do not.

ON

On (pronounced “own”) is, in its basic meaning, indebtedness, from the least to the greatest. When someone does something for another—a favor, a loan, a compliment, a gift, etc.—he “gives an on” to the recipient. The giver is called the “on man.” The recipient carries the on, as a burden, and is said to “wear an on.” The concept of receiving a gift with no strings attached is irreconcilable to the Japanese mind; there is always a string attached. The requirement to repay an on *is* the string.

One may wear an *on* from his parents, lord, from a friend, or a total stranger. To receive an *on* from someone not your superior (or at least your equal) gives one a disturbing sense of inferiority.

One bears an on to his mother, for everything she has provided for him, sacrifices made for him, and, indeed, simply for having given birth to him. There is a saying that “Only after a person is himself a parent does he know how indebted he is to his own parents.” One makes a partial payment of on to their parents by providing equally good (or better) rearing to their own children.

An on is also carried to the *Shōgun*, one’s *daimyō* or other master (such as a teacher). All leader types help “show the way” for their charges, and an on worn for them may at some time make it necessary to answer a request for help, to show preference for their children after death, and so on.

Japanese do not like to shoulder the debt of gratitude that an on implies. Honor demands that an on be repaid in kind. One should go to great lengths to repay an on, and the sooner the better. An on does not shrink over time; quite the opposite. The more time goes by, the more significant the on becomes; it “accrues interest,” if you will. A common saying is “One never repays one ten-thousandth of an on.”

A young student of classical literature graduates from training at a Buddhist monastery. The student wears an on from his teacher for imparting his knowledge and helping to show the student “the way.” Years later the student becomes an influential merchant. The teacher writes to him and asks him to give the teacher’s son a job. Because of the debt (on) to his teacher, the student is compelled to heed his former teacher’s request, whether or not it is truly his desire to do so, and he does so, giving the teacher’s son the best paying job he has to offer.

Even simple compliments made when greeting someone are a form of on that, unless returned, are “carried” by the recipient. Thus, the ever present courtesies, which are so important to the Japanese, are maintained by “manners” (and reinforced by *giri*).

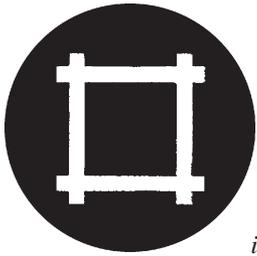
Gaining Honor

Face is gained by acts of recognition and goodwill by others. If someone publicly recognizes your good deed, they honor you; they give you face. If someone gives you a gift of moderate value, they honor you; again you gain face. If someone makes it possible for you to fulfill an obligation without incurring a debt to them, they honor you in a big way; you gain *much* face.

Honor awards are expressed similarly to Honor loss. While the multipliers are still based on the size of the event or importance of the situation, the base number used is that of the *other* person—the person who does you the honor. In other words, the Kao, Membership Level or Skill Level used is that of the *person doing the honoring*.

For example, a *rōnin* kills a bandit, rescuing the bandit’s victim, a farmer, from certain death. The farmer thanks the *rōnin* profusely. The GM decides that this is worth 1K, or 1 times the farmer’s Kao. The farmer’s Kao is 3, so the *rōnin* gains 3 Honor points. Later on this lucky *rōnin* kills two more bandits, this time rescuing a lady in a kago. The lady turns out to be the daughter of a local *daimyō*. The *daimyō* himself thanks the *rōnin* and offers him a position as a retainer in his clan! The GM decides this is worth 3ML, or three times the *daimyō*’s Membership Level. Because his ML is 10 (he’s the *daimyō*), the GM awards the *rōnin* 30 Honor points, enough to increase his Kao by 3!

The two Ways of Loyalty and Filial Duty are not limited to the samurai. They are equally incumbent on the farmer, artisan and merchant classes. But among these classes a child or servant...may do unceremonious or impolite things and it doesn’t matter. If he is truly sincere in his filial feelings and truly cherishes his master or parent, that is all that is expected.



For example: Gunbei calls on his friend, Yoshirō, who recently recovered from a bout of the flu. Gunbei brings a small cask of sake with him and gives it to Yoshirō as a gift. Yoshirō politely refuses the gift, telling Gunbei that the gift is too generous for a wretch like himself. Gunbei insists and Yoshirō humbly and gratefully accepts it. The two share the sake that evening.

A few days later, Yoshirō calls on his friend Gunbei, and brings with him a small cask of sake, and the ritual begins again, this time with Gunbei refusing the gift...

If a person is presented with a gift (or any other on) which is of such value that the recipient cannot repay it, then the recipient suffers a great loss of face. To unknowingly give a gift that is too rich for the recipient to repay is a huge social gaffe (-2K/ML Honor loss to the recipient). To knowingly do so is a tremendous insult (-3K/ML to the recipient). In either case, the on-giver may become the object of incredible bitterness, scorn and even violence.

Example: A samurai retainer receives as a gift from his lord a priceless teacup for use in the cha-no-yū (Tea Ceremony). The gift is far more valuable than anything he could possibly offer his lord in return. As a result, the retainer receives a tremendous on from his lord and he is extremely unsettled. He has lost face, and must find a way to reconcile his shame.

In another example, two unarmed peasants, Chūbei and Jirō, are attacked by a bandit. Chūbei is about to be stabbed by the sword-wielding bandit, but Jirō intervenes, strikes a lucky blow with a handy tree branch and kills the bandit. Jirō has just given a tremendous on to a very grateful Chūbei. This on can only be repaid by Chūbei saving his friend's life or by giving his own life for his friend.

As you can see, on is a deadly serious matter to the Japanese. On should be taken as an opportunity for role-play; characters who receive an on should do their utmost to repay the on. Failure to do so when the opportunity presents itself results in a loss of face (see Gimu and Giri below).



NINJŌ

Ninjō is compassion for others. It is similar to what Westerners call empathy. When one knows ninjō, he has consideration for the feelings of another. It also encompasses one's own desires and "feelings," such as love, kindness, and so on.

A samurai may practice *kirisute-gomen*, and cut down a peasant on the spot for some assumed insult. This is perfectly legal, but constitutes a willing disregard for ninjō; he has no feeling for the other fellow. (It may also incur a loss of Honor for the samurai.)

Bandits may form cooperatives to protect those who have no one else to do it for them (think Robin Hood or, in Japanese terms, Ishikawa Goemon), and they will operate out of a combined sense of *giri* and *ninjō*. They have the ability to protect the people, so they must exercise that ability (*giri*), and they do it because they care and empathize with the underdog (*ninjō*). Such bandit groups are the forerunners of the Tokugawa Period (and even present-day) yakuza, who like to think of themselves as Robin Hoods and the defenders of the common man.

Whether or not your character "knows ninjō" is up to you. There is no societal requirement to adhere to the concepts of ninjō to the extent that *giri* is adhered to. Rather than providing rules for ninjō, we leave it up to you to define your character's viewpoints and motivations for his actions; ninjō is best reflected by taking the appropriate Talents and Complications and through role-playing.

GIMU

Gimu is the obligation to repay an on to those to whom one can never fully repay. The on received from these people is immeasurable and eternal. The fullest repayment of these obligations is still no more than partial, and the debt is timeless. Gimu includes:

- **Chu:** Duty to one's lord, the Emperor, and the Shōgun (-5K/ML)
- **Ko:** Duty to parents and ancestors (and, by implication, to one's descendants) (-4K/ML)
- **Ninmu:** Duty to one's work (-3K/ML)

Any failure to meet gimu results a loss of Honor points. These lost Honor points can only be regained by satisfying gimu.

GIRI

Giri is, in simplistic terms, duty. *Giri* requires the repayment of debts (on) with mathematical equivalence; there is also a time limit, per se. *Giri* encompasses both *giri* to the world and *giri* to one's name.

Example: If someone saves your life, you will feel bound by *giri* to somehow repay him, perhaps by saving his life—even at the cost of your own.

A warrior who cringes in the back of the battle, avoiding contact with the enemy, suffers a loss of face because he is not fulfilling his duty to his liege lord (one form of *giri*), while his comrade up in the front lines, shouting out challenges and taking heads, gains face. Both of these men may be seen by others and end up with resultant gains or loss of Honor at the same time. Simply fighting in the battle in a standard way will not bring about a gain or loss of face, because it is *giri* to one's lord.

One who is a samurai should base his conduct on a strong sense of filial duty. And however capable, clever, eloquent and handsome one may be born, if he is unfilial he is of no use at all. For Bushidō requires a man's conduct to be correct in all points.

— Daidōji Yūzan



Another form of giri is giri to one's in-laws. In-laws are a "contractual family," and repayment of on to them is giri, whereas repayment of on to one's birth parents is gimu.

To say that someone "does not know giri" is an insult. It implies, in essence, that the person has no sense of loyalty, filial piety, or honor. Wild dogs do not know giri; a man *must*.

Giri to the world: Giri to the world is repayment of on to one's fellows, and includes such things as:

- Duties to your liege lord (-5K/ML)
- Duties to your affinal family (-4K/ML)
- Duties to non-relatives due to on received (a favor, gift of money, et al.) (-3K/ML)
- Duties to distant relatives (due to on received from common ancestors) (-2K/ML)

Giri to one's name: Giri to one's name is the duty of keeping one's good name and reputation. This includes:

- Duty to clear one's name of insult or accusation of failure (i.e., the duty of feuding or vendetta) (-3K/ML)
- Duty to admit no (professional) failure or ignorance; protecting one's professional reputation (-3K/ML)
- Duty to fulfill society's proprieties (i.e., behaving respectfully, accepting and living within one's station in life, curbing inappropriate displays of emotion, etc.) (-2K/ML)
- Remaining stoic when in pain (from a wound, hunger, cold, etc.) (-1K/ML)

As you can see, giri to the world and giri to one's name are two sides of the same coin.

Any failure to meet giri results in a loss of Honor (see the comments above for suggested Honor loss penalties). These Honor points can only be regained by satisfying giri.

CONFLICTING OBLIGATIONS

In cases in which one's obligations are in conflict (such as a conflict between giri and ninjō, or giri and gimu), the character must choose one to fulfill and forego the other. The only other option is seppuku.

For example: A samurai receives an order from his liege lord to perform an act that violates the Shōgun's law. By fulfilling gimu to the Shōgun the character must ignore his lord's order, which he cannot do. But by fulfilling giri to his lord the character violates gimu to the Shōgun.

Another example is a samurai who falls in love with another man's wife. Giri demands that he abandon any hope or desire to be with her. But ninjō compels him to satisfy his desire for her. (Traditionally, and historically, conflict involving ninjō are much easier to resolve than those without)

In cases of such conflicts the character may have to decide which obligation he will fulfill and which he will forego. He resolves himself to suffer the consequences for failing to meet one or the other. Unless he can find a solution to his dilemma, seppuku may be his only recourse (because surely no "good man" would live with such loss of face). Such is the stuff of Japanese legends.

The most famous Japanese story involving a conflict between giri and gimu is the story of the 47 Rōnin. In the story, a lord in the Shōgun's palace is insulted and he attacks the insulter (thus trying to satisfy giri to his name). The man is unsuccessful, how-

ever, and is subdued, for drawing a sword in the Shōgun's palace is a capital offense. He has violated gimu (by breaking the Shōgun's law) and is sentenced to death by *seppuku*, and his lands and family disbanded. 47 of his retainers swear vengeance. After more than a year of planning and waiting they kill the man who originally insulted their lord, thus satisfying giri to their lord. But they have violated gimu to the Shōgun in doing so, and in a final act of virtue, all 47 rōnin commit seppuku. Their honor is preserved.

HERALDRY

The vast majority of *mon* (crests) are by definition "assumed arms," that is to say, they were chosen by the bearers with little restrictive control exercised, as there is no overseeing organization like European Colleges of Arms. In each *samurai* clan, there needs to be one officer with a wide knowledge of which family uses what crests, as it can often be a lifesaver, especially during a battle when an armored division is approaching and all that can be discerned is the crest on their banners—are they friend or foe?

The first official "roll of arms," or compilation of family crests was completed under the auspices of the Muromachi *bakufu* (military government) around 1510–1520. The Tokugawa *bakufu* compiled very detailed records, creating what was called a *bukan*, listing the "armorial bearings," standards, and residences and incomes of all the *daimyō*. Lesser books were also kept for individual clans and other, lesser families.

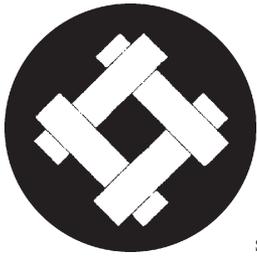
The pawlonia and the chrysanthemum are essentially Imperial emblems, and their use implies imperial favor or connections at some point in the past. There are dozens upon dozens of designs incorporating these elements, many of which were bestowed after a fashion by emperors past upon houses that had they wished to honor, or whose help they needed. Others are borne by institutions (notably shrines and temples) to display their erstwhile imperial connections.

Mon are more than heraldic crests; they are a major part of Japan's graphic arts history, as well. The Takeda clan crest can also be seen as a fairly common fabric motif. The only difference is that in areas where the Takeda are exercising their influence, or in areas where the Takeda are especially disliked, it would be more than a little cheeky (or dangerous?) to wear something with their crest emblazoned all over it in their presence.

In fact, many designs now considered crests were first fabric patterns. It is not really clear when they first began to be used, but during the latter part of the Heian Period there are indications that certain designs had come to be favored by certain families, which used them to the near exclusion of others, making these the first recognized *kamon* (family crests).

During the Edo Period, designs will become excessively ro-coco, as their primary purpose of identification ceases to be an issue. Also, many wealthy merchants will begin to assume airs of gentility, and began adopting *mon*. Actors and courtesans follow suit. Most twentieth century *mon* books contain many Edo designs, and it is difficult to determine which were used by the civil and military aristocracy of "the good old days."

The samurai has to set before all other things the consideration of how to meet his inevitable end. However clever or capable he may have been, if he is upset and wanting in composure and so makes a poor showing when he comes to face it, his previous good deeds will be like water and all decent people will despise him so that he will be covered in shame.



CATEGORIES OF MON

There are six commonly recognized divisions of *mon*: plants, animals, natural phenomena, man-made objects, abstract designs, and *ji* (characters). Estimates of the number of actual different designs hover

between 4,000 and 5,000, representing 250-odd different subjects.

The plant category is by far the numerical leader, though the man-made implements category has some 120 different subjects represented, compared to 75 for plants. The animals category (including birds and insects) is third, with about 30 different subjects.

Martial motifs (and those with otherwise auspicious meanings) are particularly popular in among *samurai* houses.

ENCLOSURES

Contrary to popular opinion, all *mon* are not enclosed in a circle. A great number are, but there are a great many different kinds of enclosures. The simplest way *mon* are changed is with a slight alteration of the design; changing the number of veins on a leaf, making the lines slightly thicker, reducing the number of petals on a flower, and so on. A design could also be doubled or trebled; or it could be put in an enclosure that is narrow, fat, medium sized, or derived from an abstract design.

Rings are the most common form of enclosure. Some, however, are narrow, hair-line rings, while some are huge, monstrous circles that nearly overwhelm the designs inside them.

Enclosures actually have a large degree of variation. The melon enclosure, for example, can be of three, four, five, or even six lobes; each of these variations can have any number of shapes—round, square, diamond, etc.

CHOOSING A MON FOR YOUR PC OR CLAN

Perhaps the easiest way to choose a *mon* is just to select one from the pages of this rule book. Alternately, you can acquire a *mon* book and pick one from there. There are a few good such books listed in the bibliography (pages 304-306). Your last resort (which is your favorite, let's face it) is to design your own.

There are certain *mon* that are recognized as the crests of famous, powerful clans. If you are playing in a historically based game, you might want to steer clear of them. If you are playing in a totally self-created Japan, there's no reason you can't use the famous Tokugawa triple-hollyhock crest.

BANNERS

Not all banners and flags are truly heraldic. Many actually have no designs to speak of, being merely geometric with a background color and a stripe or two, or divided or patterned fields.

Those bearing designs can bear the *mon* of the owner, a slogan (such as Takeda Shingen's famous *Fū-rin-ka-zan*, or "Wind, Forest, Fire, Mountain" banner), or even just a picture. Sometimes the *mon* appears alone and very large; other times it is repeated two or three times vertically or in a triangular or other geometric pattern. Other forms of decoration are to mix a geometric color shift (e.g.; a broad strip of color across the top, or a horizontal or vertical color division) with the *mon* somewhere displayed.

In the film *Ran*, the various divisions of the Ichimonji clan were identified with different color banners and different designs (one stripe for Tarō, two for Jirō, three for Saburō); in *Kagemusha*, we were shown the same flag—Shingen's *mon* on a solid color field—with the color of the field marking different divisions of his army.

Daimyō on campaign will have a personal standard marking their presence and their main base. Such standards are not always true flags, per se. Tokugawa Ieyasu has a huge golden fan, for example, and Hideyoshi has a huge golden gourd with several other pendant gourds. Nobunaga has a huge red European hat. The operative word here is "huge." The term for such unique creations is *uma jirushi*, or "horse signs." Among them are been helmets on poles, hats on poles, large umbrellas, fans, etc.

Armored *bushi*—especially the lower ranks, and *ashigaru*—wear a *sashimono* (a type of banner) on their backs. This banner serves to identify their clan, commander, or unit.

CAMP CURTAINS

Camp curtains (*jinmaku*, or *tobari*) are used to ring areas to keep out wind or prying eyes. On campaign, generals hold councils and lay plots from within a ring of *jinmaku*. Kurosawa's films *Ran* and *Kagemusha* both show how camp curtains were set up and used.

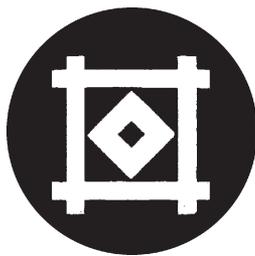
Like banners, *jinmaku* have no single rule of appearance. They may be of one single color, may have a top strip and possibly a bottom strip in a different color, or even be striped. They may be single colored, with the owner's crest as a design. This can be a random repetition of the *mon* over the surface of the curtain, a regular single large crest centered to be directly between support poles, or a regularly repeating smaller crest forming a sort of high equator-line on the *jinmaku*.

Jinmaku are one *ken* (6 feet) in height, and three or four *ken* (18 to 24 feet) in length.



DAILY LIFE IN JAPAN

戦国



As with the previous chapter, this chapter contains a great deal of background information on day-to-day life in the Japan in which your *SENGOKU* campaign takes place. Game material and game mechanics appear alongside reference material, so you will want to pay attention as you read.

THE ECONOMY

Japan's economy is based on the rice crop. One's wealth, one's finances, and the value of an estate are all counted in terms of the *koku*, a measure of rice sufficient to feed one man for a year (at a subsistence level). This is equal to approximately five bushels or 180 liters. An estate is valued at the amount of rice it can produce, so a small fief worth 100 *koku* means the village can support 100 people for a year. In point of fact, this is only rice output; it doesn't take into account millet, other vegetables, fish, etc., so more people can survive there.

CURRENCY

Currency is in copper, silver, and gold. Paper currency is not in use in Sengoku Japan. All coins are produced on a monopoly basis by *daimyō* during the Sengoku Period (later, in the Edo Period, by *shōgunate* mints). Gold coins are used more widely in the Kantō region, near Edo, while silver prevails in the Kansai (Kyōto and Ōsaka areas). Gold is rarely seen outside of the coffers of *daimyō* and large merchant houses, and even *they* usually conduct their business in silver. Values of this coinage have shifted over the centuries, and there is no fixed way to set up a precise, "historical" currency in the game. The following system is a simplified model designed for speed of play.

The most basic unit of money is a copper coin called a *zeni*. We will refer to them as *zeni*, or copper pieces. The value of a *zeni* is one *mon*, in the same sense that the value of a *penny* is a *cent*. A *zeni* theoretically represents the cost of the barest minimum needed to feed a man for one day. In practice a *zeni* can buy such things as a cup of tea or a rest at a wayside stall; hardly adequate sustenance. 1,000 *zeni* equal one *bu* of gold (or one *bu-shoban* coin), the value of one *koku* of rice. Also in use is silver, which is measured in *monme* (about 4 grams); approximately 12 *monme* of silver equals one *bu* of gold.

The monetary system in *SENGOKU* is thus based on the calendar, with each coin roughly corresponding to the amount of rice necessary to survive for a given period of time. A *zeni* (copper) is a "day," *monme* (silver) are "months," a *bu-shoban* (gold) is a "year," and so on. Remember, though, that this is subsistence-level food; a small bowl of rice or gruel per day will not let a man starve to death (not quickly, anyway), but it isn't what one would want to eat for very long. Plan accordingly when setting prices, money, and such things for your game.

For simplicity, the encumbrance on all coins, regardless of denomination, is .02, or 50 coins per pound. All of Japan's coins are described below.

Zeni

A round copper coin, one *sun* (about one inch) in diameter, with a small, square hole in its center. The *zeni* equals one day's worth of food for one man (in *real* terms, one barely decent meal,

as mentioned above). *Zeni* are commonly strung together with a strand of hemp through the central holes to make a "string of cash," usually of 100 or 1,000 coins. During the Sengoku Period most *zeni* are produced in China (with some also made in Korea); in the later Edo (or Tokugawa) Period *zeni* are minted in Japan proper (beginning in 1636). The *zeni* is abbreviated as "z" when listing prices of goods. For example, 6z would indicate an item costs 6 *zeni*, and is spoken of as "six *mon*."

Monme-ita

The *Monme-ita* is a small rectangular block of silver. Historically the weight and value of this "coin" varied greatly. In *SENGOKU* the *monme-ita* weighs 1 *monme*, corresponding to one month's worth of subsistence-level food. The *monme-ita* is commonly abbreviated as "m" when listing prices of goods. For example, 2m would indicate an item costs 2 *monme-ita*.

Bu-shoban

The *bu-shoban* (also known as the *ichibu kin* or simply "*bu*") is a small square gold coin. One *bu-shoban* equals 12 *monme-ita* (12 *monme* of silver) or one year's worth of subsistence-level food (one *koku* of rice).

Four *bu-shoban* equal one *ryō* (a little more than 18 grams) of gold, the common form of expression of value (as opposed to currency) in Sengoku Japan. The *bu-shoban* is abbreviated as "b" when listing prices of goods. For example, 1b would indicate an item costs 1 *bu-shoban*.

Ni-bu

The *ni-bu* ("two *bu*") is a rectangular gold coin. One *ni-bu* equals 24 *monme-ita* (12 *monme* of silver) or two year's worth of subsistence-level food (two *koku* of rice).

Two *ni-bu* equal one *ryō*. Prices of goods are not generally listed in *ni-bu*.

Ryō

As described earlier, a *ryō* is a measurement of weight, specifically used when referring to gold. It is approximately 18 grams of gold. One *ryō* is equivalent in value to four *koku* of rice, or 4 *bu-shoban* in coin. A *ryō* is abbreviated as "R" when listing the price of goods. The *koban*, a coin rarely found outside the hands of the wealthiest, has a value of one *ryō*. The *koban* is an oblong coin about 2 *sun* (2.5 inches) long

Non-standard Coins

There are two types of coinage that is produced by local samurai clans; the *chōgin* and *mame-ita*.

Chōgin can either be of gold or silver, but either way takes the shape of a rough, flattened cigar-shaped ingot with stamp marks to indicate the quality of the metal and the clan issuing it. The *chōgin* is the largest silver coin, and is imported from China. The *chōgin* equals one *bu-shoban*, and similarly corresponds to one year, although there have been minted especially large *chōgin* worth a *ryō*. The *chōgin* is abbreviated as "c."

Mame-ita are small, pea-sized lumps of silver or gold stamped with the imprint of the issuing clan and occasionally a rough value indication. *Mame-ita* are valued by weight, typically, although they are commonly issued in values equal to a *monme-ita*, a *bu-shoban*, or a *ni-bu*.

However it may be with peasants and merchants, stinginess in a samurai is as much to be abhorred as throwing away the Three Sacred Treasures. For if he puts all the money there is before duty and grudges to spend it, how much more will he grudge throwing away his more precious life?

TRADE AND COMMERCE

MONEY-LENDERS

One growing profession is that of the money-lender. Part of the merchant class, money-lenders provide loans to everyone from farmers trying to raise the money to pay their taxes, to daimyō who must equip and maintain their armies. Loan interest rates vary, with an average being 10% per year.

Money-lenders also exchange currencies for customers. This is an important function, as most merchants and daimyō in the Kantō region pay for transactions in gold coin, while those in the Kansai region use silver.

The typical commission for such transactions is 1%. This fee may seem trivial, until one realizes that literally thousands of bushoban and chōgin are exchanged in this manner every week. It's easy to see why money-lenders, while considered the lowest strata of the *bonge*, are some of the most affluent.

MARKETS

Most towns have a weekly or bi-weekly market. These markets are usually held on days ending with the same number, and are named after this number. *For example, so-called "two day" markets are not two days long, but rather they are held on the 2nd, 12th and 22nd day of each month. "Three day" markets are, therefore, held on the 3rd, 13th and 23rd day of the month.*

On market days, vendors pushing carts full of their wares that become portable merchant stands and small shops abound. Items of nearly every category can be found, including vegetables, fowl and fish, tools, woodenware, lacquerware, tatami, painted screens, ceramic bowls and cups, and much, much more. In fact, some towns have grown up around such markets.

Merchants desiring to participate in a local market typically need only show up. Official permits, issued by the local ruling *daimyō*, are officially required, though this is seldom enforced.

The function of the market is much more than simply providing a place to buy food and supplies. Many merchants also specialize in spreading rumors and news, especially the traveling merchants, who make their living as much by telling entertaining stories and repeating the latest gossip from towns near and far.



VALUE OF COINAGE/EXCHANGE RATES

	Value in Food	(Rice) Koku	(copper) Zeni	(silver) Monme-ita	Chōgin	(gold) Bu-shoban	Ni-bu	Ryō
Zeni (copper) (z)	1 day	.001	1	$\frac{1}{83}$.001	.001	.0005	.00025
Monme-ita (silver) (m)	1 month	.083	83	1	$\frac{1}{12}$	$\frac{1}{12}$	$\frac{1}{24}$	$\frac{1}{48}$
Chōgin	1 year	1	1,000	12	1	1	$\frac{1}{2}$	$\frac{1}{4}$
Bu-shoban (gold) (b)	1 year	1	1,000	12	1	1	$\frac{1}{2}$	$\frac{1}{4}$
Ni-bu	2 years	2	2,000	24	2	2	1	$\frac{1}{2}$
Ryō (gold wt.) (R)	4 years	4	4,000	48	4	4	2	1

DIET

CALENDAR & TIME



COMMON FOODS

Rice is the staple of the diet, forming the core of each of the three daily meals.

Popular ways to eat rice include straight (no surprise there), with green tea poured into it, or with a raw egg broken over the rice and mixed in. Rice is eaten hot in bowls, pounded into paste and molded into gummy squares for soups, pounded into flour for rice cakes (*mochi*), and even made into crackers. A watery rice-gruel (*okayu*) is the food of the elderly, the infirm, and the ill. Oh, yes; and then there's *sake*.

Meat is seldom consumed in Japan, but fish and shellfish are eaten wherever they can be taken. Despite the virtual ban on meat due to Buddhist taboos, many *buke* love boar meat and fowl, and will hunt when the opportunity presents itself. Beef, however, is out of the question. Oxen are for pulling imperial carriages or helping on a farm; not for food.

Soba (buckwheat noodles), a dish adopted from the continent, is a popular lunch for people on the go, who might stop in at an inn or tavern for some and a bowl or five of noodles. *Soba*, *udon*, *don*—there are about as many different kinds of noodle dishes as there are stars in the sky. In the evening, when the cool is descending, stalls appear in the streets of larger towns where a bowl of hot noodles in soup can be had for a *zeni* or two. Of course, *sake* may also be available.

A popular snack is *dangō*, or sweet rice-flour dumplings. Conservatively speaking, there are, perhaps, seven million different kind of *dangō*. Each locality may have its own specialty. Some varieties are filled with a sweet red bean paste, others with roasted nuts.

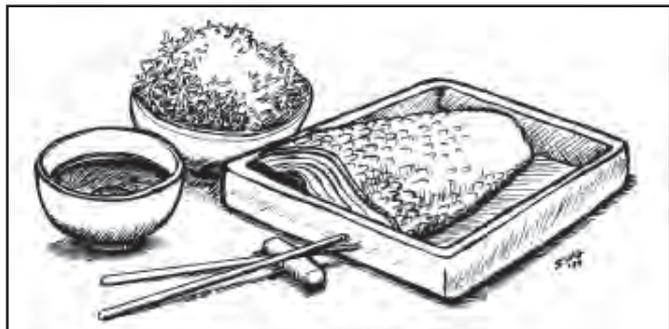
WHAT THERE ISN'T

Forget about *sushi*. What we know today as *sushi* didn't come into being until the middle of the Edo Period. The older form was fish that had been cleaned and gutted, then stuffed with rice to preserve them. At some point, someone tried eating that rice, and found it wasn't bad.

Tempura is also virtually unknown, as it develops only during the latter part of the Sengoku Period as some Japanese become familiar with the eating habits of the Europeans (*fried* food? ick!) and start to adapt it to local tastes.

Don't even bother asking about *sukiyaki*. Shame on you.

A typical meal is a large bowl of rice, pickled vegetables, *misō* or seaweed soup, and another dish (usually fish).



It is said that one should rise at four in the morning, bathe and arrange his hair daily, eat when the sun comes up, and retire when it becomes dark.

ERA NAMES

Unlike the West, which uses computation based on the birth of Jesus Christ from which to date events, or the Ancient Romans who used the founding of the city as their pivotal date, or the Muslims who date everything from the Hegira, the Japanese have no single date to use. Actually, they could have used the mythical foundation of the empire in 660 BC, but they never did so formally.

From the seventh century down to the present, Japan has used a series of era names called *nengō* (literally “year number”), assigning events to a year within that era. From time to time, usually due to some great auspicious event or to end a bad era after a particular bad calamity, an emperor proclaims a new *nengō*. Some *nengō* span several reigns; some reigns saw several *nengō* come and go. It isn't unlike the Anglo-Saxon Chronicles, with an entry beginning “In the fourth year of King Alfred's reign...” but it is clear that this system has its flaws.

The longer one's history gets, the harder it is to put things into historical context without having recourse to a list of era names and their volume of years. (Even historically, people found it difficult to keep track of era names and when things happened.) Was Emperor Horikawa enthroned in Kanji 1 or in Ōtoku 3? And if *this year* is the year of the Battle of Sekigahara (Keichō 5), how many years ago was that? (Ōtoku 3, and it was 514 years ago.) In the 955 years between the institution of the *nengō* system in 645 and the Battle of Sekigahara in 1600, there were 194 *nengō*, for an average of one *nengō* every 4.92 years.

THE CALENDAR

The Japanese adopted the complex sexagesimal system of year identification from the Chinese in 604. Traditionally, great mystics called *onmyōshi* calculate the calendar for the Imperial Court, using secret knowledge and mathematical formulae. These secrets are guarded closely, and only members of the group may learn them.

In the Japanese calendar system, there are 10 “trunks” and 12 “twigs” which combine to form 60 terms for counting the years. These 60 years cycle over and over, so that since 1500 was *Mizu-no-U* (“[the Year of the] Hare, Younger Brother of Water”), then 1561 and 1622 were also. Although it may at first seem cumbersome, it would be good to remember the basics of this system, for with it one can also identify hours of the day, days of the week, and so on.

Of the ten trunk (*jikkan*), five represent the “elder brother” (*e*) of the five elements (wood, fire, earth, metal, and water) and the other five represent the “younger brother” (*to*) of the five elements. The ten trunks are: *Ki-no-e*, *Ki-no-to*, *Hi-no-e*, *Hi-no-to*, *Tsuchi-no-e*, *Tsuchi-no-to*, *Ka-no-e*, *Ka-no-to*, *Mizu-no-e*, and *Mizu-no-to* (Elder Brother of Wood, Younger Brother of Wood, Elder Brother of Fire, Younger Brother of Fire, Elder Brother of Earth, Younger Brother of Earth, Elder Brother of Metal, Younger Brother of Metal, Elder Brother of Water, Younger Brother of Water).

The twelve twigs are the 12 animals of the Chinese zodiac, or *jūni-shi*: *ne* (rat), *ushi* (ox), *tora* (tiger), *u* (hare), *tatsu* (dragon),

mi (serpent), *ma* (horse), *hitsuji* (goat), *saru* (monkey), *tori* (cock), *inu* (dog), and *i* (boar).

These two units combine to form compounds such as *Ka-no-e Inu* (“Year of the Dog, Elder Brother of Metal”). See the chart below for the Japanese reckoning for the years of the Sengoku Period.

Japan and China still use a simplified form of this system, where the zodiac animals rotate through in 12-year cycles and the additional element of the trunks is eliminated. There is no reason you can’t just do the same to simplify your campaign.

MONTHS, WEEKS, AND DAYS

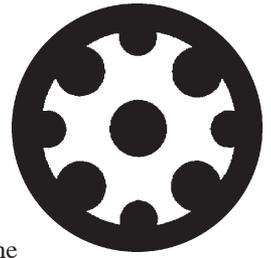
In Europe, the equinoxes and solstices mark the beginning of the four seasons; in China and Japan, they are dead in the center of them.

Generally speaking, the Japanese calendar follows the lunar cycle. The first lunar month of the year is when the Sun enters the sign of the fish (sometime between January 20 and February 19).

One year (called a *toshi*) consists of 12 months, so each year has 360 days. On years in which the sun still hasn’t entered the Fish by February 19, a thirteenth, intercalary month is added, bringing the year to 390 days in number. It is not a very efficient system.

The months are generally either just numbered (e.g., First Month, Second Month, etc.) or are called by one of several colorful variants. If there is an extra month in any year, it is called by the name of the month in which the sun remains in the same sign,

with the prefix *Uru-*, so if the month stays in Kaminazuki too long, there is an *Uru-Kaminazuki*. Each month begins with the dark nights of the new moon, which gradually grows larger until mid-month, when the moon is fullest.

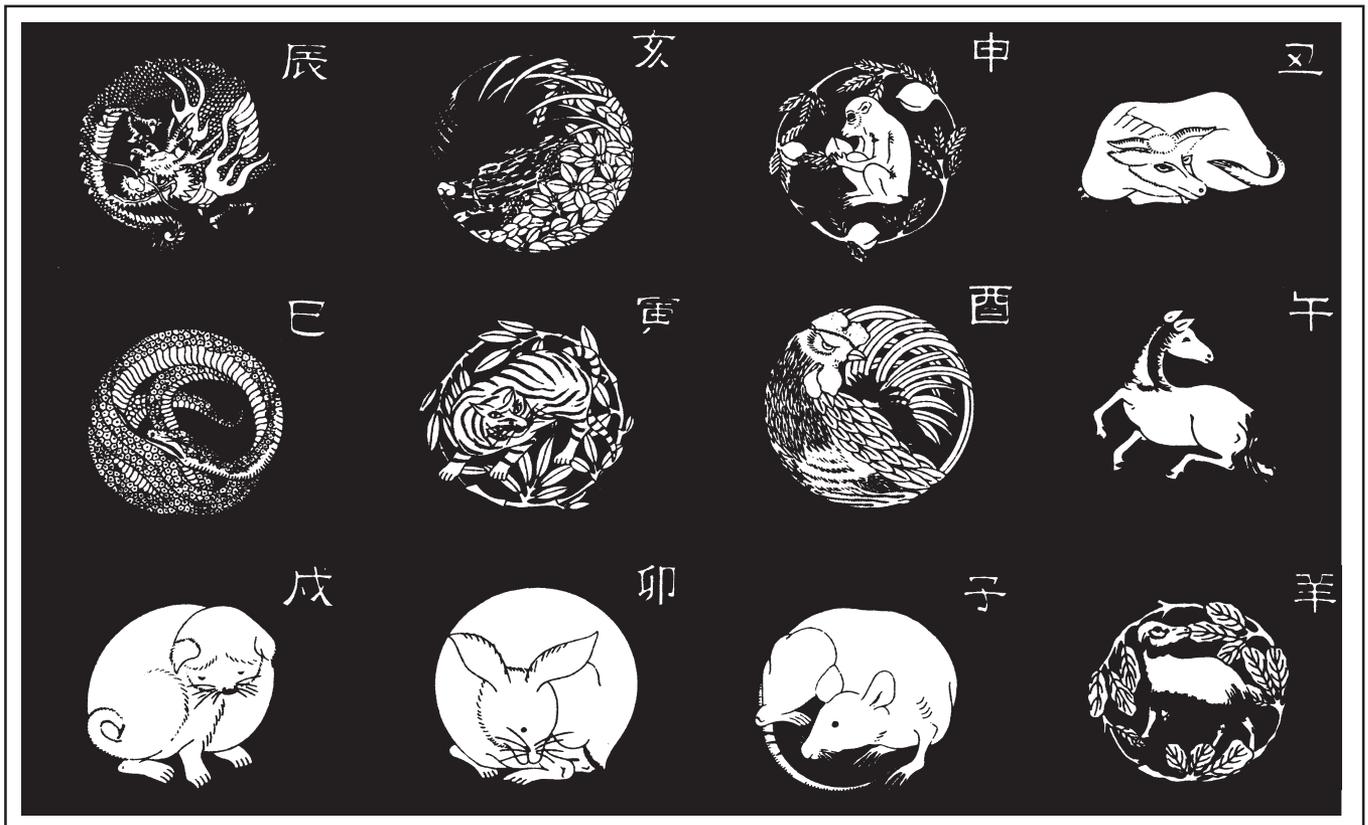


Each month has 30 days, and is made up of three 10-day weeks (called *shu*). The three weeks are referred to as the upper (first), the middle, and lower (last) week. The last day in each week is taken to be a general day of rest.

Japanese do not have names for their individual days in quite the same way we in the West think of names for days of the week; they seem to have gotten along well with simply numbering the days. (More than one source suggests that they may have used the *names* of the ten trunks [rather than using them as references to their position as elder or younger brothers of the five elements], namely *Kō, Otsu, Hei, Tei, Bo, Ki, Kō, Shin, Jin, and Ki*, although this is not certain.) The sexagesimal cycle itself is also used for the days, beginning at the first day of the year, so that every two months the cycle repeats. In this instance, the first day of the year is *Ki-no-e Ne*, or “Day of the Rat, Older Brother of Wood.”

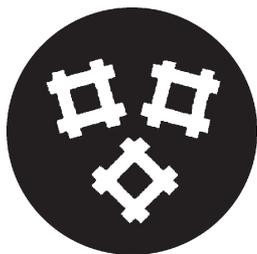
But why make yourselves crazy? Just use numbers.

The first day of each month is called *Tsuitachi*, and the last day *Misoka*. The last day of the year is called *Ō-Misoka* (“Great *Misoka*”).



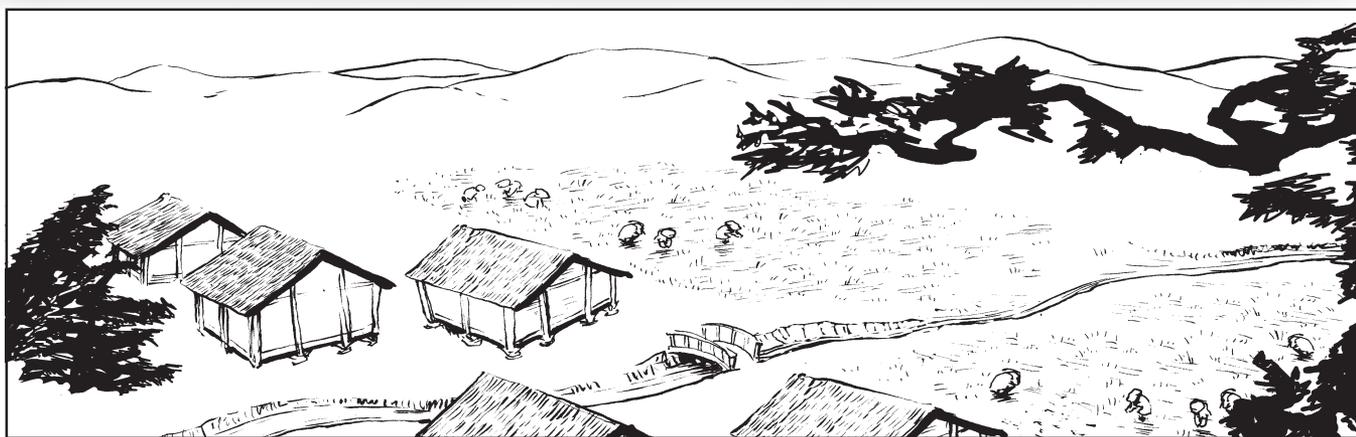
One who is a samurai must before all things keep constantly in mind, by day and by night, from the morning when he takes up his chopsticks to eat his New Year’s breakfast to Old Year’s night when he pays his yearly bills, the fact that he has to die.

— Daidōji Yūzan



THE SENGOKU ALMANAC

Name of Month (Meaning)	Season/Descr. (Days 1-15) Season/Descr. (Days 16-30)	High Temp	Precip %	Precip (2d6)	Notes/Agriculture
1 Mutsuki (Good relationship)	Risshun (Spring begins)	40	10	11+	
	Usui (Rain water)	45	20	9+	
2 Kisaragi (Double-lined clothing)	Keichitsu (Awakening of insects)	50	35	8+	First plucking and drying of tea plant leaves. Lacquer is tapped in the mountains
	Shunbun (Spring equinox)	55	50	6+	
3 Yayoi (Awakening nature)	Seimei (Clear weather)	60	25	10+	Nursery beds are plowed during the last week. On the last day the sprouted rice plants are sown.
	Koku (Rain for the rice)	60	60	5+	
4 Utsuki (Deutzia scabra month)	Rikka (Summer begins)	65	60	5+	Cherry trees blossom. Silkworm eggs are hatched and fed mulberry leaves. Second plucking of tea leaves; leaves are dried. Cherry blossoms fall off the trees. Main fields are plowed, terraced, dammed and flooded during last week.
	Shōman (Small abundance)	65	60	5+	
5 Satsuki (Month of sowing)	Bōshu (Work of sowing)	70	60	5+	Rice seedlings are transported to the main fields during the first 7 days. Silk cocoons unreeled on the 15th day. Frogs breed in the fields, croaking day & night. Weeds in rice fields are hoed. A drought now will kill rice plants.
	Geshi (Summer solstice)	70	55	6+	
6 Minazuki (Waterless month)	Shōsho (Small heat)	75	50	7+	"
7 Fumizuki (Letter-writing month)	Daisho (Great heat)	80	40	8+	"
	Risshu (Autumn begins)	85	35	9+	"
8 Tsukimizuki (Moon-viewing month)	Shōshu (End of heat)	80	35	9+	"
	Hakuro (White dew)	75	40	8+	Rice begins to flower. The water is drained from the fields. A tai-fun now will kill the rice plants.
9 Kikuzuki (Chrysanthemum month)	Shūbun (Autumn equinox)	70	40	8+	Rice is harvested, tied & hung to dry. Rice is flailed, sorted and baled, and taxes are paid. Barley, wheat and millet is planted.
	Kanro (Cold dew)	60	40	8+	
	Shūsō (Beginning of frost)	55	25	10+	
10 Kaminazuki (Month of no gods)	Ritto (Winter begins)	50	10	11+	Winter crops are harvested.
	Shōsetsu (Small snow)	45	15	10+	
11 Shimotsuki (Frost month)	Daisetsu (Great snow)	40	20	9+	"
12 Shiwasu (Closing month)	Toji (Winter solstice)	40	5	12	"
	Shōkan (Little cold)	40	5	12	Sake is made
	Daikan (Great cold)	35	5	12	"



One cannot accomplish things simply with cleverness. One must take a broad view. It won't do to make rash judgments concerning good and evil. However, one should not be sluggish. It is said that one is not truly a samurai if he doesn't make his decisions quickly and break right through to completion.

TELLING TIME

There are actually *three* ways of telling time in Sengoku Japan. (Did you think after all this that it could be easy?) One method is designed so that there is an even number of hours of daylight and of night time, regardless of how long or short each ended up being; this results in a “clock” that indicates an equal number of very long daytime hours and very short nighttime hours in the summer and visa-versa during the winter.

The second method assigns numbers to the hours according to order, decreasing from nine to four (i.e., Ninth Hour, Eighth Hour, Seventh Hour, etc.), and is repeated twice. Needless to say, it can be confusing.

For the sake of gamers’ and GMs’ sanity, *SENGOKU* will use the third method of telling time, and consider it the standard throughout Japan.

This method of telling time is actually rather easy. The day is divided into 12 *toki* (or “hours”) of equal length, rather than the Western 24. Each 120-minute toki is given the name of one of the animals from the Chinese zodiac.

For example, the Hour of the Goat, or Hitsuji no toki, corresponds to 11 am to 1 p.m. on a modern clock.

This time is further broken into halves, but can be further divided into quarters and so on just as with the one-hour clock we use today. See the illustration to see how the Japanese toki correspond to Western hours.

Each half is divided into eight *koku*, each worth seven and a half minutes. The *koku* are further divided into 15 *fun*, a 30-second period. Each *fun* is composed of 60 *byō*, each a half-second in duration.

Players’ Option: Telling Time

It is up to you whether you use the Japanese time or the Western time. Certainly it is easier at first to remember the Western clock, but if you can get a handle on the Japanese system, it will go a long way to increasing the atmosphere of the game.

Remember that the Japanese also used (and still do) numerical names for the months; so rather than just say “February 4,” say “the fourth day of the second month,” and when you really feel at home with it all use the classical names and try “the fourth of Kisaragi.”

If you really want to be precise with your time-telling, you can add more details. As we mentioned, each *toki* is divided into a first and second half, making each the equivalent of one Western hour. These are called the *sho* and the *sei*, and you can, for example, say “First of the Hour of the Hare” or “Second of the Hour of the Dragon” (or even “Ne no Sei-toki”) if you wish.



Japanese/Western Time

One	Equals...
Toshi	1 year
Shu	10 days
Toki	2 hours (120 min.)
Koku	7.5 minutes
Fun	30 seconds
Byō5 second

Hours of the Day

English Name	Japanese Name	Hour of Day
Lesser hour of the Rat	<i>Sho-Ne-no-Toki</i>	11pm
Greater hour of the Rat	<i>Sei-Ne-no-Toki</i>	12am
Lesser hour of the Ox	<i>Sho-Ushi-no-Toki</i>	1am
Greater hour of the Ox	<i>Sei-Ushi-no-Toki</i>	2am
Lesser hour of the Tiger	<i>Sho-Tora-no-Toki</i>	3am
Greater hour of the Tiger	<i>Sei-Tora-no-Toki</i>	4am
Lesser hour of the Hare	<i>Sho-U-no-Toki</i>	5am
Greater hour of the Hare	<i>Sei-U-no-Toki</i>	6am
Lesser hour of the Dragon	<i>Sho-Tatsu-no-Toki</i>	7am
Greater hour of the Dragon	<i>Sei-Tatsu-no-Toki</i>	8am
Lesser hour of the Serpent	<i>Sho-Mi-no-Toki</i>	9am
Greater hour of the Serpent	<i>Sei-Mi-no-Toki</i>	10am
Lesser hour of the Horse	<i>Sho-Uma-no-Toki</i>	11am
Greater hour of the Horse	<i>Sei-Uma-no-Toki</i>	12pm
Lesser hour of the Goat	<i>Sho-Hitsuji-no-Toki</i>	1pm
Greater hour of the Goat	<i>Sei-Hitsuji-no-Toki</i>	2pm
Lesser hour of the Monkey	<i>Sho-Saru-no-Toki</i>	3pm
Greater hour of the Monkey	<i>Sei-Saru-no-Toki</i>	4pm
Lesser hour of the Cock	<i>Sho-Tori-no-Toki</i>	5pm
Greater hour of the Cock	<i>Sei-Tori-no-Toki</i>	6pm
Lesser hour of the Dog	<i>Sho-Inu-no-Toki</i>	7pm
Greater hour of the Dog	<i>Sei-Inu-no-Toki</i>	8pm
Lesser hour of the Boar	<i>Sho-I-no-Toki</i>	9pm
Greater hour of the Boar	<i>Sei-I-no-Toki</i>	10pm





EDUCATION SHŌGI

GENERAL EDUCATION

For the lower classes, there is no proper schooling. Local temples often hold school sessions to teach rudiments of reading and writing and so on, but these are survival skills. Given the great complexity of the Japanese written language, many *bonge* (mostly farmers and such)—and virtually all *hinin*—are functionally illiterate; they can speak Japanese quite well, but are, at best, able to read and write *hiragana* (the most basic set of Japanese characters) but not *katakana* or *kanji*. Merchants and workers in villages are generally better educated than those in the fields. They can read the syllabaries, but not the Chinese characters that make up the lion's share of Japanese texts.

Buke attend clan schools, where clan officials teach the children more than just the basics; they are given education in the classics (if deemed appropriate), tactics, and even introduced to schools of combat. Lords are always on the lookout for bright children, and instructors are watchful of their charges.

Education on most basic matters, like etiquette, is done at home.

MARTIAL ARTS TRAINING

One usually trains with one person through one's entire career in a particular discipline. A PC should start with a teacher—best someone in his own clan or area—and work with him during “down time.”

In small towns and villages, finding a teacher (*sensei*) of a martial art will not be easy. The best chances of finding a *sensei* are in larger towns and cities, especially castle towns. It will be difficult to convince someone to teach a military skill to one not of his clan or not otherwise associated with him, however. It is up to the player and the GM to work out the details of any cooperation (or lack thereof) between potential teachers and their would-be students.

STUDYING WITH A TEACHER

For detailed rules on training with a teacher and improving one's skill level, see **Experience** (page 226).

GAMES, SPORTS AND RECREATION

In a land of near-constant warfare, sports (as we know them today) aren't really practiced. Every physical “sport” has a military application, even swimming. There are no teams, no meets, etc. Occasionally, clans will get together and hold a horse race between champions, or an archery competition, but there is still a recognizable military application here. Most popular recreational pastimes are indoor pursuits.

Shōgi began in India, and was introduced to Japan via China in the Nara Period. There were many early variations, primarily identifiable by the number of spaces on the board and the number and type of playing pieces used.

The *shōgi-ban*, or *shōgi* board, is a nine-by-nine grid on a large, heavy piece of wood resembling a butcher's block. Each player has 20 wooden pentagonally shaped pieces (*koma*) which lie flat on the board, point towards the other player. The pieces are uniform in shape, and are distinguished by the characters painted on them. The pawns are the only characters of different size, being smaller than the rest.

Instead of each player having a king, one has a “king” (*ōshō*) and the other a “jewel” (*gyokushō*). (Interesting bit of trivia: the character for “king” and “jewel” differ by only the addition of a single, tiny stroke. Originally there were two kings on the board, one on either side, but a sovereign in distant antiquity reasoned that, since there was but one sovereign under heaven, there should only be one king on the board; hence the jewel.)

Like chess, if an enemy piece is within the sphere of a piece's movement, it may be captured. Pieces which have been captured are put on the right side of the capturing player's board. Unlike chess, a player may use pieces he has captured in his game, by placing them on the board as his move. His pieces also can be “promoted” by turning them over, upon which action they take on new names and new movement capabilities. Whether to take the advancement or not is purely optional, although the advantages are many and the detriments virtually nonexistent. Captured pieces that have been promoted can only be returned to the board in their lowly state.

GO

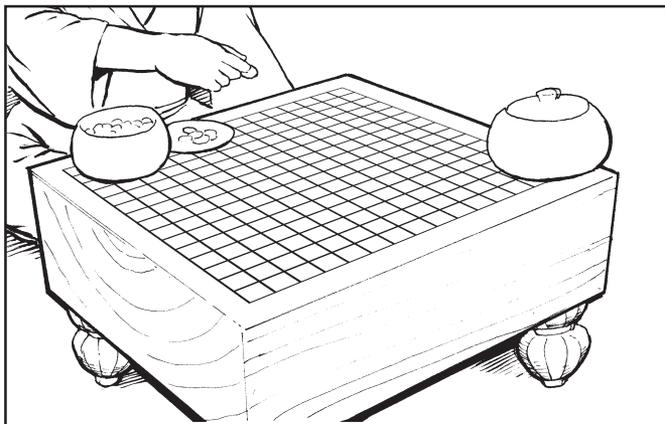
Go is also known as *igo* (and although some masters are known to have quite big ones, *ego* is not a prerequisite to being a good player). It has been said—and rightly so—that *go* takes only a few minutes to learn but a lifetime to master. (For the statisticians among you, the number of possible plays has been calculated to be 10^{750} .)

It likely arrived in Japan from India via China around 400 AD, perhaps as late as 700. It was very popular in the court during the Heian Period, but seems to have been claimed at some point by samurai who considered it *the* strategy game of all time. *Buke* are inordinately fond of it, although there are a few clans who look at all games—no matter how military or strategic in nature—as unfitting for warriors to play.

The *go* board (or *go-ban*) resembles a *shōgi* board in design, and has a grid with 19 lines by 19. Unlike *shōgi*, chess, or checkers, here it is the *intersections* that matter (all 361 of them), rather than the open squares the lines encompass. Black has 181 stones, white has 180. Each player has a small bowl from which he draws his stones.

There are only three rules in the game: two players, black and white, alternate in placing a single stone on any intersecting point of their choice (black moving first); if a stone is completely surrounded by enemy stones and there is no open area in the enclosure, the surrounded stone(s) is/are taken from the board and retained by the captor; and no move that would cause the reversal

Because the samurai sits at the head of the three classes of... it is incumbent on him to be well educated and to have a wide knowledge of the reason of things. During times of war, however, a young warrior went to battle at fifteen or sixteen, so he has to start his martial education at twelve or thirteen. Since he has no time to take up a book or calligraphy brush, he is often illiterate.



of the previous move may be permitted. Captured stones count as one point each.

The game ends when all the stones have been placed or there is no longer any potential for capturing the opponent's stones or gaining territory. Then, all the captured stones are placed in the opponent's vacant spots. The player with the most vacant area under his control wins.

A variant called *gomoku narabe* ("five-eye line-up") is played on a standard *go* board. It is similar to tic-tac-toe; the object is to be the first one to get five stones of one color lined up horizontally, diagonally, or vertically. Players alternate, black placing the first stone; the entire board is open for placement.

CARDS

Most of the amusements of the aristocracy can be grouped under the heading of *awase*, or "joinings." There are games like *kai-awase* (shell-joining) utilizing both halves of clamshells with scenes painted on them which are turned upside down and mixed up, and then players have to match two halves together, choosing only two cards per turn.

Such joining games led to the creation in the Heian Period of a card game called *hyakunin issshū*. In the "game," there are 100 cards showing the last half of poems and an illustration, and 100 cards with the first half of the poems.

These poems are ancient, and all of the aristocracy knows them, or should. The illustrated cards are laid out, and one person, the caller, takes the other 100 and at random read aloud a poem. The players try to find and pluck out the corresponding card. The winner is the one who has the most cards at the end.

The game has become incredibly popular in Sengoku Japan and spread to the *buke* and even to the more well-educated *bonge*.

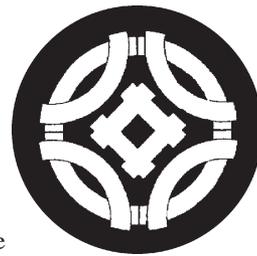
Cards are usually made of sturdy paper, which is painted and then lacquered. Some cards are made of thin strips of painted wood. Cards, like most relatively fragile items, are stored in a small wooden box coated with lacquer.

DICE

The single most popular gambling is dice, known as *Han-Chō*. Each game has a banker who takes money (and occasionally personal possessions and even clothing) in hock in return for wooden chips. The bankers are guarded by one or several strong-arm men, often including some *rōnin* hired-swords or an out of work *sumōtori* or two.

The "dealer" is a man or woman stripped to the waist but for a *haramaki* (a belly-wrap, cloth to keep the stomach warm; for a woman "dealer" it is extended to cover her breasts). This person sits on the far side of a low platform like a *tatami*, draped with a plain white sheet. On the near side kneels the gamblers, who have small wooden pallets about the size of dominoes which they use as wagering chips.

The dealer holds his hands out and up (in a classic "Hands up! You're under arrest!" pose), the two dice held between the index and middle finger and middle and ring finger of the left hand, and a small cup in the right hand. This is to show that there is nothing like a hidden third die, or some other cheating device. With a fluid motion, the dealer slams the dice into the cup and slaps the cup face down on the table.



Historical Note

Card games such as *hana-fuda* (flower cards) and other similar games as they are played today actually developed during the Edo Period. In fact, card games *qua* card games come into being only in the latter decades of the 16th century, after the Japanese have had contact with Portuguese vessels. Playing cards themselves are called *karuta*, the word being a corruption of the Portuguese *carta*. The original games are essentially variations on Portuguese games.

The gamblers now lay their bets on their end of the platform, calling "*han*" (odd) or "*chō*" (even), also setting their "chips" horizontally or vertically to indicate which way they are betting. (A variant of the game has the dealer leave one die outside the cup. This requires a bit of skill on the part of the dealer, and is more commonly used by professional gamblers than amateurs.)

The dealer takes the cup away and calls the roll as odd or even. A croupier, dressed similarly to the dealer, takes away the losing bets with a rake and awards chips to the winning bettors.

These are illegal games, and are often run by gangsters. Cheating isn't unknown, although it is hard to prove; those making such accusations at the scene are often hustled off by the watching strongmen, and beaten up. The film *Zatoichi: The Blind Swordsman and the Chess Expert*, among other *Zatoichi* films, has a scene that is an excellent example of such a game.

HANETSUKI

This game, like many others, originated in the Heian courts. It is very similar to battledore or badminton. Two players, each using a wooden paddle called a *hagoita*, attempt to keep a shuttlecock aloft. The *hagoita* are often decorated with very bright colors and designs. It is generally considered a children's game, and people losing a point (i.e., dropping the shuttlecock) often have an "X" painted on their face in ink. It is very popular around the new year.

When one loses at gambling, he should take the consequences quickly. When he wins he should not taunt the loser. One should not dicker over the results of gambling.

戦国



EQUESTRIAN PASTIMES

The horse, or *uma*, has long been associated with the warrior class, dating back to the Heian era when the military crossed great distances to engage the *Ebisu* (or *Ainu*) in combat. Horses in Japan are of a slightly smaller, sturdier stock than those in the West. In Japan, only samurai and *kuge* are permitted to ride horses. And even then, only samurai of proper rank (ML5 in their clan) may ride them in peace time; those of lower rank may only ride horses in time of war, with rare exception (scouts, messengers and equestrian contests, as noted below).

Tack and bridle are covered in the equipment section.

Horse Racing

Horse racing is popular in some areas. The Sōma clan, in northern Honshū, are famous for their annual festival of a *katchū keiba*, where warriors, clad in armor and bearing their *mon* on gaudy, oversized banners on their backs, race around a course. The winners get a small monetary prize (or alcohol), and are invited to a banquet honoring their achievement. While it's all in good fun, there can be no misunderstanding; this is training for war.

Inu Ōmono

A similar pastime, not as in favor as it once was, is the *inu ōmono*. In this "sport," a large arena is set up and a few wild dogs are released. A few samurai on horseback, armed with bows and arrows, enter the pen. Their object is to run down the dogs and shoot them with the arrows. The winner is the one with the most "kills." One version plays with blunt arrows, but the original method—still the preferred one in most circles—is to use sharps.

Shinki-sōdatsusen

Another popular equestrian pastime is *Shinki-sōdatsusen*, a mock battle, of sorts, in which the participants ride about a field attempting to gather red, blue and yellow *shinki* (holy flags), which are fired into the air by a cannon. The goal is to gather as many flags as possible before they strike the ground.

Yabusame

The last major equestrian sport is *yabusame*, or horseback archery. *Yabusame* is often encountered as part of Shintō religious festivals. Competitors wear traditional Heian Period hunting togs and riding pell-mell down a marked course (only 1 *jō*, or 3 meters, wide and about 60 *jō ken*, or 183 meters, long). On the side of this course are three evenly-spaced targets. The targets are thin wooden panels one *shaku* (one foot) square, mounted on six-shaku-tall poles. The riders have three arrows, and must try to shoot at each target with blunts. A squarely hit target will split in half; any other hit will split the target, but not evenly. The winner is the one to have most on target hits in the day.

In game terms, each player participant makes three skill rolls, using the lower of their Riding or Archery skill. A hit requires a TN of 22; a square hit (splitting the target) is TN 26.



SUMŌ

Sumō has been popular since ancient times and the traditions of *sumō* are linked with many Shintō rites. From the ritual purification of the *sumō* ring (no woman may enter it, for one thing) to the throwing of salt, to the huge Shintō rope amulet belt worn by grand champions, the sport is steeped in Shintō lore.

Sumō Matches

Official *sumō* tournaments are called *basho*, meaning "place" or "site," a word which is also used as a suffix to seasons or locations to form the name of the tournament or event. The object is to get your opponent to touch the ground with any part of his body other than the soles of his feet, or to force him outside the rope circle. Forbidden tactics include: poking eyes, striking with a closed fist, kicking the stomach (kicking legs is fine), pulling hair, choking, bending fingers back, or grabbing the *mawashi* (belt) near the groin.

A formal *dōhyō* (ring) is a two *shaku* (two foot) tall square platform of packed earth, with a raised ring straw rope marking off the actual combat zone. A step is cut into each side. Two lines, about two *shaku* long, and about 3 *shaku* (three feet) apart, mark the starting positions of the wrestlers on the East and West sides of the circle. For formal *basho*, the *dōhyō* will undergo a ritual purification ceremony, the *dōhyō-matsuri*, which takes place the day before the scheduled bout. Once purified, no one may step in the ring except the participants or others with business there. No shoes are allowed and certainly no women.

In each wrestler's corner is a bucket of salt. The *sumōtori* will rinse their mouths then get a handful of salt, and fling it onto the surface in a ritual act of purification. They may casually wipe sweat from their bodies with a rag proffered by their helper. They then take their positions, squatting near the center of the ring facing each other, where they glare at one another, pound the *dōhyō*, stand, slap themselves and generally try to intimidate the other. This is ritual, known as *shikiri*, may be repeated a number of times, until they are sufficiently "psyched" to fight.

Once the preparation is over, the *gyōji* (referee) steps up, holding a fan against his forearm, signaling that the match must begin. But it is the *sumōtori* themselves who decide when to begin. At a naturally and spontaneously determined instant, the two charge in a *tachi-ai* ("first charge"), slamming into each other, pummeling, pushing, pulling, and twisting. During the bout the

...good horses and those easy to ride are hard to find because they are acquired by those of high rank. But if a man is a fine horseman and sees a good mount but has some defect, bad habit, or likes to throw its rider, he can get it for a reasonable price, and so with his horse allowance he can be mounted considerably above his station.

History of Sumō

Sumō bouts were once primarily performed as religious functions, called *shinji-zumō*, which were performed before the ruling Emperor or Empress. The belief was that the match would predict the outcome of the year's harvest. This made *shinji-zumō* an annual court event during the Nara period. During the Heian period bouts were also being performed as court entertainment, being called *sumai no sechie*, the first important step leading to its eventual adoption as a national sport.

During the Kamakura period, *sumō*'s popularity increased greatly among the *buke* class, who embraced the "combat" sport. The *samurai* utilized *sumō* as both a training tool for warriors as well as entertainment, holding matches to entertain troops between battles. Ironically the rise of the *buke* class and subsequent decline of the Imperial court's wealth caused a reduction in the number great *sumō* matches held by the court, and leading to a slump of popularity of *sumō* on the national scene for several hundred years.

During the Muromachi period, *sumō* contests began being held to raise money for local temples and shrines. These matches, called *kanjin-zumō*, were quite successful. Eventually, bands of "professional" *sumō* wrestlers, consisting primarily of *rōnin*, began touring the countryside and participating in *kanjin-zumō* events, earning a share of the take from the sponsoring temple or shrine.

In 1578 Oda Nobunaga (who is known for his enjoyment of "less refined" entertainment, especially *sumō*) gathered 1,500 men from throughout Japan for a spectacular one day *sumō* competition. This great feat caused an upsurge in the popularity of the sport and it remains so.

Each town may have a few local star *sumōtori* (wrestlers), and clans may have them as well. *Sumōtori* are usually *bonge*, but because of their personal fame and the fame they bring their home regions or clans, they are highly regarded as celebrities. (Some champions are even granted *samurai* status by admiring *daimyō*, who are sometimes also patrons.) *Sumōtori* need low centers of gravity, so they eat a protein-rich diet and tend towards obesity; but don't be fooled. Those guys are all muscle and gristle, and they can move faster than one might think.

gyōji will often yell "*Nokotta, nokotta!*" (roughly "You're still in there!"). When two combatants are locked in this awesome combat, fans may yell encouragement such as "*Ganbatte!*" ("Go for it!") while hecklers may yell "*Makeru zo!*" ("You'll lose!"). It's usually over inside a minute. The *shikiri* may have taken five or more minutes. *Sumō* is in large part a mind game.

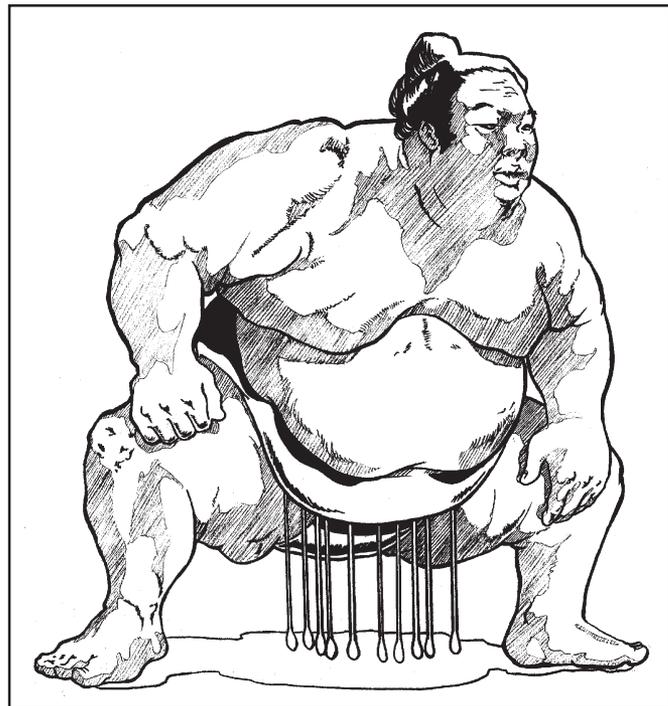
The *gyōji* determines the winner and no one questions his decision; to do so incurs a loss of -1K/ML Honor points, or -2K/ML for an offending *sumōtori*. Gloating and sulking are considered very poor form (-1K/ML Honor points); very little emotion is shown by either participant. Fans sometimes signal their enjoyment or approval of the *gyōji*'s decision by tossing items into the ring for the winner, such as money or kimono, though most consider this unsightly.

The referee approaches the winner with his prize money inside a folded piece of paper which is placed on the flat side of the fan. He then squats and holds the fan out for the *sumōtori*, who waves his hand over the fan three times, as if to say, "No, no, I'm not in it for the money, I just love wrestling." (This action also signifies thanks to the three *Shintō kami* of victory.) But he takes it anyway, and swaggers (or limps) off.

Training

The training center/home/gym of a group of *sumōtori* is called a *heya*, usually translated as "stable." The life of a wrestler is very hierarchical; there are several levels of wrestler, from the newest apprentice to the grand champions, the *yokozuna*. As one gains more victories, one rises the *sumō* ladder. In fact, the word *nobori*, meaning "to climb," is a popular suffix for *sumōtori* names. As one rises, life becomes easier. The beginners, having sworn fealty to their new lord (the stable master) and are little more than *tsukebito* ("personal manservants") to the senior members and greater champions of the stable, doing menial chores for them in exchange for learning the sport.

Though the newer and younger *sumōtori* are considered officially part of their *heya*, their initial matches are considered *mae-zumō* (literally "pre-*sumō*") and their names are not listed on any official lists or rankings. Novices must win three such matches before they can "graduate" out of *mae-zumō*.



To exert oneself to a great extent when one is young and then to sleep when he is old or at the point of death is the way it should be. But to first sleep and then exert oneself... to exert oneself to the end, and to end one's whole life in toil is regrettable.

— Shida Kichinosuke



KEMARI

The Heian aristocrats started an outdoors game that is strikingly similar to a twentieth-century soccer exercise. The game, *kemari*, is played with a skin-covered ball about six or seven *sun* (about seven or eight inches) in diameter. There is even a special costume worn while playing, although one need not dress in the prescribed gear for an informal game.

The playing area is a square traditionally marked off by four trees in the corners. Players—as few as two or as many as a dozen—form a circle, and one person tosses up the ball, and kicks it back in the air with his foot. He can kick it back up as many times as he wishes (there is a bit of psyche-out here) before kicking it in a high lob in the direction of another player, who must keep the ball from striking the ground. The only part of the body that may touch the ball is the foot.

The person kicking the ball will say “*ariyaaa*” each time he kicks it back up, and “*ari!*” when he kicks it over to some one; this resulting “*ariyaaa, ariyaaa, ariyaaa, ari!*” is the equivalent of saying something like “here we go, here we go, here we go, here it comes!”

Except for the fact that it seems so modern, this is actually a game that was phenomenally popular during the 10th–16th centuries and beyond. While primarily a *kuge* pastime, some *buke*—especially those living in the Miyako area—have become inordinately fond of it as well.

One amusing *kemari* anecdote; an emperor and his *kemari* team were able to keep the ball airborne once for over 1,000 kicks; poets wrote of the day claiming that the ball “seemed suspended, hanging in the sky.” The emperor was so pleased that he retired the ball and gave it a high court rank (essentially ennobling the thing and making it a duke).

KYOKUSUI

This leisurely pastime is practiced almost exclusively by *kuge*. It involves two or more people sitting on the bank of a stream. Small lacquer *sake* cups are set into the water to float downstream. The participants compose improvisational poems as the *sake* cups drift by.



GROUP IDENTITY AND STATUS

Japan is a very group-oriented society. The axiom “The needs of the many outweigh the needs of the one” could well have originated in Japan. The needs of the group take precedence. It is a land where the phrase “The nail that sticks up will be hammered down” is supreme. The irony is, of course, that many who have succeeded in Japan—Nobunaga, Hideyoshi, and Ieyasu being classic examples—were nails that stood up and refused to be hammered.

The group consciousness is one reason why the clan structure is so important to the *buke*. Samurai, however, are not the only ones who rely on group identity.

Membership in an organization—be it large or small—is vital to self-worth. It is for this reason that *rōnin* are both looked down on and often ashamed. The organization may be as small as a family unit in a tiny farming community or even employment as a maid in a wayside inn. Those not otherwise involved in such an obvious group entity may still, in fact, be involved in a group. The town blacksmith, for example, plays a vital role in his community, so his community *is* his group.

Throughout this book, next to each section describing an important societal group or organization, there is a Membership Table. On the table you will find the various ranks or titles within the group along with their corresponding Membership Level (For more information on **Membership**, see page 116).

CRIME

ORGANIZATIONS

One of the dark sides of Japan’s group society is the existence of the crime syndicate. Though the formation of *yakuza* organizations and their elaborate membership rituals is still decades away, the roots are being planted in the more lawless regions of Sengoku Japan. These crime syndicates may be very small, just a few people running a closed operation, or they may be large and operate over several villages.

Oftentimes these criminal organizations are made up of *bonge* or *hinin*, but more than one such body has been headed by a local *samurai* or *kuge* official. Avarice or a desire for power are not the domain only of the lower classes.

Such criminal syndicates may operate with the open collusion of the local police, or they may bribe officials from time to time, whenever necessary. They may be so bold as to operate in broad daylight. Some police cannot be bribed, however (a rare occurrence, that!) and in such instances, the syndicates must do their work in the shadows and at night.

The larger and more structured organizations have a head—an *oyabun* (lit. “parent-role”)—and all the others are *kobun* (lit. “child-role”).

Typical activities for criminal organizations are smuggling and gambling. Prostitution, being legal, is not a concern, although they may run some of the houses of prostitution as money-making operations. The larger organizations seldom involve themselves with anything so crass as simple robbery, unless there is a real killing to be made.

LONE ROGUES

Few criminals operate alone. Those who do fall under the category of “cat burglar” or some such, as this is typically the limit of their activities. The trouble is, without a fence to whom to sell the stolen merchandise, things can be difficult. Robbers usually steal money, then, so their targets tend to be wealthy merchants. Robbing a *samurai* house is a very dangerous prospect, and severely ups the ante on the risk factor.

The typical “uniform” of the burglar (or, indeed, *anyone* out at night with some nefarious purpose in mind) is a black *kimono* and tight *hakama*, with a kerchief tied about the head and knotted under the nose so that only the eyes, mouth and chin show. To keep as low a profile as possible, the burglar seldom carries anything but a simple *tantō*.

THE ARTS

Japan has a finely developed sense of the aesthetic. Two concepts that run throughout Japanese art are *wabi* and *sabi*. Both concepts are hard to define, even in Japanese. In the West, artistic appreciation has factors related to beauty in the aesthetics, while *wabi* and *sabi* speak more to the emotional levels.

Wabi implies a sense of the ephemeral, that to all things come oblivion, and hence is a bittersweet appreciation of a transitory beauty. *Sabi* evokes a certain melancholy, a patina of age, timelessness, a shopworn feeling of familiarity. *Wabi* and *sabi*—and another concept called *shibui*—stress the simple, the natural, even the rustic, over the baroque and rococo.

THEATER

Kabuki does not appear until the early days of the seventeenth century, so has no place in a Sengoku Period game. The preeminent form of theatrical entertainment is *Nō*. Many *daimyō* even



learn parts of particularly famous plays and perform them for the amusement of their vassals and family. Before setting out to battle (and eternal glory) against Imagawa Yoshimoto at Okehazama, Oda Nobunaga sings an “aria” from the play *Atsumori*. (In the film *Kagemusha*, Nobunaga sings it again upon finding out that Shingen really *is* dead.) Hideyoshi is particularly proud of his repertoire, as well.

In *Nō*, the actors (who are all male) pantomime the actions of the play in very stylized motions while singers recite the lines and musicians punctuate their actions. The costumes of the actors are incredibly elaborate and costly. Over their faces, they wear carved and painted wooden masks which are themselves works of art which may be centuries old. These masks are stylized, standardized representations. There is the jealous woman, the old warrior, the *oni*, etc.

The *Nō* stage is a raised square platform three *ken* (six meters) to the side, bare, and open on three sides. Extending like a verandah along stage left, and “fenced off” visually separate the two areas, is the singers’ area. The back is always solidly paneled, the wood painted with the image of a gnarled pine tree. This pine is said to harken back to when *Nō* was performed originally before sacred trees at shrines and in the open. Extending diagonally off the back stage right corner is a “causeway” some nine *shaku* (nine feet) wide and six to ten *ken* (12 to 20 meters) in length. The entire construction is roofed, and the audience sits in a nearby structure or in seats on the ground facing the stage.

There are few props or set decorations. A small open basket-work box, for example, indicates a ship.

Nō dramas are also commonly staged outside at night to the light of bonfires. Such a *Nō* performance is called *takigi* (bonfire) *Nō*, and it harkens back to *Nō*’s roots. There is an excellent scene of what *takigi Nō* looks like in the film *Kagemusha*.

MUSIC

There are many kinds of music in Japan. Some music is very formal and performance oriented, while other music is more personal and played for self-amusement.

Gagaku

Gagaku (court music) is extremely esoteric and only performed for the *kuge* (who have to pretend to like it). To the untrained ear, most *gagaku* compositions sound exactly alike. To the trained ear, only a *few* sound alike.

There are a few unusual instruments that are encountered mostly in *gagaku*. One of them is the *shō*, a mouth organ with several long, narrow pipes, which resembles nothing so much as a small octopus afflicted with rigor mortis, lacquered, and up-ended. Another, which is used in other music as well, is the *hichiriki*, a tiny, shrill flute. There is a story about a nobleman whose home was burgled of all his goods; the thief left only a *hichiriki*. The noble, disheartened, sat down on the floor and began playing a plaintive tune. The thief, hearing it in the distance, was so moved that he immediately returned all that he had stolen. Some, however, suggest that he returned the things in order to stop the man playing the *hichiriki*.

Gagaku is played in a formal setting on a stage or cleared and defined space in a room.





General Music

The *shamisen* will not be created for many years. The standard stringed instrument is the *biwa*, a heavy, lute-like instrument. It is plucked with a broad plectrum rather than the nails. Biwa are often played by itinerant musicians who recite classic poetry to its soulful sound. Both men and women play the biwa in about equal numbers. Biwa players are often blind, and make their living playing.

The *koto* is a five *shaku* (five foot) long zither that lies flat on the floor and is plucked by three “nails” worn on one hand. Large bridges hold the strings up, and enable the koto to be tuned to several different keys. Women are more likely to learn to play the koto than men are, although there is nothing effete about playing the koto. Well, not in *kuge* circles. *Buke* consider the koto a woman’s instrument.

The *shakuhachi*, the vertical bamboo flute, is one of the most recognizable of Japanese instruments. It is made from a section of bamboo near the root, and is one *shaku*, eight (*hachi sun* in length (about 1.8 feet), hence the name “*shakuhachi*.” There are longer and shorter *shakuhachi* as well, allowing for bass, tenor, and alto instruments, but the standard is the midrange model. The *shakuhachi* can be used as a weapon if necessary, in which instance it functions as a club. More than one *shakuhachi* has actually been a fake, a case for a concealed blade. The mournful sound of the *shakuhachi* is frequently heard around Zen temples, and it is particularly favored by priests of the Fuke sect, who use it in their meditations. Few women play the *shakuhachi*.

The *fue*, or flute, is higher-pitched and more shrill. It is also popular among the more old *buke* families, who remember the good old days when they were more aristocratic. *Kuge* families enjoy them, too.

There are several varieties of Japanese drum. The *kotsusumi* is hourglass-shaped, about a *shaku* (one foot) long, with two heads held tight by a series of cords. The *kotsutsumi* is held over one shoulder and the head popped by the other hand. Squeezing on the cords tightens the heads, and produces a higher pitch. The *kotsutsumi* is frequently encountered as an instrument in a *Nō* play. *Taikō* (lit. “great voice”) are the large, two-headed drums seen at festivals. The *taikō* proper actually comes in several sizes, from slightly larger than one *shaku* in diameter to the huge *ō-daikō*, which can be up to five or six *shaku* (almost two meters) in diameter. They are also double-headed, with the body of the drum being a section of a tree. *Taikō* are struck by *bachi*, large

drumsticks, and playing them takes both energy and skill. *Taikō* are often used for signaling in armies, as their booming, sonorous voice travels great distances clearly.

PAINTING

The Japanese art of painting is not limited to black and white, contrary to popular opinion. To be sure, *sumi-e* (painting with ink) is popular, but it has more of a Zen quality to it, and black-and-white painting is linked in many minds with Zen practitioners.

Anyone who has seen the elaborately decorated interior of a noble’s estate, a *daimyō*’s castle, or a *samurai* villa, has seen the works of art that are the walls themselves. Most of the full-color paintings are actually done on the paper used to cover walls and screens.

Smaller scale paintings are often mounted on scrolls, and hung on walls or rolled up and put into storage. Since some scenes are deemed more suitable for different seasons, these *kakemono* (hanging scrolls) are changed depending on the season or for a particular visitor.



POTTERY

Potters make both the average quality, day-to-day eating utensils and the beyond-belief works of art used in the Tea Ceremony (*Cha-no-yū*). Potters work for weeks and put all of their material into a huge kiln, firing it all at once. Some of the more picky masters deliberately break over half the produce for not being up to their standards. Bowls, plates, and cups are made in a variety of ways, including freehand and wheel-thrown.

In keeping with the concept of *wabi-sabi*, most of the highest-regarded pieces actually have a rough or lopsided appearance.

Depending on the potter’s skill level, he will either be making utensils or works of art, and his regard in the community and his position with the cognoscenti will vary.

...how deplorable it must be among people reciting linked verse and to have to make some excuse for one’s inability, or to sit chin in hands while others are playing music together.

THE ARTS/MILITARY CONTROVERSY

The older, more aristocratic *samurai* families are descended from noble and illustrious houses. They value the arts and are cultured. Some of the newer upstart samurai clans don't have the benefit of good breeding and centuries of family history.

The value set of these two types of family came into conflict in what became known as the *bun-bu-ichi*, or "arts/military controversy." Some clans placed great store in learning arts, writing, gaming, etc., while others totally eschewed such things—even outright forbidding them in some instances—in favor of learning to fight, fight, fight.

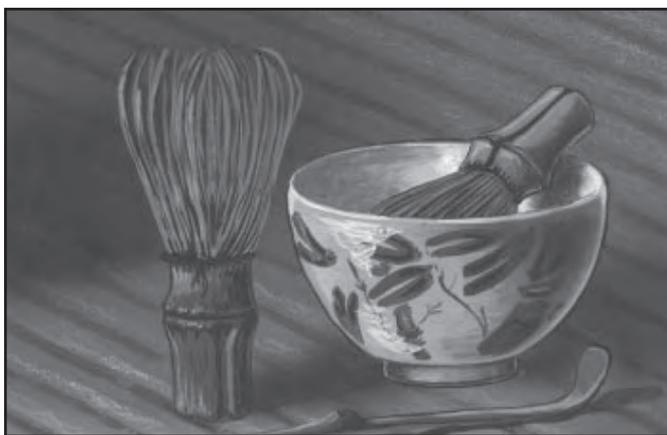
Not all who came up from nowhere are so outwardly hostile to the arts. Hashiba (later Toyotomi) Hideyoshi, who had been born a peasant, embraced the tea ceremony and *Nō* with open arms. One might say in his case that he was overcompensating for his rustic background, but he is nevertheless an example that most rules have an exception.

In his precepts, Katō Kiyomasa said, "The practice of *Nō* dancing is absolutely forbidden.... A samurai who practices dancing ... should be ordered to commit seppuku." He also said, "One should read books concerning military matters, and direct his attention exclusively to the virtues of loyalty and filial piety. Reading Chinese poetry, linked verse, and Japanese poetry is forbidden. One will surely become womanized if he gives his heart knowledge of such elegant, delicate refinements."

On the arts side, Shiba Yoshimasa said, "It is fairly certain that most ordinary men have picked up *The Tale of Genji* and Sei Shonagon's *Pillow Book* and read through them any number of times. There is nothing like these books for the instruction of a man's behavior and the baring of the quality of his heart." Hōjō Sōun said, "A person who has not studied poetry is the poorer for this lack, and thus one should study it. One should always be genteel in his speaking."

OPTION: BUN-BU-ICHI

Given the differences that being of a martial clan or an artistically aware clan could have on play, characters playing samurai may have a choice of which kind of clan affiliation they have. As this might affect the whole game, you will have a choice between using the standard *buke* caste package or one which reflects a clan's biases (see page 112).



The person who practices an art is an artist, not a samurai, and one should have the intention of being called a samurai. When one has the conviction that even the slightest artful ability is harmful to the samurai, all the arts become useful to him. One should understand this sort of thing.

TEA



Sadō is the Way of Tea. The Tea Ceremony is called *Cha-no-yū*. Tea was introduced from China in the seventh century. A form of tea ceremony was in evidence in the fifteenth century, introduced by the priest Shukō (d. 1502), but it wasn't until the middle of the sixteenth that the Tea Ceremony as we now know it came into vogue. This we owe to the inveterate tea master, Sen no Rikyū.

Rikyū studied Zen at Daitoku-ji under the abbot, Kōkei. He also studied Tea. His designs for the teahouse and the path leading to it are intended to break down barriers of social distinction and stress the equality of all men—a rather radical concept. The entrance to a formal teahouse is a half-height door that one entering or exiting must crawl through. Regardless of rank, all must stoop and crawl.

The proper teahouse is two or four-and-one-half mats in size. It is designed for two people (or three or so in the "larger" room) only, though tea ceremonies have been conducted out of doors for many more people by Hideyoshi and others.

In the full Tea Ceremony, a light, special meal is served first. In a more compacted ceremony, sweets are presented instead. The sweets form a pleasant contrast to the thick, bitter tea. The tea used in *Sadō*, called *matcha*, is powdered rather than in leaf form, and very bitter. The host places a small amount of it into a special tea bowl (the form and decoration of which alters by the season) by means of a special small bamboo spoon, and then ladles a small quantity of very hot water into the bowl. He then whips the powder and water into a deep froth with a bamboo whisk (*chasen*). The host places the bowl before the guest (or the senior guest), and bows, offering the tea. The guest picks up the bowl, rotates it in his hand so that the bowl's "face" is in the right direction, and sips the tea up. He wipes the tip of the bowl with his fingers, re-rotates the bowl, places it on the floor, and bows in thanks. The host retrieves and rinses out the bowl. If there is a second guest, the host will now make a second bowl for that guest; if not, he will make himself a bowl.

The exact motions, down to the number of times the bowl is wiped, the ladle is tapped on the side of the pot, or the cleaning napkin is snapped, are all specified by tradition. A master will do them all with perfect precision and poise, with no lapse of self-control or concentration (TN 24).

Conversation is kept to a minimum—or disallowed entirely—during the actual preparation and drinking of the tea. Weapons are also not allowed (at least, as a tradition). No hostility is allowed during the ceremony. It is a moment of calm in the world, an island of Zen peace and quiet. It also affords a chance for clandestine conversations *afterwards*, and many plots have been hatched over—or rather, after—tea. There is a story telling that Hideyoshi once went to a Tea Ceremony planning to assassinate the host, but the service was so splendid and the host so composed and refined in his execution of his hostly duties that Hideyoshi recanted and did not act. Some say he even admitted the fact to his host later and apologized.

Because of the closeness of the *samurai* to the Tea Ceremony, the best utensils have become more and more expensive, some requiring a virtual king's ransom to acquire. *Daimyō* have been known to reward a favored retainer with a particularly valuable tea bowl or tea container (*natsume*). A story tells of how Date

戦国



Masamune once nearly dropped a valuable tea bowl—worth several hundred *koku*—and he gasped as it fell and grabbed for it. He paused, and thought: “I am a general who has faced death on the battlefield numerous times. Never before have I experienced fear like that!” And in order to regain his inner balance, he lifted the bowl above his head and deliberately smashed it into a hundred pieces.

An example of the Tea Ceremony can be seen in the film *Shōgun*, when Lord Buntaro performs the Cha-no-yū in an attempt to reconcile with his wife, Toda Mariko. Another film, *Rikyu*, depicts the life of the great tea master.

FAMILIES & CLANS

Family ties are important. Among the lower classes, extended families (usually the paternal line) living in the same area or building are not uncommon.

Filial piety is the rule of the day, and it pervades every level of society. Each child respects—or should—his father and his father’s father. Even adult children are respectful of their parents, and will try to avoid crossing them.

CLAN INTERRELATIONSHIPS

Clans are larger than families. There may in fact be several families under one clan. These families may be related or not. One family is, of course, the titular clan head. The interrelationships of clans within clans can get confusing. For example, let us look at the Takeda clan in the year 1574.

The Takeda family itself is the head family in the clan. There are actually several branches of the Takeda family: the family of Takeda Shingen is the main line, and those of his uncles and brothers are the supporting family. In addition to this, there are vassal families (which are actually clans themselves) such as the Asakura, Baba, Yamagata, etc.

The Tokugawa clan is also made up of several main family divisions (which will be formalized after Sekigahara, forming the *go-sanke* or “three honorable families”: the Kii Tokugawa, the Mito Tokugawa, and the Owari Tokugawa) and a number of hereditary vassal clans—such as the Hosokawa and Honda—and their related families.

MARRIAGE

Marriage is a contract between families as much as a liaison between two people. Noble houses are constantly arranging marriages for their daughters with the sons of allied (or potential ally) houses.

These marriages didn’t always bring the hoped-for peace; Oda Nobunaga married his beloved younger sister off to Shibata Katsuie, and in 1583 sent Hashiba Hideyoshi at the head of a large army to besiege the castle and kill Katsuie. The wife refused an offer of safe conduct and committed suicide with her husband.

For the common folk, marriage is more simple. While arranged matches are still the norm, it is more common for bonge to have a love match than it is for the *kuge* or the *buke*. Even priests are



expected to marry; there is no celibate rule for clergy in Japan. Indeed, “rule” over shrines and temples is often inherited by the son of the head priest or abbot.

Go-betweenes

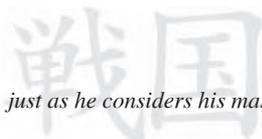
Marriage go-betweenes, called *baishakunin*, are common. Using a go-between spares both families from the possibility of personal failure and shame should the arrangement not work out, or the young couple find each other anything but acceptable.

The parents of a marriageable daughter (around 16 or 18) or son (18–22) might contact a friend or someone they know who has a track record in finding suitable matches, and ask this person to look for a mate for their child. If the parents are looking into a particular person as a prospective spouse of their little darling, they might go to an older person who knows the intended, and ask for introductions. Such introductions are commonplace, and usually take place at the gardens of a temple or shrine.

The go-between is an honored position, and even has a place in the wedding party.

Weddings

There are Buddhist marriage services and Shintō services which differ in many respects. Most weddings are conducted in the Shintō model. In this wedding, the prospective bride and groom enter, and sit down before a low table. Behind them are lines of people



representing their respective families. As a Shintō priest intones prayers, they each take three ritual sips from a proffered ladleful of sake.

Weddings are gay occasions, and are followed by long, boisterous parties attended by the friends (and occasionally the family) of the new couple. At these parties, where *sake* flows freely and there is food for all, the couple may sit at the high place in honor; but more often the new bride herself is doing much of the entertaining.

Polygamy

Samurai lords often have more than one wife. One was the official wife-of-record, and the others are what are usually called concubines. A true wife is almost always of the same caste, but concubines can be from the *buke* or *bonge* caste. As noted elsewhere, children born from a Lord's concubine are considered "legitimate," and of buke caste, even though the mother might not be. (Several classic Japanese stories tell of a concubine of bongé birth plotting to advance the status of her son with a samurai lord.)

Divorce

In Japan, a man may divorce his wife for any practically any reason he feels is justified. Some of the more common reasons for divorce are a woman's inability to bear children or her failure to bear a male child. When a man divorces his wife, he merely says "I divorce you," and sends the dejected woman back to her family with her persona belongings. Regardless of the reason, a divorce causes a woman to lose 3K Honor points, as she must face the shame of "failing" in her role as a wife.

As a rule, women are not permitted to divorce their husbands, for any reason. Like any rule, however, there is an exception. A woman who flees her husband and enters a Buddhist temple is considered safe. The man may not enter after her, else he face the wrath of the Buddhas who have taken pity on the poor woman. If the woman remains in the temple for three years, she is considered legally divorced from her husband, regardless of his feelings on the matter. Most women in this situation simply shave their heads and become Buddhist nuns (*ama*), completing the "break" from her past life entirely.

MISTRESSES

The upper-class male in feudal Japan who doesn't have at least one mistress somewhere is the exception rather than the rule. While some men may truly loved their wives, ultimately Sengoku Japan is a men's society: wives are for keeping the home up and running and bearing children; mistresses are for good times.

This is not a reference to prostitutes: we mean real, honest-to-goodness (if that's an appropriate term) kept women, here. The woman might be an entertainer, a farmer's daughter, a shrine maiden, a geisha, a prostitute at a local house of ill-repute (remember the prostitute that Kasigi Omi was in love with in *Shōgun?*), or even the wife of another man.

Sometimes the wives know about the mistresses; sometimes they don't. Sometimes they are in denial about it. Generally, they regard their husbands keeping lovers as something to be expected, and as such, seldom make a fuss over the issue.

If a married woman is caught with another man, it can mean death for both. If a married man is caught with another woman, it is merely embarrassing.

HOMOSEXUAL LOVERS

While not as openly accepting of same-sex love as ancient Greece, feudal Japan is generally more open and accepting of this vice than feudal Europe is. Many famous generals of the period had a young male lover in their entourages. Perhaps there was something about males sharing experiences together on campaign that made for a closer relationship than was possible with the wives back home.

Young men who served as full-time attendants to *samurai*, abbots or other men of power, are often chosen for their effeminate qualities. These androgynous men (boys, really) are known as *bishonen*. Bishonen are also commonly found working as male prostitutes, *onnōgata* (male actors who portrayed female characters), or both.

Homosexuality or bisexuality, like having affairs and mistresses, is the domain of men. Some say that a man's love for another man is stronger by far than the love of any woman.



CHILDREN, CHILDHOOD, AND COMING OF AGE

Children are named at the seventh day after birth.

As the child grows up, he is taught at home the things he needs to know about life and society. Since schools are unavailable for most children, this "home schooling" is all the education they may ever get. Nearby Buddhist temples may teach children to read, and hold similar basic education classes, but they are few and far between.

Any children exhibiting any signs of left-handedness are trained out of it. Everyone in Japan must be right-handed; the society is geared for right-handed people. In Sengoku Japan, there is literally not one adult—not one—who is left handed.

Due to the enormous strictures placed on the Japanese adult, children are allowed a certain social leeway that adults are not; in fact, they often seem spoiled. This freedom is all too short, however, for as soon as a child is able, he must join in the family occupation, be it out in the field planting rice, in the inn serving dishes, helping father clean his writing utensils, etc.

Children of clerics are taught to read and write at a much more critical level than peasants, as it is part of their future lives. Children of the *buke* and *kuge*, as well, are tutored by the finest teachers (usually scholars and clerics) their families can find. Some clans even establish schools for the sons of their retainers.

Not much education is afforded daughters. Typically, they learn from their mothers what a wife is supposed to know how to do. If

Much less is it fitting for a samurai to lay his hand on his sword or menace his wife with his clenched fist, an outrageous thing that only a cowardly samurai would think of doing.



they are of the upper classes, however, their lives are more serene and they learn instead how to read and write, and the arts. Cleaning and cooking are for the maidservants' daughters to learn.

Hakamagi

At an age between three and seven, a *buke* or *kuge* son goes through the *hakamagi* (hakama [culotte]-wearing) ceremony, in which he is made to stand on a go board, with his feet clad in *tabi*, and to pick up a go stone using his toes. This ceremony marks his entry into society, in a way; it is also the first time the lad is dressed in men's clothing, hence the name. Why, we don't know. They just do it. The ceremony is also called *chakugo*, which is written with the same two kanji, only they are reversed.

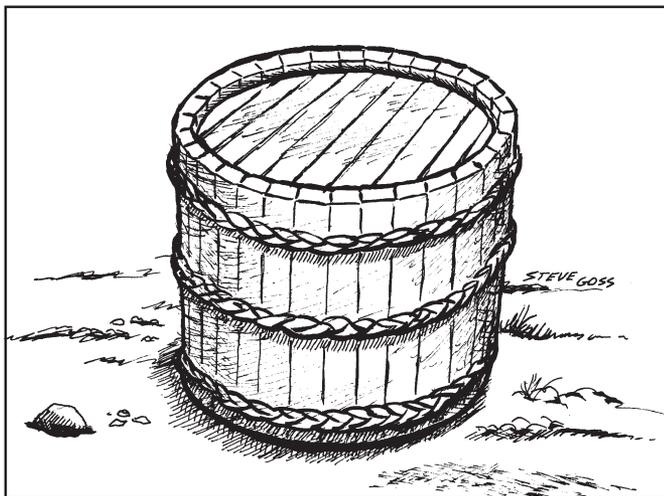
Genbuku

The *genbuku* ceremony marks the official coming-of-age for the sons of the *kuge* and *buke*. Here his hair is cut and dressed for the first time in the adult fashion, he is presented with his first real sword and he is given his new, adult, name. If *kuge*, this will also be his first wearing of his *kanmuri*, or cap of rank. *Buke* use the occasion to first wear an *ori-eboshi*, an elaborate warrior's headdress. For daughters of the *kuge* (and the very highest levels of the aristocratically tied *buke*), the eyebrows are shaved, and their teeth blackened. The *genbuku* occurs generally at age 13.

Inheritance

There is no rule that says that the oldest son inherits. Although there is preference for the older child, the oldest son (or sons) may be passed up in favor of a younger son, or even a grandson. In at least one famous instance, an adopted son inherited the lordship of the clan over the natural sons of the *daimyō*. That adopted son was Uesugi Kenshin, rival to the great Takeda Shingen, and he was an adult at the time of his adoption.

Many times poorer samurai families will find themselves in debt to merchant families, and to wipe the debt out will adopt a son of the merchant, making the lad a samurai, and giving the merchant family connections. Poorer *bonge* families may commit infanticide rather than bring into the family yet another mouth to feed.



Nephews, younger brothers, and one's own children, if sent out as adopted children, must be treated as such. In private or at family meetings, greetings and salutations must be formal and distant, as with those of outside clans. Otherwise it looks as if you'd rather have kept them at home, and that attitude will be regarded as a slight by the adoptive father and the other family.

DEATH AND BURIAL

When someone dies, and is in the vicinity of his home, he is taken there to lie for a day, where family, friends, and neighbors may come and pay their respects. The deceased lies in bed, on his futon, with a comforter drawn up to his chin, and a handkerchief over his face. The handkerchief may be removed to view the departed.

CLERGY

A Buddhist priest comes and chant prayers for the soul of the departed, shaves the head, and takes the body away to be cremated, and his ashes interred in the family plot (if there is one).

Most Buddhist temples have attached cemeteries, and each cemetery has at least one grave site for those who have no such familial ties. Since it is the duty of the living to care for the deceased (clean up their grave, visit, etc.) those who have no one to care for them are interred in this common grave, which everyone cares for as a social duty.

The Shintō priesthood will not come in contact with a dead body, as it would pollute them. Even Shintō dead must be cared for and handled by the Buddhist clergy.

UNIDENTIFIED BODIES

Bodies found in the streets or in town and which are obviously the result of foul play (e.g., missing a head, a dozen arrows in the torso, etc.) are taken to the local *dōshin* headquarters, where an investigation is performed. If they cannot identify the deceased, descriptions of the body and the nature of its discovery are posted at various sites near where it was found and at general posting signs in town. If no one comes forward to claim the body, after the investigation it is turned over to the nearest Buddhist temple to be prepared for cremation and burial.

COFFINS

Japanese coffins are made of wood and look like large tubs or barrels. The body is placed inside the coffin in a sitting position, and then sitting upright.

If the body is claimed, the family takes it home, washes it, and lays it out (if it is presentable) as described in the first paragraph. Otherwise, they quietly call a priest in to make the proper services.

Typically, mourners will come, offer a pinch of incense at the Buddhist altar, say a prayer for the departed, and give the bereaved an envelope containing a small amount of money as a sign of respect. This money will go towards paying for the funeral, the priest's service, etc.

FUNERALS

Depending on the social class of the deceased, the funeral can be sparse or elaborate, and the immediate family (and retainers, if appropriate) will be treated to a wake before the funeral proper. An example of an elaborate Buddhist funeral ceremony is portrayed in the movie *Shōgun*.



AFTER THE FUNERAL

Upon returning from a funeral, before one can enter a house, he must have salt sprinkled on him. This is a Shintō tradition. As death is a pollutant, the man has now come into contact with it and is unclean, and must be purified by salt. Otherwise, he brings the death pollution (and the resultant bad luck) into his house.

MOURNING

The death of a family member calls for the survivors to observe a period of mourning, according to tradition. During this time, the person in mourning wears white clothing (if they can afford it) and offers prayers for the deceased at the family's in-home shrine. These prayers help guide the deceased's spirit to Paradise and, if Buddhist, to aid them when it comes time for their judgment.

Contact with others except family members is avoided, so as not to cause them pollution; no visitors outside the family are allowed to enter the home. Those in mourning are considered in a state of pollution due to their proximity to death (i.e., the deceased). In addition, mourners must not visit a shrine for like reasons (although they may visit a Buddhist temple, where such strictures do not exist) and most cover their heads whenever out of doors, even if only with paper, so as not to defile the sun. During the period of mourning there can be no weddings, no division of property, no drinking of *sake* or eating of meat, and no shaving or hair cutting.

The period of mourning varies, depending on the relationship of the deceased to the survivor. The death of a parent calls for a mourning period of 50 days, that of a husband 30, a wife 20. The death of a son requires 15 days mourning, the death of a daughter 10, a nephew 5 and a niece 3. With the passing of a more distant relative a mourning period of one day is usually sufficient.

CRIME AND PUNISHMENT



In the Edo Period civic law enforcement really comes into its bureaucratic own. In the Sengoku Period, the local ruling clans usually supply the local police force, or supplement them.

Dōshin are *bonge* or low-ranked *samurai*. Their overseers and higher-ups, the *yoriki*, are more important samurai. The “badge” of the *dōshin* is a *jitte*, an iron truncheon that is useful for breaking both swords and heads.

There is no police uniform per se, though they tend to wear something like a black *haori* (a loose, buttock-length coat) with the clan crest on the back for ease of identification. When going to make a “bust”—as in on an illegal gambling game, or at a local crime syndicate—a *dōshin* might wear *kote* (armored sleeves) and a *jingasa* (conical iron hat), and perhaps even a *kendō*-type *dō* (chest protector).

INVESTIGATIONS

Prisoners are taken to the police headquarters-*cum*-jail, where they are interrogated. Interrogation usually amounts to torture, as the police have always stressed confession over trial.

Prisoners are kept in a jail cell where the “bars” are a lattice of thick wooden planks running horizontally and vertically. The door is typically only half-height, requiring the prisoners to crouch low upon entering and leaving the cell.



As he must die, the goal of a samurai should be to fall performing some great deed of valor that will astonish both friend and foe alike and make his death regretted by his lord and commander behind a great name to the generations to come.



Jail

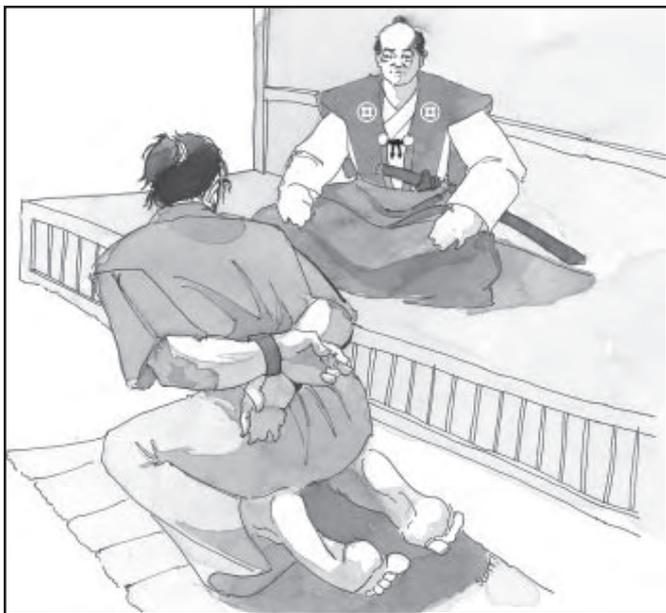
Jail itself is only a temporary thing; few will remain there indefinitely. Those who have been convicted will almost invariably be sent to the mines or some other labor, or for execution. Food consists of one bowl of rice gruel a day; prisoners are usually sorely weakened by a few weeks' incarceration, and that alone is likely to make them more docile, less resistant to the investigators' methods, and more ready to confess. Incarceration effectively reduces a character's STR, CON and WILL by 1 point for every two weeks spent in jail. (An illustration of the conditions inside a Japanese jail can be found in *Shōgun*.)

During an outbreak of fire prisoners are temporarily "paroled" to aid the local community and authorities (even in jail one cannot escape *gimu*). This lasts until the fire is under control, at which time the prisoners return to the prison. Very rarely does a prisoner flee or refuse to return, and those that do are subject to immediate execution by any *samurai*.

Forms of Interrogation

One common method of interrogation calls for the accused to kneel in formal kneeling posture (legs straight, knees out front, feet under the hips, torso upright) on a stone platform; a flat stone about three *shaku* (3 feet) wide, two *shaku* (2 feet) long, and five *sun* (6 inches) thick is placed on his lap. This rock weighs about 13 *kan* (108 pounds). If the accused fails to confess, another stone is placed on top of the first; then a third, and so on. Records report that it seldom takes more than two or three to get the required confession. (For an illustration of this method see *The Razor: Sword of Justice*, in which the star subjects *himself* to the torture.)

Beatings are far more common. The accused might be tied and suspended from the ceiling, and one or two interrogators then beat on him with lengths of bamboo until the ends are literally frizzes. Another beating style has the accused held down on the floor, arms and legs out, by four men, while a fifth beats his bare back with a bamboo rod.



Shirasu

A "hearing" takes place in the local magistrate's courtyard. The magistrate sits on the verandah, in a recessed area designed for these hearings, while two recorders nearby write down the account of the transpirings. On the ground, front and center, is the accused, who kneels, trussed up like—well, like a common criminal. Attached to his bindings is a long leash-like rope which is held by one *dōshin*. Two more *dōshin* stand at guard, on either side, their backs to the verandah and facing the accused. Behind the accused on the left and right, kneeling on the ground, are witnesses and accusers.

The hearing is usually very quick, especially if the accused has already confessed. Indeed, some magistrates will not even hold a hearing without a "confession."

The typical penalty for most crimes is death. If the accused is a samurai, he will be "invited" to commit *seppuku*. If a commoner, it's off to the execution grounds.

EXECUTION

Those convicted of serious crimes—murder, robbery, arson—are led back to jail, and at some time in the near future (they don't know when until their names are called) they are taken to the local place of execution.

Several people may be executed at once; *dōshin* believe in conservation of energy, and unless a crime has been particularly heinous, will save up till they have four or five to perform. All are be paraded to the execution ground, tied up, often blindfolded, with low-ranking *dōshin* walking before them carrying signs detailing their crimes.

The executions are public, although the public is kept at arm's length from the actual execution by a bamboo palisade (to say nothing of a large detachment of armed samurai from the local daimyō there to insure peace).

There are two methods of execution: beheading, and crucifixion. There are other methods of killing (boiling someone, for example), but those are generally used as a form of torture. Executions are performed in one of the following ways.

Beheading

The convict is made to kneel blindfolded in front of a pit, trussed if necessary (although criminals in Japan are known for resigning to their fate rather than fighting once caught), and supported on either side by a *dōshin*. He leans forward, and awaits the stroke of the executioner's sword. This executioner, in all respects, functions like a *kaishaku* in a *seppuku*, complete with the bucket of water for his blade. The reason for the blindfold is *not* so the criminal will show no fear; it's so he won't know when the stroke is going to come, and it could be several minutes. In a way, it's a last dig at someone who has offended society and the law. The head is then posted somewhere (usually on the execution grounds or at the entrance to a town) as a warning to other miscreants.

Crucifixion

In the case of crucifixion, the criminal is tied spread-eagle to a cross lying on the ground (note that the cross actually has a second, shorter crossbar for the legs), and the cross is then raised up by ropes. Unlike the old Roman crucifixion in which the victim was left to die a slow and excruciating death, the Japanese criminal gets off easy. Two *dōshin* armed with *yari* approach. They

Last year I went to the Kase Execution Grounds to try my hand at beheading, and I found it to be an extremely good feeling. To think that it is unnerving is a symptom of cowardice.

cross the lance blades in front of the face of the condemned man, and then each one thrusts the lance into one side of the man's ribcage. Death is fairly instantaneous. He may be left on the cross for a while, or taken down immediately. The body may then be beheaded, and the head posted as a warning.

Testing Blades (Tameshi)

A samurai might have a new sword he wants to test, and may be granted permission to test it at the execution ground. Because some special blades are tested officially, and the results recorded (and often carved into the tang of the blade, marking it as a particularly well-made weapon), this is an excellent opportunity to see what the sword is actually capable of.

These tests are to determine cutting potential, and call for more than a simple beheading; a professional sword tester, or at least a master swordsman, will wield the sword for the samurai. There are several cuts that can be made: through the torso, diagonally from the shoulder down; through the body at the waist; through the body at the hips, etc. Sometimes two or even three criminals are tied together, standing, so a swordsman can make a multiple-body cut.

There is an anecdote that tells of a criminal who, upon reaching the execution ground and seeing no cross, asked what was to happen. The sword tester approached, and told the condemned man that he would be testing a new sword with a cut through the abdomen. The criminal replied, with some sarcasm, that he wished he'd have known that, so that he might have eaten several handfuls of gravel beforehand, and perhaps nick or dull the nice, new blade.



OTHER FORMS OF PUNISHMENT



On the off-hand chance that the penalty is *not* death, the criminal will often be tattooed to mark him permanently as an offender of society. A single black ring or line around the upper arm near the armpit or on the upper forearm itself for one offense, a second such tattoo for a second, and so on are typical. Facial markings, like a triangle on the forehead, are also used.

Other punishments for “lower” crimes vary, and may include (in order of severity) shaving one’s hair (typically reserved for female criminals), house arrest, banishment to a certain distance (e.g., 10 *ri* from the city or town), or banishment to a remote island.

POPULAR ENTERTAINMENT

Nō is typically the purview of the upper classes, the *buke* and the *kuge*. The lower classes get their entertainment via musicians and puppet shows. Religious festivals also provide an opportunity for the common folk to dance and sing and generally have a good time. *Sumō* is a pastime enjoyed by members of all classes.

Traveling minstrels are common in larger towns, and even in waystation towns near main roads. A character with an appropriate skill level with an instrument (4+) may make a decent living playing in the inns and for the wealthy holding private parties.

CITIES, TOWNS, AND VILLAGES

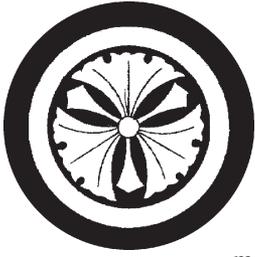
Even smaller towns and villages will have at least one brothel. To be sure, many inns (*yado*) have maids who may offer their charms to paying customers, and quite a few innkeepers make a good side-living as operators of “houses of ill-repute”—but a real brothel, run by a *mama-san*, with anywhere from two prostitutes (*joro*) on up, will be common in almost every community. Naturally, the “quality” of the services and cost of the night will vary with the size of the community. The larger the community, the more one will have to choose from.

There will be one temple in any town of at least 100 people, with one head priest and a few monks or supporting priests, and one shrine (including the smaller, unmanned variety) for every 15 people. It is up to the GM to determine what is appropriate for any given locale. Smaller villages will have only one local shrine of importance enough to warrant a priest, and that shrine will be the center of local festivals.

There will always be at least one *yado*, or inn—more in the larger towns. “Restaurants” and other eating establishments are typically attached to inns, although there are tea houses serving noodles and light meals as well.

Most towns are farming communities, unless they have grown up around other structures. Examples of this are *jōkamachi* (castle

If troops are punished before their loyalty is secured, they will be disobedient. If not obedient, it is difficult to employ them. If troops are loyal, but punishments are not enforced, you cannot employ them.



towns), *daimyō* capitals, and cities like Miyako (the capital) which grew up around the imperial court. Castle towns have a high percentage of service businesses such as inns and teahouses catering to the large number of people coming and going in town. Castle towns also have larger populations which support more merchant shops and temples.

MIYAKO

The capital city of Japan—what in future years will be called Kyōto—has been called variously Heian-kyō, Kyō, Raku, Kyōno-Miyako, and just Miyako. Most versions contain some variation on the concept of “Capital.”

Miyako was laid out in a grid after the pattern of the T’ang Chinese capital of Ch’ang-an. The imperial palace is smack in the center at the northernmost section of the city, at the end of a long, 30-*jō* (300-foot)-wide main street that runs to the main gate from the southern entry to the city. Large avenues run off the main drag east and west, with smaller streets going both directions. The main streets break the city into sections, and one’s social position can be determined by what “block” he lives on. The closer to the imperial palace you live, the more important you are. The first block—Ichijō—even became the adopted surname of one branch of the Fujiwara family, as did the second block—Nijō—and the third—Sanjō—and so on. It is easy to get around in Miyako, as the grid formations and the ring of mountains on three sides make maintaining one’s orientation a simple matter.

Miyako is the heart of Japan, at least culturally. The political center shifts to wherever the bakufu or supreme warlord sets up its headquarters, but be it Kamakura, Muromachi, Azuchi, or Ōsaka, Miyako is the direction in which all heads turn.

CASTLE TOWNS

Castle towns (*jōkamachi*, or “under-castle towns”), along with provincial and *daimyō* capitals, are not laid out in the same way as Miyako. Experience with civil war after civil war in the capital showed the folly of cities laid out in straight lines and grids. They are indefensible. Hence, their streets are laid out in complex patterns. Or, rather, with *no* pattern.

In Miyako, four consecutive right turns would put you back on the street you started from. In most other cities, four consecutive right turns could leave you hopelessly lost. Even though the castle may stand out in the city, just because you can see it from wherever you are doesn’t mean you can find the correct path to it easily.

Most streets are also narrow (only two or three *ken*, or four to six meters, wide at best) so maneuvering an army in a city isn’t an easy task.

Castle towns exist to support the castle and the *samurai*. The population of some castle towns may have concentrations of *samurai* of over 20 percent, unlike the countryside where *samurai* are only slightly less rare than flying cows (prior to the 16th century, this situation was actually reversed). Most castle towns, however, are more realistic with about 10 percent of the population being *samurai*.

Inns (*yado*), food establishments, entertainment and even houses of prostitution support the *samurai* presence. A second tier of

such establishments exists farther from the city center to support those supporting the *samurai*. On the very outskirts of the town are the farming communities, if there are any.

Unlike Europe, there are no walled cities.

TOWNS AND VILLAGES

Regular towns and villages have a smaller concentration of *samurai*, and a higher concentration of farmers (or fishermen, whichever is more appropriate). Some towns are one-industry towns, like Settō. They specialize in a single product (pottery, in this case) to the extent that some work to obtain the raw materials, others to create the product, and still others to convert the product into art forms. Such towns are very insular, and may look with curiosity on outsiders. Such one-industry towns may specialize in lacquer and lacquerware, pottery, or even just making charcoal for cooking and heat.

Children will go to the temple school until they are 10 or so, at which time they begin to work at what their life-long career will be—fishing, farming, or apprenticing to their father’s business or craft. Poorer townsmen may sell a daughter or two to a local (or better, a distant) brothel merchant. Healthy sons may join the retinue of a lord as an *ashigaru* during times of war.

The smaller a town is, the lower the quality of the available goods and services (excepting, of course, any local specialty). Smaller towns are even more insular than usual for Japanese communities, and strangers attract attention and notice.

Towns have a headman—not unlike a mayor—who is a commoner with the wealth or social standing to allow him such a position. The headman is either provided a stipend from the ruling *samurai* clan or is exempt from taxation. The headman is ultimately responsible for everyone in his community, and answers directly to the *samurai* in charge of the town.

The actual day-to-day running of a small town is not the affair of *samurai*, *daimyō* or not, so the headman sees to such affairs. In addition, the headman is responsible for collecting the taxes and transferring it to the local *daimyō*. The lord of the local area, of course, can step in at any time and interfere, support, or supplant the work of the headman. Such is the karma of a commoner’s life.

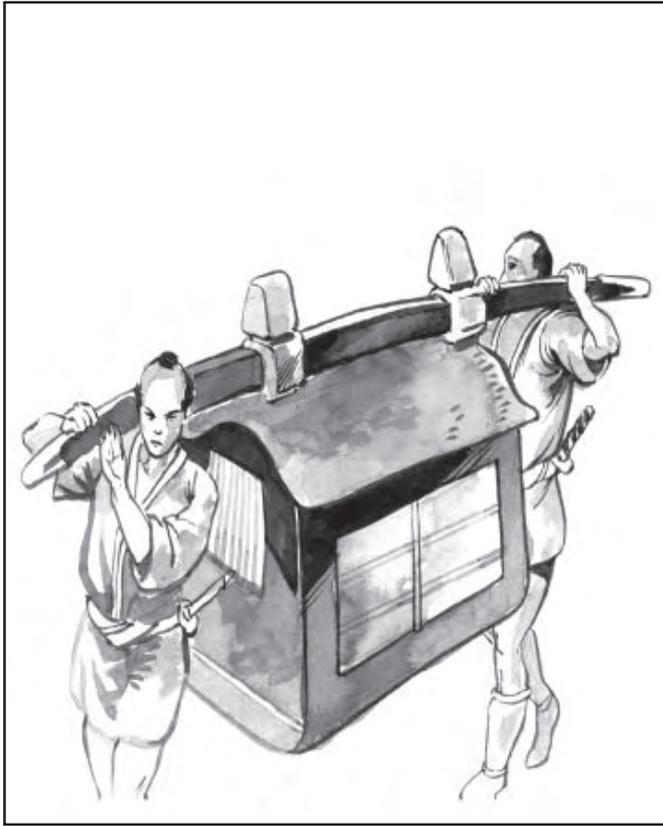
Below the headman are the five-family groups. One person represents five families, and reports to the headman on matters of import. This usually focuses on the rice harvest, but may include crime, grievances, and so on.

TRAVEL

Roads in Japan are packed dirt, and often marked with rows of trees (tall cedars or pines). Few roads are well maintained. The central trunk road from Edo to Ōsaka—the Tōkaidō—is the most famous and strategic road in the nation.

At several points on the Tōkaidō, when there is a strong shōgunal government, there will be official checkpoints manned by *samurai* of the *bakufu* rather than local *daimyō*, who will investigate and detain any suspicious travelers.

There are no carriages or wagons (*gissha*) used on the road. In the cities people may use handcars to move things around, but on the road one walks or rides. The only one who gets to ride in a carriage is the Emperor, or highly placed members of his court, who travel in specially designed vehicles pulled by a single ox, called *horen*.



Those who don't want to walk have the option of riding a horse, or in a palanquin. Those of rank ride in elaborate, enclosed palanquins called *norimono*, which are usually carried by personal retainers. The enclosed *norimono* is supported by a long central pole running along its roof. The interior can get stifling hot in the summer, but such is life.

The other form of palanquin is a *kago*, a privately rented basket or hammock arrangement slung from a long pole—sometimes with a scant roof—and carried by two *kagoya* (kago-bearers) who may or may not be licensed. Kago-bearers can often be found hanging around at way stations and rest stops, and at inns along the way. One will encounter a way station or rest stop about every 7 ri or so along a main road. At these stops the *kagoya* will be relieved with fresh ones.

In town, kago-bearers can almost act like a taxi service. Not all kago-bearers are honest; some are notorious bandits, who beat and robbed their fares after they got out of earshot or around the corner from the way station.

ROAD COURTESY

Roads are narrow, even the major trunk roads, and there are few roads in Sengoku Japan that are wider than a modern two-lane highway for any stretch of the way. They may widen briefly before a way station, to allow for the extra activity, but the road itself is narrow all the way. This makes for rather complex traffic dynamics. The general rules of the road are: walk on the left and make way for someone bigger and more important than you are.

There is a general camaraderie on the road, and all who travel on it—high or low—are sharing the hardships of the way. For this reason, a nod of the head from a commoner to a *samurai* is

typical on the road (the commoner always nods first, of course). If addressed by the *samurai*, the commoner will have to stop and bow, but in passing a simple nod suffices.

If an official retinue is approaching with people on horseback and perhaps someone in an elaborate palanquin, etiquette (and the laws of self-preservation) require that everyone who doesn't *know* he outranks the party approaching should step off the road and either bow or prostrate himself facing the party until it passes.

People may walk abreast for the entire width of the road, but when encountering another group or individual coming from the opposite direction, the group of visibly less rank should break up and drop back to allow the other to pass.

If two *bushi* pass each other and their scabbards should happen to connect, the one "offended" may demand instant satisfaction. It is up to the other whether he should mollify the offended party or fight. Whether the contact was accidental or deliberate, and regardless of who actually hit whose scabbard, such encounters could make for interesting road side entertainment, as travelers scatter to the shoulder, watching the fight but trying to stay out of the way. One way to avoid this unpleasantness, of course, is to walk on the left side of the road (hence the rule mentioned above).

If anyone is cut down on the road—commoner or *samurai*—it is bad form to be caught or seen rifling the body for money or other valuables. *Samurai* who cut down another will leave the body there as it fell, perhaps even knowing that the other has a more valuable sword than he. Eventually a detachment of *dōshin* or *samurai* will come from the nearest town to take the body away. It will be placed on a *tatami* or board about six *shaku* by three, covered with a thin straw mat, and carted off to town (where all the valuables will somehow disappear unless quickly locked up by the *yoriki* or they are claimed).

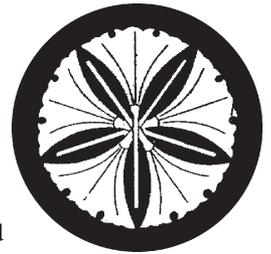
STOPPING ALONG THE WAY

Major roads have way stations at regulated intervals. Many of these stations are marked by a *yado* (*inn*) of some sort, where travelers can rest. Inns invariably have a number of people staying there, from *samurai* to peasants. They will be a cross of all walks of life in Japan, but groups will in general keep to themselves. Despite the natural reticence Japanese have in dealing with strangers, the discomforts of the road, mutually shared, may make for occasional lapses in shyness and class barriers will drop for a time.

The inns will be typically of lower class than a town inn, but may charge as much as the better inns in town, given that they have a virtual monopoly on the road. The option is sleeping out somewhere on the side of the road (which the poorer folk often do, taking the resultant risks), but nowhere near the establishment, thank you very much.

These official inns are supposed to be safe, and they are checked regularly by whatever official patrols run through the area. There may be graft, however, and just because the establishment is (more or less) honest doesn't mean that their patrons are.

One of the signs that you are near a town when on the road is the sudden appearance of tea stands and what can only be called "snack bars." These little stalls, often no larger than a couple of twentieth-century phone booths, provide a few narrow benches



In times of peace a military procession makes a brave show and people from the countryside come crowding into...the towns to see it, so that it is exposed to the view of all classes, and if our array is inferior to the others it is a lifelong shame to the lord and his captains.

—Daidōji Yūzan



and an opportunity to sit for a moment and enjoy a cup of tea or some dumplings or maybe a bowl of noodles for a few *zeni*. The proprietors of these establishments—common folk—are often well-versed in local gossip, and love to collect and pass along tales they’ve overheard, especially to important-looking “*o-samurai-sama*.”

Another common site at roadside inns are *shukuba-jorō* (“post station trollops”), cheap prostitutes who cater to male travelers with a few coins to spend for an evening of fun before hitting the road again the next day.



POLICE AND PATROLS

There is little in the way of “police” patrols on the road; *dōshin* typically operate only in towns and cities. The closest thing to a police force on the road may be an occasionally passing *samurai* or body of samurai in the service of the local *daimyō* checking up to make sure the road is safe and clear. If such an official body is met, they will be unarmored, but will have on *jingasa* (camp hats) bearing the *daimyō*’s mon, and likely they will be wearing armored sleeves (*kote*). Obviously, factors such as the importance of the road, the current attitude of peace or war, and the strength of the *daimyō* will have a bearing on the size of the force. It should be no more than a dozen men, at any rate.

Any official on the road may have the right to stop and investigate individuals he encounters.

ARMOR ON THE ROAD

Travelers on the road do not as a habit wear armor. Only during wartime or otherwise on campaign do bushi wear their armor on the march; armor is carried in a special chest called a *gusoku-bitsu* (armor box), which, depending on the style and size of the armor inside, can be worn as a bulky backpack or carried hanging from a pole thrown over the shoulder. If one is carrying a *gusoku-bitsu*, it of necessity prevents him from carrying any other gear. The more wealthy and higher-rank *bushi* will have two re-

tainers carry their armor, usually in a larger chest suspended from a pole. Here, we see the value in having flunkies.

In times of necessity, one *may* travel in armor, but clothing is worn over it to disguise its appearance. This is, of course, only a halfway successful concealment, as the armored sleeves and part of the breastplate will show, but people dressed this way are usually lords or samurai on official business, so people rarely look twice. Either way, a full helmet will not be worn; only a simple cloth cap or a *jingasa* will be worn.

If one *is* on the road in armor, he can expect to be looked upon with scorn by other *bushi*, avoided by all commoners (who will probably assume him to be a bandit and will draw to the far side of the road or the other side of the tavern or inn), etc. Any official police or security detachment will surely stop such a person, and investigate and interrogate him thoroughly.

WEAPONS ON THE ROAD

Weapons may be borne on the road, but must be sheathed. This includes polearms of all types, which have lacquered wooden or *papier-mâché*...sheaths to protect the blades from inclement weather and dust while on the road. Sword hilts are often covered with a cone of fabric which extends a bit beyond the *tsuba* (hand guard). This serves to keep out the road dust, but it also subtly shows that the wearer is peaceful, as the swords can’t be easily drawn and controlled with this cloth sleeve in place.

Bows are usually carried unstrung and in their cases, but people aren’t as stressed at seeing a strung bow; they would likely assume the bearer is going hunting (assuming that his garb is suitable to that activity). Arrows are carried in a lacquered chest or quiver.

Even *teppō* (matchlocks), when carried on the road, have cases. Considering how rare such weapons are, possessing them—especially doing so openly—could be taken as a threatening sign; they should be sheathed or otherwise concealed.

The key with any weapon, then, is that when on the road they should be somehow difficult to get to and use; weapons that are difficult to bring to bear are safe weapons.

RIDING

Traveling by horse can make things difficult, as putting up a horse for the night and providing fodder can cost more than putting oneself up. When mounting a horse, Japanese always do so from the right side, not the left, which is the rule in Western riding.

Japanese *kura* (saddles) structurally have more in common with camel saddles than the Western concept of horse saddles. In the West, saddles sit firmly on the horse’s back, and the rider sits *in* the saddle. In Japan, the saddle is perched on the horse’s back, and the rider sits *on* it. Japanese saddles are made of wood and lacquered black or crimson. Saddles of the social elite are often very ornately decorated, using mother-of-pearl or metal inlay, painted designs, etc. The *abumi* (stirrups) are also very different from what we in the West are familiar with. The Western form of metal loop into which the foot is thrust is unknown in Japan, where the stirrup is a sideless box, shaped similar to a capital letter *J* on its side, onto which the foot is placed.

Only samurai of sufficient rank (ML 3+) may ride horses during peacetime. During times of war, any samurai may ride a horse. If commoners travel with a horse, they must walk beside it.

In the intervals of one’s work one should learn horsemanship. After becoming well-founded in the basics, other techniques should follow with training.

LAND

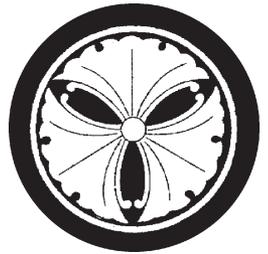
It is no understatement that Japan is a mountainous country. Getting around isn't terribly difficult, as there is a highway and roadway system in place. The problem getting around is passing checkpoints during times of strife. These barrier checkpoints can be as frequent as the boundaries of each town the road passes through to as few as on the borders of various provinces or han (fiefdoms). The upper class has little trouble, whereas the lower classes have to jump through more hoops to convince authorities of their right to travel.

There are also different kinds of terrain that you will have to work with. For the effect of terrain on movement, see **Distance and Movement** (page 198).

Highways

There are few major roads in Japan. Only a few are of major importance, and they really come into their own during the Tokugawa regime. The highways are typically three *ken* or 18 *shaku* (six meters) wide and are dirt paved, though they may narrow to as little as one *ken* (two meters) wide, especially in rough terrain (mountain passes and the like). Roads are commonly lined with rows of trees, and at 1 *ri* intervals one can find a small mound of stones on the side of the road, marking distance.

There is no underlay as in Roman roads. Rather, these highways are just graded and compacted earth, with a stretch of cleared ground on either side as "shoulders." The most famous highway in the land is the grand trunk road that runs from Edo to Kyōto, the Tōkaidō (lit. "Eastern Sea Road"). After a bad rain, the roads can be a pain to travel.

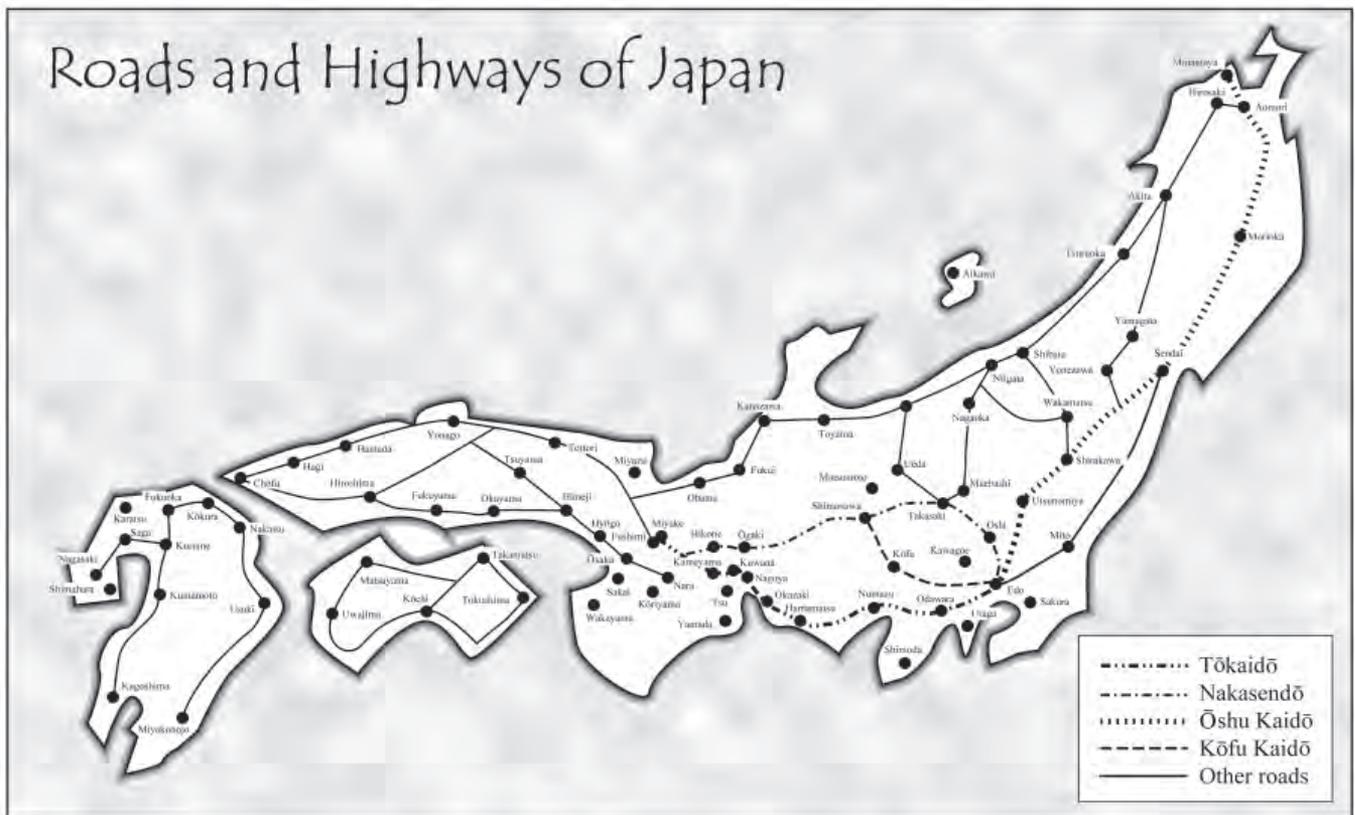


Stations on the road are placed approximately every 7 *ri* (about 18 miles), so that at the end of a day's walk one will find oneself at the site of another inn. Every station has at least one Buddhist temple nearby. Every 30 *ri* (about 72 miles) or so are the government post stations, which serve as check points or barriers for controlling travel. In a campaign with a strong *Shōgun*, persons wishing to pass through a government station will have to have a travel pass. Avoiding a check point or failing to stop at one is a serious offense; the exception are government messengers (for the Shōgun or any *daimyō*), who may always pass through a checkpoint or barrier.

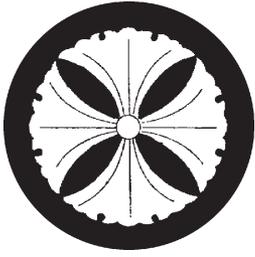
Tōkaidō: The Tōkaidō (lit. "Eastern Sea Road") passes through the provinces of Ōmi, Ise, Owari, Mikawa, Tōtōmi, Suruga, Sagami, and Musashi. It is actually close to the sea at several points. Relative to the Nakasendō, the Tōkaidō is flat and an easy road to travel upon; perhaps that is why so many battles are fought near the great route. It is the main traffic artery in Japan.

Nakasendō: The Nakasendō (lit. "Central Mountain Road") connects Edo and Miyako (Kyōto), passing through the provinces of Yamashiro, Ōmi, Mino, Shinano, Kōzuke, and Musashi. It is often called the Kisō-kaidō as it skirts the Kisō-gawa for a great length. Over its length there are 69 relays, or stations. The road is clear, but it does go over mountainous terrain, and in winter is treacherous.

Kōshū Kaidō: The Kōshū Kaidō runs from Edo to Kōfu (the capital city of the Kai, or Kōshū province), and thence joins the Nakasendō at Shimo-Suwa. It passes through the provinces of Musashi, Sagami, Kai, and Shinano.



When you get a horse direct from the ostler, if the previous rider is a samurai, you should wait to dismount until he has dismounted at the bidding of the ostler. ...if you dismount at the bidding of the groom, the other will be constrained to change his mount though he may not have that intention. And if one takes the trouble to get off a horse, he may be embarrassed if he has to mount again.



Oshū Kaidō: The Oshū Kaidō runs from Edo to Aomori to the northeast. It passes through Musashi, Shimosa, Shimotsuke, Iwaki, Iwashiro, Rikuzen, Rikuchū, and Mutsu.

Nikkō Kaidō: The Nikkō Kaidō connects Edo to Nikkō in central Shimotsuke Province.

Roads

Villages are often connected with each other and with main trunk routes by simple dirt roads. These roads will not be of the same caliber as those like the Nakasendō. There will be fewer (if any) official stations, little in the way of official guards (though there may be a few bored bushi from the local daimyō stationed there just to keep an eye on traffic in the lord's domain), and less in the way of safe havens. Any tea shops, *kago*-bearers, or inns appearing along such roads are use-at-your-own-risk establishments. Most are on the up-and-up, but if one wanted to go into banditry on the road, a by-way is more suitable than a high-way.

The Wilderness

Mathematicians tell us that the shortest distance between two points is a straight line. Those mathematicians have never been to Japan.

Traveling a straight line from one village to another may necessitate scaling a mountain, fording a river, and plodding through a sodden rice paddy. Nevertheless, for people wanting to avoid any contacts on the road, this may be the way to go. There are no check stations in the wilderness, just an occasional hamlet or isolated shrine, temple, or farmer's hut.

There are no inns in the wilderness, no food stalls, no *kago*-bearers. Travel is at its most difficult in the wild, but it's not all mountain and stream. The only respite for travel in this mode is an occasional cave, a small hamlet found by chance, or the odd isolated commoner's hut. Some farmers are willing to put up strangers, especially ones who look important. More than one Japanese horror story begins with a lone traveler in the wild seeking a night's refuge in a lonely farm house, only to find—to his short-lived regret—that the owner is *not* a little old lady, or a simple farmer couple...

LAKES AND RIVERS

Travel down rivers or across lakes is typically controlled by local officials, who sell licenses to ferry operators. One can try to obtain passage on such a craft, in which case whatever fees demanded must be paid, or one can try to find a boat somewhere else. The actual ferry operators, pilots, and sailors are all bonge, but they might report to a low-ranking bushi from the local clan.

Such craft are typically slow and ungainly, and will be carrying cargo as well as a handful of paying passengers. They are low and square in profile, with blunted bows and sterns.

Smaller water craft are sculled. Unlike the West, which rows with pairs of oars (one on either side) of the craft, Japanese boats have a single broad oar attached to the stern. The person sculling stands in the stern and maneuvers the oar to propel the boat. It is a difficult skill to learn, and those who don't know how to scull will only succeed in bobbing the craft about aimlessly in the water.

SEA

There are many ferry routes in operation between Japan's three major islands and major ports and cities on those islands. During times of a strong central government, shipping and passenger traffic is governed and overseen by a government bureau. Otherwise, local *daimyō* control it (which can get interesting when ferry or shipping routes touch on several fiefs). Sometimes a local criminal syndicate will control shipping and smuggle goods in addition to taking regular paying fares. In such cases, the syndicate or their officers will either have to bribe or be in the service of a daimyō somewhere, as they will need a base of operations.

Fishing boats are small, with only one or two men in the "crew," while coastal junks have a crew of eight or 10. The largest cargo ships usually have a crew of 20. Daimyō also have large galleys they use for rapidly transporting men and material (examples of this ship appear in the films *Shōgun* and *Lone Wolf & Cub*).

A final form of boat is the warship, of which there are several varieties and sizes. These will be treated elsewhere, as their use isn't related to travel per se.

Trade Routes

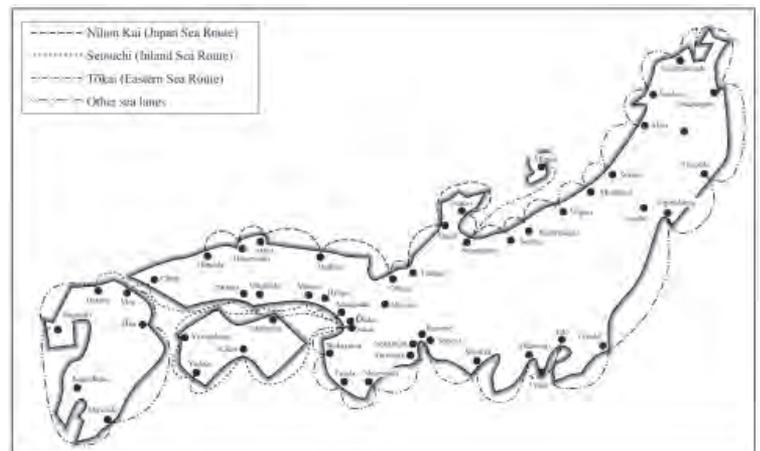
Merchant ships carrying trade cargo often take on board passengers as well. Few are the boats that cater exclusively to passengers. Merchant boats travel familiar routes along the coast and inland waterways of Japan, occasionally stopping at small islands to drop off or pick up goods and passengers. Stops are made at least once a day at coastal towns, and even small villages along the coast are likely stops for these boats. Below are some common trade routes used by merchant vessels.

The Ōsaka-Shimoda route travels west through the inland sea, an area known for pirate activity, and east to the city of Edo. An important port of call on this route is the port town of Shimoda.

The Tsuruga-Ōsaka route connects the port towns of Tsuruga and Obama via an overland route to the northern end of Lake Biwa. From there, travel continues by boat across the lake and down the river to Ōsaka.

The Chōshi-Edo route follows the inland waterways from the city of Chōshi northeast to Edo.

The Fushimi-Ōsaka route connects the town of Fushimi, located 2 ri south of Miyako, with Ōsaka. This route is used heavily by travelers between these two cities, who prefer it to walking the overland route.



In crossing rivers one should always engage a wading coolie, for if you grudge the expense or think you are an expert in the water and cross without one, and your horse falls and the luggage gets wet and perhaps a servant is injured, you will look very foolish.

— Daidōji Yūzan



RELIGION

戦国



Japan is the land of eight million kami. This doesn't count the number of Buddhist deities added to the mix. The two main faiths are Shintō and Buddhism, but in the 1540s, Christianity was introduced to the country and has started to make slow headway in some areas.

The Japanese do not worship a single particular deity. One will not find a Japanese who *only* worships Hachiman, or who *only* worships Amaterasu. The Japanese revere all the gods, holding them in equal esteem. Even priests at a particular shrine dedicated to a particular kami will pray to all the kami (and even, likely, the Buddhas). Only the staunchest of Buddhist and Shintō adherents—and these are few and far between, even among the ranks of the clergy—will worship *only* the deities of their particular faith.

One might say that in terms of faith and adoration, Japanese are equal opportunity worshippers.

The only exception, if it may be called one, is that some individuals and families may hold a particular deity in special reverence. For example, Hachiman, the god of war, is the tutelary deity of the Minamoto clan. Nevertheless, they do not worship this one deity to the exclusion of others.

SHINTŌ

Shintō is the native religion of Japan, indigenous to and extant on the islands before the arrival of Buddhism from the continent.

Shintō has no holy scripture, no moral precepts, no saints per se, no dogma, no concept of sin, no need for redemption or justification. It concerns itself more with man's harmony with his universe and his fellow man. Part of this idea of harmony is the avoidance of pollution and the need for ritual purity. The various forces of nature themselves are deified. It is an agricultural religion, stressing fertility.

In Shintō, there are many things which cause pollution; any disease, contact with death, menstruation, and in some instances even sexual congress. Shintō promotes cleanliness and purity.

Before the Introduction of Buddhism, Shintō was inextricably linked with the Imperial family. The greatest shrines—Ise, Heian shrine in Miyako, etc.—were governed by children of the emperor. After the introduction of Buddhism, Shintō became more structured and organized, and the imperial family became more linked with Buddhism, although they still supplied the clergy for the key imperial shrines.

Although the introduction of Buddhism in 552 AD caused years of strife between adherents of Shintō and the new faith, it wasn't long before the two religions were living side by side in a kind of synchronistic existence.

Shintō is the worship of kami, or gods. Not all gods are personified deities like Amaterasu or Susano-o, however. An ancient tree might be a kami, as might be a raging river, or even a phenomenal typhoon (witness the *kamikaze*, or spirit wind, which saved Japan from the Mongols in 1281).

COSMOLOGY

The first god was Ame no Minakanushi, who remained motionless in the center of all creation. He was followed by Takamimusubi, Kamimusubi, Umashiashikabihiko,

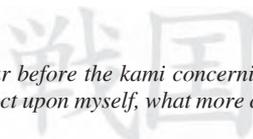


Kunitokotachi, Kunisatsuchi, Toyokunnu, Uichini, Suichini, Tsunukui, Ikukui, Ōtonochi, Ōtomabe, Omotaru, Izanagi, and Izanami.

Japan was created by the gods Izanagi and Izanami, who were husband and wife. They descended from heaven on a bridge called Ukibashi. Izanagi dipped his spear into the primordial ooze that was the Earth, and withdrew it. The drops that fell formed the island called Onokorojima, which became the home of the two gods. (Campaign idea: no one knows where Onokorojima is, but there are several islands near Awaji that claim the honor.)

At first, the result of their sexual union wasn't more gods: it was islands (and no, we're not making this up). The first eight island-children were Awaji, Shikoku, Kyūshū, Oki, Sado, Ikishima, Tsushima, and Honshū. Next to come were Kibikojima, Azukishima, Ōshima, Himeshima, Chikashima, and Futagoshima.

The next children were indeed gods, and a nearly infinite number of them: the gods of water, of the winds, of trees, of mountains, thunder, food, rain, rivers, roads, fires, etc. The god of fires was the last child to be born. His birth caused the death of Izanami. Izanagi, distraught, beheaded the child-god in revenge, and repaired to Yomotsu no Kuni (the Land of Shadow) to beg Izanami to return. The horror of Izanami's decomposed body sent him back to the world of light. To purify himself from the pollution of death, Izanagi washed his garments, and from the washings came a further 26 gods. Amaterasu Ōmikami, the goddess of the sun and ancestor of the imperial line, was born from his left eye. Tsukiyomi no Kami, god of the moon, was born from his right eye. From his nose was born Takehaya Susano-o no Mikoto (usually called Susano-o), god of the earth.



Morōka Hikoeman, when called upon to swear before the kami concerning the truth of a certain matter, said 'A samurai's word is harder than metal. Since I have impressed this fact upon myself, what more can the kami and Buddhas do?' The swearing was canceled.

— Japanese story

The earthly domain of Amaterasu, called Takamagahara, is the Yamato/Izumi region. Tsukiyomi's realm of Unabara is identified as the Ryūkyū Islands (Okinawa) or Korea. Susano-o's Amegashita is the Bizen/Bitchū area of Honshū.

After this, Izanagi retired to Hi no Waka no Miya.

Amaterasu sent her grandson Ninigi no Mikoto to rule Japan, and Jinmu Tennō, the mythical first emperor, was Ninigi's great-grandson.

Susano-o went to visit Amaterasu in her domain, but his behavior so offended her that she retreated to a cave and vowed never to come out, plunging the world into dark. The gods held a conference to see what to do. One made a mirror, another fashioned jewels, and one made a rope; a goddess sang and danced at the cave entrance, enticing Amaterasu to the cave mouth to see what was going on. She saw her reflection in the mirror and stepped out of the cave, and the mouth was blocked by the rope so she couldn't go back in. Susano-o was banished to Izumo for his naughty behavior.

THE PRIESTHOOD

Priests in general are called *kannushi* or *shinkan*. The head priest of a shrine is a *gūji*, while his assistants (also priests) are called *gon-gūji*. Lower level priests are called *negi*, and their assistants are called *gon-negi*. If there is only one priest at a shrine, he is still the *gūji*.

Shintō clergy are strict vegetarians.

Before any structure is built, the ground must be consecrated by a Shintō priest (by casting the *Bless Land* prayer; see **Magic**, page 237). Not to do so is believed to invoke the wrath of the gods, and guarantees bad luck for the new structure and those who dwell in it or use it. The service has been described in some

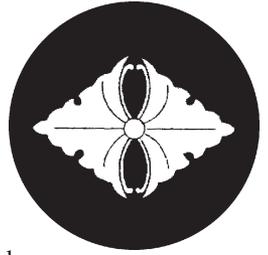
sources as introducing the structure to the local deities.

Priests of smaller shrines may be only part-time clergy, living in the local area and even having an occupation as an artisan or craftsman of some sort, and officiating or serving in the shrine as required.

Clergy will celebrate births (but not until ritual purity has been re-established), weddings, building consecrations, etc. They will not celebrate a funeral, as that is beyond the pale of their purity-based, pollution-avoiding faith.

Priesthood is hereditary, although there is nothing to stop someone from a non-priestly family from becoming a priest.

For additional information about Shintō priests, see **Magic** (page 233).



Pollution

Minor Pollution (-1 PIE each)

- Attend a funeral
- Eating meat
- Speaking ill of or otherwise offending any kami
- Present at any birth
- Close proximity to death (i.e., a corpse), blood or disease
- Any interference with agriculture/crops

Major Pollution (PIE to 0)

- Defiling a shrine
- Contact with death (i.e., any corpse), blood or disease
- Menstruation
- Contracting a disease
- Critically failing a spell-casting skill check

Shintō Shrine ML (2 OP per level)

- 10 Gūji
- 7 Gon-gūji
- 5 Negi
- 3 Gon-negi
- 1 Initiate



SHRINES

Shrines (called *jinja* or *jingū*) range from huge and important installations such as the Ise Grand Shrine to the very small and almost unnoticed shrines on random street corners.

These small shrines, taking up less space than a twentieth-century mailbox, dot the land (although they are more frequent in towns) and can often be encountered in the mountains and in the woods. Structurally, these tiny shrines look like full-sized buildings, with roofs and doors, and even a small torii in front. Offerings are often left in front of them—an orange, some rice balls, a small jar of *sake*. More than one starving traveler has survived by taking the food offered at such a shrine (something which is nevertheless frowned on). If one were to open the doors, the shrine might be found to contain a small mirror or a bead necklace, in homage of two of the great imperial treasures; a very rare shrine might contain a small sword in homage of the third treasure. Mirrors are the most common item.

A fight is something that goes to the finish. A man who forgets Bushidō and does not use his sword will be forsaken by the kami and Buddhas.

戦国



In addition to the small model shrines and the larger shrine complexes, a “shrine” might be an ancient tree, an oddly shaped rock, or even a mountain stream.

The most singularly recognizable aspect of Shintō architecture is the *torii*, a gateway to a shrine or other sacred Shintō precincts. A torii is made of two vertical uprights holding up a long lintel that extends beyond the vertical supporters on both sides. Some are painted red, others left their natural wood tone. Other signs of sacred territory is a thickly braided rope (*shimenawa*) stretched around or across something being honored (such as the natural “shrines” mentioned above, the work area of a swordsmith, and so on). Pendant from this rope can often be found zigzag folded paper streamers. Inside shrine precincts may often be found several of the smaller shrines, as well as an ancient tree identified as sacred with its rope marker.

Shintō architecture lines up on an East–West axis. Buildings in Shintō complexes are regularly torn down and rebuilt (usually on a 20-year cycle), and the rebuilding of some of the more famous shrines—like Ise—becomes almost a national festival.

Most shrines have a stall selling small wooden plaques with pictures on one side. These plaques are called *ema*, and worshippers buy one, write a “petition” (essentially a prayer) on the reverse, and hang it on a frame or tree. Unlike in Western cultures, it is perfectly acceptable—even expected—to share your wish with other people.

Worshippers at a shrine will approach the main building, throw some coins into the offering box (this is to help “influence” the kami to grant the person’s petition, and also helps fund the upkeep of the shrine), tug on a large rope attached to a bell, clap twice (these last actions are to attract the attention of the kami), pray, then bow and leave.

Small pieces of paper (*omikuji*) that predict your future are also available. These papers are tied around a tree branch, after reading, to make the good fortune come true or to avoid the predicted bad fortune (some crafty people also use these as a covert way of exchanging messages to people who they don’t wish to—or are unable to—meet face to face).

“In reverence and awe: The great kami of the purification place who came into existence when the great kami Izanagi deigned to wash and purify himself on the plain of Ahagi [east] of Tachibana [near] the River Wotō in Himuka in Tsukushi, shall deign to purify and deign to cleanse whatever there may be of sins and pollutions committed involuntarily or deliberately by the officials serving here today. Listen ye to these my words. Thus I say reverently...”

— Beginning of the Shintō Purification prayer

Every morning one should do reverence to his master and parents, and then to his patron kami and guardian Buddhas. If he will only make his master first in importance, his parents will rejoice and the kami and Buddhas will give their assent. For a warrior there is nothing other than thinking of his master.

Atsuta Jingu

One of the most important shrines in all Japan. One of the three sacred treasures, the Kusanagi no Tsurugi (Grass-Mowing Sword), resides here. It is from Atsuta that Nobunaga set out against Imagawa Yoshimoto. (Nagoya, 3rd c.)

Ise Jingu

Ise is the most important shrine in all of Japan. Consists of an outer and inner shrine. The outer shrine honors the goddess of the harvest, the inner honors Amaterasu. Two of the imperial treasures, the jewels and the mirror, are housed in Ise. (Ise, foundation date uncertain.)

Izumo Taisha

Okuninushi is enshrined here. During the tenth month (Kaminazuki), all the *kami* repair to Izumo Taisha to visit him, making Izumo the only place where kami can be found that month. (Izumo, foundation date uncertain.)

Kasuga Taisha

3,000 stone lanterns (all are lighted only once in February and in August) line the pathway to the main building. (Nara, 710.)

Kirishima Jingu

This shrine on Kyūshū is dedicated to Ninigi no Mikoto. (Kirishima, foundation date uncertain.)

Kotohira-gū

Also called Konpirasan. This shrine on Shikoku is particularly revered by seafarers and other travelers. The deity enshrined is viewed as Okuninushi (under the name of Ōnamuji), Shinatsuhime, or Susano-o. It is halfway up a mountain (Zozusan) at the end of a 785-step stairway—takes 1 hour to climb. (Kotohira, foundation date uncertain.)

Tsurugaoka Hachiman-gū

Built at the order of Minamoto no Yoritomo, the Tsurugaoka Hachiman-gū enshrines the war god Hachiman, the tutelary deity of the Minamoto. Its relationship to the Minamoto, and the tragedy of Yoshitsune, is the reason for its great popularity. (Kamakura, 1180)

THE PANTHEON

Japan has been called the land of eight million kami. It should come as no surprise that we have no intention of listing them all here. Most don’t have names, anyway, and never answer their mail. This list is therefore merely representational.

Amaterasu Ōmikami: Goddess of the sun and ancestress of the emperor. Child of Izanagi and Izanami. The Grand Shrine at Ise, Japan’s most important Shintō site, is dedicated to her.

Ame no Minakanushi: Creator of the universe. Dwells motionless in the center of all creation.

Inari: Goddess of rice (and hence of wealth). Her shrines are guarded by *kitsune* (fox) statues, and she is often depicted as a fox.

Izanagi: God who created the first Japanese island. Descendant of Minakanushi in the 16th generation. He also generated many of the *kami* that live in Japan. Husband of Izanami, he is “retired.”

Izanami: Goddess who gave birth to the Japanese Islands and many of the *kami*. Descendant of Minakanushi in the 16th generation. She died and now dwells in Yomotsu no Kuni.

Homusubi: The last child of Izanagi and Izanami. He was the god of fire, and his birth caused the death of his mother, for which his father beheaded him. This does not seem to have affected his ability to function as a deity.

Kamimusubi: God who is one of the three creators of the world. An offspring of Ame no Minakushi.

Kunitokotachi no Mikoto: First god of all. He is revered in Ōmi.

Local Kami: Also called “Kami of Place.” These are localized *kami* dwelling in (or existing as the divine force of) plants, rocks, rivers, trees, etc.

Ninigi no Mikoto: A grandson of Amaterasu. It was to Ninigi that the three sacred treasures were entrusted, and he was sent to take charge of Japan. Emperor Jinmu was Ninigi’s great-grandson.

Okuninushi: Kami of healers and all medicinal arts. He is a descendant of Susano-o.

Shinatsuhiko: Kami of the winds, along with his sister Shinatsuhime. They are twins, children of Izanagi and Izanami.

Susano-o no Mikoto: Brother of Amaterasu. Exiled to Izumo for his actions (he used to uproot trees, destroy harvests, cause fires, etc.) which insulted Amaterasu. He is revered by some as god of the sea, and others as god of the moon.

Takamimusubi: God who is one of the three creators of the world. An offspring of Ame no Minakushi.

Tsukuyomi: Goddess of the moon. She was born from the right eye of Izanagi, and is a sister of Susano-o and Amaterasu. She dwells in Unabara (identified as either Korea or the Ryūkyū Islands).

Yomotsukami: God of Yomotsu no Kuni, the Shintō underworld, also known as Yomi. Some identify him as Susano-o.

BUDDHISM

The Buddhist faith, which is called *Bukkyō* or *Butsudō* in Japanese, was introduced to the empire from Korean contacts in the sixth century when a Korean king sent statuary and sutras (in Japanese, *keiten*) as a gift to the emperor Kinmei. Dōshin and Tonei came shortly after and began preaching the new faith under the protection of Soga no Iname, who built the first temple at in Nara. The Mononobe and Nakatomi, staunch supporters of Shintō, opposed the new faith. A virtual civil war began and finally ended in 587 with the imperial recognition of Buddhism.

There are dozens of sects and sub-sects running the gamut of political and religious views.

Devout Buddhists believe in reincarnation and karma. The endless cycle of birth, death, and rebirth is man’s fate unless he can be freed from his karmic prison. The goal of the Buddhist is to lead a good life and be released from his woes and enter into Nirvana. To do this, one must reach *satori* (enlightenment). The

way in which one reaches enlightenment varies from sect to sect.

The sacred scriptures, or *sutras*, reveal the teachings of Buddha. One of the primary duties of the Buddhist priest is to spread the teachings of Buddha through both preaching to lay people and setting a good example by living according to Buddha’s law.



The Ten Precepts of Buddhism (Jūzenkai)

- I will not harm life.
- I will not steal.
- I will not commit adultery.
- I will not tell a lie.
- I will not exaggerate.
- I will not speak abusively.
- I will not equivocate.
- I will not be greedy.
- I will not be hateful.
- I will not lose sight of the Truth.

THE PRIESTHOOD

Despite the terminology often used in the West, not all Buddhist clergy are monks, and not all temples are monasteries. What Westerners sometimes call monasteries are in fact temples with many, many resident priests (many Zen temples fall into this category). Some sects strongly encourage marriage for their clergy.

Buddhist priests are called *sō* or *sōryō*. The head priest in a temple, what Westerners mistakenly usually call abbots, are *sōjō*. Celibates—monks—are called *bōzu*. Nuns are called *ama* or *bikuni*. Warrior clerics are *sōhei*, although there are fewer of them in Sengoku Japan than there were in the 12th and 13th centuries, when just about every major temple had its own standing army.



A monk can’t fulfill the Buddhist Way if he does not manifest compassion on the outside and persistently store up courage within. And if a warrior does not manifest courage on the outside and hold enough compassion within his heart to burst his chest, he cannot become a retainer. Therefore, the monk pursues courage with the warrior as his model, and the warrior pursues the compassion of the monk.

— Tannen, a Buddhist priest



Shugenja are Buddhist clerics adhering to a sect called *Shugendō*. They are the masters of Buddhist magic and mysticism.

Buddhist clerics, both male and female, are required to shave their heads. This they usually do once every several weeks, so clergy often have a “five o’clock shadow” on their heads. Officially they are supposed to be vegetarians, as well, although if the only food available is meat they will eat it.

As many itinerant clerics subsist off begging, if they are given food containing meat, it is a lesser sin to eat the meat than it would be to refuse the charity or waste the food. Only the *shugenja* will avoid meat at all cost.

Transgressions

Minor Transgression (-1 PIE each)

- | | |
|--------------------------|------------------|
| Causing harm to any life | Equivocating |
| Committing adultery | Being hateful |
| Lying or exaggerating | Refusing charity |
| Speaking abusively | Stealing |
| Succumbing to greed | Wasting food |
| Eating meat | |

Major Transgression (PIE to 0)

- Killing a living thing
- Cursing or otherwise dishonoring the Buddhas
- Critically failing a prayer-casting skill check

Buddhist Sect ML (3 OP per level)

- 10 Head of Sect
- 7 Elder priest
- 5 Sōjō (head priest of a temple)
- 3 Sō/Sōryō (priest of a temple), Ama/Bikuni (nun)
- 1 Initiate



TEMPLES

Temples are large complexes, unlike Shintō shrines. There may be a dozen or more priests in residence, who may or may not be married. Temples live tax free, often off of their farming land which is farmed for them by bonge much as larger European monasteries in the middle ages had serfs on their land. Temples may be complex structures with subsidiary temple compounds within the walls of the main temple. Each temple sanctum will have a worship area and Buddhist statuary. While shrines have torii marking their entrance, a great gate guarded by statues of warrior divas or shishi will open to a temple.

Of course the founding temples of the various sects will be very important to those particular sects. In addition, however, there are several temples which are well known all across the land and of great importance to Japan. The city of Nara (and much of the environs of Miyako) are virtually one huge complex of temples, so only the most critical of those will be mentioned.

Byōdo-in

Also called the Phoenix Temple. This picturesque Tendai sect temple was originally a Fujiwara villa. It sits out by a pond like a phoenix spreading its wings. (Uji, 1052.)

Chion-in

The seat of Jōdō Sect Buddhism. It is one of the largest and most famous temples in Japan. (Miyako, 1211.)

Engaku-ji

Built to honor those who fell repelling the Mongols in the thirteenth century. In the Kamakura Period, this Rinzaizen temple was of major importance. (Kamakura, 1282.)

Enryaku-ji

The major temple on Hieizan, a mountain about 345 *ri* from Miyako. The vast temple complex is often referred to simply as Hieizan, or Mt. Hiei. It is the seat of the Tendai sect, and for centuries has maintained a large standing army of *sōhei*. At its height, there were 2,500 or more temples on the mountain. Nobunaga goes to war on them for siding with Asakura Yoshikage, and burns the entire complex to the ground and kills every man, woman, and child on the mountain in 1571. (Yamashiro, 788.)

Hasedera

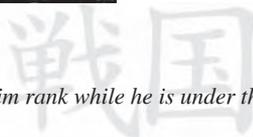
Houses a 30-*shaku*-tall (about 10 meters) statue of an eleven-faced Kannon, the tallest wooden statue in Japan. (Kamakura, 733.)

Hongan-ji

Headquarters of the Jōdō Shinshū sect. In 1591, to curry favor with the sect, Toyotomi Hideyoshi greatly expands the main complex. (Miyako, 1272.)

Kenchō-ji

This was the most important temple in Kamakura—a center for training Zen priests. (Kamakura, 1253.)



Kinkaku-ji

The Golden Pavilion. Originally a retirement villa for Shōgun Yoshimitsu, it is now part of the Rokuon-ji. (Miyako, 1397.)

Kiyomizu-dera

This picturesque temple hangs partially over the edge of a cliff on the outskirts of Miyako. It is dedicated to the 11-headed Kannon. (Miyako, 780.)

Kotoku-in

Famous primarily as the site of the Daibutsu, the 37-*shaku*-tall (about 12 meters), bronze-cast statue of Buddha. It is second in height to the one in Tō-daiji. In 1495, the wooden building housing the statue was destroyed by a tidal wave. (Kamakura, 1252.)

Kōyasan

Like Hieizan, Kōyasan is a mountain full of Buddhist priests and monks, with occasional problems caused by their *sōhei*. Unlike Hieizan, Kōyasan in Kii retains the solemnity of a Shingon temple complex. Some have considered it the “capital” of Japan’s Buddhism. Two “eternal flames” have been burning in a support building since the eleventh century. Kōyasan is frequently the site of exile for persons of import, be they *kuge* or *buke* nobles. (Koyasan, 816.)

Nanzen-ji

The buildings of Miyako’s most important Zen temple were all destroyed in the Ōnin War, and are being rebuilt during the last half of the 16th century. It was originally a villa belonging to Emperor Kameyama. (Miyako, 1264.)

Ryōan-ji

Site of the most famous sand/rock garden in the world. This Zen temple was designed for contemplation; from no angle (save the air) can a viewer see all fifteen of the stones, which look like small islands in a sandy ocean. (Miyako, 1473.)

Sanjūsangen-dō

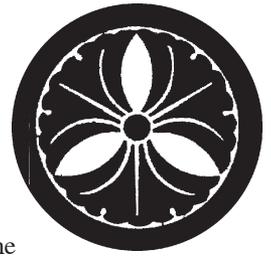
The popular name of the Rengeo-in. It is so named for the long hall of 33 pillar spaces, 390 *shaku* by 33 *shaku* wide (about 130 by 11 meters). Archers used to have competitions to shoot an arrow the length of the hall without striking walls, ceiling, or floor. A wooden, 1,000-headed Kannon statue is the main item of reverence. (Miyako, 1164.)

Sensō-ji

Also called Asakusa Kannon. Edo’s oldest and most famous temple. A statue of Kannon appeared near the spot in a fisherman’s net in 628, and this was taken as the sign to erect a temple to her. The shop-lined street leading up to the temple is famous in Edo. The main entrance, Kaminari Mon (Thunder Gate), is guarded by fierce images of the gods of thunder and wind. (Edo, 645.)

Shinshō-ji

Shingon temple dedicated to Fudō, a statue of whom is the object of veneration. When Taira no Masakado revolted, the intervention of Fudō is given credit for his defeat. The statue originally had been at another site, but in a dream Fudō told the abbot that he wanted to stay in the area, so Emperor Shujaku had the complex expanded. In the temple treasury is a sword said to cure insanity and possession by touch. (Narita, 940.)



Shoren-in

Also called Awata Palace. This is the residence of the head of the Tendai sect. The position is so important, the head of the sect is almost invariably a member of the Imperial family. The garden, by Sōami, is one of the most famous in Japan. (Miyako, 1263.)

Tō-daiji

The main hall of Tō-daiji is one of the most famous buildings in the world. The Daibutsu-den holds the 54-*shaku*-tall (about 18 meters) statue of the Buddha. In 1567, the Daibutsu-den is burned down in a battle (the statue is undamaged) and will not be rebuilt for centuries. The temple is held by the Kegon sect. One support building, the Kaidan-in, is one of the most important ceremonial sites in Japan, and is the site of ordination of new priests. The Shōsō-in, the world’s most famous store and treasure house, is on the Tō-daiji grounds. (Nara, 752.)

Tōshō-daiji

This temple, virtually unique among the ancient temples of Japan, has never encountered fire or earthquake, and the original buildings still stand. The Ko-dō was formerly part of the Imperial palace in Nara, and is the only surviving relic of Nara palace architecture. (Nara, 759.)

Yakushi-ji

Temple dedicated to Yakushi Nyōrai. Yakushi-ji is a close neighbor of Tōshō-daiji. The temple is also called the Heavenly Palace, and has enjoyed the patronage of several emperors. (Nara, 718.)

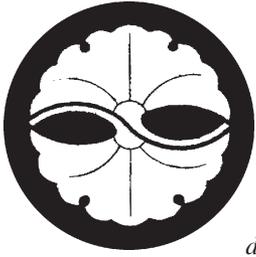
Zuigan-ji

Zuigan-ji is the most important Zen temple in northern Japan. On the rocky cliff face are carved many images of the Buddha; it is part of the training of novices to carve the reliefs. It is important to the Date family, who rule the area. (Matsushima, 827.)

THE PANTHEON

Japanese Buddhism recognizes the Buddha as the “major deity” in their faith, but there is also a large number of other deities—some borrowed from Shintō, some from the continent—who also play a part. There are actually several Buddhas (*Nyōrai*) in the Japanese pantheon.

Meeting with people should be a matter of quickly grasping their temperament and then reacting appropriately... especially with extremely argumentative people. After yielding considerably one should argue them down with superior logic, but without sounding harsh, and in a fashion that will allow no resentment to be left afterwards.



Groups

Bosatsu: Those who were once human and are one step away from achieving Buddha-hood, but refuse to enter paradise in favor of remaining here to help man are called *bosatsu* (bodhisattvas). Particularly important ones are called *daibosatsu*.

Go Chi: The Five Buddhas of Contemplation.

They are Taho, Yakushi, Dainichi, Askuku, and Shaka.

Myō-ō: The Buddhas—the Nyōrai—are not allowed to undertake any actions of violence. When violence must be done to maintain order in the universe, it is undertaken by the *Myō-ō*. *Myō-ō* are deities of great power and incredible stature. They can level buildings, uproot trees, and carve trenches in the ground. When they appear, they are huge, muscled, armored warriors with fierce visages, and wielding two-edged swords.

Nyōrai: A Buddha, one who has achieved enlightenment.

San Senjin: The Three Gods of War are Marishiten, Daikokuten, and Bishamonten. They are depicted as huge warriors clad in Chinese armor, or as a single warrior with three heads and six arms, riding on a wild boar.

Shi Daitennō: The Four Heavenly Kings protect the four corners of the world from evil demons. They are depicted as warriors clad in Chinese armor. They are Jikoku, Kōmoku, Tamon (or Bishamon), and Zōchō.

Buddhist Deities

Amida: Buddha as master of paradise in the Pure Earth of the West. He is revered especially in Jōdō Sect Buddhism.

Dainichi Nyōrai: One of the persons of the Buddhist trinity, Dainichi represents wisdom and purity. He is the cosmic Buddha, and is often identified with Amaterasu. He is one of the Five Buddhas of Contemplation.

Enma Ō: The judge of the dead and overseer of the Buddhist hells. King Enma's job is to determine the fate of a dead soul. There are three options: returning to the world as some form of ghost (to pay of a karmic debt or fulfill some unfinished action); spending a certain time in one or several of the various torments of hell to burn off bad karma; or being reborn. (Those who've earned paradise don't stop off in hell.)

Fudō Myō-ō: Fudō is a deity empowered to combat devils. He is represented as surrounded with flames, holding a sword in his right hand and a rope to snare evildoers in his left. He always has a fierce expression on his face.

Hachiman Daibosatsu: Hachiman was originally the emperor Ōjin, son of Empress Jingū. He was deified as a great bodhisattva (*daibosatsu*) as the god of war, and is the tutelary deity of the Minamoto.

Jikoku: One of the Great Heavenly Kings. He watches over the east.

Jizo: Jizo is the patron deity of travelers. Small stone statues of him, also called *jizo*, can be seen at the sides of roads everywhere. Sometimes they are very crude. He is depicted as a *bōzu* with a gem in one hand, and a pilgrim's staff (a long staff with rings at the head) in his other hand. He is also a patron of children and pregnant women. Sometimes, *jizo* are erected at the sites of the

death of a child. He is especially popular with bonge.

Kannon Daibosatsu: The Buddhist goddess of mercy. She is the assistant of Amida. Various "forms" of her are worshipped, and there are statues of 11-headed or 1,000-headed Kannon, etc.

Kōmoku: One of the Great Heavenly Kings. He watches over the west.

Marishiten: The "Queen of Heaven." She is depicted as having eight arms.

Taho Nyōrai: A Buddha. He is one of the five Buddhas of Contemplation.

Tamon: Tamon is another name for Bishamon. As one of the Great Heavenly Kings, he protects the north. See below under Seven Lucky Gods, under **Ryōbu Shintō**.

Yakushi Nyōrai: One of the Buddhas; goddess of wisdom. She is one of the Five Buddhas of Contemplation.

Zōchō: One of the Great Heavenly Kings. He watches over the south.

BUDDHIST SECTS

Most sects have subsets or branches, divisions of the main sect, which may or may not have differences from the umbrella sect. The different sects themselves are, while *all* Buddhist, not necessarily in agreement over dogma and articles of faith. It may be compared to the Western Christian churches.

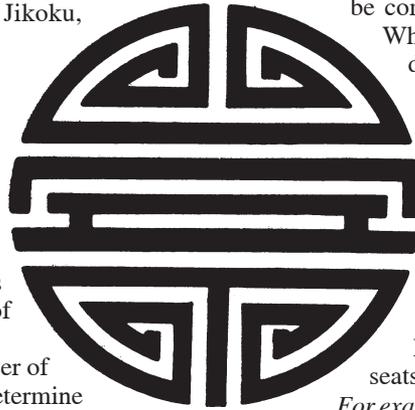
What is known in the West as the Eastern Orthodox Church has branches like the Serbian Orthodox Church, the Russian Orthodox Church, the Greek Orthodox Church, the Bulgarian Orthodox Church, the Orthodox Church in America, etc. All of these are branches of the same tree, and are unified in their faith. They are different, however, from the Roman Catholic Church, the Lutheran Church (which has its own divisions) and the Baptist Church (which likewise has its own divisions). Many of the divisions are identified by their seats.

For example, the *Hongan-ji* branch of the *Jōdō Shinshū* sect has, as its point of foundation and seat the *Hongan Temple* in *Miyako*; and the *Myōman-ji* branch of *Hokke Sect Buddhism* is seated at the *Myōman Temple* in *Yamashiro*.

Hokke

(Also called *Nichiren*.) *Hokke*, or *Lotus Sect*, was founded in the 13th century by *Nichiren*. There are nine divisions of the *Hokke* sect: *Itchi*, *Shōretsu*, *Honsei-ji*, *Myōman-ji*, *Hachihon*, *Honryū-ji*, *Fuju-Fuse*, *Fuju-Fuse-Kōmon*, and *Kōmon*. The original seat was in *Ikegami* in *Musashi*.

The followers of the *Hokke* sect are often the most fanatic of all Buddhists. They stress the Three Great Secrets: adoration, law, and morals. The phrase "*Namu myōho renga kyō*" ("I take my refuge in the Lotus Sutra") is the mantra of this sect, replacing the *Nenbutsu* of *Amida* Buddhism. The doctrine they follow is the *sutra* containing the last instructions of the Buddha; the *Lotus Sutra* is their supreme scripture. Faith in the *Lotus Sutra* is shown by aggressively refuting other beliefs—even those of other Buddhist sects. The founder, *Nichiren*, said, "The *Nenbutsu* is hell; *Zen* are devils; *Shingon* is a national ruin; and *Rishshū* are traitors to the country." Persecution for this vigorous refutation is wel-



came as expiatory of one's sins, and is called "reading the Lotus Sutra with one's body." A follower of this sect is not supposed to even seek or accept help—monetary, food, whatever—from "heretics," for such tolerance of heresy implies complicity in its teachings. In 1489, Hokke had half of Miyako as adherents, and Hokke was constantly being attacked by the *sōhei* of Hieizan. After a series of attacks, Hokke lost its control over the capitol, and persecutions by Oda Nobunaga have done much damage to the sect. The hard-liners are the Fuju-Fuse branch.

Hossō

Hossō was founded in 657 by Chitsū. There are two divisions of Hossō: Nanji-den, and Hokuji-den. The original seat was Genkō-ji in Settsu.

Hossō came from China. It emphasizes workings of consciousness and its interrelationship with the environment around one.

Ikkō

(Later to be called Jōdō Shinshū, or True Pure Land.) The Ikkōshū was founded in 1224 by Shinran. There are nine divisions: Hongan-ji, Takada, Bukkō-ji, Kōshō-ji, Kibe, Senshō-ji, Chōsei-ji, Jōshō-ji, and Gōshō-ji. The original seat was Hongan-ji in Miyako.

Ikkōshū has definite political goals as well as spiritual ones, so it was often the object of hostility from various daimyō over the years. Adherents were even able to create an autonomous theocratic region in Kanazawa for about 100 years after defeating the local daimyō. They waged an 11-year-long battle against Nobunaga in Ōsaka.

Ikkōshū teaches that nothing a man does—good deeds, prayer, becoming a monk—can gain him salvation. Rather, salvation is a gift of the mercy of Amida Buddha. It is one of the most prosperous and populous sects. This sect preaches the importance of families, and de-emphasizes monasticism. Its hierarchs are all married. The faith was a revising of the Pure Land Sect Buddhism (see Jōdō, below), and so stresses the importance of repeating the Nenbutsu mantra. The Nenbutsu ("Namu Amida Butsu," or "I take my refuge in Amida Buddha") is a mantra that is repeated over and over, and it is believed that if one says it correctly *just once*, his salvation is guaranteed. The main difference is that this faith teaches that the urge to recite the Nenbutsu comes from Amida's compassion active in man's inner self, awakening him to his own karmic evil, which is the root and nature of all suffering. No self-aware, deliberate act can gain salvation; the Nenbutsu is the only meaningful act. This realization is "*shinjin*," or faith which is neither a belief in a higher power nor hope for a miraculous redemption. When this unconscious realization dawns, the person is born to the True Pure Land *within himself*, attaining it here and now. This goes against the traditional Pure Land view of Jōdō as an afterlife, an unearthly paradise. Rather, upon death, one becomes an active participant in helping others attain salvation.

Ji

Ji was founded in 1275 by Ippen. It is divided into 12 subsets: Honzan, Yūkō, Ikkō, Okudani, Taima, Shijō, Rokujō, Kaii, Reizan, Kokua, Ichiya, Tendō, and Mikagedō. The original seat was Shojōkō-ji in Sagami.

Ji is a mendicant Pure Land order (see Jōdō, below). In Ji, faith isn't even necessary, as belief is a product of a corrupt human mind, so merely the sound of the Nenbutsu has salutatory effects, whether the one repeating the mantra truly believes or not.

Male members of the sect often take names using either characters for Ami or Da, and women add "Ichibō" ("One Buddha") to their names. Ji found support among the warrior class, for they offered ordinary funerals as well as services for battlefield deaths. Ji is unique among Pure Land sects for worship of Shintō deities, as it identifies them as manifestations of Amida Buddha. Jishū retinues of *daimyō* became models for guilds of artists and esthetes (many members are prominent in the arts and literature). Jishū may have been the leading Pure Land sect, but the chaos of the late sixteenth century is causing it to fall, as it is too closely tied to the old order, and adherents are shifting their alliance to the rising Ikkōshū.



Jōdō

Jōdō was founded in 1175 by Hōnen. Jōdō (Pure Land) concepts originated in China, but never really caught on there. It became popular in Japan during the thirteenth century and under men like Hōnen and Jakuei, where it attained independent status. There are five main branches, some of which have their own divisions: Chinzei (Shirahata, Fujita, Nagoshi, Obata, Sanjō, Ichijō), Seizan (Nishidani, Fukakusa, Higashiyama, Saga), Chōraku-ji, Kuhon-ji, and Ichinengi.

Jōdō is an Amidist faith; the adherents all seek rebirth into the Amida Buddha's Western Paradise (the "True Land" of their name). In this world view, there have been many great savior Buddhas, each of whom rules a separate Buddha-land, and some of them are better than others, with Amida's the most pure of all. His paradise is called Gokuraku ("Blissful"). The founders stressed the importance of repeating the Nenbutsu mantra, and it is believed that if one says it correctly *just once*, his salvation is guaranteed. Pure Land teaches that Amida wants especially to save those who have no other means of salvation: the poor, the sinful, the downtrodden. In Jōdō, a simple faith in Amida is all one needs. This faith quickly gained adherents at the imperial court, and even among the samurai.

Kegon

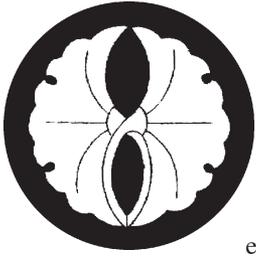
Kegon was founded in 735 by Dōsen. Its seat is Tō-daiji in Yamato.

The Kegon sect is ancient—one of the six Nara sects—but has grown less and less active, and their numbers are few. There are less than 100 Kegon temples in Japan. Their scholarship, however, is still highly regarded.

Ritsu

Ritsu was founded in 754 by Ganjin. Its seat is the Tōshō-daiji in Yamato.

By the Sengoku Period, it is on a serious decline. It stresses the ascetic disciplines. A variation of Ritsu manages to merge Ritsu's studies with Shingon's esoteric Buddhist doctrine.



Shingon

Shingon was founded in 806 by Kūkai. There are two divisions: Kogi and Shingi. The original seat is Tō-ji in Yamashiro.

Shingon is a major Buddhist sect, one emphasizing esoteric Buddhist doctrines.

No innovations of any significance have emerged in Shingon since Kūkai established the doctrines. Key elements are mandala-drawing

and mantras: Shingon seeks to sanctify the world via magic. Faith in Shingon is based on wisdom and reason, to help man find out the origin of his soul. He has to purify his actions and achieve Buddhahood. Shingon venerates Amida as one of the Five Wisdom Buddhas, but the center of the faith is Dainichi Buddha, the center of the esoteric Buddhist mandalas. Kūkai saw Dainichi as the Six Great Elements (earth, water, fire, wind, space, and consciousness) combined with the three constituents (essence, attributes, and functions), and the four mandalas. Postures, mantras, and hand gestures are integral to Shingon meditation, “entering self into self so that the self enters into self.”

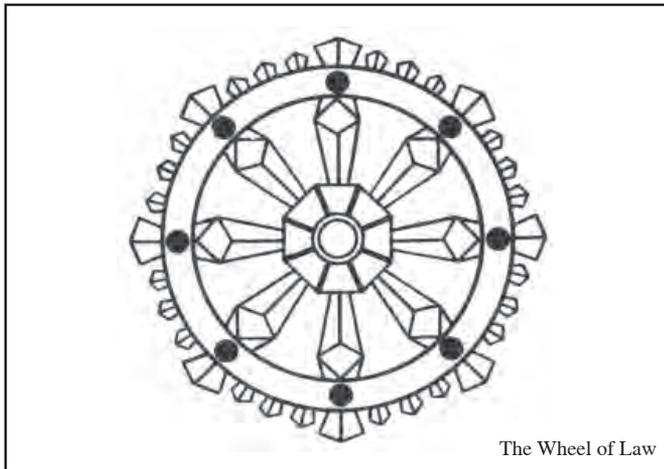
The headquarters of Shugendō is a Shingon temple: Miyako’s Daigo-ji.

This is a popular faith.

Tendai

Tendai was founded in 805 by Saichō. There are three branches: Sanmon, Jimon, and Shinjō. The seat is Enryaku-ji in Ōmi.

By following the three precepts of shunning evil, doing good works, and being kind to all beings (man and animal), all men are able to attain perfection. This is a popular faith. It teaches the “Lotus Sutra.” Their stronghold on Hieizan is the target of Nobunaga’s rage.



The Wheel of Law

Yūzū Nenbutsu

Yūzū Nenbutsu was founded in 1123 by Ryōnin. Its seat is Sumiyoshi in Settsu.

Its popularity is fading fast, but it was the first of the great Amida-worshipping sects. Yūzū began the Nenbutsu mantra.

Zen

Zen was founded in 1202 by Eisai. There are three divisions of Zen, some with their own branches: Rinzai (Kennin-ji, Rōfuku-

ji, Kenchō-ji, Engaku-ji, Nanzen-ji, Eigen-ji, Daitoku-ji, Tenryū-ji, Myōshi-ji, and Shōkoku-ji), Fuke (Kinsen, Kassō, Kichiku, Kogiku, Kozasa, and Umeji), and Sōtō. Its original seat was in Heiankyō.

Zen is not the most popular Buddhist sect, but it has an inordinate percentage of followers among the *buke*. Zen stresses “contemplation” and considering and knowing the self as a means of achieving Buddhahood. There is a saying that “Rinzai is for a general, Sōtō is for farmers.”

SHUGENDŌ

Adherents are called *shugenja* or *yamabushi*. The founder is considered to be En no Gyōja (En the Miracle-man), a quasi-legendary figure from the 8th century.

If your *SENGOKU* game includes magic, then there is no doubt that En created *Shugendō*, and there is no doubt that they can do what they hope to do. In a chanbara or anime Japan, *shugenja* are masters of otherworldly magic, exorcists, and healers.

Shugendō combines elements of Shintō—worship of certain locales, especially mountains, as sacred (if not divine)—with the doctrine, symbolism, and ritual of esoteric Buddhism like Shingon or Tendai, from which most *shugenja* come. The Shingon branch (Tōzan-ha) is based in Daigo-ji in Miyako, and the Tendai branch (Honzan-ha) is based in the Shōgo-in, also in Miyako. The difference between the branches is inconsequential.

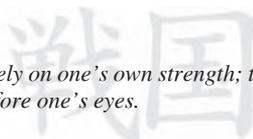
The forerunners of the *shugenja* were the mountain hermits (*hijiri*) who took to the mountains to give themselves over to solitary asceticism, fasting, immersion in icy waterfalls and streams, and recitation of holy texts (e.g., the Lotus Sutra). They sought power to vanquish disease-bringing spiritual beings. They hoped to make themselves impervious to heat or cold, and enable their souls to travel betwixt heaven and hell in a form of astral projection. During the Heian Period, they organized into groups with prescribed rules of asceticism.

The rituals are strict secrets, and are not written down. All education and knowledge is transmitted orally *only* to disciples who have been initiated into the order. In game terms, only characters with a Membership in a *yamabushi* sect may study their mystic arts, without exception.

The principal ritual exercise is “entering the mountain” (*mineiri*), an ascent of a particular holy mountain at each of the four seasons. The climb is both symbolic (leaving the profane real world and climbing to the spiritual) and purposeful (to imbue oneself with power). Ascetic exercises are performed on the way up. The power gained enables the *shugenja* to subdue spiritual enemies, supernatural animals, and battle vengeful or discontented ghosts. The key mountains are Ōminesan (Kinbusen-ji, founded by En himself, is on the mountain, in Yamato), Kōyasan (Katsuragi Shrine is on the peak, in Yamato), Ushiroyama (Bitchū), Daisen (Hōki), and those around the triple-shrines of Kumano (Kii) and Dewa (Uzen).

Yamabushi vs. Sohei

Note that the monastery monk-warriors, the *sōhei*, are also called *yamabushi*; the *kanji* are not the same, and the meaning is completely different. We refer to these warrior monks only as *sōhei* in *SENGOKU* to avoid confusion.





Yamabushi temples are called *yamadera* and are located exclusively on sacred mountains.

Yamabushi use the same Membership Level table as Buddhist priests, above.

The film *Men Who Tread on the Tiger's Tail* gives an excellent look at yamabushi, as well as some of their prayers and mudra (mystic hand gestures)



relationship with the Imperial family—maintained a pure Shintō outlook, while the rest of the Shintō establishment went in for Buddhist synchronicity, and much of the shrine properties were turned over to Buddhist clergy. Therefore, many temples have any number of small shrines in their complex.

It is partly because of Ryōbu Shintō and the domination of Buddhism that Shintō priests, while respected, don't have the same social considerations that are given to Buddhist clergy.

It is also for this reason that some deities cross the line. For example, the so-called Seven Lucky Gods, whose origins are partly Chinese and Indian Buddhist, and Japanese Shintō. They appear under Ryōbu-shintō because they, more than anything else, bear witness to the synchronization.

Note that there is no Ryōbu-shintō priesthood. While lay people may claim a belief of base religions (as may the priests themselves), clergy must choose one faith or the other to which they dedicate their lives and gain the use of faith-based “magic.”

SHICHIFUKUJIN: THE SEVEN LUCKY GODS

The seven lucky gods are usually depicted together riding on a large treasure boat. They come in on the boat on New Year Day (Ganjitsu) bringing happiness and good fortune for the year, and so are often depicted on New Year's objects.



Transgressions

Minor Transgression (-1 PIE each)

- Stealing
- Committing adultery
- Lying or exaggerating
- Speaking abusively
- Equivocating
- Succumbing to greed
- Avoiding hardship
- Refusing charity
- Wasting food

Major Transgression (PIE to 0)

- Cursing or otherwise dishonor the Buddhas
- Critically failing a prayer-casting skill check
- Eating meat

RYŌBU-SHINTŌ

Ryōbu-shintō is the doctrine that Shintō and Bukkyō are in fact the same religion.

In the early days of Buddhism in Japan, the greatest difficulty was getting the populace at large to worship any but their familiar Shintō deities and anywhere but shrines and other Shintō sites. In the ninth century, some in the Shingon sect, following the concept of *ryōbū* (two sides), suggested that the *kami* of Japan were actually localized manifestations (*gongen*) of Buddhist deities originally from India. This belief led to more or less of a merger between the two. Only Ise and Izumo—primarily due to their

Benten: This goddess is Indian in origin. She is depicted riding on a dragon and playing a biwa. She is particularly venerated on Enoshima. Benten (also called Benzaiten) is the goddess of love. She is also considered the goddess of eloquence, music, and wisdom.

Bishamon: This god of luck is also one of the three gods of war. He is depicted in Chinese armor and holding a spear or a small pagoda or both. He is also called Tamon, and is one of the four great kings of heaven who protect the world.

Daikoku: This is the god of riches and wealth (and farmers). He is depicted as a short, portly man sitting on bales of rice. He carries a large sack over his shoulder laden with riches, and carries a small magical mallet that either creates gold when it strikes or grants wishes, depending on who you listen to.

The man who shuts himself away and avoids the company of men is a coward. Only evil thoughts allow one to imagine that something good can be done by shutting oneself away. For even if one does some good thing by shutting himself away, he will be unable to keep the way open for future generations by promulgating the clan traditions.

— Ryōi, Buddhist priest



Ebisu: The third son of Izanagi and Izanami, Ebisu is the god of good food (and the patron deity of tradesmen and fishermen). He is depicted with a fishing line and a fish (a *tai*, or sea bream, to those planning a *sashimi* menu).

Fukurokuju: This god of popularity (although he is generally considered, like Jurōjin, also a god of longevity) is depicted as a bearded old man with his bald head rising like a shining dome. He often appears with a crane. He is the god of good health.

Hotei: This god of joviality and good times has a large, rounded belly. Originally, he was a monk in China in the 10th century, and thus the only human of the seven. He is considered by some the god of luck and chance.

Jurōjin: The god of longevity is depicted as an old man with either a stag, tortoise, or a crane beside him (these three being symbols of longevity). He carries a staff with a scroll of worldly wisdom tied to it.

CHRISTIANITY

Christianity is the religion of the Europeans, the nanbanjin who first came to Japan in the middle of the sixteenth century. Christianity teaches that there is one God with three persons: the Father, Son, and Holy Spirit. The Son, Jesus the Christ, took on the body of a man and came to the world almost sixteen centuries ago. He was executed by the authorities for sedition and blasphemy, but He rose from the dead and His followers spread the new faith of salvation by faith and deeds. That faith now is the dominant—and virtually only—one in Europe and part of Asia. In Europe, the largest sect is that of the Roman Catholics, with their seat at the Vatican in Rome. The Pope is the head of the church.

The Christian Church in Japan is Roman Catholic. Some larger cities (like Miyako, Ōsaka, Nagoya, etc.) have churches, built with the permission and sometimes even the help of the local *daimyō*. There is a consideration that the *daimyō* are more interested in trading with the nanban than accepting and helping their religion grow, but that is not an issue with the missionaries, who only see opportunities to advance the faith.

JESUITS AND FRANCISCANS

The missionary work in Japan is in the hands of the Jesuits and Franciscans, although there is considerable rivalry. The Society of Jesus (or the Jesuit Order, The Order, or the Jesuits), a well-trained and elite corps of scholar-priests, are at the heart of the mission, and are concentrating their evangelism on the upper classes in the hope of spreading the faith from the top down. The Franciscans, on the other hand, are humbler, less well-educated, and more interested in working with the peasantry. The Jesuits view the Franciscans as interfering with their work, and often try to have the Franciscans exiled or removed to other provinces.

Most Jesuits in the country speak some Japanese and a few are even fluent, while only a few Franciscans have advanced language skills.

Jesuits wear saffron-colored habits to enable them to “fit in” better with the Japanese society (as saffron is regarded as a clerical color). The Franciscans scorn this idea, and continue to wear their humble hair-shirt robes.

Jesuit Order (Society of Jesus) Membership Levels (2 OP/Level)

10	Cardinal
9	General of the Society
8	Bishop
7	Visitor*
6	Superior of Japanese Mission
5	Priest (Baterren)
4	Brother
3	Novice
2	Postulant
1	Layman associate/servant

* The visitor, or “Father Visitor,” is the commander of the Jesuits in Asia; his seat is in Macao but he has an strong interest in Japan.

PROTESTANTS

A sect in Europe has arisen in the past few centuries that is hostile to Rome’s one-man rule of the Christian church. They call themselves Protestants. The Protestants generally stress the concept of salvation by grace, considering the Roman requirements for good works and confession to be man-made additions to the faith. Not surprisingly, when members of the Protestant sect meet members of the Roman Catholic sect, arguments and hostility can break out.

Since Protestants are in the majority in Holland and England, it isn’t likely to become a problem in Japan unless an English or Dutch ship, perhaps one piloted by an Englishman, were to accidentally find itself in Japanese waters...

Sins

Minor Sins (-1 PIE each)

- Stealing
- Coveting (desiring) other people’s property
- Dishonoring or disrespecting one’s parents
- Succumbing to greed
- Bearing false witness against someone

Major Sins (PIE to 0)

- Murder
- Committing adultery
- Praying to other gods or their images/idols
- Blaspheming (taking the Lord’s name in vain)
- Heresy; speaking against the Church or Pope (Catholic/Jesuit only)

CHRISTIAN CONVERTS

The Christian missionaries have done some effective work. Many Japanese and even a small number of *daimyō* have actually become Christian, including one of the sons of Oda Nobunaga. While not all view the new, foreign faith with hostility, some view it with some suspicion and are likewise dubious of the motives and loyalties of those who have accepted baptism. Some *daimyō* are hostile to those in their clan who have expressed an interest in conversion, while a few are unconcerned. More than one *daimyō* has ordered an important retainer or two to convert in order to gain favor with the missionaries in the interest of trade

It is worthwhile just looking at the deeds of accomplished people for the purpose of knowing our own shortcomings. But often this doesn’t happen. For the most part, we admire our own opinions and become fond of arguing.

and commerce. The missionaries may suspect this, but hope that a conversion—any conversion—can still effect positive results for their work.

Japanese who are baptized are given Christian names, which the missionaries use in referring to them and they use amongst themselves. The other Japanese still refer to them by their Japanese names.

Most of the converts are centered in Kyūshū and the southern half of Honshū.

There are several converts studying the faith with an interest in the priesthood, but there is not yet any sign that the church plans to ordain any to clerical office.

One of the things that make life difficult for converts is the on-again-off-again hostility expressed by the Japanese authorities. Permission to proselytize has been given and retracted with monotonous regularity at all levels. Toyotomi Hideyoshi and Oda Nobunaga, when in charge, vacillated between support and repression of the foreign religion. If they could figure out a way to press foreign trade while prohibiting the religion, they probably would do so.

PILGRIMAGES

Devout adherents to both Shintō and Buddhism undertake pilgrimages from time to time. Pilgrims are supposed to walk (or take a boat when necessary), rather than ride horses or in palanquins. Pilgrims wear special garb and are readily identifiable regardless of rank or station. Part of the object of a pilgrimage is that all become equal in the efforts they exert.

A pilgrimage requires some effort, and usually is actually a linked event. For example, rather than go to a single temple somewhere, one might make a circuit of all the temples ringing Kyūshū, or the 33 temples of Kannon. Pilgrimages can be undertaken as a sort of expiatory quest, just as a simple act of devotion, or even to obtain something from the gods. For example, undertaking a pilgrimage to the 33 temples of Kannon, all in Miyako and the neighboring provinces, is believed to preserve one from condemnation to hell.

If one has purely religious motivations, one may gain the attention of one or more deities, gain Honor points, just make the GM happy, etc. It is up to the GM and the player whose PC is undertaking a pilgrimage to agree on the actual goals and ultimate ends and results of the pilgrimage. A suggested reward for pilgrimages is a number of Honor Points equal to the character's PIE stat.

FESTIVALS

Festivals (*matsuri*) are largely Shintō in origin, although owing to Ryōbu Shintō the distinction may often be unclear, and they may even be celebrated at temples (which are related to or connected to shrines). Only a few are Buddhist in origin.

During festival times, stalls are set up near temples and shrines at which are sold small charms and amulets, inexpensive children's toys, and festival "fast foods" like grilled noodles and rice cakes. *Bonge* really come into their own during festivals, for while the buke and kuge play their roles, it is really the bonge who dance about and sing and play, and it is largely they who pull the floats and carry the *o-mikoshi* ("sacred cars"—large, ornate, lacquered and gilded cabinets borne on poles). Festival music

(*matsuribayashi*) is also common, performed mostly by amateur musicians from amongst the revelers.

There are basically two types of matsuri: the strictly local, and the national. As an example of the former, consider Miyako's Gion Matsuri. As an example of the latter, we may look at the Tanabata Matsuri, which is celebrated from one end of the country to the other.

There are three parts to a typical *matsuri*. The *kami mukae* is a ceremony held in a shrine or other sacred place to welcome the kami to earth. The *shinkō* is the "main event" of the festival, and is the part of the festival when *mikoshi* are paraded through the streets and the crowds celebrate. The *kami okuri* is a closing ceremony performed to respectfully see the kami off to return to where he lives.

POPULAR MATSURI

A common sight at matsuri—especially Shintō matsuri—is processions of teams of people carrying *o-mikoshi* through the streets by teams of laborers chanting "*wasshoi-wasshoi!*" These *o-mikoshi* can weigh a great deal, and there is often rivalry (sometimes, one hopes, good-natured) between groups and shrines, and competitions to get through the streets can get rowdy.

Gion Matsuri

(Miyako) Although a month-long festival, the highlight is Yamahoko-junkō, on the 17th, when huge floats weighing over a ton are pulled through the streets by teams of sweating celebrants. It began in the 9th century. The festival's fame has resulted in many others throughout Japan bearing the same name.

Hina Matsuri

(National) Also called "Girl's Festival." In houses with little girls, families set up displays of dolls representing an ancient imperial court. This is not a true matsuri in the sense that there is no great celebration.

Izumo Taisha Jinzaisai

(Izumo) During the 10th month, which is called Kaminazuki (the month without gods) in the rest of Japan, all the Shintō kami go to the Izumo Grand Shrine and visit with each other. During that month, and only in Izumo, the month is called Kamiarizuki (the month with gods). Several solemn events are held to honor and propitiate the assembled deities.

Namahage

(Regional; snow country) Men called *toshindon* dress as goblins, wearing full-body-covering straw rain capes, wigs, and fierce masks. The men carry pails and large kitchen knives, and go around from house to house threatening the children with the knives (talk about scarring someone's psyche!) and admonishing them to be diligent, good children.

Nebuta Matsuri

(National) This pre-harvesting festival is held throughout Japan during the first week of August. The festival is to ward off





sleepiness, so that the work can't be interfered with. Most local variations, like the Aomori, Hirosaki, and Kuroishi Nebuta, feature huge, lighted floats pulled through the streets at night.

O-Bon

(National) The Buddhist Festival of the Dead. As part of it, in Miyako, large characters are burned like giant bonfires (one character is 40 ken, or about 80 meters, wide) on the side of Nyoigatakeyama and other mountains to direct the souls of deceased ancestors after having returned to earth for O-Bon. Dances (*Bon odori*) are common during the evening hours, with large crowds circling the beating drums in a great seemingly choreographed Japanese line dance.

Ōmisoka

(National) Also called Ganjitsu. On the last night of the year, it is customary to visit the neighborhood temple and shrine. At the temple, the bell (*dotaku*) tolls 108 times (called *joya no kane*), each bong wiping away one of the 108 sins to which people are heir. Bonfires on the temple grounds keep visitors warm. They are offered warmed amazake to drink, a sweet *sake* thick with lees, to keep out the chill. The year's first visit to the shrine is called *hatsumōde* which means, not surprisingly, "first visit."

Setsubun

(National) As winter begins to give way to spring, people go to shrines where local celebrities such as honored *samurai* or local *sumō* champions who were born in the same year (of the tiger, of the dragon, etc.) cast beans from the shrine shouting "*Oni wa soto! Fuku wa uchi!*" ("Demons out! Good luck in!"). People repeat this ceremony at their homes, casting beans into dark corners.

Sōma Nomaōi

(Sōma, in Mutsu) The Sōma clan have developed a tradition of using military exercises as a festival. They hold horse races with armor-clad riders, and the highlight of the three-day festival is when mounted warriors attempt to capture and cajole a wild horse along a narrow course to a local shrine. Colored streamers are fired into the air, and riders compete to be the ones to catch them, as the lucky rider gets the blessing of the *kami*, who watches the events from his *o-mikoshi* at the top of the hill.

Tanabata Matsuri

(National) According to a Chinese legend, the daughter of the Emperor of Heaven (she was called "the weaver" and lived east of the Milky Way) was betrothed to the ruler of the far side of the Milky Way, who was called "the herdsman." They spent so much time on their honeymoon that they neglected their duties, so were condemned to be separated and allowed to meet only one night a year; the seventh day of the seventh month. Young girls hope the

weaver will make them skilled at sewing, and help them find faithful husbands like the herdsman. It is believed that petitions to the deities made on this day will be granted inside three years. The festival is celebrated with drumming, dancing, drinking, and general festivities.

Tango no Sekku

(National) Also called "Boy's Festival." Families having male children will fly windsock pennants shaped like carp (hence the name *koi nobori*) from poles. They can be quite ostentatious, and are flown from peasant houses as well as the houses of great lords. Like the Hina Matsuri, it is not a true matsuri in the sense of community activity.

Taue Matsuri

(National) These festivals, celebrating the planting of rice and the invocation of the gods for a good harvest, are held throughout the fifth and sixth months. Different locales have their own traditions, but dancing, drumming, and elaborate costumes are common features.

Tenjin Matsuri

(Ōsaka Tenman-gū) This is one of Japan's three biggest festivals. Parades of *o-mikoshi* are carried down the street, following which they are placed in boats and there is a parade of these boats along the Dōjima-gawa.

Major Festivals During the Year

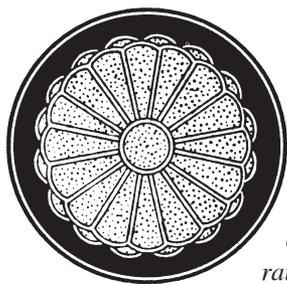
Name	Date	Type	Description
Ōmisoka	1/1	National	New Year (Gantan) visiting shrines
Setsubun	2/3	National	Bring in good fortune
Hina M.	3/3	National	Girl's festival
Kasuga M.	3/13	Nara	Spring festival
Tagata M.	3/15	Tagata Jinja, Aichi	Fertility and <i>large phalluses</i>
Taue M.	5–6	National	Rice-planting festivals
Tango no S.	5/5	National	Boy's day
Takigi Nō	5/11–12	Kōfuku-ji, Nara	Bonfire Nō theater
Gion M.	7/1–29	Miyako	Parade of floats
Tanabata M.	7/7	National	Star festival
O-Bon	7/13–15	National	Festival for the dead
Sōma Nomaōi	7/23–25	Sōma	Military exercises
Tenjin M.	7/24–25	Ōsaka	O-mikoshi parades
Tsukimi	8/1st full moon	National	Moon-viewing
Nebuta M.	8/1–8	National	Pre-harvest
Izumo Jin.	10/11–17	Izumo	Honoring assembled <i>kami</i>
Namahage	12–1	Regional (snow)	Encouraging children to be good

...existence is impermanent as the dew of evening and the hoarfrost of morning, and particularly uncertain in the life of a warrior, and if he thinks he can console himself with the idea of eternal service to his lord or unending devotion to his relatives, something may well happen to make him neglect his duty to his lord and forget what he owes to his family.



SOCIETAL STRUCTURES

戦国



Status is everything in Japan. The measure of a man is his station in life, from the lowliest eta to the divine Son of Heaven, the emperor himself. In Japanese society, every person is born into a certain caste, which more or less defines their entire life. Cultural acceptance (and *samura-rai* enforcement) have kept the caste system in place for over 1,000 years.

THE IMPERIAL COURT

The imperial court consists of the emperor, his wives and concubines, and his immediate children (and their wives, if his children are male; daughters are married off to *kuge* families and are out of the circle of the imperial court). A narrow circle of the highest officials, courtiers, ladies-in-waiting, and guardsmen also make up an extended body of the imperial court.

Kuge Membership (4 OP per level)

10	Emperor
9	Imperial princely family
8	Regent/Minister of Center
7	Minister of Right (or Left)
6	Grand Councillor
5	Middle Councillor
4	Councillor
3	Court Officer
2	Courtier
1	Member of kuge house

THE EMPEROR

The emperor of Japan, the Son of Heaven, is a direct descendent of the goddess of the sun, Amaterasu Ōmikami. At least, that's what everyone believes. Although he may even be to all outward appearances a Buddhist, the emperor's divine ancestry can't be doubted. This doesn't make him inviolate; just highly respected. After all, if an emperor is a descendent of the goddess, his brother and son are, too; so what's the difference if you remove the emperor and put one of them on the throne if they support your cause?

The emperor's name is never used by any of his subjects. Rather, he is referred to as "His Majesty the Emperor" (Tennō Heika) and addressed as "Heika" or "Ue-Sama" (both mean "sire"). Even members of his family will usually use his title.

If he chooses, he may take the tonsure and "retire" to a remote palace estate that is perhaps all of five miles from the imperial palace. If he is strong enough, he can continue to govern anyway as a retired emperor, pulling the strings of his successor (or even his successor's successor).

The emperor will likely never make an overt appearance in your game. If he does, it is a monumental occasion. He is more like the person in the background—his presence is acknowledged, people know about and talk about him, some people you interact with may have even interacted with him in the past—but for him to show up in person would be so rare as to be a noteworthy event.

THE IMPERIAL FAMILY

Emperors are not limited to a single wife. While they will have a "chief wife," they may have four, five, or even more consorts and concubines. These other women are usually taken from the best families of the *kuge*, and given the frequent intermarriage among these clans, one can readily deduce that the gene pool is narrow and shallow. It is perhaps a good thing that the emperor can also take into his bedchamber any pretty maid who happens to attract his eye. These women are not counted as wives, although their children are considered princely. With the large number of women coming and going, it should come as no surprise that there are a lot of princely offspring.

Because of this fact, there is a tradition that the myriad descendants of the emperors are only "imperial" and princely for three generations. Beyond this, they become "commoners." Commoners though they be, they are still *kuge*, and very highly placed *kuge*, at that. For example, the various "branches" of the Minamoto clan are named by the imperial ancestor from whom they descended: the Seiwa Genji were sons of Emperor Seiwa, the Saga Genji were from Emperor Saga, etc. Many of the great houses of the Sengoku Period—*kuge* and *buke* alike—can trace their roots to at least one imperial ancestor.

Wives live in their own apartments in the imperial palace. The first wife, the official empress, might have her own mini-palace in the compound. The emperor either summons one of his ladies when he wishes her presence, or bestows the honor of going to visit her personally (usually trailing an entourage in the process).

Be that as it may, in *SENGOKU*, only those in the immediate family are counted and treated as imperial. Some sons of emperors became great poets and scholars; others took religious vows and



There is nothing that surpasses ruling with benevolence. If governing with benevolence is difficult, then it is best to govern strictly. To govern strictly means to be strict before things have arisen, and to do things in such a way that evil will not arise.

— Tzu Ch'an

entered monasteries, devoting their lives to prayer; still others spent their whole lives scheming with various *daimyō kuge* houses to get themselves placed on the throne.

Sometimes it wasn't the son scheming for power; it just as easily could be a jealous brother, even an uncle. More than one imperial father has come out of retirement to reassert control over an uncooperative son he's put on the throne.

The concept of primogeniture, in which the oldest son inherits, is not in force in the imperial house, or anywhere else in Japan for that matter. While the eldest may inherit due to the fact that he's been around the longest, the emperor can designate whichever of his sons he wants to follow him, as can any family head.

Imperial children—sons and daughters alike—are well educated, and speak in a stilted, rarefied form of Japanese. They might also read and write Chinese, and have considerable familiarity with the Classics. Most are likely to be considered “soft,” although more than a few had character and personal strength that surprised their contemporaries.

Imperial daughters are given in marriage to powerful *kuge* and *buke* families. Such a marriage is considered to be quite a coup, and the imperial princesses are considered prizes. Although their imperial status ceases the moment they marry, they still are family; and family connections can be more important than an imperial title.

COURTIERS

No royal court anywhere in the world has ever been able to function without the presence of sycophants, flatterers, officials, and supernumeraries. The court of the Son of Heaven is no different.

Most of the courtiers are mid-level *kuge* nobles. The truly high-ranking and powerful *kuge* are only likely to be in attendance if there is something they specifically need. By themselves they have more power than they could gain from fawning on the emperor. The lower-level *kuge* hope for assignments within the imperial palace which could bring them to the attention—and, they hope, into the favor—of the emperor.

Among the people at court are a few true friends of the emperor; but such friendship sparks jealousy, and that can be a dangerous thing, even in the rarefied atmosphere of the imperial palace compound. Even when the emperor is not present, the yards and buildings will be full of people milling about, having conversations, hatching plots. The Emperor's presence is not required for his entourage to continue to function.

LADIES-IN-WAITING

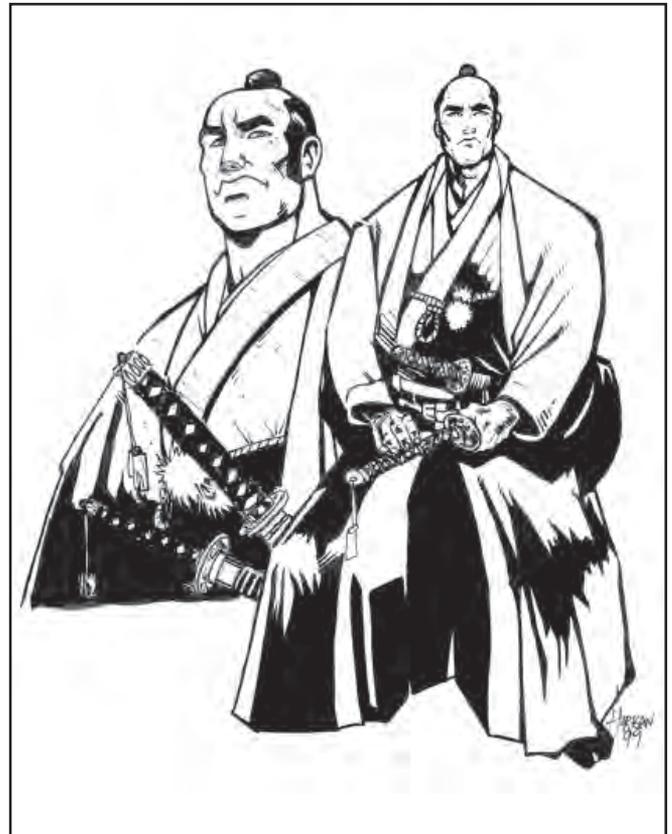
Given the great number of women in the Imperial family, it is to be expected that there is also a great number of professional companions for them. The ladies-in-waiting, like the imperial guard, all come from some of the finest *kuge* families in the capital. Many of them are married, and spend alternate weeks (or months) living in the palace and attending to their duties and at their own homes seeing to their husbands and families. It is a popular pastime for the various concubines and wives of the imperial house to try to match their single (and even their married) ladies-in-waiting with some of the handsome young guardsmen. Love affairs and broken hearts are a common occurrence in the inner palace.

THE PALACE GUARD

The Imperial Court, like the palace itself, is guarded by two different armed bodies: the first is the Imperial Guard, a largely ceremonial body made up of *kuge* sons who proudly wear the antiquated Heian Period garb of their office, and bear the rather ineffectual dress swords and bows and arrows of a bygone day; and a detachment of samurai under the direct command of the *bakufu* (if it is a functioning entity during your game; of whatever *daimyō* is trying to gain most control over the capital if it is not). At times, their motives and methodologies coincide; at other times, their goals and ideologies might be different.

Each gate is guarded by a squad of warriors, and the halls are regularly patrolled by guardsmen marching about in pairs. Although their position is ceremonial, Imperial guards *are* armed and they *do* know how to use their weapons. Their morale isn't unusually high, but they are willing to die to protect the Emperor if necessary.

If the Emperor (or a particularly important Imperial prince or wife) is holding an audience, Imperial guards will be somewhere nearby, out of sight but not out of earshot. They may actually sit in on an audience as a guard of honor if it is deemed necessary.



After reading books and the like, it is best to burn them or throw them away. It is said that reading books is the work of the Imperial Court, but the work of the House of Nakano is found in military valor, grasping the staff of oak.

— Yamamoto Jinzaemon



THE CASTES

There were traditionally four levels of Japanese society: samurai, merchant, artisan, and farmer. Or at least, such is the historical distinction in Japan. Note that this leaves out the clergy, the court nobles, the untouchables, and—yes—the *ninja* (called *shinobi*). Where do they fit?

Roughly, Japan's society during the Sengoku Period can be divided into four categories, but they are different ones from the list above. The categories are: *kuge*, the court aristocracy; *buke*, the military aristocracy; *bonge*, the commoners, with their broad range of occupations and positions; and the *hinin*, or non-persons, such as *eta* and *shinobi*. Clergy, being as they are devoted to a higher calling, are out of the loop, so to speak. It is for that reason that a peasant who has become a monk may interact with an Imperial prince while as a simple peasant he would not have been able to do so.

A person was born into his caste, and would not ordinarily be able to move up or down the social ladder, but this is the Sengoku Period, where anything is possible. Toyotomi Hideyoshi, who ruled all of Japan for years until his death in 1598, was born a peasant and had been Oda Nobunaga's sandal-bearer. Though his low birth did not allow him the office of *Shōgun*, he was still able to become the undisputed master of the *buke*. In a wonderful twist of irony, *he* was the one who declared that people would remain in the social classes to which they had been born.

Any member of a given caste automatically is superior to the highest ranking person in a lower caste. Officially, at any rate. For example, even the lowliest samurai foot soldier outranks the headman of a large peasant village on the social ladder; any *buke*, regardless of his status score, automatically outranks every *bonge*.

KUGE

Most of the *kuge* reside in or near the capital. By the sixteenth century, most have grown rather soft and effete, although some may still dream of past glories when *kuge* families like the Fujiwara ruled Japan. Although to a typical *samurai* there may be little difference between the lowest-ranked member of the aristocracy and the highest, the *kuge* can tell the difference and to them such things matter.

If a member of the *kuge* has an estate or domain he governs which is outside the narrow region of Miyako, he will invariably have someone assigned to manage it for him; usually a *buke* relation, or even a poorer *kuge* relation. *Kuge* living outside Miyako are considered to be sad cases, and depending on their reason are pitied (such as exiles), or dismissed out of hand (such as *kuge* who have taken up the way of the sword).

Even *kuge* who join the ranks of the clergy generally stay in Miyako, building their pavilions or temples there, settling there, staying "at home." Wanderlust is not a common trait among the *kuge*. Something that is, however, is class-consciousness.

Kuge rank is determined by the color of their clothing, which gates they can use on entering and leaving the imperial palace compound (if, indeed, they can enter), and what duties they may have. Members of the imperial guard are culled from the ranks of the *kuge*, and they consider it an honor to be Guard of the Eastern

Gate, or some similar title, even though *buke* may in fact support their security.

Due to the constant state of warfare, the social order in Miyako is not as secure as it once was. *Kuge*, while highly respected, are often nearly impoverished, having to live off the good will of *buke* families who support them in return for favors at court.

The extended Imperial family, with all its myriad webs of inter-related kinship, is at the top of the *kuge* pecking order, with the emperor himself at the pinnacle.

BUKE

Buke are to be found all over Japan. Many *buke* are in fact descended from *kuge*, and as has been said, the noblest houses—among them the Tokugawa, Takeda, and the Hōjō—are actually distant descendants of an emperor or two. The *buke* originally were soldiers, warriors whose job it was to maintain the social order, and often by fighting wars in the hinterlands against "barbarians." They governed and guarded estates and domains belonging to the *kuge* absentee-landlords. Until the tenth century, at any rate. Now, *buke* are the de facto masters of Japan. There is still, however, an emperor in Miyako, and only he can assign the office of *Shōgun*. Of course, many *buke* want that office, so control of the capital is an important thing.

The irony is that with military rank comes civil rank; even the *Shōgun* has an Imperial court ranking—otherwise, he could not approach the emperor.

All *buke* need not be *samurai*. A member of a warrior house may take the tonsure and enter a monastery. Many did. Some even became high-ranking members of their clerical calling while retaining control of their clans and even living in their own castles or estates. Takeda Shingen and Uesugi Kenshin are but two examples of these "laymen clergy." It was also a common trait among *buke* to "resign from the world" in their old age, but some still would come out of monastic retirement to fight for their clan.

This, then, is the common thread of the *buke*: no matter what other calling the *buke* member has—be he a scholar, a priest, an artist of great repute, etc.—he is first and last a warrior. His skill with sword or bow may be at the level of a peasant farmer, but if he feels his clan threatened or if his duty calls, he will to war. On the other hand, the venerable retired monastic may have been one of the best swordsmen in all Japan; he just chooses another path.

Buke who have lost their clans or declared their independence may, of course, do what they will, but the world will always consider them warriors, regardless of what they do or where they go.

BONGE

Commoners hold such occupations as merchants, artisans, farmers, craftsmen, etc. The large majority of the population of any village or city is made up of *bonge*; contrary to popular opinion, not all the peasantry are tied to the land like serfs. Entertainers, doctors, courtesans, sailors, fishermen, the large majority of the Buddhist clergy—all come from the ranks of the *bonge*.

Craftsmen and farmers are actually rather highly regarded as commoners go. Merchants, however, are viewed with some disdain, as they do not themselves produce; rather, they function as middlemen, living off the labor of others. Of course, this view is not necessarily in keeping with reality, but it serves to show how the *buke* and the *kuge* viewed them. It is ironic that the merchants eventually became powerful and wealthy, as did the bourgeoisie

Since it's the samurai's business to destroy rebels and disorderly elements and give peace and security to the three classes of the people, even the least of those bearing this title must never commit violence or injustice against these three classes. One should always be considerate to these people, sympathetic to the farmers on one's estates and careful that artisans are not ruined.



Many hinin live in or near dried out riverbeds on the outskirts of town in little ghettos, and these people are known as *kawaramono*, or “riverbed people.” Kawaramono are members of the lowest social strata.

Kawaramono are scavengers, primarily, who barely manage to eke out their living. They are typically employed for removal of “night soil,” which they process and sell to farmers to use as fertilizer for a few *zeni*. Kawaramono are sometimes employed by inns and local shrines to deal with the removal of any dead or blood on the premises. Because the kawaramono are so poor, they must do anything they can to survive. Some have turned to acting or putting on public entertainment displays (acrobatics, etc.) where they live in the hopes of drawing a crowd which might be generous when the proverbial hat is passed. (For this reason, the word “kawaramono” is often used as a synonym—albeit a slightly pejorative one—for “actor.” Note that some of the most famous and affluent actors were from this caste.)

In an odd twist of fate, some of the most famous landscape architects and gardeners in Japan are Kawaramono. Called *sensui kawaramono*, they find jobs as artisans designing, laying out, and working on the gardens of the rich and powerful. These people, though they are outcasts, work among the highest strata of society, but are not fully accepted by them no matter how much their work is respected and appreciated. They are tolerated and respected within the limits of what they do, but they are still social inferiors. (Consider the way the white establishment treated black entertainers in the early 20th century and you wouldn’t be far from the right idea.)

in Europe during the latter part of the middle ages. Some merchants have lent money to buke, and in lieu of repayment of the money, the samurai is encouraged to adopt one of the children of the merchant, making *him* buke and thus getting the family a foot up the social ladder.

Commoners must be polite to buke and kuge, at times even subservient. If they are not, buke have the legal right to cut them down on the spot for insolence and just walk away with total impunity.

HININ

The vast unwashed make up the *hinin*, or “non-person” caste. They are racially Japanese and are indistinguishable from their betters. The only way to tell a hinin from a poor peasant is either by what he does for a living (if he can *have* a living), or where he lives. In feudal Japan, many towns and most cities have a small hamlet or two somewhere on the outskirts of town in which the hinin live.

Hinin work with leather, tanning the hides or butchering cattle. By traditional Japanese (*Shintō*) standards of purity and pollution, the hinin are polluted. Another term for them is *eta*, a pejorative meaning “much filth.” (Note that in 20th century Japan, the word *eta* still doesn’t appear in most dictionaries, and it is more offensive to some than the “N-word” is in America. It is given here for historical reference only.)

Some hinin try to break out of their socially enforced prisons by pretending to be simple peasants. For some, it works; but for others, they are perpetually living in fear that one day someone may find out who they really are.



It is a fact that fish will not live where the water is too clear. But if there is duckweed or something, the fish will hide under its shadow and thrive. Thus, the lower classes will live in tranquillity if certain matters are a bit overlooked or left unheard.

— Yamamoto Tsunetomo



THE BAKUFU

The *bakufu* is the military government; literally, the power behind the throne. At the top of *this* pyramid is the *Shōgun*, ruling from his palatial estate in the Muromachi district of the imperial city of Miyako. Surrounding him is an army of retainers, officials, and guards.

If the Muromachi bakufu was byzantine and complex, that of the Tokugawa a few decades later would be virtually incomprehensible. Mercifully, *SENGOKU* doesn't address the Edo Period, or this would be a *much* larger rule book than it is.

Depending on when your game takes place, there may not actually *be* a bakufu; the last shōgun of the Ashikaga house, Yoshiaki, was deposed by Oda Nobunaga in 1573, and Tokugawa Ieyasu was not granted that title until 1602. You may actually wish to play in a parallel Japan, where the Ashikaga bakufu never fell, or a "personalized" Japan where the bakufu is headed by an NPC the GM creates. It is up to you.

THE SAMURAI CLANS

This is where the power really lies throughout most of the Sengoku Period.

The lord of the clan is typically a *daimyō*, although *daimyō* are technically titles of feudal landholders, and not all clans held land under their own name. Still, during the Sengoku Period, the concept of *daimyō* is in flux; no one is certain how much land one must have to deserve the title. Under the tradition of subinfeudation, the head of the Honda clan, under the Tokugawa, are *daimyō* as is the head of the Tokugawa clan. Is not a samurai who holds a town in fief for the Honda, and who himself has a household of 20 samurai, a *daimyō*? Well, the issue is cloudy. Rather than argue over such points, in the *SENGOKU* game, we will refer to the head of a clan as its lord or its *daimyō*, assuming the terms to be interchangeable.

Daimyō rule a fief that they hold from the Emperor (nominally, at any rate) through the bakufu. When there is no bakufu in charge, they rule their fief by right of tradition, heredity, or force. In Japanese, a fief is called a *han*, and it is usually referred to by who

Toshikage Jūhachikajō (Injunction of the Seventeen Articles)

The following articles were issued by the head of the Asakura clan, as a means of establishing rules of behavior by clan officials.

1. In the Asakura family special appointments will not be given to elders. Advisers shall be chosen for their ability and their loyalty.
2. Even retainers who have served the Asakura family for generations are not to be given administrative posts unless they are capable.
3. Though the world may be at peace, intelligence agents should be maintained in other provinces, near or distant, to study conditions there.
4. Swords and daggers of famous warriors ought not to be coveted. A katana worth ten thousand bu can be overcome by one hundred yari worth only one hundred bu.
5. Actors of the Komparu, Kanze, Hōshō and Kita schools of Nō must not be frequently brought from Kyoto for performances. The money needed for such a purpose should be spent on the training of clever young dancers of the district for its permanent benefit.
6. Performances are not to be given in the castle at night.
7. Valuable horses and falcons shall not be ordered from the places where they are based on the pretense that they are needed for the training of officers. This ban does not apply to unsolicited gifts from other provinces, but after three years such gifts should be passed on to some other family. To keep them is to bring sorrow.
8. When wearing ceremonial dress at the New Year, members of the Asakura family should confine themselves to nunoko (wadded cotton), and this should bear their mon. If they wear costly garments, no samurai in the country will feel that he can attend upon his superiors without dressing up. The result will be that samurai will absent themselves from their duties for long periods on a plea of illness, and in the end they will be of little service to the Asakura house.
9. On the choice of servants, cleverness is less important than other qualities in a servant. Honesty is important. Even a lazy fellow makes a good servant or messenger if he is of especially good appearance. But do not employ one who has neither good character nor good looks.
10. Do not treat as servants those who are not *your* servants.
11. Do not entrust confidential papers to a samurai from another province, unless it is unavoidable.
12. Do not allow other families to persuade persons with a special talent to leave your service, whether monks or laymen.
13. In preparing for battle, do not waste time selecting an auspicious day or correct direction.
14. Three times a year you should send honest and capable persons on a tour of inspection throughout the province. The should listen to the views of people of all classes and remedy errors in government. One of you [sons/heirs] ought sometimes to take on this duty, wearing a light disguise.
15. No castle or stronghold other than that of the ruler is to be built in the province. All important people must reside in Ichijōgatani (the castle town), and their estates are to be managed by bailiffs or servants.
16. When passing in front of monasteries, shrines, or dwelling houses, rein in your horse. If the place is pretty, praise it. If it is in poor condition, express your sympathy. This will have a good effect.
17. When judging lawsuits be completely impartial. If any wrongful act by an official comes to your notice, punish it severely.

rules it, rather than where it is. Therefore, the *Takeda han* is the province of Kai, the *Date han* is Mutsu in the north.

STRUCTURE

The lord is, of course, the head of the clan. Below him he has a number of clan officials, called *bugyō* or *tairō* or *karō* or whatever term a given clan chooses to use, who may be family members (cousins, brothers) or trusted retainers who are the heads of their own sub clans. These offices are all “councilors.” One of these officials is the *metsuke*, the clan’s chief internal affairs officer. It is his job to see to it that nothing is amiss in the clan.

Below this level, but directly attached to the *daimyō* (rather than answering to the officials) are the *koshogumi* and the *hatamoto*. *Koshogumi* are special individuals attached to a lord’s entourage. They include physicians, clerics, special advisors, spymasters, strategists, etc. The *hatamoto* are specially exalted samurai retainers, who have general access to their *daimyō* and the right to come and go as they please. *Hatamoto* are also a sort of personal guard, if needed. Their very title means “foot of the banner” and reflects their position in camp when on campaign: at the lord’s side in the main headquarters.

Below the officials are the clan officers. Below them are the simple samurai, of varying levels (lesser officials, overseers, captains, and the rank-and-file). Below *these* are *ashigaru* (who, as we know, may or may not actually be *buke*).

Samurai Clan Membership & Income Table (3 OP per level)

ML	Income/Year ¹	Examples of Rank
10	10,000+ koku	Daimyō/Lord
9	2,000 koku	Councilors (<i>bugyō</i> , <i>tairō</i> or <i>karō</i> ; may be head of sub-clan) ²
8	1,000 koku	<i>Metsuke</i>
7	500 koku	<i>Hatamoto</i> ²
6	200 koku	<i>Koshogumi</i> (individuals attached to a lord’s entourage)
5	100 koku	Clan Officer
4	50 koku	Lesser Official
3	20 koku	Captain
2	10 koku	Samurai (rank-and-file)
1	5 koku	<i>Ashigaru</i>

¹ A retainer’s income may be paid in *koku*, or in a like amount of *bu-shoban*. If a retainer has a fief this income comes from the taxes collected from the fief. If not a fief-holder, a samurai is likely to live in or near a garrison and receive a stipend of either *koku* from the clan’s rice stores or gold coin (*bu-shoban*) from the clan treasury.

² These positions answer directly to the *daimyō*, and not to the Councilors or *metsuke*. In addition, they may seek a private audience with the *daimyō* without first going through the “chain of command” for permission, as do other retainers.

JOINING A CLAN

Becoming a member of a *samurai* clan is a great honor. It not only involves joining a family, but also confers samurai status to a *buke*, and elevates any *bonge* who is accepted into the clan to *buke* caste.

SHINOBI RYŪ AND CLANS



“To withstand hardship is the ninja’s duty. The ninja must forget about his family. That is our burden.”

– Ninja prayer

In Sengoku Japan, *ninja* are considered an unspeakable non-truth. That is, the average citizen, regardless of caste, believes that they exist but they have never seen a *shinobi* and certainly would never speak about them in public. Those that do speak about them do not call them *ninja*. Instead, they are called *shinobi*, a pronunciation of the first *kanji* character making up the word “*ninja*.” *SENGOKU* refers to the members of this profession as *shinobi*, in keeping with the “traditions” of the period. Coincidentally, *shinobi* also roughly translates as “stealth.” Thus, a *ninja* sword could be called a *ninja-tō* (“*tō*” meaning “sword”) or *shinobi-gatana*; they both mean the same thing. Many tools specific to the *ninja* have the term “*shinobi*” in the name.

Another term used to refer to *ninja* is “*kusa*,” which means grass. They are so called because of their ability to disappear in tall grass only a handful of *ken* or *shaku* away from a target or adversary, and are nearly undetectable when so hidden.

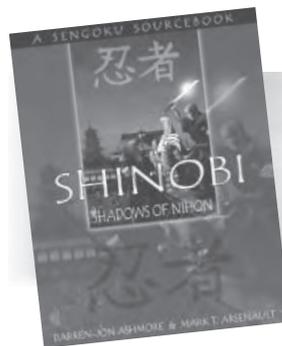
Shinobi clans are modeled loosely after the *samurai* clans.

Some clans hold widely diverging views; some seek to maintain a constant balance of power, some work for a single lord and will do anything to advance him and him alone, while still others sell their services to whomever will pay their prices. Some clans have strong rivalries against others, some are totally neutral and do not bother another clan unless first bothered, and others view other clans as compatriots and potential allies. In short, it runs the gamut.

The two regions most famous for the “production” of *shinobi* are the province of Iga and *Kōga han* in Ōmi province. (Note that residents of the latter pronounce the name *Koka*, so that if a stranger is around, everyone will know it.)

Shinobi Clan Membership (2 OP / level)

10	Jōnin (Ryū/clan head)
5	Chūnin (cell leader)
1	Genin (operative)



For a detailed look at the history, traditions and philosophy of the *shinobi*, see *SHINOBI: SHADOWS OF NIHON*



STRUCTURE

The head of a shinobi clan is called the *Jōnin*. Below him are two broad levels: the *Chūnin* and the *genin*. The *Chūnin* are the administrators, the clan elders, the teachers, the various masters and officials.

The *genin* are the clansmen, the shinobi who undertake the day-to-day activities and assignments. In Mafia terminology, the *Jōnin* is the don,

Chūnin are *capo-regime* or “capos,” and the *genin* are the soldiers.

In some cases, the *Jōnin* is a public figure, sitting in judgment like a feudal lord, while in others only a few of the *chūnin* may know the identity of the *Jōnin*.

Code of the Shinobi

The following reflect a generic “shinobi code,” and encompasses the principles taught to members of all clans. These are not historically exact, because of the secrecy inherent in ninpo teachings, but they encompass the general philosophy and “rules” of the clan.

- Never betray your clan.
- Accomplish the mission; failure is not an option.
- Always put the clan and the mission before yourself.
- If you are captured, escape.
- If you can't escape, commit seppuku.
- If you can't commit seppuku, resist.
- If you can't rescue a comrade, take his life. It's better for them to die than fall into the hands of the enemy.
- Serve your *chūnin* and *jōnin* with total, unquestioning obedience.
- Live in shadow; never reveal your true self.
- If it is not necessary to the mission to kill, don't kill.
- If it is necessary to the mission to kill, don't hesitate.
- Honor the Buddhas.
- Never strike a member of the same *ryū*.
- To leave the *ryū* is to die; No rogue shinobi may be allowed to live.
- Your master's enemies are your enemies.
- Accept missions only from your *chūnin*.
- Never arrange a contract yourself.
- Never question or refuse a mission.
- Strive for peace, harmony and enlightenment in all things.
- Always keep supplies hidden, away from home, in case you must flee.
- Always aid a *genin* from your own *ryū*.
- Never use the terms “ninja,” “shinobi” or “assassin” when speaking in public. Use code words and metaphors when speaking in public so as not to jeopardize yourself, the mission or the clan.
- Always observe others and know your surroundings.
- You are always being observed. Always.

RELIGIOUS SECTS

See **Buddhist Sects** in the chapter Religion.

RYŪ

Ryū, or schools, play an important role in Japanese society. Schools are very formalized in Sengoku Japan, and typically specialize in a single art or group of arts within a field. Martial *ryū*, for example, may teach all major *bugei* (martial skills) but specialize in *sō-jutsu* (spearmanship) or *ken-jutsu* (swordsmanship). There exist some *ryū* that specialize in the classical arts, but most *ryū* are of the martial variety. Many Buddhist temples, while not “*ryū*” in the strict sense of the word, teach many arts to anyone with a desire to learn, including tea ceremony (*Cha-no-yū*), Chinese and Japanese classical literature, calligraphy, and so on. Other *ryū* were restricted to members of a particular clan or group, such as *ryū* operated by a samurai or shinobi clan, local police, or even a merchant guild or corporation (*za*).

Each *ryū* has a founder who established his unique style of a particular art. The founder's style or “tradition” (which can also be called a *ryū*) may be completely original or based on a slight modification of an existing *ryū*. But no matter what it's origin, each *ryū* maintains a strong sense of identity and students generally carry a great sense of pride in their *ryū*. Rivalries between *ryū* can be as strong and violent as those between any samurai clan or religious sects. Indeed, some inter-*ryū* rivalries last many years; the equivalent of personal or familial blood feuds.

JOINING A RYŪ

Joining a *ryū*, like joining any formal group in Japan, requires a serious commitment on the part of the prospective student, as well as formal application to join the group. Generally, a letter of introduction is presented to the *sensei* (teacher or master) of the *ryū*. This letter must be written by someone of influence, such as a lord or *daimyō*, an old friend of the *sensei* to whom it's written, another well-respected *sensei*, etc.

In game terms, the GM can use a contested status roll, with the appropriate modifiers (see **Status**, page 91). Letters of introduction afford the applicant the benefit of any additional appropriate modifiers.

For example, a letter written by an old friend of the sensei from the same village as him would afford a +6 to the applicant's status roll; a letter from the local daimyō is quite influential and could effectively allow the applicant to “Invoke a superior's status” as per the Status rules (page 91).

Once accepted, it is not uncommon for the student to submit a *kishōmon* or *seishi*, a written pledge to become a student.

Some *ryū* were not as formal in their approach to taking in new students. *Ryū* operated by samurai clans or covert *ryū* of the various shinobi clans, for instance, were open to practically all members of its clan. Commercial schools, too, were often less selective, as they received their primary income from taking students. Other *ryū*, still, operated under a philosophy of transmitting its teachings to as many people as possible, and would take in as many students as it could accommodate.

Once accepted into the ryū, the new student must swear loyalty to his new master, the soke of the school. This vow of loyalty—formally requested and willingly given—extends into all aspects of his life and may only be discounted if it conflicts with his loyalty to a liege lord (i.e., *daimyō*), in the case of *samurai*. The *soke* or *sensei* (teacher), in essence, becomes the student's new "master." Most ryū also require a pledge of absolute secrecy from the student as part of the vow of loyalty.

STRUCTURE

At the head of a ryū is the *soke*, or headmaster. The soke is addressed as "sensei." The soke may be the founder of the ryū, especially if the ryū is relatively new (less than 50 years old). In more established ryū the founder is often deceased or retired, the ryū having been entrusted to his best pupil, who becomes the new soke. The soke is the absolute master of the ryū. Like a minor *daimyō*, nothing happens in the ryū without the soke's consent. To act without authority is tantamount to hamon (formal expulsion) or, in some cases, death. The soke is the only individual within a ryū who may possess the *norimono* and *inkajo*, or scrolls of instruction; indeed, it is the soke's responsibility to maintain these scrolls.

Below the soke is the *shihanke*, or master teacher. *Shihanke* are those students who have obtained the *inkajo* (the "rank of the seal"), a special certification allowing the *shihanke* to pass on the traditions and teachings of the ryū to others. The *shihanke* acts as the representative of the soke in all matters in which the soke is not present. Disobeying the *shihanke* is to disobey the soke—unthinkable. The *shihanke* is a position of incredible honor, requiring not only great skill but trust on the part of the soke. As bearers of the *inkajo*, *shihanke* may start their own *dōjo* or training center under the soke's ryū. Some *shihanke* even go on to found their own ryū. The successor to a soke is always chosen from among the *shihanke* in the ryū.

Below the *shihanke* are one or more *shihan*, or senior instructors. The *shihan* assist the soke and *shihanke* with instruction, and may in fact assume nearly all teaching duties at the ryū, depending on the whims of the soke. The *shihan* are often responsible for training new students, bringing them up to a basic level of understanding of the ryū and techniques it teaches before introducing them to study with the *shihanke* or the soke himself. Students attaining this level of membership are awarded the *menkyō-kaiden*, or "license of complete transmission," signifying that they have learned all that can be taught to them by the soke of the school. While not entirely accurate, it signifies a mastery of the basics of the art. Refinement only comes to the student through additional practice and study (i.e., higher skill levels). Only students who have received the *menkyō-kaiden* are eligible to learn any *okuden* or *hiden* (secret arts) associated with the ryū.

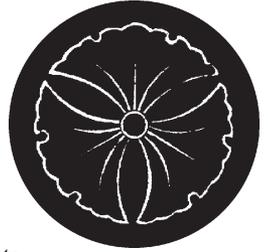
Below the *shihan* are the students themselves. Students are in a constant process of learning and experience. Senior students are those who have mastered all of the basic elements of the art. Upon reaching this level of proficiency, they are awarded the *menkyō* ("license of completion") from the soke, indicating the student has achieved proficiency with the art. Intermediate students are those who have achieved a minimum level of proficiency in the art and can perform all of the basic techniques without assistance. Initiates make up the lowest strata of students and, as discussed above, are those tasked with most of the work necessary to keep the ryū running.

LIFE IN THE RYŪ

Life for the new student can be harsh. Menial chores (cleaning the *dōjo* and its grounds) and looking after the more senior students (cooking their meals, drawing their baths) are typical duties of the new student which must be accomplished when they are not in training, which accounts for the majority of the daylight hours. In game terms, any member of a ryū with a Membership Level (ML) of less than 3 can expect to be treated quite poorly while he proves his worth and loyalty to the school and increases his skill.

More senior students dedicate much time to training, like their inferiors, but down time is their own. Some students may head into town to seek entertainment, write letters, engage in prayer, or anything else they desire (as long as it does not reflect poorly on the ryū).

Senior students assist the *sensei* in conditioning of students, and the best students aspire to become assistant teachers. In some ryū, assistant teachers train low level students in the basic skills of the art (up to skill level 3) before allowing them to begin training with the *sensei*.



Ryū Membership Level (2 OP per level)

10	Soke
8	Shihanke (possesses inkajo)
7	Shihan (possesses menkyō-kaiden; required to learn okuden)
5	Renshi (Senior student, has menkyō or certificate of proficiency)
3	Intermediate student
1	Uchi-deshi (Initiate)

OKUDEN

Each ryū maintains one or more secret, advanced techniques which are only taught to the most senior (and thus the most trustworthy) students within the ryū. These secret techniques are called *okuden* (hidden teachings), *hiden* or *okugi* (secret teachings). We shall refer to them throughout the rest of this book as *okuden*.

Okuden are advanced techniques which build on the basic principles established for the particular art, which allow the character performing them to achieve incredible results beyond the reach of lesser-trained characters. Examples of *okuden* include:

Weapon breaking: Allows someone using a two weapon bugei to trap and break an opponent's weapon.

Seeking Blade: Allows someone using a bladed weapon skill (like ken-jutsu) to attack weak portions of his opponent's armor, effectively ignoring half of the opponent's Killing Defense due to armor (if any).

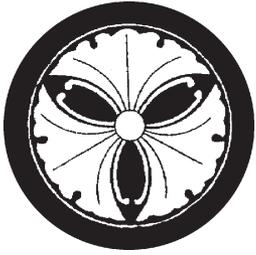
A number of sample *okuden* are listed in **Creating Player Characters** (page 114). GMs and players are encouraged to develop additional *okuden* for their campaign. In addition, upcoming *SENGOKU* supplements will introduce new *okuden*, as well.

SAMPLE RYŪ

The following are a number of martial ryū existent in Sengoku Japan. Players may select from among these to represent their

There are people who are good at manners but have no uprightness. In imitating someone like this, one is likely to ignore the politeness and imitate only the lack of uprightness. If one perceives a person's good points, he will have a model teacher for anything.

— Yamamoto Tsunetomo



character's associated ryū, or use these as models for creating new ryū for the campaign (with the GM's permission, of course).

Aisu-Kuge Ryū

This ryū teaches *ken-jutsu* (Swords).

Araki Ryū

This school, founded by Araki Mujin sai Minamoto no Hidetsuna, teaches *ken-jutsu* (Swords), *shuriken-jutsu* (Throwing) and Chains.

Asayama Ichiden Ryū

Founded in the Tenshō Era (1573–1593) by Asayama Ichidensai Shigetatsu, this ryū is a martial art strongly associated with the *goshi* (farmer warriors) or *jizamurai* (landed bushi). This ryū encompasses *ken-jutsu* (Swords), *battō-jutsu* (hard, cutting blows), *iai-jutsu* (quick-draw swords), *kama-jutsu* (Kama), *bō-jutsu* (Polearms: Staff), *shuriken-jutsu* (Throwing) and *Ju-jutsu*. The fast-draw (or *iai-jutsu*) techniques of this ryū are all practiced using pairs of swords; there is no single sword drawing. (Requires Two-Iai skill; bought as a variant of the Two Sword skill, for use with *Iai-jutsu*)

Batennen Ryū

This ryū teaches *yadome-jutsu* (Arrow Cutting) with the *katana* (Swords).

Daitō Ryū

Founded by Sekiguchi Hachiroemon Ujikiyo, this ryū teaches *ken-jutsu* (Swords), *ju-jutsu* and *shuriken-jutsu* (Throwing).

Enmei Ryū

Founded by Shibuki Shinjurō. Edo period. Teaches *ken-jutsu* (Swords) and *shuriken-jutsu* (Throwing).

Ganritsu Ryū

Founded by Iishino Chōisai Ienao. This ryū teaches *ken-jutsu* (Swords) and *shuriken-jutsu* (Throwing).

Hakutsu Ryū

This ryū teaches *ju-jutsu* and *atemi-waza* and techniques of grappling in armor.

Hasegawa Ryū

This ryū teaches *ken-jutsu* (Swords).

Hioki Ryū

This ryū teaches *kyū-jutsu* (Archery).

Hoki Ryū

This ryū teaches *ken-jutsu* (Swords).

Hozo-in Ryū

This ryū teaches *sō-jutsu* (Polearms: Lance).

Ikkā Ryū

Founded by Katono Izu Hirohide, this ryū teaches *ken-jutsu* (Swords) and *shuriken-jutsu* (Throwing).

Isshin Ryū

This ryū teaches *kusari-jutsu* (Chains).

Itto Ryū

Founded by Itto Kageshisa (1562?–1653), this ryū teaches *ken-jutsu* (Swords) and *Iai-jutsu* as a “one sword” technique (Two Swords skill not allowed for students of this ryū).

Jitsuyō Ryū

Founded by Yoshiyuki, this ryū teaches *ken-jutsu* (Swords) and *shuriken-jutsu* (Throwing).

Jukishin Ryū

This ryū teaches *ju-jutsu*.

Kankai Ryū

This ryū specializes in *suie-jutsu* (Swimming) techniques of swimming and fighting in water while wearing armor. Other skills taught include *ken-jutsu* (Swords) and *tanto-jutsu* (Knives).

Kashima Shinden Jikishikage Ryū

Founded by Matsumoto Bizen-no-Kami Naokatsu (1467–1524) in the early 16th century, this ryū encompasses *ken-jutsu*, specializing in the *katana* (long sword) and *wakizashi* (short sword). Jikishikage Ryū, as it is sometimes known, has its roots in the style practiced at the Kashima-ji. The ryū was originally known as Kashima Shinden Ryū. Large clubs, called *furibō*, are used in training in this ryū. In addition, the ryū teaches a two-handed style of wielding the *wakizashi*.

Kashima Shinto Ryū

This *ken-jutsu* ryū is headed by Tsukahara Bokuden, who is said to have taken more than 100 heads in battle during his lifetime. It was originally closely associated with the Kashima han (fief). This ryū teaches *ken-jutsu* (Swords) and *shuriken-jutsu* (Throwing). The Kashima samurai clan was destroyed by the Satake clan in 1573, after which this ryū survived but maintained no clan affiliation.

Katori Shinto Ryū

Founded by Katono Izu Hirohide, this ryū is popular in the northern provinces of Japan. This ryū teaches *ken-jutsu* (Swords) and *shuriken-jutsu* (Throwing).

Kobō Ryū

This ryū specializes in *suie-jutsu* (Swimming) techniques of swimming and fighting in water while wearing armor. Other skills taught include *ken-jutsu* (Swords), *tantō-jutsu* (Knives) and *ba-jutsu* (Riding).

Kobori Ryū

Founded according to legend by Fujiwara no Kamatari, this ryū teaches *ken-jutsu* (Swords) and *shuriken-jutsu* (Throwing).

Koto-Eiri Ryū

This ryū teaches *ken-jutsu* (Swords).

Kukishin Ryū

This ryū teaches *bō-jutsu* (Polearms: Staff).

Kurama Ryū

Founded in the Tenshō Era (1573–1593) by Ono Shokan, this ryū emphasizes training with the *katana*. This martial school is often characterized by its frequent use of Ochiotoshi, an *okuden* technique of cutting through the opponent's sword with your own.

Kusaka Ryū

Founded by Shorin Sama no suke Eikichi, this ryū teaches *ken-jutsu* (Swords) and *shuriken-jutsu* (Throwing).

Kyushin Ryū

This ryū teaches *ju-jutsu*.

Maniwa Nen Ryū

Founded in 1368 by Soma Shiro Yoshimoto (later known as Nen Ami Jion), Nen Ryū is one of the oldest existent traditions in Sengoku Japan. In 1494, Higuchi Kaneshige took this art to the village of Maniwa. Over time, this ryū became associated with the village as a style taught to inhabitants for the village's defense. This ryū is known for its practitioners being very strong swordsmen. Other *bugei* associated with this ryū include *naginata-jutsu* (Polearms: Glaives), *sō-jutsu* (Polearms: Lances), and *yadome-jutsu* (Arrow Cutting).

Masaki Ryū

This ryū teaches *kusari-jutsu* (Chains) as its primary *bugei*.

Mukai Ryū

This ryū teaches *suie-jutsu* (Swimming) and *tantō-jutsu* (Knives).

Muso-Jukiden-Eishin Ryū

This ryū teaches *ken-jutsu* (Swords) as its primary *bugei*. Other skills taught include *sō-jutsu* (Polearms: Lances).

Muso-Shinden Ryū

This ryū teaches *ken-jutsu* (Swords).

Nen Ryū

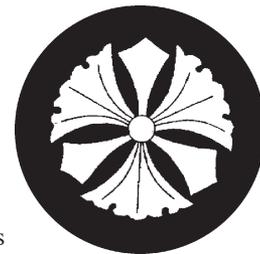
This ryū teaches *ken-jutsu* (Swords) and *sō-jutsu* (Polearms: Lances).

Nichioku Ryū

This ryū emphasizes *kyū-jutsu* (Archery) as its primary *bugei*. Other skills taught include *ken-jutsu* (Swords).

Omori Ryū

This ryū teaches *ken-jutsu* (Swords) as its primary *bugei*. Other skills taught include *sō-jutsu* (Polearms: Lances), *naginata-jutsu* (Polearms: Glaives), and *ba-jutsu* (Riding).



Onko Chishin Ryū

Shuriken-jutsu. Founded by Musashi Miyamoto Shome during the Edo period, in the early 17th century. Teaches *ken-jutsu* (Swords), *ni-ten* (Two Swords), and *shuriken-jutsu* (Throwing).

Oshima Ryū

This ryū teaches *sō-jutsu* (Polearms: Lances).

Shinkage Ryū

Founded in the first half of the 16th century by Kamizumi Ise no Kami Fujiwara no Hidetsuna (also known as Kamiizumi Musashi no Kami Fujiwara no Nobutsuna; 1508–1578), this is one of the most influential ryū in all of Sengoku Japan. The Shinkage ryū grew out of the Kage school. This ryū is patronized by the powerful Fujiwara clan and has a great many adherents. This ryū teaches *ken-jutsu* (Swords), *sō-jutsu* (Polearms: Lances), and *shuriken-jutsu* (Throwing).

Shinmuso Hayashizaki Ryū

Founded in the late 16th century by Hayashizaki Jinsuke Shigenobu (1542–1621), this is one of the older *Iai-jutsu* schools of Japan, and was adopted as an official style of the Tsugaru clan by lord Tsugaru Nobumasa. Techniques taught by this ryū include seated two-sword drawing and well as single-sword *iai-jutsu* and *battō-jutsu*. Practitioners of this ryū's *ken-jutsu* are well known for their frequent use of *jūmonji* (control by crossing the enemy's attack) and *yoko ichimonji* (horizontal draw and block against attackers from multiple directions—treat as Reverse Cut *okuden* bought for *Iai-jutsu*).

“The sword of the Shinkage ryū is not a yang blade, but a yin (kage) blade; it does not employ any posture; its posture being postureless. The position of the Shinkage ryū is to do things in response to the opponent's moves. It is a ryū that aims not to slash, not to take, not to win or lose.”

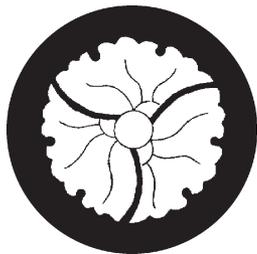
— Yagyū Mitsuyoshi (1607–1650)

Shintō Ryū

Founded by Iishino Chosai. A common *ken-jutsu* (Swords) ryū, practiced by many swordsmen throughout Japan.

Shintō Shobu Ryū

Founded by Sodatoযোগоро Kagekoto, this ryū teaches *ken-jutsu* (Swords) and *shuriken-jutsu* (Throwing).



Shishin Ryū

Founded by Kobori Kankaiyu Nyūdōsho Kiyohira, this *ryū* teaches *ken-jutsu* (Swords) and *shuriken-jutsu* (Throwing).

Shōsetsu Ryū

Founded by Hirayama Kōzōsen, this *ryū* teaches *ken-jutsu* (Swords) and *shuriken-jutsu* (Throwing).

Shoshō Ryū

Founded by Masugi Saburōzaemon Mitsuoki, this *ryū* teaches *shuriken-jutsu* (Throwing). This *ryū* is known for its use of the *tantō-gata* (sword-shaped) *shuriken*.

Takemura Ryū

Founded by Mori Kasuminosuke Shigekatsu, this *ryū* teaches *ken-jutsu* (Swords) and *shuriken-jutsu* (Throwing).

Ten Ryū

Founded in the 11th month of 1582 by Saito Hangan Denkibo Katsuhide from Ibaragi. Denkibo studied Kashima Shintō Ryū under Tsukahara Bokuden. On the last day of a 100-day *shugyō* (warrior's pilgrimage) and prayer at Kamakura Tsurugaoka Hachiman-gū (a Shintō shrine dedicated to Hachiman, the *kami* of war), Denkibo had a dream in which he received a *norimono* (teaching scroll) explaining Makoto no Michi (The Way of Sincerity). Denkibo believed this to be the Way of Heaven, and he therefor named his art Ten Ryū—Tradition of Heaven. Ten Ryū teaches *ken-jutsu* (Swords), *naginata-jutsu* (Polearms: Glaives), Broken Naginata (Polearms: Staff), *tantō-jutsu* (Knives), *shuriken-jutsu* (Throwing), and *kusarigama-jutsu* (Chains and Kama). This *ryū* is known for the *ken-jutsu okuden* called *Egurizuki*, a stretching, spiraling, binding thrust (treat as *Piercing Thrust okuden* that also allows the Disarm maneuver), and Kozui Ken, a technique of cutting to the bone marrow (treat as the Cut from Heaven *okuden* for any single *bugei* of this *ryū*).

Tenshin Ryū

Founded by Tenshin Kogenta, this *ryū* teaches *ken-jutsu* (Swords) and *shuriken-jutsu* (Throwing).

Tenshin Shōden Katori Shintō Ryū

Founded in the early 15th century by Izasa Ienao (1386–1488), instructor to the ninth Ashikaga shōgun, Yoshimasa, this is one of the oldest *ken-jutsu ryū* in Japan.

Tenshinden Ryū

Founded by Katono izu Hirohide, this *ryū* teaches *ken-jutsu* (Swords) and *shuriken-jutsu* (Throwing).

Yagyū Ryū

Founded by the Yagyū at the end of the Sengoku period (late 16th century). This *ryū* teaches *ken-jutsu* (Swords), *sō-jutsu* (Polearms: Lances) and *shuriken-jutsu* (Throwing).

IKKI

In the 1400s, tax revolt groups—to a man commoners—especially under the influence of militant Buddhism, formed *ikki* (Leagues) to oppose the *bakufu* and other government authorities. Adherents to the Jōdō Shinshū (True Pure Land Sect) created communities that were so fanatical they were called *Ikkō Ikki* (Single-Directed League). In 1488 the Ikki actually assassinated the lord of Kaga and set up their own government, which ruled Kaga, Noto, and Echizen for nearly a century. This is the Ikki to which Nobunaga is so hostile. Other prominent Ikki groups appeared in Kii, Ise, and Settsu. All of them were directed by the temple headquarters.

The Ikkō Ikki have been more than just recalcitrant in the Sengoku Period. They are able to field impressive armies of fanatical adherents, most poorly armed and equipped. What they lack in materiel, however, they more than make up for in enthusiasm and determination. They do not recognize the authority of the central government, and do not tolerate the interference of clans in governing their territories. The Ikkō Ikki view themselves as sovereign to themselves, subject only to their master in Hongan-ji.

In 1575, Nobunaga finally goes head-to-head against the “Ikki rabble.” Forced to retreat to their mountain headquarters in Hieizan, they expect to wait out the hegemon, but they cannot. Nobunaga has other ideas. He orders the mountain fired; every wall and building on the mountain is put to the torch. Monks, priests, warriors, men, women, and children—all are killed. Those who try to escape are gunned down. Tens of thousands perish, and the back of the Ikki is broken for ever. Nobunaga even brings along a Jesuit observer, Luis Frois, who writes of the glory of God and with effusive praise for the general's elimination of the rebellious heathen rabble.

EUROPEANS IN JAPAN

Europeans have been in Japan since Fernão Mendez Pinto was carried by a storm from Macao to the port of Nishimura on Tanegashima in 1543. Most of the Europeans in Japan now are involved with the Roman Catholic mission, although a handful of men are diplomats from the Portuguese colony of Macao (or rather, representatives from Portugal).

Not all is calm among the foreigners. The majority of clerics are Jesuit-trained, although quite a few Franciscans have come from Spain. In addition to the political rivalries between Spain and Portugal, now united as they are under the Portuguese king, the Jesuits and Franciscans have their own ideas as to how the nation should be evangelized. The Jesuits work from the top down, gaining confidence and support from the daimyō and government authorities, while the Franciscans work in the fields and hamlets, gaining converts among the peasantry.

Merchants from Macao carry a trade in Chinese silks for Japanese silver and gold. They are seldom seen outside the major cities and port towns like Nagasaki, however.

Sailors are the least likely to be accepting of Japanese values or culture, and they are the greatest cause of the low opinion Japanese have of the foreigners. Sailors prefer the lower class entertainments, and will drink and brawl until the police or other authorities have to come. For this reason, they are often restricted to

...even though the day and place be 'unlucky,' if one will attain the minute details of the situation, prepare his attack in secret, adapt to the circumstances and make strategy his foundation, the victory will surely be his.

certain areas of town where they can cause little disturbance; the neighborhoods of the *eta*.

Europeans in Japan are called *Nanbanjin* (Southern Barbarians) by the Japanese. The Japanese consider them loud, crude, smelly, and uncultured. On the whole, at least in Japanese terms, they're right. While the Japanese bathe frequently, the Europeans seldom do, though those who have been "in country" long enough to "go native" are far more accepting of the Japanese concept of cleanliness.

Europeans, no matter how native, almost to a man still prefer the European diet and lifestyle, and while they will accept Japanese traditional life and eat Japanese food when presented, they will prefer furniture, meat, wine, butter, and cheese.

STATUS

Status is important to everyone, but especially to the Japanese, for whom membership in a group might define their personality and attitudes.

Membership with a fire-fighting crew, or with a local builder's gang, define how others view one, as well. Is the group well thought of? Is it full of lazy ne'er do-wells? Is it known to be a hotbed of illegal activity? And, within this group or organization, what is the position—and hence the accountability—of the person in question?

The same holds with samurai, of course. A low-ranking *samurai* of a powerful, wealthy clan is going to get a lot more respect than if he had the same rank in a no-name clan.

INVOKING ONE'S STATUS

In *SENGOKU*, one's status is typically determined by one's affiliation with a group. The more important an individual's group or group leader is, the more important one is in the social hierarchy. Status is determined by one's Kao (other's perception of his personal honor) and his Membership Level (ML) within the group.

To attempt to influence someone with status, roll (KAO + ML + 3D6). The character you are trying to influence also rolls his own (KAO + ML + 3D6). The degree of success or failure determines the outcome of the attempt. Subtract the result of the subject's roll from the roll of the person making the attempt, resulting in the Effect Number (this number may be a negative) and consult the *Status Effect Table* (at right).

When dealing with someone of a higher or lower caste, an adjustment is made to the roll. The person of the higher caste adds +10 for each "level" of difference in castes between the two characters.

For example, suppose Kanta, a peasant farmer with a KAO of 3 and a ML of 2 in his village attempts to influence Morita, a buke with a KAO of 3 and a ML of 4 in a major samurai clan. Kanta rolls KAO (3) + ML (2) + 3D6 (13), for a total of 18. Morita, however, rolls KAO (3) + ML (4) + 3D6 (10) plus he adds +10 to the roll because he is one level higher in caste than poor Kanta, the farmer, making Morita's total 27. Morita is almost guaranteed to "win" such checks because he is a member of a higher caste.

As you can see, a character's Membership Level is nearly worthless when dealing with someone of a higher caste, and almost irrelevant when dealing with someone of a lower caste.

Nanbanjin are treated as one caste level lower than their Japanese counterpart for purposes of making Status rolls.

For example, a Spanish Jesuit priest of Portuguese soldier (i.e., warrior) would be treated the same as if he were of the bonge caste.



Status Effect Table

Outcome	Result
-20 or more	Refuses and draws weapon, claiming to be insulted; Hostile to asker
-15 to -19	Refuses, and calls for guards or defenders
-10 to -14	Becomes angry and shouts his refusal
-5 to -9	Refuses brusquely
-1 to -4	Refuses politely
0 to 4	Agrees but insists on never again asking such a thing
5 to 9	Agrees but insists on secrecy
10 to 14	Asks for some consideration in return (e.g., a favor or money)
15 to 19	Agrees in full, without conditions.
20+	Totally agreeable to this and any other suggestions; Provides more support than requested.

MODIFIERS TO STATUS ROLL

GM's desiring a bit more complexity (and historical accuracy) in their games may apply the following modifiers (as many as appropriate) to rolls involving attempts to influence others with status (Membership Level).

Status Roll Modifiers

Factor	Add to one attempting influence
Same clan/ryū	+3
Strange clan/ryū	-1
Rival clan/ryū	-3
Hostile clan/ryū	-5
Nanbanjin	-7
Non-human (tengu, etc.)	-7
From same town	+3
Old friend*	+3
Old rival/enemy*	-3
Subject is much poorer	-1
Subject is much richer	-2
Previously influenced subject	+1 per influence
Previously failed to influence subject	-1 per previous failure
Request benefits requester more	-3
Request benefits requestee more	+3
Flattery used	Complementary skill roll
Gifts	+1 for bu equal to ML of target (cumulative)

* (Note: A person may be both at the same time)



INVOKING A SUPERIOR'S STATUS

PCs can invoke the name of their superior (e.g., samurai master, daimyō, a family or clan head, yoriki, or the head priest of a temple or sect) when the PC is performing official duties. In these situations the person acts with the full authority of their superior. The effective Membership Level (ML) of the PC becomes equal to their superior's ML -1 when invoking their master's name. This can be a significant jump if the superior's status is much higher than that of the character invoking his name. This is, in some ways, similar to intimidation, but in this context it is socially acceptable, if not expected, and can be quite effective.

Note that if of a higher caste than the person being cajoled, it is likely to result in abject kow-towing as the person on the receiving end trips over himself attempting to placate the speaker. If of a lower caste, it may gain the person making the attempt no advantage at all, but still conveys the "righteousness" of his actions. In game terms, this tactic is most advantageous when used with someone of the same caste.

For example: Yoshii, a samurai with a KAO of 3 and a Membership Level (ML) of 3, is guarding prisoners and has orders from his superior (ML 5) to allow no one inside the jail until the superior returns. Along comes Hondo, a samurai of the same clan with KAO 5 and ML 4, who asks to be allowed to enter the jail. Yoshii refuses to let Hondo in, apologizing and explaining that he is acting on orders from his superior. Hondo becomes angry and tries to throw his weight around, ordering Yoshii to let him in. Hondo rolls KAO (5) + ML (4) + 3d6 (8), for a total of 17. Yoshii rolls his KAO (3) and his superior's ML-1 (4) + 3d6 (11), for a total of 18. Yoshii stands his ground, despite Hondo's verbal assault. The only way Hondo will get into the stockade tonight is if he cuts Yoshii down.

Had Yoshii failed to beat Hondo's roll, Yoshii would have been convinced by Hondo's argument (or been sufficiently intimidated by it) to let Hondo enter.

This procedure is appropriate for role-playing situations between a PC and NPC(s). For situations in which a PC fails his roll, the GM should tell the player that his character is intimidated and must acquiesce, but that the decision of *how* the PC reacts is ultimately up to the player.

Characters may add both the +10 per level bonus for being of higher caste as well as the bonus for invoking a superior's status, creating a significant advantage. Of course, simply winning such a social contest doesn't necessarily exonerate one from wrongdoing, especially if the superior finds out about his name being invoked and doesn't like the *reason* it was invoked.

IMPROVING YOUR MEMBERSHIP LEVEL

Characters may improve their Membership Level (i.e., their standing within their group) one of two ways. The first is by an instant reward from their master or group head. The second is by making a merit check at the end of each full year of game time (at

the end of each campaign year). In both cases, once the increase has been approved by the GM, the character must still spend the Experience Points necessary for the increase (see Perks: Membership, in Chapter 13, **Rules**).

INSTANT REWARDS

Instant rewards are given at the discretion of the GM for actions "above and beyond the call of duty," that is, for acts beyond what is normally expected for that character given his caste and profession. (Instant rewards to a character's ML are in addition to any Honor Points that may be forthcoming.) This can be a serious test, indeed, for those characters in a profession whose demands are already high, like samurai. Instant rewards to a character's ML should not be for exemplary behavior alone, but rather for extreme cases of heroism, acts of great loyalty or sacrifice and so on.

For example, a samurai might be instantly promoted in status by saving his lord's life against great odds, giving his lord his own sword after his lord lost his in an earthquake, or making some other suitably impressive personal sacrifice for his lord.

Instant rewards should not exceed an increase of one point of ML, unless, of course, the GM feels it is particularly appropriate or it suits the story.

MERIT AWARDS

Merit awards are slightly more complicated. To receive an increase in ML due to merit, the character must achieve a certain number of goals throughout the preceding year (measured in game time, not in real time). The minimum number of goals required to be eligible for a merit increase is equal to the character's current ML +1. Thus, if a character has a current ML 4, he must achieve a minimum of 5 goals to even be considered for a merit increase.

A character may only increase his ML by one point per game year using this method. In addition, the character must pay the appropriate number of Campaign Points (CP) once the conditions are met in order to receive the promotion within the group and the accompanying increase to his ML.

Each major caste and profession has an associated list of goals. Some of the goals listed are mandatory for all members of that group. Other goals are optional. This affords the player some discretion as to which goals he wishes his character to try to attain. The suggested goals for each group is given below. The GM is free to generate additional goals which he feels are appropriate to his campaign and add them to the list.

Using Merit Awards

Merit awards should be encouraged by the GM. They are designed to promote roleplaying of the cultural and political aspects of Japanese society during the Sengoku-jidai. These should be taken as roleplaying opportunities as well as possible plot hooks. For instance, simply being invited to and attending an official clan court function seems simple enough, but what if the character is only of ML2? His chances of being invited out of the blue are pretty slim. Perhaps he can use that Contact with a clan councilor to get an invitation. Or maybe the character decides to try to impress his lord by entering the clan's yabusame competition and winning first place.

Meeting with people should be a matter of quickly grasping their temperament and then reacting appropriately... especially with extremely argumentative people. After yielding considerably one should argue them down with superior logic, but without sounding harsh, and in a fashion that will allow no resentment to be left afterwards.

Communicate Your Character's Goals

Players should provide the GM with a list of his character's goals for the coming year. The GM should use the character's declared goals as jumping-off points for roleplaying scenes, providing some "spotlight" for each character, or even as ideas for full-fledged adventures, involving the other characters in scenarios designed to achieve goals by one or more members of their party.

GOALS BY PROFESSION OR GROUP TYPE

Samurai Goals

- Increase your ken-jutsu (Swords), kyū-jutsu (Archery) or naginata-jutsu (Polearms: Naginata) skill score to ML+1
- Increase your ba-jutsu (Riding) skill score to ML+1
- Increase a classic art skill score to equal your ML
- Spend an amount of bu equal to 2x ML on social functions
- Be invited to a social function by a superior
- Be invited to and attend an official clan court function
- Have your advice solicited by your lord and followed successfully
- Act as kaishaku (second) for another clan member performing seppuku
- End the year with no outstanding debts or obligations
- Exposure a traitor in the clan (either real or fabricated)
- Donate a number of bu to a Buddhist temple equal to your ML
- Attend a Nō performance
- Hire a courtesan with a ML higher than your ML
- Equip and maintain 3 personal retainers for every 100 koku of land or 100 bu of stipend.
- Present a meaningful or expensive gift to your lord (but not *too* expensive!)
- Build or have built a shrine to a clan ancestor or clan kami
- Defeat a notorious threat in his clan's province or fief
- Win a formal contest or challenge (incl. duels) on behalf of the clan
- Defeat a samurai of higher ML than you in a sanctioned duel
- Manage a fief without any disruptive or successful ikki (uprisings) for one year
- Lead troops to victory in a battle
- Take a number of heads of minor samurai (ML4 or lower) in battle equal to your ML
- Take the head of an enemy with higher ML than your own in battle
- Enter into an arranged (i.e., political) marriage to benefit the clan
- Receive public praise or recognition from your lord

Ryū Student Goals

- Win an organized contest or formal challenge (i.e., duel) on behalf of the ryū
- Increase your score in the ryū's primary skill to equal your ML+1
- Increase your score in one of the ryū's secondary skills to equal your ML
- Defeat a senior student in a sanctioned, non-lethal duel
- Win a public tournament while representing your ryū
- Win a duel (lethal or non-lethal) when publicly challenged
- Defeat a student from another (rival) ryū in a public fight
- Increase your Meditation (meiso) score by 1
- Receive public recognition from your soke (ryū head master)
- Win a sparring match against a fellow student of higher ML
- Perform a public service on behalf of your ryū
- Publicly defend your soke's honor
- Learn a new okuden
- Develop a new okuden

Buddhist Priest Goals

- Win a public religious debate (using contested NT+[Religion]+3D6 rolls)
- Solicit and receive donations totaling ML x 10 bu
- Convert someone to Buddhism
- Convert someone of another sect to your sect
- Convert someone of significant status to Buddhism
- Pray for someone at their time of death
- Perform a segaki rite
- Increase a Classics (Japanese or Chinese) skill score to ML+1
- Learn a new sutra ritual to increase ability
- End the year with less than 5-ML minor transgressions
- End the year with no major transgressions
- Sponsor a new initiate into the sect or temple
- Increase your Buddhism (Butsudō) score to equal your ML+1
- Supremely master Buddhism (i.e., obtain a skill level of 10)
- Complete a pilgrimage to a previously unvisited important or remote temple
- Sponsor or arrange a sumō tournament or Nō performance to raise money for your temple
- Heal or cure a number of people equal to your MLx10
- Save the life of any living creature at significant risk to yourself
- Perform a month of labor, free of charge, for another temple or peasant village
- Build or cause to be built a new temple for your sect
- Spread the teaching of Buddha (i.e., increase someone else's Buddhism skill score by 1)
- Exorcise an evil spirit
- Live in abject poverty for the entire year
- Make a significant sacrifice for a needy person (e.g., give your last coin to a beggar)
- "Overcome" an adversary without violence
- Increase your Meiso (Meditation) skill score to equal your ML+1
- Convince a daimyō to build a Buddhist temple within his castle
- Create a significant religious artwork
- Intercede with the local daimyō or bakufu (Shōgunate) on behalf of commoners (bonge or hinin)
- Intercede to the Buddhas or spirits on behalf of laymen
- Resolve a dispute between two (or more) enemies without violence
- Suffer punishment in place of or on behalf of another
- Deliver or pray for a newborn child



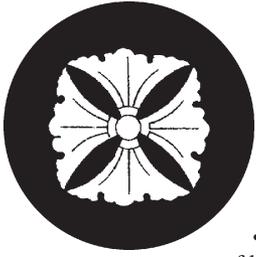
Yamabushi / Shugenja Goals

- Successfully perform a magical rite for the betterment (or downfall) of the community at large
- Complete a pilgrimage to the four sacred mountains of each direction
- Construct a Named Item or kami/spirit-inhabited item
- Perform ritual purification rite under mountain waterfall
- Contact a Bodhisattva
- Travel to another realm, plane or state of being; e.g., Jigoku (hells) or Ten (heaven)
- Perform an extraordinary feat that gains a number of followers or believers equal to your MLx2
- Befriend a supernatural ally (e.g., tengu, oni or yūrei)
- Exorcise an evil spirit
- Defeat a prominent enemy by use of magic
- Win a supernatural duel
- Supremely master a spell (i.e., obtain a skill level of 10)
- Increase your Shugendō skill to ML+1
- Supremely master Shugendō (i.e., obtain a SL of 10)
- Increase your Buddhism skill to ML+1
- Supremely master Buddhism (i.e., obtain a SL of 10)

Never to be outdone in Bushidō; To be of good use to the master; To be filial to my parents; To manifest great compassion and to act for the sake of Man.



— Four vows of the samurai, by Yamamoto Tsunetomo



- Create a new spell
- Increase your *Meiso* (Meditation) score to ML+1
 - Sponsor an event to raise money for a local Buddhist temple
 - Perform ritual purification on an influential person (e.g., someone with a ML higher than yours)
- Intercede to the Buddhas or spirits on behalf of laymen
- Resolve a dispute between two (or more) enemies without violence
- “Overcome” an adversary without violence
- Spread the teaching of Buddha (i.e., increase someone else’s Buddhism skill score by 1)
- Sponsor a new initiate into the sect or temple
- Solicit and receive donations totaling ML x10 bu

Shintō Priestly Goals

- Solicit and receive donations equal to your MLx10 in bu
- Perform a public Shintō rite or ceremony
- End the year with less than 5-ML minor transgressions
- End the year with no major transgressions
- Sponsor a new initiate into the priesthood
- Increase your Shintō skill score to equal your ML+1
- Supremely master Shintō (i.e., obtain a skill level of 10)
- Complete a pilgrimage to a previously unvisited important or remote shrine (e.g., the Ise shrine)
- Sponsor an event to raise money for a local shrine
- Arrange or participate in a Shintō *matsuri* (religious festival)
- Perform ritual purification on an influential person (e.g., someone with a ML higher than yours)
- Conduct a wedding ceremony
- Build or cause to be built a new shrine (or a replacement for a 20 year old shrine)
- Spread the knowledge of the *kami* (increase someone’s Shintō score by 1)
- Exorcise a mischievous kami
- Defeat a mischievous kami in spirit combat
- Convince a daimyō to build a Shintō shrine in his castle
- Create a significant Shintō religious artwork or artifact
- Intercede to the kami or spirits on behalf of laymen
- Invoke a kami to aid someone else

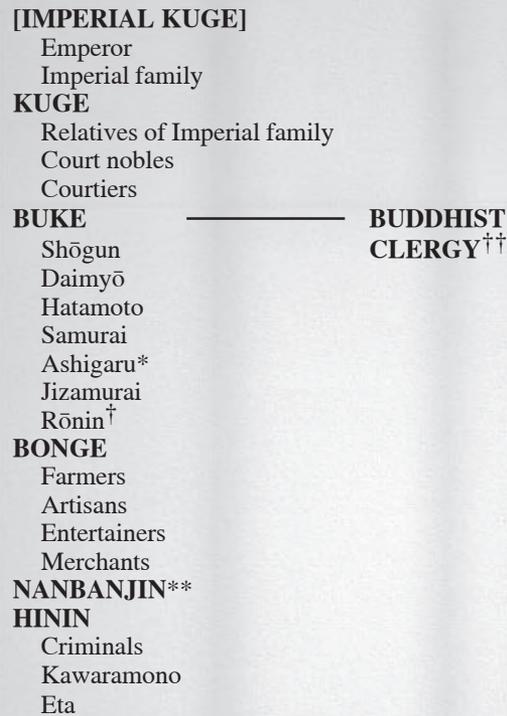
Shinobi Goals

- Maintain a “normal” life (i.e., Secret ID) without being discovered
- Increase Ninjutsu score to ML+1
- Successfully complete a solo mission
- Maintain a cell of a number of genin equal to your ML
- Defeat an enemy of the clan
- Escape from being captured
- Convince someone that your caste or profession is something other than what it truly is
- Provide misinformation to an enemy or target that they act on, leading to an advantage for your client or clan
- Complete a mission without taking a life
- Take the life of a fellow shinobi who is captured and cannot escape
- Convince someone (other than a shinobi) that you are of the same profession
- Obey an order from your Chūnin, which leads to great personal sacrifice, without question
- Infiltrate an organization and gain the trust of their leader

- Aid a member of your clan (or a friendly clan) in need at great personal risk
- Eliminate a rogue shinobi
- Expose a traitor in your clan (either real or fabricated)
- Increase your *Meiso* (Meditation) score to equal your ML
- Maintain a stash of supplies and equipment in a secret place away from your residence
- Maintain a public official “on the take” (i.e., bribed)
- Maintain a network of spies
- Befriend an intended target before killing them
- Convince someone that shinobi do not exist
- Complete a mission completely undetected

THE SOCIAL RANKING IN JAPAN

This chart illustrates the social hierarchy of Japan in the Sengoku Period. Each caste is given in all capital letters.



* Some ashigaru are actually bonge, but their status as warriors, especially when attached to a clan, here affords them the status—if not the actual rank—of buke.

† While technically a samurai, and therefor accorded status, in point of fact most rōnin are mistrusted, feared, and even loathed by many people, even the peasants who often have better lives than do the masterless samurai.

** Nanbanjin, (“southern barbarians,” or European foreigners) are not part of the caste system; they are in truth outside it. If they were to fit on the chart, though, it would be about here, as a rule.

†† The clergy are technically outside the caste system as well; it allows for erstwhile commoner, kuge, and buke to be equal. In point of fact, however, the clergy is highly politicized and status counts here, too.



CREATING CHARACTERS

戦国



One of the great advantages of the *Fuzion* gaming system is the elimination of so-called “character classes.” Each PC can be uniquely tailored to do what you as the player and you as the GM want and can work with. The following rules are based on the *Fuzion* system, adapted to fit the *SENGOKU* game. If you are familiar with the system, most of this will be very easy

for you to follow and work through.

We will start with the first step, generating your PC’s background and basic personality, and then move on to his statistics (which define his potential and abilities), what his abilities actually are, and his profession.

LIFEPATH

This is the first step of creating a character; getting a concept and history established. Lifepath is a special flowchart of events, personality quirks and plot complications, which are used to give a character roleplaying depth and complexity. In effect, the Lifepath is your character’s “origin story,” telling where he came from, what he’s done and what he’s like.

Using the Lifepath

To use the Lifepath, simply follow the instructions in each box of the chart, rolling a die or making a choice as instructed.

Generally speaking, the Lifepath can be used to personalize your *SENGOKU* character with little or no modification. There are some items, however, that, because of the genre, will lend themselves to a certain selection. Players are free to choose any of the items on the list or roll the indicated dice to randomly select one.

Taking New Complications

As part of the Lifepath process, you may also elect to take a few Complications, which are situations, problems or personal limitations that enhance the roleplaying aspect of the character, and (coincidentally), generate extra Option Points (page 111) to be used in the creation of the character later. Note that in *Fuzion*, Complications are not just window dressing; a big part of getting more Option Points is roleplaying your Complications.

Along the Lifepath you’ll see events are a good place to link up to a possible Complication.

For example, Parents Murdered would be a great place to take on a Responsibility, such as a *Dependent* (your baby sister), a **Vow** (to avenge your parents’ deaths) or a *Code of Honor* (live by Bushidō, the Warrior’s Code).

Paying For Items Gained

Note that any Skills, Complications and Perks generated by the Lifepath process need to be accounted for by the character’s normal expenditure of points during character creation.

For example, a character’s Lifepath indicates that he gains +1 to a skill level because of a teacher. The character does not get the bonus to the skill level for free; he must spend the Option Point to increase the level.

Likewise, a character whose Lifepath indicates a new Complication (such as an *Enemy*) would receive the points for that complication, should the player decide to keep it.

It’s Optional

To reiterate, the Lifepath is a tool for ideas, to help players flesh out the details of their character’s background. It should not be considered a limiting or mandatory part of character creation. It’s optional. If you want to use it, it should help you come up with ideas to fill out your character’s background. If you don’t want to use it and have plenty of ideas of your own, then you can skip it altogether. Or you can use the Lifepath to generate some background information for your character and make up the rest. It’s up to you.

BASIC PERSONALITY (HITOGAKA)

Start by deciding what your character is like; basic personality, values, and world view. You may either roll (2d6) or choose one of the following:

- | | |
|----|------------------------------|
| 2 | Amiable, well-mannered |
| 3 | Devout, pious, holy |
| 4 | Imperious, condescending |
| 5 | Greedy, bad-hearted, jealous |
| 6 | Gentle, kind-hearted |
| 7 | Honest, hard-working |
| 8 | Industrious, frugal |
| 9 | Spoiled, fickle |
| 10 | Boastful, rascal |
| 11 | Uncouth, boorish |
| 12 | Violent, quick-tempered |

(Next: Go to **What You Value Most**)

What Do You Value Most?

- | | |
|-----|--|
| 2 | Friendship |
| 3 | Having a good time |
| 4 | Knowledge, Enlightenment |
| 5 | Piety, Honesty |
| 6–8 | Loyalty, Fealty, Honor (e.g., <i>Bushidō</i>) |
| 9 | Your Word |
| 10 | Power |
| 11 | Possession, Heirloom |
| 12 | Vengeance |



From the time he is young a samurai boy should liken his parents to the master, and learn everyday politeness and etiquette, the serving of other people, the ways of speech, and even the correct way of walking down the street.



Go to **Your World View**

Roll 2d6 or select from the following to define your character's overall philosophy and attitude about life.

- | | |
|----|--|
| 2 | Every life is sacred. |
| 3 | Karma is karma and the world is an illusion. |
| 4 | Life is fleeting, like cherry blossoms. |
| 5 | Never let your feelings show. |
| 6 | Honor above all things. |
| 7 | My life belongs to my master and is his to use. |
| 8 | I must prove my worth to earn respect. |
| 9 | People are untrustworthy. Be careful who you depend on. |
| 10 | No one's going to dishonor me again. |
| 11 | People should know their place, as I do |
| 12 | How you die is important because it shows how you lived. |

Now move on to **Early Background** and **Childhood Events**.

Early Background

You have a choice of determining your caste; you may chose it outright (being mindful that you will have to "pay for" your selection later), or you may roll for it on the following chart.

Birth Caste (Kaikyū)

What caste were you born into? Roll 2d6 or choose from the following list. Note that the following table does not reflect the historical population breakdown of Sengoku Japan. Instead it reflects the heroes of the genre.

- | | |
|------|------------------------|
| 2 | Hinin (non-persons) |
| 3-5 | Bonge (commoners) |
| 6-11 | Buke (military class) |
| 12 | Kuge (Imperial nobles) |

Note your character's caste and consult the *Caste Template* for appropriate Perks, Complications and Everyman Skills for your character's caste.

Home Province (Kuni)

Where was your character born and/or raised? Which province do they call home? Select a home province for your character, or roll 2d6 to determine the region (in **bold** letters), then roll again for the province (or simply select a province).

2	Hokurikudō Region	8	Sanyōdō Region
	2-3 Echigo		2 Aki
	4-5 Echizen		3-4 Bingo
	6-7 Etchū		5 Bitchū
	8-9 Kaga		6-7 Bizen
	10 Noto		8-9 Harima
	11 Sado (Island)		10 Mimasaka
	12 Wakasa		11 Nagato
3-4	Kinai Region		12 Suō
	1 Izumi	9-10	Tōkaidō Region
	2 Kawachi		3 Awa
	3 Settsu		4 Hitachi
	4-5 Yamashiro		5 Iga
	6 Yamato		6 Ise
5	Nankaidō Region		7 Izu
	1 Awa		8 Kai
	2 Awaji (Island)		9 Kazusa
	3 Iyo		10 Mikawa
	4 Kii		11-12 Musashi
	5 Sanuki		13 Owari
	6 Tosa		14 Sagami
6	Saikaidō Region		15 Shima
	2 Bungo		16 Shimōsa
	3 Buzen		17 Suruga
	4 Chikugo		18 Tōtōmi
	5 Chikuzen	11-12	Tōsandō Region
	6 Higo		3-4 Hida
	7 Hizen		5 Iwaki
	8 Hyūga		6 Iwashiro
	9 Iki		7 Kōzuke
	10 Ōsumi		8 Mino
	11 Satsuma		9-10 Mutsu
	12 Tsushima (Isl.)		11 Ōmi
7	Sanindō Region		12 Rikuchū
	2 Hōki		13 Rikuzen
	3 Inaba		14 Shimotsuke
	4 Iwami		15-16 Shinano
	5-6 Izumo		17 Ugo
	7 Oki		18 Uzen
	8-9 Tajima		
	10 Tanba		
	11-12 Tango		

It is natural that one's disposition be affected by different styles [of different regions]. But it is vulgar and foolish to look down upon the ways of one's own district as being boorish, or to be at all open to the to the persuasion of the other place's ways and to think about giving up your own. That one's own district is unsophisticated and unpolished is a treasure. Imitating another style is simply a sham.

— Yamamoto Tsunetomo



Where Did You Grow Up?

In what kind of environment did your character grow up? Roll 2d6 or choose one of the following:

- 2 Exotic environment (Wilderness, foreign country, etc.)
- 3 Remote hut
- 4 Small hamlet
- 5–6 Village (mura)
- 7–10 Town (machi)
- 11–12 City

What Comes Next?

Any Childhood Crises? Big problems or traumas? Roll 1d6 *once* below and go to the appropriate table:

- 1 A Boring Childhood: Go to *Life Events*
- 2–6 Go to *Childhood Events*

CHILDHOOD EVENTS

A crisis occurs in your character's early youth. Roll 1d6 to see how your family was affected:

- 1–4 One or some family members were...
- 5–6 Your entire family was...

...then roll 1d6 for the rest of the story (see below):

1–3 Enemies (Teki)

- 1 betrayed by a friend and lost everything they had (e.g., samurai characters become rōnin).
- 2 exiled, and later returned under an alias. (A good reason to buy a *Secret* or *Enemy*).
- 3 murdered before your eyes. (Good reason to buy a *Vow* of vengeance.)
- 4 hunted by a powerful group or organization (e.g., a rival samurai clan, shinobi clan, large bandit gang, etc.)
- 5 abducted or mysteriously vanished; you were inexplicably left behind.
- 6 killed in a war or disaster, or assassinated (Possible source of a *Vow*, *Secret* or *Enemy*).

4–6 Secrets (Himitsu)

- 1 accused of a shameful act they may or may not have committed. Roll 1d6: 1–3 a trusted servant (or friend if bonge or hinin) takes the blame and commits suicide; 4–5 punished by the lord with house confinement for 1d6+2 months; 6 a “curse” is laid on the household.
- 2 considered to have some kind of unique birthright, ability or status (e.g., illegitimate child of a daimyō or a wealthy merchant, etc.; Above-average skill or stat; talent; magic ability; descendant of kuge; inherit leadership of a clan, ryū, or secret art/okuden.)
- 3 unknown — you grew up alone, never knowing your true heritage
- 4 shamed from your father's dishonorable deed — you carry shame from father's dishonorable deed (-10 Honor).
- 5 not the real thing — you were adopted at birth and your parents are of a different social caste.
- 6 in possession of a unique artifact or skill (possibly an okuden).

Your next step is to chart the course of your life after *Childhood* by moving on to *Life Events*.

LIFE EVENTS

Roll 2d6+13 to determine your character's starting age (or simply choose your character's age). For each year over 15, roll *once* below and go to the appropriate table:

- 1–2 Good with the Bad (roll 1d6)
- 3–4 Friends and Enemies (roll 1d6)
- 5 Love and War (roll 1d6)
- 6 Nothing Happened that Year.

When you have completed all the years up to the present, Go to *Current Situation* to see where you are now.

...at the age of seven or eight...a boy should be introduced to the Four Books, the Five Classics and the Seven Texts, and taught calligraphy so that he remembers how to write. Then, when he is fifteen or sixteen, he should be made to practice archery and horsemanship and all the other military arts, for this is the way a samurai should bring up his sons in time of peace.



Good With The Bad

Roll 1d6 of choose one of the following.

1–2 Something Good: Roll 1d6

- 1 **Make a Contact** (see *Perks*): A local power player (daimyō, machi-bugyō, yoriki, whatever) befriends you. Their level of effectiveness is worth 1d6.
- 2 **Mentor**: You gained a teacher or mentor in your life. This person has taught you one *new* skill up to a level of 1d6/2 (round up).
- 3–4 **Debt Owed** (see *Perks*): Someone owes you big time. Roll 1d6/2 to determine the level of the favor owed you. Type of contact subject to GM approval.
- 5 **Membership** (see *Perks*): You have been nominated for membership in a select group. Roll 1d6/2 to determine your new status (group is up to GM)
- 6 **Windfall**: Your financial ship just came in; an inheritance (sōzoku), gambling score, or just a good investment Roll 1d6 x 100 Monme-ita for the amount. Players may opt for a valuable possession/heirloom of a like value (e.g., master-quality katana or daishō, suit of armor, etc.)

3–6 Something Bad: Roll 1d6

- 1 **Imprisonment**: You have been exiled, imprisoned, or held hostage (your choice). Roll 1d6 x 1 month for length of imprisonment. A good place for a *Psychological* Complication.
- 2 **Falsely Accused**: You were set up, and now face arrest or worse (buke become rōnin). A good place for an *Enemy* Complication.
- 3 **Accident or Injury**: You were in some kind of terrible accident or maimed in some other way. A good place for a *Physical* Complication.
- 4 **Hunted**: You incurred the wrath of a powerful person, family or group. A good place for an *Enemy*.
- 5 **Mental or Physical Illness**: You were struck down by a severe *Physical* illness or *Psychological* complication.
- 6 **Emotional Loss**: You lost someone you really cared about. 1-2; they were murdered. 3-4; they died by accident or illness; 5-6, they vanished, killed themselves or just up and left without any explanation.

Go back to *Life Events*.

Friends And Enemies

Roll 1d6 or choose.

1–3 Make an Enemy: Roll 1d6 (or choose) and see below

- 1 **Enemy**: Bitter ex-friend or lover.
- 2 **Enemy**: Relative.
- 3 **Enemy**: Partner or associate.
- 4–5 **Enemy**: From rival clan, group or faction.
- 6 **Enemy**: Powerful official or noble.

4–6 Make a Friend: Roll 1d6 and see below

- 1 **Friend**: Like a sibling or parent to you.
- 2 **Friend**: Partner or associate.
- 3 **Friend**: Old lover (choose which one).
- 4 **Friend**: Old enemy (choose which one)
- 5–6 **Friend**: Have common interests or acquaintances.

Go back to *Life Events*.

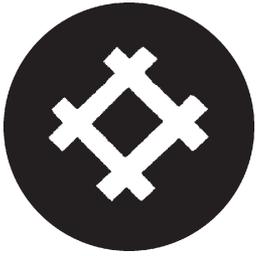
Love and War

Roll 1d6 and consult the table below, or select one.

- 1 **A Pleasurable Time With No Obligations**: No unusual events associated.
- 2-3 **Had Love Trouble! (Hiren)**: Any of these might be a good hook for a Compulsion, Enemy, or Psychological complication. Roll 2d6 and see below or choose one of the following (there are separate entries for male and female PCs where appropriate):
 - 2 **(Male)**: The proprietor refuses to sell you the courtesan's contract (or if bongge/hinin, you couldn't afford it anyway).
(Female): Your husband takes a wife of higher status; you are reduced to a concubine.
 - 3 **(Both)**: There is a conflict between your duty and your affections (e.g., you're from different social strata).
 - 4 **(Both)**: There is a child from your union. Roll for sex: 1–3 = male; 4–6 = female.
 - 5 **(Male)**: A rival buys the courtesan's contract.
(Female): Your lover leaves you or your husband divorces you for another woman.
 - 6 **(Both)**: Your lover is in reality a ghost, shape-shifter, or shinobi.
 - 7 **(Male)**: You run up a ruinous debt at the reed house.
(Female): Your lover or husband falls in love with a courtesan (or a geisha, if you're playing in the Tokugawa Period)

(Continued on next page)





- 8 **(Both):** Your lover's family forced you to separate; any children from the union stay with the father.
- 9 **(Both):** You were coerced into a loveless marriage (by your clan head, parent, etc.).
- 10 **(Both):** Your lover was unfaithful with a rival, someone of higher status, etc.
- 11 **(Both):** You break up, but lover vows revenge someday.
- 12 **(Both):** You marry (for love).

4 Had a Tragic Romance (Hiren): Any of these might be a good hook for a *Compulsion*, *Enemy*, or *Psychological* complication. Roll 1d6 or choose one:

- 1 Lover died in accident or was murdered.
- 2 Lover mysteriously vanished.
- 3 Lover's contract is sold to an establishment or person in a far off province or city.
- 4 Lover died from an illness.
- 5 Lover went insane.
- 6 Lover committed suicide.

5-6 Involved in Battle (Ikusa): Note that this table applies primarily to those whose profession is arms; other characters have the choice of re-rolling the 1d6 or selecting one of the above. Any of these might be a good hook for a *Compulsion*, *Enemy*, or *Psychological* complication. Roll 1d6 and see below:

- 1 You were routed by the enemy (-1 Membership Level and -2K Honor, -3K if ML5 or higher). A good place for an *Enemy* Complication.
- 2 You fought on the losing side of a battle and your daimyō is killed (samurai become rōnin; if already a rōnin, this explains it).
- 3 You incurred a serious wound in battle. A good place to add a Physical Complication.
- 4 You performed well in battle, gaining much experience. +1 to any appropriate Skill (GM's discretion).
- 5 You gained the notice of your lord and receive a 2d6 x 10 bu reward.
- 6 You defeated a prominent enemy samurai or prominent mystic character, gaining your lord's favor. Gain +1 KAO and +1 Membership Level (Bonge or hinin are offered Membership, becoming samurai), a reward of 2d6 x 100 bu, or appropriate item (like a Legendary quality katana)

Go back to *Life Events*.

CURRENT SITUATION

This section will shape the character's chosen profession, if not actual caste. If the character is a shinobi, this profession could be their "cover." Roll 2d6 to determine where your life is right now:

- 2 Criminal/Underworld
- 3 Law Enforcement
- 4 Government
- 5-7 Mundane Occupation
- 8 Business/Merchant
- 9 Unaffiliated/Freelancer
- 10 Artisan/Craftsman
- 11 Scholar/Mystic
- 12 Military

Some suggested occupations for characters are given below. This list is merely a sampling of possible professions.

Criminal/Underworld

Kuge: Smuggling, assassination, and political power brokering is not unknown among the rarefied atmosphere of the imperial capital, though kuge usually work through buke middlemen or their own retainers.

Buke: If rōnin, he is a lone bandit (nobushi) or a member of a local gang (kumi); He may be the leader of a bonge gang. If a samurai, any illegal activities must be kept secret from his clan; if he is discovered he may be forced to commit seppuku (or at the very least lose 5K Honor points!).

Bonge: Common criminal (thief, bandit, or member of a small gang), entertainer (juggler, actor, etc.) or prostitute.

Hinin: As for bonge.

Law enforcement

Kuge: Imperial palace guard officers.

Buke: Yoriki (police captain), clan censor/inspector (metsuke) or town magistrate (machi-bugyō), prison guard.

Bonge: Policeman (dōshin), executioner.

Hinin: Hired policeman's assistant (tesaki), jailer, government spy (onmitsu) or execution grounds attendant.

Government

Kuge: Imperial courtier, imperial minister (Minister of Shrines and Temples, Minister of the North Gate, etc.), councilors.

Buke: Retainer from daimyō's inner circle, clan official, tax collector.

Bonge: Page or assistant to the local samurai or magistrate, village or town council member, court jester, attendant, samurai's courtesan.

Hinin: Government spy (onmitsushi), executioner, eta village council member.

Even...a cantankerous parent must be revered as a parent, his bad temper be appeased, his aged infirmities condoled with and regretted, without showing any signs of annoyance. For exerting oneself to the utmost for such a parent is real filial piety.

— Daidōji Yūzan



Mundane Occupation

Kuge: Imperial courtier, court scribe, advisor.

Buke: Garrison duty, road checkpoint guard, toll collector, escort, ashigaru.

Bonge: Farmer, fisherman, porter, laborer, courier, carver (kijishi), sedan-chair carrier (kagoya), woodcutter.

Hinin: Butcher, gravedigger, leather tanner, corpse-handler.

Business/Merchant

Kuge: Imperial Treasurer, etc.

Buke: Martial ryū instructor, clan's merchant liaison.

Bonge: Merchants, money-lender, shop or inn keeper, accountant, money-changer.

Hinin: Reed house proprietor, theater troupe manager, landscape artist.

Unaffiliated/Freelancer

Kuge: This is an inappropriate selection for kuge, unless they have severed their ties with the Imperial Court and become monks or perhaps kensai (sword masters).

Buke: Bodyguard (yojinbō), rōnin seeking a lord (daimyō) to serve or army to join, wandering swordsman (shugyōsha), Buddhist monk (bōzu), etc.

Bonge: Bodyguard (yojinbō), wandering craftsman or entertainer, doctor (ishi), wandering monk (bōzu), thief, hermit.

Hinin: Wandering craftsman or entertainer, ninja, hired assassin, etc.

Artisan/Craftsman

Kuge: Painter, calligrapher, poet.

Buke: Swordsmith, calligrapher, poet.

Bonge: Carpenter, roofer, stonemason, mat-maker, screen maker, plasterer, dyer, wood-worker, lacquerer, roofer, potter, paper maker, sandal maker, armorer, sake brewer, entertainer.

Hinin: Tanner, entertainer.

Scholar/Mystic

Kuge: Priest, court scribe, classical literature historian.

Buke: Priest, shugenja, onmyōji, tactician, wandering student (shugyōsha), court scribe.

Bonge: Wandering scholar (kataribe), priest, shugenja, onmyōji.

Hinin: Monk, shugenja, onmyōji, storyteller.

Military

Kuge: Palace guard, warrior (bushi).

Buke: Warrior (bushi), mercenary (if rōnin), scout, troop commander or general (taishō), weapon instructor, foot soldier commander (ashigaru taishō), toll collector, spy, militant monk (sohei).

Bonge: Foot soldier (ashigaru), spy, militant monk (sōhei), samurai attendant (chūgen)

Hinin: Foot soldier (ashigaru), grave-digger.

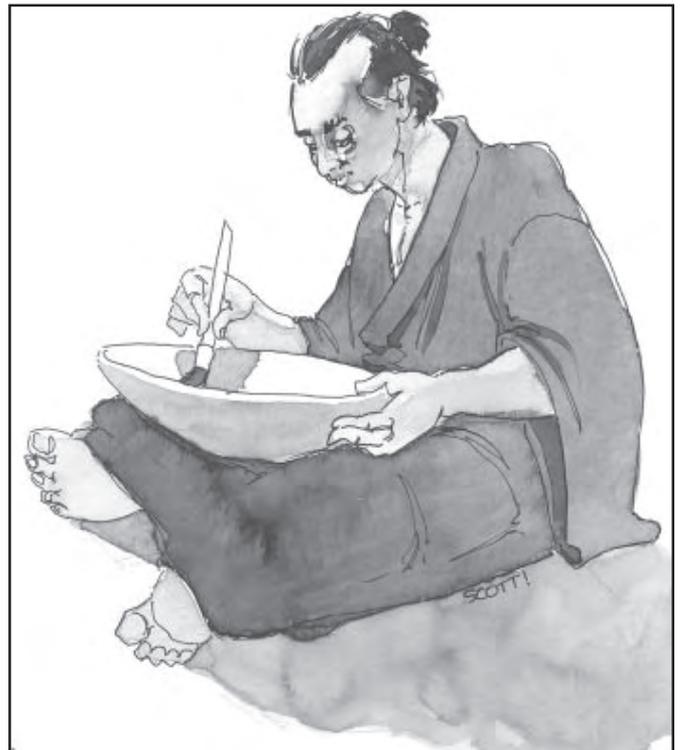
Go to *Current Outlook*.

CURRENT OUTLOOK

These selections are appropriate to all characters, although they may be most suited for samurai and like individuals. Great emphasis should be placed on the fact that the character must constantly struggle with his own desires conflicting with his duty to his master. Roll 1d6 to determine where your life is right now or choose one of the following.

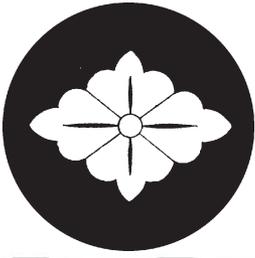
- 1 I am forced to live out this life to atone for past misdeeds.
- 2 I am a puppet of more powerful forces.
- 3 I must constantly prove my worth or become worthless.
- 4 My purpose is to serve my master.
- 5 I crave temporal power (or spiritual enlightenment).
- 6 Karma is karma and life is just an illusion.

Next, choose a *Caste Package* (page 111) and a *Profession Template* (page 123).



If one does not understand from the very beginning that the world is full of unseemly situations, for the most part his demeanor will be poor and he will not be believed by others.

戦国



CHARACTERISTICS

Characteristics are numbers which define the natural attributes and inherent abilities of a character. All people and creatures can be described using characteristics; this lets you compare one person to another, which is often important in the game.

For example, a person with a Strength characteristic of 5 is stronger than a person with a Strength of 4 but not as strong as a person with a Strength of 6.

WHAT THE NUMBERS MEAN

A character's basic structure is defined by his characteristics. The numbers applied to the characteristic show how good (or poor) the character is in relation to other people. You have to decide what kind of person your character is before we can go on. Is he an "Everyman" thrust into grand adventure? Or is he a veteran of years in the wars, who shies away from nothing? And what numbers best represent a character?

Stats are typically paired with a skill to accomplish a desired task (see *Skills*). When designing a character for *SENGOKU*, it is important to emphasize those characteristics that will help your character to excel in his chosen profession, but it is just as important not to overlook the other characteristic.

The set of descriptions to the left can be applied for each characteristic and skill. The label is the default name for this level as given in the basic *Fuzion* rules (see the table to the left).

These value ranges may overlap some, particularly at the lower end of the range. "Normal" people often have values of 1 to 4, for instance. Usually 7 is the value where the real world stops and where fiction begins to take over.

Note also that many characters will have characteristics and skills in a wide range of values. Characters in Heroic (*Chanbara*) campaigns may have one or two characteristics in the Incredible range, and the rest Competent or Heroic. Most characters have some abilities they perform better than others; it's rare to have someone with the same characteristic values across the board.

Reality Levels

One of the advantages of *Fuzion's* various plug-in rules is that they allow GMs to custom tailor the reality level of their campaigns. Since *SENGOKU* functions on three key levels: Historic (Competent), *Chanbara* (Heroic), and *Anime* (Superheroic), the campaign levels are set.

Reality Level Table

Campaign Type	Reality Level	Starting CP/OP	Stat Avg	Start. Stat/Skill Max
Historic	Competent	45/45	3	5
Chanbara	Heroic	60/60	4-5	8
Anime	Superheroic	75/75	6	None

Primary vs. Derived Stats

There are two kinds of characteristics in *Fuzion*-powered games. Primary characteristics are "bought," using a pool of points which we'll discuss later.

- <1 **Challenged:** This value is most often found in children, elderly people or those weakened by illness or infirmity. Everyday tasks at this level are difficult.
- 1-2 **Everyday:** This is reality on the mundane side. People here are generally out of shape, unremarkable and not super bright, but they get along in everyday life just fine. Most ordinary people around the world are likely to have some characteristics at this value. It's enough to get by on and do most things (though not very unusual or stressful tasks). At this level, adventure is something that happens to others; your idea of action is visiting the tea house at midnight.
- 3-4 **Competent:** This is a reality many of us live in; the closest thing to a hero is a good *dōshin* (policeman), firefighter, *bushi* (warrior) or other dedicated citizen. Most healthy adults have some Characteristics that fall into this range. Adventures in this kind of reality rarely if ever encounter supernatural powers or feats; a highway robbery would be a lot of excitement at this reality level. This is the typical range for Historic-level *SENGOKU* games.
- 5-6 **Heroic:** This is the reality that only a few of us live in – master swordsmen, battle-hardened bushi, master craftsmen, highly trained assassins and professional acrobats. Most people in this kind of campaign are much better than ordinary—equivalent to TV or *chanbara* heroes; better looking, more competent (and with stuntmen). A typical adventure at this reality level would be a hostage rescue, castle raid, or a rugged trip in the rugged mountains. This is the typical range for *Chanbara*-level *SENGOKU* games.
- 7-8 **Incredible:** Save for the feats of Olympic athletes, gorgeous super-models, top sports stars, world leaders and Nobel prize winners, you have now left reality altogether and are amongst the very best in the world at what you do. This is also the realm of low budget action films, where the heroes battle international gangsters and supernatural beings. Typical Incredible reality adventures are much like Heroic ones, but with huge weapons and world-spanning plots.
- 9-10 **Legendary:** This is the realm of Hollywood blockbusters, or super screen swordsmen like Toshiro Mifune, Wakayama Tomisaburo (Itto Ogami, *Lone Wolf*) and Shintaro Katsu (*Zato Ichi*), geniuses, or action movie stars with a big effects budget and a lot of stunt men. Most *animé* heroes or "realistic" superhero campaigns fall into this reality. This is a level that only a few ever reach; it's simply the best a human can possibly be and you probably won't ever find "real people" at this level, unless they are Albert Einstein, Carl Lewis or Helen of Troy.
- 11+ **Superheroic:** At this point, you have crossed into the realm of the superhuman. Your capability in this area is unbelievable to normal humans. This is the reality level of most *animé* videos and mythology. Supernatural powers or superhuman skills are common, and adventurers regularly save entire Realms and thwart powerful *kami* and Buddhist spirits. This is the typical range for *Animé*-level *SENGOKU* games.

One who is a warrior should have a thorough understanding of [right and wrong]. If he knows how to do the one and avoid the other, he will have attained to Bushidō.

A good example of a primary characteristic would be a character's Body characteristic, used to judge how tough he is. Derived characteristics are created by applying a simple mathematical formula to a specific characteristic. A good example of a derived characteristic would be a character's Stun, which is figured by multiplying his Body by 5.

The Power to Buy Characteristic Points

The power to buy your primary characteristics comes from a pool of points called Characteristic Points (CP), given to you by the GM when you make your character. But how do you determine that value? The best option is for the GM to multiply the number of Primary Characteristics by the average value the GM wants the characters to have; this will give you the starting CPs for the campaign.

In *SENGOKU*, characters receive the number of character points indicated in the table above for the different campaign levels. *SENGOKU* assumes a *Chanbara*-level game; most *SENGOKU* products (such as *Shiki: Four Seasons* and *Shinobi: Shadows of Nihon*) will be written for this campaign level.

Buying Characteristics

Primary Characteristics are purchased at a ratio of 1 (CP) for one level of ability or +1 in that characteristic.

For example: David wants Matahei to have a Strength of 5, so he pays 5 CP.

Primary characteristics are purchased with characteristic points (CP). Each player starts with a set number of Characteristic Points to allocate to his character's stats. The number of CP players start with depends on the campaign level of the game, as shown in the table above (45 CP in a Historic-level game; 60 CP in a *Chanbara*-level game; 75 CP in an *Anime*-level game).

The average stat score for starting characters in *SENGOKU* is also based on the campaign level (3 to 4 for Historic-level characters; 4 to 5 for *Chanbara*-level, and 6 for *Anime*-level characters).

The maximum score a starting character may have in any primary characteristic varies based on the campaign level. Beginning Historic-level characters have a maximum score of 5, and beginning *Chanbara*-level characters have a max score of 8. Beginning *Anime*-level characters have no maximum stat score.

PRIMARY CHARACTERISTICS

In *SENGOKU*, character stats are arranged into four groups. They are: the Mental Group, the Combat Group, the Physical Group, and the Movement Group. Each of the Groups is presented below and listed with its component characteristics.

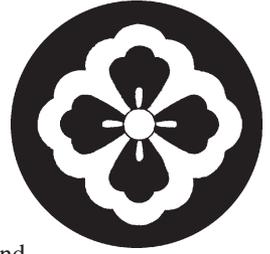
Group	Characteristics		
Mental	Intelligence Aesthetics	Willpower Piety	Presence Kao
Physical	Strength	Constitution	Body
Combat	Reflex	Dexterity	Technique
Movement	Movement		

Physical Group

Strength (STR): Your muscle mass and how effective it is for exerting force. The higher your strength, the more you can lift, drag, etc., and the more powerful the blows from your fists and other body parts.

Constitution (CON): How healthy, and generally resistant to shock effects, poisons and disease your character is. Your character can be a really big, tough, strong guy and still be incapacitated by a head cold.

Body (BODY): Your size, toughness, and ability to stay alive and conscious due to physical mass, sheer bloody-mindedness and structure or other qualities. How much damage you can take is derived from this.



Mental Group

Intelligence (INT): How generally bright you are. As a rule, this is more than sheer intelligence, but also cleverness, awareness, perception, and ability to learn; mental deficiencies don't become apparent until you hit 1.

Willpower (WILL): Your determination and ability to face danger and/or stress. This Characteristic represents your courage and cool.

Presence (PRE): Your ability to impress and influence people through your personality and charisma. It is a general representation of how well you get along with others and how you interact in social situations. PRE is used for social interactions that do not involve or rely on mere social standing or honor.

Aesthetics (AES): Aesthetics represents the character's sense of style, appreciation of beauty, and sense of harmony with nature. AES may be used in place of TECH when designing or creating works of art; not from the technical standpoint of *making* an object, but from the *artistic* standpoint of creating a work that reflects natural beauty.

Piety (PIE): Piety (or *shinkō*) is a measure of the character's religious conviction. Whereas everyone in Japan believes in the existence of the kami and Buddhas, Piety measures the *strength* of the character's belief. Piety is used to call upon the spirits to intervene on behalf of a mortal and to allow a character to take advantage of divine magic (like heavenly-created magic items and some spells). Piety also plays a role in the mystical abilities of Shintō and Buddhist priests in *SENGOKU*. A character's Piety Stat score reflects how strong his beliefs are for his chosen religion.

Kao (KAO): Kao is that element of the Japanese psyche known to Westerners as "face." It is an amalgam of several concepts, including: dignity, pride, honor and shame. A person "wears a face" in public when they have honor. If they are shamed in some way, it is said that they "lose face"—that is, they cannot show their face in public without great disgrace because they are shamed. Kao is used in social situations where the character's reputation, social status or honor come into play, rather than relying on his charm or personality. (For more information, see **Status**, page 91.)

Kao is tied directly to the character's Honor score. For every 10 full points of Honor, a character receives 1 point of Kao. A single point loss of Honor can mean a drop in a character's Kao score, however (see **Honor**, below).

Confucius was a sage because he had the will to become a scholar when he was fifteen years old. He was not a sage because he studied later on.





Combat Group

Technique (TECH): Your ability to manipulate tools or instruments. This is not the same as reflexes, inasmuch as this covers the knack of using tools. One character might have a high Technique, but might not be able to fence or juggle. On the other hand, another might have high Reflexes, but only a fair level of Technique.

Reflexes (REF): Your response time and coordination, as used in aiming, throwing, juggling. A stage magician, for example, would have a high Reflex score. Most importantly, this is the characteristic that shows your chance to hit things.

Dexterity (DEX): Your overall physical competence, as pertains to balancing, leaping, jumping, combat and other athletic activities. A gymnast would have a high Dexterity. Most importantly, this characteristic is used to avoid being hit.

Movement Group

Movement (MOVE): Your speed of movement; running, leaping, swimming, etc. There is only one primary characteristic in this group; the rest are all derived characteristics.

DERIVED CHARACTERISTICS

Derived Characteristics are characteristics that are created by performing some simple math on a character's already existing Primary Characteristics.

Endurance (CON x 10): Endurance (END) represents how long a character can expend energy, whether in physical endurance (e.g., using STR) or in the use of a special ability. It is spent in the same way as Hits or Stun points. When it runs out, you are exhausted and cannot do anything more except rest and recover. Generally, 1–2 points of effect, 2 points of STR, 1 minute or hour of time (or 1 point of “power” used) costs 1 END point. END is regained whenever you take a Recovery Action (page 206), which restores as much END as your REC score (see *Recovery*, above).

Stun (CON x 5): How much stunning/brawling damage you can take before you are battered into unconsciousness, calculated as points. Important: At the start, you may elect to move points from Stun into Hits or vice versa, as long as the total moved is limited to 1/2 of the starting Stun Value.

Example: with 35 Stun and 35 Hits, I could move up to 17 points from Stun into my Hits or up to 17 points from Hits into my Stun. Once moved, the new totals are permanent (i.e., they can't be changed again once the character is brought into play).

Hits (BODY x 5): How much killing damage you can take before you are dying. Any armor you have may be subtracted from any Killing or Stun damage you take. You may move Hit points into Stun and vice versa, with the GM's approval (see above).

Stun Defense (CON x 2): Stun Defense (SD) is a measure of how resistant you are to Stun damage. Any Stun damage your character takes is reduced by your SD score.

Recovery (STR + CON): Recovery (REC) determines how fast the character recovers from injury (i.e., from Stun and Killing damage). Your character gets back this many Stun points each Turn spent resting, and this many Hits back for each day spent

resting with medical attention. (For more advanced rules on healing see **Recovery**, page 223.)

Run (MOVE x 2m): This is the number of meters a character can move in three seconds (i.e., one Phase). The character is at full DEX when defending against attacks, but may not take another action in addition to his movement. If you are using ken instead of meters, divide this number by 2 (i.e., MOVE x 1) to determine the number of ken a character runs in a three second Phase. Characters may come to a complete stop in one Action.

Sprint (Move x 3m): How far the character sprints in a flat-out run in three seconds. The character is at -3 to his DEX when defending against attacks while sprinting and cannot take any other action. A character must run for one full Phase before switching to a Sprint.

When reducing speed, a character must move down to a normal move (i.e., Move x 1) on his next available Phase, and then come to a complete stop on his following Action. Characters can attempt to “stop short,” coming to a complete stop in one Action, by making an Athletics skill roll (**DEX + Athletics + 3d6**) with a Difficulty Number of 14 plus his total movement (i.e., his “velocity”) in meters.

For example; Toshii, who has a Move score of 4, has to run to catch the river ferry. He begins a Run on his first available Action, moving 8 meters (or 4 ken) that Phase. On his next available Action he increases to a Sprint, moving 12 meters (6 ken). Unfortunately, Toshii doesn't make his ferry and must stop short or fall into the water. Since Toshii is moving at a speed of 12 meters per Phase, he must make an Athletics roll with a DN of 26 (14 + his velocity).

Swim (MOVE x 1m): How far the character swims in a three second Phase. If a character is swimming in rough conditions (rough water, under fire, etc.) the GM may require the character to make an Athletics roll to stay above water (characters may substitute Suie-jutsu for Athletics). Two consecutive failed skill rolls for swimming indicate the character is drowning (for rules on drowning, see *Asphyxiation and Drowning*, page 220).

Leap (MOVE x 2m): How far a character travels (horizontally) in a standing leap, in meters. For a running leap, add half of the character's velocity to the distance. For vertical distance, divide the distance by 2 (i.e., MOVE x 1).

Resistance (WILL x 3): Resistance (RES) is your ability to resist mental or psychological attacks or stress; basically your mental “Hits.” RES comes into play when resisting the effects of fear, PRE Attacks, potential sanity loss, and so on.

Honor (KAO x 10): Honor (HON) represents the characters honor and glory, as perceived and recognized by others. A character with a high Honor score has many achievements, a good reputation and much face. Characters will gain and lose Honor regularly during play to reflect the effect that the character's actions have on his reputation and in the way others perceive him. The character's KAO score is tied directly to his Honor. Starting characters receive 10 points of Honor for each point of KAO. Once play begins, however, Honor becomes more significant; characters receive one point of KAO for every 10 *full* points of Honor that they have; a character's KAO score will fluctuate, as well. Thus, if a character has 40 Honor their KAO score is 4. If they have 30, 31 or even 39 Honor points, their KAO is 3. Losing even a small amount of Honor can have serious implications, to be sure.

...to act in a bullying manner to one who is weaker than himself is a thing that a brave samurai never does. And he who likes and does what a brave man hates and avoids is rightly described as a coward.

Karma (Special): Karma (KAR) represents the character's standing in the universe, as it pertains to his past lives. In Japan (specifically under Buddhist philosophy), rebirth is a foregone conclusion. How one lives his life has a great effect on the quality of his next life, after he is reborn. In *SENGOKU*, Karma is weighed on a more immediate scale. Karma points are gained when a character suffers a serious injustice or performs a particularly good, exemplary deed. "Good" Karma may be used to influence the roll of the dice in the character's favor during the game. Conversely, "bad" Karma (gained by characters performing "evil" deeds, inflicting needless suffering on others, etc.) are "used" by the GM to negatively affect die rolls during the game to the offending character's detriment, or past misdeeds. (For additional information see *Karma*, pg. 224). All characters begin play with 0 Karma. Good or Bad Karma may be gained by the character taking certain Perks or Complications during character creation (see *Complications*, pg. 110, and *Perks and Privileges*, pg. 116).

INCREASING OR DECREASING CHARACTERISTICS

Characteristics generally may not be increased or decreased directly. However, certain talents or powers (that may or may not be available in your campaign setting) allow you to increase a characteristic, either temporarily or permanently. Certain Complications may also decrease a Characteristic. Or, as last resort, you may attempt to convince your GM to allow you to use Option Points (pg. 111) in increase a characteristic at a ratio of five OP for every point of characteristic increase.

For example; Tom is creating his character, Hideo, for a *SENGOKU* campaign. His has allocated all of his allotted characteristic points, but he doesn't have enough points to make Hideo quite as strong as he'd envisioned him; he wants to add 2 more points to Hideo's STR. So Tom asks his GM for permission to trade 10 OP for two more points of STR. Tom's GM is in a generous mood and allows Tom to make the trade, boosting Hideo's STR.

COMPLICATIONS

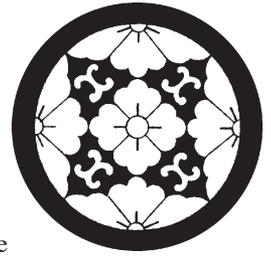
One way to get more Option Points (OP) when creating a character is to take on a few complications—social, mental, physical, spiritual or emotional situations or problems that define and enhance your character. Complications can also be linked to various Lifepath events (see *Lifepath*, page 96) to add to a character's background. Complications will vary depending on the campaign. The value of a complication is based on its frequency, intensity and importance in the campaign.

The list of complications below already have their intensity values determined for a typical *SENGOKU* campaign, but players wishing to alter their value, or to create new complications, can use the guide below to do so.

TO DETERMINE A COMPLICATION'S VALUE

To determine the value of a Complication, add together the Frequency Value, the Intensity Value, and multiply the resulting total by the Importance.

Example: Bob takes Responsibility as a Complication for his character, Tajomaru. He decides that this will affect Tajomaru Frequently (10), and he decides Tajomaru is responsible for the care of his lord's youngest son, Oniwaka. Since Oniwaka is three years old, it is difficult and Tajomaru is considered Challenged (Intensity 10); but since Tajomaru is not in any danger and his skills aren't affected (divide by 5), taking care of Oniwaka is worth $(10 + 10)/5 = 4$ Points. But if Oniwaka was constantly exposed to extreme danger from which Tajomaru has to rescue him (such as warfare, or intra-clan strife), Bob could milk the situation for up to 20 points.



Frequency

Just how often does your problem impact your life? The answer is the problem's frequency; essentially, how often the GM can inflict it upon your character as part of the trade for those extra OP. This table is used for creating new complications and to derive the final value for the sample complications listed below. Just add the appropriate value for the frequency of the complication (based on how often you determine the complication affects your character) to the listed value for the complication's Intensity.

For example, if you select Honest: say nothing rather than tell a lie, which is worth 5 points, and you decide that your character is only honest to this degree when questioned about his past, you may decide that he would only likely be questioned about his past about once every game session (worth 10 points on the Frequency table). This brings the total value of the Complication to 15 so far. If you decided that his Honesty complication applies to everything, that would easily come into play more than once every gaming session, rining the total value of the complication (thus far) to 20.

Frequency	Value	Guideline
Infrequently	5	Once every few gaming sessions
Frequently	10	Once every gaming session
Constantly	15	More than once every gaming session

To put forth great effort in correcting a person's bad habits is the way it should be done. It's said that even with an adopted child, if you teach him continually so that he will resemble you, he surely will.





Intensity

Intensity reflects how hard it is to overcome the complication, or just how much it affects you. The sample complications listed below each have an intensity value listed for them in parentheses after the description; if you are selecting one of the listed complications below, use that number instead of this table. We've provided you with a handy table of general roleplaying guidelines (below) in case you want to make up your own complications for your *SENGOKU* campaign.

Value	Guideline
Mild [5]	May role-play to overcome it, or make WILL + Concentration Roll (DN 14) to overcome it.
Strong [10]	Must role-play it, and make WILL + Concentration Roll (DN 18) to overcome it.
Severe [15]	Must role-play it, and make WILL + Concentration Roll (DN 24) to overcome it.
Extreme [20]	Must role-play it, and make WILL + Concentration Roll (DN 28) to overcome it.

Example: Impaired vision: Nearly blind/missing one eye (10) means the Intensity of this Complication will get you 10 points.

Importance

Importance rates how important the complication is to the character and the campaign. For example, taking *Poor Literacy* in a small village where few people can read anyway is of minor significance (divide the total value of the complication by 5), but taking *Poor Literacy* in the Imperial court, where everyone is literate and well read, takes on major importance (divide by 1). Another measure of Importance is the complication's effect on your character's survival; if it can kill you, it's generally more important than something that may just complicate your roleplaying. The final application is up to the GM.

Suggested Importance values are listed with some complications as an additional guideline.

Value	Guideline
Minor [divide by 5]	Minor effect on combat or damage, with minor (-1) effect on skills or world reaction.
Major [divide by 2]	Major effect on combat or 1 1/2x damage or effect, serious effect (-3) on skills or world reaction, or puts character into danger.
Extreme [x1]	Extreme effect on combat or 2x damage, extreme (-5) effect on skills or world reaction, or puts character into extreme danger.

MENTAL COMPLICATIONS

Mental complications represent psychological problems that require counseling, purification or other assistance to deal with effectively.

Bad Tempered (Gekido)

Your just irritable, all the time. When your temper flares: You'll risk embarrassment or financial loss (5), You'll risk incarceration or bodily harm or financial/social ruin (10), You'll risk life and limb (15)

Importance: Buke (Major, divide by 2); Others (Extreme, x1).

Bipolar

Your character is a classic manic/depressive, prone to fits of erratic up moods punctuated with severe, terrifying depressions. You are often: Moody (5), Liable to lay around and mope (10), Liable to run around frenetically risking life and limb or sink into a miserable stupor (15), Suicidal (20).

Importance: All (Major, divide by 2).

Coward (Okubyō)

You lack nerve, especially in combat. This is not a good complication to take for samurai PCs, due to the potential for loss of Honor. Bonge can take it without stigma, however. When faced with danger: You avoid it or tremble at anything you imagine as danger (5), You freeze motionless and can't react (10), You try to run away as far as possible from the threat (15).

Importance: Bonge and hinin (Minor, divide by 5); Kuge (Major, divide by 2); Buke (Extreme, x1).

Delusion (Mōsō)

You believe something that isn't real, which affects your behavior to a noticeable degree. You may believe your true parents are quite wealthy/powerful, that your *koi* (carp) talk to you, or that you are the true and rightful *Shōgun* of Japan. You will: Risk ostracism, embarrassment (5), Risk hospitalization, bodily harm or financial/social ruin (10), Risk life and limb (15).

Importance: All (Extreme, x1).

Forgetful (Kenbō)

You have trouble remembering things. You: Can't find things you've put down without looking for them (1), Have difficulty remembering names and faces and generally known facts; -1 to INT-based skill rolls to recollect (5), Have very poor memory and forget details easily, even friends and family; -3 to INT-based skills (10), Are suffering from bouts of virtual senility, with inability to recall simple facts, including your own identity; -5 to INT-based rolls to recollect (15).

Importance: Elderly characters, bonge and hinin (Minor, divide by 5); Buke (Major, divide by 2).

Honesty (Shōjiki)

You always tell the truth, even if it hurts. To be honest, you'll even: Risk expulsion or embarrassment (5), Risk bodily harm, social or financial ruin (10), Risk life and limb (15).

Importance: Priests (Minor, divide by 5); Others (Extreme, x1).

When pressed with the choice of life or death, it is not necessary to gain one's aim. But not having attained one's aim and continuing to live is cowardice.



Impulsiveness (Isamiashi)

You just can't help yourself; you always jump into things without thinking. To follow a whim you'll: Risk expulsion or embarrassment (5), Risk bodily harm, social or financial ruin (10), Risk life and limb (15).

Importance: Bushi (Major, divide by 2); Others (Extreme, x1).

Intolerance

You're bigoted and intolerant of those who are different from you. When you encounter them you are: Civil but distant (5), Rude and verbally abusive (10), Abusive even at risk of life and limb (15).

Importance: All (Extreme, x1).

Jealousy

You are jealous to the extreme. Towards the one you "love," you are: Obsessed and watchful (5), Confrontative and accusatory (10), Physically violent (15).

Importance: Bonge and hinin (Major, divide by 2); Kuge and buke (Extreme, x1).

Kleptomania (Tōheki)

You steal things compulsively. You can't help it. You'll even: Risk arrest or embarrassment (5), Risk bodily harm or financial/social ruin (10), Risk life and limb (15).

Importance: All (Extreme, x1).

Lazy (Bushō)

Some days you just can't get up. You don't like manual labor as a rule (1), Given a choice, you'd rather sit around and relax than do anything at all strenuous (5), It takes a serious threat to get you to motivated (10), You won't work unless faced with death (15).

Importance: Non-buke (Major, divide by 2); Buke (Extr., x1).

Lecherous (Sukebe)

You can't resist grabbing or pawing someone you find attractive, or at least making lewd comments. You'll even: Risk expulsion, embarrassment or financial loss (5), Risk bodily harm or financial or social ruin (10), Risk life and limb (15).

Importance: Buke (Extreme, x1); Non-buke (Major, divide by 2),

Obsessed

You just can't get that special (to you) person or thing out of your mind. You: Talk about it all the time and will risk embarrassment or financial loss over it (5), You'll risk incarceration, bodily harm or financial/social ruin over it (10), You'll risk life and limb over it (15).

Importance: Buke (Minor, divide by 5), Non-buke (Major, divide by 2).

Phobia (Kyōfushō)

You have a phobia; an unreasoning fear of some common thing, such as dogs, heights, sounds or a color. When faced with your phobia, you feel: Discomfort (5), Quaking, paralyzing fear (10), Berserk terror (15), Catatonic (20).

Importance: Bonge and hinin (Minor, divide by 5); Kuge (Major, divide by 2); Buke (Extreme, x1).

Shy (Uchiki)

You hate dealing with others. Note: Due to Japan's rigid social structure, this Complication can be a dangerous one to take; failure to acknowledge a superior can be tantamount to a death sentence! Many people in Japan are expected to be somewhat shy, especially women; this represents an extreme case of shyness that interferes with normal social interaction. You will: Refuse to speak to new people (5), Avoid all interactions with new people (10), Physically remove yourself from situations involving new people (15).

Importance: Kuge (Minor, divide by 5); Buke (Major, divide by 2); Bonge and hinin (Extreme, x1).

Slow Learner (Boke)

You don't learn as quickly as most people. For the purposes of study and training times, your INT is at a penalty. (Note: Learning penalties for *Poor Literacy* and *Slow Learner* are cumulative.) You: Have a tougher time than most grasping complex concepts, -1 INT (5), Have a tough time grasping simple concepts, -3 INT (10), Are extremely slow-witted, -5 (15), Are an imbecile and cannot learn any skill above a score of 3, -5 INT (20).

Importance: Bonge and hinin (Minor, divide by 5); Kuge and Buke (Major, divide by 2).

Stubborn (Gankō)

You just hate to give in—to *anyone*. This is another potentially fatal complication. To prove you're right, you will: Risk ostracism, embarrassment (5), Risk hospitalization, bodily harm or financial/social ruin (10), Risk life and limb (15).

Importance: All (Extreme, x1).

Unlucky

Things never go your way; you have constant disasters. Travel and adventure only hold for you: Inconvenient misfortunes (5), Costly or dangerous misfortunes (10), Very costly or dangerous misfortunes (15), Deadly, life threatening dangers (20).

Importance: All (Major, divide by 2).

Vane (Kyoeishin)

You are obsessed with your appearance. You take every opportunity to touch up your hair or clothing (5), You go out of your way to impress others with your appearance (10), You must always be in the focus of attention and demonstrate your fashion sense and grace (15).

Importance: Kuge (Minor, divide by 5); Buke (Major, divide by 2); Bonge and hinin (Extreme, x1).

PHYSICAL COMPLICATIONS

These complications relate to a physical handicap you must overcome. Many physical complications can be attributed to war injuries, including *Missing Limb* (severed in battle), *Impaired Hearing* (explosions or head wounds), *Impaired Vision* (eye wound), and *Reduced Mobility* (wounded leg or knee).



Addiction/Dependence

You must have a particular substance or situation or you will suffer severe mental or physical duress. The substance/situation you need is: Common—e.g., sake, prayer, sex, heirloom (5), Uncommon—e.g., tobacco, religious purification (10), Rare—e.g., rare herbs, gold, European wine/brandy (15), Very rare—*tengu* feather (20).

Importance: Buke (Extreme, x1); Others (Major, divide by 2).

Age

You are either younger or older than usual; this is reflected in your characteristics. Very old/young: Reduce any 2 characteristics (except Mental Group) by 2 (10), Extremely old/young: Reduce any 3 characteristics (except Mental Group) by 3 (15).

Importance: All (Minor, divide by 5).

Illness

You suffer from a chronic condition that is not easily treatable, even by a physician or exorcism. You have: A bad cough/bronchitis (5), Pneumonia (10), The pox, leprosy (15), The plague (20).

Importance: Bonge and hinin (Major, divide by 2); Kuge and buke (Extreme, x1).

Impaired Hearing

You are hard of hearing. Generally, to make a Perception roll based on hearing you will need: To beat a DN 4 points higher than everyone else's (5), magical aid just to hear at all, +8 to all hearing Perception DNs (10), New ears; you're totally deaf (15).

Importance: Elderly (Minor, divide by 5); Non-buke (Major, divide by 2); Buke (Extreme, x1).

Impaired Vision

You suffer from an injury or birth defect which has affected your sense of sight. You are: Color blind (*shikimō*) (5), Suffering from poor eyesight (*kinshi*), -3 to Perception rolls based on sight (10), Nearly blind or missing one eye (*katame*), -5 to Perception rolls based on sight (15), Totally blind (*mōmoku*) (20).

Importance: All (Major, divide by 2).

Insomnia (Fumin)

You are unable to get a good night's rest. Characters without adequate rest (10-CON hours) each night function at -3 to all skill rolls requiring concentration or alertness. You: Have difficulty sleeping and getting to sleep (5), Cannot sleep without some kind of natural aid; sake, drugs, etc. (10), Cannot sleep around any noise or movement whatsoever (15).

Importance: All (Major, divide by 2).

Missing Limb

Due to an injury, punishment or birth defect you are missing a limb. You're missing: One or more fingers (5), A hand (10), An arm (15).

Importance: All (Extreme, x1).

Overweight

Most people in Japan are of thin to medium build. You are heavier than normal for your height. You are: Fat (5), Obese (10).

Importance: Sumōtori (Minor, divide by 5); All others (Major, divide by 2).

Poor Literacy

You are not as well-schooled in reading and writing as your peers. (Note: Learning penalties for *Poor Literacy* and *Slow Learner* are cumulative.) You: Read slowly, -1 INT for study and training (5), Cannot read or write (10).

Importance: Bonge and hinin (Minor, divide by 5); Buke (Major, divide by 2); Kuge (Extreme, x1).

Reduced Mobility

You are unable to get around normally. Your movement: Is reduced by one quarter (5), Is reduced by half (10), Is reduced to dragging yourself by your arms at a Move of 1 (15), Non-existent; you're a total quadriplegic, unable to move below the neck (20).

Importance: Non-buke (Major, divide by 2); Buke (Extreme, x1).

Vocal Impairment

You have a condition that affects your speaking ability. When you speak you can: Only whisper, stammer or stutter (5), Only make sounds, but cannot speak (10), Cannot make a sound; totally mute (*mugon*) (15).

Importance: All (Major, divide by 2).

Vulnerability

You're susceptible to a certain situation or substance and take extra damage or effect when exposed to it. The substance or situation is: Uncommon; poison, mythical beasts/monsters (5), Common; magic, spirits/possession, illness/disease, fire, water, or alcohol (10), Very common; animals/natural beasts, swords, arrows (15).

SOCIAL COMPLICATIONS

These are problems with serious social and societal consequences for you.

Bad Reputation (Fumeisei)

People "know" about you. At least, everyone's *heard* a story or two, even if untrue. When you are mentioned or seen you are: Frequently recognized (5), Always recognized (10).

Importance: Hinin, merchants and rōnin (Major, divide by 2), All others (Extreme, x1).

Distinctive Features (Tokuchō)

You stand out and are noticed in any crowd, with features that are: Easily concealed — e.g., a scar, tattoo or speech impediment (5), Concealable with *Disguise* or performance skills — e.g., the pox, advanced leprosy, provincial dialect (10).

Importance: Something "abnormal" or "impolite" (Major, divide by 2); Something "normal" (Minor, divide by 5).

Enemy (Teki)

These are forces which are actively working against you. Your enemy's value is determined by three things: their Capabilities, their Extent, and their Intensity of enmity against you.

Capabilities: What can they do to you? They are: Less powerful than you (5), As powerful as you (10), More powerful than you (15), Have access to powerful weapons, powers or other resources (20).

Extent: How far can they reach? They are: Limited to a single town or area (5), Limited to a single province or region (10), Able to reach every island of Japan (15), Interdimensional, magical or spiritual in nature (20).

The following are some suggested values for groups or people based on their Capabilities in *SENGOKU* Japan. A small bandit gang, minor samurai clan, local police official (*yoriki*), local merchant guild (*za*), or single person/blood feud (15), large bandit gang, major samurai clan, *kuge* family, or martial *ryū* (20), *Shōgun* (25), *shinobi* clan, minor *kami* (30), major *kami* (35). These values do not yet take into account any modifier for Intensity (below).

Intensity: Instead of using the normal Intensity table, use the following scale. The Intensity of your *Enemy* is based on the reason that they want you. Your character is: Being watched (divide by 5), Being hunted for capture or imprisonment (divide by 2), Marked for death (divide by 1).

Oppressed (Kanbetsu)

You are part of an oppressed or otherwise downtrodden group, suffering from a social stigma, which affects the way people treat you and interact with you. (Bear in mind that Japanese are seldom outright rude to *anyone's* face, regardless of their social position.) In *SENGOKU* Japan, you are: Snubbed; others ignore or refuse to deal with you—e.g., branded criminals (5), Oppressed; there are laws controlling where you live, work or can travel—e.g., bonge caste, nanbanjin (10), Outcast; you're a total non-person—e.g., *hinin* caste (15), Enslaved; you're treated as property and can be sold or mistreated at will—e.g., common courtesans/prostitutes, all lay women (in historically-based campaigns) (20).

Importance: All (Minor, divide by 5).

Outsider

You're not a local and stand out like a sore thumb, attracting attention both unwelcome and possibly dangerous. You are obviously: From a distant place—e.g., Asian foreigners (5), From a very distant place—e.g., Europeans (after 1543) (10), Never before seen in these parts—e.g., Europeans (before 1543) (15).

Importance: Non-Japanese Asians (Minor, divide by 5), Europeans (Extreme, x1).

Personal Habits

People just can't stand you. They find you: Annoying — e.g., nosy, talk too much, drunkard, unshaven or unkempt (5), Disgusting—e.g., rarely, if ever, bathe (10), Horrible—inhuman, monsters (15).

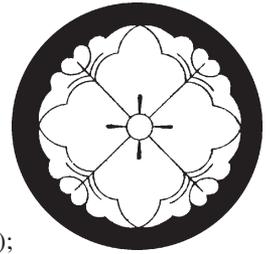
Importance: All (Major, divide by 2).

Poverty (Hinkon)

Money is hard to come by for you, harder than for most. Financially, you are: Poor, with just enough for a bed and a few meager meals—e.g., some *rōnin*, most farmers, low-ranking *samurai*,

bonze (5), Dead broke and probably on the street, with barely enough to eat — e.g., *hinin*, overtaxed commoners, truly desperate *rōnin* (10), In debt, with others actively seeking to take what little you have (15).

Importance: *Hinin* (Minor, divide by 5); Bonge and *kuge* (Major, divide by 2); *Buke* (Extreme, x1).



Public Figure

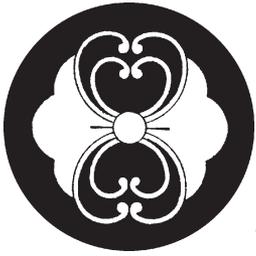
You are a figure in the public eye and very well known; you can't make a move without getting attention: You are newsworthy and your activities rate discussion or a public announcement if there is an official or gossip nearby—e.g., European priest/missionary, popular local entertainer, wealthy merchant, master craftsman or swordsman (5), You are frequently talked about and people always notice your actions on the street—e.g., past or current *sumō* champion, master of a classical art, (*samurai*) master of local fief or town, infamous criminal, head of local temple/shrine (10), Your every action is the subject of gossip and public interest, and curiosity seekers follow you *everywhere*—e.g., local *daimyō*, leader of a religious sect (15).

Importance: Japanese (Major, divide by 2); European (Extreme, x1).



...if one thinks selflessly and adheres to the four vows of the...samurai, surprising wisdom will occur regardless of the high or low points of one's nature.

戦国



Secret

You have a secret that, if revealed, would cause problems for you. The higher the point value, the more dire the consequences of your secret's exposure.

If revealed, your secret would expose you to: Ostracism, embarrassment—e.g. lost financial records, a sexual fetish (5), Hospitalization, bodily harm or financial/social ruin—e.g., committed a minor crime, a relative betrayed their lord (10), Death—e.g., committed arson, betrayed your lord (15).

Importance: All (Major, divide by 2).

Secret Identity

You are trying to hide your activities under a secret identity or other smoke screen. You currently are: Living a normal life, unnoticed by anyone—e.g., of another caste, opposite sex, (5), Bothered by a single person or small group trying to uncover your real identity—e.g., criminal, shinobi, of another caste (10), Everyone's trying to uncover your real identity—e.g., high-ranking *samurai* or *bakufu* official, rightful heir to samurai clan or the *Shōgunate* (15)

Importance: Non-shinobi (Major, divide by 2); Shinobi (Extreme, x1).

SPIRITUAL COMPLICATIONS

These are problems with serious spiritual and religious consequences.

Bad Karma

You have acquired bad karma for a past misdeed, either in this or a previous life. You have: 1 point of bad Karma (5), 3 points of bad Karma (10), 5 bad Karma points (15), 10 points of bad Karma (20)

Importance: All (Major, divide by 2).

Impurity

You have committed acts which cause a stain on your hara (spirit). You are considered in a state of pollution (Shintō), in transgression (Buddhist), or in sin (Kirishitan). This tarnish on your spirit remains until the impurity is removed by purification, blessing or confession, respectively. You: Have committed a minor transgression, -1 PIE until rectified (5), Have knowingly committed several minor transgression but for a good cause, -3 PIE until rectified (10), Have committed a major transgression without cause, PIE at 0 until rectified (15).

Importance: Priests and shugenja (Extreme, x1); All others (Major, divide by 2).

RESPONSIBILITIES

These are things you've chosen to deal with, no matter how much trouble they cause. *Codes of Honor*, family matters and the like are all *Responsibilities*.

Code of Honor

You live by a code of conduct and honor that dictates many, if not all, aspects of your life. These are the personal rules you will not break, no matter what. A *Code of Honor* might be a code against killing, never attacking from behind, or never sheathing your sword once drawn unless it has drawn blood. This code puts more restrictions on you than the "normal" societal rules of Japan. Any violation of this code without redress causes a loss of 5K Honor. To keep your code you will: Risk expulsion or embarrassment—e.g., (5), Risk bodily harm or financial ruin—e.g., loyalty to an employer or *ryū* (10), Risk life and limb—e.g., *Bushidō*, *shinobi* code (15).

Importance: All (Extreme, x1).

Dependents

These are those who need your protection and help; you feel obligated to look after them. They could include children, family, or friends. Generally, they are: Equal to you in abilities — a friend, coworker (5), Challenged, or otherwise weaker than you—e.g., *bonge* family, pet dog, small child in a cart (10), Have special problems, requirements or dangers associated with them — e.g., an elderly or handicapped relative, someone with a bounty out for them, a *bonge* village threatened by bandits (15)

Importance: Bonge and hinin (Minor, divide by 5); Buke (Major, divide by 2); Kuge (Extreme, x1).

Sense of Duty

You always do the right thing, and follow a higher moral code toward those you feel responsible for. You will do this: For your friends (5), For a special group/organization—e.g., your retainers, clan/gang, students/*ryū*, employees (10), For all humanity (15), For all life itself—e.g., Buddhist pacifism (20).

Importance: All (Major, divide by 2).

Vow

This is a promise you must keep, no matter what. It could be to protect someone, follow an ideal, a vow of fealty, priestly vows, or a vow to avenge your parents' deaths. A vow (of fealty) is generally a prerequisite of membership in a group (though GMs may make exceptions). To fulfill this promise you'll: Risk expulsion or embarrassment—e.g., marital vows (5), Risk bodily harm or financial ruin—e.g., fealty to the Emperor, loyalty to your *ryū/soke* (10), Risk life and limb—e.g., fealty to a *daimyō* or shinobi *Jōnin*, Buddhist sect's priestly vows, avenge parent's death (15)

Importance: All (Extreme, x1).

CAMPAIGN OPTIONS

Campaign options are bought with Option Points (OP) and include Caste Packages, Skills, Martial Arts, Talents, Perks, Spells (detailed under *Magic*) and Ki Powers (detailed under *Ki*). Each character starts with a number of OP (based on the campaign level; see *Reality Level* on page 102) and may obtain as many as 50 additional OP from various complications (see *Complications*, page 105). In addition, any Characteristic Points (CP) not already spent on Stats may be converted to OP; each 1 CP is worth 5 OP.

HOW DO I GET EQUIPMENT?

Characters in *SENGOKU* pay for all standard, non-magical equipment with money. Starting money is determined by buying levels of Wealth (see page 116). All characters begin play with a certain amount of equipment, based on their caste and profession (see *Caste Packages*, right side of this page, and *Profession Templates*, page 123).

Once game play begins, characters may acquire equipment by other means, such as receiving equipment as payment for jobs, scavenging from slain foes, and even creating them using the various Art skills. (The GM should adjust his Experience Point rewards to reflect this.)

The GM always has the option of giving OP awards “on the spot” as befits the campaign story. Players can, if they wish, convert those points to money.

CASTE PACKAGES

Because *SENGOKU* players have the option to choose their own caste, the following are the Caste Packages that a player *may* select for his character.

Note that as *SENGOKU* is based on historic Japan, samurai are the dominant class, and all perks and complications are reflective of this fact.

The net cost, in brackets next to the name, is the cost in Option Points (OP) to be of that caste (negative scores are points you receive for taking that caste for your character). You do not have to pay for anything listed separately—it’s all figured into the total cost of the Package. None of the complications associated with the caste count towards the maximum points a character may have in complications. The skills referred to in the package are detailed in the *Skills* chapter (page 139).

Characters may purchase only one caste package.

THEN WHAT?

Once you have selected a caste package for your character, write all of the information down on your character sheet. Then you need only allocate points to the character’s primary characteristics (if you haven’t don’t so already), purchase additional skills and/or improve the character’s existing skills, buy any perks, talents or okuden you want for the character, note the character’s starting equipment (listed under the profession templates, starting on page 123), and you’re ready to play!

Alternately, you can simply select one of the profession templates in the book (page 123-138). The profession templates incorporate the caste packages, so almost all of the work is already done for you. All you need to do is add a few points to customize the character and you’re done!

Kuge [5]

Perks: Membership: ML 4 in Imperial Court (16).

Complications: Vow: Fealty to Imperial Court, risk bodily harm (Frequent, Extreme) (-20).

Skills: Bureaucratics 3, High Society 3, Calligraphy 3.

Starting Equipment: Courtly robes, belt (obi), 2 loincloths (fundoshi), kuge-style eboshi (lacquered cap), folding fan (ogi), parasol (kasa), 2 pairs socks (tabi), 2 pairs of sandals (waraji), clogs (geta), all of Above Average quality.



Buke [-10]

Perks: None

Complications: Code of Honor: Bushidō, risk life and limb (Frequent, Extreme) (-25).

Skills: Archery or Firearms (player’s choice) 2, Armory or Bowyer (player’s choice) 1, Calligraphy 2, Heraldry 2, Knives 2, Polearms (choose specialty) 2, Riding 2, Swords 2.

Starting Equipment: Kimono, belt (obi), cloth trousers (hakama), jacket (haori), loincloth (fundoshi), umbrella (kesa) or raincoat (mino; made of straw), 2 pair socks (tabi), sandals (waraji), 1 pair clogs (geta), dai-sho (katana and wakizashi), all of Average quality (unless later indicated otherwise).

Bonge [0]

Perks: None

Complications: Oppressed: Bonge caste (Constant, Minor) (-4), Poverty: Poor, bonge (Frequent, Minor) (-2)

Skills: Choice of Farming or Fishing 2, Dance: Popular Dance 2, Games (choice) 2.

Starting Equipment: Kimono, belt (obi), commoner trousers (kobakama), loincloth (fundoshi), straw hat (kasa) or raincoat (mino; made of straw), 1 pair socks (tabi), sandals (waraji), all of Below Average quality.

Hinin [-5]

Perks: None

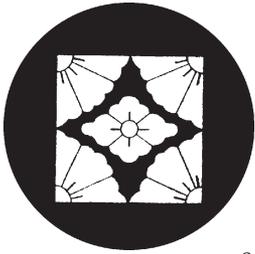
Complications: Oppressed: Hinin, outcast (Constant, Minor) (-6), Poverty: Dirt broke, hinin (Frequent, Minor) (-4)

Skills: One craft skill (choice) 3, Dance: Popular Dance 2

Starting Equipment: Kimono, belt (obi), commoner trousers (kobakama), loincloth (fundoshi), 1 pair socks (tabi), sandals (waraji), all of Poor quality.

Regardless of class, a person who does something beyond his social standing will at some point commit mean or cowardly acts. In the lower classes there are even people who will run away. One should be careful with menials and the like.

— Yamamoto Tsunetomo



PLAYING OPTION: TALENTS BUN-BU-ICHI

Read the section on Bun-bu-ichi in the chapter *Daily Life* (page 53). You can choose whether your *buke* character is from a clan that favors or eschews arts and games.

Given the differences this could have on play, and that this might affect the whole game, you may have a choice between using the standard buke caste package (as above), or all buke may choose their clan preference as on the following charts. Since not all clans really cared one way or the other about the arts and neither favored them, nor condemned them, you will thus have three possible alternatives for a buke package.

Buke from art-favoring clan [-10]

Perks: None

Complications: Code of Honor: Bushidō, risk death (Frequent, Extreme) (-25).

Skills: Choice of Archery or Firearms 2, Polearms: Spear 2, Calligraphy 3, Riding 2, Swords or Knives 2, any two Classical Art skills at 2 each.

Starting Equipment: As for Buke.

Buke (from martial only clan) [-10]

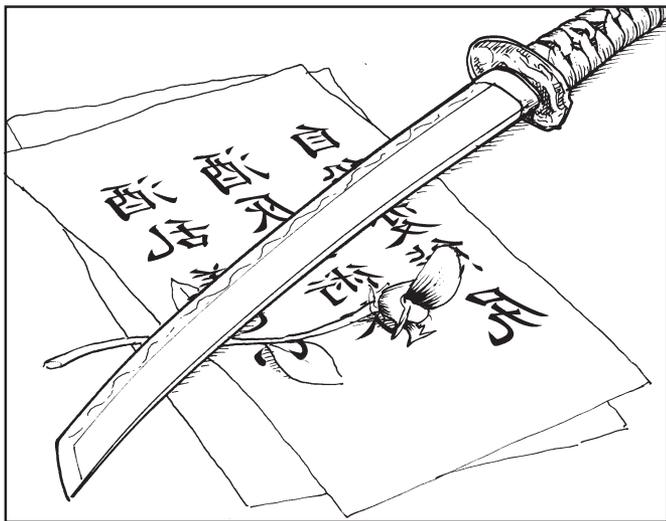
Perks: None

Complications: Code of Honor: Bushidō, risk death (Frequent, Extreme) (-25).

Skills: Archery or Firearms 2, Armory or Bowyer 2, Heraldry 2, Polearms: Spear or Polearms: Naginata 2, Riding 2, Swords or Knives 3, plus one additional martial skill (*bugei*) 2.

Starting Equipment: As for Buke.

Note that there are more weapon points for buke whose clans have a strong military emphasis. They can choose either to distribute the points evenly among their usual weapons, add a third weapon, or emphasize a single weapon with the extra points. Buke in arts-favoring clans get to choose an art form they wish to follow or excel in from the list of Skills, and start off with the “standard” buke military ability.



Talents are innate abilities that cannot be learned; rather, they are “gifts.” They have many functions in *SENGOKU*. Some are like minor powers, while others are better described as “skill enhancers,” representing certain “knacks” a character may have. Some function like skills and, as such, they will likely have a Stat associated with them for when rolls are needed.

All talents have a cost of 3 OP unless otherwise noted.

Talents marked with an [X] may be purchased in levels, with each level costing the listed OP. Talents in *italics* are those abilities which are either thought of as improper for decent folks to use (at least publicly) or are somehow restricted.

Absolute Time Sense: “Knowing the Stream.” The character has an innate knowledge of the passing of time. The character always knows what time it is, even after being unconscious for a time.

Acute Hearing [X]: “Ears in Harmony.” The character hears in a wider range and more effectively than others; +1 on all Perception rolls based on hearing.

Acute Smell [X]: “The Hunting Wolf.” The character smells a wider range of odors more distinctly than most and can identify things and creatures based on such information; +1 on all Perception rolls based on smell.

Acute Vision [X]: “Eyes of the Falcon.” Sees more clearly over a longer range than most and possesses excellent nighttime vision (though not as good as Night Vision), +1 on all Perception rolls based on sight over a distance and +2 vs any Range Combat penalties.

Ambidexterity: “The Battling Monkey.” The character is able to use both hands equally well (without the normal -3 penalty for using an off hand).

Animal Empathy: “Buddha’s Natural Harmony.” The character has an almost preternatural affinity for animals; +1 on all Animal Handler, Riding, and related skill rolls.

Beautiful/Handsome [X]: The character is more attractive than the average person, and gains +1 on all PRE-related skills where looks would count (GM’s discretion). (3 OP).

Beautiful Voice: “Voice of the Gods.” The character has an amazing singing and speaking voice; +1 on related skills/tests.

Blind Fighting: “The Sightless Path.” The character can make a Perception roll to avoid penalties in melee combat while blinded; requires a Perception roll each Phase. Coupled with Acute Hearing, this talent can turn a seemingly helpless blind man into a serious threat.

Charismatic: “The Stirring Soul.” The character has a natural leadership and inspirational ability; +1 on all related PRE tests, Leadership, Flattery and Oratory skill rolls.

Combat Sense [X]: “Blessing of Hachiman.” The character has a natural gift for combat situations, and gains +1 to all Initiative rolls.

Counterstrike: The character may choose the special Counterstrike action during combat. When using Counterstrike, the character gets a free attack against anyone who attempts to hit the character with a melee weapon and misses. The character may counter-strike up to a number of opponents in one phase equal to his score in the combat skill being used. Each successive counterstrike after the first is also at a cumulative -2 AV penalty. May be bought for any melee weapon or unarmed combat skill.

Craftsman [X]: The character is naturally gifted with hands and manual efforts, and gains +1 on all artisan, Craft and related skills.

Cramming: The character gains a temporary +1 in any non-physical skill per hour of effort (study), up to a maximum skill level of 5. The bonus fades away after a single adventure/session.

Danger Sense: “Zanshin.” The character is aware of danger to themselves and of their surroundings. In a situation in which the character is in immediate danger (from an attack, explosion, avalanche, etc.), the GM makes a Danger Sense roll using the character’s Danger Sense score + 3d6 (DN 20). If successful, the character becomes aware of the danger and receives one free action before the event occurs. The base cost is 20 OP; for each additional 5 OP, the character receives a +1 to their Danger Sense roll. (20 OP for a base value of 10; +1 to roll for +5 Pts.)

Double Jointed: “The Twisting Reed.” The character receives +3 to Contortionist skill rolls (and may use the skill with a score of 3 even if they do not possess the skill), and +1 to all related Athletics or Acrobatics skill rolls.

Eidetic Memory [X]: “The Mirrored Mind.” The character has a near-photographic memory, and never forgets anything seen, heard, or read; +1 on any memory-related skill roll.

Empathic [X]: “The Knowing Heart.” The character “knows ninjō” and is naturally attuned to the way people feel; +1 to all social skills (GM’s discretion).

Feign Death: “Embracing the Void.” The character is able to slow their heart rate and breathing to appear dead for a time equal to one Round, plus one step down on the time chart (see **Taking Extra Time**, page 203) for each point of WILL. For example; a character with a WILL of 1 can feign death for five Rounds or one minute; someone with a WILL of 5 can do so for six hours or three toki.

Head For Numbers: “Shadow Abacus.” The character can perform lightning calculations in their head; +1 to related skill rolls.

High Pain Threshold: “The Warrior’s Heart.” The character is able to withstand pain exceptionally well. Reduce STUN from each attack by 2, and reduce all Impairment penalties by 2.

Instinctive Direction Sense: “Knowing the Mountain.” The character always knows which way is North and can never get lost; +2 to Navigation and related skill rolls. A handy talent for avoiding unlucky directions when traveling and finding one’s way out of a forest.

Knack: The character is talented in a specific area; +1 with three closely-related skills or one skill group.

Light Sleeper: “The Dragon’s Sleep.” The character is able to awaken themselves from a deep sleep. No roll is required to awaken if noise is made; the character is instantly awake with no ill effects or penalties.

Linguistically Gifted: “Tongue of the Gods.” The character receives +1 Level on any language learned at no cost. Especially handy for scholars and spies.

Longevity: “Elements in Balance.” The character is particularly long-lived; they will be strong, healthy, and mentally facile for longer than most in one’s species, and live longer by far than the average (GM’s discretion on exact lifespan of characters with this Talent).

Mystic: The character has gained mystic abilities through the study and practice of his faith, and may use magical spells

and abilities (see *Magic*, page 229).

A character with this Talent *must* specify his primary faith or religion: Bukkyō (Buddhism), Onmyōdō, Shintō or Shugendō (for more information about these religions see *Religion*, page 65). The character must have a minimum score of 5 in the appropriate skill for their chosen primary religion. (5 OP)

Natural: The character is particularly gifted in one skill; all required training or study time to improve in that skill are halved. Must be bought separately for each specific skill.

Night Vision: “Eyes of the Cat.” The character sees as well at night as in the day, although not in absolute, pitch black darkness (requires starlight, moonlight, etc.). *This Talent is available to shinobi only, except with GM permission.*

Perfect Pitch: The character has a totally accurate ear for tones and musical notes; +3 all related skill rolls.

Physically Gifted [X]: The character has a natural gift with physical pursuits; +1 on all Athletics and related skill rolls (GM’s discretion).

Rapid Healing: The character heals faster than normal; +3 Hits healed each healing period (see *Recovery*, page 223, for explanation of a Healing Period).

Scholastically Gifted [X]: “The Learned Man.” The character is well-read and naturally gifted with learning; +2 to INT for purposes of study and learning.

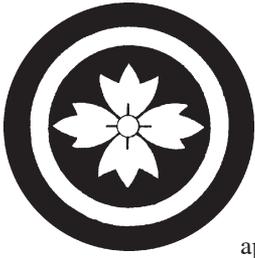
Schtick: A schtick is a special habit or personal affectation that has little or no actual effect on skills or combat abilities. Examples might be: always having a breeze wafting your hair or kimono dramatically, always having dramatic lighting striking your face, being able to catch a fly with chopsticks, always having tobacco hidden on your person, etc. Schticks *must* be approved by the GM, and should never have an important combat or skill application—always kicking the sword out of the bad guy’s hand would be a very dangerous schtick to allow.

Speed Reader: The character can read at roughly 10x the normal rate.

Strong Immune System: The character is of exceptional constitution and has a strong immune system; +3 to all rolls to resist poisons and diseases.



Among the men serving our clan, if there are some without talent or ability, they should be treated with special charity because of the strength of their determination. However, a man who is lacking in both determination and appearance will amount to absolutely nothing, regardless of the care taken for him.



OKUDEN

Okuden (“inner art”) are a special category of talent. Also called *hiden* (“secret art”), they are the secret skills taught only to prized students. Okuden may only be purchased by characters who possess the appropriate requisite skill with a score of at least 5 and who have a ML of 5 or better in the *ryū* teaching the okuden.

The prerequisite skill (if any) is listed in parenthesis. In the case of multiple skills, one must be selected for that okuden; an okuden must be purchased separately for each skill it is to be used with, without exception.

Only one okuden may be used by a character in a given Phase; characters may not use multiple okuden at the same time.

Different martial schools and traditions (*ryū*) have different names for various okuden, but the effects in game terms is the same.

For instance, while two ryū may have the Furious Wind okuden for ken-jutsu, one may call it “Butterfly Alighting on the Rock” while the other ryū may call it “Splitting Your Foe in Two.”

A number of historical *ryū* are listed earlier in this book (see *Ryū*, page 86). GMs are encouraged to create several *ryū* with their own unique okuden for their own campaign.

During character creation, characters simply pay the listed OP cost for the okuden. Once play begins, however, the character must spend time in training and study of the okuden in *addition* to the listed OP cost. For purposes of calculating the time required for learning an okuden, treat the okuden as a “Desired Skill Level” of 10. Time spent learning an okuden may not be applied toward improving a character’s level in the prerequisite skill; an okuden and a prerequisite skill may not be studied concurrently.

For example; a character spends 16 weeks learning the Piercing Thrust okuden for his Swords skill. His current Swords skill score is 7. Any time the character spends studying the okuden (whether successful or not) cannot be applied to any time required to improve his Swords skill above 7.

The Archer’s Path: The character is able to load, draw a bow and loose an arrow as a single action. May be bought for Archery (3 OP)

Blade Trapping: The character has the ability to trap an opponent’s blade between his bare hands with a successful Block maneuver using an unarmed combat skill (Atemi-waza, Ju-jutsu, etc.). The character must have empty hands and receive the attack when using this okuden. A character who successfully traps a blade takes no damage from the attack. A successful trapping keeps the opponent from being able to move or use his weapon; he has the choice to drop it or try to pull back. The character with the skill may attempt to throw his opponent. May be bought for any unarmed combat skill. (3 OP)

Chakuzen-jutsu: The character may perform the “ceiling walking technique,” by pressing his limbs and torso snugly against a wall or ceiling and manipulating the slightest handholds or crevasses to keep his body in position. The character may use up to his normal STR while in this position for Strikes, lifting objects, and so on. In addition, the character may crawl at a rate equal to 1/2 his MOV. May be bought for Climbing. (10 OP).

Cut From Heaven: The character may increase the damage done with a bladed weapon. The character inflicts +1d6 damage for each -2 AV penalty, up to a maximum of +3d6 (for a -6 AV penalty). May be bought for any bladed weapon skill. (3 OP).

Dogakure: The character may hurl up to five shuriken (or other small objects) in a single Action, using the Autofire rules (page 214). This okuden may be purchased twice, allowing the character to hurl up to 10 shuriken in one Action. May be bought for Throwing. (10 OP).

Furious Wind: The character may attempt to strike multiple opponents in a single Action. The character rolls against each target separately. However, the character suffers a cumulative penalty of -2 for each target; this penalty is applied to the attack roll for *each* target. May be bought for any single-weapon bugei (martial skill). (5 OP).

Hidden Blade: The character conceals his blade—under water, in a thick fog, in a billowy sleeve, etc.—thus concealing its true position from his opponent. Surprising his opponent, the character gains a +3 AV for his first action (either a Strike, Block or Pin) with the blade. Subsequent actions are unaffected. To receive the bonus, the sword must be hidden again. May be bought for any bladed melee weapon skill. (5 OP)

Karumi-jutsu: The ability to leap great distances. The character may leap up to an additional 20 meters (10 ken). Costs +1 END for each 10 meters (5 ken). May be bought for Athletics. (10 OP)

Lightning Strike: The character may attack a single target twice in one Round. Both attack rolls suffer a -2 AV penalty. May be bought for any single-weapon melee skill (e.g., may not be bought for Two Swords skill). (5 OP)

Piercing Thrust: The character’s strike becomes an Armor Piercing attack. May be bought for Knives, Swords or Polearms: Lance. (10 OP)

Reverse Cut: The character may strike at opponents to the side or even behind him with no penalty. May be bought for any melee weapon skill. (5 OP)

Seeing With The Ears: The character is able to attack an opponent—or rather, a target—that he only hears, but doesn’t see, such as in the case of someone crawling about in a ceiling or behind walls or in the bushes. Training for this skill also enhances one’s hearing, so there is a greater chance of one with this skill noticing the opponent even when others cannot. In the case of detection of such an opponent, the character can attack as if the target were in plain sight. May be bought for any weapon skill. (8 OP)

Seeking Arrow: The character is able to fire an arrow to strike an opponent’s vulnerable points, effectively cutting the target’s DEF by 1/2 with a successful roll (takes one Action; DN 20). +2 Difficulty for each successive attempt. May be bought for Archery. (Roll of 10 + 3d6 for 10 OP; +1 to roll for +2 OP)

Seeking Blade: The character is able to strike at an opponent’s vulnerable points, effectively cutting the target’s DEF by 1/2 with a successful roll (takes one Action; DN 20). +2 to the DN for each successive attempt. May be bought for any bladed melee weapon skill. (Roll of 10 + 3d6 for 10 OP; +1 to roll for +2 OP)

Smashing Blow: The character adds +1 Stun for each die rolled for damage. May be bought for any non-bladed melee weapon skill. (5 OP).

KI POWERS

Ki powers are special abilities which border on the fantastic or supernatural, although they are not mystical in the traditional sense. *Ki* Powers may only be purchased by characters that possess the Focus *Ki* skill (see page 145). It is recommended that *ki* powers be limited to Chanbara and Anime level campaigns.

To use a *ki* power, the character must spend an available Action to activate the *ki* power. Once activated, the appropriate amount of *Ki* is “burned.” *Ki* powers require 1 *Ki* per Phase to activate and maintain, unless otherwise noted. Some *ki* powers allow characters to put more than one point of *Ki* into the power, enhancing its effects. (See *Ki*, page 223)

(GMs are free to forego the Focus *Ki* skill roll. This makes the use of *ki* powers very easy for characters (as they are automatic). While seemingly unbalancing, the cost of using such powers is self-regulating, as each character has a limited amount of *Ki* points to spend equal to their Focus *Ki* score.)

Basic *Ki* Powers

Armor of Hachiman: The character has the ability to deflect and/or avoid Killing Damage from melee or missile weapons. This is treated as “armor” that does *not* stack with any other defenses. Once activated, the power remains in effect until the users wills it to cease or the character becomes unconscious. (5 OP for every +2 Killing Defense; maximum of 6KD)

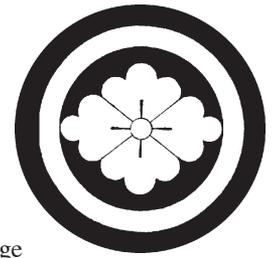
Deaden Sense: This *Ki* Power allows the user to temporarily deaden one of the target’s senses, rendering it unusable. This *Ki* Power may be used at range, using the character’s Focus *Ki* skill with his REF stat to achieve an AV. This power may be used on oneself. The maximum distance that this power may be cast is 30 meters (15 ken). (15 OP per 2 Phases of deadening of a single sense)

Immovable Mountain: A character using this power focuses his *Ki* to resist inertial force, and takes reduced Knockback from attacks (including shoves). (2 OP for -2 meters of Knockback)

Lack of Weakness: It is much harder to spot a weakness with *Seeking Arrow* or *Seeking Blade* on a character using this power. Each point of Lack of Weakness adds to the Difficulty Number for skills using a *Seeking* okuden. (5 OP to raise the DN of *Seeking* okuden skill rolls against the character by 5.)

Project Force: The character is able to manipulate physical objects at range as if he were physically touching them. The character may exert up to 2 STR for each 3 OP spent on this *Ki* Power, up to a maximum STR score equal to the character’s Focus *Ki* score. The character may lift and move whole objects, and strike opponents doing the normal damage for the STR used. For an additional 2 OP, the character can use fine manipulation. Costs 3 *Ki* per 2 STR projected per Phase, +2 *Ki* per Phase for fine manipulation. (15 OP for 2 STR, +10 OP for fine manipulation)

PERKS AND PRIVILEGES



Perks are useful items, privileges, or contacts a character has access to in a campaign. Perks can be special licenses or symbols of authority, friends, favors, or fringe benefits accruing from a profession. They are purchased with Option Points just like any Skill, and function as a value gauge of how powerful the Perk is (1 being lowest, 10 being best—the GM is the final arbiter of a Perk’s worth on the 1–10 scale); level 8 or 9 should really mean something!

Many Perks have mixed benefits, both good or bad, and game play should reflect this. Think about it: Being a well-connected, wealthy merchant might be nice, but there are bandits and ninja out there who’d love to have some of that money, to say nothing of wanting to find out what you know about other things...

Once the GM has established the level of the Perk, he must decide just how much impact that perk has on the world; for example, in an anime game, being a master swordsman wouldn’t mean that much, but in a chanbara game it would be of moderate impact, and in a realistic, historical milieu such people are so rare as to be of high impact on the game. The impact is matched to the chart below and the basic cost for the Perk (listed below) is multiplied by the value indicated. This will be the final cost.

Campaign Style	Multiply Perk By
Very High Impact	x4
High Impact	x3
Moderate Impact	x2
Little or No Impact	x1

Contact

You have an “in” with someone who can help you out in some way (usually off the record, of course). The following Contacts are typical in *SENGOKU*. The number in parentheses is the cost of the Contact.

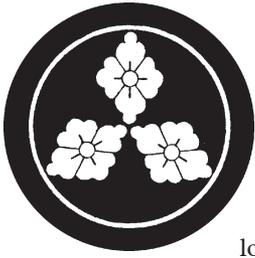
Authority Figure: Student of military ryū (1), Town policeman (dōshin) (2), Town police captain (yoriki) (3), Head of martial arts school (3), Town magistrate or samurai fief-holder (4), Samurai general (5). Minor daimyō (6). Major daimyō (7). Imperial noble/kuge, or shōgunate official (8). Shōgun (9).

Religious Figure: Franciscan priest (1), Jesuit priest (2), Shintō or Buddhist priest (3), Shugenja sect leader (4), Sōhei sect leader (5).

Foreigner: Nanbanjin ship crewman (1), Nanbanjin ship pilot (2), Nanbanjin trader (3).

Underworld Figure: Criminal gang member or bandit leader (2), Leader of a large criminal gang (3), Ninja genin/clan member (5), Ninja chūnin/supervisor (7).

Commoner: Business or shop owner (2), Laborer/craftsman (2), Bonge village elder (2), Wealthy merchant (3).



Debt Owed

Someone owes you a debt (an *on*; see *On*, page 35) which has yet to be repaid. Similar to a favor, but with greater social implications; a man cannot refuse to repay a debt without losing face. If a character refuses to repay a debt or favor when called upon to do so, he loses 3K Honor Points. The cost of a *Debt Owed* is one half the cost listed for *Contacts* (round down).

Good Karma

You have acquired good karma for a past good deed or pious act, either in this or a previous life. You have: 1 point of good Karma (5), 2 points of good Karma (10), 3 points of good Karma (15)

License

Your character has a legally sanctioned right to do things that would normally be considered illegal (license to collect taxes, hunt criminals, etc.). Licenses are individual cases, granting you authority rather than “loaning” you use of the authority of a group (as above)—you get no resources, but you also don’t have so many responsibilities. For example: License to run a shop at level 1 allows you to have a noodle stall or tea hut; at level 6 you can do the same at an official road station, or have a small tea house; a level 10 will allow a major tavern at an official station. The following Licenses (*Menkyō*) exist in *SENGOKU*.

Sail or own merchant ships (1), Travel outside your home province (1), Run a business or shop (1), Use a Japanese port and conduct trade (*nanbanjin* only) (1), Preach a foreign religion (2), Start your own sub-*ryū* or school (2), Marry someone from outside your caste (2), Start your own crime gang (2), Carry the two swords of the samurai (*dai-shō*) (3), Start your own samurai clan (4).

Membership

You can call upon the resources of an organization, person, government, or group—but you also have responsibilities. The character’s Membership Level (ML) represents his status in the organization, not the influence of the group (that’s what the multipliers above are for).

For example: A Membership Level of 1 (ML1) in a samurai clan will cost 3 points, and will let you be (if buke) an ashigaru captain; a ML10 will cost 30 points, and let you be the daimyō of the clan.

The following organizations/groups exist in *SENGOKU*. The cost given is the cost *per level* of membership.

Per Level	Group
1 Pt.	Inferior/ <i>hinin</i> groups (Franciscan order, small criminal gang, <i>hinin</i> village)
2 Pts.	Commoner/ <i>bonge</i> groups (Society of Jesus, merchant house/guild, Shintō shrine, shinobi clan, large criminal gang)
3 Pts.	Major/ <i>buke</i> groups (Samurai clan, Buddhist sects)
4 Pts.	Imperial Court

Renown

Your reputation, usually in a favorable light. People go out of their way to curry favor with you, or to at least avoid getting on your bad side. At 3, most local people know you; at 6 you’re name is known far and wide; at 9 you’re a national figure. Different levels of fame and the associated cost, depending on one’s profession, are available. The numbers in parenthesis represent typical Renown scores for each type of person, assuming they are, indeed, known in a favorable way. (Characters with a poor reputation should buy *Bad Reputation*; see *Complications*)

Politics: *Daimyō* (9), Imperial Court official (8), *Shomyō* (*daimyō* of a small clan) (5-7), Famous general (4-6), Town *yoriki* (3-4).

Entertainment: National *sumō* champion (6-7), Famous *Nō* actor (5-7), Imperial Court poet (4-6), Local *sumō* champion (3-5), High-ranking courtesan (3-5).

Underworld: Leader of large criminal organization (2-5), *Shinobi Jōnin* (2-4), Infamous criminal (2-4), Leader of small criminal/bandit gang (1-3).

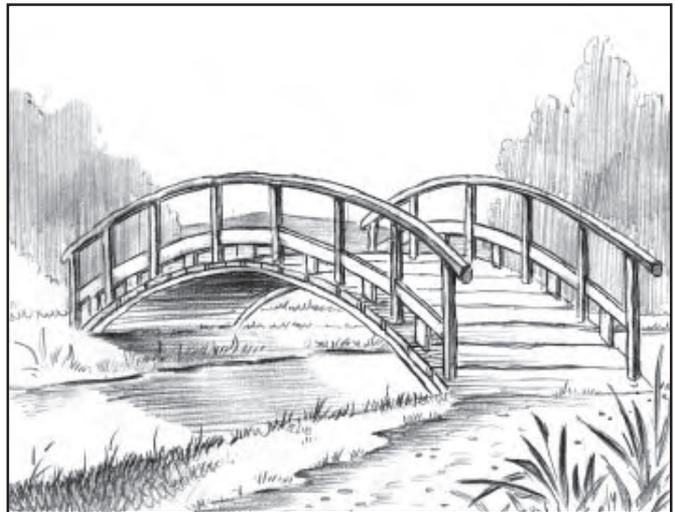
Miscellaneous: Master swordsmith (3-6), Mystic/spell-caster (3-5), Wealthy merchant (2-4), *Nanbanjin* (2-4), Founder of a school (1-6), Master artisan (1-5), Founder of Temple (1-4), Chinese or Korean (1-3), Doctor (1-3).

Wealth

Characters are assumed to be “lower middle class” within their caste; the character has enough to get by—a steady job, clothes his back and simple tools to ply his trade (i.e., starting equipment)—and a disposable income of 10 coins per year. The *Wealth* perk boosts one’s lifestyle. Spending 1 OP places you comfortably in the middle class. Only merchants, powerful *daimyō*, and heads of large criminal organizations should ever exceed wealth level of 6. The following levels of Wealth are available to characters in *SENGOKU*.

Disposable income in the table below is given as a number. The type of coin depends on the caste of the character: *Hinin* = *zeni* (copper); *Bonge* = *monme-ita* (silver); *Buke* and *kuge* = *bu-shoban* (gold). The disposable income represents how much money the character can freely spend in a year while still managing to cover basic expenses (a home, basic clothes, food, etc.)

If converting OP to money, the character receives 1 coin for each OP converted (type of coin based on caste, as above).



When a samurai is in service his lord may have large expenses to meet and may need to borrow from his retainers’ salaries for a certain number of years. In this case, whether the amount is great or small, it is highly improper for a samurai to suggest, or even hint in the privacy of his family much less outside of it, that this causes him any difficulty or embarrassment.

Wealth Table

Wealth Disposable		Description
Level	Income*	
1	1	Middle class; capable of buying common things and living in a decent place.
2	10	Upper middle class; You can buy most everyday things and you live in a very nice place for your caste.
3	100	Well to do; You have more than enough money to support yourself, you need work only occasionally, can afford costly hobbies and have a spacious home with a few servants.
4	1,000	Very well off; You have more than enough money to support yourself, you need work only occasionally, if at all, can afford costly hobbies and have a large home or estate with several servants.
5	10,000	Average <i>daimyō</i> ; <i>kuge</i> .
6	50,000	Rich; You don't have to work at all, can afford large purchases like galleys and priceless artworks, and live in a very expensive home with many servants.
7	100,000	Wealthy <i>daimyō</i> , rich merchant.
8	500,000	
9	1,000,000	Filthy rich; you can go anywhere and buy almost anything you want.
10	5,000,000+	<i>Shōgun</i> .

*Type of coin varies by caste; *hinin* = *zeni*, *bonge* = *monme-ita*, *buke* = *bu-shoban*, *kuge* = *ryō*.

SKILLS

Skill resolution is very easy. Every skill is related to a characteristic. When you use a skill, you simply add your score in that skill to the appropriate stat, and add that total to a die roll of 3d6. Compare the total to the Difficulty Number (DN). The DN is assigned to each task by the GM. In the case of contested skills the DN is equal to your opponent's **Stat + Skill + 3d6** (or **Stat + Skill + 10** in combat). The stat listed is the "default stat" for the Skill. GMs may require the character to use a different stat depending on their particular use of the Skill.

For example; Ken-jutsu (Swords) is normally used with the REF stat. If a character was to study an opponent's style to try and determine which ken-jutsu ryū's style he was using, the GM could call for a Swords skill roll using INT instead of REF (i.e., INT + Swords + 3d6).

SENGOKU uses a specific, expanded list of skills. The various skills are listed under their appropriate headings, namely: Classical Arts, Martial Arts, Practical Skills, Forbidden Skills, and Magical Skills. Forbidden Skills are generally thought of as improper for "decent folks" to use (at least publicly). While some of these "low" skills may also be Everyman skills, it should be noted that their use in mixed company may be treated as suspect, at best.

Due to the length of the skills list, only the actual title of the Skill and the Skill's default stat appear in this section. For a full account of the skill, see *Skills*, page 140).

Everyman Skills (Nichijō Gi-jutsu)

Everyman Skills are those skills that are common to all characters, regardless of caste or profession. They are considered skills or abilities possessed by everyone in the campaign setting. All characters receive an automatic score of 2 in each Everyman Skill at no cost. Characters may not "sell off" these skills; they are part of the culture and/or natural human ability. They may be increased as other skills, at a rate of 1 OP per level during character creation and as per the rules for improving skills once play begins.

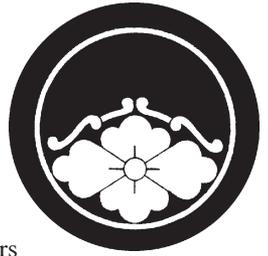
Some Everyman Skills are also listed alphabetically within other skill sections; they are marked with an asterisk for easier identification. Everyman Skills include:

Athletics	Folklore
Buddhism	General Knowledge
Climbing	Language (native language)
Concentration	Local Expert (home village/town)
Confucianism	Perception
Conversation	Shintō
Dance	Stealth
Deduction	Teaching
Evade	

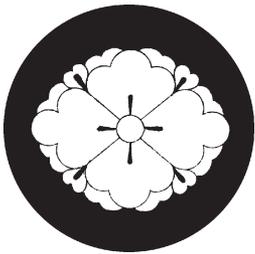
How Good is My Skill?

Skill

Level	Description
1-2	Everyday: You've learned the basics of this task and can do this thing most of the time, though not very well. You're an apprentice or a beginner.
3-4	Competent: You are well trained and practiced in this skill, and can perform it well in everyday circumstances. You can handle unusual applications of the skill with some difficulty. You're considered a professional.
5-6	Heroic: You are a master of this skill, and are capable of unusual applications of the skill. You are considered a master craftsman, swordsman, etc.
7-8	Incredible: A skill at this level means you're one of the very best in the world. You are at ease with unusual applications of the skill, or even new applications. This is entering the realm of fiction, of amazing skill that's not quite impossible!
9-10	Legendary: A skill at this level puts you in the realm of the greatest practitioners of this skill in history. You are pushing forward the boundaries of the skill and what it can be used for, and have entered the realm of genius and fiction.
11+	Superheroic: Skills at this level are better than anyone could believe in the real world. This realm belongs to comic books, fantasy, mythology or anime.



A person who is said to be proficient at the arts is like a fool. Because of his foolishness in concerning himself with just one thing, he thinks of nothing else and thus becomes proficient. He is a worthless person.



SKILL LIST

Forbidden Skills (Kindan Gijutsu)

Skill Name (Japanese Name)	Primary Stat
Barbarian Customs (<i>Bangaku</i>)	INT
Blowgun (<i>Fukiburi-jutsu</i>)	REF
Chemistry (<i>Yogen</i>)	INT
Demolitions (<i>Ha-jutsu</i>)	TECH
Disguise (<i>Hensu-jutsu</i>)	TECH
Espionage (<i>Onmitsu</i>)	PRE
Forgery (<i>Gishogiin-jutsu</i>)	TECH
Hypnotism (<i>Saimin-jutsu</i>)	WILL
Lockpicking (<i>Kagiake</i>)	TECH
Ninjutsu (aka <i>Ninpō</i>)	DEX

Classical Arts (Gei-jutsu)

Skill Name (Japanese Name)	Primary Stat
Calligraphy (<i>Shogaku</i>)	AES/TECH
Classical Literature (<i>Kobun</i>)	INT
<i>Chinese (Kangaku)</i>	
<i>Japanese (Koten Bungaku)</i>	
Flower Arrangement (<i>Ikebana</i>)	AES
Incense Ceremony (<i>Kōdō</i>)	AES / TECH
Music (<i>Ongaku</i>)	TECH
<i>Drums (Taiko)</i>	
<i>Flutes (Fue / Shakuhachi)</i>	
<i>Lute (Biwa)</i>	
<i>Koto (Koto)</i>	
<i>Singing (Utai)</i>	
Nō (<i>Nō</i>)	DEX
Painting (<i>E-gaku</i>)	AES
Poetry (<i>Shiika</i>)	INT
Tea Ceremony (<i>Cha-no-yū</i>)	TECH
Tea Connoisseur (<i>Suki</i>)	AES

Practical Arts (Jitsuyō Gijutsu)

Skill Name (Japanese Name)	Primary Stat
Acrobatics (<i>Karumi-jutsu</i>)	DEX
Acting (<i>Monomane</i>)	PRE
Animal Handling (<i>Bakuro-jutsu</i>)	PRE
Armoring (<i>Gosoku-tsukuri</i>)	TECH
Astronomy (<i>Tenmongaku</i>)	INT
Athletics (Taidō)	DEX/CON
Badminton (<i>Hanetsuki</i>)	REF
Boating (<i>Funagoto</i>)	DEX
Bowyer (<i>Yumi-shi</i>)	TECH
Bribery (<i>Baishū</i>)	PRE
Buddhism (Bukkyō)	INT/PIE
Bureaucracy (<i>Shinshi</i>)	PRE
Business (<i>Jitsugyō</i>)	INT
Carpentry (<i>Mokkō</i>)	TECH
Carving (<i>Chōgaku</i>)	AES/TECH
Christianity (<i>Kirishitan-dō</i>)	INT
Climbing (Nobori)	DEX
Concealment (<i>Meisai-jutsu</i>)	INT
Concentration (Haragei)	WILL
Confucianism (Jugaku)	INT
Contortionist (<i>Nawanuke-jutsu</i>)	DEX

Conversation (Danwa)	PRE
Cooking (<i>Suiji</i>)	AES/TECH
Cosmetics (<i>Keshō</i>)	TECH
Craft (<i>Gijutsu</i>)	TECH
Cryptography (<i>Angō sakuseihō</i>)	INT
Dance (Mai / Odori)	DEX
<i>Comedic Dance (Kyogen)</i>	
<i>Court Dance (Buyō)</i>	
<i>Popular Dance (Dengaku)</i>	
<i>Sacred Dance (Kagura)</i>	
<i>Sword Dance (Kenbu)</i>	
Deduction (Suiron)	INT
Diplomacy (<i>Gaikō</i>)	PRE
Evade (Nigeri)	DEX
Expert (<i>Meijin</i>)	INT
Falconry (<i>Tori-oi</i>)	INT
Farming (<i>Kōsaku</i>)	INT
Fashion (<i>Shozoku</i>)	PRE
Fishing (<i>Tsuri</i>)	INT
Flattery (<i>Geigō</i>)	PRE
Focus Ki (<i>Ki-zukai</i>)	WILL
Folklore (Densetsu)	INT
Gambling (<i>Bakuchi</i>)	TECH
Gardening (<i>Niwa-zukuri</i>)	AES/TECH
General Knowledge (Shūchi)	INT
Go (<i>Go</i>)	INT
Heraldry (<i>Monshōgaku</i>)	INT
Herbalism (<i>Ten'yaku</i>)	INT
High Society (<i>Reishiki</i>)	PRE
History (<i>Shigaku</i>)	INT
<i>Chinese (Chūgokushi)</i>	
<i>Japanese (Shigaku)</i>	
Hunting (<i>Kari</i>)	TECH
Interrogation (<i>Gomon-jutsu</i>)	TECH
Juggling (<i>Daikagura</i>)	DEX
Kemari (<i>Kemari</i>)	DEX
Lacquerer (<i>Urushi-nuri</i>)	AES/TECH
Languages (Gago)	INT
<i>Chinese (Chūgokugo)</i>	
<i>Dutch (Rango)</i>	
<i>Japanese (Kokugo)</i>	
<i>Korean (Chōsen-go)</i>	
<i>Latin (Raten-go)</i>	
<i>Portuguese (Pōtōgaru-go)</i>	
<i>Secret Language (Ingo)</i>	
<i>Signing (Kuji-kiri)</i>	
Leadership (<i>Shu-jutsu</i>)	PRE
Lip Reading (<i>Dokushin-jutsu</i>)	INT
Local Expert (Chihō gakusha)	INT
Masonry (<i>Ishizumi</i>)	TECH
Massage (<i>Tenaoshi</i>)	TECH
Meditation (<i>Meisō</i>)	WILL
Mimicry (<i>Kowairo-jutsu</i>)	INT
Mini. Landscaping (<i>Bonsen</i>)	AES/TECH
Navigation (<i>Kojutsu</i>)	INT
Oratory (<i>Shikiji</i>)	PRE
Perception (Kan)	INT
Puppeteer (<i>Tekugutsu</i>)	DEX
Persuasion (<i>Zeī</i>)	PRE
Physician (<i>Igaku</i>)	INT/TECH
Research (<i>Kenkyū</i>)	INT
Rhetoric (<i>Shūjigaku</i>)	PRE
Riding (<i>Ba-jutsu</i>)	DEX

Sailing (<i>Suifu-jutsu</i>)	INT/TECH
Scouting (<i>Teisatsu</i>)	INT
Seduction (<i>Yūwaku</i>)	PRE
Shintō (Shinten)	INT/PIE
Shōgi (<i>Shōgi</i>)	INT
Silkworm Raising (<i>Yōsan</i>)	INT
Sleight Of Hand (<i>Ki-jutsu</i>)	REF
Smithing (<i>Kajiya</i>)	TECH
Stealth (Kakuremi)	DEX
Streetwise (—)	PRE
Survival (<i>Zanson</i>)	INT
Swordsmithing (—)	TECH
Sword Polishing (<i>Tōgi</i>)	TECH
Teaching (Jugyō)	PRE
Tracking (<i>Tsuiseki</i>)	INT
Trading (<i>Akinai</i>)	PRE
Ventriloquism (<i>Fukuwa-jutsu</i>)	INT/TECH

Martial Arts (Bugei)

Skill Name (Japanese Name)	Primary Stat
Archery (<i>Kyū-jutsu</i>)	REF
Arrow Cutting (<i>Yadome-jutsu</i>)	REF
Atemi-waza (<i>Atemi-waza</i>)	REF
Axes (<i>Ono-jutsu</i>)	REF
Binding (<i>Hojo-jutsu</i>)	TECH
Chains (<i>Kusari-jutsu</i>)	REF
Fans (<i>Tessen-jutsu</i>)	REF
Firearms (<i>Hō-jutsu</i>)	REF
Forced March (<i>Hayagake-jutsu</i>)	CON/WILL
Iai-jutsu	REF
Jitte (<i>Jitte-jutsu</i>)	REF
Ju-jutsu (<i>Ju-jutsu</i>)	REF
Kama (<i>Kama-jutsu</i>)	REF
Knives (<i>Tanto-jutsu</i>)	REF
Ninpō Taijutsu (<i>Ninpō Taijutsu</i>)	REF
Nunchaku (<i>Nunchaku-te</i>)	REF
Pipe (<i>Kiseru-jutsu</i>)	REF
Polearms (See below)	REF
<i>Glaives (Naginata-jutsu)</i>	
<i>Man-catchers (Sodegarami-jutsu)</i>	
<i>Lances (Sō-jutsu)</i>	
<i>Staves (Bō-jutsu and Jō-jutsu)</i>	
Ranged Evade (—)	DEX
Strategy (<i>Sakusen</i>)	INT
<i>Battles (Senjo-jutsu)</i>	
<i>Campaigning (Shusai)</i>	
<i>Siege (Chikujō-jutsu)</i>	
Sumai	REF
Swimming (<i>Suie-jutsu</i>)	REF
Swords (<i>Ken-jutsu</i>)	REF
Throwing (<i>Shuriken-jutsu</i>)	REF
Two Swords (<i>Ni-tō ken-jutsu</i>)	REF

Magical Arts (Mahō-jutsu)

Skill Name (Japanese Name)	Primary Stat
Buddhism (Bukkyō)	INT/PIE
Onmyōdō (<i>Onmyōdō</i>)	INT/PIE
Shintō (Shinten)	INT/PIE
Shugendō (<i>Shugendō</i>)	INT/PIE

Everyman skills indicated in bold type.

Even if you are aware that you may be struck down today and are firmly resolved to an inevitable death, if you are slain with an unseemly appearance, you will show your lack of previous resolve, will be despised by your enemy, and will appear unclean. For this reason it is said that both old and young should take care of their appearance.



OCCUPATIONS

戦国



In this chapter, we will provide an overview of the most commonly occurring professions that might be met with in feudal Japan, and how they may affect game play. The most pleasant aspect of the *SENGOKU* game is that there is no such thing as the “character class” per sé. Your PC will have a caste to which he belongs,

and you can choose a suitable occupation for him from the following list of occupations. There is no reason you can’t even mix and match: a magic-using *kuge bushi* is not unplayable in the context of *SENGOKU* (as a matter of fact, it might be interesting to play one!).

With each occupational listing are indications of which castes are suitable for that profession, and we give any specifications as to how to use that profession for your PC. The next chapters actually explain the method of character generation, the various skills your characters (or NPCs) might have, and the actual templates for several specific professions.

For the GM, we also provide “typical stats” for an NPC of this occupation, within each possible caste. To make the game truly flavorful, however, be advised that merely using the same NPC stats over and over is by itself insufficient. You must imbue each character with his own unique personality to make him stand out from the crowd. The meaning of the stats of each profession will become clear as you read the next few chapters. For an explanation of the skills referred to in the following occupations, see the chapter *Skills* (page 139).

There is no reason a person of one caste and occupation may not attempt to pass himself off as one of another calling; however, the character’s stats will reflect his true nature, occupation, and lineage: only his actions are those of another profession (assuming he knows it well enough to pull it off). For example, a more exalted *samurai* may attempt to pass himself off as an ashigaru, but while people will react to him as he appears, he will still have the abilities of a samurai of his true rank. This ability to appear other than what you are is critical for *shinobi*, as a shinobi out in the streets in his night suit wouldn’t last five minutes—but who would expect the man at the noodle stand on the corner to be a top shinobi, a master of disguises, who is gathering information on the comings and goings of the estate next to his setup?

CASTE VS. OCCUPATION

The *buke* are the military aristocracy (the warrior caste, if you will), while the *kuge* are the civil aristocracy. The *bonge* are just that; commoners. As one can surmise from the fact that some members of the *kuge* served military roles—with some Imperial princes even doing stints as *Shōgun*—and the fact that many samurai were famous men of letters, caste and occupation are two totally different matters. Put another way, not all buke were bushi, and not all bushi were buke.

An aristocratic scion may learn to fight and develop a taste for battle. A samurai may choose to cloister himself and devote his life to the arts. The only exception is that unless he takes the tonsure, a samurai is always expected to perform his duty for his clan, no matter what his “main” profession may be.

A man who would have a gardener do a carpenter’s job, or a carpenter do a gardener’s job, is no judge of men and is highly incompetent. No matter how bright a person is, he will have his strong and weak points. If one will comply with men’s various abilities and use them appropriately, all matters will be assigned correctly and the master will be without trouble.

A NOTE ON WARRIORS

By the Edo Period the term *bushi* was synonymous with the word *samurai*. Since the caste system had been locked into place, this was a natural development. Since all samurai are by default buke, bushi would then refer to any member of the buke caste.

Be that as it may: the Sengoku Period was an age of social upheaval, and not all who donned armor or took up a sword were members of a warrior caste. Some, like Hideyoshi, were peasants who proved unusually skilled. Some *kuge*, like Prince Morinaga, found their destiny on the field, as well. It’s a world for the taking.

For this reason, for the sake of simplicity, within the contexts of the *SENGOKU* game, the term “samurai” shall mean any buke in the service of a *daimyō* (i.e., a retainer), while “bushi” will refer to any warrior, regardless of caste.

BASIC CLASSIFICATIONS

To make things go more smoothly, the following chart should give you an idea of the relationships of specific occupations. Some occupations will appear under more than one heading, as the occupation crosses certain boundaries (e.g., *sōhei*, the Buddhist warrior monks).

Shintō Clerics

- Gūji (shrine head priest)
- Itako (medium—also must be a Miko)
- Kannushi (Shintō priests)
- Miko (shrine maiden)
- Pilgrims (laymen)

Buddhist Clerics

- Ama (nuns)
- Bōzu (monks/bonze)
- Komusō (traveling monks)
- Nisō (Buddhist Priestess)
- Pilgrims (laymen)
- Risshi (senior Buddhist priests)
- Shugenja (yamabushi mage-monks)
- Sō (Buddhist priests)
- Sōhei (warrior monks)
- Sōjō (Abbots)
- Sōzu (temple overseer)

Warriors

- Ashigaru (low-ranked bushi in a clan)
- Budōka (martial artists)
- Bushi (warriors, any caste)
- Hatamoto (samurai direct retainer to lord)
- Jizamurai (farmer samurai/gentry)
- Kensei (weapon masters)
- Rōnin (masterless buke)
- Samurai (buke warriors in service)
- Sōhei (Buddhist warrior monks)
- Wakō (pirates)

Mystic Professions

Yamabushi or Shugenja (Buddhist mage-monks)
Itako (Shintō mediums)

Commoners in General

Akindo (merchants)
Baishun (prostitutes)
Ichi (masseur)
Eta (untouchables)
Hiyaku (couriers)
Hizoku (brigands)
Hyakushō (farmers)
Isha (physicians)
Kantaimono (entertainers)
Nusubito (common thief)
Sensui Kawaramono (riverbed folk gardeners)
Shokunin (artisans and craftsmen)
Sumōtori (sumō wrestlers)
Wakō (pirates)

Outsiders

Chinese Artists and Scholars
Chinese Diplomats
Korean Artists and Scholars
Korean Prisoners of War
Nanban Clergy (Jesuit or Franciscan)
Nanban Sailors and Traders

Shinobi

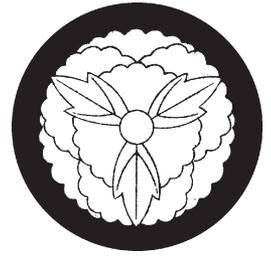
Genin (clan functionary)
Chūnin (clan official/manager)
Jōnin (clan head)

OCCUPATIONS AND NPC CLASSES

The following occupation and class templates are available in *SENGOKU*:

Abbot (Sōjō)
Artisan or Craftsman (Shokunin)
Ashigaru
Bandit (Akutō/Hizoku)
Buddhist Priest (Sō)
Chinese Artist or Scholar
Courier
Court Official
Daimyō
Doctors (Isha)
Entertainer
Eta
European Foreigner (Nanbanjin)
European Priest/Missionary (Nanban no bateren)
Executioner
Farmer (Hyakushō)
Fisherman (Ryōshi)

Geisha
Innkeeper (Yadoya shūjin)
Kensei (Sword-master)
Komusō (Wandering Fuke sect priest)
Korean Artist or Scholar
Kuge (Nobleman)
Martial Artist (Budōka)
Masseur
Medium (Itako)
Merchant (Akindo)
Monk (Bōzu)
Ninja (Shinobi)
Nun (Ama)
Pilgrim
Pirate (Wakō)
Policeman (Dōshin and Yoriki)
Prostitute (Baishun)
Rōnin (Masterless buke)
Samurai (Buke in service to a daimyō)
Scholar (Gakusha)
Sedan-chair bearers (Kagoya)
Sensui Kawaramono (Landscape artist or gardener)
Shintō Priest (Kannushi)
Shugenja (Yamabushi)
Shrine Maiden (Miko)
Sōhei (Buddhist militant priest)
Sumōtori (Wrestler)
Thief (Nusubito)
Warrior (Bushi)



USING TEMPLATES

Players may use the following profession templates as starting points for creating characters. They are not mandatory, however; they are merely guides for beginning players. Experienced players are free to create characters from scratch, borrowing from the templates or ignoring them altogether, as they see fit.

Average People

In the interests of simplicity, the average person (i.e., typical NPC) may be taken to have certain things in common. In game terms, we will assume that their basic statistics are all at a score of 3 (i.e., the average score for the average person).

Average Person (Adult)

Int	3	Will	3	Pre	3	Aes	3
Pie	3	Kao	3	Str	3	Con	3
Bod	3	Tech	3	Ref	3	Dex	3
Move	3	Run	6	Sprt	9	End	30
SD	6	Stun	15	Hits	15	Rec	6
RES	9	HON	30	KAR	(var)		



PROFESSION TEMPLATES

The templates below are provided for convenience and to reflect the typical NPC. These are not “heroes” but rather the kind of everyday members of the occupation or class that heroes are likely to meet.

Creating Characters Using the Templates

To create a new *SENGOKU* character using the profession templates, simply follow these steps.

1. **Select a Caste Package** (from page 111) and write down the complications, perks, talents and skills for that package on a blank character sheet in the appropriate spaces (or on a blank piece of paper). We recommend you write these in pencil, as they will likely change.
2. **Select a profession template** and add the complications, perks and talents and skills listed for that template to the character sheet. Ignore any duplicate listings for complications, perks or talents, and combine scores for any duplicated skills.
3. To **improve your character’s characteristics**, add either 5 points (for Historic-level characters), 20 points (for *Chanbara*-level characters) or 35 points (for *Anime*-level characters) to the primary characteristics and recalculate the derived characteristics for the character. Record the updated scores on your character sheet.
4. Spend an additional 20 points (Historic-level), 35 points (*Chanbara*-level) or 50 points (*Anime*-level) to **improve the character’s existing skills or buy new skills, perks, talents, skills and okuden** for the character.
5. **You may take additional complications** for your character to receive additional OP, if you wish. These extra OP

may be spent to improve existing skills or buy new skills, perks, talents, skills and okuden for the character. (Remember the campaign limit for complications, though.)

6. **Record all equipment** listed for the *Caste Package* and *Profession Template* you selected on your character sheet. These are the items your character begins play with.
7. **Determine your character’s Wealth** (see page 117). All characters have a default Wealth of 1 (with 1 coin of disposable income per year). You may also purchase additional levels of Wealth. (Note: *Samurai—buke* in service to a *daimyō*—receive an annual stipend, determined by their *Membership Level* in the clan; see page 85. Samurai characters receive this amount in addition to any additional Wealth purchased for the character.)
8. **Choose a family name and given name** for your character. You should talk to your GM about the name of the clan or *ryū* your character is a member of, if any.
9. **Create a background (or “back story”), a basic personality and motivations for your character**, and you’re ready to play!

Multiple Occupations

There is no reason that NPCs (or PCs, for that matter) will be limited by a single occupation. For example, an NPC can be an innkeeper by day, and a *nusubito* (thief) by night; in such instances, the PC or NPC should have all relevant “skills” for doing his chosen work.

Another good example is a character who is a *daimyō*. It is logical to assume that most (if not all) *daimyō* were once *bushi*. Thus, a player creating a *daimyō* character would be wise to select the *daimyō* template and add those skills, perks and complications unique to the *Bushi* profession.

Any equipment indicated for a profession which duplicates an item already provided by another profession should be ignored; characters do not receive duplicate items as part of their starting equipment.

...a man whose profession is the use of arms should think and then act upon not only his own fame, but also that of his descendants. He should not scandalize his name forever by holding his one and only life to dear. On the other hand, to consider this life that is given to us only once as nothing more than dust and ashes, and lose it at a time when one should not, would be to gain a reputation that is not worth having.



Sōjō

Int 3 Will 4 Pre 3 Aes 4
 Pie 4 Kao 3 Str 2 Con 2
 Bod 3 Tech 3 Ref 3 Dex 3
 Move 3 End 20 SD 4 Stun 15
 Hits 15 Rec 4 Res 12 Hon 30

Perks: ML 5 in sect (15), Renown (3).

Talents: Mystic: Bukkyō (5).

Complications: Honest: Risk bodily harm (Const, Maj) (-5), Poverty: poor (Const, Min) (-4), Public Figure: Head of temple (Const, Maj) (-12), Vow: Buddhist priestly vows, risk life & limb (Const, Maj) (-15).

Skills: Buddhism +3, Bureaucracy +2, 2 Classical Arts (choice) +2, Classical Literature: Chinese +3, Diplomacy +3, Leadership +2, Oratory +2, Rhetoric +2, Teaching +2.

Equipment: Buddhist robes and kesa (Above average quality), calligraphy set.

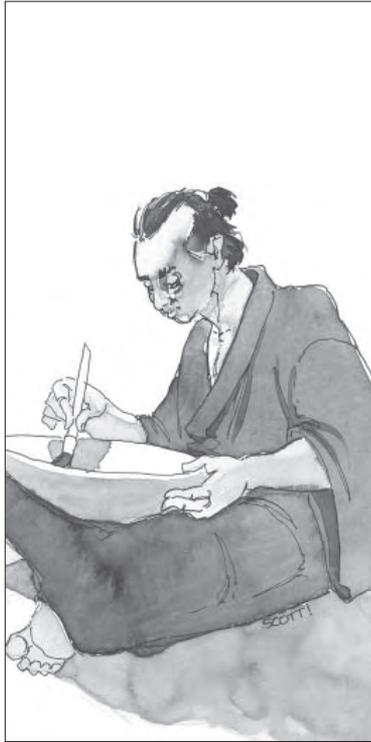
Allowed Castes: Buke, Kuge.

Description: *Sōjō* are the head priests of a Buddhist temple or monastery. As clergy, they are outside the normal caste system, but it is still rare for a *sōjō* to come from any but the highest ranks of society. Many *sōjō* of major temples are actually related in some distant way to the Emperor, others to powerful *daimyō*.

On the road, *sōjō* are accompanied by priests or monks from their temple or sect.

They dress in the fashion of the priest, but in better, more impressive clothing. Their robes are often fine silk brocades.

A *sōjō* may possess the ability to use magic, but at a higher level. *Sōjō* from the buke caste will retain their *daishō* (katana and wakizashi) but will keep the swords stored away, not carried on their person.



Shokunin

Int 3 Will 3 Pre 2
 Aes 3 Pie 3 Kao 2
 Str 3 Con 3 Bod 3
 Tech 5 Ref 3 Dex 4
 Move 3 End 30 SD 6
 Stun 15 Hits 15 Rec 6
 Res 9 Hon 20

Perks: Contact: Local merchant (2), Renown: Local artisan (1)

Talents: Craftsman (3).

Complications: Public Figure: Local artisan (Frequent, Minor) (-3).

Skills: Choice of one Classical Art or Practical Skill +2, choice of one additional Practical Skill +2, Business +2, Streetwise +2, Trading +2.

Equipment: Cloth apron (*deonburi*), artisan/craftsman's kit (for applicable art/craft), wrapping cloth (*furoshiki*).

Allowed Castes: All.

Description: The artisan and craftsman typically concentrates his skills and efforts in the construction of works of art in usually a single field. Possible areas are: cabinetry; architecture; calligraphy; painting; lacquer; armoring; swordsmithing; goldsmithing; weaving; statuary (casting or carving); stonemasonry; literature/poetry; ceramic/pottery, and so on..

Some artisans are also clergy, doing their art as a form of meditation or contemplation. In this case, their caste of origin does not matter, and they may be of any caste. If the artisan is not clergy, caste is limited.



Ashigaru

Int 2 Will 3 Pre 3
 Aes 2 Pie 3 Kao 3
 Str 4 Con 3 Bod 4
 Tech 3 Ref 4 Dex 3
 Move 3 End 30 SD 6
 Stun 15 Hits 15 Rec 6
 Res 9 Hon 30

Perks: ML 1 in samurai clan (3).

Complications: Coward (minor) (-1), Vow: Fealty to a *daimyō*, risk bodily harm (Infrequent, Extreme) (-10).

Skills: Expert: Clan officers +2, Firearms +3, Forced March +3, Gambling +1, Heraldry +1, Polearms: Lances +3, Local expert: home province +2, Strategy: Battles +1, Swords +2.

Equipment: Lance (*yari*), *katana* or *wakizashi*, complete ashigaru armor (see page 161), sword cleaning kit, bamboo water bottle.

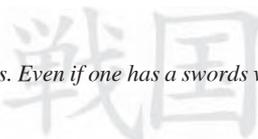
Allowed Castes: Bonge, Buke.

Description: An *ashigaru* may either be from the lowest ranks of the *buke* or a *bonge* who enlists in the local *daimyō*'s army. Their social standing will likewise be uneven. To other samurai or bushi, they are the non-coms, the mudfeet. To peasants, they are still warriors, awe-inspiring at times, fear-inspiring at others.

Most of the ranks of samurai armies are made of ashigaru. For this reason, it is usual for an ashigaru to wander about alone.

If your PC is a very low-ranked samurai, you may consider him an ashigaru. If, on the other hand, your PC is a bonge and you wish him to be attached to a clan, he will *have* to become an ashigaru, attached to someone's clan, in which case going out "campaigning" would be hard to explain to his superiors.

One should not be overly fond of famous swords and knives. Even if one has a sword valued at 10,000 coins, he will not overcome 100 men carrying spears valued at 100 coins.





Akutō

Int 3 Will 3 Pre 4 Aes 2
 Pie 2 Kao 2 Str 4 Con 3
 Bod 4 Tech 3 Ref 4 Dex 3
 Move 3 End 30 SD 6 Stun 20
 Hits 20 Rec 6 Res 9 Hon 20

Perks: ML 3 in criminal gang (6).

Complications: Enemy: Local authorities (more powerful, limited area, capture) (-10), Lecherous: Risk bodily harm (frequent, major) (-8).

Skills: Athletics +1, Climbing +1, Disguise +1, Interrogation +1, Knives +2, Local Expert: operating area +3, Persuasion (intimidation) +3, Polearms: Lances +2, Streetwise +3, Stealth +1, Survival +2, Swords +2.

Equipment: *Yari* or *katana*, provision bag (*kate-bukuro*), bamboo water bottle, traveler's rations (3 day's worth).

Allowed Castes: Hinin, bonge, (renegade buke or kuge).

Description: *Akutō* (also called *hizoku*) are or bandits; brazenly open thieves, rapists, or killers. They may have been trained as *bushi* (former *ashigaru* who have deserted their erstwhile lords) or they may be self-taught. They will do whatever it takes to achieve their ends.

Akutō may work alone, but most often they are encountered working with others of their kind. They often pretend to be laborers or *kagoya*, or hire themselves out as strongmen to criminal syndicates.

Subtlety is not their strongpoint. What they lack in finesse in combat, they make up for in ferocity and determination. Some are cowards, who merely function as bandits when the takings are easy.

One in six bandit gangs is lead by a *rōnin*.



Sō

Int 3 Will 4 Pre 3 Aes 3
 Pie 5 Kao 3 Str 2 Con 3
 Bod 2 Tech 3 Ref 3 Dex 3
 Move 3 End 30 SD 6 Stun 10
 Hits 10 Rec 5 Res 12 Hon 30

Perks: ML 2 in Buddhist sect (3), Renown: Local priest (1).

Talents: Mystic: Bukkyō (5)

Complications: Poverty: poor (Constant, Minor) (-4), Public Figure: Buddhist priest (frequent, major) (-7), Vow: Buddhist priestly vows, risk life & limb (constant, major) (-15).

Skills: Buddhism +3, Calligraphy +3, two Classical Arts (choice) +2 each, Classical Literature: Chinese +3, Diplomacy +2, Language: Chinese (& *kanji*) +2, Meditation +2, Oratory +2, Persuasion +2, Rhetoric +2, Teaching +2.

Equipment: Buddhist robes and *kesa* (Average quality), "seven-ring" staff (*shakujō*), Buddhist rosary.

Allowed Castes: All.

Description: *Sō* are Buddhist priests, who are usually attached to a single temple or monastery.

Sō wear simple *kimono* in solid, somber colors (or saffron), over which they wear a *kesa* (a large, rectangular piece of fabric hung from a band of fabric around the neck).

A priest knows many *sutras* (sacred Buddhist scriptures), often by memory. They may also possess the ability to use "magic" or mystic prayers.



Chinese Artist/Scholar

Int 4 Will 2 Pre 2 Aes 4
 Pie 3 Kao 3 Str 2 Con 3
 Bod 3 Tech 4 Ref 3 Dex 4
 Move 3 End 30 SD 6 Stun 15
 Hits 15 Rec 5 Res 6 Hon 30

Perks: Contact: Minor daimyō (6).

Complications: Outsider: Chinese (Infrequent, Minor) (-2).

Skills: Choice of two Classical Arts or academic skills +2, Calligraphy +2, choice of Research or High Society +2.

Equipment: One set Chinese clothing, 10 sheets of paper (*washi*), calligraphy set, straw hat (*kasa*).

Allowed Castes: N/A.

Description: The specifics for scholars and artisans apply here. In addition, the character is from China, so will usually be a member of a *daimyō* or Imperial courtier's suit, or visiting a monastery or temple. It is highly unlikely (1 in 6 chance) that he will be in Japan entirely on his own. His specialty will be the varied arts, crafts, sciences, or knowledge of the *Chung Kuo* (The Middle Kingdom), not *Nihon* (Japan).

Needless to say, the knowledge of a Chinese scholar of a Chinese subject will tend to be better than that of a Japanese scholar of the same subject.



Hikyaku

Int 3 Will 4 Pre 2 Aes 2
 Pie 3 Kao 3 Str 3 Con 4
 Bod 3 Tech 2 Ref 3 Dex 3
 Move 5 End 40 SD 8 Stun 15
 Hits 15 Rec 7 Res 6 Hon 30

Perks: License to pass government highway checkpoints unimpeded (5).

Complications: Poverty: poor (constant, minor) (-4).

Skills: Athletics +1, Bureaucracy +1, Expert: Highways & roads +2, Forced March +4, Streetwise +1.

Equipment: Portable paper lantern (chōchin), quart of lantern oil, straw hat (kasa), backpack, bamboo water bottle.

Allowed Castes: Hinin, Bonge.

Description: *Hikyaku* (or “flying legs”) are responsible for carrying messages over long distances. They are available at post stations and in most towns. Some *daimyō* keep a few couriers on staff, though they are easy enough to hire in town.

Important messages sent by courier will not have a samurai escort (it would only slow them down), although some lords will use *samurai* retainers as couriers.

Hikyaku can be seen running along the various roadways of Japan during any season, and are a common sight to travelers. A good courier can cover 20 *ri* in one day.

Virtually anyone who is a strong runner can be a courier and it is a relatively well-paying job, earning about 1 *monme* per *ri* of distance covered. Missing a deadline, however, can prove fatal.



Kuge Courtier

Int 3 Will 3 Pre 4 Aes 3
 Pie 3 Kao 4 Str 3 Con 3
 Bod 3 Tech 2 Ref 3 Dex 3
 Move 3 End 30 SD 6 Stun 15
 Hits 15 Rec 6 Res 9 Hon 40

Perks: Contact: Major *daimyō* (7), Debt Owed: by minor court official (5), +2 ML in Imperial Court (8).

Complications: Public Figure: Kuge (frequent, extreme) (-20), Sense of Duty: to Emperor (freq, maj) (-5).

Skills: Bureaucracy +2, Bribery +2, Diplomacy +2, Flattery +3, High Society +2, two Classical Arts +2 each.

Equipment: *Tachi* (ceremonial sword), *tantō*, ceremonial court robe (Above-average quality), sachet.

Allowed Castes: Kuge

Description: Kuge court officials are typically high-ranking members of their castes, although even lower ranking men can be functionaries. Kuge courtiers rarely, if ever, walk; they are typically carried in a *kago* borne by two *kagoya* (kago-bearers). Kuge courtiers will have a personal retinue consisting of a number of bodyguards equal to the kuge’s ML (treat as Samurai), 1d6-2 attendants (treat as ML 1 kuge courtiers), and a number of porters (treat as “average men”) equal to his ML. If traveling outside the Imperial palace, triple the number of guards (3 x kuge’s ML); in addition, there is a 4 in 6 chance that an escort of 2d6+6 *samurai* from the local *daimyō*’s clan will also be with the kuge’s retinue.

Samurai Courtier



Int 3 Will 3 Pre 4 Aes 3
 Pie 3 Kao 4 Str 3 Con 3
 Bod 3 Tech 2 Ref 3 Dex 3
 Move 3 End 30 SD 6 Stun 15
 Hits 15 Rec 6 Res 9 Hon 40

Perks: Contact: Major *daimyō* (7), Debt Owed: by major clan official (5), ML 6 in samurai clan (18), Renown: Known far and wide (6).

Complications: Public Figure: High-ranking court official (Frequent, Major) (-10), Vow: Fealty to *daimyō*, risk life & limb (Frequent, Extreme) (-25).

Skills: Bureaucracy +2, Bribery +2, Flattery +2, High Society +2, Diplomacy +1.

Equipment: *Tachi* (ceremonial longsword), court vest (*kataginu*), handkerchief (*fukusa*), purse (*uchi-bukuro*), complete upper-rank samurai armor (page 134).

Allowed Castes: Buke

Description: *Samurai* courtiers are typically high-ranking members of their clans, although even lower ranking men can be functionaries.

Senior courtiers are involved in the management of the clan, sits in court with the *daimyō* and influences the decisions made on behalf of the clan. Junior courtiers are “in training,” as it were. They are generally retainers or relatives of higher-ranking members of the court.

Samurai courtiers of sufficient rank (ML 6 or higher) may travel in a *kago* (nobleman’s palanquin) or on horseback; seldom will they walk any significant distance, and never alone.

Any samurai courtier traveling in public will have an escort of 1d6 x 2 personal samurai retainers.

Daimyō

Whatever you do should be done for the sake of your master and parents, the people in general, and for posterity. This is great compassion. The wisdom and courage that come from compassion are real wisdom and courage.

— Yamamoto Tsunetomo



Int 3 **Will** 3 **Pre** 4 **Aes** 3
Pie 3 **Kao** 5 **Str** 3 **Con** 3
Body 3 **Tech** 2 **Ref** 3 **Dex** 2
Move 3 **End** 30 **SD** 6 **Stun** 15
Hits 15 **Rec** 6 **Res** 9 **Hon** 50

Perks: ML 10 in samurai clan (30), Wealth (6).

Complications: Code of Honor: Bushidō, risk life & limb (Freq, Extr) (-25), Public Figure: Local daimyō (Freq, Min) (-5), Sense of duty: to clansmen/retainers (Infreq, Maj) (-3).

Skills: Riding +2, Diplomacy +1, Leadership +2, Strategy: (choice) +2.

Equipment: Court vest (*kataginu*), handkerchief (*fukusa*), purse (*uchi-bukuro*), complete upper-rank samurai armor, strongbox (for carrying armor during peacetime), horse.

Allowed Castes: Buke

Description: *Daimyō* are the heads of *buke* clans. The lives of everyone in his clan (and fief) rest in the hands of the daimyō. All daimyō are, by definition, *samurai*.

Daimyō in their own castle or estate will have 1d6 *hatamoto* (personal samurai retainers and bodyguards) with them at all times—they may be hidden behind a sliding wall or around a corner, but they are never more than a shout away from their master.

Daimyō travel either by *kago* or by horse. When traveling in public within his own fief, a daimyō procession includes 2d6 x 2 samurai retainers, 2d6 x 3 *ashigaru*, 1d6+2 attendants (including a doctor, priest, and possibly a shinobi or three) and 2d6 porters (treat as Average Men). If outside their fief, double the number of samurai retainers and *ashigaru*.

Isha



Int 4 **Will** 3 **Pre** 3 **Aes** 3
Pie 4 **Kao** 4 **Str** 2 **Con** 2
Body 2 **Tech** 4 **Ref** 3 **Dex** 3
Move 3 **End** 20 **SD** 6 **Stun** 10
Hits 10 **Rec** 4 **Res** 9 **Hon** 40

Perks: Contact: local fief-holder (4), Contact: wealthy merchant (3), Renown: Local doctor (3).

Complications: Public figure: Local doctor (Infreq, Maj) (-5), Sense of Duty: to patients (Freq, Maj) (-10)

Skills: Buddhism +2, Herbalist +3, Massage +2, Physician +4, Research +2, Survival +2.

Equipment: Physician's kit, portable paper lantern, umbrella, purse.

Allowed Castes: Bonge.

Description: *Isha* (doctors or physicians) are well-educated and highly respected, but still bonge. They are addressed as "*sensei*" out of respect for their status as learned healers.

Physicians can diagnose and treat common diseases and ailments and are familiar with the injuries common to a warrior society.

Many *daimyō* have personal physicians; these physicians have a high ML in the daimyō's clan and enjoy the benefits of *samurai* status. Physicians serving local communities live in larger than average homes. The front half serves as a clinic and office; the back is the home of the physician and his family. In villages, a physician's social esteem is no less than the village headman's.

Physicians do not as a rule carry weapons, but those in samurai clans may carry a mock sword, the "blade" of which is actually like a long shelf containing a dozen or more pockets for medications.

Kantaimono



Int 3 **Will** 3 **Pre** 4 **Aes** 4
Pie 3 **Kao** 2 **Str** 2 **Con** 3
Body 2 **Tech** 4 **Ref** 3 **Dex** 4
Move 3 **End** 30 **SD** 6 **Stun** 10
Hits 10 **Rec** 5 **Res** 9 **Hon** 20

Perks: Renown: Local entertainer (2).

Complications: Public Figure: Minor local entertainer (frequent, major) (-7).

Skills: Acting +3, choice of one entertainment skill +4, Choice of one additional entertainment skill +3, Oratory +2, Persuasion +3

Equipment: *Kimono* (of bright colors and bold patterns) or *Nō* costume (if an actor), stage nick-knack/props or an instrument, purse, umbrella (lacquered with bright colors and/or bold patterns), portable lantern, 10 sheets paper, seal stone with personal seal.

Allowed Castes: Hinin, bonge

Description: Kantaimono—singers, actors, dancers, puppeteers, and musicians—are all from the *bonge* caste. Often, itinerant entertainers ply the streets by taverns and inns, offering their services to the innkeeper for parties and other festive occasions. More wealthy or better known entertainers may have their own establishments, permanent engagements, or wealthy patrons. Most, however, wander the land. Some blind poet/musicians are famous for their bardic expertise, and can earn a comfortable living for a week or more with one evening's recital of the *Tale of the Heike*, self-accompanied on a *biwa*.

Entertainers are paid as often in clothes as in money. If an entertainer or troupe is hired by a *daimyō* but travel is required, the daimyō will typically provide special allowances (e.g., extra pay) and even a samurai escort.

Eta

When you are sick or in difficulties, many of those who were friendly or close to you in daily life will become cowards. When anyone is in unhappy circumstances, you should above all inquire after them by visiting or sending some gift. And you should never in your whole life be negligent toward someone from whom you have received a favor.

— Yamamoto Tsunetomo



Int 3 **Will** 4 **Pre** 3 **Aes** 2
Pie 3 **Kao** 2 **Str** 3 **Con** 4
Body 3 **Tech** 4 **Ref** 3 **Dex** 3
Move 3 **End** 40 **SD** 8 **Stun** 15
Hits 15 **Rec** 7 **Res** 12 **Hon** 20

Perks: Contacts: Buddhist priest (3), Local shop owner (2).

Complications: Oppressed: outcast (const, min) (-6), Poverty: dirt broke (freq, min) (-4).

Skills: Choice of one Practical or Craft skill +4, two Practical Skills at +2, Animal Handling +1, Boating or Hunting +2, Cooking +1, Folklore +2, Survival +1.

Equipment: Tools (for craft or profession).

Allowed Castes: Hinin

Description: Although a class rather than an occupation, their identity and treatment warrant consideration as an occupation.

Eta are those who work with raw leather, skinning and tanning, or dispose of refuse. Even though they perform a vital service—what armorer could ply his trade without leather?—they are treated with disdain. The irony is that there’s no way to tell an eta from any other member of society. The only way to tell someone is an eta is by knowing his family tree and knowing where he was born (eta are forced to live in “ghettos” on the outskirts of towns rather than in the cities).

Note for players: In Japan today, “eta” is an extreme pejorative. Many Japanese consider it worse than “The N-Word” in the US, and use the euphemism burakumin (“people of the hamlets”) instead. Use of the term in SENGOKU isn’t meant as an insult. It’s presented in a historical context, as no substitute term for this class is available.)

Nanbanjin (European)

Int 3 **Will** 3 **Pre** 4 **Aes** 3

Pie 3 **Kao** 2 **Str** 3 **Con** 3
Body 3 **Tech** 3 **Ref** 3 **Dex** 3
Move 4 **End** 30 **SD** 6 **Stun** 15
Hits 15 **Rec** 6 **Res** 9 **Hon** 20

Perks: ML 2 in European ship crew: includes access to firearms (4)

Complications: Distinctive Features: Beard/facial hair and bad odor (conc, maj) (-5), Oppressed: nanbanjin (const, maj) (-5), Outsider: nanbanjin (const, extr) (-25).

Skills (15 Pts.): Boating +3, Climbing +2, Dance: popular European +2, Expert: Sea chanties +3, Expert: sea routes +2, Firearms +3, Gambling +2, Grappling +2, Hunting +1, Knives +3, Language: one other European language +1, Navigation +2, Sailing +3, Strategy: ships +1, Trading +1.

Equipment: Shirt, trousers, leather belt, stockings, leather boots (treat as Loc: 17-18; KD 2), wool knit cap, knife (treat as a *tantō*), pistol (if an officer; treat as a *teppō*).

Allowed Castes: N/A (*nanbanjin* only)

Description: *Nanbanjin* (lit. “southern barbarian person”) is the term given to European foreigners. The adjective, for anything European, is “*nanban*” (e.g., “*nanban-no-sake*” is European wine). Through most of the Sengoku era, *nanbanjin* is synonymous with Portuguese or Spaniard, although in 1600 an Englishman named William Adams will wash ashore...

While most *nanbanjin* that are encountered are clergy, others that a Japanese might meet are sailors and merchants. While the priests will have at least a smattering of Japanese, few sailors will have vocabularies beyond “Where womans?” and “Bring sake!”

Nanban-no-bateren

Int 3 **Will** 3 **Pre** 4 **Aes** 3

Pie 4 **Kao** 3 **Str** 3 **Con** 3
Body 3 **Tech** 3 **Ref** 2 **Dex** 2
Move 4 **End** 30 **SD** 6 **Stun** 15
Hits 15 **Rec** 6 **Res** 9 **Hon** 30

Perks: ML 3 in Society of Jesus (if Jesuit) or 6 in Franciscan Order (if Franciscan) (6), Contact: Daimyō of minor clan if Jesuit or three minor bonge contacts if Franciscan (6).

Complications: Dist. Features: *Nanbanjin*, (concealable, maj) (-5), Oppressed: *nanbanjin* (const, minor) (-6), Outsider: *nanbanjin* (freq, major) (-10).

Skills: Christianity +3 (total 5), Classical Literature: European +2, Diplomacy +2, Language: Japanese +2/+3*, Language: Latin +5/+4*, Oratory +3, Teaching +2.

**(Second number for Franciscans)*

Equipment: Saffron priest’s robes (Jesuit) or sackcloth habit (Franciscan), crucifix, rosary, sandals.

Allowed Castes: N/A (*nanbanjin* only)

Description: Priests are called *bateren* (a corruption of *padre*). Jesuits are Portuguese, based in Macao; Franciscans are Spanish. Jesuits want to convert Japan from the top down and concentrate their efforts on the *samurai* and *daimyō*. The Franciscans work with the commoners to convert the nation from the bottom up. This conflicting methodology has led to confrontations and open hostility.

There is some enmity between the orders. The Japanese don’t fully understand the nature of this rivalry, but are familiar with inter-sect strife between Buddhist sects, so they either ignore it or try to find a way to play the sides against each other for personal gain.

Executioner

Int 2 **Will** 3 **Pre** 3 **Aes** 3



Pie 3 **Kao** 3 **Str** 4 **Con** 3
Body 3 **Tech** 3 **Ref** 4 **Dex** 3
Move 3 End 30 SD 6 Stun 15
 Hits 15 Rec 6 Res 9 Hon 30
Perks: ML 1 in samurai clan (3).

Complications: Vow: Fealty to daimyō, risk bodily harm (freq, maj) (-10).

Skills: Binding +4, Interrogation +3, Jujutsu +2, Knives +2, Polearms: Lances +3, Swords +3.

Equipment: Lance (*yari*), cloth headband.

Allowed Castes: Bonge, buke (depending on subject)

Description: Executioners are typically ashigaru, and as such may be *buke* or *bonge*. Commoners being executed are crucified or beheaded, and it is the executioner's job to do the actual killing. There is no special training required, but one must wonder if being an executioner, day in and day out, takes a toll on a man.

Executioners are not feared by the public simply due to their profession. Theirs is a profession, and little ore. It does not have the stigma of their Western counterparts.

Some clans also have a single samurai in their ranks who is the official clan *kaishaku*, who performs that duty on anyone in the clan (or outside it, if necessary) who is ordered to commit *seppuku*. (The fictional Ogami Ittō, from *Lone Wolf and Cub*, was the Tokugawa bakufu *kaishaku*.)



Farmer (Hyakushō)

Int 2 **Will** 2 **Pre** 3 **Aes** 3
Pie 3 **Kao** 3 **Str** 3 **Con** 4
Body 3 **Tech** 4 **Ref** 3 **Dex** 4
Move 3 End 40 SD 8 Stun 15
 Hits 15 Rec 6 Res 6 Hon 30

Perks: ML 2 in farming village (2).

Complications: Coward: avoids danger whenever possible (frequent, minor) (-3), Poverty: poor (constant, minor) (-4).

Skills: Farming +3, Folklore +2, choice of Herbalism or Survival +2, Hunting +2, Navigation +2, Polearms: Staves +2, choice of Silk-worm Raising or Sake Brewing +2.

Equipment: *Bō* or *tantō*, wrapping cloth (*furoshiki*), bamboo water bottle.

Allowed Castes: Bonge, buke (*jizamura*)

Description: Rice and millet make up the staple of the Japanese diet, and it is the farmers who do the work. Farmers are, on the whole, meek and mild souls. Their lot is to grow rice that they will not get to eat, as it belongs to the local lord. Some of what they grow is theirs to keep and sell; this provides the means for their survival. Few can read beyond a few simple *kana* characters and numbers. Despite their poverty, farmers are held in higher regard than other *bonge*; farmers produce something necessary, something of value.

Their lords may change annually as fiefs are won, lost or reapportioned, but this has little effect on their lives. Some in the smaller villages might not even know who the lord of their province is.

Although almost all farmers are bonge, it



isn't known for impoverished and lower-rank buke to farm as well.

Ryōshi

Int 3 **Will** 3 **Pre** 3 **Aes** 3
Pie 3 **Kao** 3 **Str** 3 **Con** 3
Body 3 **Tech** 3 **Ref** 3 **Dex** 4
Move 3 End 30 SD 6 Stun 15
 Hits 15 Rec 6 Res 9 Hon 30

Perks: ML 2 in fishing village (2).

Complications: Coward: avoids danger whenever possible (frequent, minor) (-3), Poverty: poor (constant, minor) (-4).

Skills: Boating +4, Expert: Fish +3, Fishing +2, Folklore +2, Navigation +2, choice of Knives or Polearms: Lances +2.

Equipment: *Tantō*, wrapping cloth (*furoshiki*), backpack, bamboo water bottle, fishing boat (2-man).

Allowed Castes: Hinin, bonge

Description: Fishermen in Japan don't travel far offshore; they prefer to keep within sight of their home shoreline. They work in groups, several people to a boat, and fish with nets.

They also build and use traps to catch lobster and crab. They often work in teams of boats, forming local cooperatives. In a dangerous profession such as fishing, loners are seldom encountered.

Fishermen will bring their catch in in the early morning, and then sell the fish at markets in town.

Whereas any inland village is sure to be populated by farmers, coastal villages are populated by fishermen. Some coastal vil-



lages have fish merchants. Larger population centers will have several.

Geisha

Int 3 **Will** 3 **Pre** 4 **Aes** 4
Pie 4 **Kao** 3 **Str** 2 **Con** 3
Body 2 **Tech** 4 **Ref** 2 **Dex** 3
Move 3 **End** 30 **SD** 6 **Stun** 10
Hits 10 **Rec** 5 **Res** 9 **Hon** 30

Perks: ML 2 in geisha house (4), Renown: Geisha (4).

Complications: Public Feature: Geisha (frequent, major) (-7).

Skills: Seduction +2, Fashion +1, High Society +2, Music (choose type) +3, Persuasion +1.

Equipment: 2 decorative over-*kimono* (Above-average quality), decorative umbrella (*wagasa*), decorative folding fan (*ōgi*; Above-average quality), one instrument (choice), makeup kit, lacquered wood comb, long hairpin (treat as a *kozuka*).

Allowed Castes: Bonge

Description: *Geisha* are not prostitutes. Many are mistresses of powerful patrons, but they are not available for just anyone who has a few *koban*. *Geisha* means “art person” and that’s what they are. (Note: *Geisha* did not actually appear as a profession until the Tokugawa era.)

Geisha are professional entertainers. They sing, dance, play musical instruments and are gifted conversationalists. Their function is to grease the social wheels of a party or to provide relaxing entertainment. They may work singly or in small groups.

An apprentice geisha, called a *maiko*, has skills that are less developed, so they cost less to hire. To hire a first-rate geisha for one evening in a city like Ōsaka could cost 5 ryō

(20 *bu-shōban*) or more.

Yadoya Shūjin

Int 3 **Will** 3 **Pre** 3 **Aes** 3
Pie 3 **Kao** 3 **Str** 3 **Con** 3
Body 3 **Tech** 3 **Ref** 3 **Dex** 3
Move 3 **End** 30 **SD** 6 **Stun** 15
Hits 15 **Rec** 6 **Res** 9 **Hon** 30

Perks: Contact: shop owner or craftsman (2), License: to run a business (1), Delete *Pov-erty* complication (2), Wealth Lv 2 (2)

Complications: Coward: avoids danger whenever possible (frequent, minor) (-3)

Skills: Business +2, Persuasion +2, Trading +2

Equipment: Handkerchief (*fukusa*), record books, inn

Allowed Castes: Bonge

Description: Innkeepers run the gamut from cowards to brutes, but the stereotype that prevails is the one who will reject customers who “don’t look right” until he sees the color of their cash; then he’s all over them, trying to help them out, get them settled, make them comfortable.

The inn may be a family affair, in which the staff are the sons and daughters of the innkeeper. In this case, the staff can do no wrong. The hired staff, however, is a different subject. Innkeepers are convinced that their hired staff is no good, no matter how good the staff actually is. Wait staff and cleaning staff (usually the same people at different times of the day) are always too slow and are always trying to steal from and cheat the innkeeper. At least, this is what he believes. Innkeepers are also often pimps: they buy young daughters from impoverished farmers and turn them into

scullery slaves and house prostitutes.

Kensei (Sword-master)

Int 2 **Will** 4 **Pre** 3 **Aes** 3
Pie 3 **Kao** 3 **Str** 3 **Con** 3
Body 3 **Tech** 3 **Ref** 4 **Dex** 3
Move 3 **End** 30 **SD** 6 **Stun** 15
Hits 15 **Rec** 6 **Res** 9 **Hon** 30

Perks: Renown: Expert swordsman (4)
Talents: Danger Sense (20)

Complications: Code of Honor: The Way of the Sword, risk life and limb (frequent, extreme) (-25), Public Figure: expert swordsman (frequent, minor) (-3), Vow: to perfect your skill, risk life and limb (frequent, major) (-12).

Skills: Focus Ki +3, Iai-jutsu +3, Meditation +2, Sword Polishing +2, Swords +3, choice of Two Swords or Arrow Cutting +3.

Equipment: Sword bag, sword cleaning kit, sleeve-tying cord (*tasuke*), 10 sheets paper (*washi*).

Allowed Castes: Buke

Description: *Kensei* (lit. “sword saint”) are masters of a single weapon or weapon form. Although they may be familiar with (and able to use) other weapons, they prefer and specialize in only one. Their craft is their life, and they define their worthiness by their skill. *Kensei* will strive to perfect their craft daily, spending hours practicing moves and going through *kata* over and over. *Kensei* never shy away from a challenge that is worthy of honor, but will disdain those they feel are below them.

Some *kensei* wander the country, seeking worthy opponents and teachers, while others open schools to train a very select few their well-mastered skills. They may be *rōnin* or actually clansmen detached to be allowed to perfect their art so that they may come back



and teach others in the clan.

Komusō

Int 3 **Will** 4 **Pre** 3 **Aes** 4
Pie 5 **Kao** 3 **Str** 2 **Con** 3
Body 2 **Tech** 3 **Ref** 2 **Dex** 3
Move 3 **End** 30 **SD** 6 **Stun** 10
Hits 10 **Rec** 5 **Res** 12 **Hon** 30

Perks: ML 2 in Fuke sect (6).

Complications: Poverty: poor (const, min) (-4), Public Figure: Buddhist priest (infrequent, major) (-5), Vow: Buddhist priestly vows, risk life & limb (const, maj) (-15).

Skills: Buddhism +2, Calligraphy +3, Classical Literature: Chinese +3, Diplomacy +2, Herbalist +2, Meditation +4, Music: Flutes +3, Oratory +2, Polearms: Staves +2, Rhetoric +3, Teaching +2.

Equipment: Straw “basket”-style hat, bamboo flute (*shakuhachi*).

Allowed Castes: All.

Description: *Komusō*, wandering mendicant clergy of the Fuke sect, wear the familiar black robes and basket headgear masks beloved by shinobi everywhere. Their masks were designed to impart unrecognizability, to destroy identity. In the process, they made wonderful disguises for *shinobi*. Because of this, some people react negatively upon seeing *komusō*, certain that they are shinobi instead of clergy.

Komusō playing the *shakuhachi* travel the land begging for alms and preaching the truth of the Fuke sect. They stop and stay in local temples (preferring a Fuke temple over other sect temples, of course) and resume their travels the next day. They will perform services as will any other member of the Buddhist



clergy.

Korean Artist or Scholar

Int 4 **Will** 3 **Pre** 3 **Aes** 4
Pie 3 **Kao** 3 **Str** 2 **Con** 2
Bod 2 **Tech** 4 **Ref** 3 **Dex** 4
Move 3 **End** 20 **SD** 4 **Stun** 10
Hits 10 **Rec** 4 **Res** 9 **Hon** 30

Perks: Contact: Minor daimyō (6), Renown: Korean artist/scholar (4).

Complications: Oppressed: Korean (frequent, major) (-7), Outsider: Korean (infrequent, minor) (-2).

Skills: One Classical Art or academic skill +3, Calligraphy +3, Language: Japanese +1, Research or High Society +2.

Equipment: One set of Chinese clothing, 10 sheets of paper (*washi*), calligraphy set, straw hat (*kasa*).

Allowed Castes: N/A

Description: Most famous Korean artists are known for their pottery or their painting. There are few Koreans in Japan who are identified as Koreans (though there are many descendants from earlier immigrations). Those who are known as artists are the patrons of and are attached to *buke* or *kuge* clans, much in the same way that Italian renaissance artists were attached to the court of the de Medici. As foreigners, they are outside the caste system, but are considered the equivalent as na-



tive bonge artisans.

Kuge

Int 4 **Will** 3 **Pre** 2 **Aes** 4
Pie 4 **Kao** 5 **Str** 2 **Con** 2
Body 2 **Tech** 3 **Ref** 3 **Dex** 3
Move 3 **End** 20 **SD** 4 **Stun** 10
Hits 10 **Rec** 4 **Res** 9 **Hon** 50

Perks: Contact: Major daimyō (7), ML 4 in Imperial Court (16), Renown: Imperial court official (8), Wealth Lv 4 (4).

Complications: Public Figure: Kuge (constant, extreme) (-25), Sense of Duty: to Emperor (freq, maj) (-7), Vow: Fealty to the Emperor, risk bodily harm (freq, extr) (-20).

Skills: Bribery +2, Bureaucracy +4, Calligraphy +2, one Classical Art +2, Classical Literature: Japanese +3, Diplomacy +2, Flattery +2, High Society +3, Kemari +2, Rhetoric +3, Shinto +2.

Equipment: *Tantō*, sachet, *kariginu* (kuge over-robe), *kanmuri* (kuge cap).

Allowed Castes: Kuge

Description: Using flattery, gifts, and their names as methods of court access, *kuge* can create policy, subvert policy, bring about sudden losses and raises of favor, and even the fall of whole houses. They usually need the help of a *bushi* or a clan to support them, but are powerful patrons in the capital.

Some are wonderful scholars, academics, poets, artisans or gifted statesmen. Many *kuge* are devoutly religious and are also high-ranking members of a Buddhist sect.

Kuge are nearly powerless outside the environs of the capital, however. Few *kuge* desire to travel or wander about Japan and it is rare to encounter one who wishes to do so. If a *kuge* were seen in, say, Nagoya or Ōsaka, it



would be a cause for much curiosity.

Budōka

Int 3 **Will** 3 **Pre** 3 **Aes** 3
Pie 2 **Kao** 3 **Str** 3 **Con** 3
Body 3 **Tech** 2 **Ref** 4 **Dex** 4
Move 4 **End** 30 **SD** 6 **Stun** 15
Hits 15 **Rec** 6 **Res** 9 **Hon** 30

Perks: ML 3 in a martial ryū (6).

Complications: Oppressed: Bonge (const, min) (-5), Vow: loyalty to ryū soke, risk bodily harm (freq, maj) (-7).

Skills: Atemi-waza or Ju-jutsu +4, Acrobatics +3, Focus Ki +3, Meditation +3, one weapon bugei +3.

Equipment: One weapon for each weapon bugei.

Allowed Castes: Buke, hinin, bonge

Description: There are no “professional” martial artists. If *budōka* are the masters of a particular style, they will have another job and teach on their side time.

It is not unknown for a member of the *buke* to learn a particular form (Atemi-waza or some such), but by and large only the *bonge* and *hinin* are particularly inclined to learn a “commoner’s” martial art, and that for self-defense. *Budōka* specialize in weaponless or “non-lethal” weapon forms (although we all know a table leg can be just as lethal as a sword).

Budōka are indistinguishable from their fellows, as there is no “belt system” or uniform



common to students of *budō*.

Ama

Int 3 **Will** 3 **Pre** 3 **Aes** 3
Pie 3 **Kao** 3 **Str** 3 **Con** 3
Body 3 **Tech** 4 **Ref** 3 **Dex** 3
Move 3 **End** 30 **SD** 6 **Stun** 15
Hits 15 **Rec** 6 **Res** 9 **Hon** 30

Perks: Contact: Shop owner or craftsman (2), License: to run a business (1).

Talents: Acute Hearing +4 (6), Acute Smell +4 (6).

Complications: Impaired Vision: totally blind (constant, major) (-17), Oppressed: bonge (constant, minor) (-5), Oppressed: blind man (frequent, minor) (-3).

Skills: Conversation +2, Expert: Latest gossip +3, Gambling +2, Herbalism +2, Ju-jutsu +3, Massage +4, Physician +2, Seduction +2

Equipment: Purse (*uchi-bukuro*), staff (*bō*).

Allowed Castes: Hinin, bonge

Description: Masseurs (called *ama*—not the same thing as nuns) in Japan are traditionally blind, as it is one of the few ways they can make their living.

Some will travel from town to town looking for spot jobs, while others may be attached to the household of a single patron.

While it may or may not be true that the loss of one’s eyesight enhances other senses to the point of allowing one a “normal” life, there are legends of a wandering blind swordsman masseur...

The very popular *Zato-ichi* film series (and television series), followed the exploits of a blind masseur who is not only a master gambler but a master swordsman,



as well!

Itako

Int 3 **Will** 4 **Pre** 3 **Aes** 3
Pie 4 **Kao** 3 **Str** 3 **Con** 3
Body 2 **Tech** 3 **Ref** 3 **Dex** 3
Move 3 **End** 30 **SD** 6 **Stun** 10
Hits 10 **Rec** 6 **Res** 12 **Hon** 30

Perks: ML 3 in Shintō shrine (6), Renown: Local medium (4).

Complications: Public Figure: local medium (infrequent, major) (-5), Vow: Shintō vows, risk harm (frequent, major) (-10).

Skills: Classical Literature: Japanese +3, Dance: Sacred dance +3, Divination +2, Meditation +3, Persuasion +1, Shintō +2.

Equipment: White *kimono* and red *hakama* (both Above-average quality).

Allowed Castes: Bonge, buke, kuge

Description: Shintō mediums are universally female; male mediums are invariably *shugenja*. Itako are actually specially gifted *miko*. When channeling the dead or a *kami*, her body becomes rigid and she loses control of herself, and the *kami* or dead person “takes over.” The trance may produce a gentle swaying of the body or violent spasms. Rarely will she be possessed against her will; usually she must pray and make an offering of *sake* or fruit to the shrine before anything will happen.

If there is an itako in a town or village people will know of it. She may be held in awe (and feared). Itako so gifted will seldom be found at a small shrine, however.

When she marries, takes a lover, or turns 25, her powers leave her and she must leave the service of the shrine. If she has a daughter, there is a 50% chance that the daughter will also be a gifted *miko*.

One should always take the attitude of standing above others in martial valor, always feel that he is inferior to no one and always cultivate his courage.

戦国



Akindo

Int 4 **Will** 3 **Pre** 4 **Aes** 3
Pie 3 **Kao** 2 **Str** 3 **Con** 3
Body 3 **Tech** 3 **Ref** 3 **Dex** 3
Move 3 **End** 30 **SD** 6 **Stun** 15
Hits 15 **Rec** 6 **Res** 9 **Hon** 20

Perks: Contact: Town magistrate or samurai fief-holder (4), License: run a business (1), delete *Poverty* complication.

Complications: Bad Reputation: Always recognized (frequent, minor) (-4), Coward: avoids danger whenever possible (frequent, minor) (-3).

Skills: Bribery +2, Business +2, Persuasion +1, Trading +3, one Practical Skill +2.

Equipment: Abacus (*soroban*), purse (*uchi bukuro*), portable paper lantern (*chōchin*), pipe (*kiseru*), tobacco pouch (*tobako-ire*), *wakizashi*, personal seal stone (*hanko*), all clothing upgraded to Above-average quality.

Allowed Castes: Bonge

Description: *Akindo* (merchants) in all but the smallest villages specialize in one product or service. The concept of the department store or five-and-ten doesn't exist in Sengoku Japan. The average merchant is well informed about his product. That doesn't mean he's honest; he just knows what he's talking about. Merchants in small towns are less likely to cheat their customers than those in large ones.

A merchant might have a single supplier or several suppliers; the merchant who also makes his own wares is rare.

Merchants usually live on the second floor and have their shop space on the ground floor of their homes, or their shop space is in front and the living space is in the back if the home is a single floor.

Bōzu

Int 3 **Will** 4 **Pre** 3 **Aes** 3
Pie 5 **Kao** 3 **Str** 2 **Con** 3
Body 2 **Tech** 3 **Ref** 3 **Dex** 3
Move 3 **End** 30 **SD** 6 **Stun** 15
Hits 15 **Rec** 5 **Res** 12 **Hon** 30

Perks: ML 3 in Buddhist sect (9).

Complications: Poverty: poor (const, min) (-4), Vow: Buddhist priestly vows, risk life & limb (const, maj) (-15).

Skills: Buddhism +2, Classical Literature: Chinese +4, Diplomacy +3, Gardening +3, Meditation +2, Oratory +2, Rhetoric +2, Teaching +2.

Equipment: Buddhist robes and *kesa* (Average quality), Buddhist priest's "seven-ring" staff (*shakujō*), Buddhist rosary.

Allowed Castes: All.

Description: Traditionally, *bōzu* (Buddhist monks, or bonze) were celibate and forbidden to eat flesh. Some sects have lifted that restriction, so now some *bōzu* are actually married. Still, they are usually called "monks" as their lifestyle and position seems more in keeping with the Western notion of monasticism rather than conventional priesthood.

Bōzu shave their heads regularly, and will often wear a cowl and carry a large rosary with them.

As members of the clergy, their original caste is not pertinent to their interaction with others.

Ama

Int 4 **Will** 4 **Pre** 3 **Aes** 3
Pie 5 **Kao** 3 **Str** 2 **Con** 2
Body 2 **Tech** 3 **Ref** 3 **Dex** 3
Move 3 **End** 20 **SD** 4 **Stun** 10
Hits 10 **Rec** 4 **Res** 12 **Hon** 30

Perks: ML 3 in Buddhist sect (9), Renown: Local Buddhist nun (1)

Complications: Honest: Risk bodily harm (Const, Min) (5), Poverty: Poor (Const, Min) (4), Public Figure: Buddhist nun (Freq, Maj) (7), Vow: Buddhist nun's vows, risk life & limb (Const, Maj) (15)

Skills: Buddhism* 4, Class. Lit: Chinese 3, Divination 3, Meditation 4, Rhetoric 3

Equipment: Buddhist robes and cowl (average quality), Buddhist rosary.

Allowed Castes: All

Description: The *ama* or *bikuni* (nun; not the same as a masseur) is the female equivalent of a *bōzu* or *bonze*. As clergy, her caste is irrelevant (and unknown) to anyone interacting with her. Sworn to celibacy, they live in all-woman monasteries. *Ama* shave their heads, wear cowls and dark robes, and carry large rosaries. Some *ama* return to secular life after a few years in the monastery; this return was called *bikuni-ochi* ("nun-fall").

Their person is supposedly sacrosanct. In theory, *ama* are safe on the road day or night; however, they are easy targets for bandits hoping for more than just money. *Ama* usually have but a few *zeni* on their person—just enough to survive—and live off charity by begging for food or money.

Some *ama* have been known to be gifted with foresight, and can see things occurring far away or in the future.



Pilgrim

Int 3 Will 3 Pre 3 Aes 3
 Pie 4 Kao 3 Str 3 Con 3
 Body 3 Tech 3 Ref 3 Dex 3
 Move 3 End 30 SD 6 Stun 15
 Hits 15 Rec 6 Res 9 Hon 30

Perks: None

Complications: Varies (As appropriate for caste and profession).

Skills: Buddhism or Shintō +1, Expert: Travel songs & stories +2, Fashion or Gambling +2, General Knowledge +1, Meditation +1, Polearms: Staves +1, Streetwise +2, plus other skills as appropriate for caste/profession.

Equipment: Staff (*bō*), Buddhist rosary or good luck talisman (prayer written on small paper), religious name tape (*senja-fuda*).

Allowed Castes: All.

Description: A pilgrim (or, more commonly, a group of pilgrims) is likely to be encountered at or near a religious site. They may be Buddhist or Shintō, and within a group they will usually be of similar social level and standing. Larger groups of pilgrims will likely have a cleric of the appropriate faith escorting or leading them.

No one is a professional pilgrim, but the “typical” pilgrim usually has something in common with most others: notably, religious devotion. They may be making the pilgrimage to obtain some favor from the gods, to expiate some sin or crime, or for some other reason. Pilgrimages are also popular among common folk as great adventures. Traveling through far away provinces, engaging in the “festivities” common at post stations and trading grand stories are all part of the fun for some.



Wakō

Int 3 Will 3 Pre 3 Aes 3
 Pie 3 Kao 2 Str 4 Con 4
 Body 3 Tech 2 Ref 3 Dex 4
 Move 3 End 40 SD 8 Stun 15
 Hits 15 Rec 8 Res 9 Hon 20

Perks: ML 3 in pirate gang (6).

Complications: Enemies: most samurai clans (more powerful, province, marked for death) (-25).

Skills: Atemi Waza or Ju-jutsu +2, Boating +2, Climbing +2, Gambling +2, Knives +2, Navigation +3, Persuasion +2, Polearms: (choice) +2, Sailing +3, Stealth +1, Streetwise +3, Swords +2, Throwing +1, Trading +2.

Equipment: Yari (*lance*) or *hoko* (hooked lance), *wakizashi* or *tantō*, provision bag (*katebukuro*), *ashigaru*-style *kote* (full splint armguards; see page 160).

Allowed Castes: Hinin, bonge, buke

Description: *Wakō* are brigands on the ocean. Many *wakō* are actually Korean or Chinese, and their captain and officers may be *rōnin*.

They prey on merchant ships, but will attack any vessel they think might be worth their attention, including passenger ferries.

Wakō ships are small and fast. Sometimes a single ship is the hostile, but they may just as likely operate in small squadrons, driving their prey into the waiting clutches of their fellows.

Their pirating activities are so damaging to trade between Japan and China that *daimyō* give standing orders to capture and execute all *wakō*.



Dōshin/Yoriki

Int 2 Will 3 Pre 3 Aes 2
 Pie 3 Kao 3 Str 3 Con 3
 Bod 3 Tech 3 Ref 4 Dex 4
 Move 4 End 30 SD 6 Stun 15
 Hits 15 Rec 6 Res 9 Hon 30

Perks: Contact: Shop owner (2), ML 2 in samurai clan (6)—*Yoriki should have ML 3*.

Complications: Vow: Fealty to magistrate or *daimyō*, risk life & limb (infreq, extr) (-20)

Skills: Binding +3, Deduction +2, Interrogation +2, Jitte +3, Local Expert: Town +2, Perception +1, Polearms: Man-catchers +3, Streetwise +1, Swords +3, Tracking +2.

Equipment: Dōshin—*bonge*-style trousers (*kobakama*), *sasumata* or *sodegarami*; Yoriki—mail tunic/sleeves (Loc: 6–12; KD 10) and *jingasa* (Loc: 3–5; KD 7), *jitte*, riding horse.

Allowed Castes: Bonge, buke

Description: *Dōshin* are *bonge* or low-ranking buke. *Yoriki* (police officials and investigators) are *buke* (usually of the clan responsible for the city or town). *Dōshin* try to take prisoners without using deadly force. They carry a *jitte*, and may also use ladders to pin in their quarry. They try to avoid killing suspects, especially buke. *Dōshin* armed with swords may strike with the back of the blade for Stun damage. They excel in *hō-jutsu* (Binding). *Dōshin* usually don't wear armor but uniform, recognizable clothing bearing the crest of the local lord. At night they carry paper lanterns marked “*goyō*” (official business). *Dōshin* aren't above bribery, though some incorruptible *dōshin* (such as Hanzō of *The Razor* film series, or Zenigata Heiji, who tossed coins at foes with great force) are legendary.



Baishun

Int 3 **Will** 3 **Pre** 4 **Aes** 4
Pie 3 **Kao** 3 **Str** 2 **Con** 3
Body 2 **Tech** 4 **Ref** 3 **Dex** 3
Move 3 **End** 30 **SD** 6 **Stun** 10
Hits 10 **Rec** 5 **Res** 9 **Hon** 30

Perks: Contacts: as appropriate (4), ML 2 in house of prostitution (2).

Complications: Oppressed: Enslaved, courtesan/prostitute (freq, min) (-6).

Skills: Flattery +2, Persuasion +3, Seduction +3, Streetwise or High Society +2

Equipment: Makeup kit, sachel, *kimono*

Allowed Castes: Hinin, bonge

Description: *Baishun*, *mizu-ten* (“sleep with anyone”), *jorō* or *yūjo* (“pleasure girl”) perform a social service that, though distasteful to some, is socially accepted. “Pillowng” is an important part of maintaining one’s health (for men, at least) and is a necessity, like eating, sleeping and bathing.

Depending on the “reed house” (and rank of the clientele), prostitutes may be *hinin* or *bonge*. Invariably it is a woman who runs the house. Some don’t work in a brothel, but are cleaning or serving girls at inns, with the innkeeper acting as her pimp. Their contract is held by the man or woman who “owns” them.

Courtesans, kept women of the nobility, have a marginally better life. They are freer than regular prostitutes in that they have a very small customer list, and may have their own house.

Note: Though much of modern Western society doesn’t condone prostitution, it is presented here in a historical context. It’s up to the GM as to whether or not “baishun” will be present in the campaign.



Rōnin

Int 2 **Will** 3 **Pre** 3 **Aes** 3
Pie 3 **Kao** 2 **Str** 3 **Con** 4
Body 3 **Tech** 3 **Ref** 4 **Dex** 4
Move 3 **End** 40 **SD** 8 **Stun** 15
Hits 15 **Rec** 7 **Res** 9 **Hon** 20

Perks: None.

Complications: Bad Reputation: rōnin, always recognized (const, maj) (-12), Poverty: poor (freq, min) (-3).

Skills: Polearms: (Glaives or Lances) +2, Swords +2, Archery or Firearms +2, Riding +2, Survival +2.

Okuden: Any one 5-point *okuden*.

Equipment: None (other than that given in the caste package)

Allowed Castes: Buke (disenfranchised).

Description: *Rōnin* are lordless *samurai*. Whether they were turned out of their clan for some reason, their lord was killed, or their clan was destroyed by war or governmental fiat, they no longer have a “home.”

Rōnin often make a living by hiring their swords out for causes good or ill. Many become bandits or wandering souls, perfecting their arts or leading a dissolute life.

Rōnin are of no recognized position—there is no such thing as a “high-” or “low-ranking” *rōnin*. Even *ashigaru* are usually considered their social superiors, owing to the fact that the *ashigaru* at least has a clan, and therefore a group identity. For this reason, *rōnin* may try to ingratiate themselves with local *daimyō*, doing favors for them, etc., in the hopes that the lord will take them into his clan and put his mark on them.



Samurai (buke in service)

Int 2 **Will** 3 **Pre** 3 **Aes** 3
Pie 3 **Kao** 3 **Str** 4 **Con** 3
Body 3 **Tech** 2 **Ref** 4 **Dex** 4
Move 3 **End** 30 **SD** 6 **Stun** 15
Hits 15 **Rec** 7 **Res** 9 **Hon** 30

Perks: Contact: as appropriate (4), ML 2 in samurai clan (6).

Complications: Vow: Fealty to a *daimyō*, risk life & limb (freq, extr) (-25).

Skills: Archery or Firearms +2, two Classical Arts +2 each, Climbing +1, Expert: Clan history +2, Focus Ki +2, Ju-jutsu or Knives +2, Polearms: (Glaives or Lances) +2, Riding +2, Scouting or Strategy: (choice of specialty) +2, Swords +1.

Okuden: Any 5-point *okuden* (5).

Equipment: *Yari* (lance) or *naginata* (glaive), *yumi* (bow), calligraphy set, riding horse (if ML 5+), complete mid-level samurai armor (see page 160).

Allowed Castes: Buke

Description: A *samurai* is a *buke*—usually a *bushi*—who is a retainer of a *daimyō* or other ranking samurai. The root of the word samurai is the word *saburau* (“to serve”). Samurais may be *hatamoto*, officers or *kerai* (see the *Samurai Clan Membership Table*, page 85).

Honor is all to the samurai. He generally prefers death to failure or defeat. Samurais ordered to fight will do so, even if it means death. Rare is the samurai who is able to grasp his own fate and control it. Wives and children have it no differently than the men. Wives might have to commit suicide if their husbands are shamed or forced to kill themselves; and if the mothers go, so will any young children. Whole families may be put to the sword for the transgressions of one member.



Gakusha

Int 5 Will 4 Pre 3 Aes 4
Pie 3 Kao 3 Str 2 Con 2
Body 2 Tech 3 Ref 3 Dex 3
Move 3 End 20 SD 4 Stun 10
Hits 10 Rec 4 Res 12 Hon 30

Perks: Renown: local scholar (5).

Complications: Poverty: poor (constant, minor) (-4), Public Figure: local sage/scholar (frequent, minor) (-3).

Skills: Calligraphy +2, Classical Literature: Chinese +2, History: (Chinese or Japanese) +2, Research +3, one academic skill +3.

Equipment: One historical text (book/scroll), calligraphy set, *ogi* (folding fan), *bō* (staff).

Allowed Castes: Bonge, buke, kuge

Description: *Gakusha* are scholars who generally study the Chinese or Japanese classics, or Chinese history. To scholars, the quest for knowledge is all-important. A scholar is most likely to be encountered in a temple or at his home, but it is not unknown for one to undertake an arduous journey (say, to China or Korea) to gain more information and study with primary source materials. When traveling, a scholar will try to find companions to make the journey less tedious. The tools of his trade are books, scrolls, and the like, he will seldom travel light, and may employ people to function as coolies and bodyguards.

Scholars may be *kuge* or *buke*. He may be retired and have taken the Buddhist tonsure. If a non-retired *buke*, he may also be a *samurai*. If tonsured, he will be unarmed. If *kuge* or *bushi*, he will be armed (1-4 *katana*, 5-6 *tantō*) but not armored. While a *samurai*/scholar will have no qualms about it, only as a final solution will a *kuge*/scholar put on armor and fight.



Kagoya

Int 2 Will 3 Pre 3 Aes 2
Pie 3 Kao 2 Str 2 Con 4
Body 4 Tech 3 Ref 3 Dex 4
Move 5 End 40 SD 6 Stun 20
Hits 20 Rec 6 Res 9 Hon 20

Perks: Contact: wealthy inkeeper or local gang leader (3).

Complications: Bad Reputation: ruffian, always recognized (frequent, major) (-10)

Skills: Expert: Travel routes +3, Forced March +3, Gambling +2, Knives or Swords +2, Persuasion +2, Streetwise +2, Sumai +2, Survival +1

Equipment: Cloth headband (*hachimaki*), pair of wooden dice, bamboo water bottle, towel.

Allowed Castes: Hinin, bonge

Description: *Kagoya* (*kago*-bearers) are typically encountered at way stations on the road and at inns and taverns in town. *Kagoya* are stout fellows with enormous calf muscles; carrying *kago* (sedan chairs) in which people ride takes a great deal of energy.

Kagoya always work in teams—one in front, one in back. Despite their load, a team can make the same speed as a normal man trotting, and for extended periods. *Kagoya* can go for an hour or more at a trot without needing to take a break.

The fare may only be a few *zeni*, but if they must move more quickly or for a longer distance, the price goes up. There is no set fee or organization; all *kagoya* are independent, and free to take or turn down any client they wish. Most are honest, offering a safe and easy “taxi service” in and between towns; however, in the hinterlands, one of the most popular disguises for bandits is as *kagoya*.



Sensui Kawaramono

Int 3 Will 3 Pre 3 Aes 4
Pie 3 Kao 2 Str 2 Con 3
Body 3 Tech 5 Ref 3 Dex 3
Move 3 End 30 SD 6 Stun 15
Hits 15 Rec 5 Res 9 Hon 20

Perks: Contact: Wealthy patron (5), Renown: Sensui kawaramono (2).

Complications: Oppressed: outcast (const, minor) (-6), Poverty: poor (const, minor) (-4).

Skills: Business +1, Focus Ki +2, Gardening +4, Miniature Landscaping +4, High Society or Streetwise +2.

Equipment: Bamboo rake, pruning shears.

Allowed Castes: Hinin

Description: *Sensui kawaramono*—landscape artists and gardeners who happen to be *kawaramono*—are, although members of the lowest social strata, respected for their great skill and artistry. The greatest lords in Japan seek and even vie for their services. Shrines and temples even sometimes encourage them to work in their precincts.

They represent the pinnacle of achievement for their “class,” for though they are accepted in certain circles, they are looked down upon and scorned by those less “enlightened” and less likely to be influenced by their work.

...scholars and their like are men with wit and speech hide their own true cowardice and greed.



Shinobi

Int 3 **Will** 3 **Pre** 3 **Aes** 2
Pie 2 **Kao** 2 **Str** 3 **Con** 3
Body 3 **Tech** 3 **Ref** 4 **Dex** 5
Move 4 **End** 30 **SD** 6 **Stun** 15
Hits 15 **Rec** 6 **Res** 9 **Hon** 20

Perks: Contact: Buddhist temple abbot (4), ML 3 in shinobi clan (6).

Talents: Talent: Night Vision (3), Ambidexterity (3).

Complications: Code of Honor: shinobi code, risk death (freq, extr) (-25), Secret Identity: living a normal life (freq, extr) (-15).

Skills: Acrobatics +3, Disguise +3, Language: shinobi clan dialect +3, Meditation +3, Ninjutsu +4, Ninpō Taijutsu +3, Scouting +3, Stealth +3, Survival +3, Swords +3, Tracking +3, two add'l *bugei* (martial skills) at +3 each.

Equipment: 9 *shuriken*, *shinobigatana* (ninja sword), *nekode* or any one weapon, *shinobi shojoku* (shinobi garb).

Allowed Castes: Hinin, bonge

Description: *Shinobi* (or *ninja*, *kusa*, whatever) are indistinguishable from the people around them—if they're doing their job right. A shinobi traveling down a road may be dressed as a religious pilgrim, a merchant, a peasant, samurai, or cleric. One famous disguise (sort of a poorly kept secret) is that of the *komusō*.

Even when disguised, shinobi carry an amazing array of tricks and multiple-use and concealed weapons. One famous weapon is the *shinobigatana* or *ninjatō*; despite its usefulness, it is a dead giveaway and most shinobi wear or carry regular *katana* or *wakizashi* unless making a night-time raid on a target.



Kannushi

Int 3 **Will** 4 **Pre** 3 **Aes** 3
Pie 5 **Kao** 3 **Str** 2 **Con** 3
Body 2 **Tech** 3 **Ref** 3 **Dex** 3
Move 3 **End** 30 **SD** 6 **Stun** 10
Hits 10 **Rec** 5 **Res** 12 **Hon** 30

Perks: Contacts: as appropriate (4), ML 3 in local Shintō shrine (6).

Complications: Public Figure: local Shintō priest (freq, maj) (-7), Vow: Shintō priestly vows, risk harm (freq, maj) (-10).

Skills: Classical Literature: Japanese +4, Dance: Sacred dance +3, Dance: Sword dance +2, Divination +2, Oratory +3, Shintō +2, Teaching +1.

Equipment: Tall lacquered hat (*kannushi-eboshi*), white ceremonial over-kimono, purification wand (.

Allowed Castes: Bonge, Buke, Kuge.

Description: In all but the larger shrines *kannushi* are part-time clergy, living in the community and farming alongside their fellows. *Kannushi* may possess the ability to use magic.

Shintō concerns itself with ritual purity and avoidance of pollution. (If injured, the neighborhood shrine is *not* the place to go.) Shintō priests who are polluted must undergo a *Purification* ritual conducted by another *kannushi*.

Normal daily wear for *kannushi* consist of common street clothes. When serving, they wear traditional garb (a large Heian-style outer-robe, special black lacquered shoes made of paulownia wood, and a tall, stiffly lacquered ceremonial cap).

Kannushi are usually *buke* or *kuge*, especially if at a major shrine. The *gūji* of the most important shrines are, by tradition, relatives of the Emperor.



Yamabushi (Shugenja)

Int 3 **Will** 3 **Pre** 3 **Aes** 3
Pie 4 **Kao** 3 **Str** 3 **Con** 4
Body 3 **Tech** 2 **Ref** 3 **Dex** 3
Move 3 **End** 40 **SD** 8 **Stun** 15
Hits 15 **Rec** 7 **Res** 9 **Hon** 30

Perks: Contacts: as appropriate (4), ML 2 in Shugendō sect (4), Renown: Yamabushi priest (2).

Complications: Distinctive Features: yamabushi (conc, min) (-2), Vow: yamabushi priestly vows, risk life & limb (const, maj) (-15).

Skills: Axes or Polearms: (choice) +3, Meditation +3, Rhetoric +2, Shugendō +4, Swords +3, Survival +2.

Equipment: *Bō* (staff), *katana*, backpack, yamabushi robes, peak cap (*token*), *wagesa*, conch shell horn, bamboo water bottle.

Allowed Castes: Bonge, Buke, Kuge.

Description: *Yamabushi*—or *shugenja*—follow *shugendō*. They are wandering ascetics, living in the mountains, who carry their important worldly goods on their backs. They wear a phylactery strapped onto their foreheads, a long ribbon of cloth around their neck (*wagesa*), and their robes are trimmed with large pompoms. *Shugenja* never cut their hair (though they may shave), and frequently carry conch shell horns. *Shugenja* don't drink alcohol, are strict vegetarians and never eat meat, even if starving (fish and shellfish are acceptable if necessary). They are strictly celibate and, without exception, male. *Shugenja* are both feared and respected. In addition to general magic, they are famous for healing powers and as mediums (if a medium is male, he is a *shugenja*). Weapons of choice for the *shugenja* are the *katana*, *masakari*, or *ono*.



Miko

Int 3 Will 3 Pre 3 Aes 4
 Pie 4 Kao 3 Str 2 Con 3
 Body 2 Tech 3 Ref 3 Dex 4
 Move 3 End 30 SD 6 Stun 10
 Hits 10 Rec 5 Res 9 Hon 30

Perks: ML 3 in Shintō shrine (6), Renown: local miko (4).

Complications: Public Figure: local Shintō miko (freq, maj) (-7), Vow: Shintō miko vows, risk harm (freq, maj) (-10).

Skills: Classical Literature: Japanese +4, Dance: Sacred dance +3, Divination +3, Oratory +2, Shintō +2, Meditation +3.

Equipment: White *kimono* and red *hakama* (both Above-average quality), ceremonial bell-tower wand, *tantō*

Allowed Castes: Bonge, buke, kuge

Description: *Miko* means “shrine maiden”—for they are young virgins from 13–25 years of age. Most miko merely do work around the shrine and perform the sacred dances for the *kami*. A few, however, are gifted with the ability to speak for the dead (not *to* the dead, per se; that’s the job of the person seeking the miko’s talents), and to speak as the mouthpiece of the *kami*. Miko who are also mediums are fairly rare; there may be one in a town, or none at all. Miko are not independent operators; they are attached to local shrines in the area where they live. A miko can come from almost any walk of life. Whatever her past, functioning as a miko is her sole occupation. If polluted, they lose their powers and must undergo a *Purification* ritual that lasts up to a week. They carry small knives for protection. When she reaches the age of 25, marries, or takes a lover, she must leave the shrine.



Sōhei

Int 3 Will 3 Pre 3 Aes 2
 Pie 2* Kao 3 Str 4 Con 3
 Body 3 Tech 2 Ref 4 Dex 4
 Move 3 End 30 SD 6 Stun 15
 Hits 15 Rec 7 Res 9 Hon 30

Perks: ML 2 in Buddhist sect (6).

Complications: *Religious Impurity: minor transgression, -1 PIE (frequent, minor) (-3), Vow: Buddhist priestly vows, risk life & limb (frequent, minor) (-5).

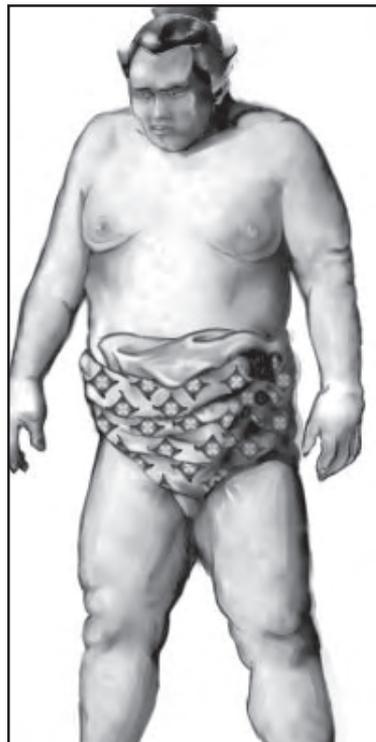
Skills: Buddhism +1, Meditation +2, Polearms: Glaives +3, Streetwise +2, Swords +2, Survival +2.

Equipment: Buddhist robes, rosary, *katana* or *naginata*, complete mid-lvl *samurai* armor.

Allowed Castes: All

Description: While some temples will hire mercenaries to help them fight and defend, *sōhei* are actually tonsured monastics who have not abandoned (or newly take up) the sword. Unlike many of his clerical cousins, the typical *sōhei* has no access to magic (the GM may allow otherwise), undoubtedly due to his choice of the sword over the peaceful Way of the Buddha—but even the Buddha needs his armies. Given their more earthy natures, *sōhei* ascribe to the Buddhist restrictions on eating flesh *as a rule*, but will not pass up a juicy piece of fowl or a nice rabbit if one is available. Their primary loyalty is to their home temple, and *then* their sect.

Sōhei dress like normal monks in black or dark clothing and wear a cowl; when in armor they often wear their robes over their armor and wear the cowl over their face in lieu of a helmet. The favored weapon of the *sōhei* is the *naginata*.



Sumōtori

Int 2 Will 3 Pre 3 Aes 2
 Pie 3 Kao 4 Str 3 Con 3
 Body 4 Tech 2 Ref 4 Dex 4
 Move 3 End 30 SD 6 Stun 20
 Hits 20 Rec 6 Res 9 Hon 40

Perks: ML 3 in sumō stable (6).

Complications: Overweight: obese (freq, min) (-4), Public Figure: local sumōtori (freq, maj) (-7).

Skills: Calligraphy +3, Gambling +1, High Society or Streetwise +3, Meditation +2, Persuasion +2, Sumai +3.

Equipment: Ceremonial rope belt, decorative *kimono* (Above-average quality), *ogi* (folding fan).

Allowed Castes: Bonge.

Description: *Sumōtori* are almost universally *bonge*, but because of their fame and the renown they bring their home regions or clans, they are highly regarded as celebrities. Even though a commoner, a sumōtori—if a champion—will have the reputation a low-level *buke*. If *buke*, he will have the reputation of a higher-level *buke*.

Particularly popular or affluent sumōtori are likely to have a small retinue of attendants and one or more bodyguards (treat as *rōnin* or *samurai*).

When someone gives you their opinion, you should receive it with deep gratitude even if it is worthless. If you don't, he will not tell you the things he has seen and heard about you again. It is best to both give and receive opinions in a friendly way.

— Yamamoto Tsunetomo



Nusubito

Int 3 **Will** 3 **Pre** 3 **Aes** 3
Pie 2 **Kao** 2 **STR** 3 **CON** 3
Bod 3 **Tech** 4 **Ref** 3 **Dex** 4
Move 4 **End** 30 **SD** 6 **Stun** 15
Hits 15 **Rec** 6 **Res** 9 **Hon** 20

Perks: ML 2 in village/community (4)

Complications: Enemy: local authorities (more powerful, town, capture) (-7)

Skills: Climbing +2, Contortionist +2, Knives +2, Lockpicking +3, Stealth +2, Streetwise +2

Equipment: Dark *kimono* and *bonge*-style trousers (*kobakama*), dark handkerchief (*fukusa*), *tantō*, lockpick kit.

Allowed Castes: Hinin, bonge.

Description: *Nusubito* are thieves and burglars. It is typically a secondary profession, as very few people do this exclusively.

Nusubito specialize in gaining entry to tight, difficult places and getting out with money or goods.

They often work for syndicates (or even *daimyō*) who hire them to retrieve documents or money from rivals or enemies.

The “uniform” for the *nusubito* is dark, close-fitting clothing, and a black kerchief wrapped around the head and knotted under the nose.

Bushi

Int 2 **Will** 3 **Pre** 3 **Aes** 2
Pie 3 **Kao** 3 **Str** 4 **Con** 4
Body 3 **Tech** 2 **Ref** 4 **Dex** 4
Move 3 **End** 40 **SD** 8 **Stun** 15
Hits 15 **Rec** 8 **Res** 9 **Hon** 30

Perks: ML 2 in samurai clan (6)

Complications: Fealty to a *daimyō* (or employer), risk life and limb (const, major) (-25).

Skills: Archery +2, Armory or Bowyer +2, Expert: Samurai clan (or employer) +3, Focus Ki +2, Forced March +3, Heraldry +1, Jujutsu or Sumai +2, Polearms: (Glaives or Lances) +2, Riding or Scouting +2, Swords +2, Strategy: (choice) +2, Throwing +1.

Okuden: One 5-point *okuden* (5)

Equipment: *Yumi* (longbow), extra bowstring, *yari* (lance) or *naginata*, *katana* (non-*buke* characters only), bamboo water bottle, complete *ashigaru* or middle-level *samurai* armor (as appropriate; see page 160).

Allowed Castes: Buke, kuge

Description: A warrior, in service to a lord or not, is called a *bushi*. A peasant carrying a hoe and wearing a *jingasa* he found on a battlefield may consider himself a *bushi* (though without training he may quickly become an *ex-bushi*). A member of a *kuge* family who takes up the sword would be a *bushi*, as well, but he would likely be able to afford—or at least obtain through the return of favors—adequate instruction, and the best armor and weapons.

Since peasants who attach themselves to clans technically become *ashigaru* (page 123), the only castes whose members can be *bushi* in *SENGOKU* are *buke* and *kuge*.

...it is said that on the battlefield if one wills himself to outstrip warriors of accomplishment, and day and night hopes to strike down a powerful enemy, he will grow indefatigable and fierce of heart and will manifest courage. One should use this principle in everyday affairs, too.



SKILLS

戦国



The various skills are listed alphabetically under their appropriate headings, namely: *Forbidden Skills*, *Classical Arts*, *Practical Arts*, *Martial Arts*, and *Magical Arts*. The governing characteristic(s) for the skill are listed in parenthesis. Forbidden skills are listed in *italics*. They are “improper” to use publicly, but can be very useful. Everyman skills are listed in **bold type** on the skill list (page 118) for easy identification.

FORBIDDEN SKILLS (KINDAN GI-JUTSU)

BARBARIAN CUSTOMS

Bangaku, the knowledge of barbarian (i.e., European) customs. Characters with this unusual skill have a rudimentary understanding of how the barbarians behave and why. Understanding the ways of the barbarians makes them all the more reprehensible to most natives of Japan. As a result, GMs may require characters with this skill to take a -1 to -3 penalty on any social skills when interacting with them. (INT)

BLOWGUN

Fukiburi-jutsu, the skill of using the blowgun, or *fukiburi*. This skill was rarely, if ever, used by those of the *buke* or *kuge* castes. It is a favorite method of delivering poison for assassins, however. *Fukiburi* can be disguised as a number of innocuous items, like a flute, staff, scroll tube, wind chime, and so forth. (REF)

CHEMISTRY

Yogen, the skill of combining chemical elements to achieve spectacular results. The character can create gun powder, poison and aphrodisiacs (see *Poisons*, page 220). The compounds required to create the substance may be difficult to obtain. (INT)

DEMOLITIONS

Ha-jutsu, the ability to properly use, handle, set, and defuse explosives. This skill is common among *shinobi* but rarely encountered otherwise. Characters with this skill know how to use explosives to best effect, and may add their Demolitions score to the damage caused by any explosive device. (TECH)

DISGUISE

Hensu-jutsu, the skill of changing a character’s appearance through makeup, costumes, body language and facial expression. While a perfectly proper skill for *Nō* actors, it is otherwise considered inappropriate for people to use. In fact, dressing as someone from other than your caste is a crime in some regions. *Shinobi* put this skill to special use, having developed a repertoire of disguises that they could use to move about unnoticed. Favorite *shinobi* disguises include the farmer, Buddhist priest or nun,

komusō, actor or entertainer, *yamabushi*, merchant, *rōnin*, and others. (TECH)

ESPIONAGE

Onmitsu, the skill of infiltrating social groups or populated areas—such as towns or provinces—without attracting attention and gathering information. This skill is often used by female *buke* when married into an enemy clan, government spies and *shinobi*. Note that to infiltrate an area unseen requires the Stealth skill. Acting is a complementary skill to Espionage. (PRE)

FORGERY

Gishogin-jutsu, the ability to create false documents, travel permits, letters and so on. Note that other complementary skills, such as Calligraphy, may also be needed to effectively forge similar documents. (TECH)

HYPNOTISM

Saimin-jutsu, the skill of subtly influencing another person’s thoughts and distracting them. Using hand motions and by concentrating, the character can effectively hypnotize—or render inert—any opponent who fails a contested WILL + Concentration roll. The hypnotist needs a free hand to perform the maneuver, and one full phase of freedom from combat; the opponent must be in line-of-sight. This is a popular skill among *shinobi*, who use it to great effect to escape from their enemies and to influence others during espionage missions. (WILL)

LOCKPICKING

Kagiake, the skill of opening padlocks and other simple locking devices. This skill is illegal to everyone, with the possible exception of police officials and locksmiths. In actuality, very few locks are in use in Japan because of the overwhelming respect for privacy. The common exceptions include store houses, treasuries and the like. (TECH)

NIN-JUTSU

Nin-jutsu (or *shinobi-jutsu*) is the secretive art practiced by *shinobi*, and is available *only* to *shinobi* characters. Historically, *nin-jutsu* encompassed a wide range of skills. In *SENGOKU*, the *Nin-jutsu* skill acts as a complementary skill to *any* skill attempted by the *shinobi*, with the limitation that the other skill *must* be related to his *ninpo* training (GM’s discretion). This reflects the *extra* training that *shinobi* receive in that area, above and beyond what is traditionally taught. The GM has the final say on whether *Nin-jutsu* may be used as a complementary skill.

For example, a shinobi attempting to use Ventriloquism to distract a guard or Stealth to sneak by the guard could use Nin-jutsu as a complementary skill. He couldn’t use it as complementary to Trading if negotiating the price of a horse, however.

The following are a suggested list of skills that *Nin-jutsu* may complement: Acrobatics, Athletics, Binding, Climbing, Concealment, Contortionist, Espionage, Forced March, Hand To Hand Evade, Juggling, Lockpicking, Melee Evade, Swords, Navigation, Perception, Ranged Evade, Scouting, Sleight of Hand, Stealth, Strategy: Sieges, Streetwise, Survival, Throwing, Tracking, and Ventriloquist. (REF/DEX/INT/TECH)

CLASSICAL ARTS (GEI-JUTSU)

CALLIGRAPHY

Shogaku, the skill of creating artful works by drawing Chinese ideographs (*kanji*) with a brush and ink. Calligraphy is considered a fine art. If the character is simply trying to convey a written message then TECH is used with this skill. If the intent is to create a beautiful image or one that invokes an emotion or conveys some hidden meaning, then AES should be used. (AES/TECH)

CLASSICAL LITERATURE

Kobun, the knowledge of classic texts, stories, legendary tales and poetry written by scholars, poets and philosophers. Examples include the chronicles of Japan (*Nihongi* and *Kojiki*), myth-history of Japan, and so forth. The character may specialize in Chinese Classics (*Kangaku*) or Japanese Classics (*Koten Bungaku*). Your skill is halved in the non-specialty unless the skill is bought twice. (INT)

FLOWER ARRANGEMENT

Ikebana, the artistic skill of creating beautiful flower arrangements from natural flora. Ikebana is an art favored by the aristocracy—the *kuge* and some high-ranking *buke*. (AES)

INCENSE CEREMONY

Kōdō, the Way of Incense. Characters with this skill are adept at preparing and participating in the incense ceremony. Characters with this skill can discern the exact type of incense (and even know where it was made) by its fragrance alone. While not a very practical skill, it is nevertheless considered a fine art among aristocrats. (AES/INT)

MUSIC

This skill group covers a variety of skills, including playing musical instruments (*gakki*), singing (*utai*) and more. Characters must purchase each skill group separately. Characters may use their Music skill to create compositions (*sakkyoku*; using INT or AES) as well as to perform them (TECH).

Drums (*Taikō*): Includes the double-headed folk drum (*ōkedo*), large stick drum (*ō-daikō*) and medium stick drum (*taikō*).

Flutes (*Fue*): Includes the bamboo flute (*shakuhachi*), mouth organ (*shō*), Nō flute (*nōkan*) and small flute (*shinobue*).

Strings (*Gengakki*): Includes the *biwa* (a pear-shaped lute).

Koto: The skill of playing the large Japanese zither.

Singing (*Utai*): Note, singing uses INT or AES, rather than TECH.

NŌ

This is the skill of dramatic *Nō* theater performances, popular among aristocrats and cultured persons in Japan. (Note: *Kabuki* doesn't appear on the scene until the *Edo Period*.) There are four main schools, or traditions, of *Nō* in Japan. They are the Kanze, Hōshō, Konparu, and Kongō schools. Rivalries between *Nō* traditions can run as strong as those of any organized groups, though they tend to be more philosophical and intellectual, seldom (if ever) becoming violent. (DEX)



PAINTING

The skill of creating beautiful works of art using a brush and paint (*sumi*). There are several styles of painting, all of which are encompassed by this skill. The various styles include: *Kinpeki*, painting with gold and vivid colors; *Yamato-e*, the classical Heian style of painting (popular with *kuge* and traditionalists); *Sumi-e*, a naturalist style using only black ink, which typically depicts scenes of nature. (AES)

POETRY

Shiika, the skill of creating and reciting poems. This skill covers the myriad of poetic styles in Japan, including *renga* (popular linked verse, usually created by a group of people), *waka* (poetry used as a greeting among cultured people, particularly *kuge*), the shorter *haikai*, and *tanka* (poems consisting of three-syllable lines). (Note: *haiku*, a segment of a slightly longer poem form, will appear in the *Edo Period*). Spontaneous poem recitation and creation is considered an art form, and *buke* who are preparing to commit *seppuku* often create a “death poem” on the eve of the event. (INT)

TEA CEREMONY

Cha-no-yū or *Sadō*, the art of preparing for and performing the famed tea ceremony. The tea ceremony is a refined art form in Japan, and symbolizes the best qualities of human grace and spiritual purity. Important criteria for a properly conducted ceremony include maintenance of inner and outer purity (*sei*), reverence for all life (*kei*), harmony (*wa*: contained in the word *wabi*), and tranquillity (*jaku*). The ceremony brings much honor to both the guest and the host, if performed properly (3x the host's *Kao* or *ML*, whichever is higher). Tea ceremonies are often performed to cement the bonds of friendship or to reaffirm a vow or promise. (TECH)

TEA CONNOISSEUR

Suki, the art of recognizing and appreciating the subtle nuances and beauty of tea. A popular pastime with many aristocrats is *tocha*, which involves gathering together in a serene and beautiful setting and sipping various teas; each person tries to identify the best-tasting tea. In one variation, the participants must identify not only the particular type of tea, but also the province in which the leaves were grown and prepared. (AES)



PRACTICAL ARTS (JITSUYŌ GI- JUTSU)

ACROBATICS

Karumi-jutsu, the ability to perform flips, jumps and rolls. You can also jump and flip over an obstacle, landing on your feet, ready to fight. GMs may permit characters making a successful Acrobatics roll (with an appropriate DN) to cross difficult terrain or run through (or over) obstacles with no movement penalty. Acrobatics might also be used to gain an advantage in combat, to regain one's feet without spending an action, or to make spectacular leaps (into trees, onto rooftops, and so on) by adding the character's Acrobatics score to his MOV for calculating his Leap distance (a classic *chanbara* skill). (DEX)

ACTING

This is the skill of the performer, known as *monomane*, used to assume a role or character. Someone who is skilled in this can fake moods or emotions, or hide his true identity. While Dance makes one adept at the motions required in theater performance, this skill is required to move an audience's emotions. A typical use of Acting is to add a character's PRE and Acting scores in an opposed roll against the viewer's PRE + Perception scores. (PRE)

ANIMAL HANDLING

Bakuro-jutsu, the skill of animal handling, training and basic care. This skill can be helpful in calming an angered predator or frightened horse, as well as in hunting or trapping game. You must specialize in a class of animal—dogs, birds or horses. Your skill is halved when dealing with animals not covered by your specialty. This skill is ineffective when dealing with intelligent animals, such as *kitsune*, *tengu*, *kappa* and the like. (PRE)

ARMORING

Gosoku-tsukuri, the ability to create and repair various forms of armor, including *samurai* and *ashigaru* armor, chain mail, etc. If using the optional armor damage rules, characters may repair up to their Armoring score in KD of the armor in the field. Use of this skill requires an armorer's kit (page 178, 182); any repairs attempted without such a kit are at -3. Any damage beyond that point must be made with an armor's workshop. (TECH)

ASTRONOMY

Tenmongaku, studying the stars and heavenly bodies to predict coming events, such as earthquakes and the quality of harvests, and determine the current date using the Chinese calendar. Predictions using this skill must be very general. Further, the predictions are the result of complex calculations; this is not a magical power. (INT)

ATHLETICS*

This Everyman skill group represents basic athletic skills and ability, and the overall athletic inclinations (or lack thereof) of a character. A high score in Athletics indicates the character has a natural gift or general experience with physical pursuits, including (but not limited to): climbing, throwing (non-combat), running, swimming, jumping and endurance. The GM may call for a skill roll using Athletics with the appropriate characteristic for the circumstance—CON to overcome fatigue, STR to make a jump, DEX to scale a wall, and so on. (DEX/STR/CON)

BADMINTON

The skill of playing *hanetsuki*, a game similar to European badminton. Using a decorative paddle, the object is to keep the shuttlecock from hitting the ground when it is hit to you. (REF)

BOATING

Fune, the ability to handle small boats without sails, including barges, rowboats, dinghies, and small river boats. This skill doesn't allow one to pilot large ships, with or without sails. (DEX)

BOWYER

Yumi-shi, the skill of making and repairing bows and arrows. Characters with this skill can manufacture arrows from bamboo and affix the fletching and arrow head (note, however, that it requires the work of someone with the Smithing skill to actually forge the arrow heads). Given the appropriate equipment, a character can create a number of arrows equal to their skill roll -10 per hour (minimum 1). Thus, someone who rolled a total of 20 could make 10 arrows in an hour. (TECH)

BRIBERY

Baishū, the art of giving "gifts." A character with this skill knows when to bribe someone, how to approach him, how much to offer and (most importantly) how to disguise the bribe so that the other party can accept it without losing face. This can be a risky skill to use, as a failed roll nearly always means the intended recipient has been dishonored or insulted. (PRE)

BUDDHISM

Bukkyō, the study of the teachings of Buddha. Characters with this skill are familiar with the concepts of Buddhism as well as basic Buddhist doctrine, including the three precepts: shun evil, do good works, and be kind to all beings (man and animal). Japan's culture is very much influenced by both Buddhism and Shintō, making this an Everyman skill. Buddhism is also used with the PIE stat to invoke the Buddhist spirits and cause magical effects. Even laymen have the potential to call upon the Buddhas, although their chances of success are much less than that of a pious, studied priest (*sō*).

One sect must be chosen as a specialty (see *Buddhist Sects*, below); half of the character's Buddhism score may be applied to the non-specialty skills (i.e., basic knowledge of other sects). (INT/PIE)

Buddhist Sects

There are 11 sects of Buddhism in Sengoku Japan, some of which have a number of “branches,” or sub-sets. The various sects are listed below. (For more detailed descriptions see *Religion*, pages 72-74).

Hokke (or Nichiren): The Lotus Sect. Its followers are often the most fanatic of all Buddhists. Their supreme scripture is the Lotus Sutra, containing the last instructions of the Buddha. There are nine branches: Itchi, Shōretsu, Honsei-ji, Myōman-ji, Hachihon, Honryū-ji, Fujū-fuse, Fujū-fuse-kōmon, and Kōmon.

Hossō: This sect emphasizes workings of consciousness and its interrelationship with the environment. The two branches are: Nanji-den, and Hokuji-den.

Ikkō: Later called Jōdō Shinshū, or “True Pure Land.” There are nine branches: Hongan-ji, Takada, Bukkō-ji, Kōshō-ji, Kibe, Senshō-ji, Chōsei-ji, Jōshō-ji, and Gōshō-ji). One of the most prosperous and populous sects, a revising of the Pure Land Sect stressing the importance of repeating the Nenbutsu mantra.

Ji: a sect following a variation of the “Pure Land” doctrine (12 subsets: Honzan, Yūkō, Ikkō, Okudani, Taima, Shijō, Rokuō, Kaii, Reizan, Kokua, Ichiya, Tendō, and Mikagedō).

Jōdō: “Pure Land” sect. There are five main branches: Chinzei, Seizan, Chōraku-ji, Kuhon-ji, and Ichinengi.

Kegon: An ancient sect, whose scholarship is highly regarded.

Ritsu: Stresses the ascetic disciplines.

Shingon: A major sect emphasizing esoteric doctrines, with two branches: Kogi and Shingi.

Tendai: Another sect emphasizing esoteric doctrines. Its three branches are: Sanmon, Jimon, and Shinjō.

Yūzū Nenbutsu: The first of the great Amida-worshipping sects.

Zen: A contemplative sect. The three branches are: Rinzai, Fuke, and Sōtō.

BUREAUCRACY

Shinshi, the skill of dealing with bureaucrats. You know how to cut out red tape, who to talk to, how to reach them and how to extract information from bureaucracies, be it the *Shōgunal* government (*bakufu*), a religious sect (*shū*) or village council. (PRE)

BUSINESS

Jitsugyō, the knowledge of basic business practices, laws of supply and demand, employee management, accounting and book-keeping, procurement, sales, and marketing. Characters with this skill are able to run a business themselves. This is an essential skill merchants (*akindo*) and shop owners. This skill does not confer the ability to haggle or negotiate prices; for that characters should buy Trading. (INT)

CARPENTRY

Mokkō, the skill of designing and constructing buildings, castles, and bridges of wood. Characters must select a specialty (e.g., buildings, castles or bridges). Characters may apply half of their skill score to the non-specialties. (TECH)

CARVING

Chōgaku, the skill of creating small sculptures and decorative items from wood, ivory and soft stone. *Netsuke* are small decorative carvings in the shape of animals or people which hold together wrapping cloths (*furoshiki*) and belts (*obi*).

TECH is used to create a simple, functional netsuke, while AES is used to create a more beautiful one. (AES/TECH)



CHRISTIANITY

Kirishitan-dō, the study of the Holy Bible and the teachings of God. Most *nanbanjin* are of the Roman Catholic faith, although a few (namely the English and the Dutch) claim to be of a rebellious Christian sect known as “Protestants.” This skill confers knowledge equally applicable to both. A number of Japan’s inhabitants have been converted to Kirishitan-dō by the Jesuit missionaries, although they are still very much a minority (most of whom reside on Kyūshū). Christianity—in both its forms—is tolerated by the ruling *daimyō* for now. (INT)

CLIMBING

The Everyman skill of scaling walls, trees, and the like. Using climbing aids, such as ropes and ladders, provide a bonus to this roll. (DEX)

CONCEALMENT

Meisai-jutsu, the skill of secreting and finding items. You can hide things and find things that other people have hidden—like important papers, weapons, artifacts, drugs, and so forth. (INT)

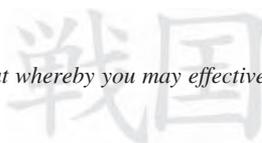
CONCENTRATION*

Haragei, the Everyman skill representing a character’s ability to focus and maintain mental control. This includes feats of memory, recall, and physiological control. By focusing (and doing nothing else) a character might receive a +1 to +3 bonus based a successful Concentration roll toward some feat of mental or physical exertion (GM’s discretion). (WILL)

CONFUCIANISM

Jugaku, the Everyman skill encompassing the knowledge of the philosophical teachings of Confucius, (Kong Fu Zi), who lived in China from 551 to 479 BC. This skill also confers an understanding of the social conscience and values of Japanese society, as well as its “common laws.” According to early Japanese writings, it was introduced to Japan from Korea in the year 285 AD. Some of the most important Confucian principles are humanity, loyalty, morality and consideration on both individual and political levels. (*Historical note: Neo-Confucianism—especially Chu Hsi Confucianism—will become the most important philosophy of Tokugawa Japan, in both government and education. Its influence on Japanese society cannot be overstated.*) This skill also allows characters to formulate legal arguments as well as philosophical debates; it is a complementary skill to Rhetoric when used in this manner. (INT)

Don’t worry about having no position. Worry about that whereby you may effectively become established. Don’t worry that no one recognizes you. Seek to be worthy of recognition.





CONTORTIONIST

Nawanuke-jutsu, the ability to manipulate your body to get out of ropes and similar bonds. Characters trying to free themselves from such bonds must make a contested skill roll using his DEX + Contortionist scores against the binder's

Binding + TECH. A characters with this skill may also contort his body to fit into generally inaccessible places or spaces. (DEX)

CONVERSATION

Danwa, the Everyman skill of extracting information from people with careful conversation. The use of this skill takes time (GM's discretion; usually 20 minutes or more). If the roll is missed the subject realizes he is being pumped for information. (PRE)

COOKING

Suiji, the skill required to prepare fanciful meals and culinary delights—not just your ordinary bowl of rice. Characters with this skill can put together a good meal seemingly “out of nothing,” make any food taste better, and present it in a visually appealing manner. A successful use of this skill is required to prepare *fugu* (blowfish), for example, without poisoning the meat (and the eater). (AES/TECH)

COSMETICS

Keshō, the skill of applying make-up and *improving* one's looks. It also confers knowledge of popular cosmetic styles of the day, which typically originate in Miyako, the home of the Imperial Palace. It is used extensively by Imperial *kuge*, actors, and women of all castes. Note that this is not the same as Disguise, which is used to *alter* one's appearance entirely. (TECH)

CRAFT

Craft is a catch-all skill governing the various practical arts of Japan not otherwise listed. There is no familiarity between any of these specialties; each must be purchased separately and knowledge in one does not convey a partial score in any other. Crafts include: Basket-making, Lantern-making, Pottery (*Togei*), Sake Brewing, and Shipbuilding (*Zōsen*). The GM is free to add other crafts to this list. INT is used for designing items, and TECH is used for their actual creation. You will have to specify which craft you are buying; “Craft” can be bought several times. (TECH)

CRYPTOGRAPHY

Angō Sakuseihō, the ability to solve simple ciphers and encrypt or decode messages. Skill in another language (such as Chinese or a Secret Language) may be required also; the Language skill may be used as a complementary skill. (INT)

DANCE

Odori or *mai*, this Everyman skill represents the ability to perform formal dance movements. Everyone knows at least one form of dance, be it common folk dances performed by farmers and townsfolk at harvest celebrations and parties, or ritualized dances used by Japan's priests to gain the attention and favor of the spirits. One form of dance must be chosen as a specialty. Half of the character's skill may be applied to the other forms of dance. Specialties are: Comedic Dance (*Kyogen* and *Manzai*), Court Dance (*Buyō*), Popular Dance (*Dengaku*), Sacred Dance (*Kagura*) and Sword Dance (*Kenbu*). (DEX)

DEDUCTION

Suiron, the art of taking several facts and leaping to an inobvious conclusion. It is a common skill among competent police officials and gossips. This skill should be used sparingly, but can be an easy way for a GM to provide clues to the players when they are stumped. (INT)

DIPLOMACY

The skill of negotiations and resolving disputes. This is an important political skill, especially for buke with an eye toward gaining temporal power (or simply gaining favor). It is also used by go-betweens who find prospective spouses and arrange marriages. (PRE)

EVADE

The basic skill of getting out of the way of someone who is trying to hit, shove, kick or throw you, and avoiding blows from melee weapons, either through parrying, ducking or just sidestepping out of the way. This skill is added to the character's DEX to determine his DV versus attacks (see *Combat*, pg. 209). Characters may use a weapon skill in lieu of Evade if the weapon is readied. (DEX)

EXPERT

This is a catch-all skill covering any one field of knowledge not already listed elsewhere: the Tokudate Clan, children's songs, Clan history, etc. This can be a hobby or an in-depth knowledge of a field or area. It may be taken multiple times. (INT)

FALCONRY

Tori-oi, the skill of hunting with a trained falcon. Characters with this skill are trained in the social ritual of the hunt, popular among buke aristocrats. Falconry is accomplished on horseback with a falcon perched initially on a padded sleeve. This is a popular pastime among the wealthier buke courtiers and the *kuge*. (INT)

FARMING

Kōsaku, the knowledge of land and soil, irrigation techniques, as well as planting and harvesting various crops. You know the best time and place to sow seed, how to make best use of land, and how to estimate the yield of a crop before harvest. (INT)

FASHION

Shozoku, the skill of fashion, wardrobe and personal grooming. Characters with this skill stay abreast of the latest fashion trends from Miyako and Nagasaki, and know how to show off clothes and look their best. This skill is considered unseemly among male *buke*, but is quite common among the *kuge* and wealthy *akindo* (merchants). (PRE)

FISHING

Tsuri, the skill of catching fish by hook or by net. Characters with this skill know the best times to fish, as well as the best fishing spots in their area. The Nets skill may be used as a complementary skill when making Fishing skill rolls. (INT)

FLATTERY

Geigō, the social skill of making others feel good about themselves through carefully crafted compliments and flowery speech. Flattery is a very important aspect of society in Japan, where proper respect and courtesy are expected. To greet someone politely is basic manners; to compliment them at the same time is the mark of a civilized person. While flattery won't necessarily change someone's opinion about an issue, it can influence their reaction when dealing with you. Caution is advised, however, as insincere flattery can be as risky as insulting someone. Flattery is considered an art form among the *kuge*. (PRE)

FOCUS KI

Focusing one's *ki*, or inner power, allows characters to use Ki Points (See *Using Ki*, page 223). (WILL)

FOLKLORE

Densetsu, the Everyman skill covering knowledge of the common myths and lore of Japan—some true and some not. You can identify all manner of mythical creatures (such as *tengu*, *oni* and *kappa*), and you are familiar with well-known people in Japan, including master artisans and swordsmen, famous entertainers, and *sumōtori*, as well as their legendary accomplishments. (INT)

GAMBLING

Bakuchi, the ability to win gambling games that require some skill, such as a version of *oicho-kabu*, a card game, and other more esoteric games. This skill can also be used to cheat at games of chance which require little or no skill, such as dice and sporting bets. Cheating can be spotted in a contested skill roll, using the cheater's TECH + Gambling + 3d6 versus the observer's INT + Perception + 3d6; if the observer wins, he spots the gambler cheating. (INT/PRE/TECH)

GARDENING

Niwa-zukuri, the skill of creating and maintaining beautiful displays of nature using rock, sand, water, plants, or a combination. Particularly beautiful and harmonious gardens are said to enhance the effects of contemplative meditation. (AES/TECH)

One should be wary about talking long about things like learning, morality or folklore in front of elders or people of rank. It is disagreeable to listen to.

GENERAL KNOWLEDGE

Shūchi (or *jōshiki*) is an Everyman skill group which represents a character's overall education, knowledge and experience. It's a "catch-all" skill that anyone can roll to see if they know something about something. It covers customs and basic manners (*gyōgi*), clothing, who's who in Japan, familiarization with popular games (such as *hana-fuda*, card games and children's games), holidays, and so on. In most case, especially where a more specific skill is better used, the General Knowledge skill should be required at a much higher DN. It is, however, a great way for GMs to get information to players that otherwise might go unrevealed. (INT)



GO

The skill of playing *go*, a board game involving a grid and small white and black stones, the object of which is to surround and "capture" all of your opponent's stones. Go holds an important place in Japan's society, being similar to that held by chess in medieval Europe. Go is a popular skill among *buke*, aristocrats, and the "upper class." Go can be used as a complementary skill to Strategy, and vice-versa. (INT)

HERALDRY

Monshōgaku, the skill of recognizing the *mon* (family crests) of various samurai clans and (in later periods) of famous actors and artists. A successful use of this skill will identify not only the family to whom a *mon* belongs, but some general information about them as well, such as their home province and anything they are particularly noted for (like a particular style of *ken-jutsu* or a reputation for declaring blood feuds). (INT)

HERBALIST

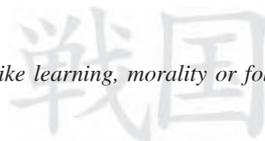
Ten'yaku, the skill of creating herbal medicines and antidotes to various poisons. This skill also allows characters to recognize the medicinal value of various herbs and wild plants. (INT)

HIGH SOCIETY

The knowledge of upper-class culture—what clothes to wear, what are considered sophisticated foods, and how to mingle with royalty and other VIPs. This skill also covers *buke* and *kuge* court etiquette (*reishiki*). You know how to conduct yourself and how to make the best impression to honored guests and dignitaries, as well as how to present legitimate gifts and request favors in a formal court setting. A popular skill among affluent *akindo* (merchants); a necessary one among *buke* and *kuge* courtiers. Failure to present oneself properly in court can doom one's political career before it begins or ruin any chance of a favor being granted before you can request it. (PRE)

HISTORY

The knowledge of historical events and people. You know the outcomes of crucial battles, and have knowledge of historically important leaders, generals, scholars, artisans and others. Char-





acters must specialize in Chinese history (*Chūgokushi*) or Japanese history (*Shigaku*). Half the character's skill score may be applied to the non-specialty. (INT)

HUNTING

Kari, the skill of hunting and trapping wild game. This skill can also be used to participate in the "Dog Hunt" festivals which are popular among the buke in Japan. (TECH)

INTERROGATION

Gomon-jutsu, the skill of extracting information and confessions from people, either by coercion or just plain torture. The character knows how to avoid leaving marks (if necessary), can judge how close a victim is to death, unconsciousness or "breaking," and how to manipulate subjects into revealing desired information. Common forms of torture include *buri buri* (dunking in water and beating with sticks while suspended), breaking fingers, and applying heavy stone slabs atop a kneeling person's legs. In Japan no criminal is convicted without a "confession," making this skill invaluable to police officials. (TECH)

JUGGLING

Daikagura, the skill of juggling objects and performing feats of incredible dexterity, such as balancing a spinning top on the blade edge of a sword. (DEX)

KEMARI

Kemari is an aristocratic game similar to a soccer exercise where the object is to keep a ball in the air by kicking it around among a group of players. It is popular among *kuge* and aristocratic *buke*. (DEX)

LACQUERER

Urushi nuri, the art of lacquering items, from hats and umbrellas to serving-ware and decorative chests. Lacquerers are usually very active, as their services are used extensively throughout the country, to enhance and protect a great many items, from those made of paper (hats, umbrellas, fans), wood (chopsticks, chests), leather (armor, saddles) and more. Lacquer is made from sap of the lacquer tree (*Rhus verniciflua*), found primarily in the northern parts of Japan, and mixed with pigments. It is also an irritant and mildly toxic, being a relative of the sap of poison ivy. When dry, lacquer is resistant to acids, heat and humidity. Lacquerware is made with one of three processes: flat, inlaid, and carved. (AES/TECH)

LANGUAGES*

Gago, or knowledge of a language. Unlike most skills, there is no roll associated with the Languages skill. The score simply reflects the character's overall knowledge and fluency in that language. The fluency levels are shown below.

Characters receive a minimum score of 2 in their native language (an Everyman skill). Skill in one language does not transfer to other languages; each must be bought separately.

The available languages include: Chinese (*Chūgoku-go*); Dutch (*Ran-go*); Japanese (*Nihon-go*); Korean (*Chōsen-go*); Latin (*Raten-go*); Portuguese (*Pōtōgaru-go*); Secret Language (*In-go*); Signing (*Kuji-kiri*).

A secret language can be a secret *shinobi* clan dialect, *yakuza* "slang," *samurai* clan codes for sensitive messages, or even a "lost," ancient language, such as *Yamato kotoba*. Some languages may be considered Forbidden Skills depending on the type of campaign you are playing, the era in which the game is set (if playing a historically-based game), and the attitude of the ruling government toward contact with the outside world (i.e., the *nanbanjin*).

Language Fluency Levels

- 1 - **Basic**—you can speak and understand very simple, short phrases; the typical tourist
- 2 - **Conversational**—you speak the language but have a thick accent or local dialect, or a limited vocabulary
- 3 - **Fluent**—your accent is noticeable or your dialect identifiable only with a Perception roll
- 4 - **Expert**—you are better than most natives
- 5 - **Master**—only Linguists may have this level, even for a native tongue.

LEADERSHIP

Shu-jutsu, the skill of leading others, especially in stressful situations or where management is desired over persuasion. Leadership is an important skill for troop commanders, businesses with a lot of employees, and the like. It is only practical when dealing with NPCs, however, as using it "against" PCs would be counter-productive to roleplaying. (PRE)

LIP READING

This skill enables the character to read someone's lips in order to tell what he is saying. The character must be able to see his target's mouth clearly and he must know the language being spoken by the target. The level of success on a roll should determine how much information is gleaned in any situation. Note that the use of this skill by anyone other than the deaf is considered very bad manners, indeed. (INT)

LOCAL EXPERT

This skill represents a character's knowledge of an area, including geography, climate, who's who, general customs and traditions, and so on. It also encompasses knowledge of the society, politics, belief systems and general demeanor of the people in the area. Characters with high scores know where the best places to eat are, which merchants offer the best prices, and so on. All characters have at least a score of 2 for where they come from (an Everyman skill), be it a village (*mura*), town (*machi*) or city. Local Expert must be bought for each area a character wants to have expertise in. (INT)

It is because a samurai has correct manners that he is admired. Speaking of other people in [a bad] way is no different from an exchange between low class spearmen. It is vulgar.



MASONRY

The skill of creating structures of stone, such as fortifications, walls and bridges. (TECH)

MASSAGE

Tenaoshi, the skill of therapeutic massage, a minor healing art. A successful use of the skill can completely restore all lost Stun. For every 10 minutes spent massaging, the masseur can “heal” 1d6 of the patient’s Stun points or 1 Hit due to fatigue or collateral damage from a Stun attack, up to a maximum number of dice of Stun or number of Hits equal to the masseur’s Massage skill score per day. The masseur can restore all lost Stun, up to the recipient’s normal maximum Stun.

For example, a masseur with a Massage skill of 5 can “heal” 5d6 Stun or 5 Hits over 50 minutes, per patient per day.

Many professional masseurs (*ama*) in Japan are blind, as there is little else they can do as productive citizens. (TECH)

MEDITATION

Meisō or *Za-zen*, the art of meditation. This skill allows characters to gain near to full rest with little time lost. Characters may reduce the time needed for “restful sleep” by one step on the time chart for every two levels in the skill.

For example, a character with a Meditation score of 2 can get the equivalent of six hours of rest in just one hour (one step up the time chart); a character with a Meditation score of 8 can achieve the benefits of six hours of sleep in just five Rounds, or one minute (four steps up the time chart).

With a high enough roll (GM’s discretion), the character may be treated as if he were in “Light Sleeper” mode, as per the Talent. Meditation may also be used as a complementary skill for rolls involving focus, concentration or resolve (GM’s discretion). (WILL)

MIMICRY

Kowairo-jutsu (or *gion*) is the specific talent of being able to imitate other voices. Skill in this area will greatly enhance a good Disguise, especially if used in conjunction with Acting. It can also be used by hidden *shinobi* to lure their prey into the open or to distract guards. (INT)

MINIATURE LANDSCAPING

Bonsen, the art of growing, creation and maintaining miniature trees (*bonsai*). Either TECH or AES may be used with this skill, depending on the effect the character desires with his creation. (AES/TECH)

NAVIGATION

Ko-jutsu, the skill of finding one’s way across land or sea. It includes knowing how to take sightings, use maps and charts, plot courses, work from wind, weather and the stars. (INT)

ORATORY

Shikiji, the ability to speak to an audience and to deliver a convincing presentation. (PRE)

...suddenly to have to change your tone when just before you have been slandering anyone behind his back is the kind of thing no samurai ought to bring himself to do however weighty the business.

PERCEPTION

Kan, the skill of observation, perception and spotting hidden things (like clues). Police and official inspectors often have good scores in this skill. It is used for all five of the senses. (INT)

PERSUASION

Zei, the ability to convince, persuade, or influence individuals. Persuasion can be used in a variety of ways, from simply trying to talk someone into something they aren’t inclined to do, to intimidating someone with your booming voice and animated—or threatening—movements. (PRE)

PHYSICIAN

Igaku, the skill of doctoring in Japan. It can be used to diagnose an illness or cause of death (using INT) as well as to treat and bind wounds and administer medical aid (TECH). Companion skills include Herbalist (*ten’yaku*) and Buddhism. All three skills are prerequisites for any truly respectable doctor in Japan. (INT/TECH)

PUPPETEER

Tekugutsu, the skill of manipulating marionettes and hand-puppets, and conducting theatrical performances with them. Puppet shows are enjoyed by people of all ages and castes. Performances range from childrens’ fables stories to recreated *Nō* plays. (*Note: Bunraku, the art of puppeteering with large marionettes, is not developed until the later Tokugawa era.*) (DEX)

RESEARCH

Kenkyū is the skill of using libraries and official records, as well as uncovering information from obscure or uncommon sources, such as classical, ancient or foreign texts. This is a vital skill for members of the mystic professions. (INT)

RHETORIC

Shūjigaku, the skill of written and verbal presentation in the Chinese literary tradition. This skill is used in framing official petitions, legal cases and religious preaching and debate. As it also encompasses the art of “formal debate,” skills associated with the subject will be complementary.

For example, in a religious debate between Buddhist priests, Buddhism (Bukkyō) would be a Complimentary skill. It may also be used as a complementary skill to High Society in formal settings, such as court.

This skill is commonly found among priests, but it is also found among the *buke* and *kuge*, and other people who wish to be perceived as “educated” and “highly cultured.” (PRE)

RIDING

Ba-jutsu, the skill of horsemanship. This skill enables a character to ride a horse under difficult circumstances. When fighting from horseback, characters use the lower of their Riding or combat skill scores. (DEX)



SAILING

Suifu-jutsu (or *hansō-jutsu*), the skill of piloting ships with sails, from small junks to large galleys and ocean-going vessels. Characters know how to trim the sails, navigate, steer, and so on. This is an uncommon skill in Japan, as there are few sailing vessels other than those owned by some

daimyō, wealthy merchants, foreign diplomats, and *nanbanjin*. (INT/TECH)

SCOUTING

Teisatsu, the skill of moving through terrain and observing enemy positions, towns, castles, troop movements and the like, and reporting useful information. A character's Scouting roll may be complementary to their leader's Strategy or Tactics roll. A useful skill for *samurai* scouts, *shinobi* and other militant types. (INT)

SCULPTURE

Chōgoku, the skill of creating items from slabs or blocks of stone or wood. A long and tedious process, sculpture is the skill used to create stone lanterns, grave markers, statuary, and the like. At the GM's discretion, the player may have to specify stone or wood for his skill, and work with the other at 0-level (just getting a characteristic + 3d6 roll). (AES/TECH)

SEDUCTION

Yūwaku is the ability to gain another's trust by offering companionship or favors. This is an important skill for courtesans, female *shinobi* (*kunoichi*), and even *buke* females married into enemy clans. Flattery can be used as a complementary skill to Seduction. (PRE)

SHINTŌ

Shinten, the Way of the Kami. This is the knowledge of Japan's indigenous religion. Characters with this skill are familiar with the concepts of Shintō and the myriad of spirits that make up its pantheon. Japan's culture is very influenced by both Buddhism and Shintō, making this an Everyman skill.

Shintō is also one of the five forms of "magic" in Japan. Shintō + PIE is used to perform Shintō rites for mystical effects. (INT)

SHŌGI

This is the skill at playing *shōgi*, a chess-like game that is popular among all castes in Japan. (INT)

SILKWORM RAISING

Yōsan, the knowledge and skill of raising silkworms and collecting the silk created by them. (INT)

SLEIGHT OF HAND

Ki-jutsu, the skill representing a character's overall hand-eye coordination. Characters with this skill can palm objects, cut purses

and do illusory "magic" tricks. It is also a favorite skill of *shinobi* who use it to deceive their enemies in all manner of ways. Typical skill contests involve Sleight of Hand + REF against the viewer's Perception + INT. (REF)

SMITHING

This skill group encompasses a character's ability to design and craft simple tools (*dōgu*), equipment and weapons with metal, including firearms (*teppō* and *sodetteppō*) given access to the proper supplies and equipment, as well as an overall facility with metalworking tools. It does allow the character to create simple swords, but they can never be of any quality greater than average. To create truly masterful swords, one must have the Swordsmith skill (see *Swords*, page 169, and *Creating Items*, page 196). (TECH)

STEALTH

Kakuremi, the Everyman skill of moving quietly and unseen, and surreptitiously following others unnoticed (*bikō-jutsu*). While it is a basic ability that all characters have some measure of ability in, it is considered suspicious behavior in all but the rarest of circumstances. It is common among samurai scouts, but more so among shinobi, bandits and thieves. Using stealth typically involves a contested skill roll with one character making a Stealth roll and comparing the total to the other character's Perception roll; if the character's Stealth roll is higher than the "observer's" Perception roll, he has escaped notice. *Note that this skill combines both Stealth and Shadowing, which appear in some Fuzion products, into a single skill.* (DEX)

STREETWISE

Use of this skill aids a character in getting around the "under-side" of life, which includes dealing with the proverbial black market, getting information and finding places to hide from the authorities. Characters with Streetwise are at home in the "floating world" of Japan, and are familiar with all manner of sub-cultures, including gambling gangs, courtesans and tea houses, entertainers and criminal networks. This is an important skill for *otokodate* and gamblers. Most *buke* wouldn't be caught dead exercising such knowledge, although some *dōshin* may have gained it in their dealings with criminals. (PRE)

SURVIVAL

The skill of surviving in the wilderness, in all types of terrain (including mountain, desert and snow). The character knows what wild plants are safe to eat, how to build a fire and simple shelter from the elements, and so on. (INT)

SWORDSMITHING

This is the honored art of crafting swords (*katana*) in Japan, and sharpening all bladed weapons to a razor-fine edge. It is considered a highly revered art with religious overtones and, in fact, a Shintō ceremony surrounds the crafting of such blades. Because swords are believed to be imbued with the spirit of their maker, it is important for swordsmiths to be pure of heart and mind. (TECH)

It will not do to think that one must have swords and clothing as fine as everyone else's. It is sufficient to intend not to be unsightly. Borrowing and seeking after things one doesn't have, and piling up debts, one will be scorned by others.

SWORD POLISHING

Tōgi, the art of polishing. This skill is also considered an art form. Many *buke* believe that the quality of their sword's polish is indicative of their status and their sword's worth, so highly skilled polishers are much sought after by *samurai*. (TECH)

TEACHING

Jugyō, the skill of imparting knowledge to others. A character can teach almost anything they are skilled in; the nature of the skill and the student's capacity to learn it will figure into the GM's decision as to how difficult it is to teach and how long the process will take (see *Experience*, page 226). (PRE)

TRACKING

Tsuiseki, the ability to discover tracks, prints or other evidence of passage through an area and to follow them. Tracking can be used to follow game while hunting, follow a criminal on the run, or to find one's own way out of the forest when lost. This skill is popular among bounty hunters and shinobi. (INT)

TRADING

Akinai, the skill of bartering, haggling and otherwise negotiating the price of things. This is a crucial skill for merchants of all types. Most *buke* feel that this level of emphasis on money is beneath them, but female *buke* have been known to be very thrifty managers of their household's money. (PRE)

VENTRILLOQUIST

This is the ability to "throw" your voice, a skill that can be used to no end of mischief. It is used with INT or TECH, whichever is higher. It is typically used as a contested skill roll against the listener's Perception + INT. A popular *shinobi* trick involves distracting their pursuers by having false voices calling from nearby. The GM may allow characters with both Mimicry and Ventriloquist to use them together—hearing one's own voice from nearby can be quite eerie, indeed! (INT/TECH)

MARTIAL ARTS (BUGEI)

Weapon Similarity

The *bugei* (martial arts) of Japan are very specialized. Even so, in *SENGOKU*, characters may use their score in one weapon skill with another, similar weapon, at a penalty of -1 to -3. The GM is the final authority in determining whether a weapon is similar enough to allow the use of the skill with a weapon other than the weapon the skill specifically covers.

For example, Korando has a Swords (Ken-jutsu) score of 5, but his sword has just broken. He spots a short staff (jō) nearby and grabs it, intending to use his Swords skill with the staff. The GM decides that the staff, though different from a sword, is similar enough to allow the use of ken-jutsu techniques, so the GM allows Korando to use the staff with his Swords skill at -1.

Later, Korando encounters another combat situation. He has long since dropped the staff, and is looking for another weapon to use. He spots a naginata, wanting to use it with his Swords skill. The GM decides that the naginata is too different from a sword to allow Korando to use his Swords skill, even at a penalty. The GM advises Korando's player, however, that if he breaks the naginata's shaft in half he may then use his Swords skill at a penalty of -3. Korando is back in business!



Using Martial Maneuvers with Melee Weapons

All melee weapon skills in *SENGOKU* also allow characters to use the basic martial maneuvers outlined below. Characters using a weapon for which they do not have the appropriate skill, however, may not use these maneuvers.

For example, while Nobutada (in our examples above) may use the broken naginata as a makeshift sword at -3 to his Swords skill, he can only use the basic martial maneuvers listed below if he is using an actual sword (katana, wakizashi, nodachi, etc.) with his Swords skill.

Certain weapon skills also allow a trained user (i.e., someone with the appropriate *bugei*) to perform special maneuvers. These include the *jitte*, which allows a trained user to perform a disarm maneuver, the *sodegarami*, which allows a Ju-jutsu throw "at range" (the length of the weapon), and the *manrikigusari*, which allows a character to "grab" another weapon or "entangle" an opponent at range.

Characters without the specific skill for these weapons may not use the special maneuvers. (For additional information and descriptions of all of the martial arts maneuvers, see the *Basic and Advanced Action Summary* tables, pages 204-205.)

Basic Weapon Maneuvers

The following maneuvers are available to all characters using a melee weapon in conjunction with the appropriate weapon skill.

Maneuver	Notes
Evade	+5 DV; Dodge maneuver
Block	+2 AV, +2 DV; Block maneuver
Thrusting Strike	-2 AV, +1 DV, +2d6 damage
Defensive Strike	+1 AV, +3 DV
Move-by Strike	-1 AV, -1 DV, +1d6 damage; Full Move maneuver

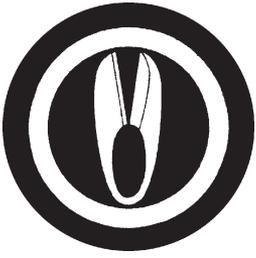
Special Weapon Maneuvers

The following maneuvers are available only to characters using a melee weapon that allows that special maneuver (noted in the weapon description and weapon list) in conjunction with the appropriate weapon skill.

Maneuver	Notes
Throw	Grab and Throw maneuver; Target loses initiative to attacker
Grab	+2 STR; Grab maneuver
Disarm	+2 STR; Disarm maneuver
Entangle	+2 STR; Grab and Entangle maneuver

When one buys something, he should say exactly what he wants at once. If it is too expensive, then he should not buy it. To waste so many words is vulgar, and to buy cheaply would be a crime, for the shopkeeper makes his living by trade.

— Hojo Shigetoki



ARCHERY

Kyū-jutsu, the skill of using the full-sized *yumi* or *daikyū* (longbow), as well as the *hankyū* (short bow). (REF)

ARROW CUTTING

Yadome-jutsu, the skill of intercepting muscle-powered projectiles (usually arrows, hence the name). You can intercept arrows and thrown weapons (up to and including javelins) with a successful contested skill roll, using your REF + Arrow Cutting + 3D6 versus the attacker's attack roll. You can elect to deflect, destroy, dodge, or catch the missile. May be used against multiple attacks in one phase, but each additional attempt is at a cumulative -1. Must be bought for each melee weapon skill it is to be used with. (REF)

ATEMI-WAZA

An unarmed combat style originating from a variant of Chinese *Shao-lin kung fu* (*Sho-rin kenpo*) on the the Ryūkyū islands (now Okinawa). It incorporates various blocks and strikes. (*Note: Atemi-waza is a precursor to modern day karate.*) Characters with this skill automatically receive the basic Atemi-waza maneuvers listed below at no extra cost. Advanced maneuvers may be purchased separately, at the cost listed below, but only by students with a ML of 5+ in their *ryū*.

A character successfully using an atemi-waza block maneuver against a wooden weapon takes no damage; Atemi-waza blocks against metal weapons reduce damage by one half. Characters may use their Atemi-waza score in lieu of their Evade skill when defending in melee combat. (REF)

Basic Atemi-waza Maneuvers

The following maneuvers are available to all characters with the Atemi-waza skill.

Maneuver	Notes
Evade	+5 DV; Dodge maneuver
Block	+2 AV, +2 DV; Block maneuver
Thrusting Strike	-2 AV, +1 DV, +2d6 damage
Edge Strike	+2 DV, +1d6 damage
Reverse Strike	+1 AV, +3 DV

Advanced Atemi-waza Maneuvers

The following maneuvers are available to characters with the Atemi-waza skill who also have a ML of 5+ in their *ryū*. The cost for these maneuvers is 2 OP each.

Maneuver	Notes
Disarm	+2 STR; Disarm maneuver
Killing Strike	-2 AV, -2 STR; does Killing damage
Leaping Strike	-1 AV, -1 DV, +1d6 damage; Full Move maneuver
Trip/Sweep	Throw maneuver; Target loses initiative to attacker
Roll	Breakfall; 1/2 damage from falls, roll out of Throws and Knockdowns

AXES

The *bugei* of using the *fuetsu*, *masakari*, and *ōno* in melee combat. It is added to REF for AV and can be added to DEX for DV (in melee only). (REF)

BINDING

Hojo-jutsu, the skill of binding people with rope or cord, using elaborate methods and complex knots. This is a popular skill with police, samurai and shinobi alike. Characters trying to free themselves from such bonds must make a contested skill roll using his DEX + Contortionist scores against the binder's Binding + TECH. (TECH)

CHAINS

Kusari-jutsu, the *bugei* of using the *kawa-naga*, *kusari-fundo*, *kusari-gama* (coupled with the Kama skill), *kyogetsu-shōge*, and *manrikigusari* in melee combat. It is added to REF for AV and can be added to DEX for DV (in melee only). (REF)

FANS

Tessen-jutsu, the martial skill of using the *gunbai* (war fan) or *tessen* (steel fan) in combat. It is added to REF for AV and can be added to DEX for DV (in melee only). (REF)

FIREARMS

Hō-jutsu (or *teppō-jutsu*; *kaki* in Ryūkyū), the skill of firing matchlock rifles and pistols (*teppō*, *hinawaju* and *kenju*), and small cannon (*sodetteppō*). While not unknown to *samurai*, this skill is typically used only by *ashigaru* (common foot soldiers) in battle. Also a common skill among *shinobi*. (REF)

FLAILS

Nunchaku-te, the *bugei* of using the *nunchaku*, *sanbon nunchaku* and related weapons in melee combat. It is added to REF for AV and can be added to DEX for DV (in melee only). (REF)

FORCED MARCH

Hayagake-jutsu, the skill of extended movement on a strategic scale. Characters with this skill can get that extra *ri* out of a day's walking. A successful roll (DN 18) allows the character to increase their movement in a day by a number of *ri* equal to their skill level. (CON/WILL)

IAI-JUTSU

Iai-jutsu is a series of techniques for rapidly drawing the sword and striking in one swift motion. It is a special skill, and is treated differently from conventional *ken-jutsu*.

The character is allowed to draw and strike in the same phase without the normal -3 penalty for quick-drawing and striking, and he may even gain the initiative of surprise (+1 to +3 AV if the attack is unexpected, at GM's discretion). *Iai* techniques can be performed from a standing or seated position. (REF)

JITTE

Jitte-jutsu, the *bugei* of using the *jitte* and *sai* in combat. It is added to REF for AV and can be added to DEX for DV (in melee only). In addition, characters with this skill can use the *jitte* or *sai* to perform a disarm maneuver against opponents armed with swords. (REF)

JU-JUTSU

An unarmed combat style originating in Japan. It incorporates various rolls, throws and grappling maneuvers. (*Note: Ju-jutsu is a precursor to modern day judo.*) Characters with this skill automatically receive the basic Ju-jutsu maneuvers listed below at no extra cost. Advanced maneuvers may be purchased separately, at the cost listed below, but only by students with a ML of 5+ in their *ryū*.

A character using a successful Ju-jutsu block maneuver against a wooden or metal weapon takes no damage. Characters may use their Ju-jutsu skill in lieu of their Evade skill when defending in melee combat. (REF)

Basic Ju-jutsu Maneuvers

The following maneuvers are available to all characters with the Ju-jutsu skill.

Maneuver	Notes
Evade	+5 DV; Dodge maneuver
Throw	Grab and Throw maneuver; Target loses initiative to attacker
Roll	Breakfall; 1/2 damage from falls, roll out of Throws and Knockdowns
Block	+2 AV, +2 DV; Block maneuver
Grapple	+2 STR; Grab maneuver
Tomoe-nage	(Takedown) +1 AV, Grab maneuver; both end up on ground

Advanced Ju-jutsu Maneuvers

The following maneuvers are available to characters with the Ju-jutsu skill who also have a ML of 5+ in their *ryū*. The cost for these maneuvers is 2 OP each.

Maneuver	Notes
Guarding Strike	+1 AV, +3 DV
Nerve Strike	-2 AV, 2d6 damage vs. no Defense; 1 extra Round
Escape	+3 STR; Escape maneuver
Disarm	+2 STR; Disarm maneuver
Bō/Jō Element	Character may use all Ju-jutsu maneuvers with the bō or jō.

KAMA

Kama-jutsu, the skill of using the *kama*, *ōgama* and *kusarigama* (coupled with the Chains skill) in melee combat. It is added to REF for AV and can be added to DEX for DV (in melee only).

The *kama* is commonly perceived as a farmer's tool, though it is becoming increasingly popular as a weapon among the *bonge*, who are often prohibited from carrying "real" weapons. (REF)

KNIVES

Tantō-jutsu, the *bugei* of using the *aiguchi*, *kaiken*, *kozuka*, *tantō*, *uchi-ne*, *umibari* and *yoroi-toshi* in melee combat. It is added to REF for AV and can be added to DEX for DV (in melee only). (REF)



NETS

Toami-jutsu, the skill of using nets (*toami*) of various types to entangle an opponent. The most common type of nets encountered are fishing nets; strong, circular-shaped nets made of durable silk with iron weights attached at various points along the outer edge of the net. Allows an entangle maneuver to be used at range. On a successful contested Nets skill roll, the target is entangled; treat the *toami* as having 4 KD and 6 Hits. When entangled, only short-ranged weapons may be used by the ensnared victim, and those are at a -3 AV. (REF)

NINPŌ TAIJUTSU

The unarmed combat style used exclusively by shinobi. *Ninpō Taijutsu* stresses fluidity of movement and adaptability. The art incorporates quick, devastating punches and nerve strikes designed to quickly incapacitate an opponent, as well as leg sweeps and evasion techniques.

Characters with this skill automatically receive the *Ninpō Taijutsu* maneuvers listed below at no extra cost.

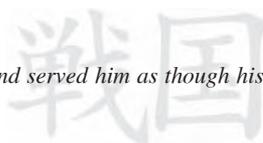
A character successfully using a *Ninpō Taijutsu* block maneuver against a wooden or metal weapon takes no damage. Shinobi characters may use *Ninpō Taijutsu* in lieu of their Evade skill when defending in melee combat. (REF)

Ninpō Taijutsu Maneuvers

The following maneuvers are available to all characters with the *Ninpō Taijutsu* skill.

Maneuver	Notes
Kaiten (Avoid)	+5 DV; Dodge maneuver
Naya-shi (Block)	+2 AV, +2 DV; Block maneuver
Ukemi (Roll)	Breakfall; take _ damage from falls, roll out of Throws and Knockdowns
Soku Yaku (Offensive Strike)	-2 AV, +1 DV, STR+2d6 damage
Nagare (Throw)	Grab and Throw maneuver
Tomoe-nage (Takedown)	+1 AV, Grab maneuver; both end up on ground
Koshi-jutsu (Killing Strike)	-2 AV, -2 STR; does Killing damage
Fudo-ken (Strike)	+2 DV, +1d6 damage
Shuki-ken (Defensive Strike)	+1 AV, +3 DV
Disarm	+2 STR; Disarm maneuver
Tobi Keri (Flying Kick)	-1 AV, -1 DV, +1d6 damage; Full Move maneuver
Shito-ken (Stun Blow)	-2 AV, 2d6 damage vs. no Defense; 1 extra Phase

Sagara Kyūma was completely at one with his master and served him as though his own body were already dead. He was one man in a thousand.





PIPE

Kiseru-jutsu, the technique of using a smoking pipe (*kiseru*) in melee combat. This skill was popular with *bonge*, especially merchants and gamblers, who were often forbidden to carry “real” weapons, such as swords. Pipe + REF is combined to get an AV, while Pipe can be added to DEX for DV (in melee only). (REF)

POLEARMS

The skill group of using various long-shafted weapons in melee combat. Characters must choose a specialty from the following list. All others are at 1/2 of the score of the primary form (unless bought separately). It is added to REF for AV and can be added to DEX for DV (in melee only). (REF)

Glaives (*Naginata-jutsu*): The skill of wielding the *bisentō*, *bō-naginata*, *nagamaki*, and *naginata*.

Man-catchers (*Sodegarami-jutsu*): The skill of wielding the *sasumata* and *sodegarami*.

Lance (*Sō-jutsu*): The skill of wielding the *fumata-yari*, *hoko*, *kama-yari*, *kuda-yari*, *tampo-yari*, and *yari*.

Staff (*bō-jutsu* and *jō-jutsu*): The skill of wielding the *bō*, *jō*, and related weapons.

War Club (*Tetsubō*): The skill of wielding the *tetsubō* and any other large, heavy, club-like weapons.

RANGED EVADE

The basic skill of getting out of the way of someone who is trying to shoot you with any type of ranged weapon, be it a *teppō* (matchlock rifle), mystical energy blast, arrow, shuriken or whatever. This skill is added to the character’s DEX to gain a DV versus attacks (see *Making Attack Rolls*, pg. 215).

Characters may not use a melee weapon skill in lieu of Ranged Evade; the Ranged Evade skill must be purchased. Characters without the Ranged Evade skill have a base DV equal to their DEX + 10 against missile attacks, modified by distance. (DEX)

SUMAI

The unarmed combat style used by *sumōtori* (see *Sumō*, page 48). *Sumai* incorporates various slaps, trips throws and shoves designed to send the opponent out of the ring or to the ground. (Note: *Sumai* is the precursor to modern day *sumō* wrestling.)

Characters with this skill automatically receive the Sumai maneuvers listed in the next column at no extra cost.

A character using a Sumai block maneuver against a wooden or metal weapon takes no damage. Characters may use their Sumai score in lieu of their Evade skill when defending in melee combat. (REF)

Sumai Maneuvers

The following maneuvers are available to all characters with the Sumai skill.

Maneuver	Notes
Tachi-ai (Charge)	+1 AV, -2 DV, +2d6 damage
Sidestep	+5 DV; Dodge maneuver
Tsuppari (Slap)	-2 AV, +1 DV, +2d6 damage
Morozashi (Grapple)	+2 STR; Grab maneuver
Dashi (Shove)	+1 DV, +2 STR
Nage (Throw)	Grab and Throw maneuver

STRATEGY

Sakusen, the skill of military strategy. Strategy is the crucial skill of commanding both large armies and small units, and coordinating campaigns. Characters with this skill are well versed in the Art of War, and know the most effective troop formations, how to supply their army, which travel routes are best, and so on. A specialty must be chosen. The character may apply half of their score to non-specialties of the skill (round up). *Go* may be used as a complementary skill to Strategy. (INT)

Specialties include:

Battles (*Senjo-jutsu*): The skill of commanding troops, the best way to maneuver units through difficult terrain, the best place to set up an ambush, what the enemy is likely to do or how they will react in a combat situation, pressing advantages of terrain, coordinating attacks and generally directing units on the field of battle. This is a crucial skill for generals and other troop commanders.



At the time of a great battle or distressing retreat, the enemy may send out troops to exacerbate a general in various ways in order to judge his state of mind. He should not show the least bit of weakness, however, or let out a single word. One should be careful about this and not be negligent.

This skill may also be used to gain an initiative bonus in large-scale engagements. By taking a full turn before combat begins and making a successful Strategy roll (DN 18; though terrain and other conditions, such as visibility, can modify this), each number rolled above the difficulty number may be applied to the Initiative of all friendly forces that the character may effectively communicate with (i.e., those within ear-shot or line of sight). This bonus applies to the first turn (or phase, in detailed time) of combat only. A character may also spend a full turn evaluating an existing battle—and nothing else—and apply a successful roll as a similar bonus for the subsequent turn/phase.

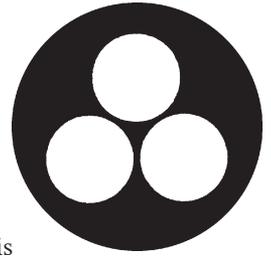
If characters on both sides are using Strategy, a contested skill roll should be used instead, with the winner applying any points rolled above his opponent's to his side's initiative for the next turn/phase.

Note — For added realism, and to better represent the ability, the GM is encouraged to require that anyone wanting the INIT bonus must let the Strategist actually move their character (if miniatures are being used), though they would still determine all other actions.

Campaigning (Shusai): The skill of handling large scale military campaigns and handling the logistics of war, such as coordinating large scale troop movements, movement routes, supplies, communication, and so on. This is the primary skill

(and role) of a *daimyō* or *taishō* (general) in war time.

Siege (Chikujō-jutsu): The skill of laying siege to enemy castles, undermining the castle's defenses, cutting supply and communication lines, and the like. Defensively, this skill provides knowledge in defending a castle. This is an important skill for garrison commanders, and is a specialty of *shinobi* in war time. This skill may also be used to gain an initiative bonus in the engagement, as described for Battles (*senjo-jutsu*).



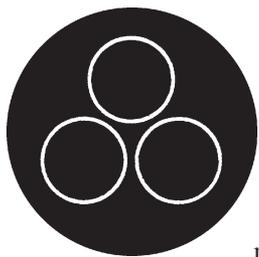
SWIMMING

Suie-jutsu, the advanced skill of swimming as well as moving and fighting in water with no penalties to his Athletics or weapon skill rolls, nor his movement, due to encumbrance when wearing armor. Characters swimming normally (i.e., unencumbered) use Athletics. A successful *Suie-jutsu* skill roll allows the character to move through water *and* to use weapon *bugei* while wearing armor without suffering from any penalties for encumbrance. Characters must make a *Suie-jutsu* roll each phase, which counts as one action. (REF)



...a man who behaves in a rough manner has neither discrimination nor far-sightedness, speaks unreasonably and considers the terseness of the far-sighted and discriminating man as pusillanimity. When the time for battle has come, however, he thinks of his wife and children for the first time. And when his moment has come, his end will no doubt be wanting. Thus is rough behavior on the very verge of cowardice.

— Takeda Shingen



SWORDS

Ken-jutsu, the skill of wielding the *bokken*, *katana*, *tachi*, *ninjatō* or *shinobigatana*, *wakizashi*, *nodachi* and *kodachi* in combat. It is added to REF for AV and can be added to DEX for DV (in melee only). (REF)

THROWING

Shuriken-jutsu, the skill of throwing weapons, such as knives, *shuriken* (or *shaken*), and the *uchi-ne*. The character can also throw improvised weapons, such as rocks and even coins. Unlike most combat skills, there is no non-proficiency penalty associated with this skill. *Shinobi* are able to put this skill to particularly effective use, being able to throw small needles, darts and even *o-hashī* (chopsticks) at their foes (the range is equal to their CON in meters). Spitting darts at foes is covered by the Blowgun (*fukiburi-jutsu*) skill. (REF)

TWO SWORDS

Ni-ten, the skill of using both the *katana* and *wakizashi* (or two of either) in combat. The character gets a two attacks or one attack and one defensive action (such as a block) each phase. A character must have the Swords skill before he can purchase the Two Swords skill. The character's Two Sword skill cannot exceed his Swords skill -1. The -3 AV modifier for using an "off hand" still applies. A variant of this skill can be purchased (e.g., Two Nunchaku or Kama & Chain). (REF)



MYSTICAL ARTS (MAHŌ-JUTSU)

BUDDHISM

Bukkyō, the study of the teachings of Buddha. Buddhism is the skill used by Buddhist priests for invoking prayers. For a description of this skill, see *Buddhism* under *Practical Arts*, on page 142. (INT/PIE)

ONMYŌDŌ

One of the four forms of magic in Japan, *onmyōdō* is the ancient Japanese form of magic, or sorcery. It involves the concepts of Chinese elemental magic (*gogyō*) and Taoist mystic principles of *yin-yang*, or "light and dark" (known in Japan as *in-yō*). The most famous practitioner of this art was Abe no Seimi, a powerful *onmyōji* who had at one time 12 familiars (called *shiki*). *Onmyōdō* is a required skill for practitioners of the sorcerous art, called *onmyōji*. *Onmyōdō* is used with the PIE stat for invoking various prayers and casting spells, while INT is used for skill rolls involving knowledge and lore of the art. (INT/PIE)

SHINTŌ

Shinten, the Way of the Kami. *Shintō* is the skill used by *Shintō* priests for invoking *Shintō* prayers. For a description of this skill, see *Shintō* under *Practical Arts*, on page 148. (INT/PIE)

SHUGENDŌ

One of the four forms of magic in Japan, *shugendō* is the mystic knowledge and theory of esoteric Buddhism practiced by priests of the *yamabushi* mountain cult of *Shugendō*, itself a derivation of the *Shingon* and *Tendai* sects of Buddhism.

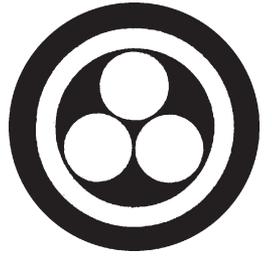
The most famous practitioner of this art was En no Ozunu. Other famous practitioners purportedly included Kūkai (also known as Kōbō Daishi) and Shōtoku Taishi.

Shugendō is a mixture of Buddhist esoteric magic (*mikkyō*), Japanese sorcery (*onmyōdō*) and *Shintō* mystic principles. *Shugendō* is a required skill for *yamabushi*.

Shugendō is used with the PIE stat for casting various spells, while INT is used for skill rolls involving knowledge and lore of the art. (INT/PIE)

A person who does not want to be struck by the enemy's arrows will receive no divine protection. For a man who does not wish to be hit by the arrows of a common soldier, but rather by those of a warrior of fame, there will be the protection for which he has asked.

— Yamamoto Tsunetomo



BRINGING THE CHARACTER TO LIFE

戦国



Let's follow the creation of a PC using the methods described in the previous chapter. Let's make two assumptions: we want our first character to be a *Chanbara*-level character and we want him to be a member of the court aristocracy—a member of the *kuge* caste. Other than that, we'll trust our dice and see what we get, shall we?

GETTING STARTED

We start by defining basic personality and position. With two six-sided dice, we make the first rolls to see who this person is. Go ahead and flip back to the Lifepath on page 96 to follow along, then come back here to continue reading.

The first roll is to determine *Basic Personality*. The roll comes out 6: the PC is “gentle and kindhearted.” Not a bad start. Still, since we know we want him to be a member of the court aristocracy, this might not help him much in the capital. People might like him, but he might not have the “go for the gut” instinct that is generally expected of the *kuge* and necessary for their success at court.

The second die roll is to answer the question, *What Do You Value Most?* The roll is a 7: the PC values “loyalty and fealty.” Hm. That seems appropriate for a member of the Imperial Court. We'll have to keep these in mind as possible motives for future actions.

Now we have to determine the PC's *World View* (page 97). The roll is a 9: “People are untrustworthy; be careful who you depend on.” Now *this* reflects growing up among the *kuge* caste. Our PC has probably seen more than his share of duplicity and deceit among those vying for position and influence, and it shows that he's learned from it. Not bad. He won't be an idiot, we've just decided. However we allocate his points, he will be bright.

Since we have decided that this is a court noble, we skip the *Birth Caste* roll. Let's decide that this character is effectively “middle class” (for a *kuge*, at any rate), putting his family at about the fourth tier of the court aristocracy.

Before we do anything else, let's give this PC a name. He's *kuge*, so we consult the *kuge* surname list in the Names appendix (page 287). Since we have no preference for a surname, let's let the dice decide for us. Using a handy set of percentile dice (or two 10-sided dice, using one die for “tens” and the other die for “ones”), we get a roll of 62: “Rokkaku.” We also need a given name, so on the *Nanori* list we roll for a protheme and a deutertheme. The result we get is “Michizane.” Not bad, but it brings to mind the famed statesman Fujiwara no Michizane, so we decide to reroll. The second result yields “Kagetoki.” Nice. Our character's name is Rokkaku Kagetoki.

Now let's move back to the Lifepath. We left off at *Home Province*, but since he's a *kuge* we'll simply select Yamashiro as his home province (since that is where the capital is located) and say he grew up in Miyako.

Moving on to Kagetoki's *Childhood Events* (page 98), we roll 1d6 twice. The first roll is a 2 and the second roll is a 3: one (or more) of Kagetoki's family was murdered before his eyes. Well, court intrigues being what they were, that is not impossible. In fact, it could explain Kagetoki's world view, especially if the murders were committed by those who had been trusted friends or retainers.

Moving on to *Life Events*, we roll 2d6+13 to determine Kagetoki's age. We roll an 8 on the dice, so Kagetoki is 21 years of age. We then roll once on the *Life Events* table for each year over 15, so we have six rolls. We'll just record the results below.

At the age of 16, nothing of note happened.

At the age of 17, Kagetoki was coerced into marriage against his will.

At the age of 18, his lover (we'll say Kagetoki's wife) was unfaithful.

At the age of 19, Kagetoki made a friend who had a common interest.

At the age of 20, he performed well in a battle.

At the age of 21, he was falsely accused.

Now, let's work through these to develop our character's backstory..

PUTTING IT ALL TOGETHER FOR THE BACKGROUND

Kagetoki's family was targeted by a rival house (going back to the appendix for a name, we get Senge) and when he was a child, his father and mother were poisoned during a banquet by servants whom the Senge had co-opted.

Kagetoki was entrusted to his father's younger brother (going back to the appendix, we add *~chika* to the protheme *Kage~*), Kagechika. In order to keep the family interests alive, at the age of 17, Kagechika procures Kagetoki's marriage to a daughter (Asahi-hime) of the Senge family.

Neither Kagetoki nor Asahi-hime were interested in the marriage, but both families insisted on it. The marriage has not been happy, and Kagetoki found out that Asahi-hime had taken a lover early in the second year of their marriage, another young man of the court. He was only the first, and Kagetoki soon stopped counting.

He met a famous master of the sword who had taken monastic vows and lived at a small temple in Miyako, and began taking his frustrations out by devoting his energies to learning the martial arts and studying *Zen*. Since it's unlikely that a member of a court clan would directly involve himself in battle at this point, we can assume that Kagetoki's “good performance in battle” was actually a competition of some sort. Kagetoki put on a splendid performance of *yabusame* in his 20th year, earning notice and appreciation from the court, and an audience on the Emperor's behalf with the Sadaijin (Minister of the Left).

This draws the concern of the Senge, who are still not supportive of the young Rokkaku lord. Despite the marriage ties, they decide to eliminate the Rokkaku once and for all. The elderly head of the Senge, Sadakuni, orchestrates the murder of Kagechika and attempts to frame Kagetoki. Kagetoki is able to clear his name, defending himself against the charges, but vows that Asahi-hime will never see him again, nor be given a writ of divorce; he sends her off to a monastery where his few faithful retainers are able to imprison her.

In order to avoid further entanglements with the Senge, Kagetoki has decided to leave the capital and travel for a while, wondering the land as a free-lance sword (or bow), ready to take up causes for others who seem to be unfairly treated or cheated. Someday he plans to return to Miyako and take his revenge on the Senge, but for the time being, his life and destiny are his own.

BACK TO DEVELOPMENT

We need now to see where we are in this 21st year of Kagetoki's life, as he plans to go out into the world, leaving the relative insecurity — albeit the familiarity — of Miyako.

The *Current Situation* (page 100) shows that he is in a “mundane occupation.” For a member of the court aristocracy, that means simply that he is a courtier. His *Current Outlook* is that he is a puppet of more powerful forces. This fits in well with his childhood and adolescence. He was controlled in his youth by his cold, calculating uncle, Kagechika, and in early adulthood his in-laws, the Senge, sought to control and later destroy him. How will he be on his own?

Now we have to allocate his Primary Characteristic Points (see page 103). Since we've determined that he's perceptive, Kagetoki has to be above-average in Intelligence; and since he is kuge, we expect him to have a higher understanding of aesthetics. Since we must allocate 60 points among the 13 Primary Characteristics, we choose to do it this way:

INT	6	WILL	5	PRE	5	AES	6
PIE	4	KAO	5	STR	3	CON	4
BODY	4	TECH	4	REF	6	DEX	5
MOVE	3	END	40	SD	8	STUN	20
HITS	20	REC	7	RES	15	HON	50

The derived characteristics have also been calculated. We're ready to move on.

We now apply *Complications* (see page 105). We have determined that Kagetoki has enemies—the Senge. The Senge are As Powerful as Kagetoki, insofar as anything they may throw at him at any given time (worth 10 Option Points), and they are, for the most part, limited to the capital in their reach (+5 OP). The Senge are seeking to destroy Kagetoki, even if they have to kill him to do it (x1). This gives us a total value of 15 OP for Kagetoki's *Enemy*, the Senge, to spend later.

We also give Kagetoki a *Vow of Fealty to the Emperor* (as a member of the court) as a further complication. The *Vow* is worth a base 10 OP, but because he is leaving the capital it will likely only affect him infrequently (+5 OP) and be of minor importance (divide by 5). The *Vow* gives us an additional 3 OP.

Total gained for complications is 18 OP.

SKILLS

Looking at the *Caste Packages* (page 111), we find that the “freebie” skills are Bureaucracy 3, Calligraphy 3 and High Society 3. For our purposes, these levels will suffice. We record the perks, complications, skills and equipment listed for the Kuge package on our character sheet.

Now we choose a profession template. Looking at the *Kuge Courtier* template (page 125), we see the following skill bonuses listed: Bureaucracy +2, Bribery +2, Diplomacy +2, Flattery +3, High Society +2, two Classical Arts +2 each. Those look good so we take them, selecting Incense Ceremony and Nō as our Classical Arts. Note that the Bureaucracy and High Society skills are raised by 2 to 5.

We record the new skill scores on the character sheet.

We have 50 OP to buy additional skill levels, perks and so on, to which we add 18 more OP from our Complications, bringing our total to 68. We have already spent 5 OP for our kuge caste package, so our total left to spend is now 63.

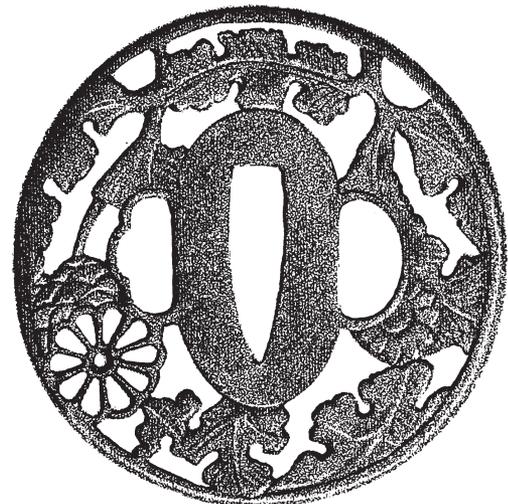
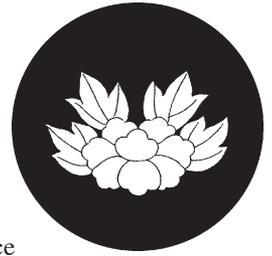
We spend an additional 38 Option Points boosting up some of his skills. That leaves us with 25 OP.

Some of Kagetoki's skills require specialties, so we choose those now. For his Dance specialty the obvious choice is Court Dance (*Buyō*). For Local Expert we decide on Miyako, the capital city, since Kagetoki spent so much time there.

The following list represents Kagetoki's skills and skill levels. They include all of the skills gained with the Kuge caste package, as well as the Everyman skills (shown in **bold** text). Following the skill level for each skill is Kagetoki's AV (the total of his skill score + governing characteristic), in parentheses.

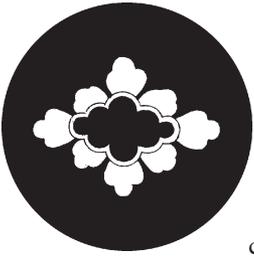
Archery	6	(12)	Gen. Knowledge	2	(8)
Athletics	2	(6)	High Society	6	(11)
Buddhism	3	(8)	Incense Ceremony	5	(11)
Bureaucracy	6	(11)	Lang: Japanese	2	(—)
Bribery	2	(7)	Loc. Exp: Miyako	3	(9)
Calligraphy	4	(10)	Meditation	4	(9)
Climbing	2	(7)	Nō	5	(10)
Concentration	3	(8)	Perception	4	(10)
Conversation	2	(7)	Riding	4	(9)
Dance: Court	2	(7)	Shintō	4	(10)
Diplomacy	4	(9)	Stealth	2	(7)
Evade	2	(7)	Swords	4	(10)
Flattery	5	(10)	Teaching	2	(7)
Folklore	4	(10)			

We add The Archer's Path *okuden*, which costs 3 OP. Normally an *okuden* requires a ML 5+ in a *ryū*, but with the GM's permission we say that Kagetoki *had* a ML 5, but he has since left the *ryū*.



To be at o50s with one's companions, to be prone to miss even infrequent meetings, to speak only cantankerous words — all come from a shallow foolishness of mind.





PERKS

Membership in a kuge clan costs 4 OP per level—even though he’s kuge, we have to pay to establish what *level* of membership he has within the Court.

He gets the first four levels with the Kuge caste package, plus two more levels with the Kuge Courtier template, for a total ML of 6.

Let’s make him a lower level kuge, with ML 4, which reflects his house’s falling fortunes and his own on-again-off-again status at court. This gives us 8 OP *back* (4 OP for each level below 6, which we already paid for in the caste package and profession template).

Contacts: His priest/teacher in Miyako (which costs 3 OP); Uncle Kagechika (free); The Minister of the Left (nominal; the minister knows him, so it’s low level — cost: 8 OP).

CONVERTING OP TO MONEY

So far we’ve spent 46 of our 68 OP. Let’s convert the rest into money (ah, filthy lucre!) and get our gear. The remaining 20 OP convert to 22 “coin.” Looking under *Wealth* (page 116), we see that kuge “coin” are *ryō*—our character has 22 *ryō*, or 88 *bu-shoban* (the equivalent of 88 *koku*)! Because their lifestyle and requirements cost so much more, this is only fair.

STARTING EQUIPMENT

Now all we have to do is outfit Kagetoki. Looking over the *Caste Package* and *Profession Template*, we receive the following starting gear at no cost:

Ceremonial court robe
Courtly robes
Obi (belt)
2 *fundoshi* (loincloths)
Kuge-style eboshi (lacquered cap)
Ogi (folding fan)
Kasa (parasol)
2 pairs *tabi* (socks)
2 pairs *waraji* (sandals)
Geta (clogs)
Tachi (ceremonial sword)
Tantō (knife)
Sachet

He will need a fine suit of armor; he’s got 88 *bu-shoban* (equivalent to 1,056 *monme-ita*), more than enough for a good set of *daimyō* armor (which costs 872 *monme-ita*, or about 73 *bu-shoban*). After buying the armor he has 184 *monme-ita* (or 15 *bu-shoban*, 4 *monme-ita*) left.

He has a sword (a *tachi*) and a *tantō*. All he needs now is a bow, some arrows and a good horse. A man-rating 3 *yumi* (longbow) costs 2 *bu-shoban* (page 168), two dozen *yanagi-ha* (“willow leaf” arrows) costs 4 *bu-shoban* (page 169), and a riding horse costs 6 *bu-shoban* (page 178), for a total of 12 *bu-shoban*. Kagetoki now has all the equipment he needs and 3 *bu-shoban* and 4 *monme-ita* left over.

With everything purchased, he sets off—perhaps with a servant or two in tow (their costs are listed in the under *Services* in the *Equipment* section, page 193)—his adventure only now truly beginning.

There is nothing so painful as regret. We would all like to be without it. However, when we are very happy and become elated, or when we habitually jump into something thoughtlessly, later we are distraught, and it is for the most part because we did not think ahead and are now regretful. Certainly we should try not to become dejected, and when very happy should calm our minds.

— Yamamoto Tsunetomo



ARMS, ARMOR AND EQUIPMENT

戦国



A NOTE ABOUT PRICES

The items listed in this chapter are all assumed to be average quality versions. GMs are encouraged to adjust the listed cost of items based on the approximate availability of the item and the item's quality. Availability reflects the number of similar items present in the general location versus the demand for those items.

GMs should take into consideration how many smiths, craftsmen or artisans capable of making or maintaining the item are located in the area in question, or whether any are located there at all.

For example, while there are ample woodworkers or mat-makers in a small town (thus making related items "Average" or "High" in availability), master-quality swordsmiths would be difficult to find, at best (thus, Master quality swords would be Low or Scarce availability).

Other things to consider is the legality of an item. Note that *shinobi* equipment should never be Scarce in a *shinobi* clan's "base;" *shinobi* equipment should always be of Average quality in Historic and *Chanbara*-level games.

The table below is presented as suggested modifiers based on availability and quality. *For example, an item of average quality that is common would be priced at 100% of the listed cost.*

Price Modifiers Table

Item Quality	Availability				Over-Stocked
	Scarce	Low	Average	High	
Poor	x1	x	x	x	x
Below Avg	x2	x1	x	x	x
Average	x5	x2	x1	x	x
Above Avg	x10	x5	x2	x1	x1
Master	x50	x10	x5	x3	—
Legendary	x100	x50	x10	—	—

Miscellaneous armor

Item	Cost	Weight	DEF	Locations	Notes
Metal headband (<i>happuri</i>)	3m	1	9	3	
Metal face mask (<i>sōmen</i>)	7m	1	9	4	
Metal half mask (<i>hanbō</i>)	5m	1	8	4	
Gorget (<i>eriwa</i>)	3m	1	7	5	
Gorget (<i>nodowa</i>)	3m	1	7	5	
Metal tabi (<i>tetsutabi</i>)	4m	.5	4	17–18	
Reinforced headband (<i>hachigane</i>)	2m	1	9	3	

ARMOR

Japanese armor has undergone a process of simplification and improvement so that by the middle of the sixteenth century, it is both extremely functional and protective. Some armors are even bulletproof, and armors bearing the deep pockmarks of actual test firing are quite expensive.

Due to the expense, most armors are not made en-suite except for lords and wealthier samurai. A full set of matched armor (with all the cloth pieces of the same pattern, the same lacquer and decorations, etc.) will cost twice the amount for the sum of the individual pieces, as they all need to be done about the same time. Pieces made later to match other pieces which are missing, damaged, or lost will cost twice the listed value, as well.

ARMOR WEIGHT

Weight for armor is given in kilograms (kg). The listed weight represents the physical mass of the item as well as its effect on encumbrance. The true weight of a three-plate, shot-proof kabuto (helmet) is not 33 kg (73 lbs), but it is certainly heavy and encumbering, so we list it at the higher weight. GMs are free to modify the weight of items if they so desire.

BASIC ARMOR RULE

Use the "Basic DEF Value" listed for the armor (in parenthesis) against all attacks. Do not use the optional hit locations.

ADVANCED ARMOR RULE

Use the values for each piece of armor worn for each location. Use the hit location rules. All armor pieces are grouped according to the armor type; a "full" suit of armor is assumed to consist of all of the listed pieces for that type. Additional "miscellaneous" armors are also listed, and some may be substituted/mixed with other armor.

...though he may be young and very strong, it is better to avoid heavy suits of thick iron armor and weighty banners and standards, for...though they may be tolerable while he is young, as he grows older they will be too much for him. ...even a young man may fall ill or be wounded, and then the lightest iron armor will be a heavy burden and a hindrance.



ARMOR TABLE

Dō (chestpieces): metal, with sode

Item	Cost	Weight	DEF	Locations	Notes
Riveted clamshell	30m	12	12	10-12	
Riveted clamshell (shotproof)	60m	48	16	10-12	-1 Move, -1 AV, -1 DV
Riveted clamshell (munitions)	25m	8	11	10-12	
Solid plate clamshell	40m	12	12	10-12	
Solid 5-plate	40m	12	12	10-12	
Sparse-laced lame 5-plate	60m	7	11	10-12	
Full-laced lame clamshell	75m	4	9	10-12	
European (modified)	500m	12	12	10-12	
Full laced dō (side- or back-opening)	120m	6	10	10-12	
Folding dō	18m	1	6	10-12	
Removable <i>kusazuri</i>	+5m	—			
Leather construction,	75%	.8	4		
Mail tunic (<i>jūban-gote</i>)	20m	16	12	9-12	
Breast only	50%	Var	Var	10-12	

Kote (armored sleeves)

Full splint and mail	13m	5	11	7-8	
Plates and mail	15m	5	11	7-8	
Solid forearm	10m	8	12	7-8	
Full splint, no mail	6m	1	6	7-8	
Brigandine	10m	2	8	7-8	
All mail (<i>kusari-gote</i>)	10m	6	10	6-8	
Half sleeve	8m	5	11	7-8	
with expanded "vest"	+50%	1	5	7-9	
with attached sode	+20%	7	11	7-9	Limits arm movement, attacks at -1

Haidate (thigh guards)

Haidate, daimyo, decorative	40m [†]	8	12	13-14	Limits mobility on foot; -1 Move
Haidate, samurai, splint and mail	20m	8	12	13-14	Limits mobility on foot; -1 Move
Haidate, ashigaru, splint, no mail	10m	1	6	13-14	

Suneate (greaves)

Suneate, daimyo	35m	12	12	14-16	
Suneate, samurai: splint and mail	17m	12	12	14-16	
Suneate, ashigaru: splint, no mail	6m	1	4	14-16	

Kabuto (helmets)

Three-plate, munitions	10m	8	12	3-4	
Three-plate, shot-proof	18m	33	16	3-4	
Helmet, grotesque (or shot-proof)	30-100m	16	14	3-4	
8-plate kabuto	14m	8	12	3-4	
16-plate kabuto	25m	8	12	3-4	
32-plate kabuto	50m	5	11	3-4	
64-plate kabuto	80m	5	11	3-4	
72-plate kabuto	95m	5	11	3-4	
120-plate kabuto	200m	4	10	3-4	
Kabuto, special shape	20-50m	8	12	3-4	
Crest, simple	2m				
Crest, elaborate	8m				
Crest, ostentatious	12-20m				GM must decide any effects
Kusazuri: fully laced	+25m				
Jingasa, steel, munition	9m	5	11	3-4	
Jingasa, leather, munition	5m	1	6	3-4	
Jingasa, leather, officers'	10m	1	7	3-4	
Jingasa, steel, officers'	12m	5	11	3-4	
Jingasa, steel, lords'	20m	5	11	3-4	
Mail cowl (<i>kusari-zukin</i>)	5m	6	10	3-5	

When a low ranking retainer wishes to fit himself with armor and has but three pieces of gold to get a suit, the best thing he can do will be to spend two-thirds of it on the dō and kabuto, leaving the remainder to buy the other things he'll need...

— Daidōji Yūzan



TYPICAL ARMOR SETS

Daimyō

Item	Cost	Wt	DEF	Locations	Notes
Armor, complete	872m*	40	(12)		
120-plate kabuto (crest, lacing)	200m	6	10	3-5	
Full laced dō (side- or back-opening)	120m	6	10	10-12	
Full splint and mail sleeves	25m†	5	11	7-8	
Shoulder guards (<i>sode</i>)	16m†	3	11	9	Limits arm movement; attacks -1
Thigh guard (<i>haidate</i>)	40m†	8	12	13-14	Limits mobility on foot; -1 Move
Greaves (<i>suneate</i>)	35m†	12	12	14-16	

† For daimyō or such men of rank, normal gear must cost at least twice normal cost.

Samurai (upper-rank)

Armor, complete	280m*	98	(12)		
Kabuto: special shape (court cap)	20m	12	12	3-5	
Dō: clamshell, shotproof	60m	48	16	10-12	-1 Move
Kote: plates and mail	15m	5	11	7-8	
Sode: lames, sparse lacing	8m	3	11	9	Limits arm movement, attacks at -1
Haidate: splint and mail	20m	8	12	13-14	Limits mobility on foot; -1 Move
Suneate: splint and mail	17m	12	12	14-16	

Samurai (mid-level)

Armor, complete	204m*	64	(12)		
8-plate kabuto	14m	24	14	3-5	
Dō: riveted clamshell	30m	12	12	10-12	
Kote: splint and mail	13m	5	11	7-8	
Sode: lames, sparse lacing	8m	3	11	9	Limits arm movement, attacks at -1
Haidate: splint and mail	20m	8	12	13-14	Limits mobility on foot; -1 Move
Suneate: splint and mail	17m	12	12	14-16	

Ashigaru

Armor, complete	98m*	13	(6)		Worn by ashigaru
Jingasa, steel, munition	9m	8	12	3-4	
Dō: folding	18m	2	6	10-12	
Kote: full splint, no mail	6m	1	6	7-8	
Haidate: splint, no mail	10m	1	6	13-14	
Suneate: splint, no mail	6m	1	4	14-16	

Chainmail

Mail, complete	30m	40	(12)		Can be worn under clothes
Cowl (<i>kusari-zukin</i>)	5m	12	12	3-5	1/2 DEF vs piercing/crushing attacks
Tunic (<i>juban-gote</i>)	20m	16	12	9-12	1/2 DEF vs piercing/crushing attacks
Sleeves (<i>kusari-gote</i>)	10m	12	12	6-8	1/2 DEF vs piercing/crushing attacks

Fire-fighter's Garb

Padded garb, complete	18m	3	(4/14)		DEF vs. weapons/vs. fire
Cowl (<i>zukin</i>)	5m	1	3/12	3-5	
Jacket (<i>hanten</i>)	15m	2	4/16	6-13	

* Armor purchased all together, made en suite, costs twice as much as the individual pieces bought piecemeal.

For soldiers other than officers, if they would test their armor, they should test only the front. Furthermore, while ornamentation on armor is unnecessary, one should be very careful about the appearance of his helmet. It is something that accompanies his head to the enemy's camp.

— Anonymous general

PARTS OF ARMOR

A full suit of armor in the “modern” Sengoku-style is called a *tōsei gusoku*, or “modern armor.” Makes sense, doesn’t it? Working from the head down, let us take a look at the typical items in a full *gusoku*.

Jingasa

Jingasa (camp-hats) are worn in camp and on the road by upper-class *bushi*, while they are the standard battle-wear of the average foot soldier and *ashigaru*. Most *jingasa* are simple low, broad cones, although the *jingasa* of the commanders can exhibit more personality and flair. Typically, a *jingasa* will be lacquered black (or to match the armor), with the *mon* of the lord or owner on the front. Half the *jingasa* are of metal, and half are hardened leather with dozens of layers of lacquer.

Ashigaru are known to use their *jingasa* to cook rice in, as well as to water horses.

Kabuto

The full helmet is called a *kabuto*. The most common form is a hemispherical bowl shape with a visor and a pendant lamellar nape-guard. The helmet bowl can be of as few as three and as many as 120 narrowly overlapping plates. They appear in 3-, 8-, 16-, 32-, 64-, 72-, and 120-plate varieties. *Kabuto* of 64, 72 and 120 plates are suitable only for generals and very wealthy *samurai*, as no one else can afford them, and they are no more protective than a good three-plater, and oftentimes less so.

The three-plate helmets are the most common in the field due to their ease of construction; they are also often made bullet proof, however, so there is no cost reduction from an eight-plate helmet. The cost of a typical *kabuto* is for a field-grade eight-plate helmet; for each increment in number of plates above that, double the cost. When worn by upper-class *bushi*, the three-plate *kabuto* is often disguised with an elaborate *papier-mâché* sculpture to disguise its plebeian origins.

The *shikoro* (nape guard) is of three to five lames of metal or hardened, lacquered leather, held together by leather or silk braid that can be sparse-point or full lacing.

Helmets for samurai of any rank will usually have a crest of some sort. It might be as simple as a disc at the front on which is painted or carved the owner’s *mon*. It might be huge deer antlers or water buffalo horns worn on either side. The variety of crests is amazing.

There are a few main forms of *shikoro*, but *kabuto* are identified by their bowl-type. Some of the most common forms are:

Eboshi-nari kabuto: *kabuto* designed to evoke the image of a court cap. It can be short or outrageously tall.

Hineno kabuto: three-plate helmets made to fit the shape of the head.

Hoshi kabuto: multi-plate helmet with raised rivets instead of ridges.

Ichi-no-Tani kabuto: helmet of whatever form augmented by a sloping, curved vertical panel. The helmet on the cover of this book is an *Ichi-no-Tani kabuto*.

Kawari kabuto: a virtually infinitely open category of elaborate designs, or “grotesques.” They are usually built onto the framework of a *Hineno kabuto*. They take the form of sea monsters, heads, religious implements, fists, etc.

Momo-nari kabuto: “peach-shaped” *kabuto*. One of the more common “oddities.”

Suji kabuto: multi-plate helmet with the edge of each pie-section-shaped plate a raised ridge.



Dō

The torso is protected by a cuirass called a *dō*. All but the cheapest armors fully encircle the torso. The cheapest armors consist of just a breastplate, with no back. (Note: Many lords have elaborately designed and constructed breastplates that they wear “on parade”—these are functional armor, but should not be considered in the same category as the inexpensive, mass-produced breastplates worn by the *ashigaru*.)

As a rule, Japanese armor can be divided into clamshells (“two-plate”), five-plate, and wraparounds.

Clamshells and five-plate *dō* are fairly solid, hence the need for hinges. The wraparounds are usually made of scale and therefore less rigid, or they are made of dozens of small, card-sized metal plates attached to a fabric backing; they can open either up the center back or under the right arm.

Dō typically wrap around the body and fasten under the right arm (or, rarely, up the back). The solid metal shoulder straps fasten to the top of the breast plate by two frogs. The sides are held together by a cord loop on the front and two cords on the back which tie closed. The placement is slightly below the armpit; a waist sash holds the waist closed. There are no buckles in Japanese armor.

Hanging from the waist of the *dō* is a protective ring of tassets, called *kusazuri*, laced and lacquered *en suite* or in a complementary pattern to the *dō* and shoulder protectors. The usual number of lames is four or five, and there are seven to eleven sets. During the Sengoku Period, a new innovation was developed whereby *kusazuri* were not attached directly to the *dō*, but hung from a leather belt which itself was attached to the *dō* by ties in several locations. The removable *kusazuri* allowed for easy fording of a shallow river or stream without wetting the armor (regular *kusazuri* could be tied up, but usually no one bothered). They also allowed for packing the armor in a smaller space. This new feature would only appear on modern-style *dō*, not *dō* of scale construction. Any given *dō* is about five percent likely to have removable *kusazuri*.

A common feature of *dō* is an arrangement for the back to which the *sashimono* (armor banner) is attached. This is a required feature on munitions-grade armors, as the *sashimono* is a standard feature for the field troops. Munitions armors also often have the *mon* of the clan lord painted boldly on the front.

Some of the major types of *dō* are:

Dangaie dō: cuirass having a differently constructed bottom half from its top (e.g., sparse lacing at the top, fully laced bottom two lames).

Dō maru: wraparound cuirass of scale construction opening up under the right arm.

Hara ate: breast plate only (no back plate).

Haramaki dō: wraparound of scale construction or five-plate opening up the back.

Hatomune dō: cuirass with a central vertical ridge up the breast.

Hotoke dō: clamshell cuirass of smooth (or solid plate) construction.

Maru dō: clamshell cuirass of laced construction.

Mōgami dō: five-plate, laced cuirass.



Nanban dō: cuirass adapted to Japanese tastes made from an imported European armor.

Niō dō: cuirass sculpted to resemble the naked torso of a starving man.

Nuinobe dō: clamshell cuirass with sparse point lacing.

Okegawa dō: clamshell cuirass of riveted construction.

Tatami dō: “folding” armor; cuirass of small plates on fabric.

Yukinoshita dō: five-plate, solid cuirass

Sode

The shoulders and upper arms are protected by *sode*. Each sode is very similar to one set of *kusazuri*. Sode are the only non attached piece of armor that is invariably made en suite with any given dō. The sode attach to the shoulder straps via a pair of frogs. In order to allow more free movement, many samurai eschew sode in actual combat, preferring instead kohire, small “wings” of metal or brigantine which project slightly over the tip of the shoulder to defend against down-strokes. *Samurai* officers wearing *jinbaori* (camp coats) usually do not wear sode with the garment.

There are four basic types of sode:

Hiro sode: sode which are broader at the base than the top.

Ō sode: larger, old-style sode, approximately one *shaku* square.

Tōsei sode: Also called *Mōgami sode*; rectangular sode five lames, sparse laced, about 10” long by 8” wide.

Tsubo sode: deeply curved sode which fit more closely to the upper arm.

Kote

Bushi protect their arms with armored sleeves called *kote*. Although there are many different designs, the universal constant is that they involve metal plates on a fabric foundation, and a guard for the back of the hand. Typically, they take the form of a number of metal splints on the forearm, a small plate over the elbow, and a few rows of shorter splints on the upper arm. Mail is used to close up the open spaces on all but the cheapest kote. The hand guard is two or four plates, covering the back of the thumb and the top of the hand; cords secure it to the middle finger and thumb.

Variations include small plates floating in a sea of mail, a small number of close-fitting splints that enclose the forearm entirely in steel, or metal plates sewn *into* the cloth like brigantine armor (this latter is called an *ubugote*). Another variation has the sode permanently attached to the kote. This is called a *Bishamon-gote*.

Cords at the wrist tighten the kote in place, and a set of frogs or ties at the shoulder either attach the kote to the dō, or tie the kote to the body. (If the former style, the kote are donned after the dō; if the latter, before.)

Some wore half-kote (*hangote*), which only covered the forearm up to the elbow.

A more expensive form of kote called *tominaga-gote* (increase cost by 50 percent) is attached to a sort of half-vest which fastens either at the back and front (if two separate pieces) or up the front (if one piece). These are a bit more convenient to put on and use, but more complex to construct and less comfortable to wear. They are not very popular.

Typical types of kote are:

Bishamon-gote: kote (of whatever form) with sode (of whatever form) attached.

Kusari-gote: kote with nothing but mail as a defense. A more concealable variation of this is commonly worn by shinobi.

Oda-gote: kote with small metal plates “floating” in mail. (Characterized by the gourd-shaped plate on the forearm. Also called *Kaga-gote*.)

Shino-gote: kote of any number of splints (with or without mail).

Tominaga-gote: kote (of whatever form) with extended sections forming a sort of “vest” under the armor.

Ubu-gote: kote made of brigantine.

Haidate

The thighs are protected by a sort of armored split apron called *haidate*. These were very useful for mounted bushi, but those on the ground find them cumbersome and often discard them. All but the cheapest models have a strap that runs behind the leg to at least keep them in place; those lacking this feature are soon modified by soldiers with the aid of scrap cloth and needle and thread.

Haidate are either a type of scale construction, or small splints or metal plates connected by mail and sewn to the padded fabric backing.

Suneate

The final piece of armor is the *suneate*, or greave. These are more important to mounted *bushi*, whose shins would of course be exposed to unmounted warriors, but even the foot soldiers wear them. They are typically made en suite with the kote, as splints on fabric. Three standing portions made of brigantine rise to cover the knee. The inside of each suneate is only plated or splinted half-way down, as the bottom is covered with soft leather. This is to prevent the metal plates from rubbing and damaging stirrup straps. They are held to the shin by two long sets of ties, one at the top, under the knee, and one at the ankle.

Miscellaneous Armor

Feet: Some samurai wear a kind of articulate metal shoe called a *tetsutabi*. Like regular tabi, it has a split-toe design. The *tetsutabi* are not comfortable, and make walking difficult at times. They are of most use to mounted combatants, whose feet are at striking height. When wearing *tetsutabi*, one must also wear *waraji* (straw sandals which tie to the foot and ankle), as their bottoms are soft deerskin or canvas. The *waraji* are, of course, removed before going indoors. Shinobi have been known to wear *tetsutabi* as well.

Generals may wear *kegutsu*, heavy slippers made of bearskin. They provide no armor benefits, but they do protect one’s toes from getting stepped on. The main benefit provided by *kegutsu* is an air of rank, for no one else wears them. Like *waraji*, they are removed before going indoors.

Common *samurai*, as with everyone else, wear only *waraji*.

Neck and Throat: One item of armor that is virtually ignored is the gorget. There are two forms. One, which lies lower on the throat and protect the upper chest as well is called a *nodowa*, or throat ring. The other form, the *eriwa*, is taller standing, and protects the neck and throat. If one chooses to wear one, it must be put on first, as it is worn *under* the armor. Some have been known to wear only this with their regular clothing.

Head and Face: Armorers selling armor will try to sell a matched armor mask—whose name varies depending on style—with the helmet. While some *bushi* like the masks, as they keep the cords which secure the helmet from digging into the chin, most do not use them as they are hot and constricting. Field grade armors do not come so equipped as a rule. The full face mask (*sōmen*) has fallen into disuse. Preferred now is the *menpō*, which covers the nose, chin, and cheeks. A more abbreviated version of the *menpō* is the *hanbō* or *hōate*, which leaves the nose exposed. Many *menpō* are made with the nose section removable. Face masks are decorated to represent a ferocious, grimacing face, complete with a mustache of applied horse hair.

The cheapest forms of head protection—even cheaper than *jingasa*—are the *hanburi* and the *hachigane*. The *hanburi* can only be compared to a half bowl which is worn on the forehead and held in place by a cord running behind the head. The *hachigane* is the cheapest of all, consisting as it does of only a small metal plate (or plates) sewn to a head cloth.

Those with no access to any kind of helmet have been known to take a spare *kote* and wrap it around the head like a head cloth. If doing this, treat it as head protection with the KD quality of the *kote* minus 2, owing to its use in a non-intended way (e.g., a splint and mail *kote*—a *shino gote*—is KD 11 on the arm, but worn wrapped around the head it provides KD 9).

Hands: The *kote* have guards for the back of their hands (*tekkō*); there are no separate gauntlets that can be worn.

ARMOR CONSTRUCTION

Japanese armor is made of steel or leather which has been lacquered to keep out moisture. Even mail is lacquered. Most armor is lacquered black (high gloss or matte), although deep red, russet, and bright red are also common colors. The most ostentatious finish is gold leaf applied over lacquer.

Solid parts of the armor—the *dō* in most cases—are riveted together, and the moving parts are held together by parallel rows of suspensory armor lacing. The lacing is either sparse point (most common in combat and field grade armors), or full lacing—typical for lords and so-called parade armor. Sparse point lacing is done on solid lames, while full lacing can be either on scale armor or solid lames which have been punched with dozens and dozens of holes. This latter weakens the lames, but makes for an impressive suit of armor.

All costs are for sparse-point lacing, unless otherwise indicated. If fully laced, and of scale construction, the armor costs more (see the charts below).

Kote, *suneate*, and *haidate* are all constructed on fabric foundations. The facing fabric is different from the foundation and internal padding fabric. The various plates or mail are sewn to the surface, and can be removed to allow the fabric base to be cleaned.

Japanese brigantine (called *kikkō*) is made of tiny hexagonal plates sandwiched between layers of fabric and anchored by cross laces and outlined with bright thread. It is flexible and reasonably protective.

The armor is held together and on the body by a variety of frogs and ties. If one is alone, it takes approximately 20 minutes to arm oneself.

DECORATIONS AND MOTIFS

Armor lacing (*odoshi*), whether silk braid or tanned leather, comes in an bewildering array of colors and patterns. The most common (i.e., least expensive) color is dark blue, which is widely used in munitions grade and ashigaru armors. Other colors are orange, red, white, pale green, dark green, etc.

There are many who postulate that the color of the armor lacing is laden with meaning; white implies an expected death, red implies anger, and so on. This is pure fallacy. Few people can afford to own five or six different suits of armor, and it is impossible to remove the lacing and re-lace with a different color. Therefore, the color of the lacing is what they get. Those requesting armor to be made to their specifications can request specific lacing and lacquer, but one going to the shop of an armorer is at the mercy of his stock. While certain colors of lacquer and lacing run within certain clans (the Ii clan, for example, outfitted their warriors with brightly lacquered red armor; only the styles varied), one can't assume connections.

The *mon* of the owner (or the owner's lord) can be worked into the armor in many places. Various large, ornamental rivets can bear the crest, as can metal decorative plaques applied in various places. Common locations are the back of the hand armor, the blowbacks on the *kabuto*, the helmet crest itself, and the front of the *dō*. One of the most common “customization” jobs done by the armorer (actually, he subcontracts a lacquerer for this) is lacquering the *mon* on the front of the *dō*.

BARDING

There is no horse armor, save for the occasional “mask” placed over the horse's head. The masks are of lacquered leather or metal, and typically decorated to resemble a dragon's head.

The rest of the horse's tack for battle is the same as the horse's tack for day-to-day use, only perhaps a bit more ornate.





ARMS

BUYING WEAPONS

Weapons should be purchased with money rather than spending Option Points.

Characters get starting amounts of money by using Option Points to buy the *Wealth* perk (see page 117)—and during the course of the game can obtain money in many interesting ways—and then purchase weapons and equipment. Alternatively, the GM can give each character a certain amount of money to start the game instead of having the character buy the *Wealth* perk.

Above average and master quality weapons may be constructed using the rules for *Creating Items* (page 195).

WEAPON LIST

Following is a list of typical weapons found in *SENGOKU*. For those using the *Instant Fusion* rules, ignore everything except the weapon damage (DC). Everything else is optional.

STR Minimum: This is the minimum STR required to use the item without a penalty. For each 1 STR less than the minimum, take a -1 REF penalty for weapons and do -1 DC (i.e., one less d6) damage.

Damage Class (DC): DC is the damage class of the weapon, the number of six-sided dice to roll for damage. DC 1/2 means you roll 1d6, and a 1–2 means 1 Hit, 3–4 means 2 Hits, and 5–6 means 3 Hits. DC 0 means 1 Hit (no roll).

Weapon Accuracy (WA): Some weapons are inherently more difficult to control than others. Likewise, some weapons are inherently easier to wield or more accurate. To reflect these differences we use the Weapon Accuracy (WA) modifier. Add this number to your AV when making an attack roll with the weapon.

For example, a weapon with a WA of 1 allows the user to add +1 to his AV when rolling the dice to make an attack with that weapon. Likewise, a WA of -1 means you subtract 1 from your AV when rolling.

Range: Range refers to the melee weapon range or “reach,” of the weapon. S = Short: The weapon is short and can only be used in arm’s reach, to attack someone up to 1 meter away. M = Medium: The weapon allows you to strike someone up to 2 meters away. L = Long: The weapon is long and allows you to strike someone up to 4 meters away. For additional rules and melee combat modifiers for range, see *The Game Rules* (pg. 213).

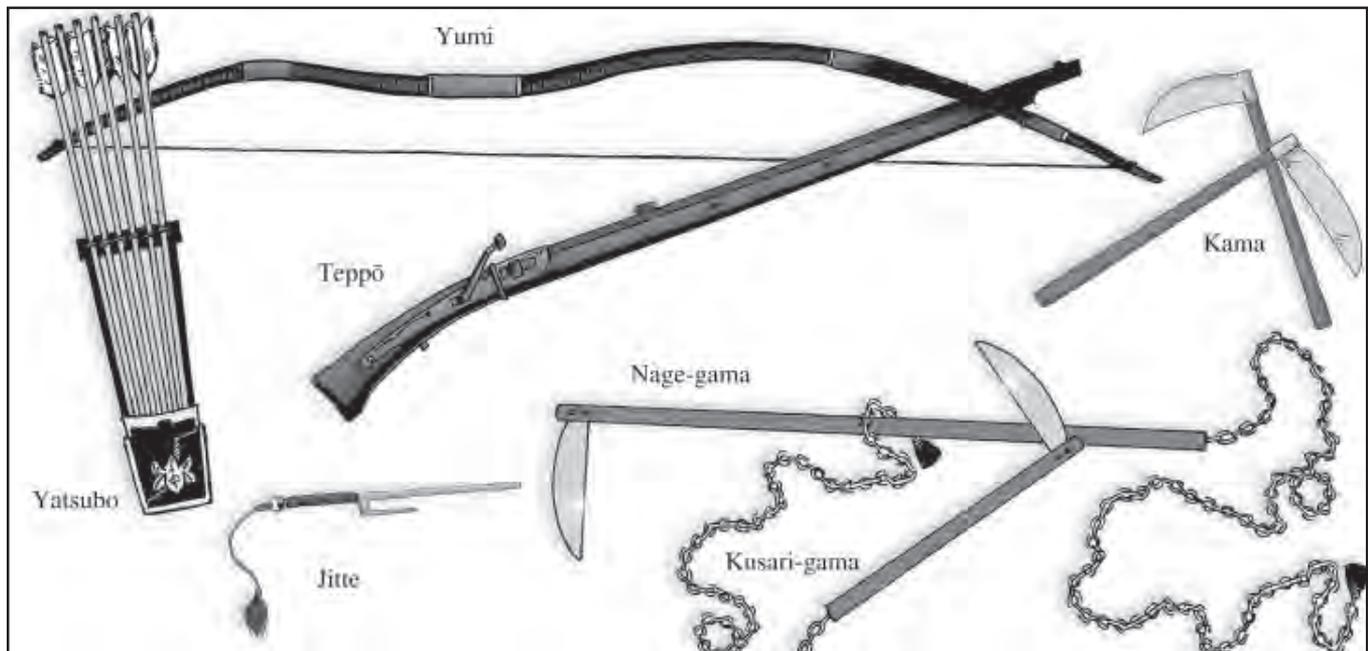
Cost: This is the monetary cost of the weapon.

Skill: This is the primary skill required to use the weapon.

Similarity: These are skills which may be substituted for the primary skill (with GM’s permission) at the indicated penalty.

Notes: Several codes appear here. They stand for the following:

- 2H = Two-handed weapon
- AP = Armor piercing (divide armor KD by 2)
- D = Allows use of Martial Disarm action with the weapon (character must have the weapon skill)
- F = Flail action may be used, +1 fumble chance
- G = Allows use of Grab action with weapon (character must have the weapon skill)
- L = Long weapon
- O = One- or two-handed
- S = Short weapon
- T = Throwable (using Throwing skill)
- R = Range in meters
- P = Phases required to reload
- () = Stun damage only



Axes

Weapon	DC	STR	WA	Rng	Cost	Wt	Skill	Similarity	Notes
Fuetsu	2	2	0	S	4m	2	Axe		Steel hand ax
Masakari	4	4	-1	M	1b	5	Axe	Kama -2	Hvy hand ax (allows AP, 2H attack for 2d6/3 STR)
Ōno	6	5	0	L	2b	10	Axe	PA: Naginata -2	2H; Battle ax

Flexible Weapons

Kawanaga	(2)	2	0	L	2m	1	Chains		2H, G; Weighted rope
Kyōtetsu-shoge	Var.	2	Var.	S/L	6m	1	Chains/ Knives	-/Kama -1	See Kawanaga or Tanto; for shinobi only
Manrikigusari	(2)	2	0	L	4m	2	Chains		2H, G; Weighted chain

Knives

Aiguchi	1	1	1	S	1b	.5	Knives	Jitte -3	T, R = x5 m/y; Knife w/o tsuba
Kogai	0	1	0	S	4m	—	Knives, Throwing		T; Small knife kept in wakizashi saya
Kozuka	1/2	1	0	S	3m	—	Knives, Throwing		T; Small steel knife kept in katana saya
Kubi-kiri	1	1	0	S	1b	.5	Knives	Jitte -2	Large, curved knife
Tantō	1	1	1	S	1b	.5	Knives	Jitte -2, Fans -3	T, R = x5 m/y; Large knife w/hand guard
Yoroi-toshi	1	2	0	S	1b	.5	Knives	Jitte -2	AP; Armor piercing dagger

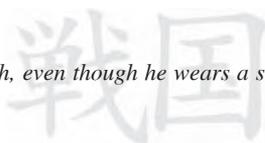
Polearms

Bisentō	6	5	-1	L	1b	5	PA: Glaive	PA: Any -2	2H; Hvy Chinese-style glaive
Bō	(4)	2	1	L	3m	1	PA: Staff	PA: Any -1	2H; 6 shaku hickory wood staff
Bō-naginata	(4)	3	2	L	3m	1.5	PA: Glaive	PA: Any -1	2H; 8 shaku wooden practice naginata
Fumata-yari	4	4	1	L	6m	2	PA: Lance	PA: Any -1	2H; Forked lance
Gusan Jō	(3)	3	0	M	1m	.5	PA: Staff	PA: Any -2, Sword -1	O; 3 shaku wooden stick
Hasshaku Bō	(2)	2	0	L	2m	1	PA: Staff	PA: Any -1	2H; 8 shaku wooden staff
Hoko	4	3	0	L	6m	1.5	PA: Lance	PA: Any -1	2H; 6 shaku lance
Jō	(3)	2	0	M	1m	.5	PA: Staff	PA: Any -2, Sword -1	O; 4 shaku wooden staff
Kama-yari	4	3	0	L	10m	2	PA: Lance	PA: Any -1	2H; Spear w/added crescent blade
Kuda-yari	4	4	1	L	4m	2	PA: Lance	PA: Any -1	2H; Spear variant
Kyushaku Bō	(4)	2	1	L	2m	1.5	PA: Staff	PA: Any -1	2H; 9 shaku staff
Makura-yari	4	3	1	L	7m	1	PA: Lance	PA: Any -1	—
Nagamaki	5	4	-1	M	1b	3	PA: Glaive	PA: Any -2, Sword -2	O; Naginata/nōdachi hybrid
Nage-yari	3	3	1	M	6m	1.5	PA: Lance	PA: Any -1	2H; Short spear
Naginata	5	3	-1	L	2b	3	PA: Glaive	PA: Any -1	2H; Polearm with sword blade (glaive)
Rokushaku Bō	(3)	2	1	L	2m	1	PA: Staff	PA: Any -1	2H; 6 shaku bō
Sanjaku Jō	(2)	2	0	M	1m	.5	PA: Staff	PA: Any -2, Sword -2	O; 4 shaku wooden staff
Sasumata	4	4	0	L	1b	2	PA: Man-catcher	PA: Any -2	2H, G; Forked yari with barbs on shaft
Sodegarami	2	3	1	L	6m	2	PA: Man-catcher	PA: Any -2	2H, G; Staff with numerous metal barbs
Su-yari	4	3	0	L	8m	1.5	PA: Lance	PA: Any -1	—
Tanpo-yari	(4)	3	0	L	3m	1.5	PA: Lance	PA: Any -1	2H; Padded/wooden practice yari
Tetsubō	(5)	4	-1	L	6m	6	PA: War Club	PA: Staff -2	2H, +1ST; Hvy war club
Tuja	4	3	0	L	5m	1.5	PA: Lance	PA: Any -1	2H; Hunting spear
Yari	4	3	0	L	8m	1.5	PA: Lance	PA: Any -1	2H; Spear

Swords

Bokken	(3)	2	1	M	3m	1	Swords	PA: Staff -3	O; Wooden practice sword
Kamashinozashi	3	2	0	M	3b	2	Swords		—
Katana	4	3	0	M	8b	2	Swords		O; Long sword
Nodachi	6	5	0	L	4b	3	Swords	PA: Naginata -3	2H; Hvy battle sword
Ryoba Katana	4	3	0	M	2b	1	Swords		O; double-edged straight sword
Shinobigatana	3	3	0	M	4b	1.5	Swords	Knives -2	O; Shinobi sword
Tachi	4	3	0	M	10b	2	Swords		O; Ancient long sword
Wakizashi	3	2	0	M	4b	1	Swords	Knives -2	O; Short sword
Yamagatana	4	3	0	M	1b	2	Swords		O; broad-bladed single edge sword

The samurai who does not keep his mind fixed on death, even though he wears a sword, is nothing but a farmer or tradesman in a warrior's skin.



Miscellaneous Weapons

Chijiriki Club	Var. 4	0	L	10m	3	PA: Lance, Chains	PA: Any -1	2H, G; See <i>yari/manrikigusari</i> for dmg
Daijo	(2)	2	0	L	4m	1	Chains	Flails -2
Feruzue	Var. 4	0	L	8m	3	PA: Staff, Chains	PA: Any -1	F; two wood rods joined by long rope 2H, G; 6- <i>shaku</i> staff with chain; see <i>bō</i> and <i>manrikigusari</i> for dmg
Furibo	4	4	-1	M	2m	4	PA: War Club	Swords -2
Gunbai	(2)	2	0	S	5m	.5	Fans	Flat war fan
Hachiwara	(3)	2	0	S	7m	1	Jitte	Knives -2
Jitte	(2)	1	0	S	4m	.5	Jitte	Knives -2
Kai	3	3	0	M	1m	2	PA: War Club	Swords -2
Kama	3	3	0	M	2m	1.5	Kama	Axes -1
Kiseru	(2)	2	0	S-M	4m	.5	Pipes	Swords/Axes/Kama -2
Kusarigama	Var. 2	Var.	M/L	4m	3	Kama, Chain	Axe -1	2-3' iron smoking pipe See <i>Kama/Manrikigusari</i>
Kuwa	3	2	0	M	2m	1	Kama	Axe -1
Manji-no-sai	(2)	1	0	S	3m	.5	Jitte	Knives -2
Nagegama	3	3	-1	L	10	3	Kama, Chains	PA: Any -2
Nekode/Tekagi	1	1	0	S	5m	.2	Ninpo Taijutsu	Any unarmed bugei -2
Nunchaku	(3)	2	-1	M	2m	1	Flails	F, O; Okinawan flail-like weapon
Ōgama	6	5	-1	L	1b	5	Kama	PA: Naginata -2
Rock	1	2	0	S	N/A	.5	N/A	2H; Large hvy battle <i>kama</i> T, R=x10 m/y
Rokushaku								
Kama	4	3	-1	L	10m	3	Kama	PA: Any -2
Sai	(2)	2	1	S	4m	.5	Jitte	Knives -2
Sanbon Nun-chaku	(4)	3	-1	M	4m	2	Flails	2H, F; 3-section staff
Shinobizue	Var. 3	0	L	12m	2	PA: Lance, Chains	PA: Any -1	2H; Staff w/hidden chain and blade. See <i>yari</i> and <i>manrikigusari</i> for damage
Tankon	(2)	2	1	L	1m	.5	Atemi-waza	PA: Staff -3
Tedan	(2)	2	0	M	5m	?	—	—
Tekko	(3)	2	0	S	5m	.5	Atemi-waza	Any unarm. bugei -2
Tessen	(2)	1	0	S	4m	.5	Fans	Knives -3
Tinbei	2	2	-1	M	4m	1	Knives	Swords -2
Toami	—	2	-1	L	2m	1	Nets	Weighted fishing net
Tokko	1	1	0	S	4m	.5	Jujutsu/Atemiwaza	<i>Vajra</i>
Tonfa	(3)	2	0	M	3m	1	Tonfa	Side-handle baton
Uchibo	(3)	2	-1	M	3m	1	Flails	F, O; <i>nunchaku</i> variant
Uchi-ne	2	2	-1	M	6m	1	Knives	Swords -2
Yawara	(2)	1	0	S	3m	.5	Jujutsu	T, R = STRx2; Short, dart-like weapon Buddhist <i>ju-jutsu</i> weapon

Missile Weapons (Uchimono)

Weapon Name	DC	STR	WA	ROF	Cost	Wt	Notes
Aiguchi	1	2	0	1	1b	.5	R = STRx5 meters
Bakudan	1-8	1	0	1	1b	.5	Fired from <i>teppō</i> ; explosive, area effect
Hankyū	3	2	-1	1/2	1b	2	2H, -1 DEX, R=60 meters
Kaiken	1/2	1	0	1	3m	—	R = STRx5 meters
Kogai	0	1	0	1	4m	—	R = STRx5 meters
Kozuka	1/2	1	0	1	3m	—	R = STRx5 meters
Ōdeppō	6	4	-1	1/12	200b	15	2H, DEX, Explosive, 4P, R = x20 meters; matchlock cannon
Rock	1	2	0	1	N/A	.5	R = STRx5 meters, no maximum
Shuriken	1	1	0	1	1m	.1	R = STRx5 meters
Tantō	1	2	0	1	1b	.5	R = STRx5 meters
Tedan	1-4	1	0	1/12	5m	—	R = STRx5 meters; explosive, area effect
Teppō	5	2	-1	1/12	50b	4	2H, DEX, AP, 3P, R = 50 meters; arquebus, 5 in 6 chance of failure in rain
Uchi-ne	2	2	0	1	6m	1	R = STRx5 meters
Yumi (<i>dai-kyū</i>)							
MR3	3	3	-1	1/2	2b	2	2H, -2 DEX, R=90 meters
MR4	4	4	-1	1/2	4b	2	2H, -2 DEX, R=120 meters
MR5	5	5	-1	1/2	8b	2.5	2H, -2 DEX, R=150 meters
MR6	6	6	-1	1/2	12b	2.5	2H, -2 DEX, R=180 meters
MR7	7	7	-1	1/2	25b	3	2H, -2 DEX, R=210 meters

ARROW TYPES

For GMs and players desiring more variety in their choice of arrows, we offer the following list of different arrow types, each with modifiers to the Damage Class, STR Minimum and Weapon Accuracy (WA) appropriate to that type of arrow.

Note that on this table, “-R” (where “n” is a number) indicates that the arrow effectively reduces the range of the bow by (STR or MR x 10) meters.

For example if firing a *Flesh-tearer* arrow from a MR 6 bow (with a range of 180 meters), the effective range would be reduced to 120 meters. Firing a *Flesh-tearer* arrow from a *hankyū* (range of 60 meters) would reduce the range to 30 meters (10 x STR). Firing a bamboo head arrow increases the range by a like amount.

Arrows (Ya)

Arrow Type	DC	STR	WA	Cost	Wt	Notes
<i>Yanagi-ha</i>	+0	0	-1	2m	.2	Willow-leaf; “standard” arrow
<i>Karimata</i>	+1H	0	-2	1b	.5	Forked arrow
<i>Hikime</i>	+0	0	+0	8m	.2	Whistling/signal arrow
<i>Togari-ya</i>	-1	0	-2	1b	.2	AP; Pointed head
<i>Watakushi</i>	+1H	0	+0	8m	.4	-R; flesh-tearer
<i>Ki-hoko</i>	+0	+1	+0	6m	.2	-R; wood arrow used in dog hunt
<i>Kuri-ya</i>	-1	0	+1	2m	.1	+R; bamboo head
<i>Makagoya</i>	+0	0	+0	2m	.2	Hunting arrow
<i>Matoya</i>	(+0)	0	-1	1m	.1	-R, does Stun; blunt, wood-tipped arrow

Fire Arrows

Fire arrows are considered Mild fire, doing 1d6 Hits per Turn (4 Phases). Each Turn that the arrows are in contact with flammable material, the GM rolls another 1d6. If the fire damage rolled exceeds the second roll, then the item has caught fire and will begin taking damage from the flame (in Hits or SDP). When the item reaches 0 Hits/SDP, the fire dies out.

On any Phase that a 6 is rolled on the damage dice, the fire grows, adding another die to the damage it causes (i.e., +1D6). In essence, the *more* a fire grows, the *faster* it grows!



If a person has his katana out all the time, he is habitually swinging a naked blade; people will not approach him and he will have no allies. If a katana is always sheathed, it will become rusty, the blade will dull, and people will think as much of its owner.

— Yamamoto Tsunetomo

ABOUT SWORDS

The familiar shape of the *katana* is well known. It is virtually the same as the *tachi*, the *no-dachi*, the *wakizashi*, the *tantō*, and the *aiguchi*. In terms of blade, the only difference with any of them is the length; even the width and thickness of the blades are identical. The fittings are quite similar, as well. The *aiguchi*, being alone of the blades to have no guard (*tsuba*); the name “aiguchi” means “meet-mouth,” as the hilt butts up against the scabbard (*saya*) without the interruption of a guard is the only one that is really different.



Katana and Tachi

Swords fall into two categories; the *katana* family, and the *tachi* family. In the *katana* family, which consists of the *katana*, *wakizashi*, and *tantō*, the blade is worn thrust through the waist sash, edge *up*. The *tachi* family includes the *tachi*, the *jindachi*, and the *no-dachi*. *Tachi* and *jindachi* are often construed to be the same things, and indeed there is little difference worth noting. *Tachi* are worn hanging from the waist sash by a set of cords or chains, with the edge *down*. The *tachi* and the *katana* are about the same size. *No-dachi*, on the other hand, are longer and heavier, and may have up to an extra *shaku* or more in blade length: they are the equivalent of the two-handed greatswords of medieval Europe, while the *tachi* (and *katana*) function more like bastard (hand-and-a-half) swords. Because of their size, the *saya* (scabbard) of *nō-dachi* are either carried on the back or simply discarded before combat begins. *Tantō* and *aiguchi* are both about 10-inches in blade length.

Handles

Handles are wooden, and the vast majority (95 percent or more) are sheathed in ray skin and then over-braided with silk cords, called *tsuka ito*, which provide a grip. Under these cords are inserted two small ornate metal sculptures, called *menuki*, which help the grip. These *menuki* can be simple or very ornate (and expensive). The exceptional hilts can be simple wood with metal brads, sculpted metal, etc. Most *katana* also have a silk cord tied around the upper portion of the *saya*, called a *sageo*. This cord can be used to hang the *katana* blade-down from armor (the only way to effectively wear a *katana* while wearing armor, especially while mounted), effectively converting it into a makeshift *tachi*.

Dai-shō

Katana and *wakizashi* make up the *dai-shō* (lit. “long-short”). The *dai-shō* are considered by many to be the badge of the *samurai* and, as such, are decorated the same—same color braid, same lacquer finish on the hilt, and—if possible—same motifs on the sword furniture (hilt cap, guard, hilt pieces, and hilt mouthpiece). The *tantō*, the unofficial third member of this pair, often matches as well.

Accessories

Katana and *wakizashi* come with a standard *saya*. *Katana* can also be bought with small knives (*kozuka* and *kogai*) that slide into a pocket built into the *saya* (simply add the cost of the *kozuka* to the cost of the *katana*). The stats given are for an average quality *katana*, although sword smiths in Japan are capable of creat-



ing master-quality blades which give both increased damage capability and other bonuses (see *Quality of Items*, page 194), as well as costing more.

On *tachi*, the scabbards are braided as well, for up to a quarter of their length. The suspension cords are attached to the braided section. Alone of Japanese swords in the Sengoku Period, the *tachi* have chappes at the end of the scabbard.

Samurai of any rank wear *tachi* with armor, while only *ashigaru* and lower-class *bushi* wear a katana with their armor. These may use a device called a *koshiate*, which looks like a leather sleeve, into which the katana scabbard is fitted and then hung from the waist sash.

In many cases, a samurai will have several different sets of fittings for his sword to allow him to change with seasons or as occasion may demand. This will allow a set of combat furniture, and something more appropriate to wear at court when attending on his lord. The most common form this takes is to switch a blade from a *tachi* to a katana.

Kuge wear *tachi* exclusively; they do not wear katana. The *tachi* worn by *kuge* are often very expensively furnished, but the blades may be virtually useless. *Kuge* also are alone in having *tachi* they wear for court purposes that are straight, rather than curved. Other than the lack of the curve, they still resemble katana in that they have a single edge, a temper line, and a triangular pointed tip.

Blades

The gentle curve of Japanese swords make them perfect for cutting. There are two types of sword construction. The less expensive has a blade edge of hard, brittle steel encased top and sides by a softer steel folded over it almost to the edge. The more expensive are made by repeated foldings of metal onto itself dozens of times to produce a perfectly tempered blade. The blade is coated in a heat-resistant clay and heated red-hot, then quenched. The clay causes the blade to temper differently at different points, making for a more solid edge and more “flexibility” on the back. This clay is what causes the often ornate *hamon* (temper lines) on the blades.

While the blade of a *tachi* and katana may be nearly identical, there is a sure-fire way to tell which the blade was designed for.

If the blade was signed by the smith (and many were), the signature on the tang appears on the side that would be worn *away from* the body. Holding a blade out from one, edge down, the signature on a *tachi* will be on the right side of the tang; on a katana, it will appear on the left. (A small pin called a *mekugi* can be pushed out of the hilt, and the sword can be dismantled and the hilt examined.)

Ancient Swords

In ancient Japan, swords were shorter, straight, and double-edged. Called *tsurugi*, these swords can sometimes be found in shrine and temple storehouses. Many of them were gifts from powerful warriors seeking favors from the gods.

Ninja Swords

The *shinobigatana* (also known as a *ninja-tō*, using a different reading of the same *kanji* characters) is considered the badge of the *shinobi*, which is why it is hardly ever seen outside of twentieth-century films. A *shinobi*'s job is deception and stealth; it would do him no good to look like a common *bushi* walking down the street and carrying the unique weapon of the *shinobi*. The *shinobigatana*, if used at all, would only be used at night when the *shinobi* is in “uniform” and would need the gimmick-laden weapon. Needless to say, carrying it with intent to use would necessitate some method of concealment.

The short, straight *shinobigatana* has been called a “Swiss Army Sword”—and not without justification. The usual array of gimmicks include:

- a pointed end cap on the scabbard to allow it to be set into the ground and not move;
- the end-cap comes off, making the scabbard a snorkel or blow-pipe;
- the broad, square guard is used as a step to climb (and the sword is then pulled up by a cord);
- two or three *shuriken* (throwing stars) are incorporated into the guard, which can be released and thrown; and
- the hilt cap comes off, allowing the hollow hilt to be used as a container for poisons or lockpicks.

Note that straight *katana* blades can be made for concealment within walking staves, etc.

Bokken are wooden practice swords which approximate the size and weight of katana or *wakizashi*.



SWORDS AND KNIVES

Aiguchi

The *aiguchi* is the cousin of the *tantō*. The handle is typically made of wood (instead of wrapped in ray skin and cord, like the tanto) and the weapon has no hand guard (*tsuba*). It is otherwise identical to the tanto. Aiguchi are popular among women. Requires the Knives (*tantō-jutsu*) skill (or Jitte at -3). This weapon may also be thrown using the Throwing (*shuriken-jutsu*) skill.

Bokken

The *bokken* is a wooden practice sword. The bokken is made of hard cherry wood, and replicates the weight and balance of a true blade. Requires the Swords (*ken-jutsu*) skill (or Polearms: Staves at -3).

Kamashino-zashi

Requires the Swords (*ken-jutsu*) skill to use.

Katana

The traditional sword of Sengoku Japan. It consists of a 3-*shaku* blade with a one and one-half-*shaku* handle. *Katana* vary in quality, from poor to master (and on rare occasions even legendary. Even average quality blades are razor sharp and can cut through bamboo in a single strike—if properly performed, that is. Requires the Swords (*ken-jutsu*) skill to us.

Kubi-kiri

A large, curved knife. Requires the Knives (*tantō-jutsu*) skill.

Nōdachi

The great, two-handed sword. The *nōdachi* has a 5-*shaku*-long blade with a 2-*shaku*-long handle. The *saya* (scabbard) is generally worn strung across the back or discarded before combat. Requires the Swords (*ken-jutsu*) skill (or Polearms: Glaives at -3).

Ryoba Katana

A double-edged sword with a straight (not curved) blade, of Ryūkyū origin. It's roots are in the ancient Japanese swords (*tugari*). These swords are never of better than average quality. Requires the Swords (*ken-jutsu*) skill.

Tantō

A knife with a 1-*shaku*-long blade and a small *tsuba* (handguard). The handle and scabbard are designed as are those for the *katana* and *wakizashi*. Requires Knives (*tantō-jutsu*) skill (or Jitte or Fans at -3). This weapon may also be thrown using the Throwing (*shuriken-jutsu*) skill.

Shinobigatana

The infamous sword of the *shinobi* or *ninja*. These blades are never of other than average quality, though they do feature a number of “gadgets” at no extra cost (see *Ninja Swords*, above), with the exception of *shuriken*, which must be purchased separately but can be incorporated into the hand-guard (*tsuba*). Requires the

Swords (*ken-jutsu*) skill (or Knives at -2).

Tachi

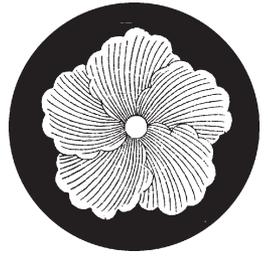
The *tachi* is the traditional sword of the *kuge* and high-ranking *buke*. The tachi is typically more decorative and elaborate than the katana, and is worn suspended (instead of tucked into the belt). It is otherwise identical in function to the katana. Requires the Swords (*ken-jutsu*) skill.

Wakizashi

The Japanese short sword, and one half of the *dai-shō*, the mark of the samurai. The *wakizashi* features a 2-*shaku*-long blade with a one *shaku* handle. The *saya* (scabbard) and handle are designed the same as the *katana*, and swords making up a *dai-shō* will be identical in design. Wakizashi are popular among *bonge* (commoners), especially travelers on the nation's highways. Requires the Swords (*ken-jutsu*) skill (or Knives at -2). This weapon may also be thrown using the Throwing (*shuriken-jutsu*) skill.

Yamagatana

Literally “mountain sword,” the *yamagatana* is a broad-bladed, single edged sword of Ryūkyū origin. This weapon is never of better than average quality and is seldom found outside of the Ryūkyū islands. No self-respecting *samurai* would carry one, let alone use it. Requires the Swords (*ken-jutsu*) skill.



Tantō with saya

...it is the custom in buke families for even the very least of the servants of the samurai never to be without a short sword for a moment. Much more must the higher samurai always wear their dai-sho. And some very punctilious ones wear a blunt sword or a wooden one even when they go to the bath.



POLE ARMS

Bisentō

The *bisentō* is a large, glaive-like weapon of Chinese origin. The shaft alone is six *shaku* long, with a two-*shaku*-long blade. It is similar to the *naginata*, but larger and heavier. Requires the Polearms: Glaives skill to use (or any other Polearms skill at -2).

Bō

The *bō* is little more than a six-*shaku*-long quarterstaff. It is a commonly used by priests and pilgrims. It resembles a priest's walking staff, called a *shakujō* or "seven ring staff," which is tipped with a brass ring, from which hang six other rings, hence the name (treat the *shakujō* as having the same stats as the standard *bō*). The clanging sound the rings make when walking is believed to ward off evil. Requires the Polearms: Staves skill (or any other Polearms skill at -1).

Bō-naginata

The *bō-naginata* is the practice version of the *naginata*. It is made of hardwood and usually encountered only in the *dōjō*.

Fumata-yari

A variant of the *yari* (lance). The *fumata-yari* has a forked head, which can deliver devastating attacks to limbs and necks. It is often used by foot soldiers to dismount cavalry. Requires the Polearms: Lances skill (or any other Polearms skill at -1).

Gusan Jō

A three-and-one-half-*shaku* wooden stick of Ryūkyū origin. Requires the Polearms: Staves skill (or Swords at -1, or any other Polearms skill at -2).

Hasshaku Bō

An eight-*shaku*-long wooden staff of Ryūkyū origin. Identical in function to the *bō*. Requires the Polearms: Staves skill (or any other Polearms skill at -1).

Hoko

A variant of the *yari* (lance). The *hoko* is a six-*shaku*-long spear with a hooked blade at the base of the main blade. The *hoko* is

primarily used by *ashigaru* as an effective weapon to dismount samurai cavalry. Requires the Polearms: Lances skill (or any other Polearms skill at -1).

Jō

A short, four-*shaku*-long staff. The *jō* was developed in response to the need for a non-bladed defensive art for use against *samurai*. Requires the Polearms: Staves skill (or Swords or any other Polearms skill at -2).

Kai

The *kai* is a long, paddle-like wooden oar used primarily for boating in the Ryūkyū islands, but readily adapted for use as a weapon. Requires the Polearms: War Club skill to use (or Swords at -2).

Kama-yari

A form of *yari* in which a curving, sickle-like attachment, similar to the blade of the *kama* (see below), is part of the blade. This weapon is the trademark of the Hōzōin ryū and is also popular with *sōhei* (militant Buddhist monks). The *kama-yari* was created by Inei, a monk of the Hōzō temple of the Kegon sect. One night Inei saw a reflection of a crescent moon behind crossing a *yari* in the water of a pond, and the *kama-yari* was born. Requires Polearms: Lances (or other Polearms skill at -1).

Kyushaku Bō

A nine-*shaku*-long wooden staff of Ryūkyū origin. Requires the Polearms: Staves skill (or any other Polearms skill at -1).

Makura-yari

The *makura-yari* is a shorter, lighter variant of the *yari*. The length averages six *shaku* (two *shaku* shorter than the traditional *yari*). Requires the Polearms: Lances skill (or any other Polearms skill at -1).

Nagegama

The *nagegama* is a four- or six-*shaku*-long staff with a *kama* blade on one end, and a *kusari* (chain) on the other. The chain can be concealed within the bottom portion of the semi-hollow staff, and the *kama* blade is hinged, allowing it to be folded down and into the staff, making the *nagegama* an inconspicuous but deadly weapon. Unless one knows what he is looking for, it can easily pass for a simple staff. It is popular among *sōhei* and *shinobi*. Requires both the Kama and Chains skills.



For as the duties of the samurai are practically all fixed, they should consider them when they have nothing to do, and when they meet officers of rank and experience they should cease idle talk and make a point of inquiring from them about matters which they anticipate needing advice.

Nage-yari

Essentially a shortened spear or lance. Requires the Polearms: Lance skill (or any Polearms skill at -1).

Naginata

The *naginata*, or halberd, consists of a four- or five-*shaku*-long shaft of wood to which is mounted a blade about the length of a *wakizashi* blade, but slightly broader and heavier. Unlike the *yari*, which has a round shaft, the *naginata* shaft is oval, shaped more like a sword hilt, to enable the user to keep better control over the blade. It is a favored weapon of the *sōhei*, and the sole weapon taught to most *buke* women. Many *daimyō* have roving patrols of women in their estates and castles who wear normal *kimono* (with the sleeves tied back by cords), who carry *naginata* to defend the lord. Requires the Polearms: Glaive skill (or any other Polearms skill -1).

Rokushaku Bō

A four-*shaku*-long wooden staff of Ryūkyū (Okinawan) origin. Similar in all respects to the *jō*. Requires the Polearms: Staff skill (or any other Polearms skill at -2, or Swords at -2).

Sanjaku Jō

A three-*shaku*-long staff of Ryūkyū origin. Similar in all respects to the *jō*. Requires the Polearms: Staff skill (or any other Polearms skill at -2).

Sasumata (Sasumata-yari)

A weapon used primarily by *dōshin* (police). It features a six-*shaku*-long (or longer) shaft with a large, forked or “U”-shaped blade on one end and several rows of sharp metal barbs around shaft near the blade that could be used to cut and pierce. The weapon is used to control an opponent’s movement more so than to inflict damage. Requires the Polearms: Man-catcher skill (or any other Polearms skill at -2).

Sodegarami

The *sodegarami* (“sleeve tangler”) is a device for unhorsing opponents. It takes the form of a long pole with several short spikes or barbs facing in all different directions. The idea is to catch the opponent’s sleeves or dangling cords and drag him from a horse. It can only cause minor damage to unarmored opponents with the barbs, but is impressive in subdual (i.e., Stun) damage owing to its size. To use it, one must make two successful rolls: an attack roll, which if successful catches the opponent; a second attack roll to unhorse the opponent (using the Throw maneuver). A failed second roll will pull the man with the *sodegarami* off

balance and he might lose the weapon as well. Requires Polearms: Man-catcher (or any other Polearms skill at -2).

Su-yari

A variant of the *yari* (lance). The *su-yari* requires the Polearms: Lance skill (or any other Polearms skill at -1).

Tankon

A short, two-*shaku*-long wooden stick of Ryūkyū origin. Requires the Atemi-waza skill (or any Polearms skill at -2).

Tanpo-yari

The *tanpo-yari* is a practice spear with a round wooden or padded head. It is seldom found outside *sō-jutsu dōjō* (schools of spearmanship). Use of the *tanpo-yari* requires the Polearms: Lance skill (or any other Polearms skill at -1).

Tetsubō

A four- or five-*shaku*-long club, slightly tapered to one end. The *tetsubō* is octagonal in section rather than round like the smaller *bo*, and the broad end is often clad in metal splints and large metal studs. It is a slow weapon, but causes severe damage. One can also find much smaller (thinner) versions made entirely of metal, which weigh only slightly more than the wooden one due to their size. Requires the Polearms: War Club skill (or any other Polearms skill at -2).

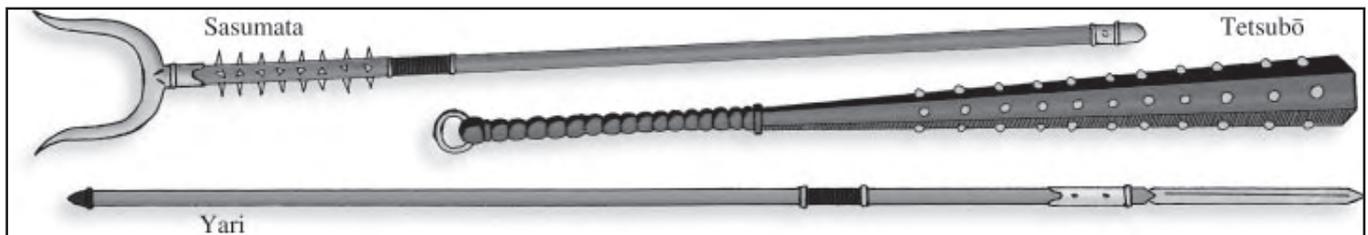
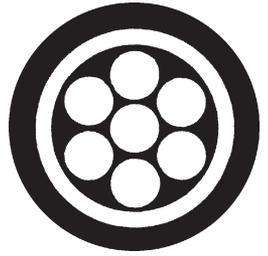
Tuja

The *tuja* is a hunting spear of Ryūkyū (Okinawan) origin. Its use requires the Polearms: Lance skill (or any other Polearms skill at -1).

Yari

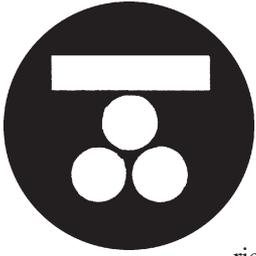
The *yari*, or lance, is the primary weapon of the foot soldier, although many *samurai* of rank are also proficient in its use. The typical *yari* has a shaft of eight *shaku*, to which is attached a blade another *shaku* in length. *Yari* intended for battle use are even longer, and different clans actually had specific shaft-lengths that they preferred. The Oda clan use *yari* that were actually 22-*shaku*-long. Although the blade is triangular, the concavities allow for the edges to be made quite sharp. The *yari* is often called a spear, but as spears can be thrown and the *yari* never is, the word lance is actually a better translation.

In addition to the familiar straight model, there is a variety of blade shapes. There are cruciform blades, L-shaped blades, crescent-shaped blades, etc.



...he who is born brave will think it nothing to go into battle and come under fire from arrows and bullets. Devoted to loyalty and duty, he will make his body a target and press on, presenting by his splendid valor and indescribably fine example to all witnesses.

— Daidōji Yūzan



MISSILE WEAPONS

Hankyū

There is a second form of bow, called a *hankyū* (half-bow), which is about three *shaku* in length. The *hankyū* is often carried in the palanquin of a lord as a defensive weapon. *Shinobi* also make frequent use of the *hankyū*. Since the advent of the *teppō* (matchlock), the *yumi* has become a bit of an anachronism on the battlefield. Hundreds still use them, but the training to make them effective is nothing compared to the simplicity with which ranks of peasants can be trained to use the matchlock.

The *hankyū* requires the Archery (*kyū-jutsu*) skill.

Ōdeppō

Ōdeppō (also called *hinawa ozutsu*) are large matchlock hand-cannon, resembling a mortar. It is made of strong but light wood, and the barrel is wound with iron rings to add strength. They are more effective as wall guns than conventional infantry pieces. *Ōdeppō* can fire shot, explosive charges (*tedan*) of varying size, incendiary rockets or arrows. *Ōdeppō* are even less common than *teppō*, and are seldom if ever used in sieges against castles (where, ironically, they would do the most good).

Teppō

The *teppō* (matchlock) is a recent arriver on the military scene in Japan. The first one was introduced in 1542, and they were soon in domestic production. The *teppō* is also called *tanegashima*, after the island where the Portuguese first brought them ashore to Japan.

Unlike the bow, the matchlock is weather-sensitive. For this reason, gunsmiths created a box-like device which covers the lock area to keep out precipitation. The actual match may be several *shaku* long, with the excess wrapped about the butt stock.

Full-sized *teppō* weigh about four kilograms (nine pounds). In addition to the full-sized models, however, pistols are commonly found. These “pistols” range from one *shaku* in length (rare) to weapons that are really little more than cut down muskets than pistols. *Teppō* bores vary from a common caliber of about .67 up to 2 inches in diameter.

Yumi

The Japanese longbow (*yumi*, or *daikyū*) is unique in its asymmetry. Two-thirds of the bow is above the hand-grip, one-third below. The bow is a composite of different types of wood, lacquered and sometimes wrapped decoratively with cord. Bows are identified as three-man, four-man, or five-man bows; ostensibly, this is the number of men needed to bend the bow to string it. The heaviest bow of history and legend was that of the giant Minamoto no Tametomo, a twelfth-century warrior, who used a seven-man bow with which he is said to have sunk a small ship.

The *yumi* has an effective killing range of a hundred *ken*, and a very proficient archer can fire with accuracy ten times a minute.

At full extension, the fletching is behind the eye, on the cheek. Arrows (*ya*) are up to three *shaku* long, made of the straightest

bamboo, fletched with hawk feathers. There are dozens of different types of arrowheads, each with a different function. A wooden bulb with strategically placed holes whistled loudly when fired, and could be used for signaling or for intimidating an enemy. Broad-bladed heads were used to rip flesh; narrow, long heads were used to pierce armor; forked, razor-edged blades were used to cut cords.

The quiver is worn low on the right hip. Arrows are drawn out by the heads, as the archer pulls the arrow up and then down and out.

The *hankyū* requires the Archery (*kyū-jutsu*) skill.

HURLED WEAPONS

Those weapons that are described elsewhere are not listed here. See the appropriate section for their description.

Ishi

Rocks. Enough said.

Nage-yari

This weapon looks like a short (two- to three-*shaku*-long) *yari*, but unlike the *yari* this is actually a spear for hurling. It was not very popular, nor was it in wide use, although some *daimyō*'s *kago* (palanquins) were equipped with one or two for defense.

Shuriken

The classic “throwing star” actually comes in a variety of shapes, but four-, six-, and eight-pointed *shuriken* are most common. Small throwing blades—long, slender triangles—are also defined as *shuriken*. They are easily concealed, but not the kind of weapons a samurai would like to be found with (with exception being the *bō-shuriken*). Requires the Throwing skill (or Athletics at -3). The various types of *shuriken* include:

Bo shuriken: A slim, straight, single-bladed *shuriken*. It resembles a short, pointed iron *hashi* (chopstick).

Shankō shuriken: Three-pointed *shuriken*, usually with diamond- or leaf-shaped blades.

Jyuji shuriken: A four-pointed, cross-shaped *shuriken*. The four-pointed bladed *shuriken* is the trademark, so to speak, of the Iga and Koga *shinobi* (*ninja*) clans.

Shihō shuriken: A four-pointed *shuriken* looking like four arrows pointing out from the center.

Gohō shuriken: Five-pointed (or Hoshijō, “star-shaped”) *shuriken*.

Happō shuriken: Eight-pointed *shuriken*. This form of *shuriken* is also used by the Iga and Koga *shinobi* clans.

Manji shuriken: A swastika-shaped *shuriken*.

Tantō-gata: A short, sword- or knife-shaped *shuriken*. This form of *shuriken* is used by the Shosho-ryū.

Uchine

A small, hand held “javelin.” It is not a common weapon, but it can be used at short and medium range. It may be used with the Knife or Throwing skills.

During archery practice, the arrows must never fall toward the place where his lord is. When he puts down his yari or naginata their points must never be in that direction either.

MISCELLANEOUS WEAPONS

Chijiriki

A *chijiriki* is a variant of the *yari* (lance), having a weighted chain attached to the butt end of the weapon. It may be used with the Polearms: Lances skill, for the bladed end, while the chain end requires the Chains (*kusari-jutsu*) skill. The *chijiriki* is a Long-range weapon; it allows the use of the Entangle and Grab maneuvers with the chain, as per the Chain skill. Requires the Polearms: Lance skill to use the bladed end (or any Polearms skill, at -1), and the Chains skill to use the other.

Dajio

The *daijo* is a flail weapon developed in Ryūkyū. It features two two-*shaku*-long wooden connected by a long, three *shaku* length of rope. It is similar to the *nunchaku* but with a longer connecting cord. Requires the Flails (*nunchaku-te*) skill.

Feruzue

A weapon of Ryūkyū origin, similar to the *chijiriki*. A *feruzue* is a five-*shaku*-long staff with a length of chain (usually four *shaku*) attached to one end. Requires the Polearms: Staff and Chain (*kusari-jutsu*) skills. Any other Polearms skill may be used at -1 for the staff portion; characters without the Chains skill are unable to use the chain end.

Fuetsu

A *fuetsu* is a simple hand ax, also known among commoners as a *yamagatana* (“mountain blade”; not the same as the sword of Ryūkyū origin) because of its use by woodcutters to chop down trees. While not intended as a combat weapon, is quite effective against armored and unarmored foes. It is lighter and quicker than a *masakari*, due to its smaller size. Requires the Axes (*ōno-jutsu*) skill (or Kama at -1).

Furibō

A *furibō* is a large, heavy club. It is sometimes used as a training weapon by *ken-jutsu* schools, but is an effective weapon in its own right, delivering bashing Stun damage. Requires the Polearms: War Clubs skill (or any other Polearms skill at -2).

Gunbai

Most *gunbai* (flat/war fans) are just signaling tools for generals, but some are made of metal and can pack quite a wallop. These are usually defensive, but can cause Stun damage. Requires the Fans (*tesenjutsu*) skill.

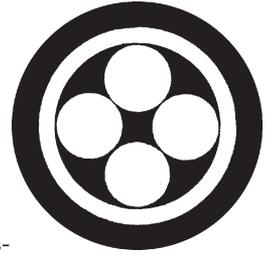
Hachiwara

The *hachiwara*, or “helmet splitter,” is a variant of the *jitte*, with a slightly longer, curved baton and a sharpened hook in place of the rounded tine near the handle. The *hachiwara* is used with the *Jitte* skill (or Knives at -2).

Jitte

The *jitte* is a steel truncheon as big around as a man’s thumb and about one and a half *shaku* in length. A length of braid wrapped about the base forms a handgrip, and immediately above the grip

a single, short blade-catching extension juts out. This is the principle weapon of the *dōshin*, who use it to defend themselves against sword blows and to knock their opponents senseless. Users with the *Jitte* skill may perform a Disarm maneuver against opponents wielding a bladed weapon. Although it is intended to be a disabling weapon, as with any blunt object its use can be fatal. Some users are also skilled in breaking sword blades with the *jitte* (may be bought as an *okuden*).



Kama

The *kama* is a weapon based on an agricultural implement. It consists of a one-*shaku*-long haft with a scythe-shaped blade emerging from its head. The *kama* is a typical weapon of the peasantry, while a *kusarigama* is more likely the weapon of a *shinobi*.

Kawa-naga

A rope (usually made of hemp, silk or hair) weighted on one end by a piece of iron. The *kawa-naga* is often used by *shinobi* to aid them in climbing trees and walls (+2 to Climbing rolls, when appropriate). The weighted end can also be used to strike an opponent or to grab objects (by hurling the weighted end around it, like a whip). Requires the Chains (*kusari-jutsu*) skill.

Kiseru

Although this looks like a smoking pipe, its two-*shaku*-length makes it more obviously a weapon. Well, that and the fact that it is nice and heavy. Like other *kiseru*, the central stem is bamboo or other wood and the mouthpiece and smoke chamber are a different material; in this case, heavy metal. Some *kiseru* can be found which are entirely made of metal. It is designed as a disabling weapon. It has the advantage that it can be construed to be a real pipe (and *is* functional), allowing it to be concealed. It is particularly popular with *bonge*, and a new martial art—*kiseru-jutsu*—has come into being. Requires the Pipe (*kiseru-jutsu*) skill to use (or Swords at -2, or Axes or Kama at -1).

Kogai

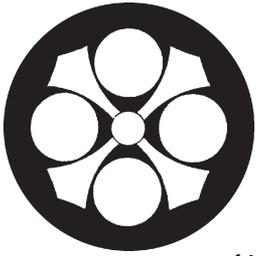
The *kogai* is a small decorative steel blade or pin, which is kept in the *wakizashi saya* (short sword sheath). The *kogai* is not an effective weapon. The *kogai* may be used by *samurai* to mark their slain foes on the battlefield, as the *kogai* typically bears the *samurai*’s clan *mon* (crest), thus indicating who is responsible for the kill. It can also be used to announce a blood feud in a like manner. It can also be thrown using the Throwing (*shuriken-jutsu*) skill. Some *kogai* are actually split, enabling the owner to use them as chopsticks. These metal chopsticks are called *waribashi*; they cost the same as *kogai*, but may not be thrown as weapons.

Kozuka

The *kozuka* is a small steel knife (similar to but slightly larger than the *kogai*) which is kept in the *katana saya*. The *kozuka* has many uses as a utility knife. It is typically used by *samurai* to carry the heads of a slain foe after a battle, thrust through the victim’s top-knot so as to allow the *samurai* to carry the trophy without themselves being soiled. It may also be thrown.

A *samurai* in service may well have among his acquaintances or comrades one with whom, for some reason, he does not wish to associate. But if he is ordered by his lord to serve with such a one...they are to agree to work together cordially in their official duties.

— Daidōji Yūzan



Kubikiri

A *kubikiri* is a 1-*shaku* (16") curved knife. Its primary use is by samurai to cut the head off of a slain enemy in battle. Requires use of the Knives skill (or Swords skill at -1).

Kusarigama

The *kusarigama* is a *kama* joined to a length of thin chain that is attached to the butt of the handle. The chain is 9 to 12 feet (3 to 4 *ken*) long, with a small weight attached to the end. Users with the Chains (*kusari-jutsu*) skill can perform Grab and Entangle maneuvers with the chain portion of this weapon. The user attempts to bind his opponent's weapon or arms by whirling the chain and flinging it, thereby enabling him to draw the opponent into range and finish him off with the blade. Some versions store the chain inside the handle (add 50 percent to the cost), which can be drawn out of the bottom, often to the opponent's surprise. No self-respecting samurai would be caught dead with one. Requires both the Kama (*kama-jutsu*) skill (or Axes at -1), to use the bladed portion, and Chains (*kusari-jutsu*) to use the chain portion.

Kuwa

The *kuwa* is a broad-bladed, agricultural hoe, usually found in the hands of farmers. It can be used as a weapon of adequate capability, however. Requires the Kama skill (or Axe at -1).

Kyōtetsu-shōge

No one but *shinobi* use these strange weapons. It is a short dagger blade fused to a downward-curving hook, the hilt of which is attached to a long (12 foot, or four *ken*) thin rope or cord made of hair, ending in a four-inch-diameter ring. It can be used similar to the *kusarigama*, and the ring may be used to aid a *shinobi* in climbing (+2 to Climbing skill, when appropriate; GM's discretion).

It should be noted that the mere possession of one of these weapons is very suspect, indeed, as the weapon is used exclusively by *shinobi*. Requires the Chains (*kusari-jutsu*) and Knives (*tantojutsu*) skills to use. The bladed portion may also be used with the Kama skill at -1.

Manji-no-sai

A weapon of Ryūkyū origin, the *manji-no-sai* is similar to the *sai*, except that one of the two shorter tines curves downward (i.e., back toward the user's hand). The *manji-no-sai* allows a Disarm maneuver against bladed weapons. Requires the Jitte (*jitte-jutsu*) skill (or Knives at -2).

Manrikigusari

This simple weapon is a chain of indeterminate length (commonly 3 *shaku*) with a weight at either end. It is quite easily concealed. Requires the Chains (*kusari-jutsu*) skill.

Masakari

A battle-ax with a short, narrow blade on a two-*shaku*-long haft; occasionally augmented with a head spike. Requires the Axes (*masakari-jutsu*) skill (or Kama at -2).

Nagamaki

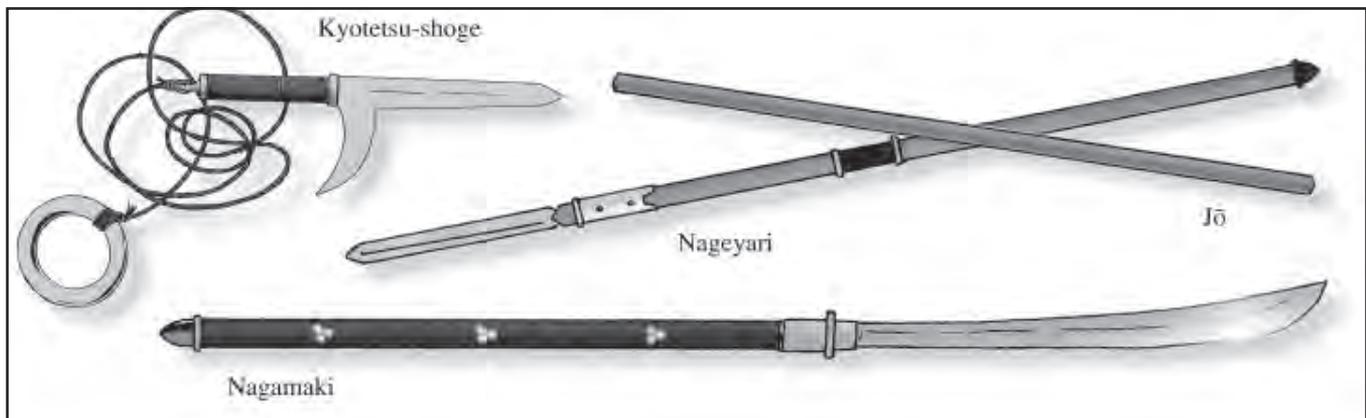
The *nagamaki* is a rare weapon, which, for all intents and purposes, is a three-*shaku*-long *katana* blade mounted to a three-*shaku*-long, braided hilt; it is neither a pole arm nor a sword, but something in between. Requires the Polearms: Glaives (*naginata-jutsu*) skill (or Swords or any other Polearms skill at -2)

Nekode/Tekagi

The *nekode* is used as both a weapon and a tool by *shinobi*. It consists of a strap around the palm of the hands and the wrists. On the palm strap are several iron spikes curved slightly downward. The word *nekode* means "tiger-claws" and the appellation is apt. The wounds they inflict are fierce. Few, if any, *samurai* would think of using them. Metal *nekode* can even be used to parry blows from bladed weapons. *Ashika* are a form of *nekode* made to be worn on the feet to aid in climbing (+1 to Climbing skill). Requires *Atemi-waza* (or any unarmed *bugei* at -1).

Nunchaku

A weapon of Ryūkyū origin, the *nunchaku* is two one to one-and-one-half-*shaku*-long pieces of wood connected by a short rope or length of chain. In the hands of a skilled user, *nunchaku* can be



spun at incredible speeds and cause serious damage to an opponent. Nunchaku can also be used to block attacks from bladed weapons. Requires the Flails (nunchaku-te) skill.

Ōgama

The *ōgama* is a huge, two-handed battle version of the *kama*. The weapon consists of a large 2-*shaku* blade affixed to the end of a six-*shaku* shaft. Requires the Kama (*kama-jutsu*) skill (or Polearms: Glaives at -2).

Ōno

The *ōno* is a large-, heavy-bladed ax with a long handle. It is much heavier than the *masakari*. It can only be used for blade strikes (no butt-strikes) but because of its mass causes impressive damage. Due to its size, it is a slow weapon. The *ōno* is sometimes seen in use by *samurai* on the battlefield. It is also a favored weapon of many *yamabushi* (*shugenja*). Requires the Axes (*ōno-jutsu*) skill (or Polearms: Glaives at -2).

Rokushaku Kama

This Ryūkyū weapon is similar to the *kama*, except that the blade is affixed to a six-*shaku* shaft. It is similar to the *nagegama*, but lacks the chain found on the *nagegama*. Requires the Kama (*kama-jutsu*) skill (or any other Polearms skill at -2).

Sai

The *sai* is similar in design and function to the *jitte*, except that it has two curved tines. The *sai* originated in Ryūkyū. Allows characters with the Jitte skill to perform the Disarm maneuver against bladed weapons. Requires the Jitte (*jitte-jutsu*) skill (or Knives at -2).

Sanbon Nunchaku

A three-section staff of Ryūkyū origin, consisting of three separate two-*shaku*-long staves connected with rope or chain. This weapon was originally introduced to Ryūkyū from China. Requires the Flails (*nunchaku-te*) skill.

Shinobizue

The *shinobizue* is a five or six-*shaku* *bō* (staff) with one end hollowed out to conceal a short *yari* blade. The blade can be extended out of the end of the staff with a turn of the wrist, turning the seemingly innocent walking staff into a deadly *yari* in the blink of an eye. Requires the Polearms: Lances skill when the blade is extended (or any other Polearms skill, at -1), and the Polearms: Staves skill (or any other Polearms skill at -1) when the blade is concealed.

Teppō

An explosive charge fired from a *teppō*. Requires the Firearms skill.

Tekko

This weapon is a metal (or sometimes wooden) knuckle-duster, consisting of a semi-circular grip, from which several metal studs protrude. Like the *nekode*, this weapon allows the user to perform block maneuvers against bladed weapons. One of the three Masters of Death in the *Lone Wolf and Cub* films uses *tekko*. Requires the Atemi-waza skill (or any unarmed *buhei*, at -1).

Tessen

The *tessen* (fighting fan) is made of stiff, painted paper like all other Japanese fans, but instead of wood, the spines are metal. It is primarily a defensive weapon, but it can cause bludgeoning damage. Requires the Fans (*tessen-jutsu*) skill (or Knives at -3).

Tinbei

The *tinbei* is a short, javelin-like weapon with a one-*shaku*-long shaft to which is attached a short blade. This weapon was developed in Ryūkyū, and is very similar in function and design to the Japanese *uchi-ne*. Requires the Knives (*tantō-jutsu*) skill.

Toami

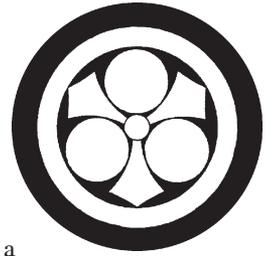
A *toami* is essentially a weighted fishing net. It does no damage, but can be used to ensnare an enemy (Entangle maneuver) as well as objects (with the Grab maneuver). It is a Long-ranged weapon when used in melee combat, but may also be thrown. Unlike most hurled weapons, the thrower uses the Nets (*toami-jutsu*) skill, rather than the Throwing skill, which is for balanced, usually bladed weapons. When an opponent is entangled, treat the *toami* as having 4 KD and 6 Hits. When entangled, only short-ranged weapons may be used, and are at a -3 AV. Requires the Net (*toami-jutsu*) skill.

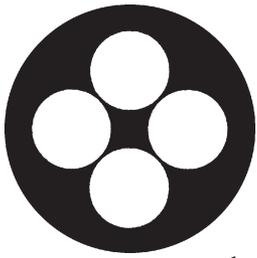
Uchibo

This Ryūkyū weapon consists of two staves, one longer than the other, connected by a short length of rope or chain. One staff is generally one *shaku* in length, with the other being two and sometimes three *shaku* long. Requires the Flails (*nunchaku-te*) skill.

Uchine

A small, hand held “javelin.” It is not a common weapon, but it can be used at short and medium range. It may be used with the Knife (*tantō-jutsu*) or Throwing (*shuriken-jutsu*) skills.





EQUIPMENT

EQUIPMENT LIST

The following is a comprehensive list of items available in Sengoku Japan. GMs have the final say over whether or not items are available in their campaign or in a given area.

Animals & Livestock

Item	Cost	Wt
Birds:		
falcon (<i>taka</i>), trained	10b	2
songbird	40z	.1
Carp (<i>koi</i>)	10z	5
Dog (<i>inu</i>):		
standard domestic dog	6m	25
guard dog, trained (<i>banken</i>)	4b	25
Horse (<i>uma</i>):		
riding	6b	400
work (<i>ten-ma</i>)	4b	500
Feed, horse or ox:		
1 day's worth	8z	2
1 week's worth (10 days)	1m	20
1 month's worth	3m	60
Insects:		
beetle, large	2z	—
fireflies	1z	—
cricket, fighting or "lucky"	1z	—
Livestock		
cow (<i>ushi</i>)	1b	400
Riding gear:		
saddle	5m	3
tack and bridle (<i>tazuna</i>)	2m	2

Arms & Armor Care

Item	Cost	Wt
Armorer:		
armorer's kit (required for skill use)	1b	1
armorer's workshop (+3 to skill roll)	10b	40
Bows & Arrows:		
arrow stand (<i>yadate</i>)	8m	2
bowstring (<i>tsuru</i>)	10z	—
bowstring holder (<i>tsuru-maki</i>)	30z	.1
bowyer's kit (required for skill use)	10m	1
bowyer's workshop (+3 to skill roll)	5b	20
quiver, decorative (<i>heikoroku</i>)	6m	2
quiver, 12 arrow (<i>yadate</i>)	3m	1
Swords:		
clove oil, for blades (<i>chōji</i>)	10z	.1
guard (<i>tsuba</i>)	100z	.2
hilt-wrapping cord (<i>tsuka ito</i>)	20z	—
paper (10 sheets)	10z	—
polishing chalk (<i>nagura toishi</i>)	5z	—
polishing stone (<i>awase toishi</i>)	8z	.2
scabbard (<i>saya</i>)	1b	.2
scabbard cord (<i>sageo</i>)	20z	—
sword bag (<i>katana-bukuro</i>)	10z	.1

sword case (<i>katana-zutsu</i>)	5m	1
sword cleaning kit, complete	50z	1
sword rack (<i>katana-kake</i>)	18m	2

Targets:

Archery target, round (<i>mato</i>)	1m	4
Deer target (<i>kusajishi</i>)	5m	6

Artistic, Medical & Religious Items

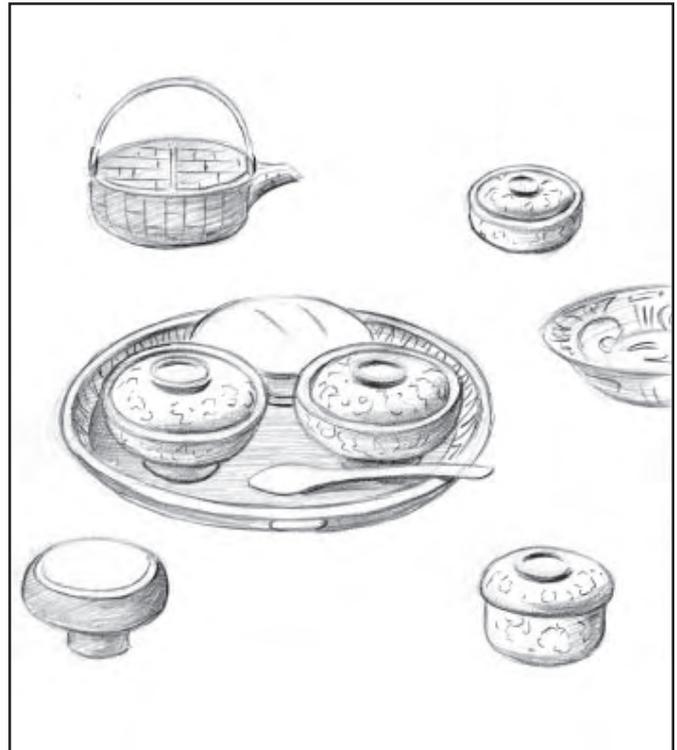
Item	Cost	Wt
Books		
	1-10b	.1-5
Brushes:		
brush case (<i>fudemaki</i>)	2m	.5
brush rest (<i>fudeoki</i>)	1m	.1
brush stand	2m	.2
writing (<i>fude</i>)	1m	.1
painting (<i>fude</i>)	2m	.1
Calligraphy set	4m	1
Charcoal (<i>tadon</i>), 30 pieces	2z	.1
Diviner's scrolls (<i>I-Ching</i>)	1b	1
Gongs (<i>shō</i>) and bells:		
bell, large bronze (<i>dōtaku</i>)	5b	100
round	10m	4
meditation	12m	1
temple	1m	2
Incense:		
incense, ceremonial (1 oz.)	1m	.1
incense, kneaded (1 oz.)	5z	.1
incense powder (1 oz)	3z	.1
incense sticks (<i>joss</i>), bundle of 37	3z	.1
Incense ceremony:		
ash powder, white	1z	—
incense ceremony (<i>kōdō</i>) bowl	2m	.2
incense ceremony (<i>kōdō</i>) utensils	1b	.5
incense pot (<i>kōro</i>)	1m	.2
Ink:		
ink pot	1m	.2
ink stick (enough for 50 sheets)	20z	.1
ink stone (<i>suzuri</i>)	10z	.2
Make-up kit (+3 Disguise)	10m	2
Medicine & Drugs (<i>yakuzai</i>):		
bandages (<i>inrō tenugui</i>)	1m	.1
drugs	Varies	.1/dose
herbs, per unit	1m	.1
first aid pouch (<i>inrō</i>)	5m	.2
physician's kit	2b	2
Paint (<i>sumi-e</i>) set	5m	1
Paper (<i>washi</i>):		
plain, 15 cm x 25 cm	1z	—
poem paper, 6 cm x 36 cm (<i>tanzaku</i>)	2z	—
Shintō paper, folded (<i>kami-shide</i>), ea	5z	—
Religious name tape (<i>senja-fuda</i>)	10z	—
Staff, Buddhist priest's (<i>shakujō</i>)	100z	2
Tea ceremony (<i>Cha-no-yū</i>):		
tea powder	1m	.2
tea ceremony utensils	1b	.5
Teaching scroll (<i>norimono</i>)	Var.	.2
Votive plaque (<i>ema</i>)	1m	.5
Water dropper	30z	.1
Wood block print (<i>ukiyo-e</i> ; Edo era)	5m	.1

Clothing (Iruai)

Item	Cost	Wt
Belt/sash (<i>obi</i>):		
men's	20z	.5
women's, plain	40z	1
women's, fancy/decorative	1m	1.5
Buke garb:		
court vest, samurai (<i>kataginu</i>)	4m	.5
falconry attire, buke (<i>kari-shōzoku</i>)	10m	2
officer's vest (<i>jinbaori</i>)	3m	.5
Firefighter's garb:		
hood (<i>zukin</i>)	5m	1
jacket (<i>hanten</i>)	15m	2
Footwear:		
boots, fur (<i>kegetsu</i>)	2m	1
clogs (<i>geta</i>)	20z	.5
sandals (<i>waraji</i>)	10z	.1
snow shoes (<i>kanjiki</i>)	1m	.5
socks, slippers (<i>tabi</i>)	10z	.1
Headgear:		
hat, paper (<i>eboshi</i>)	2m	.1
hat, straw (<i>kasa</i>)	10z	.2
headband (<i>hachi-maki</i>)	10z	.1
kuge court cap (<i>kanmuri</i>)	6m	.5
Jacket (<i>haori</i>):		
cloth	40z	1
silk	1m	.5
Kimono:		
normal	3m	2
summer kimono (<i>yukata</i>)	2m	1
under-kimono (<i>hadajuban</i>)	1m	1
over-kimono, woman's (<i>uchikake</i>)	10m	5
Kuge garb:		
court over-robe, semi-formal (<i>kariginu</i>)	2b	3
court over-robe, formal (<i>sokutai</i>)	6b	5
robe, informal (<i>suikan</i>)	1b	1
Miscellaneous:		
apron, cloth (<i>deonburi</i>)	20z	.2
gloves, tanned skin (<i>yugake</i>)	20z	.1
loincloth (<i>fundoshi</i>)	5z	.2
sleeve-tying cord (<i>tasuke</i>)	12z	.1
Nō costume	40b+	5+
Overgarments:		
raincoat, paper (<i>mino</i>)	4m	.5
raincoat, straw (<i>mino</i>)	2m	1
Priest's garb:		
Buddhist	5m	1
Shintō	1b	4
Yamabushi / shugenja	10m	2
Shinobi garb (<i>shinobi shojoku</i>)	5m	1
Trousers:		
bonge-style (<i>kobakama</i>)	20z	1
buke, cloth (<i>hakama</i>)	1m	1
buke, silk (<i>hakama</i>)	2m	.5
Umbrella (<i>wagasa</i>)	4m	1

Cooking & Kitchen Instruments (Chori daidoroko yohin)

Item	Cost	Wt
Bowls, Plates and Utensils:		
bowl, noodle, large (<i>donburi</i>)	10z	.2



bowl, rice (<i>meshiwan</i>)	4z	.1
bowl, soup (<i>shiruwan</i>)	6z	.1
chopsticks, wood (<i>hashi</i>)	5z	—
cup, sake (<i>sakazuki</i> or <i>choki</i>)	20z	.1
cup, tea (<i>chawan</i>)	4m	.1
sake flask (<i>tokkuri</i>), holds .18 liters	1m	.2
sake set: 2 cups and flask (<i>sakamasu</i>)	2m	.5
small plate (<i>nozoku</i>)	20z	.1
tub, rice-serving, cedar (<i>ohitsu</i>)	1m	1
Cooking & food preparation:		
grater (<i>oroshi</i>)	30z	.1
kettle (<i>tetsu-bin</i>)	3m	.5
mortar, clay, w/wood pestle (<i>suribachi</i>)	4m	2
pickling jar, ceramic (<i>kame</i>)	40z	2
pickling tub, wood (<i>tsukedaru</i>)	30z	1
pot, cast-iron (<i>tetsu-nabe</i>)	5m	2
pot, rice-cooking (<i>kama</i>)	4m	2
pot, sake (<i>shuki</i>)	4m	1
rolling pin, 3 shaku (<i>nobebo</i>)	30z	.5
spatula, wood (<i>meshibera</i>)	10z	.1
steaming basket (<i>seiro</i>)	1m	.5
washing basket, vegetable (<i>zaru</i>)	1m	.5

Lacquerware:		
box, dish-storing	2m	1
box, sake set (<i>sake-masu</i>)	4m	.5
serving tray	20z	.5

Foodstuffs (Shokumotsu)

Item	Cost	Wt
Alcohol:		
European wine, flask (.18l/6oz.)	1m	.2
European wine, barrel (1 to/9.5 gal.)	2b	25
fruit liqour (<i>kajitsushu</i>), flask (.18l/6oz.)	20z	.2
fruit liqour, barrel (1 to/9.5 gal.)	5m	25
plum brandy, flask (.18l/6oz.)	20z	.2

...a samurai who dislikes battle and who has not put his heart in the right place, even though he has not been born into a samurai clan, should not be reckoned among one's retainers.

plum brandy, barrel (1 to/9.5 gal.)	5m	25
sake, flask (.18l/6oz.)	10z	.2
sake, barrel (1 to/9.5 gal.)	2m	25
sake, shrine (<i>omiki</i>), flask (.18l/6oz)	15m	.2
Fruit (<i>kudamono</i>):		
grapes, bunch	10z	.2
mountain grapes (<i>yamabudo</i>), bunch	8z	.2
orange, Mandarin	3z	.1
pear	5z	.1
plum (<i>ume</i>)	3z	.1
plum, pickled, dried (<i>umeboshi</i>)	5z	.1
plum, pickled, in juice (<i>umezuke</i>)	4z	.1
watermelon (<i>suika</i>)	10z	2
Grains:		
barley/millet (<i>ōmugi</i>), bowl	1z	.1
corn (<i>kibi</i>), basket	1m	10
dumpling w/bean paste (<i>dango</i>)	3z	.2
gruel, multi-grain (<i>gokoku</i>)	1z	.1
rice bale, 5 bushels (<i>koku</i>)	1b	45
rice, seaweed wrapped (<i>makizushi</i>), 3	2z	—
rice, bowl	2z	.1
rice, bowl, with toppings (<i>donburi</i>)	2z	.2
rice, bowl, with bamboo & fish (<i>tosani</i>)	4z	.2
rice cake (<i>mochi</i>)	1z	.1
rice ball (<i>onagiri</i>)	1z	.1
rice ball, wrapped in leaf (<i>sasamaki</i>)	2z	.1
rice-flour dumpling (<i>dango</i>)	1z	.1
rice husks (<i>nuka</i>)	1z	.2
sweet rice-flour pastry (<i>wagashi</i>)	4z	.1
white/hulled rice (<i>gohan</i>), bowl	3z	.1
Seafood (<i>gyokai rui</i>):		
abalone (<i>awabi</i>)	5z	.2
clams (<i>hotate</i>), 12	15z	.5
dried fish (<i>kanbutsu</i>), 4 servings	3z	.2
eel (<i>unagi</i>)	5z	.2
fish, raw (<i>sashimi</i>), each	1z	.1
jellyfish (<i>kurage</i>)	25z	.5
kelp (<i>kombu</i>), dried	3z	.1
lobster (<i>ise-ebi</i>)	20z	4
seaweed, dried sheet (<i>nori</i>)	1z	—
octopus (<i>tako</i>), small	10z	2
shellfish/oysters (<i>kaki</i>), each	1z	.1
shrimp (<i>ebi</i>), 15	15z	.2
squid, small (<i>ika</i>)	10z	1
Soups & Noodles:		
boiled vegetables/stew (<i>nimono</i>), bowl	3z	.3
soybean paste soup (<i>misoshiru</i>)	1z	.1
noodles, thick buckwheat (<i>soba</i>), bowl	2z	.1
noodles, thick wheat, in broth (<i>udon</i>)	3z	.3
noodles, thin wheat (<i>somen</i>), bowl	1z	.2
seafood soup (<i>suimono</i>)	1z	.1
Spices (<i>chomiryo</i>) & Miscellaneous:		
chestnuts (<i>kuri</i>)	5z	.5
green horseradish paste (<i>wasabi-oroshi</i>)	4z	.1
herbs, various	2z	.1
honey, wild (<i>hachimitsu</i>), flask (.18l)	15z	.2
maple syrup, flask (.18l)	20z	.2
miso ball, dried (<i>misodama</i>)	2z	.1
mustard, Chinese hot (<i>karashi</i>)	20z	.1
oil, nutmeg (<i>kaya abura</i>), flask (.18l)	25z	.3
oil, peanut (<i>rakkasei abura</i>), flask (.18l)	20z	.3
oil, sesame (<i>goma abura</i>), flask (.18l)	30z	.3

parsley/drop wort (<i>seri</i>), sprig	1z	—
pepper, Chinese (<i>kosho</i>)	15z	.1
perilla (<i>shiso</i>)	4z	.1
pickled fish juice (<i>shottsuru</i>), .18l	5z	.2
soybean curd (<i>tofu</i>)	10z	.2
soy sauce (<i>shoya</i>), flask (.18l/6oz.)	5z	.2
soy sauce (<i>shoya</i>), barrel (1 to/9.5 gal.)	1m	25
sugar rock candy, European	25z	.1
sweet bean paste (<i>anko</i>)	2z	.1

Tea (<i>cha</i>):		
green tea (<i>o-cha</i>), cup	1z	.1
tea leaves (for 20 cups)	5z	.1
tea powder, for <i>Cha-no-yū</i> (<i>matcha</i>)	10z	.1

Vegetables (<i>wayasai</i>):		
bamboo shoots (<i>takenoko</i>)	2z	.1
beans, dried (<i>mame</i>)	5z	.5
butterbur bulbs (<i>fuki</i>)	2z	.2
cabbage, head	5z	.2
cucumber (<i>kyuri</i>)	2z	.1
eggplant (<i>nasu</i>)	2z	.1
mushrooms (<i>kinoko</i>)	5z	.2
onion (<i>negi</i>)	2z	.1
pickled vegetables (<i>tsukemono</i>)	1z	.1
potato (<i>imo rui</i>)	2z	.1
pumpkin (<i>kabocha</i>)	5z	1
radish, large (<i>daikon</i>)	1z	.2
radish leaves, dried (<i>hoshina</i>)	2z	.2
snow peas (<i>kinusaya</i>), bunch	5z	.2
sweet potato (<i>satsuma</i>)	4z	.2
sweet potato, mashed (<i>kinton</i>), bowl	2z	.1

Furniture (Kagū) & Household Items

Item	Cost	Wt
Bedding:		
bedroll (<i>futon</i>)	4m	2
blanket	10z	1
mosquito netting (<i>kaya</i>)	1m	.1
pillow/headrest	2m	.5
privacy screen (<i>fusuma shoji</i>)	10m	6

General:		
armrest (<i>kyosoku</i>)	6m	2
bamboo blinds (<i>sudare</i>)	1m	1
dining table (<i>handai</i>)	10m	2
door curtain (<i>noren</i>)	3m	.5
mat, straw (<i>tatami</i>)	1m	2
strongbox	1b	10
wind chimes (<i>furin</i>)	1m	.1

Lanterns, Lamps & Candles:		
candle, pine resin (<i>rōsoku</i>), 6 <i>toki</i>	5z	.1
oil lamp, small	50z	.2
stone lantern (<i>tōrō</i>)	8m	25

Weapon racks:		
bow stand (<i>chado-kake</i>)	5m	2
sword stand (<i>katana-kake</i>)	3m	2

Music & Entertainment

Item	Cost	Wt
Drums:		
small (<i>sho-daikō</i>)	4k	20
medium (<i>taiko</i>)	20k	120
large (<i>ō-daiko</i>)	50k	240

If one thinks that because he has the resources he can dress in fancy attire, the lower ranks of samurai will feel it difficult to appear in a place where such showy costumes are congregated, will feign illness and put in no appearance for a year; and if they will not come for two years, the number of men serving the [clan] will decline.

Flutes:		
bamboo (<i>shakuhachi</i>)	3m	.1
flute bag	12z	.1
small (fue)	2m	.2
Games:		
Go set (board, pieces & cups)	4m	1
game paddle (<i>hagoita</i>)	1m	.2
<i>Shogi</i> set (board, pieces & cups)	2m	1
shuttlecock (<i>hane</i>)	10z	—
Stringed Instruments:		
biwa	20m	2
koto	40m	1
Hichiriki	10m	.1
Shō	10m	.5

Personal Effects

Item	Cost	Wt
Fans:		
flat fan (<i>uchiwa</i>)	20z	.1
folding fan (<i>ogi</i>)	1m	.1
signaling baton (<i>saihai</i>)	15m	.2
signalling fan (<i>gunbai</i>)	30z	.2
Handkerchief:		
plain (<i>yo-bukuro</i>)	2z	—
fancy/decorative (<i>fukusa</i>)	10z	—
Money purse (<i>uchi-bukuro</i>)	10z	—
Netsuke (decorative pin/bauble)	20z	.1
Pipes (<i>kiseru</i>):		
bamboo, large	1m	.2
bamboo, small	20z	.1
metal, large	2m	1
metal, small	50z	.5
Sachet, perfumed (<i>tagasode</i>)	10z	—
Seal stone (<i>hanko</i>)	2m	—
Tobacco (<i>tobako</i>), 5 smokes' worth	1m	.1
Tobacco pouch (<i>tobako-ire</i>)	1m	.1
Towel (<i>tenugui</i>)	10z	.1
Wood chip heater	20z	1
Wooden clappers (<i>hyōshigi</i>)	10z	.5
Wrapping cloth (<i>furoshiki</i>)	6z	.1



In the morning, rise as early as possible. Rising late, one will be negligent as a servant and a hindrance to both the master's and one's own business, and in the end one will be forsaken by the master.

Tools (Dōgū)

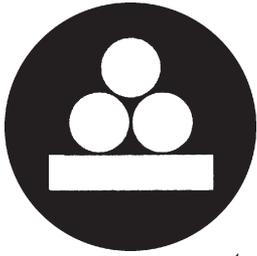
Item	Cost	Wt
Abacus (<i>soroban</i>)	4m	1
Armorer's kit (required for skill use)	1b	1
Armorer's workshop (+3 Armorer)	10b	40
Bowyer's kit (req'd for skill use)	10m	1
Bowyer's shop (+3 to skill roll)	5b	20
Bucket, wood (<i>oke</i>)	2m	1
Digging/garden tools:		
hoe (<i>kuwa</i>)	2m	1
rake (<i>manno</i>)	2m	1
spade (<i>suki</i>)	1m	.5
Lockpick kit (illegal; +2 Lockpicking)	10m	.1
Saws:		
small saw (<i>nokogiri</i>)	2m	1
2-man (<i>oga</i>)	6m	4
Craft tools (required for skill use)	2b	2

Transportation (Yu)

Item	Cost	Wt
Boats:		
fishing boat, 2-man	10b	60
galley, 100-man	8000b	2.2 tons
junk, 50-man	3000b	1.8 tons
merchant ship, 200-man	6000b	3 tons
riverboat, sculled	12b	40
rowboat, small	6b	16
Horses (<i>uma</i>)—See <i>Animals</i> (above)	—	—
Oar (<i>ro</i>)	3m	2
Palanquin (<i>kago</i>):		
mountain, open-air (<i>yamakago</i>)	1b	6
buke, plain/enclosed (<i>norimono</i>)	10b	24
buke/kuge, decorative, enclosed (<i>norimono</i>)	50b	36
Sled/sledge, snow (<i>sori</i>)	1b	6

Traveling (Ryokō) & Survival (Ryoshoku) Items

Item	Cost	Wt
Lanterns, Lamps & Lighting:		
flint and steel	10z	—
lantern oil (<i>chōchin abura</i>), 1 toki	40z	.1
portable lantern, paper (<i>chōchin</i>)	2m	.5
stone lantern	10m	25
Lifebelt (<i>uki-bukuro</i>)	6m	1
Containers/storage:		
backpack/frame pack (<i>yaseuma</i>)	1m	1
basket, straw	30z	.1
porter's trunk	10m	5
provision bag (<i>kate-bukuro</i>)	5z	.1
rice bag (<i>uchige</i>)	5z	2 (full)
shoulder bag, straw (<i>shoiko</i>)	20z	.1
Rations (see <i>Food</i> , above)	Var.	Var.
Rope (<i>nawa</i>), per shaku length:		
binding cord (<i>hojo</i>), 30 shaku	1m	6
braided hair	4z	.25
hemp	1z	.25
silk	5z	.1
sleeve-tying cord	1m	.2
Torch (<i>taimatsu</i>)	10z	1
Water bottle, bamboo or gourd	10z	1 (full)



EQUIPMENT DESCRIPTIONS

Animals and Livestock

Birds: Birds are a favorite pet among cultured people of Japan. The two most common types of birds owned are falcons (*taka*) and songbirds. Falcons are trained for hunting and popular among *buke*, who use them in a ritualistic hunting pastime, called *tori-oi*. It takes about six months to properly train a falcon, and requires the Animal Handler skill, with the specialty Falcons. Songbirds are kept in small cages and valued for their beautiful songs and the luck they are believed to bring to their owners. Songbirds can be found in homes of affluent *bonge*, especially scholars and merchants.

Carp: Carp (*koi*) come in a variety of sizes, and can grow as large as one *shaku* in length. Some varieties of carp (those of a golden orange in color or mixture of orange and silver or black) are kept in decorative ponds. Koi are the subject of many pieces of art, as well as tattoos (among lower-class gamblers, that is).

Dog: The Japanese dogs (*inu*) comes in several varieties. The two most common are the domestic Akita and the Shizu. Akitas are most often found as pets among the *bonge*, due to their excellent temperament and loyalty to their masters. Akitas are more common in the North, and are quite common on the northern island of Hokkaido. Shizu are commonly trained as guard dogs (*banken*). They are also extremely loyal to their masters, and have been known to pine for their masters when they die. Trained guard dogs will obey a limited number of commands, including “attack,” “watch,” “seek,” “sit,” “down,” and so on. It takes four to six months to adequately train a guard dog, and requires the Animal Handler skill with the specialty Dogs.

Horse: The Japanese horse (*uma*) differs from its European cousin in that it is shorter and stockier. Japanese horses are very hearty and valued for their hard-working nature. Farmers and merchants may own and use work horses (*ten-ma*), but only as pack or draft animals; they may not be ridden. Riding horses are used by the *buke* (warrior) class as mounts for cavalry, scouts and officers (including *daimyō*). Horses are trained for basic riding and use; highly-trained horses, which can attack, are rare.

Feed: Feed for horses and other livestock consists primarily of straw and grasses, and may include various grains. Feed is very expensive for the average person, making it next to impossible for someone to maintain a horse or ox even if they could afford to buy one. Most *bonge* owners of livestock grow their own feed. *Buke* may purchase feed from the farmers or, during wartime, simply take what they need from the commoners in whatever area they happen to be passing through or encamped in.

Insects: Insects are a curiosity and plaything to many. They may be kept as pets, used in fighting contests in which people wager on the outcome, or for other, more creative uses. Beetles, fireflies, crickets and even praying mantises can be purchased or found in the wild.

Livestock: Livestock, including cows (*ushi*), are used as draft animals in Japan. They are seldom, if ever, raised for slaughter, because of the Buddhist teachings against eating meat which are prevalent in Japanese society. Livestock are expensive to maintain, and are therefor owned mainly by farmers who can grow their own feed or allow the animals to graze in their fields.

Riding gear: Consists of saddles, and tack and bridle (*tazuna*), for horses. Saddles are used exclusively by the *buke* and *kuge*, as *bonge* and *hinin* are prohibited from riding horses.

Arms & Armor Care

Armorer's kit: A small set of tools required for effective use of the Armoring skill (*gosoku-tsukuri*) to make repairs; does not allow the user to create armor. Use of the skill without this kit is at -3. Allows minor repairs of armor in the field, up to the user's SL in DEF. More extensive repairs require the Armorer's shop (below).

Armorer's workshop: Allows for extensive repairs of armor, at +3 to skill roll.

Arrow stand: A wooden stand for holding arrows (*yadate*). Can also be used to hold a full quiver. It is most often found in military camps.

Bowstring: The bowstring (*tsuru*) for the *yumi* or *hankyū*. Strings for the two types of bows are not interchangeable.

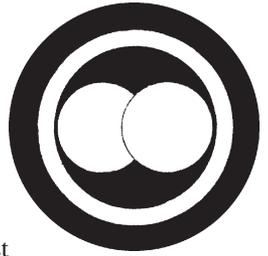
Bowstring holder: *Tsuru-maki*, a circular device, about 4 sun in diameter, made of lacquered wood or ceramic, to hold an extra bow string (*tsuru*) in case the one in use breaks or frays.

Bowyer's kit: A small set of tools required for effective use of the Bowyer skill (*yumi-shi*) to make repairs to bows and to create arrows (*ya*); does not allow one to create new bows. Use of the



...the color or quality of a horse's coat only affect those of high rank, and the lower ranking retainer can't afford to despise an animal because he doesn't like its color or because its hair is poor, but if it is a good one he had better buy it and keep it.

— Daidōji Yūzan



skill without this kit is at -3. Allows minor repairs of bows in the field, repairing up to the user's SL in Hits/SDP. More extensive repairs or the creation of new bows requires the bowyer's workshop (see below).

Bowyer's workshop: Allows extensive repairs of bows (*yumi* and *hankyū*), and creation of new bows, at +3 to the skill roll.

Clove oil: *Chōji*, a special oil used for the maintenance of blades, primarily swords. The oil prevents the blade from rusting. *Chōji* is also included in the sword cleaning kit (below).

Hand guard: A hand-guard (*tsuba*) for a *katana*, *wakizashi* or *tantō*. *Tsuba* can be of simple, spartan design or intricate works of art. A *tsuba* for a certain type of weapon is interchangeable with all other like weapons (i.e., *katana tsuba* can be used on any *katana* or *wakizashi*, but not on *tantō*).

Hilt-wrapping cord: *Tsuka ito*, a silk cord used to wrap the outside of a weapon's handle (typically swords and *tantō*).

Paper: Rice paper used to wipe away grime and dirt from blades, and to wipe off excess powder after cleaning and oiling the blade. Each sheet is 15 cm x 25 cm (6" x 10"). Several sheets are included in the sword cleaning kit (below).

Polishing chalk: *Nagura toishi*, a special chalk powder used to absorb excess oil (*chōji*) from and polish blades. It is applied with an applicator (*uchiko*), a small stick to which is attached a cloth sack containing the chalk, which is included. Polishing chalk and an *uchiko* are included in the sword cleaning kit.

Polishing stone: *Awase toishi*, a smooth block of stone used with polishing chalk to polish sword and knife blades. Sword polishing, a refined art form, can be accomplished by anyone, but the results are mediocre, at best. For a highly polished blade, one must go to a professional sword polisher.

Quivers: Japanese quivers are open-type, unlike the enclosed, European style. Decorative quivers (*heikoroku*), used primarily by *buke*, look like small chairs. Standard quivers (*yadate*), are used by *bushi*, and hold 12 arrows. *Yadate* are worn low on the back and at a slight angle.

Scabbard cord: *Sageo*, a silk cord tied around the scabbard (*saya*) of *katana*. The *sageo* can be used to hang the *katana*, *tachi*-style, from armor. It has other uses, as well, to the cunning *bushi* (or *shinobi*).

Sword bag: *Katana-bukuro*, a long silk bag with tassled cord (*fusahimo*), for storing a *katana* when not in use (i.e., being worn). May also be used to store a *bokken*, *wakizashi* or *tantō*.

Sword case: *Katana-zutsu*, a lacquered wood box for storing a *katana*, *wakizashi* or both.

Sword cleaning kit: Care and maintenance of swords is critical if they are to retain their condition. The sword kit includes a small container of clove oil (*chōji*), five sheets of paper, polishing chalk (*nagura toishi*) and applicator (*uchiko*), and a small iron hammer (*mekugi*, used to disassemble a sword), stored in a small wooden box.

Sword rack: *Katana-kake*, a wooden display and storage rack for a *dai-shō* (*katana* and *wakizashi*). The weapons rest horizontally in the rack. Some versions also provide space for a matching *tantō*. A variant, designed to hold a *tachi* (called a *tachi-kake*) vertically, on end (resting on the pommel), may also be purchased for the same price.

Targets: Targets are used for archery (*kyū-jutsu*) practice. They are made of bound straw, with circles painted on one side. Types include round targets (*mato*) and deer targets (*kusajishi*).

Artistic, Medical & Religious Items

Books: Books are uncommon and very valuable in Sengoku Japan, as there is yet no moveable type press. Books are created from wood block printing plates or, more commonly, hand written. The most common books available are the Chinese and Japanese classics. Japanese books consist of paper pages sewn into a leather or stiff, lacquered paper binding or simply one large, accordion-style sheet of paper between leather or wood covers. Books are seldom seen in Japan, and rarely (if ever) in the hands of *bonge* or *hinin*. Some *daimyō*, and many temples and scholars maintain impressive libraries, which contain religious, historical or esoteric texts, possibly including some written by the owner himself. A book can function in place of a teacher, up to a skill level of 3 in the appropriate skill.

Brushes: Japanese brushes are made of wood or bamboo, with bristles made from wolf, sheep and/or horse hair. Brushes come in a variety of sizes for different uses. Brushes are used most often for painting and calligraphy (*sho-dō*). Brushes are called *fude*.

Brush case: *Fudemaki*, a small lacquered wooden case or flexible roll-up bamboo mat, designed to hold one to three brushes. It keeps brushes in good condition when traveling or otherwise not in use.

Brush rest: *Fudeoki*, a decorative wood, ceramic or metal stand. The small rest is placed on a table or other surface, and the brush is then laid on the same surface, with the bristle end of the stick resting directly on the brush rest. This keeps the brush bristles from contacting any surface, thus prolonging their useful life and keeping their original shape.

Brush stand: A larger stand, upon which the entire brush may be set. This keeps the brush completely off of the writing surface, protecting the brush from being accidentally knocked off of the smaller brush rest.

Buddhist priest's staff: Called a *shakujō*, this staff looks like a standard *bō*, except for a brass end-cap at the top, to which is fastened a large brass ring. Looped within this central ring are six smaller brass rings. Thus, it is sometimes called a "seven ring staff." It is believed that the sound made by the rings when carrying the staff while walking helps ward off evil or mischievous spirits. While some pious laymen will carry one on pilgrimage, it is usually carried by Buddhist priests.

Calligraphy set: The calligraphy set (*suzuri bako*) is a complete, portable set of sumi painting and drawing materials ready for use, contained in a small lacquered wooden case about one *shaku* long by three *sun* wide (3" x 12"). The calligraphy set contains: two brushes, an ink stone (*suzuri*), one ink stick (block), a small water dropper, signature stone (*hanko*), and a small ink pot containing red ink. These items may also be purchased separately.

Charcoal: Small pieces of charcoal (*tadon*) that is used in the wood chip heater. It comes in small wood boxes or in paper-wrapped bundles containing 30 pieces. Each piece burns for 1 toki (120 minutes).

Diviner's scrolls: The Chinese book, *I Ching*, in complete form; commonly written on rice-paper scrolls, though it may also be found in book form (though rarely). The *I Ching* are used by diviners, mystics and lay people alike to predict the future and predetermine the outcome of events.

The original purpose of the Cha-no-yū is to cleanse the six senses. For the eyes there are the hanging scroll and flower arrangement. For the nose there is incense. For the ears the sound of hot water. For the mouth the taste of the tea. And for the hands and feet there is the correctness of form. When the five senses have thus been cleansed, the mind will be purified.



Gongs (*shō*) and bells: Gongs are an important part of many religious rituals and meditative exercises. All gongs come with a wooden mallet for striking.

The *dōtaku* is a large (two-*ken*-tall) bronze bell, commonly found at Buddhist temples. It is suspended vertically from a cross beam, and struck with a large suspended wooden striker that looks like a pole.

The round gong is a two or three *shaku* (2-3") in diameter flat, brass gong (similar in shape to a cymbal). It is generally suspended. When struck it provides the classic "gong" tone.

The meditation gong is a hammered brass, bowl-shaped gong about 4 *sun* (5") in diameter. It generally rests on a small pillow. When struck, the meditation gong issues a long, pure mellow tone which facilitates the calming of mind and spirit (+1 to Meditation skill rolls).

Temple gongs (*hanshō*) are found in many of the numerous Shintō shrines throughout Japan. The 6 *sun* (7") tall iron gong is generally hung from a beam within a shrine. When struck, it has a shorter, higher-pitched sound than the round, brass gong. All gongs come with a wooden mallet for striking.

Incense: Incense has many uses in Japan. It is used in sachets or burned under clothing as a perfume, kept in drawers or a chest to keep clothes smelling fresh, burned to provide a fresh fragrance to a room and to help repel insects, and used in the ancient *kōdō*, or incense ceremony. There are several varieties of incense, the cost of which also varies.

Ceremonial incense is a special, granular incense used in Buddhist and Shintō religious ceremonies. It is also sometimes used in the *kōdō* ceremony or burned in wood chip heaters by those who can afford it. Kneaded incense has the consistency of grainy clay, and is used primarily in the *kōdō* ceremony. Incense sticks, or joss, come in paper-wrapped bundles of 37. Incense sticks are the most common form of incense found in Japan. They are typically placed in small pots containing sand or ash. Incense sticks burn for one *toki* (120 minutes), and can be used to track time, as well. Incense powder is another common form of incense. It comes in paper-wrapped bundles and can be worn as perfume, burned in a wood chip heater, or kept in a sachet.

Incense ceremony (*kōdō*) utensils: The incense ceremony, or *kōdō*, is an artistic expression of beauty enjoyed by many among the aristocracy. The ceremony entails the burning of various types of ceremonial granular or kneaded incense by lighting it in the incense pot (*kōro*) and then setting the lighted incense on a ceramic plate. Attendees not only enjoy the perfumed aroma of the incense, but they often engage in contests to guess the type and, indeed, the geographical origin of the incense. The answers are written on small slips of paper and then compared to find the winner (the person with the most correct answers at the end of the ceremony).

White ash powder is used in the *kōdō* ceremony. It is placed in the incense pot (*kōro*) as a non-burning medium, into which the incense is placed. A complete utensil set includes a small iron ash press, feather broom, iron incense chopsticks for handling small pieces of charcoal and incense, an answer sheet holder, incense spoon, and metal tweezers for the ceramic plates.

Ink stick: To make Japanese ink, soot from pine or vegetable oils is mixed with animal or fish glue, then dried into blocks or sticks. The sticks are then rubbed onto an ink stone and mixed with water, a little at a time, to achieve the right shade and consistency of ink. Ink sticks are packaged in small, decorative paper-

wrapped bundles containing a half dozen small sticks or a single block, which supplies enough ink for 50 large sheets of paper. Ink sticks are usually black. Red ink sticks may be purchased for double the listed price. An ink stick (block) is also included in the Calligraphy set (above).

Ink pot: Made of *shosan* stone, this small one *sun* by two *sun* (roughly 1" x 3") stone box contains dragon's blood, or an ink-soaked fibrous material, which is used with signature stones (*hanko*) to create the unique stamp. Red is the traditional color of ink used in these pots. An ink pot is also included in the calligraphy set (above).

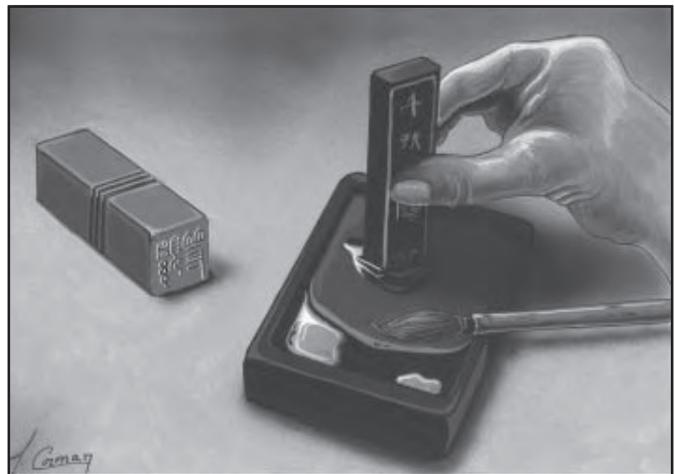
Ink stone: *Suzuri* are flat, smooth, granular stones used to grind ink sticks. The ground ink powder is mixed with water, using a water dropper, to create the ink. Some ink stones are contained in small decorative stone or ceramic cases, which contain a small separate space into which an amount of ink is stored once made. An ink stone is also included in the calligraphy set (above).

Makeup kit: A one *shaku* by one half *shaku* (6" x 12") lacquered wooden box containing several colors of makeup (white, red, black, green, blue, etc.), a short, fat brush, a pencil for accent lines, several small hair pins and other miscellaneous items for preparing professional makeup, such as used by *Nō* actors. The colors may be skillfully mixed to recreate flesh tones. Use of this kit provides +3 to the use of the Disguise skill. Note that mere possession of a makeup kit by anyone other than a kuge invokes the presumption that one is an actor or other entertainer.

Medicine & Drugs: Various medicines and drugs (*yakuzai*) are available in Sengoku Japan. Common medicines are available for purchase by anyone with the money to buy them. Most physicians can create their own drugs using the Herbalist skill, assuming they also have their own herb garden or purchase the necessary herbs at market. The use of one unit of healing herbs adds +1 to the patient's Recovery for the purposes of healing Hits for one day. For additional information about medicine and drugs see *Poison and Drugs* (pg. 220). For information about creating drugs see *Making Poisons* (pg. 222).

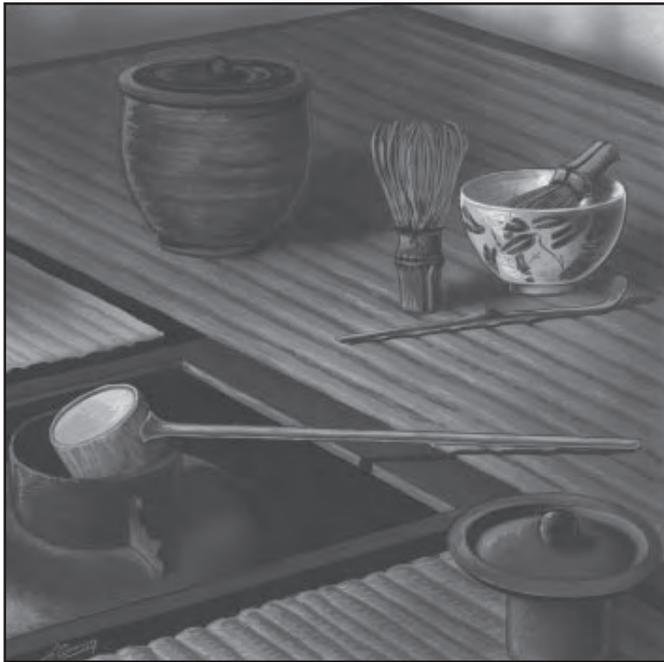
Bandages: *Inrō tenugui* are cloth strips containing medicinal herbs to help speed the healing of external injuries, including burns, cuts and bruises. Bandages come in paper-wrapped bundles of 10. Bandages are too large to be kept in a first aid pouch (*inrō*), and are usually carried only by physicians (*ishi*).

First aid pouch: *Inrō* are small metal, ceramic or lacquered wood containers, about 2 *sun* by 2 *sun* (2" x 2"). An *inrō* is usually worn about the neck or suspended from a belt (*obi*), and can



It is good to carry some powdered rouge in one's sleeve. When one is sobering up or waking from sleep, his complexion may be poor. At such time it is good to take out and apply some powdered rouge.

— Yamamoto Tsunetomo



hold two units of herbs (or poison). Some inrō are quite decorative, bearing a mon or other decorative motif. They are popular among the *buke* and affluent *bonge*.

Paint set: The *sumi-e* contains the same basic items as the calligraphy set, but includes an extra ink stick (block) and 10 sheets of blank paper.

Paper: Japanese paper (*washi*) is made from rice or wood pulp by professional paper-makers. The pulp is pressed onto large screens, over which extremely cold water is run. The paper is then spread on racks to dry before being sold. The cold water is crucial to the creation of smooth, high-quality paper, thus, most paper is made in mountainous regions and during the winter months. More than 200 varieties of paper are available. For the sake of simplicity, however, we list only three types: plain paper, poem paper and Shintō paper.

Plain paper comes in 15cm x 25cm sheets, the most common size for personal use. Plain paper is used for writing letters and other documents, painting, cleaning blades, and attending to “personal business” in the privvy. *Poem paper* is special, high-grade paper (*tanzaku*) 6 cm x 36 cm in size. This paper is used for scribing poetry and other works of art created with calligraphy. *Shintō paper* is special “sacred” paper folded into a zig-zag shape and suspended from sacred Shintō ropes (*shime-nawa*) marking holy sites.

Physician’s kit: The physician’s kit includes a number of items to assist the physician (*ishi*) with his healing tasks. The items include: 10 units of healing herbs or medicine (+1 to patient’s Recovery for healing Hits for one day), 10 bandages (*inrō tenugui*), a tongue depressor, wrapping cloth (*furoshiki*) for making splints and slings, a small sharp knife (treat as a *kogai*), metal tweezers for removing foreign objects from wounds and a towel. These items are generally stored in a lacquer wooden box. A variant is also available which stores these items in a case shaped like (and on the outside appearing just like) a *katana saya* (scabbard). This sword-shaped kit was sometimes carried by doctors who held special status, such as those attached to a *daimyō*’s retinue or

otherwise held *samurai* status; it costs +50% of the price of a standard kit.

Religious name tape: The *senja-fuda* is a strip of durable paper onto which is scribed a person’s name. The tape is then pasted to a public board located at Buddhist temples, and is believed to bring blessings to the person whose name appears on the tape (at the GM’s discretion, use of a *senja-fuda* may add +1 to related skill rolls, spells and the like). *Senja-fuda* are becoming very popular with pilgrims, who are taking to pasting the tapes on the walls and even the ceilings of Buddhist temples. This practice is so far tolerated by most temples, as it is considered a sincere reflection of the follower’s faith in the teachings of the sect. Besides, the tapes can be later removed by the attendant monks. Many temples operate a small stand, located outside the temple gate, from which the priests sell the *senja-fuda* to pilgrims and others desiring the benefits they confer.

Tea ceremony items: The *Cha-no-yū* is a highly ritualized ceremony involving the making and serving of tea. It was popularized during the Sengoku period by famed tea master and connoisseur, Sen no Rikyū. The items used in the tea ceremony include a special form of tea powder, or finely ground tea, which is mixed directly with steaming hot water and served unstrained. The utensils include a small bamboo ladle for scooping the powdered tea into the cup, a small bamboo whisk (*chasen*) for stirring the tea, and a small silk “napkin.” The tea pot and cups must be purchased separately.

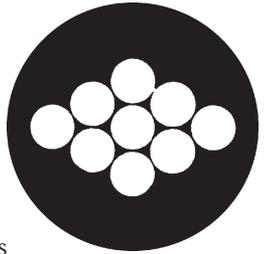
Teaching scroll: Teaching scrolls, or *norimono*, are scrolls containing often secretive written instruction for the learning of an art or *bugei*. *Norimono* are valued based on the maximum effective skill level that they confer, either through solo study or by a teacher. The cost is equal to the *norimono*’s effective SL times 5 *bu-shoban*. Thus, a *norimono* rated at SL 6 would cost 30b. *Norimono* with an effective SL of 10 in a given skill are extremely rare and priceless. Only one such *norimono* exists for each *ryū* of a given art, and it is kept by the *ryū* headmaster or *soke*; it cannot be purchased at any price (though it may be stolen). When a headmaster retires, the *norimono* for the *ryū* is traditionally passed on to his replacement.

A teaching scroll can function in place of a teacher, up to a skill level of 3.

Votive plaque: *Ema* are wooden plaques, roughly one *shaku* wide by 6 sun tall (12” x 6”), containing a prayer. The prayer can be for good fortune, health, luck, or just about anything else that the purchaser desires. *Ema* may be custom made for the buyer, or they may be purchased ready-made; “stock” *ema*, if you will. Hanging an *ema* is one’s home or at a Shintō shrine is believed to help make the prayer or wish come true (at the GM’s discretion, use of an *ema* may add +1 to related skill rolls, prayers and the like).

Water dropper: A small lacquered ceramic or stone box with a small hole or spout, used to drop water onto ground ink stick powder to create ink. Water droppers are usually possessed by artisans or those serious about their calligraphy. Water droppers come in a variety of sizes, from one *sun* square (1” x 1”) to as large as 3 sun square (3” x 3”).

Wood block print: (*ukiyo-e*; Edo era) An art print created with carved wooden blocks which are used to impress the ink on the paper.



If one would seek good companions, he will find them among those with whom he studies Learning and Calligraphy. Harmful companions t avoid will be found among those who play go, shogi and the flute. There is no shame innot knowing these latter amusements. Indeed, they are matters to be taken up only in the stead of wasting one’s time completely.



Clothing (Irui)

Apron: A *deonburi* is a cloth apron used by some craftsmen and artisans to keep the *kimono* from getting soiled while working.

Belt/sash: The *obi* is the traditional belt, or sash, worn by men and women alike. Mens' *obi* are thinner and simpler in design than womens', and they are not interchangeable.

Samurai carry their *dai-shō* tucked into their *obi*, and most everyone wears their fan (*ogi*) tucked into the front folds of their *obi*, as well.

Boots: Boots are not a common form of footwear in Japan. Fur boots (*kegetsu*) are generally worn only by those living in the northernmost regions of Japan, including Hokkaido, where snow is plentiful and deep, and the temperatures sometimes dip below freezing.

Clogs: *Geta* are a type of wooden "platform" shoe, consisting of a wooden sole, with two two-*sun* (2") high horizontal wooden blocks attached to the bottom, and a straw thong to secure the foot. *Geta* are typically worn only by *kuge*, *buke* and more affluent *bonge*, although they are becoming more fashionable and popular of late. *Geta* are worn with socks (*tabi*), and only during inclement weather, as a rule; they are never worn indoors. Men and women have distinctive styles of *geta*, and they are not interchangeable.

Court vest: The *kataginu* is a silk or cloth vest with tall, heavily starched shoulders, worn tucked into the waistband of the trousers (*hakama*). It is part of the traditional court garb of the samurai, and functions as their "formal dress" (like modern-day tuxedos). As a general rule, only samurai of ML 3 or higher may wear a *kataginu*. They may be worn in public while attending to official business or social gatherings with one's peers. One does not wear a *kataginu* to visit a "reed house" or to go gambling.



Falconry attire: The *kari-shōzoku* is a special set of clothing worn by *buke* during the formal falcon hunt, or *tori-oi*, or other hunts, including those involving deer and wild boar. It consists of a special *kimono* and *hakama*, and a formal lacquered paper cap (*eboshi*) completes the outfit. There is a scene early in the film *Heaven and Earth* in which Lord Kagetora and some of his *samurai* can be seen wearing this attire during a deer hunt.

Firefighter's garb: Firefighters are groups of volunteers trained in the skills of fighting fires, namely throwing buckets of water on a fire to control or douse it or simply tearing down the surrounding buildings to prevent the fire from spreading. The firefighter's garb consists of a padded or quilted cowl (*zukin*) and long jacket (*hanten*). These items are fairly effective against flames (providing KD against fire and heat attacks), but less so against weapons.

Gloves: *Yugake*, or *mitsugake*, are three-fingered, tanned skin gloves. They are uncommon, worn primarily by professional archers to prevent injuries to the hands when firing the massive Japanese great bow (*yumi* or *daikyū*).

Hats: Hats are commonly worn by all castes. They provide shade from the sun, cover from rain and snow. Like all forms of clothing, a hat can denote rank or social standing. Headgear comes in a variety of shapes and sizes, including the following: paper hats (*eboshi*), straw hats (*kasa*), and headbands (*hachi-maki*).

Eboshi are worn by the aristocracy (i.e., *kuge* and *buke*), as well as by Shintō priests. *Eboshi* are made from black lacquered paper and secured to the head with white cord.

Straw hats (*kasa*) are worn by all castes. The most common style of straw hat is the wide, bowl-shaped hat. This is style is worn by farmers, Buddhist priests, commoners (*bonge*) and *samurai* alike; only the *kuge* are unlikely to be seen wearing one. *Kasa* may be worn tipped forward or with a cloth suspended from the brim of the hat to prevent the wearer's face from being seen. Visitors to a reed house (house of ill repute), especially samurai, often wear a *kasa* to prevent embarrassment to themselves or their clan.

The second style of *kasa* is the "basket" hat, worn most often by wandering priests of the Fuke sect, called *komusō*. These hats are tall, cylindrical hats which cover the entire head, with small spaces between the weaves in the front allowing the wearer to see out but preventing others from seeing the wearer's face.

Headband: The headband (*hachimaki*) is a simple cloth worn tied around the forehead. It is worn by anyone performing strenuous work, including palanquin-bearers (*kagoya*), soldiers (*bushi* and *ashigaru*), farmers and other laborers. It is not unusual to see common laborers wearing nothing but a loincloth (*fundoshi*) and a headband (*hachimaki*) in public while they work.

Jacket: A loose-fitting jacket or coat (*haori*), with a small pair of tasseled cords to secure the front. The *haori* is worn over the *kimono*, but not over armor (see *Officer's vest*, below). *Haori* are worn by people of every station, although the quality of the item usually belies the wearer's caste. *Bonge* wear simple *haori*, made of cloth or silk of a single color, while *samurai* wear a silk *haori* of brighter colors and bearing the crest (*mon*) of their clan. *Haori* come in several styles: short, waist-length, or longer, knee-length; short, elbow-length sleeves, and longer, wrist-length sleeves.

Kimono: The *kimono* is the traditional garb of Japan. Japanese women wear the *kimono* almost exclusively as their daily attire, with the exception of females working in the fields and female *bushi* when in armor. Men also wear the *kimono*, although commoners (*bonge*) and *hinin* tend to wear short *kimono*, with or without trousers, and male samurai typically wear the long *ki-*

mono with *hakama* (see *Trousers*). In addition, samurai (both male and female) may wear their clan's crest (*mon*) on the kimono, over each breast, on both sleeves, and the upper center of the back of the kimono. There are several varieties of kimono, including: normal kimono, summer kimono (*yukata*), under-kimono (*hadajuban*), and over-kimono (*uchikake*).

Normal kimono may be long, reaching to the top of the feet, or short, thigh- or knee-length. Normal kimono may be made of cloth, but most are made of fine silks. The normal kimono is the typical attire for all Japanese people. The summer kimono (*yukata*) is a thinner material with larger sleeves to allow better air circulation during the hot and humid summer months. The under-kimono (*hadajuban*) is a long kimono—almost invariably white in color for men, and red for women—worn indoors, as a sort of pajama. It may be worn under a normal kimono during the colder winter months. The over-kimono (*uchi-kake*) is a large, heavy flowing kimono that covers the feet entirely. It is worn by women of the aristocracy, and by brides during weddings. The over-kimono also includes a sheer white veil, or shawl, which is usually held over the woman's head with both hands.

Washing a kimono involved taking it apart, into its composite pieces of cloth or silk. Each piece was washed and starched on racks and then reassembled, with the pieces rotated to extend the wear and life of the garment.

Loincloth: *Fundoshi* are long white cloths wrapped around the groin and waist and worn as a loincloth.

Sleeve-tying cord: The *tasuke* is a long silk cord used by *bushi* to tie back the long sleeves of the *kimono* before entering battle. This keeps the sleeves from getting in the way and gives the bushi greater freedom of movement of his arms. A skilled warrior can tie back his sleeves in one full Phase (with a DEX + 3d6 roll, DN 14); Most others require two Phases.

Nō costume: *Nō* costumes vary in appearance, but all of them are made with several layers of expensive silk *kimono* with bright patterns and expensive, decorative motifs. The costume also include props, such as a *tachi*, *ogi* (folding fan) and the like. These props are decorative and, though often quite expensive, are ineffective and should be considered below-average in quality for purposes of practical use. *Nō* costumes are heavy and take some time to don. Professional actors often use one or more assistants to don their garb before a performance.

Officer's vest: The *jinbaori* is a long silk vest with starched shoulders, similar to the *kataginu*, but is not tucked into the *obi*; it is worn over other clothing, like a coat. The *jinbaori* is a mark of rank for *samurai* of middle rank or higher. It is made of silk and can be worn over armor, with the *katana* (or *tachi*) protruding from under the *jinbaori* behind the wearer. As a general rule, only samurai with a ML of 3 or higher may wear a *jinbaori*. It is not worn for formal occasions, like the *kataginu*, unless the samurai is already in armor—i.e., during war time.

Priest's garb: Priests wear garb unique to their profession. The types of priest garb include: Buddhist, Kirishitan, Shintō, and *yamabushi* (or *shugenja*). Buddhist garb consists of a simple white kimono with an additional overgarment. Priests of some sects wear a saffron *kesa* or cloth hung over one shoulder. Others, like the *sōhei*, wear a sheer, almost gauze-like, black overgarment; this garment can even be worn over armor. Kirishitan (Jesuit) priests wear saffron, European-style clerical robes. Shintō priests wear a large ceremonial *kimono*, similar to the Heian-style robes worn by the *kuge*, and a peaked cap made of lacquered paper and secured by white cord (*eboshi*). *Yamabushi* wear a white kimono, white trousers, and a yellow overgarment, similar in design to a

samurai court vest (*kataginu*), a small black peak cap worn on the forehead and secured by simple twine, and a long string with white “pom poms” worn around the neck.

Raincoat: Two varieties of raincoat (*mino*) exist in Japan. The most common is the straw over-coat, which is made of oiled straw. The straw coats are commonly worn by the lower classes (*hinin* and *bonge*), and low-ranking *buke*. The more expensive version is made of oiled or lacquered paper. The latter is much more durable than it sounds, often outlasting the straw coats. These coats are most commonly worn by *buke* of rank and *kuge*. Raincoats are usually worn with a straw hat (*kasa*) or with an umbrella.

Sandals: Straw thong sandals (*waraji*) are the most common form of outdoor footwear in Japan, bar none. They consist of a straw mat-like sole with a straw cord that ties around the heel and ankle. They are usually worn with socks (*tabi*), and always removed before entering a building or home, except in the most dire of emergencies. (Wearing sandals into a home has the same psychological effect as someone kicking down the front door of your home.)

Shinobi garb: The traditional garb of the *shinobi* (*ninja*) is called *shinobi shojoku*. It consists of a wrap-around hood, a tunic with several secret inner pockets, cloth *kote* (sleeves) that protect the forearms and back of the hands, loose-fitting trousers, and cloth pull-over boots (*tabi*). All of the clothing is relatively loose, with ties around the waist, wrists and ankles.

The clothing is traditionally dyed one of several colors, depending on the environment in which the *shinobi* is working: black for night and utter blackness, brown for fields and forests, gray for stone and urban settings, and white for snow. True black is not available, the closest being a *nearly* black dark red or dark indigo, due to the available dyes. Wearing garb of a color appropriate to the terrain allows a +1 to Stealth skill for rolls involving moving unseen. GMs running a *chanbara* game might allow *shinobi* characters to purchase camouflage pattern garb, though historically none existed.

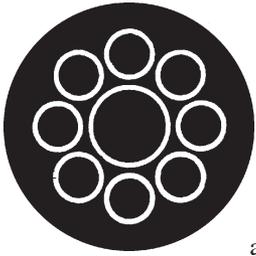
Reversible forms of *shinobi shojoku* may be made (or bought), with a second color or even a complete set of faux garb that can be used as a disguise (such as common *bonge* garb, priests's garb, etc.) when the garb is turned inside out. A second color on the reverse of the garb adds 50 percent to the listed cost; having a set of faux garb on the reverse doubles the cost.

Snow shoes: *Kanjiki* are special over-shoes made of leather straps or metal bands, to which are attached metal studs or small spikes. Snow shoes are only worn in the mountains and northernmost regions of Japan. They cannot be used as weapons. Movement in the snow, while wearing snow shoes, is reduced only to instead of .

Socks: *Tabi* are cotton socks that cover the foot. They have a separate “big toes,” with the rest of the sock being a single piece. *Tabi* are common to all castes, though those worn by *buke* and *kuge* tend to be of brighter colors and generally better quality.

Trousers: Trousers in Japan are made of cloth or silk. They are pulled up and secured by a belt (*obi*). *Buke* wear a loose-fitting form of split-skirt-style trouser, called a *hakama*. The *hakama* is pulled up over the bottom of the *kimono* and the front and back of the *hakama* are secured with a belt (*obi*) wrapped several times around the waist. Large, deep openings on both sides of the *hakama*, at the waist, reveal the kimono beneath. Commoners





(*bonge* and *hinin*) wear more snug trousers, called *kobakama*, as do *dōshin* (policemen), secured by a belt and often having the lower leg portion secured with cloth or silk strips. *Kuge* wear trousers? Unthinkable.

Umbrella: *Wagasa* are made of bamboo and oiled or lacquered paper, and are opened by pushing up a wood ring, to which all of the “spokes” are attached, up the straight wooden shaft. *Wagasa* are usually plain, but may be decorated to reflect the caste, sex and/or profession of the owner. For example, womens’ *wagasa* might be in bright colors, a merchant’s umbrella may have his shop name on the umbrella, and *samurai* might carry an umbrella with his clan’s mon on it. The vast majority of *wagasa* in Sengoku Japan, however, are simple, with one color and no designs.

Cooking & Kitchen Instruments (Chori Daidoroko yohin)

In the Sengoku period, iron casting has become more prevalent, and many items of everyday use—cauldrons, pots, vases, and the like—are produced by the *cire perdue* method (*rogata*).

Bowls and Plates: Bowls and plates are made of lacquered wood or glazed ceramic. There are a variety of shapes and sizes, each having its own name. Just a few are presented here, for variety: large noodle bowl (*donburi*), rice bowl (*meshiwan*), and soup bowl (*shiruwan*). Many bowls are imported from China (*Chugoku*) and Korea (*Chosen*).

Chopsticks: Japanese chopsticks (*hashi*) are made of wood. They are round (unlike Chinese chopsticks, which are squared) and tapered, being thinner at the “eating” end. It is considered extremely bad manners to stick chopsticks into a bowl of rice, pick at food from bowl to bowl, or to stab food with them. *Bushi* often carried a form of metal chopsticks in their wakizashi scabbard, called *waribashi* (see *Kogai*, above), as it is considered very bad luck to break one’s chopsticks during a meal just before battle (at the GM’s discretion, characters who break their chopsticks before a battle or duel may suffer a -2 to all skill rolls for the duration of combat or until their next meal).

Cooking & food preparation items: A variety of utensils and pots are available for preparing food. Most cooking pots are suspended over the kitchen fire, being hung from a beam or frame. Each one has a purpose, and only in the poorest of homes are items designed for one use used for another. The items available are numerous; refer to the equipment list above for specific items.

Cups: Like bowls, cups are made from either lacquered wood or glazed ceramic. There are a variety of shapes and sizes, each having its own name. Just a few are presented here, for variety. *Sake* cups (*sakazuki*) are short, wide cups. Tea cups (*chawan*) are slightly taller and not as wide as *sake* cups. Many cups are imported from China (*Chugoku*) and Korea (*Chosen*).

Sake flask: *Tokkuri* are ceramic flasks, about 6 *sun* (6”) tall, with a tapered neck for easier pouring. A *tokkuri* holds about .18 liters. A *tokkuri* is included in the *sake* set (below).

Sake set: a set of ceramic ware for serving *sake*. The set includes one sake flask (*tokkuri*) and two ceramic *sake* cups (*sakazuki*), which come in a small lacquered wood box (*sake-masu*) for storage.

Lacquerware: Lacquered wood boxes are used for storing dishes and plates. Lacquer serving trays are commonly used to serve meals, especially at commercial eating places and inns.

Foodstuffs (Shokubutsu)

Alcohol: There are several varieties of alcohol available in the Empire. The most common, of course, is *sake*. *Sake* is made from white rice. It is drunk socially, to warm oneself on cold nights, and also used in religious ceremonies. Brandies and wines are also made from fermented fruit, the most common of which is plum wine or plum brandy. Plum wine has a higher alcohol content than *sake* and is more expensive than *sake*, as well. European wines and brandies are available sporadically—depending which way the political winds are blowing any given month—and are always very expensive to procure. (This is one place where a Contact with a *nanbanjin* trader comes in handy!) Alcohol may be purchased by the flask or by the barrel. If purchasing liquor by the cup, use half of the price listed for a flask.

Fruit: Much of the fruit (*kudamono*) in Japan is imported from China, although some—such as plums, peaches and cherries—are grown locally. The types of fruit available at most markets include grapes, mountain grapes (*yamabudo*), oranges, pears, peaches, plums, and watermelon. Fruit is eaten fresh or pickled.

Grains: Grains are the most common food throughout Japan. While rice is the staple crop, it is not the most consumed food. Barley, millet and wheat are the most eaten foods in Sengoku Japan. This is because the farmers pay half (or more) of their rice harvest to the buke in taxes. What is left over is often not enough to sustain a family, so the farmers grow other grains to supplement their diets.

Seafood: Japanese eat a lot of seafood (*gyokai rui*). Everything from abalone to squid, and even seaweed and kelp, makes it to the dinner plate. Most seafood is cooked right away, or salted or dried to preserve it. Some, like some types of fish, are eaten raw, or barely cooked in soups.

Soups & Noodles: There is an extensive variety of soups, noodles and the like. For a list of common varieties, see page 180.

Spices (Chomiryo) & Miscellaneous: Spices and other flavorings for food are used sparingly, with most being imported from the continent (*Chugoku*). Nuts, maple syrup, honey and oil are made locally by special craftsmen. Soy sauce (*shoyu*) is made from soy beans, and is the most common flavoring for food in Japan. Sugar rock candy can be obtained from European traders at high prices, and is considered a luxury treat. Another, more common sweet treat is *anko*, a sweet paste made from red beans. *Anko* is used as a filling in some kinds of rice-flour dumplings and enjoyed by people of all walks of life.

Tea: Tea (*cha*) is the most popular beverage in Japan, edging out even *sake*. There are numerous varieties, including tea grown in Japan and those imported from China, Korea and even more distant lands. The more common varieties include: green tea (*ocha*), once imported but now grown locally, black tea, and brown rice hull tea (*genmai cha*).

Vegetables: There is an extensive variety of vegetables (*wayasai*) available. For a list of common vegetables, see the equipment list (page 180).

Furniture (Kagū) & Household Items

Armrest: *Kyosoku*, armrests for use when sitting in the traditional seiza position on the floor. *Kyosoku* are made of wood, with a padded cushion on top, appearing like a very small table or a long, thin stool. In the film *Kagemusha*, the man impersonating the *daimyō* Takeda Shingen is often seen using one.

Bamboo blinds: *Sudare* are window blinds made from cord and thin, horizontal bamboo slats or strips. They are more common in bonge homes.

Bedroll: Bedrolls (*futon*) are padded, silk- or cloth-covered mats upon which people sleep. *Futon* can be found in all but the poorest homes and inns. A quilt or blanket is generally used to cover oneself while sleeping on a *futon*, and a “pillow” or head-rest is also used.

Blanket: A quilted silk or cloth comforter, used primarily while sleeping.

Candle: Candles (*rōsoku*) are uncommon in Sengoku Japan. Wax is scarce because the wax tree is not being cultivated and beeswax is virtually unused. Most candles are made of pine resin with a paper wick. One candle last for 2 *toki* (4 hours). Candles are sometimes placed in candle sticks and sometimes within paper lanterns. *Historical note: During the Edo period (after 1603), wax candles become much more popular and common, replacing oil lamps as the primary source of lighting.*

Dining table: A short, wooden table (*handai*) around which people sit for meals. The Japanese sit on the floor, so the table is only about two *shaku* (two feet) high. Men and women do not eat at the same table; women eat in the kitchen or after the men have finished.

Door curtain: *Noren* are cloth or silk curtains suspended from the top of windows or, more commonly, doorways. *Noren* are a common sight, especially at shops. The *noren* may be decorated with a painted artwork, symbol, message, or crest (*mon*) of a clan or the merchant house. *Noren* hang low enough in a doorway that those entering must bow to avoid walking into the *noren*, thus serving a dual purpose—decoration and promoting courtesy.

Mat: Straw floor mats (*tatami*) are thick (about six *sun*, or six

inches) straw mats covered with a fine cloth or silk. *Tatami* invariably one *ken* (six feet) long and three *shaku* (three feet) wide. Rooms in all Japanese buildings are measured in *tatami*; that is, by how many *tatami* it takes to cover the floor.

Mosquito netting: *Kaya* is a nearly invisible netting made of silk, cloth or hemp used to keep mosquitoes and other tiny pests away. The price listed is for a net large enough to cover a bed, being an open-bottom, rectangular prism suspended over the user from the ceiling or rafters. Larger versions are also available, some large enough to cover an entire room. Mosquito netting is primarily used while sleeping during the summer months, when the pests are the most abundant.

Oil lamp: Oil lamps consist of a shallow metal basin of oil with a rush wick floating in the oil and hanging over the side.

Pillow/headrest: The Japanese pillow looks like a small wooden box with a padded silk cushion on top, or a padded silken roll. Head-rest are more common among the *buke* and affluent *bonge*. Naturally, no self-respecting *kuge* would sleep with his head touching the floor.

Privacy screen: Privacy screens (*fusuma shoji*) are folding, self-standing screens of varying sizes. The average *fusuma shoji* is one *ken* (6 feet) tall and two *ken* wide. *Fusuma* are constructed of a three-section wooden frame with either paper, lacquered wood, or a combination making up the sides. Most *fusuma* are decorated with beautiful paintings of scenery, animals or religious symbols. Privacy screens with inlaid gold designs, which cost two or more times the listed price, are also available.

Stone lantern: Stone lanterns (*tōrō*) look like miniature stone pagodas, with a space into which a candle or lamp is placed (see also page 192).

Strongbox: The *sen-ryō* (“thousand *ryō*”) is a large lacquered wooden box, measuring two *shaku* by one *shaku* by one *shaku*. A strong box is just the right size to store 1,000 *ryō* in gold coin, thus its name.

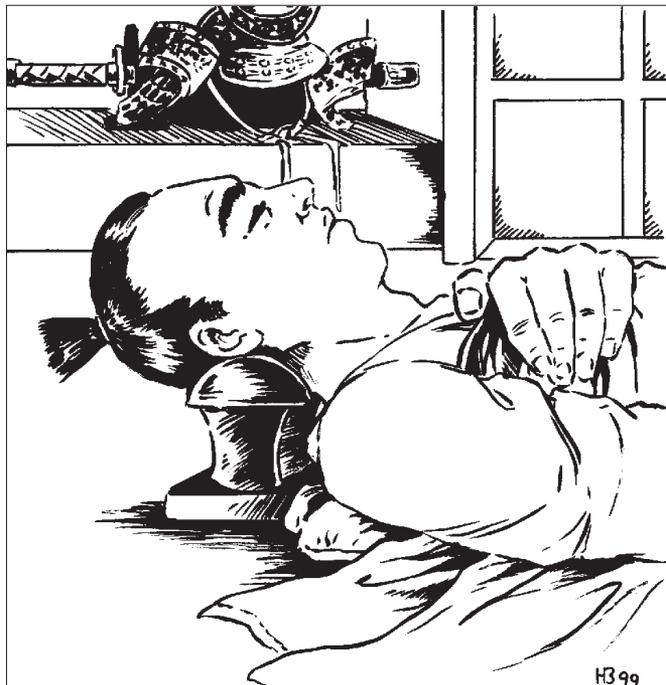
Weapon racks: There are two primary types of weapon racks of concern: bow stands (*chado-kake*) and sword stands (*katana-kake*). Bow stands are tall wooden stands designed to hold the *yumi* (or *dai-kyū*), the Japanese great bow. The bow rests upright against the stand. Sword racks are designed to hold the weapons horizontally. Sword stands are available for a single *katana*, for paired swords (the *dai-shō*). There are even some stands designed to hold a *dai-shō* plus a matching *tanto*. Vertical stands (*tachi-kake*) are available for holding a lone *tachi*.

Wind chimes: *Furin* are short, hollow bamboo tubes strung together and hung from a ceiling, veranda or other overhang. When a breeze blows, the chimes create an almost musical sound.

Music & Entertainment

Biwa: The *biwa* is a stringed instrument similar to a lute. It consists of a large, oval-shaped portion, flat on one side, with a short neck. The *biwa* is a popular instrument and many ensembles include one. It creates a rich, pleasing sound, and is a favorite instrument among many women. The great Lake Biwa is so named because its shape is reminiscent of this instrument.

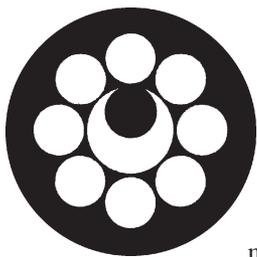
Drums: Drums are made by stretching a skin (usually deer-skin) across a wooden drum. There are several varieties of drums in Sengoku Japan, including small and medium sized drums (*taikō*), being one *shaku* to one *ken* in diameter, to the huge drum



For a samurai in service it's quite fitting that his outer gate and guardhouse, porch and entrance, and his reception room be as fine as may be consistent with his income. But the inner parts of the house where his wife and family live are should be considered adequate however unsightly, provided they keep out the rain, for it's important that one spend as little as possible on repairs or renovations.

— Daidōji Yūzan





(*ō-daiko*), which is three ken in diameter. The *ō-daiko* rests horizontally on a large raised platform, allowing a standing drummer to play it with fat, two *shaku* long sticks.

Flutes: Flutes are commonly made from bamboo. Some are played with a mouthpiece mounted on the side of one end of the flute, while others have a mouthpiece on the end of the flute. One-*shaku*-long bamboo flutes are called *shakuhachi*. They are popular among all castes, and especially with the *komuso*, the wandering priests of the Fuke sect of Buddhism. Smaller flutes, called *fue*, are also available.

Flute bag: A long, thin silk bag to carry a flute. The bag has a cord to tie off the open end.

Game paddle: A *hagoita* is a square, lacquered wood paddle for use in playing *hanetsuki*, a badminton-style game popular among the *kuge*. The *hagoita* are often decorated with very bright colors and designs. Brightly decorated *hagoita* are also a popular accessory at many religious festivals.

Go set: This set consists of two wooden containers, each containing a set of ceramic “stones” (one white set, one black set), and a *Go* board. The go board looks like a wooden block, measuring 2 *shaku* on a side and one *shaku* tall, on short wooden legs. On the surface are lines forming a grid. The stones are placed at the intersecting points during play.

Hichiriki: A high-pitched flute similar to a piccolo.

Koto: The *koto* looks like a three-stringed “banjo,” of sorts, with a small round body and long neck. The *koto* is played using a large triangular *spetum*. Though not as popular as the *biwa*, the *koto* is nonetheless a common instrument throughout Japan.

Shō: A mouth organ with several tubes of varying heights. It is played in court music, and produces a haunting sound.

Shogi set: A *shogi* set consists of a wooden board (often lacquered, for durability) with a grid of squares, and a number of wooden playing pieces. The playing pieces look like miniature *ema* (votive plaques), and each has *kanji* characters written on one side, indicating each type of piece.

Shuttlecock: *Hane* are the shuttlecocks used in the game *hanetsuke*, popular among *kuge*. The shuttlecock is made with a small cloth-wrapped ball or large nut. Sometimes the “tail” is made from the excess cloth and sometimes with feathers.

Personal Effects

Fans: Fans are everywhere. Anyone with a moderate income or better has one. Fans provide some relief from the humid heat of summertime. Even more so they are a fashion statement, especially to city dwellers. There are several varieties of fans.

The flat fan (*uchiwa*) is not often seen any more, having been replaced in popularity by the folding fan. Flat fans are made of lacquered paper stretched over a wooden frame. They are usually round in shape, though square and oval varieties exist. Most are decorated with painted scenes of nature.

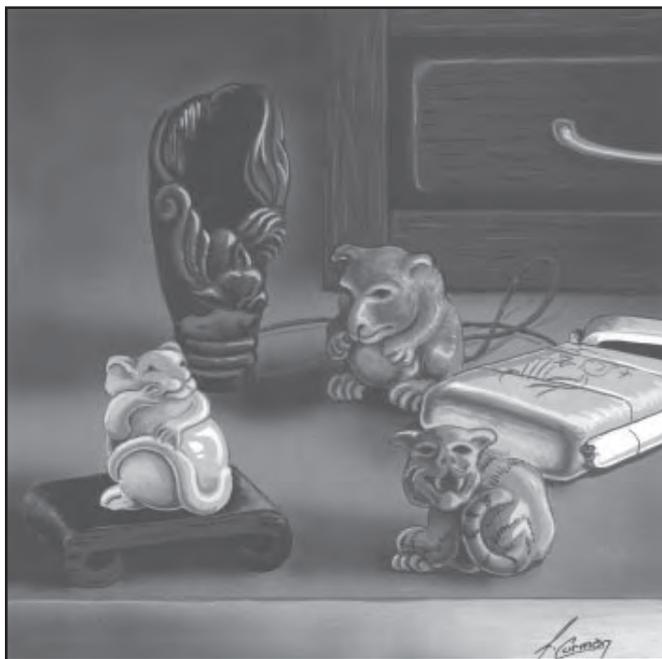
The folding fan (*ogi*) was introduced from China and has become the defacto fan of choice among the Japanese. Folding fans can be found tucked into nearly every *obi*, from the average *bonge* townsman to the most powerful *daimyō*. Only farmers and *hinin* are likely to be seen without one.

Signalling fans (*gunbai*) are sturdier version of *uchiwa*. They usually are of metal frame construction and some models are made completely of metal. They are invariably brightly painted, often with the crest (*mon*) of the owner. They can be used as makeshift weapons, but their primary use is as a signaling device by *samurai* lords and generals on the battlefield.

Handkerchief: Handkerchiefs are not in widespread use, though they do exist, mainly among affluent *bonge* and *buke* who desire to emulate the newly discovered *nanbanjin* fashions. They may be of plain, cloth design (*yo-bukuro*) or fancy, decorative silk (*fukusa*).

Money purse: *Uchi-bukuro* are lacquered paper, cloth or thin leather “wallets,” used to hold large coins (paper currency doesn’t exist in Sengoku Japan). *Monme-ita* and *bu-shoban* are stored in money purses but *zeni* are not, as a rule. Money purses are kept in a pocket in a *kimono* sleeve.

Netsuke: *Netsuke* are small, palm-sized toggles carved in the form of human figures, plants, animals and a number of other objects. The motifs available are limited only by one’s imagination: religion, mythology, legend or even poetry are common inspirations. *Netsuke* have one or two holes for cords from which purses or pockets for holding everyday items (such as money,



Other things that show a stupid lack of consideration are pointing the elbow toward where you know the lord is, talking about him while sprawling on the *tatami*, throwing aside or tearing a letter from one’s parents or using part of it to clean a pipe or night lamp.

— Daidōji Yūzan

writing materials, medicinal herbs or tobacco) were suspended from the belt (*obi*); the netsuke was inserted under the obi, thus preventing the suspended item from slipping down. Netsuke were originally made of root-wood, but now may be made of wood, ivory, jade, bamboo, nutshells, semi-precious stones, metal or ceramic. Some varieties are hollow, for carrying very small items (available at double the listed price).

Pipe: *Kiseru*, a bamboo pipe with an iron or brass bowl. *Kiseru* vary in size and construction, with some models made entirely of metal. The latter are favored as makeshift weapons by some bonge, including gangsters and gamblers, which has led to the development of a *bugei*—*kiseru-jutsu* (Pipes).

Sachet: *Tagasode*, a small silk drawstring bag containing various herbs, incense or perfumes. It can be stored in a chest or other container to keep clothes smelling fresh. Another popular use among *buke* and affluent *bonge* is to keep the sachet in a *kimono* sleeve, adding a subtle fragrance and helping to repel pesky insects.

Seal stone: Seal stones (*hanko*) are signature stones, roughly one *sun* across and three *sun* high (1" x 3"). Into the bottom is carved the stylized *kanji* characters of the owner's name. The *hanko* is pressed into "dragon's blood" (an ink- or dye-filled fibrous pad) and then pressed onto documents. A *hanko* seal is used in the same manner as a signature; using someone else's *hanko* is a crime.

Signaling baton: A signaling baton (*saihai*) consists of a lacquered wood baton with paper streamers on one end. It is used by military commanders to guide their troops in battle. When deployed, the streamers make a loud snapping or clacking sound.

Tobacco: *Tobako* was originally introduced by *nanbanjin* (Europeans), but is beginning to be cultivated by some Japanese farmers on a limited scale. Tobacco smoking is considered somewhat chic in Sengoku Japan. Tobacco is sold in small paper-wrapped undles, containing enough tobacco for five smokes with a pipe (*kiseru*).

Tobacco pouch: *Tobako-ire*, a small silk bag for storing tobacco. A *tobako-ire* holds enough tobacco for five smokes or "puffs" with a standard *kiseru* (pipe).

Towel: *Tenugui*, a small cloth towel, about 9 *sun* x 2 *shaku* (9" x 2') in size. Its primary use is in a bath house, where it is used wet and rubbed over the body to soak up excess water after a bath and then wrung out; this doesn't completely dry one, but the remaining moisture is taken up by clothing when dressed, and the evaporation process helped to keep one cool in the summer. The *tenugui* has other uses as well, including use as a makeshift headband (*hachimaki*) for workers.

Wood chip heater: A small earthenware container, roughly 3 *sun* in diameter. The heater uses small pieces of charcoal, which burn slowly. A small piece of wood lasts one-half *toki* (60 minutes); a piece of charcoal lasts twice as long (1 *toki*). The wood chip heater can be used to burn incense, or kept in a *kimono* sleeve, providing moderate warmth for as long as the material inside is burning.

Wooden clappers: *Hyōshigi* are used as an alarm, warning citizens of danger. They are most commonly used by night watchmen to raise the alarm when a fire is spotted.

Wrapping cloth: *Furoshiki* are large, silk or cloth squares, measuring one *ken* on a side. They are typically wrapped in a triangle around the item(s) to be carried, and then tied to a stick or attached to yet another cloth and worn over the shoulder like a bandolier.

Tools (Dōgū)

Abacus: The *soroban* is a Japanese abacus. It is a roughly one *shaku* tall frame with cross rods holding a number of wooden beads. The *soroban* can be used to perform mathematical calculations up to and including algebraic ones. Use of a *soroban* adds +2 to any skill involving mathematics.

Armorer's kit: See *Arms and Armor Care* (above).

Armorer's workshop: See *Arms and Armor Care* (above).

Bowyer's kit: See *Arms and Armor Care* (above).

Bowyer's workshop: See *Arms and Armor Care* (above).

Bucket: The *oke* is a typical Japanese wooden bucket with a cross bar forming a handle for carrying. The bucket can hold about two gallons' worth of a liquid (or grain, dirt, etc.).

Craft tools: A set of common tools for use with a particular craft. A set of these tools is required for use of the Craft skill. The particular skill (i.e., specialty) must be indicated when the set is purchased. Tools for one craft may not be used for another, different craft.

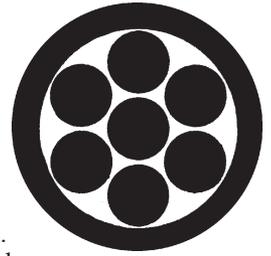
Hoe: The *kuwa* is a six-*shaku*-long bamboo pole with a small, square blade attached. It is used by gardeners and farmers.

Rake: The *manno* is a bamboo rake, made up of strips of sturdy bamboo or a carved wooden comb-like attachment at one end. It is used by bonge gardeners, farmers, and the like.

Spade: A *suki* is a short bamboo rod with a metal shovel blade attached to one end.

Lockpick kit: A lockpick kit consists of several small metal or wire devices for use in picking locks. Lockpicking itself is a crime, as is the mere *possession* of a lock pick kit. Though not required in order to use the Lockpicking skill, this set does provide a +2 to Lockpicking skill checks.

Saws: Saws are generally made of bamboo, for cutting through soft items, and metal teeth for those tough jobs. A small saw (*nokogiri*) is useful for cutting through pieces of wood, treelimb, and the like. Large saws worked by two men (called *oga*) are used for felling trees and large beams of wood.



People who have an intelligent appearance will not be outstanding even if they do something good, and if they do something normal people will think them lacking. But if a person who is thought of as having a gentle disposition does even a slightly good thing, he will be praised by people.



Transportation (Yu)

Fishing boat: Fishing boats are used by coastal fishermen. It has no sail. The boat comfortably seats two, though four people can fit into a fishing boat.

Galley: A large galley capable of carrying 100 men—mostly in the rowing seats. The galley also has a sail, which may be raised when needed.

Junk: A Japanese junk is based on the Chinese design. It is a flat-bottom boat with a single, large sail which can be deployed. The boat may also be sculled. A junk can carry up to 25 people, including crew.

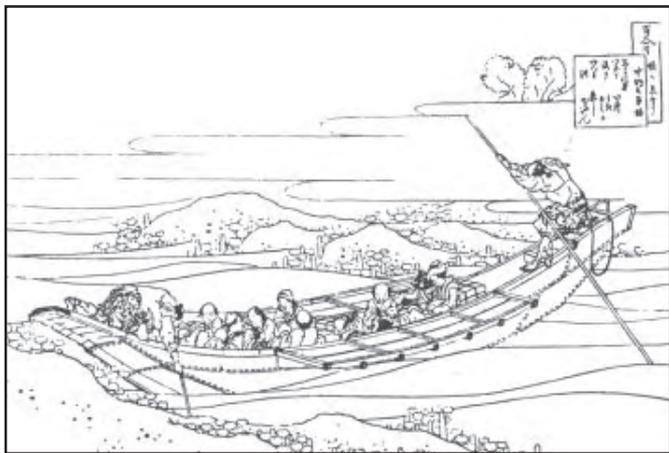
Merchant ship: Large merchant ships carry trade goods up and down the coast of Japan, and to river towns. A merchant ship can carry up to 200 men (including a crew of 20), up to 10 metric tons of goods or a combination thereof (assume each passenger weighs 100 kg; minimum crew of 10). Merchant ships are patterned after European sailing ships, which were introduced to Japan in 1542.

Oar: *Ro*, a large wooden oar for use with a rowboat or galley.

Palanquin: The palanquin (*kago*) is a hanging wooden compartment, suspended from a wooden beam and carried by two or more people. *Kago* can be simple, black lacquered devices, or ornately decorated. A sliding door on the left side allows the passenger to enter and exit, and a sliding window on each side allows the passenger to look out. Curtains hanging inside the *kago* to cover the windows are common. The mountain palanquin (*yamakago*) is a hanging wicker basket-like compartment, suspended from a wooden pole, and carried like the *kago*. Historically, only those of samurai status were allowed to ride in *kago*; this included doctors and honored individuals (such as champion *sumōtori*), as well.

Riverboat: A wooden, flat-bottom boat, roughly four *ken* (12 feet) long for use in navigating the shallow rivers of Japan. The riverboat is sculled, using a long rudder-oar mounted to the back of the boat. Some riverboats have an enclosed compartment built in the center of the boat, functioning as a small room for passengers. This compartment protects passengers from the elements and obscures them from public view, as well.

Rowboat: A small, flat-bottom, wooden boat. Rowboats are two to three *ken* (six to nine feet) long and are rowed using wooden oars (*ro*) or a sculling oar. They are used primarily to transport personnel from larger ships (galleys, etc.) to and from shore.



Snowsled: The *sori* is a wood carriage on skis. It is used to transport goods (or children) across snow.

Traveling (Ryokō) & Survival (Ryoshoku) Items

Backpack: The Japanese backpack (*yaseuma*) is an open wooden frame which is worn on the back and strapped to the carrier. Items may be stacked on the pack and secured with rope or cord.

Basket: A straw or bamboo grass basket used to transport food-stuffs or other goods. It may be carried by hand, on one's back or atop one's head (balanced with one hand).

Flint and steel: Used for starting fires. These items are uncommon, but available at a price, nonetheless.

Lantern oil: Oil for maps and lanterns (*chōchin abura*) comes primarily from vegetables and rape seed. The listed price supplies enough oil for 1 *toki* (120 minutes).

Lifebelt: An *uki-bukuro* consists of a cord tied around the waist, from which are suspended four airtight skin bladders. The bladders may be filled with air and tied off, providing added buoyancy to heavily-laden people (such as armored *bushi*) fording rivers and such. A lifebelt negates the need for a Swimming (*suie-jutsu*) roll to stay above water.

Portable lantern: *Chōchin* are lanterns made of paper glued to a bamboo frame. Candles or a small oil lamp may be placed inside, and the lantern may be suspended from a pole or itself carried by a wooden handle. It is considered suspicious for anyone to walk about in darkness without one. People on government or other important business commonly carry a *chōchin* with “*goyō*” (“official business”) painted on the lantern in *kanji*.

Porter's trunk: A lacquered wooden box, approximately two by two *shaku* by one *ken* long (2' x 2' x 3'). It is large enough to hold one full set of samurai armor or two strong-boxes.

Provision bag: A cloth bag (*kate-bukuro*) designed for carrying provisions, such as food, tools, and the like. It is most often used by *bushi* on campaign.

Rations: Rations can include any food prepared for easy storage and transporting, such as rice balls wrapped in leaves, nuts, tofu, etc. (See *Food*, above)

Rice bag: *Uchige*, a cloth or rice-straw sack for hauling rice. Holds the equivalent of one-fifth *koku* (about 1 bushel) of rice. These bags are used to deliver rice used as tax payments, and by anyone needing to haul a large quantity of rice.

Rope: Ropes (*nawa*) are made of a variety of materials, including hair (human or horse being the most common), hemp or silk. Ropes are priced by the *shaku* (foot), except for *hojo* cords and sleeve-tying cords, which are sold in fixed lengths.

Shoulder bag: A straw or woven bamboo grass sack and cord (*shoiko*) worn over one's shoulder. The *shoiko* can store a modest amount of goods (about 5 liters in volume.)

Stone lantern: Stone lanterns consist of a one to two *shaku* (one to two feet) tall stone pedestal, a hollow stone box, and a stone lid. A candle or oil lamp is placed inside for light. Stone lanterns are typically found in gardens and at the entrances of gates, temples and other buildings.

Torch: *Taimatsu* are made from bamboo poles wrapped on one end with cloth, moss or other natural, flammable material. A torch will burn for one-half *toki* (60 minutes).

Water bottle: Sections of bamboo trunks and dried gourds are used as water containers.

When one departs for the front, he should carry rice in a bag. His *fundoshi* should be made from the skin of a badger. This way he will not have lice. In a long campaign, lice are troublesome.

SERVICES

Note: If no denomination is listed, assume prices are in zeni for *hinin* and *bonge*, and in *monme-ita* for *buke* and *kuge*, unless otherwise noted. (ML = Membership Level, SL = Skill Level)

ROOM & BOARD

Service	Cost
Tea, cup	1 zeni
Meals:	
Rice, with tea	3 zeni
Full meal, with tea	8 zeni
Rent:	
upper level of shop	2 <i>monme-ita</i> per month
avg, 2-story building (900 ² ft.)	5m /month (5 <i>bu</i> /year)
Stay at inn (<i>yado</i>), per night:	
with 2 meals	10z
with no meals	5z
private room	2x cost
weekly rate (incl. meals)	1m
Use of bathhouse (<i>furo</i>)	6

ENTERTAINMENT

Service	Cost
Buy contract of:	
courtesan, child	10b
courtesan, adult	ML x 25 <i>bu</i> (100b)
Geisha	ML x 100 <i>bu</i> (400b)
Geisha's services	Geisha's ML in <i>bu-shoban</i> per night
Prostitution:	
post-station girl (<i>shukuba-joro</i>)	10
visit to a brothel	Prostitute's ML + 1 in <i>monme-ita</i> (5)
Theater:	
attend <i>Nō</i> performance	8
contract private <i>Nō</i> performance	Host's ML x 50
Throw a party for peers	Host's ML

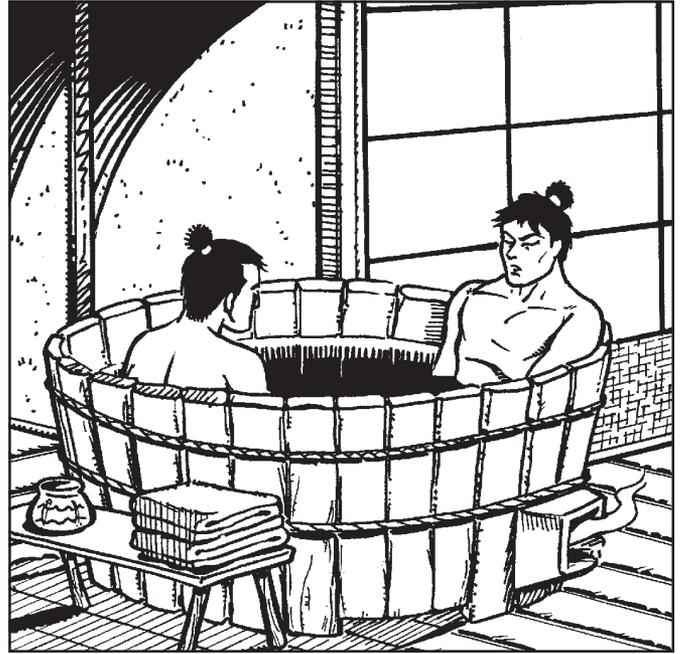
HEALING

Service	Cost
Doctor's attention	10 per day (plus cost of medicine/drugs, if any)
Massage	10 (or 1 per 2 locations on <i>Hit Location</i> table)

HIRED HELP

Cost is given per time period (week, month, etc.) The cost in parenthesis represents the wage for an average person of that profession (i.e., stat and/or skill level of 4).

Service	Cost
Artisan:	
week (10 days)	SL x 60 zeni (240z)
month	SL x 2 <i>monme-ita</i> (8m)
Ashigaru:	
month	5 <i>monme-ita</i> (5m)
retain per year	5 <i>koku</i> /5 <i>bu-shoban</i> (5b)



Attendant (<i>bonge</i>):	
month	5 <i>monme-ita</i> (20m)
retain per year	5 <i>koku</i> or 5 <i>bu-shoban</i> (20b)
Attendant (<i>samurai</i>):	
month	ML x 10 <i>monme-ita</i> (5m)
retain per year	ML x 10 <i>koku</i> or 10 <i>bu-shoban</i> (5b)
Attendant (<i>kuge</i>):	
month	ML x 100 <i>monme-ita</i> (5m)
retain per year	ML x 100 <i>bu-shoban</i> (5b)
Bodyguard (<i>yojinbō</i>):	
week (10 days)	Appropriate SL in <i>monme/week</i>
month	SL in <i>monme-ita</i> (4m)
month	SL x 3 <i>monme-ita</i> (12m)
Courtesan:	
week (10 days)	SL in <i>monme-ita</i> (4m)
month	SL x 3 in <i>monme-ita</i> (12m)
Craftsmen, per:	
week (10 days)	SL x 30 zeni (120z)
month	SL in <i>monme-ita</i> (4m)
Laborer, per:	
day	CON x 3 zeni (12z)
week (10 days)	CON x 30 zeni (120z)
month	CON in <i>monme-ita</i> (4m)
Samurai retainer:	
per year	See ML & Income table (page 85)
Shinobi:	
hire for one mission	5x <i>shinobi</i> 's ML in <i>bu-shoban</i> (20b)
retain <i>genin</i> , per month	25x <i>shinobi</i> 's ML in <i>bu-shoban</i> (100b)
retain clan, per week	1,000b (if the clan is even willing to be bought; GM's discretion)

Even if your lord does not hear of it or the councilors and superior officers despise you for it, it is an unspeakable thing that a samurai should be thought to make complaints about the reduction of his stipend.



QUALITY OF ITEMS

The cost and function of the arms, armor and equipment described in this chapter are given for average specimens. Extremely well-made (and poorly made) examples also exist. In fact, items may be graded as being one of several “levels” of quality.

LEVELS OF QUALITY

In *SENGOKU*, there are six levels of quality used to describe items of all kinds, from weapons to works of art. The levels of quality correspond to the Difficulty Value table (see Chapter 13, **The Rules**). These levels are given below.

Level of Quality Table

Effect Number	Quality
4-9	Extremely Poor
10-13	Poor
14-17	Average
18-25	Above-average
26-29	Master
30+	Legendary

MISCELLANEOUS

Service	Cost
Money-changer fees	1% of total exchanged (roughly 10z per 1b exchanged)
Mystic services performed:	
blessing	SL in <i>monme-ita</i> (4m)
divination	SL x 25 <i>zeni</i> (1m)
exorcism	SL x 3 <i>monme-ita</i> (4b)
Shampoo and hair styling	10
Shrines & Temples:	
casual visit	5
major visit*	(PIE + ML) x 10
retreat, living on premises	PIE x 5 per week

* (includes pilgrimage, thanks for divine help, festivals or purification)

TRANSPORTATION

Service	Cost
Courier (<i>hikyaku</i>)	1m /ri
Ferryboat travel	1m /ri
Kago travel	2m /ri
Passage on coastal ship	1m each stop
River-crossing, goods	1m per 10 pounds
River-crossing, person	Passenger's BODY stat in <i>monme-ita</i>



EXTREMELY POOR QUALITY ITEMS

Extremely poor weapons and armor function at a -1, but for each combat they are used in, there is a one-in-six chance of the weapon breaking or the armor suffering a catastrophic failure which could force the PC to have to withdraw. Roll 1d6 at the beginning of combat. If the result is a 1, at some point in the fight—GM's discretion as to when—the item will fail.

For example: A thief, Michinaga, has found a sword hidden in a treasure room. It is richly mounted, and he thinks it is therefore a good weapon. Unbeknownst to him, it is actually an extremely poor tachi in expensive furniture — a dress piece. On his way out, he is challenged by two guards. He chooses to fight with the tachi, so the GM secretly rolls 1d6 and it comes out 2. The GM decides that the third time Michinaga strikes armor or parries with the weapon, it will snap at the guard. Michinaga scores a hit on the first guard's torso, protected by a hara ate, then parries a yari thrust. His third strike is parried by the guard, and the sword snaps. Michinaga is now unarmed and facing two armed opponents.

POOR QUALITY ITEMS

For poorly made ones, there is a -1 penalty to the primary function. In the case of damage, the minimum DC of a weapon is 1/2, or 1d3 damage. Further, no damage result can be less than 1.

ABOVE AVERAGE QUALITY ITEMS

For above average items, the bonus is +1. Thus, Above-average armor would be +1 KD, +1 AV for above average quality tools, +1 DC or +1 AV for above average weapons, and so on.

One who is a samurai should never neglect the offensive spirit at any time and in all matters. ...even the least of the people...should all cherish some rusty blade, wherein is revealed the warrior spirit of this Empire of Nihon.

MASTER QUALITY ITEMS

Master quality items are those of the highest man-made quality. They are individual specimens of master quality workmanship. Master quality items fetch incredible prices on the open market, if they can be found for sale at all. In most cases, master quality items are handed down as heirlooms or given as gifts of incredible value. Such gifts are sometimes given to ensure the loyalty of the recipient to the giver (such as when Toranaga gives the priceless tachi to Kasigi Yabu in *Shōgun*.)

Master quality items provide a bonus of +2 to one of the following: The skill roll with which the item is used (i.e., +2 AV when the item is used); The KD (for armor); The DC (for weapons). In the case of weapons, the +2 bonus can be split between both the AV and the DC of the weapon.

For example, a master quality sword could have +2 AV, +2 DC, or both +1 AV and +1 DC.

In addition, every master quality item has a name and a personality, and is unique. No two master quality items may be identical—each master quality item in a given campaign must be unique.

Item Name

Most *samurai* choose names for their swords, though this is not a hardfast rule. Master quality items, on the other hand, *must* have names. The name may be chosen by the creator or the first owner. Until a name is selected for a Master quality item, it will function only as Above-average in quality.

Personality

All master quality items must have a personality. The personality of a master quality item is often based on the personality of its creator (GM's discretion), and may be an exaggeration of some aspect of the creator's personality. This can be a manifestation of a Mental Complication or an intense desire on the part of the creator, or a "purpose" for which the item is created, as defined by the maker.

The personality of an item is described as a personality or emotional trait. For a list of examples of "negative" personalities, see the section on *Mental Complications* (Chapter 8). An item's personality can also be a "positive" one, as well. Some examples of acceptable personalities include "impatient," "bloodthirsty," "serene," "jealous," "loyal," and so on.

The personality of the item must be determined at the time it is created, and is subject to approval by the GM. The personality may be chosen at any point in the creation process, from the beginning of the process to mere moments before completion. If a personality is not chosen for the item by the time it is completed, however, then the item is "reduced" to Above Average quality and may never be improved.

Roleplaying situations in which the item's personality could come into play may seem to be very difficult. In fact, all it requires is for the GM to provide for "things" to happen in the vicinity of the item which could be attributed to the item's personality. While it does not directly affect the mechanics of the game, necessarily, it should be used as an opportunity for great roleplaying encounters.

For example, a *samurai* is at a tea house having a cup of green tea and relaxing before a scheduled duel. The *samurai* is in possession of a master quality katana with an "impatient" personal-

ity. After a short time in the tea house, the GM tells the *samurai's* player that his sword has fallen over onto the floor. Embarrassed (and no doubt a little angry), the *samurai* picks up the sword and puts it back into the rack. Again, a short time later, the GM decides that the sword falls over again. Exasperated, the players asks the GM why the sword keeps falling over. "Must be impatient," the GM replies.

Another brief example would be a master quality katana with an "aggressive" personality, which has a tendency to strike other *samurai's* scabbards when the owner walks by them.

While these examples are slightly exaggerated, it demonstrates how an item's personality can be brought into play.



LEGENDARY ITEMS

SENGOKU does not have "magic items" per se. Items of incredible quality and or enchanted items are called Legendary items. Legendary items have the same benefit (i.e., bonuses) as Master quality items, with the additional benefit of a single "enchantment" of some kind.

Legendary items may *only* be created by supernatural forces (*kami*, *bosatsu*, and so on). Each Legendary item has a "personality," like master quality items. In addition, like Master quality items, every Legendary item *must* have a name, though the name is chosen by the being (*kami*, *bosatsu*, whatever) that creates it.

Restrictions

Each legendary item is unique. There can never be two Legendary items with the same description or effects in one campaign.

Any type of item can be Legendary—a *katana*, helmet, or even a tea cup. The types of legendary items is limited only by the imagination of the *kami* and Buddhas (or the GM).

Enchantments

Legendary quality items each have a special ability, called an enchantment. Special abilities are based on spells, although they need not be magical in nature, per se. The enchantment can be of almost any kind of effect the GM chooses. As a rule of thumb, a Legendary item should have effects with a value of no more than 50 OP (or 10 Power Points). GMs desiring to create Legendary items are free to simply select a prayer from the *Magic* chapter and declare the prayer as the item's special ability, if they so choose.

Appraising Quality of Items

Unless the PCs have studied arms or armor, they will not know the quality of the items merely by looking at them. They will need to consult with a professional—a maker or a scholar of such things—to determine this. Characters with the skill required to create a similar item or the appropriate Expert skill may attempt to appraise an item's quality. The character makes a skill roll using his INT + SKILL (DN 18). On a successful roll, the character determines the true quality of the item. For example, to appraise a sword, a character would need to make a skill check using his INT + Swordsmith.

It is a wretched thing for that the young men of today are so contriving and so proud of his material possessions. Men with contriving hearts are lacking in duty. Lacking in duty they will have no self-respect.



CREATING ITEMS

In *SENGOKU*, characters with the appropriate craft, artistic or smithing skill can create items. These include works of art, tools, ceramics, clothing, or any of a number of different kinds of items, including weapons.

WHAT'S NEEDED

Creating an item requires the appropriate skill, time, and raw materials.

Skill

Characters with the appropriate skill may create items, equipment, or artistic creations.

For example, characters with the Smithing skill can create tools and simple metal items; those with Calligraphy can create fine artistic written works; those with Swordsmith can create katana, wakizashi and no-dachi, and so on.

Time

The time it takes to create an item varies, depending on the type of item being created. As a general rule of thumb, the GM may assume that it takes one full day to create simple items (small artistic works, small articles of clothing or furniture, tools, most weapons, and the like), one week for items of moderate complexity (pottery, man-sized furniture or artistic works, large items of clothing, swords, and so on). Ultimately the time it takes to create an item is determined by the GM.



Raw Materials

Raw materials must also be acquired by the artisan or craftsman. The cost of the raw materials equal one-tenth the listed cost for the item being created. The cost of the materials is based on the listed cost of an average quality item.

For example, a simple wooden bucket has a listed cost of 2 monme-ite. The cost of the raw materials required to create a bucket equals one tenth of a monme-ita, or about 17 zeni.

A character may spend two-and-one-half times this amount (or one quarter the listed cost of the item to be created) to receive a +2 to his skill roll when creating the item (or to the Effect Number, if using the *Routine Quality* rules, below).

ROUTINE QUALITY RULE

Artisans and craftsmen can create items of a given quality without requiring a skill check. It isn't realistic to assume that a craftsman with a skill level of 5 has an equal chance of creating an item of Poor, Average or Master quality. In other words, characters shouldn't have to rely on a random roll of the dice to create something which, for their character, should be a routine task. An artisan or craftsman of a given skill level should be able to count on creating items of a quality reflecting their skill level. This section addresses that issue.

The quality of item that a character can routinely create is based on the artist or craftsman's skill level. Use the following formula to determine the quality of item that the character can routinely create, without the need of a skill roll: $(2 \times \text{skill level}) + 10$. Then compare the total, called the *Effect Number*, with the *Level of Quality Table*, above.

For example, Toshi has a Lacquer skill of 6. To determine the quality of item he can routinely create without requiring a die roll, he uses the formula above. Two times his skill level is 12, plus 10 gives a total of 22. Checking the Routine Quality Table, we see that Toshi can routinely create items of Above Average quality without requiring a skill check to do so.

Creating Items of Higher Than Routine Quality

Characters attempting to create items of a quality higher than their indicated "routine quality" must take extra time and then make a die roll. By moving down the *Time Chart* one step, the character may make a skill check using their *Stat + Skill + 3d6* as normal, using the low number from the range of numbers for the desired quality of item from the *Levels of Quality Table*.

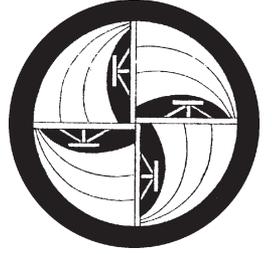
For example, if Toshi, who can routinely create items of Above Average quality, wished to try to create a Master quality item he will need to spend additional time (i.e., move one step down the Time Chart) and make a skill check with a DN of 26.

Success: If the skill check is successful then the item is created and of the higher quality.

Failure: A failed roll indicates that the item is created, but is only of the character's routine quality; the quality of the item is not enhanced.

Critical Failure: On a critical failure the item is created, but of one step lower quality.

...for retainers to possess valuable articles is the same as if the master himself possessed them. Should the master still desire something [of his retainers'], he should offer double its appropriate price. Otherwise, those retainers who learn of such acts will lose their desire to have such things and, in the end, famous heirlooms will be sent off to other provinces.



GAME RULES

戦国



You've read up on Japan. You've made a PC or two. Now you want to know the most important thing about playing *SENGOKU*. How to *play SENGOKU*. Here's the chapter you've been waiting for: how do you chop and dice your way through Japan? How do you move, gain experience, improve yourself? Read on, honorable adventurer.

TIME, INITIATIVE AND ACTIONS

Now that you've created a character, it's time to use him in the gaming environment. This means learning how things work in the Fuzion system.

Fuzion uses two ways of measuring time. The first, *Roleplaying Time*, or "game time," works just like it does in real life. It is divided into seconds, minutes, hours, days, weeks, etc. (or the Japanese equivalents).

The second way, *Combat Time*, is far more exacting. In combat or other situations calling for precise tracking of time, time is divided into three-second combat *Phases*. Four phases makes up one *Round*. Anything that takes longer than a phase is considered to be a long action, and will take at least 12 seconds (one Round) to complete. In extreme cases, you may even want to use minutes or hours to describe especially long actions.

INITIATIVE

Each Phase, every player (who isn't unconscious or otherwise out of the fight) gets to do something during that phase. But who goes first? This is decided by determining initiative. There are two optional methods for determining initiative.

Simple Method

The character with the highest REF always acts first in a phase. They may also be allowed to hold their action (see *Wait* under *Advanced Actions*, page 205) and act later in the phase. The character with the next highest REF score acts next and so on. If the characters are still tied, then roll a die to break ties at the start of combat; the highest number goes first. This method is better for a group of characters vs. GM-run melees.

Optional Method

At the beginning of each phase, each character rolls three dice (3d6) and adds his Reflex characteristic + his skill score. The character with the highest total acts *first* for that phase (he is also allowed to wait, holding his action and act later in the phase.) The character with the next highest total acts next and so on. Roll an additional die to break ties; again, high number goes first.

Once the phase order has been determined, each character takes his action. Then the next character gets a chance to do their action, until all characters have had their chance to act. Then the sequence begins again with a new phase. This option is best for character vs. character melees.

IT'S MY TURN. NOW WHAT?

Once your turn to act comes up in the phase, you can start taking actions. *Actions* are basically things you can do within the span of a few seconds, like use a weapon, dodge, or even start an Action that may stretch over several phases (like picking a lock or writing a poem).

What Can I Do During My Turn?

You can do one thing each phase. This could include:

- Attack
- Move
- Dodge
- Non-combat action

Each one of these things would be considered an action.

Free Actions

These are things you can do automatically, without spending any of your actions. An example would be standing up, continuing any action already engaged or any "power" that doesn't require a roll. To be sure, ask your Game Master (GM) which actions are free in his game.

DISTANCE AND MOVEMENT

Movement in *SENGOKU* follows the basic rules outlined in *Fuzion*. However, there are specific rules that add a level of detail to the game. GMs are free to incorporate these rules or simply ignore them.

Distance is measured in either meters (1/2 ken) or feet (one shaku). You may, however, see some distances given in "inches." One inch indicates one inch of distance on a map marked with squares or hexes. Thus, if you are using 25mm miniatures or figures on a map that has one-inch-wide hexes, one "inch" equals roughly two meters of game distance.

Movement is the distance a character can move in a single phase, which value is determined by the MOVE characteristic.

There are two movement scales: *Figurative Movement* and *Literal Movement*. *Figurative Movement* uses the raw MOVE score compared to another MOVE score to see which is faster. This is good for quick decisions regarding speed and distance. *Literal Movement* is a measurement of actual distance, and is best for realistic distances. As a general rule:

Run: Multiply the character's MOVE score by 2 meters (1 ken) per phase to determine his running or "combat" distance.

Sprint: Multiply the character's MOVE score by 3 meters (1.5 ken or 9 shaku) per phase for his noncombat or sprinting distance.

Ri per Day: To calculate the distance a character can walk in one day, multiply the character's MOVE by 2 *ri* (about 5 miles). Characters may increase this distance by buying the Forced March skill (see page 150).

MPH: If you feel you need miles-per-hour ground speeds, multiply the Sprint, Run or basic Move score (whichever is being used) of the object by 2 mph. *For example, with a Non-Combat (Sprint) Move of 15, Yoshio runs at 30 mph.*

A few basic rules govern how you move during a phase:

- Objects accelerate or decelerate at a rate of 10 meters per Phase. Objects may decelerate at a rate equal to two times their Move score in meters per phase.
- Characters must spend one phase at a *Run* before they can move at a *Sprint*. (Characters need not spend one Phase at their base MOVE before accelerating to a Run, however.)
- Not surprisingly, you may not move through any solid person or object.

FACING

Facing is the direction your character is looking or, well, *facing*. Since some *Fuzion*-based games are played without maps, the rule is that you can face anything positioned forward of your shoulders (see the illustration on page 208).

When using a standard gaming hex map, characters can normally “face” through any three adjacent sides (not corners) of the hex they are standing in.



Line of Sight and Firing Arc

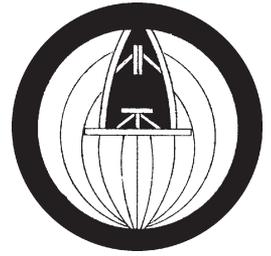
Facing is only part of the story. The other part is whether or not you can actually see and attack your intended target. This is called *line of sight*.

Shooting Blind

When something is between you and your target, it blocks your line of sight. You may still shoot at it (assuming your weapon can penetrate the obstacle) but will have to attack blind, making a Perception roll with a difficulty number determined by the GM. A successful roll allows you to shoot at a -2 to your REF; an unsuccessful roll increases this to -4.

Partial Cover

An obstacle may also only partially block your line of sight, allowing you to try and shoot around it. (see *Line of Sight*, below)



TERRAIN

Your movement will be slowed by the type of terrain you cross over. Terrain is rated as Easy, Rough and Very Rough and reduces your overall MOVE characteristic in the following manner:

Basic Terrain Modifiers

Terrain	Move Modifier
Easy	No reduction
Rough	Halves Move (x1/2)
Very Rough	Quarters Move (x1/4)

The type of terrain is decided by the GM based on the *majority* of the terrain you cross over during a Phase. For example, if you cross four meters (two *ken*) of Easy terrain and six meters (three *ken*) of Rough terrain, the GM may rule that it is Rough Terrain.

There are eight basic categories of terrain in *SENGOKU*: Mountain, Rough, Plain, Marsh, Sand, and Wooded, Water, and Shallows. The effect each type of terrain has the following effect on long distance travel:

Sengoku Terrain Modifiers

Terrain Type	Opt. 1 Move Modifier:	Opt. 2 Move Cost per Hex:
Mountain	x1/4	4
Rough	x1/2	2
Plains	x1	1
Marsh	x1/4	4
Sand	x1/2	2
Wooded	x1/2	2
Water	x1/2	2
Shallows	x1/4	4
Modifiers		
Good road	x2	-2
Poor road, path	x1	+0

Mountain land is typically forested, and includes steep, wooded hills, and all terrain above 1,000 shaku (about 300 meters) in elevation.

Rough includes flatland that is strewn with small plants, rocky ground, hilly areas, sand dunes, and mountains to 1,000 *shaku* (about 300 meters).

Plains include streets, roads, flatlands, valleys, mountain passes, and dry rice fields.

Marsh includes muddy land after a rainstorm, swamps, or flooded paddies during planting season.

Sand includes beaches or deserts.

Wooded areas are generally hilly, but might also be undeveloped flatland.

Water includes lakes, rivers, streams, etc., which must be crossed by swimming.



Shallows includes creeks, rivers, moats, and streams which may reach the arm-pits, and can be forded but with difficulty.

Riding a horse through deep streams or rivers (i.e., water above the horse's shoulder) requires a Riding (*ba-jutsu*) roll, DN 18. A failed roll indicates that the rider

has lost control of his mount. The horse will refuse to move ahead and may in fact turn around and attempt to go back the way he came. A critical failure indicates the horse tries to throw its rider. A second Riding roll (DN 18) is then required to bring the horse under control and for the rider to stay mounted. Failing this second roll means the rider has been thrown into the water—you'd better hope you have Swimming (*suiei-jutsu*) if you're wearing armor! If the horse must actually swim across, the rider must dismount and hold on to the saddle and paddle his way across with the horse. This will require a Swimming (*suie-ijutsu*) roll, DN 14, and a Riding (*ba-jutsu*) roll, DN 18, to control the horse.

Weather Effects on Terrain

Japan is a country in which erratic weather is no major surprise. There are two impressive rainy seasons a year (the entire fourth and tenth months) during which more often than not there will be rainfall, and in the north the snowfall during winter can be prodigious. During inclement weather, people try to avoid travel if possible, but alas, sometimes there is no choice.



When there is a battle that can be won or a castle that can be taken, to concern oneself with the fortuitous day or direction and let time pass is extremely regrettable. There will be little value in sending a ship out in a storm or having a single man face great numbers even if the day is propitious.

Weather Modifiers on Movement

Weather

Light rain, snow flurries
Steady, driving rain or heavy snow
Taifun, blizzard

Move Modifier

No reduction
Halves Move (x1/2)
Quarters Move (x1/4)

Rain: Rain typically will have little effect on travelers. Still, a steady, driving rain will cause problems. A bad rain will halve the Move rate, and typhoon (taifun) rains will quarter them. Thus, a traveler trying to reach a shrine on a mountainside during a typhoon will find himself moving a mere 1/16 of his normal Move score; if the traveler has a Move of 4, they will move 1 (whatever unit of measurement is being used) every 4 phases or 1 unit of measurement every round.

For example, Yasumaro is trying to get to get to the village of Hirota, and a storm is coming. His normal Move is 4. Trying to avoid the storm, he decides that cutting across the freshly planted (and sodden) rice paddies will be faster than taking the circuitous road, even if it means slogging through the paddies. Entering the paddies, which are Marsh, quarters his Move to 1. The storm hits suddenly, winds and rain pelt him, reducing his vision and his momentum by 1/2 again (to a Move of .5). If he decides to run, he will be moving at a Move of 1.

Snow: Snow that has fallen and is settled will have the same effect as steady, heavy rainfall, viz., it will halve the MOVE rate. Snow that is still falling, if light, will make no appreciable difference. A full-bore blizzard, however, will have the effect of typhoon rains and winds, and will quarter the MOVE rate.

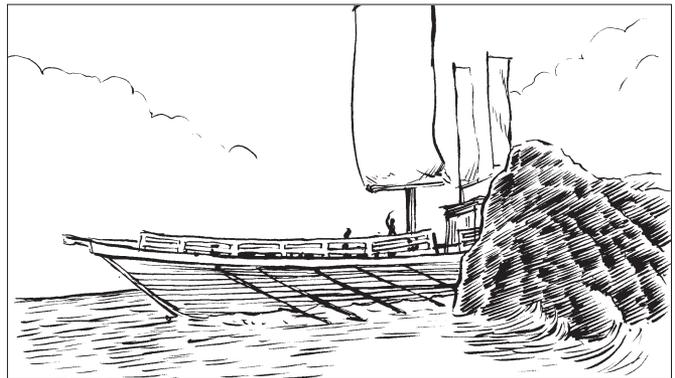
Sea Travel

There are several types and conditions of water for boat travel, as well.

Sea Condition Movement Modifiers

Type of Water	Calm	Rough	Taifun*
River	1	x1/2	x1/4
Coastline	1	x1/2	x1/4
Deep/Ocean	—	x1/4	1/8

** While a typhoon (taifun) would actually make a wind-powered vessel move very fast, the reduction in speed simulates the unpredictable nature of the winds and rain, and the lack of control typical for any craft during the storm.*



TAKING ACTION

Whenever your character tries to do something (called taking an Action), there's always the question of whether he'll succeed or fail. Sometimes the task is so easy that it's obvious; for instance, taking a step forward without falling down. In those cases you'll just tell the GM what you're doing; no die roll is needed.

But if you're trying to take a step on the deck of a ship pitching wildly in a driving rainstorm, walking might be very difficult indeed. That's where *Task Resolution* comes in. All tasks in *Fuzion* games are resolved with the same formula: take the relevant characteristic and add to it the relevant skill, resulting in an Action Value (AV). Then add a die roll to your AV to create an Action Total (AT). Compare the resulting action total to a Difficulty Number (see below). If you equal or exceed the difficulty number, you succeed.

The formula is:

**Your AV (Characteristic + Skill) + a Die Roll
vs. the DN (Difficulty Number) + 10 (or a Die Roll)**

WHICH CHARACTERISTIC?

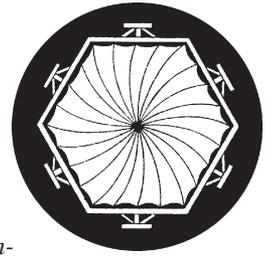
Usually common sense will tell you which characteristic to use. Below are guidelines to help you determine the appropriate characteristic to use in a given situation or with a given skill (or the GM can decide if it's in dispute).

Stat	Used for...
Intelligence (INT) Willpower (WILL)	Memory, problem solving. Ability to face danger, fear, and stress.
Presence (PRE) Aesthetics (AES)	Interactions with others. Appreciation of art, beauty and nature.
Piety (PIE)	Strength of one's faith, religious conviction.
Kao (KAO)	Social situations involving status, honor or rank.
Reflexes (REF) Dexterity (DEX)	Fighting and animal control skills. Physical Abilities, dodging, athletics.
Technique (TECH) Constitution (CON)	Manipulating tools, instruments. Resistance to pain, disease, and shock.
Strength (STR) Body (BODY) Movement (MOVE)	Muscle mass and physical power Overall size, mass or weight Running, swimming feats.

WHICH SKILL?

The GM will usually decide which skill fits the task best.

For example, when attacking with a weapon, use the appropriate weapon skill for that weapon, or if you're using an unarmed martial art, use the appropriate unarmed combat skill. If riding a horse, use your Riding (ba-jutsu) skill instead, and so on.



DICE

SENGOKU uses three six-sided dice (abbreviated as 3d6) to determine the Action Total of any task. Standard six-sided dice (d6) are used for damage, as well.

What's The Difficulty Number?

The difficulty number (DN) is a number you must roll equal or higher than with your combined characteristic + skill + a die roll.

Opposed Vs. Unopposed Skill Rolls

Skill rolls are either *Opposed* and *Unopposed*:

Opposed: When attempting a task against another character, such as attacking someone, the difficulty number (DN) is determined by the characteristic + skill of the character opposing you, plus 10.

For example, Torajirō swings his katana at an opponent, who has a Dexterity of 4 and an Evade score of 2. Torajima's Difficulty Number is 4 + 2 + 10 = 16.

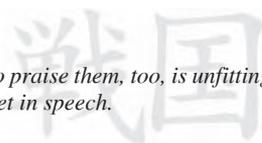
Unopposed: When attempting a task involving non-living objects or an ability, the difficulty number is given to you by the GM, based on how tough he thinks the task is. These DNs do not add die rolls or a value of 10. They are determined by using the *Universal Difficulty Numbers Table* below, with the equivalent power levels for various *SENGOKU* campaigns noted:

Universal Difficulty Numbers

Task is	DN
Simple	10
Average	14
Difficult	18
Very difficult	22
Extremely difficult	26
Legendary (near impossible)	30
Never been done before & never will again!	34

GMs should use these values as guidelines; feel free to use modifiers (pg. 202 and 219) to make it more or less difficult.

To talk about other people's affairs is a great mistake. To praise them, too, is unfitting. In any event, it is best to know your own ability well, to put forth effort in your endeavors and to be discreet in speech.





DNs—The easy way

If the GM doesn't have the *Universal Difficulty Numbers Table* handy, there's an easy way to get the right difficulty number: Ask the player for his Action Total, then assign a difficulty number in relation to that total: A very simple easy task adds +6 the DN, an easy task adds +8, a difficult task adds +12, and a really tough task adds +14.

Automatic Successes

The GM can also choose to automatically count as a success any task where the player's Characteristic + Skill total already meets or beats the difficulty number.

USING YOUR SKILLS

Using your skills is the most common kind of action outside of combat. The first step in using a skill is determining what characteristic you're going to use and which skill to pair it up with when you do something.

Which Characteristic Do I Use?

In general, common sense should tell you which characteristic to use for a particular task, or the GM can decide if there's a dispute; however, the following guidelines will usually apply in almost any case:

The most important thing is to look at the type of task you're trying to perform. This will determine the most applicable characteristic upon which to base your skill. One side-effect of this method is that you may often find the same skill being combined with different characteristics, depending on circumstances and the way in which you want to use that skill.

For example, if you're playing a piece of music and trying to make it technically perfect, you might use your Technique characteristic in combination with your Music skill. But if you were trying to sway an audience to tears with the beauty of your playing, you could use your Aesthetic characteristic in combination with your Music skill instead. Each uses the same skill, but each choice stresses very different aspects of using that skill!

Which Skill Do I Use?

The overriding rule here is that the GM will always be the final arbiter of which skill should be used to make an attempt at a task. Beyond that, common sense is the best guideline. If you're using a weapon, your skill choice may be pretty simple—use the skill that describes the weapon best. But if it's an interpersonal issue, you may be able to convince your GM to give you a lot more leeway; maybe your Streetwise skill is far more useful in convincing the gang leader to release the hostages than your Persuasion, especially if you can call upon a little known gambler's code that requires he honor your request. The ability to bend skills around to fit circumstances allows you to use one of the best strengths of the *Fuzion* system—flexibility.

When You Don't Have a Skill

Sometimes, you just don't have a skill to use—that is, you don't have any score at all in the necessary skill. In these cases, there are two options the GM can use.

The first is the "Outta Luck" option—you just don't get a skill to add to your characteristic. Your character doesn't know anything about what he is trying to do, and is totally relying on a characteristic and dumb luck (a good time to use that Karma or Ki you've been hoarding).

The second route is the Cultural Familiarity option. In most societies, there are very few things that can be done that aren't described in some manner or other; people shoot guns in movies; legends describe how the hero used his sword, Tom Clancy novels tell all about how submarines work. Cultural familiarity assumes the more widely educated you are, the more chance you may have run across something relating to what you're about to attempt. Therefore, whenever you don't have a skill that will apply, you can gain one point for every three points your character has in his General Knowledge skill. Because characters start with 2 points of General Knowledge as an Everyman skill, one *additional* point of General Knowledge will be enough to get you a start. Use of the above rule is, of course, subject to the decision of the GM.

Improving Skill Rolls

Besides the basic ways of using skills, there are a few other variations that can improve your chances:

Trying Again: If you fail a skill check, you can't try again until your check has improved for some reason; e.g., you took longer, used a better tool, or made a complementary skill check.

Complementary Skills: A complementary skill check is one in which the use of one skill directly affects the use of a subsequent skill.

For example, if you are a singer and need to sway a crowd, a very good Music skill check would make the swaying (Persuasion) a lot easier.

As a rule of thumb:

At the GM's discretion, a good roll in one skill may have a bonus effect on the subsequent use of a related skill. This bonus will be in a ratio of +1 bonus point for every 5 points rolled above 14 (where 14 is the DN for the complementary skill).

Example: Yasunobu wants to convince a popular court lady to spend the night with him (Persuasion). By making a really good Poetry roll, he could increase his Persuasion by dazzling her with his class and erudition. Yasunobu has a DN of 18 for his Poetry roll. He rolls a total of 29, giving him a +2 to his Persuasion roll due to the moving poem recital.

This bonus will usually only affect a subsequent attempt once. One really high Poetry and Calligraphy roll won't allow Yasunobu to convince the lady to marry him; it just helps get him some of her time. The rest is up to fate.

This bonus should only involve the interaction of one skill attempt on one other skill attempt.

Taking Extra Time

Taking extra time can also give you a bonus to your skill roll. For every level on the *Time Table* used beyond the amount of time the GM assigns to the task, add +1 to the Skill Roll. Example: The GM says a task will take 1 minute. If the character takes 5 minutes to perform the task, he gets a +1 bonus to the Skill Roll.

The Time Table

Fuzion Time	Japanese Time
1 Phase (= 3 seconds)	6 Byō
1 Round (= 12 seconds)	24 Byō
5 Rounds (= 1 minute)	2 Fun
5 Minutes	2/3 Koku
20 Minutes	~3 Koku
1 Hour	1/2 Toki
6 Hours	3 Toki
1 Day	12 Toki
5 Days	1/2 Shu
1 Month	
1 Season (3 Months)	
1 Year	1 Toshi

CRITICAL SUCCESS

A critical success is when you get lucky and manage to succeed at something you normally would have a snowball's chance in Jigoku to accomplish. In game play, this is simulated by allowing you to roll additional dice which are then added to the original roll to enhance it's effects.

This optional rule provides a chance for an extreme result in combat, which can increase the drama of the situation.

A critical success occurs whenever the attacker succeeds by 7 or more points on the skill roll or whenever the attacker rolls a natural 18 on 3d6. The result of a critical success in combat is that the attacker may choose to do the maximum damage possible for the weapon used.

Maximum Weapon Damage

The maximum damage that can be done by a weapon is twice its base damage.

For example, a tantō rated at 1 DC (or 1d6) can do a maximum of 2 DC (2d6), no matter what the wielder's STR may be.

CRITICAL FAILURE

Sometimes even the best of the best have a bad day. A critical failure is the result with any roll of 3, 4 or 5 on 3d6.

On a critical failure, when striking at something solid (armor or an opponent's weapon count), a 3 means the attacker's weapon breaks. A 4 or 5 is treated as a fumble: a 4 is a complete drop of the weapon, requiring the PC to pause to regain it or to acquire another weapon; a 5 is a fumble that is regainable, but the PC loses any opportunity to attack in the next round. It is up to the player whether their character regains the fumble (no die roll required). Otherwise, the result of a fumble depends on the weapon in use and the GM's idea of what might be plausible or dramatic. Commonly, fumbles may involve tripping, dropping a weapon, striking the wrong target, or the weapon breaking or becoming stuck.



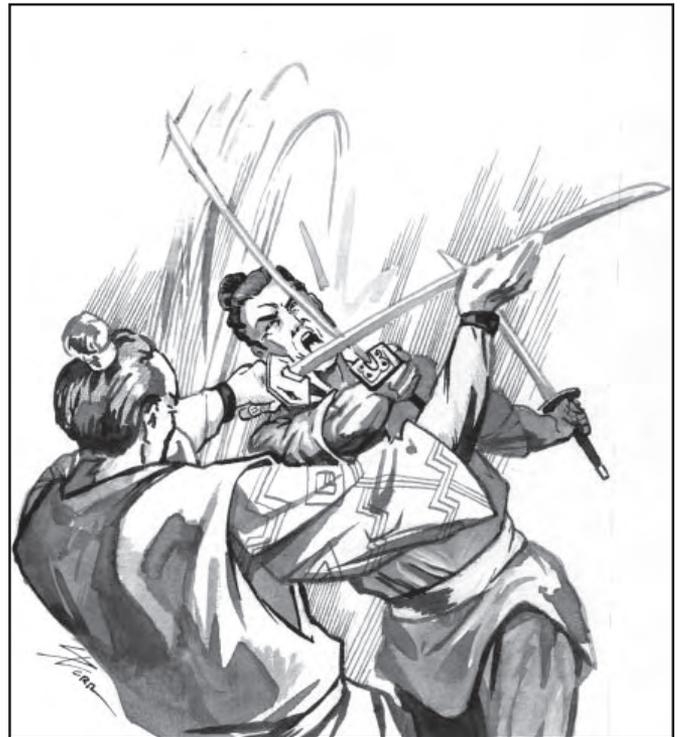
Critical Failure Table

Roll	If striking solid object
3	Weapon/item used to strike with breaks
4	Weapon/item dropped
5	Regainable fumble (lose attack next Round if regained)
6+	GM's discretion

PERFORMING ACTIONS

In *Fuzion*, each player can perform one action per Phase. But what kind of actions can you perform when your chance comes up? And how do they all work together?

In general, there are two kinds of Actions in *Fuzion*: **Basic Actions**, which are simple descriptions of tasks you'll want to



It is spiritless to think that you cannot attain to that which you have seen and heard the masters attain. The masters are men. You are also a man. If you think that you will be inferior in doing something, you will be on that road very soon.

— Yamamoto Tsunetomo



perform during your phase, and Advanced Actions, which represent more sophisticated maneuvers that add strategy and tactics to your game play. Both have advantages—Basic in speed, Advanced in subtlety.

The following section discusses Basic Actions a character can perform, each explained. Advanced Actions are described on the following page in their own section. Both also have useful summary pages to recap what each action means.

Basic Action Summary

Actions	Notes
Attack	Make Attack (optionally, add modifiers); autofire attacks count as one Action. Kicks do +1d6 at -1 to hit
Block	Stops any one attack with a successful Defense Roll vs the Attacker's Attack roll. You attack first next Phase
Dodge	Makes you harder to hit against all attacks this Phase — adds +3 DV, but you cannot attack
Get Up	Get up from being prone
Grab	-2 to perform; grab target or gadget; -3 Defense for both
Move	Move up to your full Move score and perform one other action, except Run or Sprint.
Run	Move up to your full Combat Move (a Run).
Sprint	Move up to your full Non Combat Move at <u> </u> DEX, 0 REF
Other Action	Any single action not otherwise specified, such as reloading a bow, mounting a horse, changing weapons, using a skill, etc.
Throw	Throw one object (-4 if object not made for throwing).

Basic Action Descriptions

Attack: Use a weapon, power, or physical combat skill to harm an opponent. There are many modifiers that can affect your chance to do this (see *Combat Modifiers*, page 209). Specific weapons may have other modifiers to take into account as well.

Block: Use this action to deflect attacks. In general, this means stopping a specific melee or hand-to-hand attack in addition to your normal defense value. When blocking an attack, make an unarmed combat or melee weapon skill roll against the roll which your attacker already got past your defense roll. If the roll is successful, the attack is blocked. After being blocked, the attacker is put off balance, and must act after the target next Phase regardless of normal Phase order.

This is a good time to introduce the Rock, Paper, Scissors Rule of Blocking. As a general rule, certain defenses can be used to physically block certain kinds of attacks; against other attacks, these defenses are worse than useless. (You could lose an arm!)

As a rule of thumb, always remember:

- Wood damages Flesh
- Metal damages Wood
- Energy damages Metal

Dodge: Use this Action to make yourself harder to hit. Instead of attacking, you may declare that you are actively dodging and gain +3 to your Defense Value against all attacks that phase.

Get Up: Use this action to stand up after being knocked down.

Grab: Use this action to get a grip on an opponent, a weapon, a gadget, or something else. A successful grab allows the attacker to hold, pin, choke or throw his opponent; he may also attempt to grab a weapon from his opponent's grasp. Use an opposed skill check to see if you can break out of a grab (use STR Characteristic plus Athletics or appropriate martial arts skill (whichever is higher); the attacker suffers -2 to his roll. When Grabbed, both grabber and grabbee are -3 DEX to all other attacks. The grabber can choose to do his full STR in damage (STR d6) to the grabbee each phase.

Half Move: Allows a character to move up to their full Move characteristic in meters that phase, plus perform one other action, except Run or Sprint.

Run (Combat Move): Allows character to move up to their full Running characteristic that phase.

Sprint (Non-Combat Move): Use this action to move faster each phase—up to your full Sprint speed, but at 1/2 DEX and 0 REF while doing so (your character is easier to hit).

Other Action: Use this action for anything not covered by other Actions, like reloading, taking off your shirt, opening a door, or anything else you can think of. How long an action takes is up to the GM; they may well decide that what you describe takes several Phases to perform, or it may have modifiers on your DEX. Some common "other" actions: drawing a weapon, mounting or dismounting a horse, preparing a bow to be fired, and so on. All of these actions take up your full phase.

Throw: This allows the attacker to use a thrown weapon (stone, grenade, cup). The character must be able to lift the object, and the object may be thrown using the character's Throwing (*shuriken-jutsu*) skill or Athletics skill (at -2 AV). Improvised, non-aerodynamic objects can be thrown at +4 DN.

Round Sequence Summary

Each Phase, roll one die and add your REF. During this three-second segment, do the following:

1. Choose Your Action: You have one action each phase. These actions can be attacks or involve other types of activity. If attacking go to 2.; if not, skip down to 4.

2. Check Line of Sight: You can attack anything positioned forwards of your shoulders, as long as nothing else is in the way.

3. Check Range: Each attack has a range, listed in meters. If using figures, assume one figure is approximately equal to roughly two meters (one *ken*) of range from top to base. If you are in range, you can attack.

4. Resolve Action: See **Taking Action** (p. 201). In general, roll 3d6 and add to your Characteristic + Skill. If the action was an Attack, go to [5]. If not, go on to NEXT PHASE [6].

5. Resolve Damage: If you hit, roll a number of six-sided dice equal to the Damage Class (pg. 210) of the Attack.

6. Go to Next Phase: Start again with the process.





Advanced Actions

These are other Actions you can take besides the Basic ones. Remember that even this list is only a fraction of the possible maneuvers you may want to invent or add to your campaigns.

Advanced Action Summary

Actions	Notes
Abort	Interrupt opponent's action to use a defense (dodge, block, dive for cover), at cost of your upcoming action this phase.
Aim	Each phase spent aiming adds +1 to AV, up to +3; no other action possible
Choke Hold	A grab at -4 REF. 2d6 killing attack. You can't talk while being choked.
Disarm	Knock opponent's weapon from hand. A critical success breaks the weapon.
Dive for Cover	Avoid an area attack. Defender makes REF + Athletics (or combat) skill roll vs. DN 8, +1 Difficulty per each extra meter (three <i>shaku</i>) distance dived.
Draw & Attack	Draw weapon and attack in one Action. +3 DN to attack. This penalty can be negated with the <i>Iai-jutsu</i> skill.
Entangle	Immobilize opponent until he can make an escape.
Escape	Escape from Grabs or Entangles, using STR + Athletics (or combat) skill vs opponent's STR + Athletics (or combat) skill.
Haymaker Move By	+3d6 damage, with -3 to REF. Full Move and HTH attack during movement with a -2 penalty to REF & DEX. Damage = half of STR + 1 die for every 10 meters (five ken) moved. You will also take one third (1/3) of that damage yourself (rounding down).
Move Through	Full move (up to Run) and melee attack at end of move, +1 DN for every 10 meters moved and -3 DEX until next action. Damage = STR + 1d6 for every 30 meters (15 ken) moved; you will also take one half of that damage yourself.
Recover	-5 to Defense Value, get Recovery score in Stun points back.
Sweep/Trip	Opponent falls; takes -2 penalty to his REF next phase, must spend an action to get back up.
Wait	Wait for a chance to take your action or hold an action until later.

Advanced Action Descriptions

The following Actions are also available to characters using a melee weapon. In addition to these, some weapons allow a special martial arts maneuver if the user possesses the appropriate *bugei* (martial skill) for that weapon.

Abort: Characters who are being attacked, and who have yet to take their Round, may "abort" to a defensive maneuver (Block, Dodge, or Dive For Cover) using their upcoming action. Characters continue to do this defensive action until they can act again in the next Phase.

Aim: This action allows you to improve your chances to hit with a ranged weapon (only). Each action spent aiming adds +1 to your attack, up to three actions total. Aiming assumes a steady, braced position, no movement, and a clear chance to track your target.

Choke Hold: A two-hand or one arm Grab maneuver (unless you're really big and your GM allows you to use one hand or arm). Once a successful choke hold is established, the choker will do 2d6 in killing damage unless the choke is broken by the victim.

Disarm: On a successful Attack roll, you have a chance to knock something from the opponent's hand at no penalty. The attacker gets a STR + unarmed combat versus the defender's STR + Unarmed combat skill score. Unarmed Combat roll; if the attacker wins, the defender drops the weapon. Use the Missed Missile Weapon table (pg. 215) to determine where the weapon falls, with your opponent in the center.

Dive For Cover: This action allows you to get out of the way of explosions and area effect attacks. You make a Defense roll (using an appropriate Hand-to-Hand or Athletics roll if allowed by the GM), against a Difficulty Number based on the distance (base DN of 8 for one meter, or three *shaku*, +1 difficulty for every extra meter). If the roll is failed, you didn't dodge fast and/or far enough and were caught by the attack effects.

Diving for cover can be performed by holding an action (just in case) or by aborting to your next action if you have not yet taken your Round.

Draw & Attack: By declaring this action at the start of the round, you are effectively trying to "fast draw" on your opponents. This allows you to draw and use a weapon in one action, instead of the normal two, but imposes a -3 penalty on your attack. If you have taken the skill *Iai-jutsu* (or *Fast Draw*) this penalty is negated when fast-drawing.

Entangle: This allows the character to use any entangling type of attack (*manrikigusari*, *kawanaga*, etc.) to immobilize an opponent, ensnare a limb or object (such as that dangerous sword sticking out of the *rōnin*'s belt). The attack is made using the skill for that weapon against the target's defense roll (DV). An entangled character must act as though a Grab has been made; he may not be able to move or attack until he escapes (GM's discretion), based on the circumstances. *For example, Hideo flings his manrikigusari (chain) at an opponent, and is attempting a Grab maneuver around the opponent's throat (-6 AV for a called shot to the throat). Chunai is successful, and the GM decides to treat the attack as a Choke Hold, although the choking opponent can still move his arms and take an action.*

Escape: This is the action of freeing yourself from physical holds, chokes, entanglements or simple traps (like snares or nets). This requires a separate roll using your STR+ Athletics (or Hand to Hand skills) against the holder's Athletics (or Hand to Hand) skills plus their Strength. *Example: Although Genpachi's Athletics is 7, his STR is only 3. Shinbei's Athletics is only 3, but his STR is 10. The extra 3-point edge easily allows Shinbei to hold Genpachi immobilized.*

If pitted against a trap, you will use your STR + Athletics against a difficulty number set by the GM. On a successful roll, you are free of the hold and may move again. Hand to Hand or Tech-based Skills may also be used in default of Athletics if the GM agrees.

A real man does not think of victory or defeat. He plunges recklessly towards an irrational death. By doing this, you will awaken from your dreams.





Haymaker: You throw caution to the wind and put everything into a single full-out physical move (a swing, punch, or blow). This gives you a damage bonus of +3 dice, but imposes a +3 DN to the roll because you're not worrying about keeping your balance, aiming, and so on. This maneuver is seldom used by disciplined warriors.

Move By: This action lets you use up to your full Move and make a hand-to-hand or melee attack (only) at any point along that movement, at a penalty of -2 to your REF and DEX. You do your half STR damage plus 1 die for every 10 meters (five *ken*) moved during that phase. You will also take one third of that damage yourself if striking with a part of your body (a punch, kick, etc); if attacking with a weapon, the *weapon* takes one third of the damage.

Move Through: This action lets you use up to your full Move and make a hand-to-hand or melee attack (only) at the end of that movement, at a REF penalty of -1 for every 10 meters (five *ken*) moved and -3 to DEX. You do your STR damage plus 1 die for every 5m moved. You also take half that damage yourself if striking with a body part (a punch, kick, etc); if attacking with a weapon, the *weapon* takes one half the damage.

Recover: Recovering gives you back Stun (and Endurance, if using that derived characteristic) equal to your Recovery score. If you choose to Recover for your action, you can do nothing else that phase. If you suffer damage while recovering, you may not recover Stun points that Phase. You are at -5 DEX while Recovering.

Sweep/Trip: You put out a foot and send him sprawling. On a successful martial arts skill roll the attacker is knocked to the ground. He will be -2 AV to his next attack, you will gain +2 on yours.

Wait: Allows you to interrupt another player's action during a Phase. Waiting is best used when you want to wait until an opportunity exposes itself. To Wait, you must announce, when your part of the Phase comes up, that you are planning to Wait.

The important word to include in this announcement is *until*, stating what condition must be met before you will act. An example might be, "I wait until Sanetomo moves." or "I wait until the daimyō gets out of the palanquin." If the conditions of your wait are not met, you must stand there, waiting, until the next Phase. When the specified condition has been met, you can elect to interrupt someone else's action immediately; after all, this is what you have been waiting for.

Example: "I wait until my opponent pops his head up from behind the wall, then I'll fire my arrow." The moment your opponent pops up to look out (his action), you could then interrupt and fire. You need not roll to interrupt; it's automatic. This can also be used to cover an opponent (e.g.; hold a ready weapon on him; you interrupt his action (slash!) if he attempts to escape).

Allowable Actions With Melee Weapons

The following Advanced Actions can be used with melee weapons. Players and GMs who are not yet familiar with the Fuzion rules can ignore these actions if they wish.

Club Weapon: This lets you do a stun attack with your weapon, instead of a killing attack; use the DC listed for the weapon. Some

weapons will not allow this; the GM decides. It is common for samurai who don't wish to kill their foes (such as in cases of law enforcement) to invert their swords and strike with the back of the blade.

Mighty Blow: With a tremendous effort, you put more power in the attack, though it leaves you more vulnerable. -1 REF, -1 DEX, +1 DC. You can combine this with using Ki for increased bonuses, but still will suffer the loss in REF and DEX if it is a combination.

Pin: This Action locks your weapon with the opponent's, so neither can attack until the Pin is broken. -1 REF, -1 DEX to perform this action. Breaking a Pin requires a successful STR + weapon skill attack versus the opponent's STR + Weapon Skill, or a Retreat maneuver. Breaking a Pin lets you push the opponent back two meters (one *ken*). While Pinned, you can attack with your other hand (or a weapon in that hand), or you can attempt to Disarm the opponent if you succeed in breaking the Pin, with a second STR + weapon skill roll. This is a common maneuver in many *chanbara* films; many a swordsman has found himself in a contest of strength over who got to move his blade first after locking blades with an opponent.

Reload Bow/Teppō: This action lets you put another arrow in your bow. Note that you can use this in conjunction with the *Use Bow* action, to fire and reload continuously, firing once every phase. Of course, you can do nothing else, not even move, when doing these two things, and suffer a -3 AV. You can also choose to reload a *teppō*, if that is your weapon, but it will take much longer to reload (9 Phases) and so doesn't count for this action.

Retreat: This action lets you get out of being Pinned by moving back at least two meters (one *ken*) and you may move back up to half your Move in meters. This also lets you move back from someone wielding a shorter weapon to a position more advantageous to you (see *Weapon Length*, above).

Roll With The Blow: This Action allows you to take less damage from an attack, if successful. You can abort to this action after the opponent has successfully struck you, but before damage is rolled, assuming you've not yet taken an action that Phase. To roll with the blow, use your DEX + Evade (or DEX + unarmed combat skill) as the Action Value against the attacker's REF + Weapon Skill as the DV. This Action is -1 to your AV, and -2 to your DV. If successful, the attacker rolls the damage normally, and your defense (your armor) is applied normally. Then you halve the resulting Stun and Hits, before subtracting them from your totals.

Use Bow: This action lets you fire an arrow. The archer takes a DEX penalty of -1 or -2 when doing so, as listed in the *Missile Weapon Table* (pg. 168).

Yari Charge: (Mounted combat only.) This action thrusts the *yari* deeply into the target, and thus can only be used once, as the lance breaks or cannot be withdrawn. +1 DC (+1d6) if the horse does a Move; +2 DC (+2d6) if the horse does a Run. The *yari* damage is treated as armor piercing for this attack (halves the effect of any armor).

LIFTING AND THROWING

One type of action that doesn't fall into the realm of the everyday in *Fuzion*-based games are feats of strength. This is one place where reality must compromise with fiction, since many settings

deal with superheroes or super-powered characters as well as more realistic types.

For most characters you can simply use one Strength scale to determine one's might. But how do you explain the abilities of special heroes? How can a well built (but not exceptionally so) hero—or a small courtesan layered in court robes and having no visible muscles at all—lift a palanquin and throw it? Even if a human *could* lift a mountain, the distribution of weight around him would either (a) drive him into the ground like a nail; (b) punch a man-sized hole through the bottom of the mountain, or (c) break the mountain in half. After all, what's holding up the parts of the ship where our hero's hands aren't?

It's pretty obvious that "entertainment" physics isn't like regular physics. That's why the *Strength Table* (below) can be "dialed" to suit the reality level of your campaign. That way, characters with incredible Strength can lift the amazing weights that they do in *manga* (comic books); even though reality doesn't support this concept (or them).

STR Mods by Campaign Level

Campaign Style	Modify current STR by:
Historic (Competent)	-2
Chanbara (Incredible)	+0
Anime (Superheroic)	+2

The Strength Table below is for deadlifting the weight to waist (or dragging it). Pressing it overhead would be half of your Lift, carrying (at 1/2 normal Move), pushing or lifting it for throwing would be reduced to one fourth of the listed weight. This is also the column used for determining how much armor a character can effectively wear.

Pushing

In a campaign where Endurance (see page 104) is used, the GM may allow characters to exert extra effort in emergencies; this pushing allows the characters to increase their STR up to a maximum of two additional levels (i.e., +2 STR). Pushing costs 5 points of END per phase for every extra level of STR (i.e., 5 END per +1 STR) your character calls upon. When you run out of END,

you burn STUN points instead, until you pass out. The GM may even allow greater pushes (beyond 2 extra STR) in extraordinary circumstances, by requiring a successful WILL + Concentration or WILL + Meditation (*meiso*) roll at DN 18 be made at the time.

GMs are cautioned against allowing characters to use Ki at the same time as pushing. While appropriate for *Anime*-level games, and possibly even Chanbara level games, such a combination does allow a character to achieve a STR of more than 10, which is not advised for Historic level games. Ultimately it is up to the GM as to whether or not to allow these occasional feats of super strength.

Throwing Things

Compare the weight of the object to the closest approximate weight on the *Throw Modifier table*. Important: You must be able to *lift* the object in order to *throw* it (no cheating). Then subtract the throw modifier value from your current Throw (STR+4). Add +1 if the object is aerodynamic; also add +1 if it's balanced for throwing. Find your new Throw on the *Distance Table* (below) to determine how far you can throw the object. If the Throw is below .5, you can't throw it.



Throw Table

Throw Score	Distance (meters)	Distance (ken)
.5	2 meters	1 ken
1	6 meters	3 ken
2	14 meters	7 ken
3	24 meters	12 ken
4	36 meters	18 ken
5	50 meters	25 ken
6	66 meters	33 ken
7	84 meters	42 ken
8	104 meters	52 ken
9	126 meters	63 ken
10	150 meters	75 ken

Strength Table

STR	Dead Lift	Press Overhead	Carry*/ Push/ Throw	Dead Lift Example
	Kg / Lbs	Kg / Lbs	Kg / Lbs	
.5	36 / 72	18 / 36	9 / 18	Child, armor chest
1	50 / 110	25 / 55	12 / 27	Adult female
2	72 / 158	36 / 79	18 / 40	Adult male
3	100 / 220	50 / 110	25 / 55	Adult in armor
4	144 / 317	72 / 158	36 / 79	Kago & passenger
5	200 / 440	100 / 220	50 / 110	Sumōtori
6	288 / 634	144 / 317	72 / 158	Man-sized statue
7	400 / 880	200 / 440	100 / 220	Imperial Oxcart
8	575 / 1,265	288 / 634	144 / 317	Horse
9	1.1t / 1.2t	400 / 880	200 / 440	Buffalo, sm boulder
10	2.5t / 2.7t	575 / 1.3t	288 / 634	Galley, lg boulder

* (Includes the wearing of armor and carrying of weapons and equipment.)

Throw Modifier Table

Wt (Kg)	Wt (Lbs)	Example	Modify Throw
< 2 kg	< 4lbs	Rock	-0
2kg	4 lbs	Yari	-1
4kg	9 lbs		-2
9kg	20 lbs		-3
18kg	40 lbs	Small Child	-4
36 kg	72 lbs	Child	-5
72 kg	158 lbs	Adult Male	-6
143 kg	317 lbs	Kago & passenger	-7
287 kg	634 lbs	Small horse	-8
575 kg	1,265 lbs	Cow, water buffalo	-9

No matter what it is, there is nothing that can't be done. If one manifests the determination, he can move heaven and earth as he pleases.





MELEE

This is where we cover the actual rules for sword-slashing, shuriken-tossing, arrow-loosing combat. It sounds complex, but it's not, really. Once you get the hang of it, these mechanics will just vanish into the background as you play.

STRIKE

This basic attack action includes punches and kicks, as well as attacks using swords, clubs, knives and other melee weapons. In general, a strike can be defined as any attack made with a body part or something which is powered by the strength of the body. The simplest Attack, it involves only four steps: *Facing*, *Range*, *Line of Sight* and *Modifiers*.

A NOTE ABOUT USING FIGURES AND HEX MATS

Fuzion games use the “one meter = one yard” rule. Since *SENGOKU* takes place in feudal Japan, we also sometimes annotate measurements in *shaku* (approximately one foot) and *ken* (three shaku) as Japanese standards of measure. Players familiar with the *Fuzion* game system or who otherwise don't desire to use the Japanese measurements are free to ignore them. They can, however, help add flavor to the game, especially if they are used by the characters when talking about distances (i.e., when roleplaying or speaking “in character”).

Using Figures

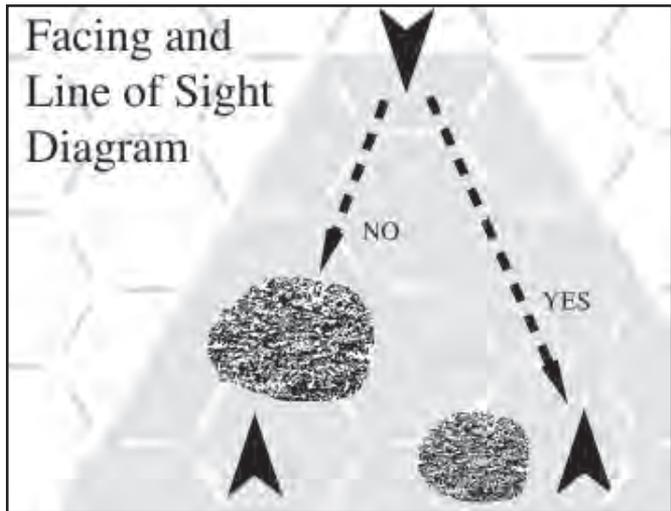
The two meter or one *ken* length corresponds approximately to the height of a tall Japanese (especially one wearing a helmet), so this allows you to use almost any size of figure in play—the actual figure becomes a useful two meter or one-*ken* “yardstick” to measure distances. Army men, action figures, cardboard figures, even fashion dolls—anything can work with this simple scale system.

Several companies produce lines of metal (usually pewter) 25mm and 15mm figures, which make great play aids for *SENGOKU*.

Using Hex Mats

Using a hex mat or photocopied hex paper could prove very useful. Commercial vinyl mats marked with hexes can be drawn on with water-based colored markers, and they prove excellent for keeping track of which character is where during combat.

If you are using standard, 25mm figures, you will want a mat with one inch (25mm) or half-inch (15mm) hexes. If using the larger 25mm hexes, each hex equals two meters (two *ken* or six *shaku*) in distance. This is the same scale used in *Hero System™* games. Mats with 15mm or one-half inch hexes can also be used; just remember that each of these smaller hexes will represent one meter (three *shaku*). This is the same scale used in *GURPS™*.



FACING AND RANGE

Facing is the direction you are pointing. Since many *Fuzion*-based games are played “in head” (without maps), the standing rule is that you can clearly face anything that is positioned forward of your shoulders. When using a standard gaming hex map, characters “face” through any three adjacent sides of the hex they are standing in (see illustration).

Range: Can I Reach Out and Hit It?

As a rule, melee attacks can hit any target within 2 meters of you; this defined as Melee Range. This applies to unarmed combat attacks (using feet or hands) as well as weapons identified as having a Short range. Some weapons are considered Medium range, and can hit any target within 4 meters. Polearms and other Long range melee weapons can hit anything within 6 meters of you; this is Extended Melee Range and is applicable only to these weapons.

Line of Sight

Line of sight deals with whether anything's between you and your target. Line of sight can be:

Clear Obscured

There's nothing in the way; go ahead and swing. There's something that may block a clear view, but won't block a swing, such as smoke or darkness. You can't see who you're fighting (the enemy is invisible, in darkness, in ambush, or because you're dazzled), each phase you must make a Perception Roll (GM sets the difficulty number) If the roll is successful, the penalty is -2 to all subsequent Attack and Defense Values that phase. If the Perception roll is unsuccessful, the penalty increases to -4.

Blocked

There's something in the way that you can't get through. Or, if the target is only partially blocked, swing at what you *can* reach. Determine how much is exposed, then modify your roll.

Line of Sight Modifiers

Cover	Modifier
Half Body	-1
Head and Shoulders Only	-2
Head only	-4
Behind someone else	-4

MODIFIERS: WHAT ARE MY CHANCES TO HIT?

Combat modifiers take into account the conditions of the battle. Modifiers are always applied to offensive rolls. You may use some, none, or all of these rules:

Melee Modifiers

Situation	Modifier
Moving target	-1 per 10 meters the target moves
Aimed body shot:	
Chest	-1
Arms, shoulders, thighs	-3
Legs, hands, feet	-4
Stomach	-5
Vitals, head	-6
Blinded by light, dust, metsubishi	-4
Tiny Target (bullseye, 1–3")	-3
Small Target (1 foot or smaller)	-2
Improvised weapon (rock, stick)	-2

Surprise!

An attack that surprises the target, such as an ambush or a backstab, gives the attacker a +5 offensive bonus to their AV for that attack (but no initiative bonus). To lay an ambush requires both of the following conditions:

- The opponent is unaware of your location and intention to attack. He may only detect you with a successful Perception roll.
- The opponent's attention is distracted or focused on another situation, such as another attack or a difficult task.

MAKING THE ATTACK

In combat, the attacker combines his skill in his chosen weapon (or unarmed combat skill) with his REF plus a die roll to create an Attack Total. He may also have to add or subtract certain modifiers from this Attack Total to determine the final outcome.

Example: an attacking character with a REF Characteristic of 5 an Atemi-waza skill of 6 and a die roll of 6 has an Attack Total of 17. A -2 modifier for an aimed shot in this Round brings this down to 15.

The defender combines his DEX + Evade (or another skill like Swords or Ju-jutsu, if GM permits), plus 10.

Example: a character with DEX of 4, an Evade skill of +3 plus a flat value of 10 (we'll assume he's using the 3d6 method of Task Resolution) has a DV of 17. The two rolls are then compared; if the Attack Total is equal or greater than the DV (i.e., if the total roll is 17 or higher), you hit.

When meeting with the enemy, there is a way to determine his strength. If he has his head cast down, he will appear black and is strong. If he is looking upward, he will appear white and is weak.

Weapon Accuracy

Weapon accuracy (WA) reflects the difference in quality between weapons, and their effect on their user's abilities. The better and easier to use the weapon is, the better you use it. Likewise, the worse the weapon's WA... To use them, just apply the WA (listed on the melee weapon chart) to your Attack roll as with any other Modi-



fier.

WHO GOES FIRST?

Characters roll Reflex + Combat Skill + 3d6 to determine who goes first. This rewards characters with greater Reflex and weapon/skill training.

In the case of Iaijutsu fast-draws: Characters using *Iai-jutsu* automatically gain initiative over anyone who must first ready a weapon (as long as the character using *Iai-jutsu* is not surprised); thereafter, for the remainder of the combat, they use the regular method of determining initiative.

MELEE COMBAT MODIFIERS

The following modifiers are used with melee weapons.

Weapon Length

Weapons are rated as either *Short* (fists, knives, etc.), *Medium* (most weapons), or *Long* (such as pole arms or spears). If attacking a target with a weapon 1 rank longer, the attacker is -1 REF (i.e., Short vs. Medium, or Medium vs. Long); 2 ranks longer, -2 REF (Short vs. Long). Short weapons roll 2d6+1 on the Hit Location Table rather than 3d6.

Option: The REF penalty is -2 per rank, until you hit, then it's reversed, as you're inside the longer weapon's reach. The longer weapon can resume the standard distance either by successfully attacking or by a Retreat action.

Stun Attacks vs. Armor

Armor is more effective against Stun attacks, because Stun attacks spread their damage over a wider area. Armor that is 6 KD or higher can subtract an additional -1 point of Stun per DC for stun attacks.

For instance, a target in armor is attacked by a man using a club for 4 DC; the target would subtract 4 Stun from the total done by the attack, then subtract the armor's KD from the Stun.

Iai-jutsu

Iai-jutsu, is a specialized bugei in which the user, from nearly any position—standing, seated, kneeling—quickly draws a katana or wakizashi and delivers a devastating cut, all in one swift motion. In game terms, readying a weapon and using it in the same action incurs a -3 penalty. When using Iai-jutsu, however, the penalty is ignored. Coupled with the +3 attack modifier for attacking from surprise (which an Iai-jutsu attack often qualifies for), this is a particularly effective attack, indeed.

For example: Jinnosuke is seated in a teahouse with Yaemon, a rival for the affections of a certain courtesan. Yaemon has invited Jinnosuke to the Tea Ceremony to normalize his relation-





ship with his fellow clansman. Unknown to Yaemon, however, Jinnosuke has only agreed to attend his Cha-no-yū because he plans to kill Yaemon as soon as his target is off his guard. As Yaemon pours the hot water into the tea bowl, Jinnosuke suddenly draws his wakizashi from his obi.

Yaemon rolls his REF (5) + Athletics (4) + 3d6 (10), for a total of 19. Jinnosuke rolls 3d6, getting an 8. He adds that to his REF (4) + his Iaijutsu (6) for a total of 18. Not enough by itself for success. But he also adds +3 for the surprise maneuver, and he receives no penalty for readying and attacking in the same Phase, since he is using Iai-jutsu. His new total is 21. Jinnosuke draws the blade and slashes a very surprised Yaemon in one deft motion!

DAMAGE

Damage is an abstract measure of how much something can be harmed before it is either killed, destroyed, or bludgeoned into unconsciousness. (Obviously, one cannot bludgeon a boat into unconsciousness, but one *can* damage it.)

In *SENGOKU*, all damage is measured in six-sided dice, with each “d6” representing a unit called a Damage Class (or DC). Example: 1d6 is Damage Class 1 (or DC1).

Each point of DC represents 1d6 when rolling for damage. You roll the specified number of dice, add the results together, and the total is the amount of damage done to your target.

For example, Yasuchika has a DC4 katana. His player rolls four dice and get a 5, a 6, a 2, and a 3. He therefore does 16 points of damage with that attack.

With the exception of bows, ranged weapons always do damage based on the DC of the weapon. Damage caused by any part of the body, however, is determined by the Strength (STR) of the attacker, with fists doing one DC of Stun damage for each point of Strength the attacker has (a kick does an extra DC on top of your STR, but suffers a -1 Attack Total penalty).

For example: Nishi’s STR is 5; this means Nishi does 5 dice (DC5) with fists, 6 dice for a kick.

Minimum Strength

This is the minimum STR at which you can use a melee weapon with no penalty. Below this level, you take a -1 Reflex penalty for every -1 STR and a -1 die damage penalty as well. For example, Kaede, STR 2, tries to use an ōno with a 5 STR Minimum. She’ll only do 2d6 Killing damage when she hits, and takes a -3 REF penalty, because the weapon is too heavy and unwieldy for her to use it effectively.

Extra Damage

Strength-based attacks using weapons have a damage each weapon can do. This value is equal to the weapon’s listed Damage Class (DC). For every point of STR you have *above* the minimum STR required to wield the weapon, you will do one additional die of damage, up to twice the weapon’s listed DC.

Example: Kojirō, STR 5, wields a tantō (STR Minimum of 1). He had 4 more STR than he needs, so he expects to gain 4 extra dice on his attack. But since the dagger’s maximum damage is only twice its listed DC (1x2=2), he only gains 1 extra DC. On the other hand, Sōrin, STR 8, wields an ōno (STR min. 5). He

gains three extra dice, and since twice the ōno’s listed DC (6) is 12, he gets to use all of his extra dice.

KNOCKBACK

When you strike someone you may push them back from the force of your blow, even if no damage gets through their defenses. We call this Knockback. To calculate knockback, add the BODY of the targeted character plus 1d6. Subtract this number from the DC of the attack. For every DC remaining, the character is knocked back one knockback “unit” (the unit of measurement is determined by the level of the campaign; see below). The character is moved that far away, in a straight line, from the point of impact.

Campaign Level	Knockback Unit
Historic	1/2 meter
Chanbara	2 meters
Anime	4 meters

DAMAGING PEOPLE

But what is the damage subtracted from? That’s where *Hits* and *Stun* come into play.

In *Fuzion*-powered games, all living things have Hits—points which represent how much damage they can take. A character generally has a number of Hits equal to five times his BODY characteristic. One point of damage from a weapon or attack will remove one Hit.

Living things also have Stun points; a measure of how much damage they can take before they pass out from pain and shock.

Stun Damage

One point of damage from a body blow or stunning weapon will remove one point of Stun. Stun Damage creates pain and shock, but not serious injury. It is “fist-fighting” damage, impacts done with the parts of the body, such as hands, feet, or even the head.

As a general rule, if it’s part of the body and isn’t sharp, it does Stun damage. Some weapons, like wooden practice swords and spears, do Stun damage (although they *can* kill if the damage is excessive). These weapons are easy to spot on the weapon table (see *Arms*, page 166) because their DC is listed in parenthesis.

Stun damage is always subtracted from your character’s pool of STUN points, after being reduced by the higher of either your character’s SD or his Armor. When his STUN points are at zero, his body will react by shutting off the pain—he passes out.

When you have lost all of your Stun points, any subsequent Stun damage you take will continue to convert into killing damage at the 1/5th rate, reducing your remaining Hits—if beaten senseless and the beating continues, you could be beaten to death!

If you take more than 1/2 of your total Stun in one attack, you are Stunned. A Stunned character cannot act in the next Phase and is -5 to all Primary Characteristics. He can’t move, and he may take no other actions. He will remain stunned for 1 Phase, becoming “unstunned” next phase.

Your character is knocked out whenever your Stun is reduced to zero or below; you are automatically unconscious. You are effectively knocked out, but will regain consciousness once you have recovered enough Stun to put you back over zero again (see the *Stun Recovery Table* for how long this takes).

...if he is always looking death in the face, a man will have little attachment to material things and will not exhibit...grasping and covetous qualities, and will become...a fine character.

Stun Recovery Table

Stun level	Recover Stun
0 to -10	Every Phase
-11 to -20	Every Round
-21 to -30	Every Minute
>30	Up to GM (a long time)

Killing Damage

Killing Damage, on the other hand, is serious injury that can maim or kill. Anytime you are hit by a bladed or pointed weapon, even if it's just a sharpened stick, you will take Killing damage. In addition, any sharpened part of the body (fangs, claws, horns, etc.), can also do killing damage. Killing damage is always subtracted from your character's pool of Hits. When this is reduced to zero, your character is dying.

Since killing damage also causes a fair amount of pain and shock, you'll take 1 point of Stun for every 1 Hit you lose, until you run out of Stun points; you don't get to subtract your Stun Defense from this loss of Stun. Sometimes a stunning blow is powerful enough that a small amount of serious damage is also done. For each 5 points of Stun that gets past a target's defenses, they also lose 1 Hit of Killing damage.

Impairing Wounds

Whenever your Hits have been reduced enough, you will become impaired. At half of your total Hits, all of your Primary Characteristics will be reduced by 2; at 1/4 of total, they will be reduced by 4 points. A characteristic cannot, however, be reduced to less than 1.

Dismemberment

It just wouldn't be a *chanbara* roleplaying game if there weren't a rule for cutting off limbs and heads. So here it is.

Any time a character suffers more than their total Hits in a single blow from a bladed weapon (before or after the damage modifier for Hit Location) to a limb, that limb is completely severed. Any such blow to the neck decapitates the target immediately, killing them.

Optionally, GMs may allow bashing weapons (i.e., weapons that do Stun damage) to crush a limb when the damage exceeds half the target's total Hits. A crushed limb takes twice as long to heal, and is immobile and useless for the duration of the healing process. At the end of the healing period, the character makes a CON + 3d6 roll (DN 18). If the roll fails, the limb is permanently immobile. A crushing blow to the head can be quite gory, and kills the target instantly.

Note that characters using *ki* to "avoid" damage may also do so to prevent a limb from being dismembered or crushed.

Dead. Shinda. Owari.

When you reach zero Hits, you are dying. You will be able to keep moving if you've still got Stun left, but you'll be at -6 (GM's Option) to all Primary Characteristics. This penalty can be temporarily overcome by expending *ki* (see *Ki*, page 223). You will also lose 1 additional Hit, due to shock and blood loss, per Round (4 phases). When you reach a negative score equal to 2x your BODY characteristic, you are dead (i.e., if your BODY is 5, you are dead when you reach -10 Hits).

Every day when one's body and mind are at peace, one should meditate upon being ripped apart by arrows, rifles, spears and swords, being carried away by surging waves, thrown into a great fire, struck by lightning, shaken to death by a great earthquake, falling from thousand-foot cliffs, dying of disease or committing seppuku at the death of one's master.

High Variance Hits/Stun

This optional rule is for those who like the lotto, and replaces the normal methods of determining Hits or Stun damage. To find *Hits*, roll 1d6 and multiply it by the DC of the attack. To determine the *Stun* damage of the attack, roll 1d6 and multiply the number rolled by the DC of the attack, with a minimum amount equal to the Hits done by the attack. These can be used independently or together. These methods result in higher Stun damage for killing attacks.



HIT LOCATIONS

Where you hit can often be just as important as *whether* you hit. While *Fuzion* usually uses a single pool of points to determine how much damage or stun your character can absorb, individualized hit locations do play a part in determining the severity of that damage (getting hit in the head, for example, is far more lethal than being hit in the arm). Hit locations also help determine if armor is being worn over a particular area or not; useful if you neglected to wear your helmet this morning! They are also used to determine the Hit Modifiers for attacking a specific area (or you can choose a location by using the Modifiers on the right).

Warning: This rule makes dying a *lot* easier! Then again, it makes lopping off your opponent's limbs easier, too. Needless to say, we recommend using it for truly *chanbara*-inspired games. Your tastes may vary.

When using the *Hit Location Table* below, roll 3d6 and modify damage as appropriate. For attacks from above or with short weapons, the GM can allow a 2d6+1 roll for Hit Location; for attacks from below, 2d6+6.

Note that damage is multiplied *after* penetrating armor.

Hit Location Table

Roll 3d6	Location Hit	Effect (after armor)	Hit Modifiers
3-4	head	x2 damage	-6
5	neck	x1½ damage	-6
6	hands/forepaws*	x½ damage	-4
7-8	arms/forelimb*	x½ damage	-3
9	shoulders*	x1 damage	-3
10-11	chest	x1 damage	-1
12	stomach	x1 damage	-5
13	vitals	x1½ damage	-6
14	thighs*	x1 damage	-3
15-16	legs/hind limb*	x½ damage	-4
17-18	feet/hind paws*	x½ damage	-4

* (roll 1 die: even = right, odd = left)

DEFENSES

So how do you avoid getting knocked out or killed? The first way is to just stay out of the way; use your Skills and Characteristics to ward off the attack (p. 209). But if that doesn't work, you've still got another option: armor.

Armor is intended to get between you and the Damage first, and has a value which is subtracted on a point-for-point basis from damage before it is taken from your Hits or Stun. Armor is the best line of defense, so use it whenever possible. Armor will



stop both Stun and Killing damage.

Your natural physical toughness (the Stun Defense on your character sheet) is your next defense, but will only stop Stunning Damage. You'll use this as a last resort, and mostly in fistfights and other non-lethal engagements. Example: My CON is 5, giving me a SD of 10. If 15 points of Stun hit me, only 5 (15-10) would get through.

- If stopping Stun damage, always take the higher of either the armor's KD or the character's SD.
- If stopping Killing damage, use only the highest armor KD.

The defensive qualities of the various types of armor are in the *Arms, Armor, and Equipment* (page).

DAMAGING OBJECTS

“Soft targets” like living things take damage differently than “hard targets” (structures, etc.). So in *Fuzion*, inanimate structures, vehicles and other non organic objects (commonly called “hard targets”) have Structural Damage Points (SDP) instead of Hits or Stun. SDP is different from Hits, but works the same way— one point of damage will remove one SDP.

You can't stun an inanimate object. Therefore, objects will always take both Stunning and Killing damage the same way, subtracting it from their SDP.

Critical Effects

An object need not be totally destroyed to make it non-functional (e.g., you don't have to actually destroy an entire warship to stop it; you only have to put a big enough hole in the bottom). The value in parenthesis (X%) is the percentage of overall SDP that must be destroyed to incapacitate the vehicle.



In general, destroying sails, oars, rudders, or wheels will automatically render a vehicle immobile or uncontrollable. Destroying 40% or more of a ship's hull will cause it to either sink or break up. There is a tale of the great warrior, Minamoto no Tametomo, who, with a single arrow, sank a pursuing ship. There's no reason your characters shouldn't have the same opportunities.

For example: An enemy boat (Hull: 80 SDP) is chasing Shigeru's own craft. They are gaining, and Shigeru knows it's only a matter of time. He stands up in the stern, nocks an arrow, breathes a silent prayer and takes aim. All in the pursuing boat crouch low, hoping to avoid the shaft — but they are not the target. Shigeru looses the arrow, and hits the target: the bow of the boat, just below the waterline. His STR is 6, and he is using a seven-man (MR7) bow, for a total of 11DC (6 + 5). He rolls well, for a total of 42 points. That is more than enough for his purposes. The arrow has shattered a critical plank and the boat immediately starts to founder, moving forward and down into the water. Shigeru and his party are safe.

Vessel Hit Location Table

Roll 3d6	Location Hit	Effect (after armor)	Hit/AV Mod
3	bridge	1-3 Pilot hit, 4-6 rudder hit (10%)	-5
4	mast	Renders sail useless (10%)	-6
5-7	sail	Renders sail useless (10%; 40% from arrows)	-4
8	cabin	Officer's cabin (50%)	-2
9-10	deck	1-2 hits random item/person on deck; 3-6 hits deck (50%)	-4
11-12	hull	Hits the side of ship; may sink ship (20%)	-1
13	lower hull	Strong blow sinks vessel (10%)	-4
14-15	cargo	Random cargo takes 1/2 damage (40%)	-2
16	passengers	Random passenger takes 1/2 damage (40%)	-3
17	rudder	Renders rudder useless (10%)	-6
18	oar	Renders one or more oars useless, slows vessel (10%)	-4

Bridge/Pilot: The bridge is typically unprotected on Japanese vessels. On any hit to the bridge, roll 1d6. On a 1-3 the pilot of the vessel is struck, and on a 4-6 the rudder handle is hit. On vessels without a bridge, proper, the pilot or person controlling the vessel is automatically struck. Damage to the pilot does not damage the vessel itself, but if the pilot is incapacitated the vessel will be uncontrolled until such time that someone else takes over the helm. If the rudder is struck, delivering more than 10% of the total SDP of the vessel in Hits destroys the rudder, making the ship unmaneuverable.

Mast: Doing more than 10% of the vessel's SDP in Hits to the mast destroys it and renders the sail useless. If the target has no mast, ignore these results and reroll.

Sail: Doing more than 10% of the vessel's SDP in Hits to the sail destroys it, rendering the sail useless. Damage caused by arrows or other piercing weapons (teppō shot, for instance) requires 20% of the SDP in damage to render the sail unusable. If



the target has no sail (or no sail raised), ignore these results and reroll.

Cabin: The cabin includes the officer's or pilot's cabin. It includes the small cabin on riverboats as well. Damage equal to 50% of the vessel's SDP will render the vessel inoperable. If the target has no cabin, ignore these results and reroll.

Deck: Any hit to the deck may strike an item or person on the deck. Roll 1d6: 1-2 the shot hits a random item, person or piece of equipment; on a 3-6 the shot hits the deck itself. Damage exceeding 50% of the vessel's SDP in Hits will sink a vessel.

Hull: The blow strikes the side of the vessel. Damage in excess of 20% of the vessel's SDP will cause the vessel to start taking on water, and the vessel will flounder and lose an additional 5 SDP per Round. When the vessel reaches zero SDP, the vessel completely sinks below water and is lost. A hit below the waterline causing more than 10% of the vessel's SDP in Hits will cause it to take on water. Any passengers without the ability to swim may drown (see *Drowning*, pg. 220).

Cargo: The attack strikes a random piece of cargo, either below deck or on the deck of the vessel (GM's discretion), taking 1/4 of the damage rolled for the attack. Damage in excess of 40% of the vessel's SDP causes the ship to take on water (see *Hull*, above).

Passengers: The attack strikes a random passenger, either below deck or on the deck of the vessel (GM's discretion), taking 1/2 of the damage rolled for the attack. Damage in excess of 40% of the vessel's SDP causes the ship to take on water (see *Hull*, above).

Rudder: The rudder is struck. Damage in excess of 10% of the vessel's SDP destroys the rudder, leaving the vessel unmaneuverable.

Oar: One or more oars are struck. Damage in excess of 10% of the vessel's SDP destroys the rudder(s), reducing the vessel's maximum Movement when using oars. Each 10% of the vessel's SDP in Hits reduced the vessel's maximum Move by 1/4, unless, of course, sails are used instead. (I.e., if damage is in excess of 10% of the SDP the vessel has a maximum of 3/4 of it's Move; if damage is in excess of 20% the vessel it at 1/2 Move; if damage exceeds 30% SDP the vessel is at 1/4 Move; and if damage exceeds 40% SDP the vessel is immobile.)

RANGED COMBAT



Ranged Combat occurs whenever you shoot at something. Any ranged weapon or ranged attack can be "shot"—arrows can be fired from a bow, bullets can be shot from a *teppō*, shuriken can be thrown, and so on. In general, if a weapon is used to strike a target from a distance, it's ranged combat.

LINE OF SIGHT

You must be concerned over line of sight (LOS), which deals with whether anything's between you and your target. Line of sight can be:

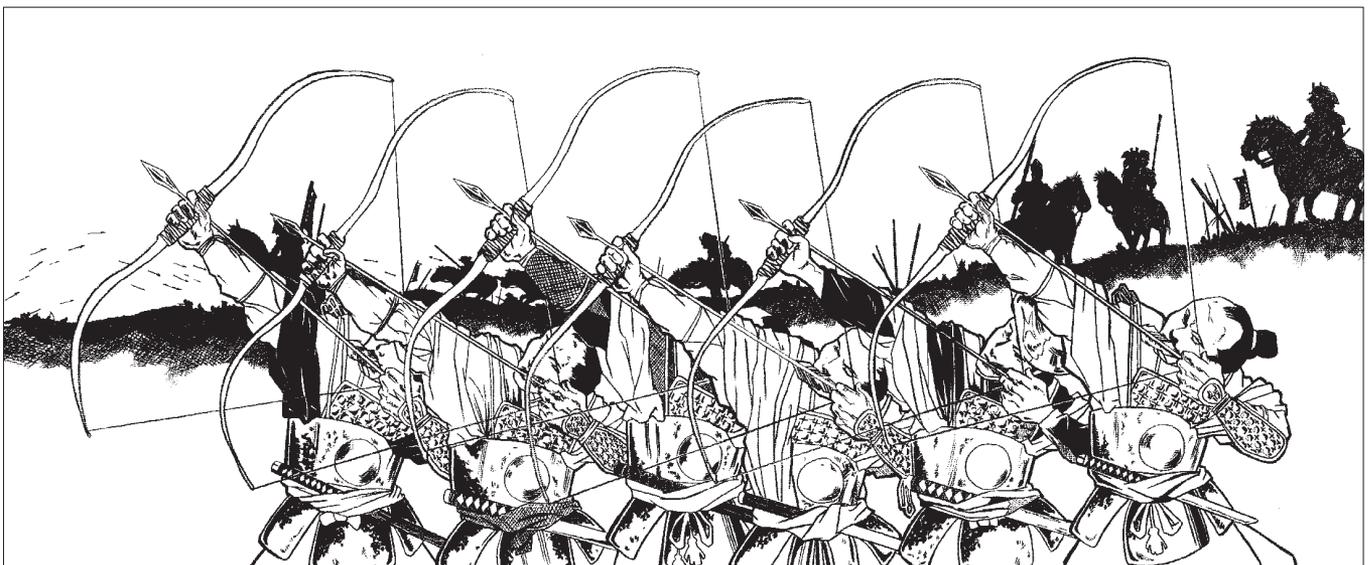
Clear: There's nothing in the way; go ahead and shoot.

Obscured: There's something that may block a clear view, but won't block a shot, such as shrubbery, smoke, or darkness. If a character can't see who they are fighting (e.g., the target is invisible, in darkness, behind cover, in ambush or the shooter is dazzled), each phase they must make a Perception roll (Difficulty number determined by the GM). On a successful roll, the penalty is -2 to all Attack and Defense Values that Phase. This increases to -4 with an unsuccessful roll.

Blocked: There's something in the way that you can't shoot through. If the target's only partially blocked, you can try to hit whatever is exposed. Determine how much is exposed, then modify the difficulty number appropriately.

Blocked LOS Modifiers

Cover	Difficulty
Half Body	+2
Head and Shoulders Only	+3
Head only	+4
Behind someone else	+4
Target prone	+2
Target crouched or kneeling	+1



For a warrior, there is nothing distressing about hearing of something and fleeing. To see something and flee, however, is a great evil. To hear of certain conditions and retreat is one sort of strategem, and thus not really a matter of fleeing. For this reason it has been said that it is fundamental to 'let one's ear be a coward and his eyes a hero.'



RANGE

Shooting ranges aren't based on how far the weapon can shoot, but on how easy it is for a marksman to clearly see a target. If you can't see it, you're firing blind no matter how far your bow's arrow reaches.

This means that weapon ranges tend to overlap until they reach their Extreme ranges, as reflected in the table below. The base DN for each range are listed in parenthesis.

Range Modifiers

Melee (DN 14): Within 4 meters (2 ken) or less of the target.

This is also basic melee and hand-to-hand range.

Close (DN 16): Within 10 meters (5 ken) of the target.

Medium (DN 18): Within 50 meters (25 ken) of the target.

Long (DN 20): From 50 meters (25 ken) up to the listed range of the weapon.

Extreme (DN 20, +1 for every full 50 meters past listed range): If the listed range is less than 50 meters, +4 DN applies to distances between close range and listed range. This can be "bought down" by aiming, bracing, and other things. *Example: a certain bow has a listed Range of 100 meters (50 ken). If Shōnosuke shoots at something that is 150 meters away, that additional 50 meters beyond the weapon's normal range increases the range modifier from -6 to -7.*

NUMBER OF SHOTS AND RATES OF FIRE

Unlike melee weapons, most ranged attacks have a limited number of shots (arrows, bullets, charges, etc.). This is usually listed in the weapon's description (see *Arms*, page 166).

Rate of Fire (ROF) is how many times the weapon or attack can be "shot" in a 3-second phase. Most ranged weapons have an ROF of 1 or 2, but some weapons (and some offensive spells) may have the capacity for rapid fire with a ROF of 10 or more. Like Shots, a ranged weapon's ROF will be listed in the weapon's description or on the weapon table.



MODIFIERS

Combat modifiers take into account the conditions of the battle. Modifiers are applied to the difficulty number (DN). You may use some, none, or all applicable modifiers to make the combat in *SENGOKU* more exciting and realistic.

Ranged Attack Modifiers

Situation	DN Modifier
Moving target	+1 per 10m target moves
Target silhouetted	-2
Target Prone	+2
Firing from deck of a ship in calm water	+2
Firing from deck of a ship in rough water	+4
Aimed body shot:	
Chest	+1
Arms, shoulders, thighs	+3
Legs, hands, feet	+4
Stomach	+5
Vitals, head	+6
Firing <i>teppō</i> from hip	+2
Aiming	-1/phase, up to -3 max
Braced	-2
Tiny target (bullseye, eye, vital area)	+6
Small target (less than 1m; head, limb)	+4
Large target (tree, cart, large animal)	-2
Very large target (galley, wall)	-4
Surprise attack (see <i>Surprise</i> , above)	-5

AUTOFIRE

When making an autofire attack (such as when using *dogakure-jutsu* to hurl multiple *shuriken* in one phase), make the attack roll as normal. If successful, one missile has struck the target. In addition, for every 4 points the roll exceeded the difficulty number, the target is hit by one additional missile.

For example, Jubei hurls four shuriken at an opponent, with a DN of 14. Jubei makes a Throwing (shuriken-jutsu) roll and gets a total of 21. He hits with one shuriken (for beating the DN 14) and hits with another because his roll exceeded 18. His roll was less than 22, however, so he did not hit a third time. Jubei hit his target with two of his four shuriken.

BOWS

Bows are a special category of ranged attack because they're Strength-based ranged attacks. Bows in Japan are rated by "Man-rating" (MR). Man-rating is a measure of how many men it takes to string the bow.

Calculating a Bow's Damage Class

Yumi or *daikyū* (longbows) do 1d6 of damage and have 20 meters (or 10 ken) of range for each point of Man-rating (MR) of the *yumi*.

For example; Yamagishi Sanzō, STR 7, is shooting a MR6 yumi (bow with a man-rating of six). The yumi has a STR Minimum of 6, so Yamagishi has the STR required to use the bow; his extra STR does not help him do more damage, however. The damage is

Which is worse, to err in matters concerning the ranks of men or to stray from Bushidō? I have read that when the crime itself is unclear, the punishment should be light.

6d6, and the range is (6x30) 180 meters.

Hankyū, being smaller and of less durable construction than the *yumi*, have a maximum MR of 3.

Making Attack Rolls

In combat, the attacker combines his skill in his chosen weapon with his REF and a die roll (REF + weapon skill + 3d6). He may also have to add or subtract certain modifiers (such as range, cover, etc.) from this number to determine the final Attack Total (AT).

The Defender combines his DEX + Ranged Evade skill (if any) + 10 to produce a comparable Defense Value (DV). The two—AT and DV—are compared. If the Attack Total is equal to or greater than the Defense Value, the attack succeeds and the arrow finds its mark.

For example: Zaemon, the attacking character, has a REF Characteristic 5, a *Kyūjutsu* Skill of 4, and a die roll of 10: he has a Attack Total of 19. A -2 modifier for range brings this down to 17. Akimitsu has a DEX of 5, a Ranged Evade skill of 4, and we add a flat value of 10, for total a Defense Value of 19. Since Akimitsu's DV is higher, he has avoided being hit by the incoming arrow fired by Zaemon.

TEPPŌ ATTACKS

Teppō are also ranged weapons (no surprise there) but they aren't reliant on the strength of the user; they rely merely on the user's eyes and skill, and the amount of powder he drops down the barrel. The wonderful thing about *teppō* is that they allow a *daimyō* to make an army of people who have only STR 2 if necessary, as no great strength is needed to lift and fire a *teppō*.

In the rain, there is a five-in-six (roll 1d6) chance that the match will go out despite best efforts to keep it shielded.

If the shooter wishes, he can as much as double-load his *teppō* for increased range, but in addition to being subject to the extreme range penalty, the GM must make a hidden roll for a one-in-six chance that the barrel will crack or split. The PC *might* not notice that a crack has formed (requires a successful Firearms + INT roll, DN 18, or Perception roll, DN 24)—and each subsequent use, even at normal range, might cause the barrel to explode like a hand grenade in the shooter's face (roll damage for the *teppō* but apply it to the shooter). It is up to the GM to determine the extent of the initial damage, and up to the PC to take time to inspect his weapon for damage.

EXPLOSIVE ATTACKS

For these, the attacker rolls against a difficulty number assigned by the GM (a base DN of 10 plus range penalties is appropriate). Characters take the damage in the ratio of 2 less points for every meter (three *shaku*) they are away from the center of the attack.

For example, if an explosive attack does 28 Hits of damage at the point it explodes, it will do 26 Hits within one meter (3 shaku) from the center of the explosion, 24 Hits within two meters (six shaku), 22 within three meters (nine shaku), 20 within four meters (12 shaku), and so on.

If the character fails the attack roll, the center of the attack shifts one meter for every one point the attack roll was missed by, up to a maximum of 1/2 the total range to the target. Roll 1d6 to see which direction the center of the attack scatters and consult the table below.

In addition to hand-thrown grenades, *daimyō* and weapon masters will have access to exploding missiles, called *tedan*, that can be fired from the muzzles of large-bore *teppō* (called *ō-deppō*), which can be purchased for twice the cost of a regular model.

These missiles can be acquired through stealth or less-than-legal markets, and are rare. They look like large, elongated, pointed eggs with fins and a one-shaku-long wooden tail. The "tail" is inserted into the barrel, the *teppō* is aimed and fired, and the missile explodes on contact.

They can also be fused to explode in the air, scattering shrapnel over their damage area. Although they are area-effect rather than individual-injury weapons, targets must be specified (a wall, a door, a barricade, or even a person) *unless* they are intended to explode in the air (say, over a handful of enemy *bushi*). Due to the way they function, their range is 1 level less than a normal *teppō* (see *Missile Weapons*, page 168).

If they are used with a fuse, the person firing the *teppō* must estimate the range and timing, lighting the fuse and firing when he thinks the fuse has burned sufficiently to allow it to explode *somewhere* near where he wants it. He must have the Firearms (*teppō-jutsu*) skill for this, of course, and since it is a guess and luck, we have a special mechanism for this one; To score an "air hit" the shooter must combine TECH + Firearms (*teppō-jutsu*), plus any range modifications, and a roll of 1d6. This score must meet or beat a 3d6 roll by the GM. If it succeeds, the blast goes where the shooter intended. If not, the blast center is two meters off per point of difference. Use the *Missed Missile Weapon table*, below, for the direction the missile.



Missed Missile Weapon

Roll 1d6	Direction
1	Long left
2	Long
3	Long right
4	Short right
5	Short
6	Short left

Sample Explosive Attacks

Typical Area Effects	Effect Radius
Tedan (hand grenade) per DC:	2 m (1 ken)
Bakudan (<i>teppō</i> missile) per DC:	4 m (2 ken)

The person without previous resolution to inevitable death makes certain that his death will be in bad form. But if one is resolved to death beforehand, in what way can he be despicable?





WEAPONS

WEAPON BREAKAGE

Weapons can break in use, though this is rare with good quality weapons. Consider the average metal weapon to have a KD equal to the maximum damage listed plus (2x STR Min), and a number of Hits equal to (STR Min/2). Better quality weapons might have a higher KD or more Hits (see *Quality of Items*, page 194). You should only worry about weapon breakage when striking hard targets (those having KD 10 or higher) or blocking a metal weapon. Clubs have a KD of only (max damage listed), and therefore break more frequently.

ENDURANCE COST

Weapons cost END to use; 1 END per 2 points of STR used, rounded down. So using a weapon at STR 3 costs 1 END each phase of use.

END cost for weapons can be reduced if you have more STR than the amount you're using for the weapon at the moment. Reduce the END cost by 1 for every 2 STR over what you are using.

Example: Tameyoshi is STR 7, and he's using an ōno. Using his full STR, he does 6 DC with the ōno, at a cost of 3 END. He can use the axe at STR 6 and elect to either do 5 DC with it (at an END cost of 3), or do only 3 DC with it at an END cost of 1.

Armor also costs END to use, based on the STR required to "carry" the armor's total weight. For every 2 STR over the minimum needed, reduce the END cost of armor by 1. The END cost of armor is doubled in hot temperatures (over 80°F); in hot weather armor costs 1 END per 1 STR to use.

The minimum END cost for a weapon is always 1. END cost for armor can be 0.



MOUNTED COMBAT

A common maneuver among *samurai* is to fight from horseback. Samurai may wield a polearm (usually a *yari*), sword (*katana* or *tachi*) or the awesome Japanese longbow (*yumi*). Much of the samurai's time was spent training both in the weapon arts as well as their employment from horseback.

In *SENGOKU*, to be able to fight from horseback, one must possess the Riding (*ba-jutsu*) skill. Whatever his chosen weapon, he must also have the appropriate skill to wield it.

For example, if one has Riding (bajutsu) and Swords (kenjutsu) but not Polearms: Lances (sōjutsu), he can fight with sword from horseback, but not with a yari. If he also has Polearms: Lances (sōjutsu), he can use a yari as well.

Anyone fighting from horseback uses the *lower* of the two pertinent Skills: his weapon skill, or Riding (*ba-jutsu*). Being a poor rider greatly impairs one's fighting ability and, conversely, being a masterful rider does not improve one's chances to land a blow.

MARTIAL ARTS

There are four unarmed martial arts forms available to characters in *SENGOKU*: Atemi-waza, Jujutsu, Sumai and Ninpo Taijutsu. These art forms are described under *Skills* (pages 150-152). In most *Fuzion* games, martial art maneuvers cost 2 OP, times a multiplier based on how common martial arts are in the campaign setting. In *SENGOKU*, however, the basic martial art maneuvers for each martial arts style are provided at no extra cost and may be used by all characters possessing the appropriate skill. Advanced maneuvers may also be purchased by characters with the appropriate skill. These advanced maneuvers must be purchased individually, at a cost of 2 OP each.

MANEUVER DESCRIPTIONS

Each of the martial arts forms have a number of maneuvers which can be performed by practitioners of each art. A shorthand table describing the effects of those maneuvers is given under each art. Below is a description of all of the martial art maneuvers available in *SENGOKU*.

Basic Strike: The character has been trained in how to deliver an attack with greater force than a normal punch. They add 1d6 to their normal STR-based damage, +2 to DEX.

Breakfall: The character has been trained how to fall without hurting himself, and can roll to his feet from most falls.

Defensive Strike: This attack is more of a probe than a full-out attack. It can represent a jab, a quick strike, or any other attack where the attacker is more concerned about defending himself than really damaging his opponent. Adds +1 to REF, +3 to DEX.

Killing Strike: This attacks allows the character to perform attacks which inflict Killing damage without using a weapon. A Killing Strike can be striking a limb to break it, a throat or kidney punch, the classic "karate chop," or any other appropriate type of blow.

Martial Block: This is a trained block. A character with this maneuver is very good at blocking melee attacks. Adds +2 to DEX, REF.

Martial Disarm: The character has been trained to knock weapons (and other objects) out of his foes' hands. A disarm will only

affect items that are held with one hand; two-handed objects must be grabbed away. +2 to STR during the maneuver.

Martial Dodge: You've practiced getting out of the way of attacks. This dodge will work against ranged as well as melee attacks. Adds +5 to DEX for dodging purposes that Phase

Martial Escape: You've been taught how to get out of even the strongest grab or hold, adding +3 to your STR for escape purposes

Martial Grab: The character has been trained on how to grab and hold his foes.

Martial Throw: Instead of striking, a character with the Martial Artist Talent may declare he is throwing his opponent. The attacker makes a normal attack. If it is successful, he throws the target to the ground and does his normal Strength Damage. After being thrown, the defender is prone, and must act after the attacker next round regardless of their Initiative rolls. A thrown target may not use his Athletics skill to automatically roll to his feet; he must spend one action instead.

Nerve Strike: This is a strike targeted at the vulnerable nerve clusters of the human body. As such, the target does not get his SD versus this attack. Since a good deal of accuracy is needed to land these blows, the attacker must spend at least one round aiming at his target before using this attack. Does 2d6 damage, at -2REF

Offensive Strike: This is an all-out attempt to mangle your target. An Offensive Strike covers a flying kick, a full-out haymaker punch, or any other full out style attack. Adds +2d6 to basic strike, at -2 REF, +1 DEX.

Sacrifice Throw: This maneuver represents any move where the attacker falls to take down his opponent. It can be a *ju-jitsu* throw, a sliding takedown, a tackle, or any other move where both the attacker and his target end up on the ground. Martial Throw, with +2 to REF, target and attacker both knocked prone. If this attack missed, the attacker is on the ground at the feet of his opponent anyway. Not a good place to be.

POLLUTION, TRANSGRESSIONS, AND SIN

VIOLATING RELIGIOUS TENETS

All characters in *SENGOKU* must choose one primary faith, whether it be Shintō, Buddhism, Ryōbu-Shintō, Shugendō or Kirishitandō. Each faith has certain religious tenets that must be adhered to by its followers (called *shinja*) in order for them to maintain their Piety (PIE) characteristic.

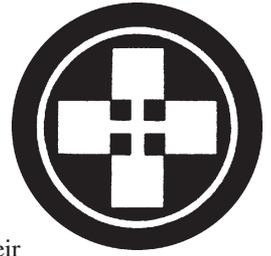
Any violations of the religion's rules or laws results in a loss of PIE. Minor violations cause the character's PIE to go down by 1 point for each violation. Major violations result in a total loss of PIE; The character's effective PIE is immediately reduced to 0. Such reductions in PIE remain until the character satisfies his religion's requirements.

The only other way to regain one's original PIE is to change faiths. All that is required is for a character to have the appropriate skill at level one and for them to take the new religion as their

faith of choice. The character is from that point on subject to the tenets of his new faith, and no longer must adhere to the tenets of his previous faith.

Any uses of the PIE stat are at the reduced number, including use of faith-based magic. So any mystic character with a PIE of 0 is unable to invoke prayers of their faith until their PIE has been restored.

Minor and major violations are described for each faith, below.



POLLUTION (SHINTŌ)

Violations of Shintō "rules" cause the character to gain *pollution*. Examples of minor and major pollution are listed below for easy reference.

In order to regain PIE lost due to pollution, the character must be purified by a Shintō priest (*kannushi*). If the character is himself a priest, he may regain PIE lost due to minor pollution by performing an atonement (i.e., successfully invoking the Shintō prayer of *Atonement*). Anyone who incurs major pollution may only have their PIE restored by being purified by another priest, since the polluted character's PIE is reduced to 0 and they are, thus, unable to perform an *Atonement* on their own behalf.

Pollution

Minor Pollution (-1 PIE each)

- Attend a funeral
- Eating meat
- Speaking ill of or otherwise offending any *kami*
- Being present at any birth
- Close proximity to death (i.e., a corpse), blood or disease
- Any interference with agriculture/crops

Major Pollution (PIE to 0)

- Defiling a shrine
- Contact with death (i.e., any corpse), blood or disease
- Menstruation
- Contracting a disease
- Critically failing a spell (prayer)-casting skill check





TRANSGRESSIONS (BUDDHISM)

Violations of Buddhist law are called *transgressions*. Examples of minor and major transgressions are listed below.

In order to regain PIE lost due to transgressions, the character must be blessed by a Buddhist priest (*sō*) or a *yamabushi* (*shugenja*). If the character is himself a priest, he may regain PIE lost due to minor transgressions by successfully performing the Buddhist *Atonement* prayer.

Anyone who commits a major transgression may only have their PIE restored by being blessed by another priest, since the transgressor's PIE is reduced to 0 and they are, thus, unable to perform the *Atonement* prayer on their own behalf.

Transgressions

Minor Transgression (-1 PIE each)

- Causing harm to any life
- Stealing
- Committing adultery
- Lying or exaggerating
- Speaking abusively
- Equivocating (speaking evasively or vaguely)
- Succumbing to greed
- To be hateful
- Wasting food
- Eating meat (this is a Major Transgression for *yamabushi*)

Major Transgression (PIE to 0)

- To kill a living thing
- Refusing charity
- Curse or otherwise dishonor the Buddhas
- Critically failing a prayer-casting skill check



SINS (KIRISHITANDŌ)

Violations of Kirishitan law are called *sins*. Both the Catholics and Protestant sects recognize the same sins. The only exception is that the Catholics consider the Pope's word as the word of God, so that anyone defying or disrespecting the Pope commits a major sin. Examples of minor and major sins are listed below.

Jesuits and Catholics

In order to regain PIE lost due to sin, whether minor or major, Jesuit and Catholic characters must confess their sins to a Catholic or Jesuit priest, be forgiven by the priest (in the name of God) and receiving absolution. There is no self-atonement for Catholic or Jesuit characters.

Protestants

Protestant characters regain PIE lost due to sin, whether minor or major, far easier than their Catholic counterparts. Protestant characters automatically regain PIE lost due to minor sins by praying for forgiveness and making a successful WILL + PIE roll (DN 18). This roll may be attempted once per week. Upon a successful roll, the character regains all of his lost PIE points.

Protestant characters committing a major sin, however, must attend a Protestant religious service (no matter how simple) and receive the Word of God. Only then may they attempt a WILL + PIE roll. This roll may be attempted no more than once per week. Upon a successful roll, the character regains all of his lost PIE points. If the service is held on a Sunday or any holy day (like Christmas, Good Friday, and so on) the DN is 18. If the service is held on any other day of the week, the DN is 22.

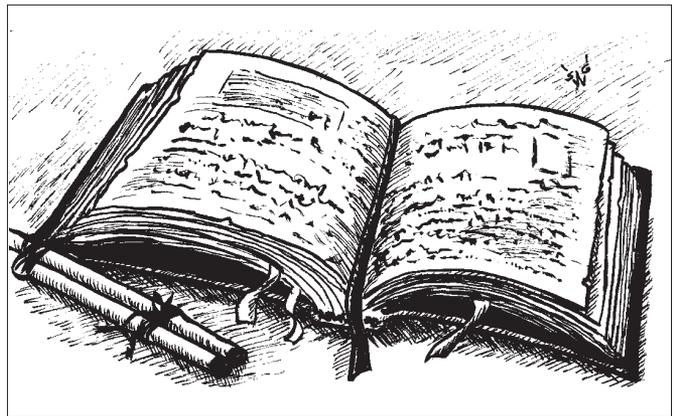
Sins

Minor Sins (-1 PIE each)

- Stealing
- Committing adultery
- Coveting (desiring) other people's property
- Dishonoring or disrespecting one's parents
- Succumbing to greed
- Bearing false witness against someone

Major Sins (PIE to 0)

- Murder
- Praying to other gods or their images/idols
- Blaspheming (taking the Lord's name in vain)
- Heresy (speak against the Church; Catholic/Jesuit only)



THE ENVIRONMENT

Teppō and swords aren't the only thing that can hurt you. The world is full of potential dangers; falls, illness, drowning, even being hit by lightning. All of this falls under the heading of the environment:



ENVIRONMENTAL EFFECTS

Each of these are effects of the environment that harm you through accumulation; shock and poison by accumulated damage to your body or will, asphyxiation through continual lack of air.

Electricity and Fire

Electricity and fire are always ranked by intensity of the effect (GM's discretion), with damage occurring each phase that you are exposed to the source.

Intensity Table			
Type	Mild	Intense	Deadly
DC	1-4	5-10	11-20
Electricity	—	—	Lightning Bolt
Fire	Small Fire	Huge Fire	Conflagration

COLD WEATHER

Cold weather can be deadly, and it gets very cold in parts of Japan.

Determining Damage

When determining the DC value of cold weather conditions, the GM first determines the appropriate level. Then the GM must decide on a DC value for those conditions, within the range of DC listed for that level. This is the DC of the cold, done per hour of exposure.

There are three basic levels of cold weather effects: *Mild*, *Intense* and *Deadly*.

Mild: Exposure to cold, snowy conditions without adequate clothing (cold weather garb; mino, etc.) or shelter.

Intense: Mountaintop winter conditions.

Deadly: Harsh, blizzard conditions.

Damage from cold is subtracted from Stun first. Additional damage once Stun is reduced to zero is taken off of the character's Hits at a rate of 1:5, or 1 Hit for every 5 Stun. For every 5 full points of damage rolled that gets through a character's defenses, the character subtracts 1 point from his Hits. Stun Defense (SD) is subtracted from all cold damage.

Cold Weather Intensity Table		
Mild	Intense	Deadly
DC 1-4	DC 5-10	DC 11-20

For example, *Kenji* and *Tarō* are traveling over a mountain pass during the middle of winter. The GM decides that this constitutes *Intense Cold*, and decides that the current conditions are worth DC 6, or 6d6 Hits of damage per hour that the pair is

exposed to the cold. *Kenji* and *Tarō* are not too sure they want to continue to travel, as it is too cold and they may well not make it.

Protection from the Elements

Wearing inclimate weather gear will reduce the category by one step (e.g., *Deadly* to *Intense*, *Intense* to *Mild*, and *Mild* to *No Effect*). Likewise, other protection, such as a crude shelter, will reduce the effective category by one step. A strong shelter, like a cave or farmer's hut, will reduce the category by two steps. Prayers can reduce the category by up to three steps, depending on the prayer's power and effectiveness.

For example, our pair of travelers, *Kenji* and *Tarō*, are wearing heavy cold weather clothes. So the GM reduces the effect of the cold weather from *Intense* to *Mild*. The GM decides that the new DC for exposure will be only DC 2, or 2d6 damage per hour. Given that they are somewhat protected from the cold, the pair agree to trek over the pass after all. The GM rolls the damage for each hour of travel. After three hours of walking our travelers each take 3 points of damage, after deducting their Stun Defense from each roll.

Suddenly a storm moves in (the workings of a mischievous kami, perhaps?) and the GM upgrades the condition to *Deadly*, doing 12d6 damage per hour! Even their cold weather gear only brings the effective conditions down to *Intense*, doing 6d6 per hour. Under these conditions *Kenji* and *Tarō* won't last long, so they quickly decide to set up camp, constructing a lean-to for more protection from the cold. This downgrades the conditions to *Mild*, doing only 2d6 per hour, the GM decides. The pair will still feel the effects of the cold and may take some damage, but they'll be much better off than if they stayed out in the storm. If they are actually lucky enough to find a cave in which they can build a fire, or even better, an abandoned hut in which they can seek shelter, they will be perfectly fine.



There are few people who make mistakes with fire after having once been burned. Of people who regard water lightly, many have been drowned.





FALLING

Using the Falling Damage Table, compare the closest approximate weight of the object to the closest distance fallen (across the top portion of the table) in meters. The result is how many DC are taken (i.e., how many dice of damage are rolled). Note that at terminal velocity, you will have no increase in speed or damage.

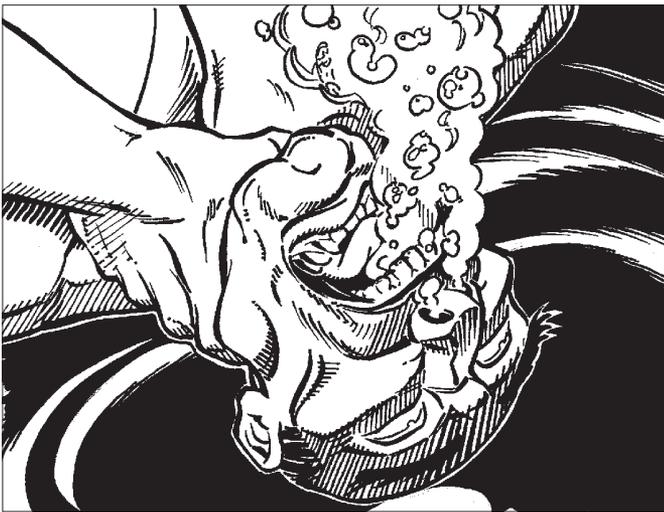
Falling Damage Table

Weight	Terminal Velocity				
	0-10	11-30	31-60	61-100	101-150
<22 kg (50 lbs)	1	2	4	6	8
23 kg (50 lbs)	2	4	6	8	10
45 kg (100 lbs)	4	6	8	10	12
90 kg (200 lbs)	6	8	10	12	14
180 kg (400 lbs)	8	10	12	14	15
360 (800 lbs)	10	12	14	15	16
720 kg (1600 lbs)	12	14	15	16	17
1.4 ton (1 ton)	14	15	16	17	18

ASPHYXIATION & DROWNING

Drowning causes 3DC (3d6) per phase, taken from your Hits. Sitting quietly, you can hold your breath up to one phase for every 2 points of Endurance. A tough character, for instance, could hold his breath for about two and one half minutes. If activity, such as swimming or running, is required you can hold your breath for one phase for every 4 pts of Endurance. The character's temporary Endurance is reduced by this amount each phase that they are holding their breath. Once they run out of Endurance, the character begins to lose 1d6 Hits per phase.

Characters under water will begin drowning on the following phase, unless they make a successful DEX + Athletics or DEX + Swimming (*suie-jutsu*) roll. Two consecutive failed rolls indicates the character is drowning. Follow the rules for asphyxiation, above.



POISON AND DRUGS

POISON & DRUG ATTRIBUTES

Poisons are described by their *Mode* of delivery, *Speed*, *DC*, and *Duration*.

Mode

The mode is the manner in which a poison or drug is introduced to the victim. Whenever a poison is introduced to a person, the victim must make a CON + 3d6 roll, using a difficulty number based on the substance's mode (the DN for each mode is listed in parenthesis). This roll is made immediately upon successful introduction of the poison. If the roll is successful, then the poison's effects are halved. A failed roll means the poison is at full effect. This roll is made for poisons and drugs alike, including beneficial drugs; some substances just don't "take."

Topical (18): Topical poisons and drugs are introduced by contact with the victim's skin. They usually take the form of a cream or ointment. The poison is then absorbed into the victim's skin. Topical poisons are near useless in combat. Topical poisons can be mixed with makeup, perfume and even medicinal herbs. Topical poisons are generally the slowest type of poison.

Ingested (22): Ingested poisons must be eaten or drunk. They usually are in powder or liquid form. Ingested substances are usually mixed with food or drink, but may be introduced directly to the victim's mouth via water dropper, spit, blowpipe or any of a number of ingenious means. Ingested drugs and poisons are generally slow, though faster acting than topical ointments as a rule.

Inhaled (20): Inhaled poisons and drugs must be introduced to the lungs of the victim. This can be accomplished by use of a powder, vapors or smoke. Inhaled substances are generally faster acting than ingested ones, though not as fast as those introduced directly to the bloodstream.

Blood (16): Blood poisons and drugs must be introduced directly to the victim's bloodstream, through a cut or abrasion. Blood poisons may be put on a blade or needle, but such applications are only effective for one strike and the strike must penetrate any armor and deliver damage (i.e., Hits) to the victim. Whether or not the strike delivers the poison, the dose of poison is "used up." Blood poisons are the fastest type of poison, as a rule.

Speed of Poisons and Drugs

Speed measures how often the poison or drug's effects are applied. When a poison is introduced, it first takes affect as soon as an amount of time has passed, based on the poison's Speed. The poison's effect occurs again after each passing of this time.

For example; a poison with a Speed rating of 10 minutes is introduced to a victim. After 10 minutes the victim will suffer the effects of the poison, and again after another 10 minutes have passed, and so on.

As a general rule of thumb, ingested poisons are faster than topical poisons, inhaled poisons are faster than ingested ones, and blood poisons are faster than inhaled poisons.



DC of Poisons and Drugs

The DC is the number of dice of “damage” or effect, per dose, that is rolled each time the substance affects the victim. Roll 1d6 for each DC of the drug or poison. All die rolls are cumulative. The number of points rolled are subtracted from (or, in the case of beneficial drugs, added to) the characteristics indicated for that drug or poison. For every 5 points rolled the character loses 1 point from any indicated primary characteristics (remember, these rolls are cumulative).

For harmful substances, this damage may be subtracted from a character’s Hits or from a characteristic, depending on the type of poison. A drug or poison need not be fatal; knock-out drugs also work by accumulation, with “damage” subtracted from different point pools depending on the type of effect.

For example; a sleeping drug rated at DC3 will cause 3d6 of “damage,” but this damage is subtracted from the victim’s Stun total. Once the victim’s Stun reaches zero, they are asleep.

Beneficial and medicinal drugs work by adding to a characteristic, Stun or Hits.

For example, a stimulant rated at DC2 will add 2d6 to REF and Stun.

Duration of Poisons and Drugs

This is the total amount of time that a poison can affect someone after it is introduced to the victim. The effect is applied to the victim (or patient, as the case may be) once each time period listed under *Speed*, until the poison has either dissipated or “run its course,” or until the affected person dies (in extreme cases).

For example, Chin-doku has DC2, a Speed of one minute and a Duration of 10 minutes. This means that the poison will cause DC2 (or 2d6) of effect every minute, for 10 consecutive minutes.

AVAILABLE POISONS & DRUGS

The following section describes a number of poisons available in *SENGOKU* Japan.

Depressants

Amazaki: A sweetened, low-alcohol form of *sake*, used primarily as a treat during religious festivals. One-fifth of the number rolled (cumulative) is subtracted from DEX, REF and WILL. When any of the three characteristics reaches zero, the victim passes out and will sleep for a minimum of 10-CON *toki*. (*Mode:* Ingested; *Speed:* 30 Min; *DC1;* *Duration:* 30 Min.)

Fruit Wine: A wine or brandy made from fermented fruit. Plum wine is a very popular version. 1/5 of the number rolled (cumulative) is subtracted from DEX, REF and WILL. When any of the three characteristics reaches zero, the “victim” passes out and will sleep for a minimum of 10-CON *toki*. (*Mode:* Ingested; *Speed:* 30 Min.; *DC2;* *Duration:* 30 Min.)

Sake: Japanese rice wine. 1/5 of the number rolled (cumulative) is subtracted from DEX, REF and WILL. When any of the three characteristics reaches zero, the victim passes out and will sleep for a minimum of 10-CON *toki*. (*Mode:* Ingested; *Speed:* 10 Min.; *DC1;* *Duration:* 30 Min.)

Shōchū: A potent, unstrained form of *sake*. One-fifth of the number rolled (cumulative) is subtracted from DEX, REF and WILL. When any of the three characteristics reaches zero, the victim passes out and will sleep for a minimum of 10-CON *toki*. (*Mode:* Ingested; *Speed:* 30 Min.; *DC2;* *Duration:* 30 Min.)

...those who keep death always before their eyes are strong and healthy while young, and as they take care of their health and are moderate in drinking and avoid the paths of women, being abstemious and moderate in all things, they remain free from disease and live a long and healthy life.

Sleeping Powder: A plant-based drug, dried and stored in powder form. It can be mixed with wax or incense and burned to release the drug, or it can be inhaled directly. Damage rolled is subtracted from Stun. Characters who succumb to the poison will sleep for 10-CON *toki*. (*Mode:* Inhaled; *Speed:* 1 Minute; *DC2;* *Duration:* 10 Min.)

Hallucinogens

Chin-doku: A hallucinogenic drug made from the feathers of the rare mountain bird, *Chin tori* (or *chindori*), which are boiled in *sake*, until a thick, resin-like substance is left. Ingestion of this poison causes hallucinations and can result in death. Damage rolled is cumulative. If damage exceeds WILL + Resistance, the character suffers from hallucinations. Any excess damage is subtracted from Hits. (*Mode:* Ingested; *Speed:* 1 Minute; *DC2;* *Duration:* 10 Min.)

Mushrooms: One of several types of hallucinogenic mushrooms, which grow wild in Japan. Ingestion of this poison causes hallucinations and can result in death. Damage rolled is cumulative. If damage exceeds WILL + Resistance, the character suffers from hallucinations. Excess damage is applied to Hits. (*Mode:* Ingested; *Speed:* 10 Min.; *DC1;* *Duration:* 1 *toki*)

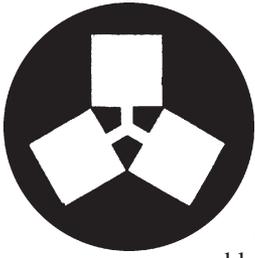
Healing and Medicinal Drugs

Healing ointment: A salve or ointment made from healing herbs. The healing salve is effective against burns, cuts, scrapes and rashes. The number rolled is added to Hits. Only one dose may be used per Recovery period; any extra doses have no effect. This salve only aids in healing up to the victim’s original Hits score; excess “healed” Hits are lost. Can only be used to heal external injuries; i.e., the salve is ineffective against broken bones, deep punctures, and other internal injuries. May be used in conjunction with healing herbs, when appropriate. (*Mode:* Topical; *Speed:* 1 recovery period; *DC1;* *Duration:* 1 Recovery period)

Healing Herbs: Healing herbs are added to food or made into a medicinal tea to aid in healing and recovery. The number rolled is added to Hits. Only one dose may be used per Recovery period; any extra doses have no effect. This salve only aids in healing up to the victim’s original Hits score; excess “healed” Hits are lost. Can only be used to help heal internal injuries and illnesses (except plague). Healing herbs are not effective against poisons. May be used in conjunction with healing herbs, when appropriate. (*Mode:* Ingested; *Speed:* 1 recovery period; *DC1;* *Duration:* 1 Recovery period)

Poison Antidote: Poison antidotes nullify a specific poison. The victim will not suffer any further effects from the poison, although existing damage must be healed normally. An antidote must be bought for a specific type of poison and is ineffective against other types. (*Mode:* Ingested; *Speed:* 1 minute; *DC* special; *Duration:* instant)

Stimulant: A plant-based drug, usually found in herb or powder form. It is mixed with food or drink, and may also be mixed with animal fat or vegetable oil to make a topical ointment. The number rolled is added to Stun, and one-fifth of the number rolled (cumulative) is added to DEX. More than one dose may be taken, up to three doses; the effects are cumulative. The effects last for one hour per dose. After the effects expire, the character loses 2d6 Stun per dose taken, with 1/5 of those points subtracted from



the character's Hits. (*Mode*: Ingested or topical; *Speed*: 1 Round; *DC1*; *Duration*: Instant)

Poisons

Fugu-no-doku: A fatal paralytic poison extracted from the ovaries and liver of the blowfish (*fugu*). One-fifth of the number rolled (cumulative) is subtracted from both REF and DEX.

When both REF and DEX reach zero the character is fully paralyzed; any additional damage is subtracted from Hits. (*Mode*: Ingested; *Speed*: 1 minute; *DC2*; *Duration*: 10 Min.)

Horse Dung: Usually used on arrows and *teppō* shot. Causes severe infection, tetanus and eventually death if not treated. Damage rolled is subtracted from Hits. (*Mode*: Blood; *Speed*: 1 *toki*; *DC1*; *Duration*: 2 days)

Han-myō: Poison extracted from the toxic Tiger Beetle, which lives in the mountainous forests of Japan. The poison causes convulsions, stomach cramping and ultimately death. Damage is subtracted from Hits, and one-fifth of the number rolled (cumulative) is subtracted from both REF and DEX. (*Mode*: Ingested; *Speed*: 10 minutes; *DC1*; *Duration*: 1 *toki*)

Iwami-ginzan: Mercury produced in silver mines, such as those in Iwami province (thus giving the poison its name). Damage is subtracted from Hits. *Note*: *Iwami-ginzan* is very rare prior to the *Tokugawa era* (17th–19th century). (*Mode*: Blood; *Speed*: 1 minute; *DC3*; *Duration*: 10 Min.)

Mukade-no-doku: The poison of the giant centipede (*mukade*). It causes severe weakness and eventually death. Damage is subtracted from Hits, and one-fifth of the number rolled (cumulative) is subtracted from STR and CON. (*Mode*: Blood; *Speed*: 1 minute; *DC2*; *Duration*: 10 Min.)

Mushrooms: Any one of several poisonous type of mushrooms that grow wild in Japan. To determine if a mushroom is poisonous requires a successful skill check using Survival (DN 10), Local Expert (DN 14) or Cooking (DN 18). Damage rolled is subtracted from Hits. (*Mode*: Ingested; *Speed*: 10 minutes; *DC1*; *Duration*: 1 *toki*)

Nuri-no-doku: A poison derived from the sap or bark of the lac tree. Damage is subtracted from Hits. (*Mode*: Blood; *Speed*: 5 minutes; *DC2*; *Duration*: 60 Min.)

Sea-snake venom: A very deadly nerve poison from the venom of the sea snake. The damage rolled is subtracted from Hits, and one-fifth of the number rolled (cumulative) is subtracted from REF and DEX. When both REF and DEX reach zero, the victim is paralyzed. Excess damage continues to subtract from Hits. (*Mode*: Blood; *Speed*: 1 Round; *DC3*; *Duration*: 1 minute)

Wolfsbane: Wolfsbane is a very poisonous plant; it grows wild in Japan. Damage is subtracted from Hits. (*Mode*: Ingested; *Speed*: 1 minute; *DC2*; *Duration*: 10 Min.)

TREATING POISON VICTIMS

Characters suffering the effects of any poison may not heal, nor recover any lost Hits or characteristic points, until the poison has run its course. They may recover Stun, unless the poison itself affects Stun, in which case the character does not recover Stun, either.

Once the poison has exceeded its duration, the character may begin to heal normally. Characters “heal” primary characteristics at a rate equal to their Recovery per week (i.e., for every 5 full

points of accumulated Recovery “points” each week, the character regains 1 point to each characteristic). Stun and Hits are healed normally, as per the *Recovery* rules, below.

For example, Torando was bitten by a sea snake and failed his CON roll. Torando lost 18 Hits and 3 points each from REF and DEX. Luckily, Torando was quickly treated by a physician and survived the bite. Torando has a Recovery of 7, and begins the healing process.

Torando is in a Chanbara level campaign, so the Recovery period is one week. The first week Torando recovers 7 Hits. He also recovers 1 point to REF and DEX (His REC of 7/5 = 1.4, which rounds down to 1).

At the end of the second week Torando heals another 7 Hits. His accumulated Recovery points so far equal 14. Because 14 divided by 5 = 2.8, which rounds down to 2, Torando has so far recovered 2 points to his REF and DEX.

At the end of the third week Torando heals the remaining 4 Hits. His accumulated Recovery points equal 21, so he recovers another 2 characteristic points (21/5 = 4, but Torando only lost 3 points from REF and DEX, so all of his lost characteristic points have been recovered now).

Characters making a successful Physician skill roll (at DN 22), Herbalist (DN 18) or Chemistry (*yogen*) (14), can determine that a person has been poisoned. If the person treating the victim makes a second successful roll, using either skill, they will know which specific poison was used and how to counter it.

To stop a poison's progress, the victim must be given one dose of healing herbs or medicine, as prescribed by the attending doctor. This dose will immediately halt the progress of the poison; the person will suffer no additional damage. Any damage already suffered remains, but it may be healed normally, as the victim will now begin the healing (i.e., Recovery) process.

MAKING POISONS

Characters with the Herbalist (*ten'yaku*) skill may concoct healing and medicinal drugs. While some poisons occur naturally, the Herbalist skill does not allow one to “create” poisons. To create poisons requires the Chemistry (*yogen*) skill.

To create a poison the character must first obtain one unit of the necessary raw materials. The materials and their weight will vary depending on the type of poison, but GMs can assume a basic weight of .1 kg of raw materials is needed to create one dose of poison. Some raw materials may be purchased in a market, while others will require the character to go to some effort to locate them. This could involve a trek into the mountains (possibly requiring a local guide), a quest or some other circumstances which can serve as the basis of an adventure itself.

Once the material components are gathered, the character must spend time preparing the materials, extracting the toxins and creating the final lethal product. The time it takes for this process is up to the GM, but should be no less than 1 *toki* (120 minutes) for each dose of poison being created.

The final step is for the character to make a Chemistry skill roll, with a difficulty number of 14. Success means that one dose of the desired poison is created. A critical success provides two doses or increases the Speed by one step up the time table (player's choice). A failed roll indicates that some mistake was made during the creation process, rendering the poison ineffective. A critical failure indicates the character has poisoned himself.

When a man who has come to his place of death loses his wits and is crawling about, it is likely some damage will be done when it comes time to perform kaishaku. At such a time, first wait and by some means gather your strength. Then if you cut by standing firm and not missing the chance, you will do well.

RECOVERY

Assuming you aren't reduced to mincemeat in an unfortunate attack, the next step is to get better. That's where Recovery (REC) comes into play.

STUN DAMAGE RECOVERY

Your Recovery characteristic determines how fast your character recovers Stun points. He will get back this many Stun points each Phase he rests.

Once you're knocked out, you may stay unconscious for just a few moments or for a long time. You will regain your REC in Stun points based on how far below zero you are:

Stun Recovery Table

Stun level	Character Recovers Stun...
0 to -10	Every Phase (3 seconds)
-11 to -20	Every Round (12 seconds)
-21 to -30	Every Minute
>30	Up to GM (a long time)

A simpler option is to make a CON + Concentration roll equal to the number of Stun you've taken beyond your total: if successful, you will wake up with one Stun.

KILLING DAMAGE RECOVERY

This section might be called "wounds." Your Recovery characteristic also determines how fast you regain Hits. For every recovery period (see below) you spend resting and with medical care, you will recover as many Hits as your REC score.

Example: I take 30 hits. My Recovery is 10. I will be back to my full hit level in 3 recovery periods.

The recovery period is determined by the campaign level. Historic campaigns have a Recovery Period of one week. Chanbara campaigns have a Recovery Period of 5 days. Animé level campaigns have a Recovery Period of one day. GMs are free to change the Recovery Period for their campaign.

Some conditions will improve or hinder a character's ability to heal well. These conditions are listed on the Healing Modifiers Table, below.

Recovery Periods

Campaign Level	Recovery Period
Historic	1 month
Chanbara	1 week (10 days)
Animé	1 day

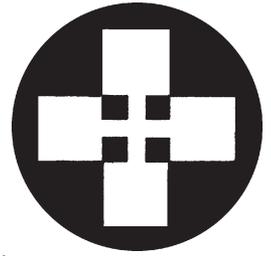
The Brink of Death

Saving a dying character is still possible. Another character, making a successful Physician (*igaku*) skill roll can stabilize you at any point beyond 0. The difficulty number for this task is 2x the number of Hits beyond 0.

For example: Tomizō is now at -7 Hits. To save him, Sōun must make a Physician skill roll against a DN of 14 (2 x 7).

Just as contrivance and meditation are different, so are discrimination and quick-wittedness. Discrimination is performed by the mind, while quick-wittedness is a function of ki. Oversights are rare with people who have discrimination, but those who lack this quality and are only quick-witted will make many mistakes.

KI



Ki is a character's inner reserve of power or life energy. Ki is stored in the hara, that point in the abdomen just above the navel. A character has a number of Ki points equal to their Focus Ki skill.

This is the number of total Ki points a character may use during a single game session or per adventure, if the adventure spans more than one game session.

For example, a character with a Focus Ki score of 5 has 5 Ki points.

Player characters and major NPCs may have and spend Ki points in any level of campaign. It is recommended that minor NPCs (rabble *ashigaru*, those hordes of bandits, etc.) not be allowed to have ki. Ki is generally reserved for the main heroes and villains of a chanbara story.

USING KI

To use ki, a player must declare that his character is focusing Ki. In Historic level campaigns, the character must make a Focus Ki skill roll. The difficulty number is 14 if the character tries to Focus Ki out of combat. If using Focus Ki in combat, the DN becomes 18. Using the Focus Ki skill takes an action.

Characters in *Chanbara* and *Animé*-level campaigns do not need to make a Focus Ki roll; the attempt is automatically successful. Focusing Ki in *Chanbara* and *Animé*-level games is a free action.

Characters may use one or as many Ki points at one time as they have Ki points available. Thus, a character with 4 Ki points may use one, two, three or all four of their Ki in one shot.

BENEFITS OF KI

One point of Ki can be "burned" to increase...

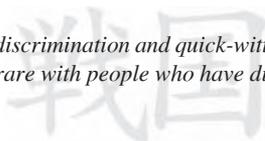
- A die roll (i.e., Skill or Damage rolls) by 2
- Any one Primary Stat by 1 (Derived Stats are not affected)
- your Hits by 5; These points can only be used to restore lost Hits, not to increase your Hits beyond their normal level
- your Endurance (END) by 10; These points can only be used to restore lost END (as per Hits)
- Stun Defense (SD) by 2

The special effect gained by burning the Ki lasts for one phase, or for one application of the skill.

For example; Using Stealth to sneak across a courtyard takes longer than one Phase (3 seconds), so the bonus lasts for one complete "action" covered by a single die roll—in this case, long enough to sneak across the courtyard.

Characters may burn additional ki, however, to "keep an effect going" without requiring them to make a Focus Ki roll again.

For example, a samurai with 3 Ki points decides to Focus Ki to obtain a bonus to hit in combat. The samurai focuses his Ki and spends one Ki point to obtain a bonus of +2 to his AV. After the first Phase he still has 2 Ki remaining, so on his next action on the following Phase, he spends another point of Ki to maintain the skill bonus effect without requiring him to re-focus his Ki.





RECOVERING SPENT KI

Ki is automatically regained at the beginning of each adventure or game session, as long as the expenditure of ki was for an action which is deemed “acceptable” for heroes of the genre. Ki *may* be burned for other actions, but in such instances the Ki is *permanently* lost and cannot be recovered (which partially explains why low-class bandits don’t have a lot of ki to burn). The character’s Focus Ki score is permanently reduced by a similar amount (though it may be improved normally, like other skills).

Examples of actions which are acceptable include:

Benefiting the group: Completing a mission, rescuing a comrade, etc.

Demonstrating loyalty: Preserving a lord’s Kao (face), saving your lord’s life, etc.

Demonstrating heroism: Risking life and limb to save an orphan, a priest or one’s lord, etc.

Preserving one’s honor: Answering a challenge or duel, avenging a wrong, etc.

Bringing enlightenment: Achieving a new skill level, succeed at a Perception roll, perceive danger, etc.

Pleasing the gods: Performing an act suggested or directed by the gods, fulfilling a dream or vision, etc.

The GM is the final arbiter about whether or not the action for which the ki was spent is an “acceptable” one.



KARMA

Karma is a concept borrowed from the continent, not something that was a part of the earlier pure Japanese/Shintō philosophy. Ultimately, it refers to one’s spiritual bank account. Good deeds build good karma, and bad deeds build bad karma (or neutralize stores of good karma). Although it is often said that a person who suffers in this life must be enduring some bad karma earned in a previous life, this oversimplifies the concept somewhat.

GOOD KARMA

One of the PC’s goals is to get and have a store of good karma (or “Karma points”). Each new character starts with 0 Karma Points. Exception: Players may buy Good Karma points (a perk) during character creation. (See *Characters*)

Good Karma can be gained by spectacular events, such as extreme suffering (such as nearly dying in combat, being tortured, losing of his family, losing *samurai* status, etc.) or particularly notable good deeds.

Anything that qualifies as a “serious loss” in the story qualifies one for a point of karma. Note that characters may voluntarily submit to suffering and still gain karma (e.g., jumping in front of a comrade to take an arrow meant for him). This does *not* mean a player can willingly submit his PC to senseless torture just to gain karma, however; there must be discretion on the part of the player and the GM. The Karma Point is awarded by the GM at his discretion.

The maximum number of Karma Points that can be achieved is 10.

Some examples of acts which would cause good karma are shown below:

- Taking an arrow or other wound to save a friend
- Undertaking an arduous or dangerous quest for one’s faith.
- Dying in great pain.
- Committing voluntary seppuku, or doing so with honor while under duress.
- Avenging the betrayal or murder of a lord by one of his own retainers.
- Avenging a patricide.
- Taking vows and entering a monastery. (Note: one need not stay in the monastery, although the vows and the adherence to the sect’s teachings should be sincere, or there is no benefit.)
- Single-handedly saving your lord’s life (e.g., in battle, during an earthquake, etc.).
- Suffering a debilitating wound in battle, or the effects of a long illness.
- Enduring unfair persecution with grace and honor.
- Fighting a knowingly lost cause that is nevertheless just.

BAD KARMA

In a like manner to gaining a store of good karma, characters can accumulate “bad” or “negative karma” by inflicting needless suffering on another. The key word is “needless.” Any suffering which is considered justified (GM’s discretion) does not cause a loss of karma. Cutting off a friend’s badly mangled limb, for example, doesn’t inflict bad karma.

A general who has committed his soldiers to war doesn't suffer bad karma from the deaths of his men. If you choose, however, a general callously throwing his army into the face of certain death with no thought to their wasted lives *may* suffer bad karma. A general marching his army into a small town, slaughtering everyone and burning it to the ground would *definitely* be visited with bad Karma, for causing so much suffering to innocent people.

It is important to weigh an act not by Western standards, however, but by the standards of *SENGOKU*'s Japan and Buddhist philosophy.

Some examples of acts which would cause bad karma include:

- Betraying one's lord to the enemy.
- Killing one's lord.
- Killing one's parent. (Note: exiling one's parent is perfectly acceptable.)
- Slaying an innocent for no reason. (If the "innocent" is socially lower than one and has been insulting or otherwise obstreperous, there's usually no onus in slaying him.)
- Robbing, looting, or burning a temple or shrine. (Note: doing the same to a nanban church would likely not bring about bad karma.)
- Killing the emperor or any member of his immediate family.
- Interfering with the proper exercise of a Japanese cleric's role.
- Cursing one of the *kami*, *bodhisattva*, or other deities.

Bad karma has the effect of not only negating good karma, but also of bringing about unfortunate circumstances upon the "holder" of the bad karma.

USING KARMA IN THE GAME

It's up to the GM whether or not the PCs shall reap any benefits for their goodly and heroic deeds during "this lifetime" or have to wait until the next one; in other words, it's up to the GM whether or not to use this optional rule.

Karma points may be spent during the game. Only one point may be spent at a time, and any karma spent during a game is gone; it does not "recharge" like *ki*. Positive karma can be obtained again, to be sure, but this would be the addition of a new point for a new action or suffering, not the replacement of one "temporarily exercised." *Note that one can't voluntarily take on a Bad Karma point to do this; if there is no positive karma (i.e., if the PC's Karma Points are at zero) then he can't burn anything.*

Benefits of Karma

How does one "use" karma? A single point of karma can be spent during a game session to allow the PC to either maximize or minimize one die roll of the player's choosing. This can be one of his own die rolls or someone else's. If the player is affecting his own die roll, then no die roll is need actually be made; it automatically counts as the highest or lowest natural roll possible (player's choice), though without the added bonus of a critical success (see page 203).

For example, a player may spend a point of his PC's Karma to maximize the character's own damage roll in combat, or to minimize an opponent's "to hit" roll. In this instance, critical successes or Failures do not count; the die roll is just "naturally" the highest or lowest, with no secondary results taking effect.

Players may also spend a point of Good Karma to remove a point of Bad Karma, but this requires the GM's permission.

One must remember that the *character* does not actually know he is "spending karma"; this is solely a decision by the *player*.

The spending of karma in this manner, and the manner in which it is accumulated, represents the great cosmic balance that characters are subject to; kind deeds beget good things, and evil deeds beget bad things for the character.



Suffering From Bad Karma

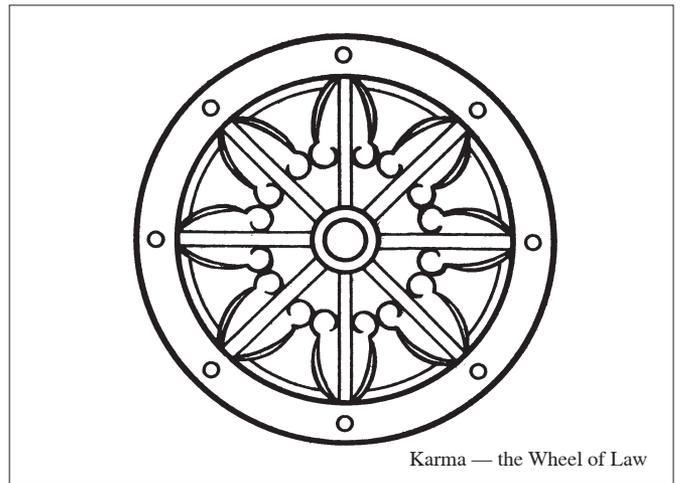
Characters start with 0 bad Karma; players may take some bad Karma as a Complication during character creation (see *Creating PCs*).

Any bad karma accumulated by the character should be recorded on the character sheet. At any time during the game, the GM may invoke the character's bad karma. Likewise, a player may invoke his character's bad Karma (with the GM's permission). In either case, the Bad Karma point is gone—it is "used up."

Negative karma that characters accumulate are controlled by the GM. The GM is free to "invoke" a character's negative Karma point, using it in the same manner described above, but in this case modifying some die roll against the character. Players may not use a point of Good Karma to offset a point of bad Karma being so used by the GM. Characters must deal with the "fruits" of their despicable deeds. Karma is karma, neh?

Negative Karma should only be used to enhance a dramatic point of an adventure, however, and ideally in a way that relates to the reason for the gaining of the negative karma. Negative karma should never be used by the GM to "get back at" players; it is a story-telling aid revolving around the characters.

For example: Shirato, a bandit, robbed an elderly woman on the highway, gaining a Bad Karma point. A short time later he runs into a local samurai. Shirato nods to the samurai as they pass each other, but the samurai feels he has not been paid proper respect, and a fight breaks out. As Shirato swings against his opponent, the GM decides to invoke the Bad Karma that Shirato gained for robbing the woman, and automatically makes Shirato's attack roll a 3 — the lowest he could roll.



Karma — the Wheel of Law

It is a principle of the art of war that one should simply lay down his life and strike. If one's opponent also does the same, it is an even match. Defeating one's opponent is then a matter of faith and destiny.

— Yamamoto Tsunetomo



EXPERIENCE

Sooner or later, each player will want to improve their character's skills, characteristics, or buy new perks (or buy off complications). There are several ways in which to do this.

The preferred method of increasing one's skills is listed below, under *Finding a Teacher*, and reflects a more realistic rate of time to learn new skills and to improve. Characters must consider which skill they will devote study time to, and how much time they will devote to improving that skill—time that cannot be spent on other tasks, such as adventuring, working, guard duty, and so on.

If you prefer, the GM may simply allow players to improve their characters' skills by spending experience points (EP), without the need for spending time in training or study. While not as "realistic" as the detailed rules for using teachers, it makes for a faster-paced, more cinematic game.

IMPROVING SKILL LEVELS

To improve a skill, one must actually be *using* that skill. It stands to reason, *neh?* If one is not using it often enough to warrant actual progression (say, at least once per gaming session) one will have a difficult time improving unless he can find a teacher..

The rules that follow provide for a more realistic approach to improving skills.

Study & Practice

Study and practice requires no teacher. You have to find a book or manual of some sort, and just start reading and practicing on your own. This is the most difficult method of improving yourself; you might have no idea where to start or where you *should* start, and worst of all there is no one to tell you when you are making mistakes.

It typically requires a full month of study for each 1 experience point the character spends improving the skill. With this method, however, you can not increase your skill above 3. To increase a skill above 3, the character must undertake more formalized training with a teacher.

Practical Experience

Doing is still the best teacher. Whenever you do something *really well*, the GM may award you 1 experience point on the spot. These points are applied to the skill you were using to get the award, so if you want to get better in a skill you should use it often. Maybe you'll do something good with it and get those bonus points. When enough EP are accumulated to pay for the next skill level, it automatically increases by 1.

These rewards should be given only for use of the skill in particularly dramatic events or when the player rolls a Critical Success. Only one such award per skill is allowed each game session.

Finding a Teacher

This is the easiest way to learn. The teacher must be at least two levels higher than the character in the desired skill. In other words, a PC with a SL of 5 in Swords (*ken-jutsu*) must find a teacher with a Swords skill of at least 7.

There comes a point in studying where no more education will suffice, and one must simply practice, practice, practice, and do, do, do. This is why the level difference is required; at extremely high levels of skill (9 or higher) one cannot find more skilled teachers; one must become one's *own* master. In game terms, the character continues to study as normal, but he uses his INT alone to determine the length of study/training time required to improve a level or uses the *Practical Experience* method).

A teacher must also have the time to teach and the student the time to learn, and even the most knowledgeable teachers may not be any good at transferring their knowledge. That's where the Teaching skill comes in. The teacher averages his score of the skill to be taught with his Teaching skill (skill being taught + Teaching, divided by 2); he may then teach the student *up to* that level of skill.

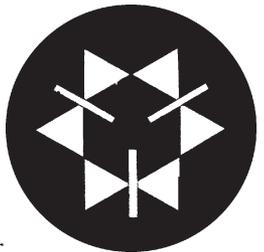
Study Problems: The simple gaining of ability (indicated by an increased Skill Level) is not automatic upon study. There are several things that may make studying more difficult and may hinder the PC's ability to advance. Some of the hindrances are listed here, but the GM and players will have to decide what other matters might affect study. The problems are cumulative.

- Student undertakes other duties or activities, including studying other skills, in the period of study: required training time is multiplied by 1 plus 1 point *per other activity* (e.g., studying two skills takes three times as long to advance in each)
- Student is recovering from injuries or is ill: study of any physical skill is either totally impossible or his required training time is doubled (or even tripled; GM's discretion, based on the nature of the wounds or illness)
- Student is forced to interrupt his study (e.g., to perform some duty for his lord or undertake a mission): student resumes study from the point he left off with an effective loss of (10 - INT) weeks of study due to the interruption.
- Student has the *Slow Learner* complication: student's effective INT is halved (round up).

Study Benefits: There are a few issues that may bring benefits to study. Like potential hindrances, they are cumulative. The student gains the indicated bonus for that circumstance when calculating the required training time:

- Teacher has a score of 10 or greater in skill being taught
- Student studies at an institution devoted to teaching that skill (e.g., a *dōjō* or temple): +1 to student's effective INT
- Skill being studied is one in the profession template for that character (e.g., Swords for a *samurai*, or Buddhism for a Buddhist priest): +1 to student's effective INT
- Student is the only one for the teacher for the duration of study: +5 to teacher's effective TL
- Student has the *Scholastically Gifted* talent, add +2 to his effective INT for calculating training time;
- If the student has the *Natural* talent for the skill being taught: double student's effective INT for calculating the required training time.

Study Time: Consult the chart below to determine the number of weeks of study needed to increase the character's Skill Level. Cross reference the desired Skill Level (the horizontal, bold numbers) and the student's INT + the teacher's Teaching Level (TL;



the vertical numbers). The resulting number is the number of weeks required for the student to gain 1 level in the skill. The teacher's TL is equal to the average of his Teaching skill score and the score in the skill being taught.

The required time must be spent by the student or no increase in the skill is gained. In other words, time must be spent as well as Experience Points in order for characters to improve a skill. The formula for determining how long a student must study in order to achieve a new skill level is:

$$T = ((2 \times DL) + 10) - (INT + TL)$$

In other words, the time in weeks (T) it takes to achieve a new level equals two times the desired skill level (DL) plus 10, minus the sum of the student's INT plus the teacher's TL.

For example, a student with an INT of 5 desiring to achieve a skill level of 6 in Kenjutsu by studying with a sensei who has a Teaching Level of 8 would be: $(12 + 10) - (5 + 8) = 9$ weeks.

If there is no teacher available, then use 0 for TL in the formula.

Required Time to Improve SL

Student's INT + TL	Desired Skill Level									
	1	2	3	4	5	6	7	8	9	10
1	11	13	15	17	19	21	23	25	27	29
2	10	12	14	16	18	20	22	24	26	28
3	9	11	13	15	17	19	21	23	25	27
4	8	10	12	14	16	18	20	22	24	26
5	7	9	11	13	15	17	19	21	23	25
6	6	8	10	12	14	16	18	20	22	24
7	5	7	9	11	13	15	17	19	21	23
8	4	6	8	10	12	14	16	18	20	22
9	3	5	7	9	11	13	15	17	19	21
10	2	4	6	8	10	12	14	16	18	20
11	1	3	5	7	9	11	13	15	17	19
12	1	2	4	6	8	10	12	14	16	18
13	1	1	3	5	7	9	11	13	15	17
14	1	1	2	4	6	8	10	12	14	16
15	1	1	1	3	5	7	9	11	13	15
16	1	1	1	2	4	6	8	10	12	14
17	1	1	1	1	3	5	7	9	11	13
18	1	1	1	1	2	4	6	8	10	12
19	1	1	1	1	1	3	5	7	9	11
20	1	1	1	1	1	2	4	6	8	10
21+	1	1	1	1	1	1	3	5	7	9

Alternative Method to Increase Skills

Increasing Skills and Stats may only be accomplished if all three of the following conditions are met: the PC must spend the appropriate amount of time (indicated below), the appropriate number of CPs must be spent by the character, and the GM must approve the increase.

Optional Training Time

Method	Time Req'd	Max Bonus
Study & Practice	1 Pt/Month	+3
Taught by Sensei	1-2 Pts/Month	(Teach + Skill)/2
Experience	1-2 Pts (Instant)	Only for skill used
Role-playing	Varies	—

Roleplaying

Although it is not technically part of the game "reality," GMs can reward players for playing their characters particularly well; after all, that's role-playing is all about, isn't it? The following awards are suggestions, and it is up to your GM to decide on its application.

Roleplaying Experience Awards

Roleplaying	Award
Base points for being in scenario	1-2 pts.
Adventure was resounding success	2-3 pts.
Player was clever, inventive, or roleplayed well	1-2 pts.
Player solved a mystery or major point of plot	1 pt.

Assigning Points

The GM might award points for specific skills or attributes, or assign those points to a particular skill, talent, or perk as a bonus over and above the regular points awarded for a gaming session. In the SENGOKU game, we call this "munificent kami bestows unexpected favor," as its most likely use would be whenever a player undergoes a particularly meaningful experience that could change his life.



...samurai who are promoted to high office...must be very diligent to study whenever they have any spare time so as to gain a thorough knowledge of the ordinances of the army and of battle, for both study and practice are necessary to one who holds a high command.

— Daidōji Yūzan



SPENDING YOUR POINTS

Congratulations—your GM has just dumped a whopping load of experience points on you. Now what do you do? How can you make use of them? Like chits, experience points need to be “cashed in” to buy or improve skills, talents, *okuden*, characteristics (or even to buy off old complications).

Buying and Improving Skills

One experience point is needed for each level of the new skill. *For example: Hamada has an SL of 3 in Polearms: Lances (sō-jutsu). To buy an SL of 4, he will need 4 experience points. To then advance to SL5, he will need five more experience points.*

Improving Characteristics

To improve a primary characteristic costs 5 experience points times the new level.

For example: Katsuhiko’s player wants to raise his REF from 5 to 6. This will cost 6 x 5 = 30 experience points (and his GM’s permission)!

Buying New Talents

Experience points are required to “buy” a new talent (or to increase an existing one, if allowed), plus the permission of the GM. The cost for each talent is listed with its description (see *Talents*, page 112).

Generating Cash

One experience point equals one “coin” of cash. The type of coin depends on the caste of the character: *Hinin* get *zeni*; *bonge* get *monme-ita*; *buke* get *bu-shoban*; *kuge* get *ryō*. You must first get your GM’s permission to exchange EP for cash.

For example, Akane, a samurai (buke), trades in 4 EP for 4 “coins.” Akane is a buke so he gets 4 bu-shoban.

A Little Present

One of the greatest problems with running a campaign is the allocation of experience. The GM has to be careful with how much—or how little—he gives out. If he gives too little, the players become frustrated with their lack of accomplishment. If he gives too much... well, everything just gets too easy.

For this reason, we recommend being conservative with the rewards, keeping them small from game to game, but providing a larger award at the end of the campaign or to close an adventure arc. The award should be something like special training (where Skill points must go to a specific area), a particularly nice weapon or piece of armor, or even the afore-mentioned “munificent *kami*.”

THE RULE OF X

The *Rule of X* is a useful option for GMs who want or need more control over their campaign’s growth. It is a simple way to set and maintain the power level of the campaign.

$$X = DC + REF + Skill$$

Samurai in service, both great and small, must always practice thrift and have the discrimination to do it so that they don’t have a deficit in their household expenditure. ...for it is financial difficulty that induces even those with high reputation to do dishonest things that are alien to them. [A samurai] must make a firm resolve to live only according to one’s means.

Simply put, it puts a limit the power characters can have to start off at in a campaign. (Of course, NPCs are not restricted to this rule, but PCs are.) The Rule of X varies depending on the genre or “level” of game you are running. It may be increased as the campaign progresses, or as the GM sees fit. We recommend increasing the number by 1 for every three to four game sessions or adventures.

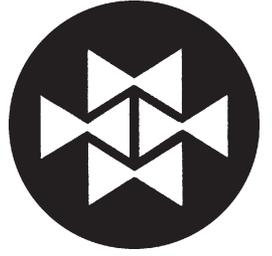
The value of X depends on the power level you want for the campaign. For instance, a *Chanbara*-level campaign might start with the Rule of 20. A character with a STR of 7 and a Reflex of 6 could have a Swords (*ken-jutsu*) skill of no higher than 7, because 7 + 6 + 7 = 20. Suggested values for the Rule of X are:

Suggested Starting Value of X

Level	Base X
Historic (Competent)	16
Chanbara (Incredible)	20
Anime (Legendary)	24

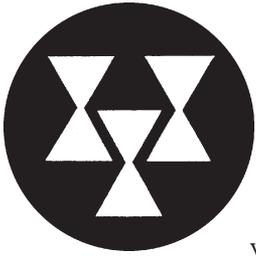
The Rule of X is primarily for setting a campaign’s *initial* power level, not for limiting characters after they’ve been created. The GM should use it as a guide for awarding experience. If the GM wishes, he can change the Rule of X during a campaign to allow characters to become more powerful. Any new characters entering the campaign should do so with this new, current Rule of X applied to them, rather than the original level.





MAGIC

戦国



Magic, like nothing else, has the potential to totally unbalance your game. If everyone has a latent capability for such simple cantrips as starting fire, why couldn't the simple skill that is intended to light candles and cooking fires negate the need for fire arrows, incendiary devices, and the like? To use another idiom, in

a land where flying carpets and teleportation spells are plentiful, why bother with animals and provisions and the difficulties of a long trip?

Regardless of the level at which you play (Historical, *Chanbara*, or *Anime*), you still have to decide how much magic is available to the PCs (and NPCs). Does everyone have some tendency or gift for latent magic use, or is magic a skill that can only be mastered after years of study and devotion?

We can assume that clerics have a traditional ability with mysticism, as deities can be appealed to for miracles or other intervention; but who beyond "ordained" clergy has such gifts is up to you. You can allow the laity to study the schools of magic as well, without having the PCs or NPCs become priests.

MAGIC USE

If your game takes a more structured approach to magic—that is, only those who have actually studied magic can use it—then there are a few schools you can select for your PC: Shintō, Bukkyō, Onmyōdō, and Shugendō (and possibly Shinobi Mikkyō, if you choose to have a more impressive "black magic" element added to your *shinobi*). Each of these is also a religious philosophy, you will note. In *SENGOKU*, magic does not exist in a vacuum, it must be tied to something. There is nothing corresponding to the magician or wizard who studies magic for its own sake.



PREREQUISITES FOR MYSTICS

All characters in the game have a skill level (SL) in one faith or another, as both Shintō (*Shinten*) and Buddhism (*Bukkyō*) are Everyman skills (see page 117); everyone knows how to pray and bow at the local shrine or temple, and who the primary entities are in each pantheon. This same skill serves as the "Use Magic" skill for the mystic character.

There is another prerequisite to using magic from a given way of mysticism: the *Mystic* talent (see *Talents*, Chapter 8). PCs and NPCs able to use magic must purchase the *Mystic* talent in order to use any of the "prayers" listed for their chosen belief system, whether it be Shugendō, Shintō, Bukkyō or Onmyōdō. The *Mystic* talent has its own built-in limitations, in that those possessing the talent must adhere to the tenets of their faith. If the character commits any major transgressions (or sins, pollution, etc.), their *Mystic* talent is immediately rendered "inoperable" and they are unable to perform any prayers. (Transgressions for each belief system are listed in the *Religion* chapter.)

Not everyone who is an adherent to a religion or a devotee of a particular sect is able to use magic. In the same way that one must study to gain skill, no one with a skill level lower than 5 in their religion skills may buy the *Mystic* talent. This simulates the amount of effort put into learning the doctrines and dogmas, as well as the deeper elements of the faith and thereupon the beginnings of the deeper aspects—the magical aspects—of the religion.

TERMS AND CONVENTIONS

Mystics

One convention we will follow in the game is the use of the term "mystic" to refer to anyone who has the *Mystic* talent, regardless of occupation, caste, or any other element of identity. The term is not to denote a specific profession per se, as in other games; we use term only as a shorthand for "magic-using PC/NPC."

Reflecting the rarity of such a concept in Japanese history and tradition, there is no specific profession here for a *mahōtsukai* (wizard), who is a practitioner of pure magic. A separate magical supplement for the *SENGOKU* game will provide more information on magic, more prayers and spells, and a few new professions focusing on the use of magic.

Interfaith Effects of Magic

Because the people of Japan have embraced Ryōbu-Shintō, the belief that Shintō and Buddhist spirits are in fact one and the same, the effects of prayers are able to cross over between faiths. Specifically, the effects of a prayer from one faith will affect the spirits of all other faiths; A Shintō *Exorcism* will affect Shintō spirits and Buddhist spirits all the same. In one sense all religions have their own, distinct pantheon. In another, a *kami* is a *bosatsu* is a deity by any other name.

Likewise, the effects of spells on mortals—PCs and NPCs—are the same, regardless of their chosen primary religion, or lack of religion. *Yamabushi* (i.e., Shugendō) *Blessings* will affect a Shintō character the same as a Buddhist character (with the exception of removing transgressions; see the *Blessing* and *Purify* prayer descriptions for more information).

Endurance and Power

Japanese mysticism does not cost the caster Endurance, power, mana or any other similar European concept of personal energy. All spells are manifestations of the intervention of supernatural beings on our world. “Magic” belongs to the *kami* and the *bosatsu*; mortals can only call on the beings to perform the magic for them. The higher a character’s Piety and knowledge and understanding of the faith, the greater the likelihood of this call being answered.

Note To HERO System™ Players

The spells in *SENGOKU* were created from a combination of the *Hero System* rules for creating powers, the spell creation rules from *Shards of the Stone: Core™* rule book, and some in-house genre rules. The spells roughly equal 10 to 15 Active Points per Level of Prayer (in *Fuzion* this equates to about 2 to 3 Power Points per Level of Prayer, or *LoP*). This takes into account the various Limitations for each type or “school” of magic, as well as the various Advantages used in each prayer.

For example, all mystics in SENGOKU must follow a code of conduct in order to maintain their prayer-casting ability, they must use Extra Time, Gestures and Incantations, all spells are considered 0 Endurance Cost, and so on.

Campaigns using the *Magic is Uncommon* option (see below)—whereby characters pay for spells just as they would for skills—provides the closest approximation of point costs to the *Hero System* and *Champions: New Millennium™*, in regards to the cost of spells versus the cost of powers. Note, however, that the *SENGOKU* magic system and the Power-building rules presented in the *Hero System* and *Champions: New Millennium* are not exactly matched or “balanced,” nor were they intended to be. *SENGOKU* reflects Japanese magic of the *chanbara* genre, so certain liberties were taken with the costing of the various spells.

CASTING PRAYERS

As noted above, mystics do not manipulate arcane power as with traditional Western magic. Instead, most Japanese mystics perform rituals and chant prayers which gain the attention of the gods, who themselves cause the “magic” to occur. All magic in Japan is thus theologically- or deity-based (with the possible exception of *Onmyōdō*).

Skill Checks

To cast a prayer, the mystic must spend the requisite time performing the rituals, chanting the prayer, and/or making the proper gestures and movements. The base time needed is listed for each prayer. At the end of this time the character makes a skill check, using *PIE* + Religion Skill (e.g., *Shintō*, *Buddhism*, etc.), with a base difficulty number of 18.

Level of Prayer (LoP)

Prayers, like skills, have levels, ranging from 1 to 10. Some prayers have varying effects, dependent upon what level of prayer the caster knows and what level of effect the caster is using. In no case may a prayer be bought at a level higher than their religious skill score.

A mystic can cast a prayer that has varying levels of effect at any level up to the score of his religious skill.

For example, if Yujō has a score of 7 in the skill Shugendō, and

the Blessing prayer at Level 5, then Yujō can cast the Blessing at Level 1 or as much as Level 5. If Yujō eventually improves his Blessing score to 7, he will be able to cast Blessings of up to level 7.

Some prayers have a set level of effect. This level is indicated in the description for the prayer. In order to be able to cast the prayer, the mystic must learn the prayer to the indicated Level.

For example, if Yujō wanted to learn a prayer with a set level of 4, he’d have to learn the prayer to level 4 before he could use it.

Mystics must “learn” each lower level, working their way up to the desired level of the prayer. Prayers with a set level cannot be cast at a lower Level; their effects are predetermined and cannot be adjusted unless otherwise indicated.

Range

All prayers, unless otherwise noted, are “line of sight,” meaning the mystic incurs no penalty for range as long as the caster can visually see his target. A few prayers (most notably *Curse* and *Full Curse*) have very far-reaching effects, indeed, being able to target a person or thing hundreds or even thousands of *ri* away, without the target being seen, although the mystic must be able to identify the target in his prayer; that is, he must know who the intended target is. Simply stating the target’s name or “the one who stole my tea cup,” or “Lord Torinaga’s longbow” is sufficient, as long as the mystic and the spirits know who or what is the intended target of the prayer.

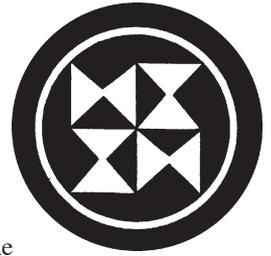
Those prayers having an area of effect are targeted against a specific spot, called the *center of effect*. The center of effect may be any point within the caster’s range. The prayer’s area of effect is then determined from this point.

For example, Omi the onmyōji is standing upon a hill overlooking a rice field. He casts Rains from Heaven at Level 4. The spell’s area of effect is a 128 meter radius from the center of effect. Omi casts the prayer directly over the center of the field. The spell’s center of effect is the middle of the field; the affected area is thus a 128 meter radius around the center of the field. Omi is taking the requisite time to cast the prayer, so his base DN is 18.

Taking More or Less Time

Characters may invoke for a shorter or longer amount of time than that listed for the prayer. The difficulty number goes up if the character takes less than the listed time to cast the prayer, and goes down if the caster takes longer than the listed time. For each step up the time chart, the difficulty increases by four (+4 DN).

*For example, Chōshi is an onmyōji trapped in a burning building. He has a *PIE* of 6 and an *Onmyōdō* score of 7, and he wants to cast the Fire Armor prayer to protect himself from the fire so he can try to make good his escape. If Chōshi spends the base 5 minutes casting the prayer, his DN is 18. But Chōshi doesn’t have that long, as the building is beginning to cave in around him. Chōshi needs to cast the prayer as soon as possible, so he opts to attempt to cast it in one Phase. Because “1 Phase” is three steps up the Time Chart from “5 Minutes,” the Difficulty Number is increased by 3x 4, or 12. Chōshi’s DN for the attempt is now 30. Chōshi needs to roll a 17 or better on 3d6 to successfully cast the prayer or he may burn to death. Chōshi had better consider us-*





ing some of that Ki he has...

For each step down the *Time Table*, the difficulty goes down by one (-1 DN). Taking more time to perform a ritual allows the mystic to focus on the details and provides less of a chance for the caster to make a mistake. Taking *less* time, on the other hand, increases the chances of the caster making a mistake and offending the spir-

its.

A successful roll has its obvious advantages.

The *Time Chart* is reprinted below for convenience.

The Time Table

Fuzion Time	Japanese Time
1 Phase (3 seconds)	6 Byō
1 Round (12 seconds)	24 Byō
5 Rounds (1 minute)	2 Fun
5 Minutes	2/3 Koku*
20 Minutes	~3 Koku*
1 Hour	Toki
6 Hours	3 Toki
1 Day	12 Toki
5 Days	Shu
1 Month	
1 Season (3 Months)	
1 Year	1 Toshi



Other Bonuses

Some schools, or religions, have certain benefits that the priest can use to increase his chance of success when casting a prayer. These special bonuses are listed under each school's description.

Critical Success and Failure

A critical success on the skill check to cast a prayer allows the mystic to invoke the *maximum* possible effect for the prayer being cast.

For example, a Shintō priest is casting a level 5 Purification prayer with a 5d6 effect and rolls an 18—a critical success. The prayer automatically does the maximum effect, or 30 points!

A critical failure indicates that the mystic has offended the spirits, and suffers a major transgression, sin, or pollution. The prayer being attempted fails, and the mystic cannot attempt any more prayers until the spirits are appeased. The mystic must have the transgression, pollution, or sin removed—Shintō priests and *onmyōji* must be purified, Buddhists and *yamabushi* must be blessed—and the *Atonement* prayer cast on them.

If the *Atonement* ritual skill check fails, the mystic is in a very bad way and has but two choices. The mystic must either undertake a great task, such as a pilgrimage to a major temple or center of his faith (e.g., Mt. Hieizan for *shugenja*, Ise Shrine for *kannushi*, etc.), or leave the priesthood. The task should be a difficult endeavor, and could lead to a whole series of adventures in itself.

Leaving the Priesthood

Leaving the priesthood is a serious decision. Characters leaving the priesthood after a failed *Atonement* ritual automatically lose the *Mystic* talent and their ability to cast prayers of the religion they left. They still have the knowledge, and can even teach the prayers to others, but can't themselves use them. Former priests traditionally change their name to reflect their leaving the priesthood behind.

Priests who leave the service of their religion can, however, reenter their former faith or enter the tonsure of a *different* faith. The *Mystic* talent must be bought again in order to be able to use prayers in either case. If returning to a previous faith which demanded a great task because of a failed *Atonement*, the returning priest must still complete that task before re-buying the *Mystic* talent.

For example, Daiko Sō, a Buddhist priest, rolls a Critical Failure when casting a Blessing prayer, then fails his Atonement ritual skill check. Daiko Sō decides to leave the Buddhist priesthood, and takes a new name—Tadahira. He loses the Mystic talent and his ability to cast Buddhist prayers. Tadahira then becomes an onmyōji. He studies the ways of Onmyōdō (i.e., raises his level in that skill), and once his Onmyōdō score is 3 he buys the Mystic talent again, this time for Onmyōdō. Tadahira may now cast any Onmyōdō spells he learns.

Tadahira could have returned to the Buddhist priesthood, instead, in which case he would have to undertake a great task. Once he completed the task, he would then be able to buy the Mystic talent again. Only then would he regain the ability to cast

The priests that practice zazen were not born clever, but became enlightened to all things by pacifying their minds. Scholars, too, to the extent that they study with great respect to what is before them and pacify their minds, become naturally clever about other matters, too.

— Shiba Yoshimasa

Bukkyō prayers.

FAITHS

There is an exclusivity about magic use. While PCs can study and learn about many religions and have a skill level as high as they want in any (or even all) of them, he can only follow ordination in one, and can only develop mystic skills in one. What this means is that a Shintō kannushi cannot also learn or use Bukkyō prayers. Each faith has its own taboos and specialties, and this is something the player must keep in mind when choosing which faith or “school” his character will follow. (See *Religion* for more detailed information about each of the schools.)

BUKKYŌ

Not all sects of Buddhism are mystic-friendly. For game purposes, the only ones that truly emphasize magic traditions are Tendai and Shingon (whose magic is called *Mikkyō*). Relatively few Buddhist clergy will have mystic abilities; most are simply clergy. Even so, all Buddhist priests may purchase and perform the various *Blessing* and *Exorcism* spells; Blessings and exorcisms are not limited to the Tendai and Shingon sects. (GMs are free to ignore this historically-based rule and allow all Buddhist priests to purchase any of the Bukkyō spells.)

Clergy wishing to learn how to use Mikkyō must travel to one of the major temples of their sect and be accepted as a student by the head abbot or chief priest of the sect.

As with Shintō, prayers cast by Buddhist clergy are more properly prayers—recitations of the *sutras* (sacred writings). Buddhist mystics need not be in ceremonial garb (although they must be wearing their kesa, at least) and they may either chant memorized spells or use scroll books. Unlike Shintō, however, there is no need to be in a particularly sacred space as “the Buddha is everywhere.” Even so, prayers cast in a temple of the mystic’s sect receive a bonus to the priest’s skill roll and increase the effective level of the prayer.

Special Bonuses

Buddhist priests receive the following bonuses to their prayer-casting skill rolls. These bonuses are cumulative.

Activity or Item	Modifier
Using seven-ring priest’s staff or rosary	+1 AV
Performing ritual in a temple belonging to your sect	+2 AV, +1 Level of effect
Acting on behalf of Buddhist adherent with PIE of 5+	+1 AV

ONMYŌDŌ

Practitioners are called *onmyōji*. Onmyōdō is an ancient form of mysticism which has no direct connections to Shintō or Buddhism. Unlike other schools, onmyōji aren’t priests and there are no ordinations or orders. It may be considered “pure” magic and its practitioners true wizards, after a fashion.

Onmyōji are diviners, sorcerers, conjurers, and masters of the occult. They are seldom met with, and greatly feared. They may memorize spells, use prayer books, carry magical scrolls... there

is no rule with the onmyōji. No rule can be set for them.

Onmyōji often sport beards and wild, disheveled hair. They may wear any kind of clothing; this onmyōji may be a total fop, that one may look like a refugee from some ancient cataclysm. Some live in caves, some in isolated farm houses, some in abandoned shrines. From appearance to ways of living, no one can really get a grasp on what onmyōji are, what they want, and what their agenda may be.

An onmyōji may appear out of nowhere to help someone who doesn’t even know he needs help. He may also staunchly refuse to get involved in even life-or-death issues.

Despite its clouded origins and practices, Onmyōdō seems to derive from some ancient Chinese magic practice. There are Taoist aspects focusing on dark-light, or positive-negative (*in-yō*) as well as traces of elemental magic (*gogyō*) in Onmyōdō.

Special Bonuses

Onmyōji receive the following bonuses to their prayer-casting skill checks. These bonuses are cumulative.

Activity or Item	Modifier
Prayer cast at night, under an open sky	+1 AV
Acting on behalf of Onmyōdō adherent with PIE 5+	+1 AV
Using a Taoist charm or talisman to channel the prayer	+1 AV

SHINTŌ

Shintō is a religion deeply concerned with questions of purity and pollution. Due to the large number of taboos, there are several things the Shintō mystic is incapable of. The Shintō mystic is forbidden to learn healing skills (blood and disease represent pollution). He also has no ability to raise the dead (an *extremely* taboo act) or preserve bodies as corpses are also pollutants.

Shintō spells are actually more akin to specially created prayers, called *norito*. The Shintō mystic must be in ceremonial garb—robes, hat, various accouterments, and so on—and must use a small branch of the sacred *sakaki* tree, or a tapered, wooden Shintō prayer stick (*shaku*). When performing any of the various *Purification* prayers, the mystic must use a sakaki branch or, more commonly, a purification wand (*haraigushi*), which looks like a thin wooden rod with a number of paper and flax streamers or strips attached to one end.

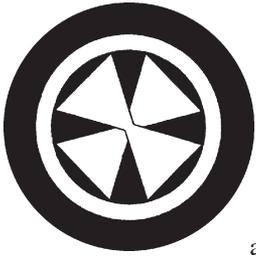
The prayers are not cast on the fly or on the spur of the moment. Every tone, every voice inflection, every utterance of a syllable must be performed in strict accordance with ritual. Even the ritualized gestures of Shintō ceremonies play an important role in the casting of Shintō prayers. Because of their nature, all prayers increase in effectiveness when cast either in a shrine precinct or in the presence of a kami (or similarly sacred-to-Shintō space).

One of their specialties is their ability to function as a medium. Although he can’t come near a dead body, he can still function as its voice. Note that he doesn’t speak *to* the dead person: he *becomes* the dead person, and speaks as if he were the deceased. He



Among both priests and commoners, if there is a man with some talent or ability, he should not be allowed to leave to some other clan. A man who depends solely on his own ability and serves indolently, however, is worthless.

— Asakura Toshikage



can also speak the voice of a deity, or greater *kami*.

Shintō mystics also may have an ability to predict the future, but this is more like “determining an outcome” rather than actually seeing the future and being able to analyze all the ramifications of an action.

Purification and blessing places and things are also Shintō strong points.

Special Bonuses

Shintō priests receive the following bonuses to their prayer-casting skill checks. These bonuses are cumulative.

Activity or Item	Modifier
Using <i>sakaki</i> branch, <i>shaku</i> (prayer stick) or <i>haraigushi</i> (purification wand)	+1 AV
Performing ritual at shrine or sacred place	+2 AV, +1 Level of effect
Acting on behalf of Shintō adherent with PIE of 5+	+1 AV

SHUGENDŌ

Adherents of Shugendō are mountain ascetics called *yamabushi*. Practitioners of *yamabushi* mysticism are called *shugenja*. Historically the terms *shugenja* and *yamabushi* are nearly synonymous. In *SENGOKU*, however, we use the term *shugenja* to mean specifically those *yamabushi* capable of casting Shugendō mystic prayers.

Shugendō is more or less a Buddhist school, but it has ancient ties to Shintō. *Shugenja* are known as skilled healers, and they may specialize in such magic. They are also sought after as mediums and seers, and as exorcists of mischievous spirits.

Fire plays an important part in Shugendō, as the god of fire is one of the major deities of shugendō. *Shugenja* cast many of their prayers kneeling in front of a roaring fire as they chant their in-

cantations. Unlike Shintō, there are no scrolls used by the *shugenja*: they memorize all their spells. They are taught spells by rote by their masters, and they develop them themselves after long study, meditation, and prayer. One *shugenja*'s *Oracle* prayer may be totally different than another *shugenja*'s *Oracle* prayer in what is spoken, how it is intoned, and what gestures are performed (if any), but the effects are the same.

Special Bonuses

Shugenja receive the following bonuses to their prayer-casting skill checks. These bonuses are cumulative.

Activity or Item	Modifier
Performing ritual near bonfire or camp fire	+1 AV
Performing on sacred mountain (must be 100+ meters in elevation)	+2 AV, +1 Level of effect
On behalf of Shugendō or Buddhist follower w/ PIE 5+	+1 AV

SHINOBI-MIKKYŌ

Is *Shinobi-mikkyō* really a school of magic? Do *shinobi* have access to prayers—deep, dark, arcane—that no one else does? Or are their skills all simply works of legerdemain, slight of hand, incredible physical control? Ultimately you will have to decide whether to allow magic-wielding *shinobi* in your game.

Shinobi-mikkyō is covered in detail in the *SHINOBI: SHADOWS OF NIHON* supplement.

KIRISTUOKYŌ

The new faith of the *nanbanjin* is a mystery to most people in Japan. They are unaware of the potential for magic and sorcery the foreign religion has, and may therefore be wary of any who seem to be clergy for that reason.

Kiristuokyō as a way of mysticism is beyond the scope of this book. A supplement is planned which will address the *nanbanjin*



priests and their “one god” faith.

BUYING PRAYERS

As with other skills, players have to buy the ability to use mystic abilities. Prayers, and their relative levels of power, are purchased with Option Points. The cost for spells are determined by the availability of magic in your campaign.

AVAILABILITY AND COST

In *SENGOKU* there are three levels of availability for magic: *Unseen*, *Uncommon* and *Common*.

There are therefore three ways you can implement mystic power in your game, depending on the availability of magic you want.

Note that the availability of magic is not necessarily tied to the “Power Level” of the game (Historical, Chanbara or Anime). You can run a Historic-level game where magic is Common, or run an Anime-level game in which magic is Unseen.

You should decide the availability of magic in your game before you begin your game, as you really couldn’t change in mid-stream without unbalancing things or upsetting other players, as retroactively granting or denying powers can cause bad feelings.

Magic is Unseen

In this level, magic is a behind-the-scenes “reality.” Almost everyone believes it exists, but no one knows how it works or what causes it, *per se*. Oh, the *effects* of magic are felt all the time, but mystics casting green fireballs from their fingertips is a ludicrous thought. Magic is low-key, although it permeates every aspect of everyday life. PCs may not buy prayers at all, instead relying on the GM to determine the effects of prayers and appeals to the spirits. This is the default availability for Historic-level *SENGOKU* games.



When something out of the ordinary happens, it is ridiculous to say that it is a mystery or a portent of something to come. The fact that the sun rises in the east and sets in the west would be a mystery, too, if it were not an everyday occurrence. The mystery is created in people’s minds and by waiting for the disaster. It is from their very minds that it occurs..

Cost: N/A

Magic is Uncommon

Magic is not just accepted as real, with its effects seen but not the cause. Instead, magical abilities have been witnessed by some. Most people’s exposure to magic is through local Buddhist and Shintō priests, whose prayers protect and otherwise benefit the whole community. Some, however, can tell tales of having encountered strange, hermetic mystics in the mountains and by-ways of Japan.

PCs who have a skill level of at least 5 in any faith and who buy the *Mystic* talent, can buy any prayer allowed by that school provided the level of the prayer is no higher than the level of the faith skill. Each prayer must be purchased like a skill; prayer levels are increased in the same manner as skills (finding a teacher, spending time in study, etc.)

For example; Jōgen is a yamabushi – a shugenja – with a Shugendō score of 5. He wants to buy a prayer. Jōgen may buy that prayer up to a level 5. Any level higher than that is beyond Jōgen’s ability to comprehend, let alone to perform.

This is the default availability for *Chanbara*-level games.

Cost: As per skills (1 OP each Level at character creation; LoP in OP for each Level afterward). See *Experience* (page 226) for more information on improving skill levels.

Magic is Common

PCs who have a Skill Level of at least 1 in any “school” can buy any prayer allowed by that school. The *Mystic* talent is not required; everyone has what it takes to use mystic prayers, given the proper training and discipline. Prayers cost a flat price of 5 OP each. All prayer levels are assumed to equal to the character’s score in the “school” (i.e., in Shintō, Bukkyō, etc.). As the character’s faith skill improves, so do all of his prayers.

For example, Sōkyō, has a Buddhism (Bukkyō) score of 6. He buys two spells, for a total cost of 10 OP. The Level of each prayer is equal to his Bukkyō score, 6. If he later improves his Bukkyō to 7, each of his spells will become Level 7 spells.

This is the default availability for *Anime*-level *SENGOKU* games.

Cost: 5 OP per prayer (LoP is equal to level of religious skill; LoP automatically improves with religious skill).

PRAYERS

Prayers are purchased according to one of the three methods outlined above. Before beginning your game, decide which method you will follow for the duration.

All of the prayers are presented in alphabetical order. Not every prayer may be acquired by practitioners of every type of mysticism.

For example, the Fire Armor prayer may be purchased by practitioners of Bukkyō, Onmyōdō and Shugendō, but not by Shintō priests, whereas the Purify Water prayer may be purchased by onmyōji and Shintō priests but not by Bukkyō or Shugendō priests.

A listing of all of the spells also appears on the following page, with annotations as to which “schools” can purchase them.





DESCRIPTIONS

Atonement

Casting Time: 6 hours

Level: Varies

Available to: Bukkyō, Onmyōdō, Shintō, Shugendō

This special incantation is performed by (or upon) those priests who have fallen out of favor with the spirits of their pantheon (including those who have rolled a critical failure on their skill check when casting any other prayer). Atonement involves an exacting ceremony designed to honor the deities and to ask forgiveness for transgressions, sin or to remove pollution, and often involves offerings to the spirits of food, drink and sometimes material gifts of the highest quality.

A successful casting of Atonement restores a number of PIE lost to transgressions equal to the leve of prayer (LoP). This is the only way for priests to regain PIE lost to transgressions without

the aid of others. Atonement may be cast once per month. That is, when a priest casts Atonement, he may not attempt it again for one month. Any attempt to cast Atonement more than once in a one month (three week) period is treated as an automatic critical failure. If cast on another, any failure reflects on the recipient, not on the caster.

Atonements may be required by the GM for any grievous incident in which the priest loses Honor points for acts contrary to the tenets of his faith. Unlike the *samurai*, who may commit *seppuku*, priests answer not to a feudal lord but to a higher spiritual power. Whenever a priest is in a situation in which he loses Honor for acts considered “bad” by his religion, the GM can require the priest to perform an Atonement. Atonements can also be ordered as a form of punishment for subordinate priests by their superiors, for talking out of turn, acting without permission, or otherwise defying the wishes of their senior or sect.

For example; Takuan, a Buddhist priest, strikes a parishioner for eating red meat. Physical violence is forbidden in Takuan's sect, so his superior orders him to perform an Atonement.

Available Prayers

Spells	Casting Time	Level	Bukkyō	Onmyōdō	Shintō	Shugendō
Atonement	6 Hours	Var.	X	X	X	X
Bind Spirit	5 Min	Var.	X	X	X	X
Bless Land	1 Hour	Var.			X	
Bless Weapon	5 Min	Var.	X	X	X	X
Blessing	1 Hour	Var.	X			
Breathe Life	6 Hours	Var.		X		X
Chant	1 Hour	Var.	X		X	
Curse	1 Min	Var.	X	X	X	X
Detect Enchantment	1 Min	1	X	X	X	X
Empathy for the Dead	5 Min	2		X	X	X
Exorcism	5 Min	Var.	X		X	X
Feet of the Spider	5 Min	1		X		
Fire Armor	5 Min	Var.	X	X		X
Form of Smoke	1 Hour	4		X		X
Full Curse	5 Min	Var.	X	X	X	X
Heal Wounds	1 Hour	Var.	X	X		X
Know Language	5 Min	Var.	X	X	X	X
Know the Flow of Time	1 Min	1	X		X	X
Light from Heaven	20 Min	Var.		X	X	
Metal Armor	5 Min	Var.	X	X		
Mists from Heaven	20 Min	Var.		X	X	
Music from Heaven	20 Min	Var.	X	X	X	
The Open Eye	5 Min	1	X			X
Oracle	1 Hour	4	X	X		X
Protection from Poisons	5 Min	1	X			X
Purification	1 Hour	Var.			X	
Purify Water	1 Hour	Var.		X	X	
Rain from Heaven	20 Min	Var.		X	X	
Receding Waters	20 Min	Var.		X	X	
Sense Disruption of Wa	5 Min	Var.	X			X
Smokes of Nai	5 Min	3		X		X
Speak for Kami	5 Min	Var.			X	
Speak for the Dead	5 Min	Var.			X	X
Stop Poison	1 Min	Var.	X			X
Summon Kami	1 Hour	Var.			X	
Winds from Heaven	5 Min	Var.		X	X	
Write Scroll	5 Min	1	X	X		

Bind Spirit

Casting time: 5 Minutes

Level: Varies

Available to: Bukkyō, Onmyōdō, Shintō, Shugendō

This prayer enables the caster to bind a *kami* or other spiritual entity (including *yurei* or ghosts) with “ropes” of mystic energy. The spirit or *kami* may break out of these bonds by physical or magical means. The bonds are impervious to physical harm from weapons, fire, etc.), but they can be affected by magic, such as spells from other mystics. These mystic bonds have the equivalent of 2 KD and 1d6 Hits for each level of prayer.

For example, Kyojiro casts a Bind Spirit 5 prayer (Bind Spirit at a Level of 5). His bonds will have 10 KD and 5d6 Hits.

Bless Land

Casting time: 1 hour (1/2 *toki*)

Level: Varies

Available to: Shintō

With this *norito*, a Shintō priest consecrates ground for a good purpose. This may be the planting of crops, the harvesting of same, or even the building of a house, temple, or castle. Indeed, it is *bad* not to have land blessed before beginning such constructions.

The practical effect of the prayer is to increase crop production of the coming harvest by 1d6 x LoP percent, and to decrease any injury to those building or living on that plot by 1d6 per two Levels of the prayer for the first two years. In addition, any skill checks or other die rolls made involving the blessed land or buildings on that land are given a +1 to the AV for every two levels of the prayer for the first two years.

For example, Kantora casts a Bless Land 4 prayer on an area of land. The prayer has the effect of increasing the coming harvest by 4d6%, reducing any injuries occurring to those building or living on the land by 2d6 Hits and improving any skill checks involving the land or buildings on it by +2, both for two years after the blessing.

The size of the land that may be blessed is based on the LoP. At Level 1, the prayer blesses an area approximately 1 *cho* (60 x 60 *ken*) in size. This doubles for each additional level of the prayer.

Bless Weapon

Casting time: 5 minutes

Level: Varies

Available to: Bukkyō, Onmyōdō, Shintō, Shugendō

This prayer enables the mystic to enchant any weapon, by chanting the proper *sutras* and making the proper *mudra* (hand signs) over the weapon. The mystic adds +1 to the chance to hit with the weapon for each LoP, and +1d6 to the damage caused by any weapon for every two Levels of the prayer (rounding down). The extra damage is not limited by the user’s STR. The prayer lasts one full day per level. It also effectively makes the weapon “magical” for the duration of the prayer, should the target of the prayer be subject only to magical attacks.

For example, Daibo casts a Bless Weapon 5 on a comrade’s yari. When the Blessing is complete, the yari is +5 AV and does +2d6 Hits each time it strikes, even if the user’s STR is only 2.

Blessing

Casting time: 1 hour (1/2 *toki*)

Level: Varies

Available to: Bukkyō

This prayer removes any physical and spiritual impurities, including (Buddhist) transgressions or sin, from one or more subjects (depending on the Level of Prayer). Successful completion of this prayer causes any and all impurities—poison, alcohol, disease, and so on—to be removed from the target. Any damage already caused by the impurities or toxins must be healed normally, but the prayer does halt any further effects. Blessing removes only transgressions of the Buddhist variety; it does not remove transgressions of other religions.

The prayer also removes spiritual transgressions, pollution or sins (depending on the faith of the caster), restoring any lost PIE the character suffered as a result of contact with pollution (such as blood, death, decay, people in mourning, and the like). A Blessing also removes one point of Bad Karma, if the character has any.

The priest may so bless one person at level 1. This number is doubled for each additional Level of effect, as shown below:

LoP	People Purified	LoP	People Purified
1	1	6	32
2	2	7	64
3	4	8	128
4	8	9	256
5	16	10	512

Breathe Life

Casting time: 6 hours (3 *toki*)

Level: Varies

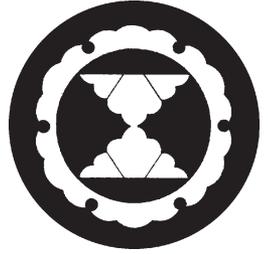
Available to: Onmyōdō, Shugendō

This is a dangerous and arcane prayer that can restore life to one slain. A long ceremony is performed over the body, which is cleaned and prepared with incense and other trappings. The body must be present and whole, or the resurrected body will lack whatever part is missing. Scars from any wounds will remain. (*For example, someone decapitated can be resurrected, but there will be a scar running around his neck.*)

For each LoP, the mystic rolls 1d6. If the total exceeds the deceased’s PIE x 5, the spirit is recalled from the other world and forced back into the body. The deceased awakens with 1 Stun point and all Hits restored.

Forcing a departed spirit back into a dead body is considered taboo. Each time this prayer is cast the mystic loses 5 times the deceased’s PIE in Honor Points. If the casting is successful, the mystic also loses one permanent point of PIE and gains one point of Bad Karma.

The length of time that has passed since the spirit’s departure also has an affect on the mage’s ability to call it back. The base time after a spirit’s passing that this prayer is effective is 6 hours. For every two levels of the prayer (rounding down) move one step down the *Time Table*.



The Buddhists who take the Way of Selflessness seem to be lacking both eye and mind, but when they talk as three-year-old children it is yet another thing.



For example, Kugetora, who has a PIE of 4, is killed in a forest ambush. Tosō, an onmyōji and a friend of Kugetora's, comes across the body three days later. Suspecting that Kugetora's spirit is restless, Tosō casts a Breathe Life 6 prayer over the body, intending to allow Kugetora to seek vengeance on his killers if nothing else. The spell's LoP divided by two is three.

Looking at the Time Chart, we see that three steps down from "6 Hours" is "1 Month." Tosō can raise a body up to one month after the spirit has left the body. Kugetora has been dead less than a month, so it is possible for Tosō to bring him back. Tosō spends the requisite 6 hours preparing the body and performing the ceremony. Just for attempting to cast the prayer, Tosō loses 20 Honor points (5 times Kugetora's PIE). Tosō rolls 6d6, for a total of 21. This exceeds five times Kugetora's PIE, so the prayer works! Kugetora awakens with his full Hits and one Stun point. Because the casting was successful, Tosō loses 20 points of Honor, one point of PIE and gains one point of Bad Karma.

Chant

Casting time: 1 Hour (Toki)

Level: Varies (min. 1)

Available to: Bukkyō, Shintō

With this prayer, the priest stands off to one side of a battle chanting specific prayers, either by memory or from sacred writings. The chant calls the attention of the gods to his cause, and everyone on his side will perform better by +1 AV to all relevant skill checks per LoP, and inflict +1d6 Hits of damage with each blow. This prayer can be performed anywhere, not just at a religious institution or sacred site.

The ceremony takes a base one hour to complete. After the Chant is completed, the effects of the prayer last for one Phase, plus one step down on the Time Chart for each Level of the prayer above Level 1.

For example, Eizō is at the battle camp of his lord and begins a Level 4 Chant to aid his lord's troops in the coming battle. After spending the hour chanting, he successfully makes his casting skill check and the prayer is complete. All of the troops Eizō's side will receive +4 to their AV for relevant skill checks, as well as +1d6 Hits to all damage rolls they make. The duration of these effects is only five minutes, but this can be enough time to gain the upper hand in the battle.

Any act of cowardice (GM's discretion) cancels the effects of this prayer upon the coward.

Curse

Casting time: 1 minute

Level: Varies (minimum 1)

Available to: Bukkyō, Onmyōdō, Shintō, Shugendō

This prayer calls upon the spirits (or *kami*, *bosatsu*, whatever) to inflict some ailment or other malady on another person or thing. There are several possible curses the mystic can call for. Upon casting the curse, he must specify which type of curse he is calling for. Seldom does the cleric cast the curse on his own behalf; usually, he is asked (and paid) to curse a third party.

One person or item may be cursed at level 1. The number of people or items affected is doubled for each additional level of the prayer. The same curse must be applied to all targets of one casting; the caster cannot call for multiple types of curse with one casting of the prayer.

The duration of the curse is a base of one hour, plus one step down on the *Time Table* for every 2 LoP (rounding down).

The types of curses available are:

Simple Curse: Results in "bad luck"—The target receives a -1 to all skill rolls it attempts or which are attempted with it for the duration of the curse. Likewise, all skill checks made against the target receive a +1 AV for the duration of the curse.

Physical Curse: Results in lameness, blindness, incredible clumsiness, phenomenal body odor, deafness, or whatever the caster specifies. The mystic rolls 1d6 per level of the prayer. If the total exceeds the target's Hits, they are struck with the curse.

The effect of the curse on play must be determined by the GM. In general, one Level of prayer effect can reduce one Primary stat by 1 point, one derived characteristic by 5 points or inflict 5 points' worth of a *Physical Complication*, for the duration of the Curse. Thus, a level 6 Physical Curse can reduce one primary characteristic by six points, or two primary characteristics by 3 points each, or one derived characteristics by 30 points! The only restriction is that the Curse cannot itself kill the target (i.e., neither the target's BODY nor Hits can be reduced below 1). The effects of the curse cannot be healed or cured by normal means until the Curse's effects expire; this fact is usually what reveals the infliction to be a Curse and not a "normal" affliction.

Ailment: The object becomes sick (the caster chooses the disease), perpetually inebriated, etc. In general, one Level of prayer effect can reduce one Primary stat by 1 point, or one derived characteristic by 5 points, for the duration of the Curse, as per *Physical Curses* (above). The ailment cannot be cured or healed by normal means until the curse's effects expire.

Specific curse: Affects one single aspect of the object, whatever the caster specifies. The effect of the curse on play must be determined by the GM. In general, one level of prayer effect can reduce one Primary stat by 1 point, a perk by one level, inflict 5 points' worth of a complication, or cause -2 AV to all rolls involving relevant skills (GM's discretion), for the duration of the curse.

Some sample specific curses include: can not keep food down (reduces CON); he fails anytime he tries to gamble (affects Gambling AV); all animals are hostile to the target (affects Animal Handling and Riding AVs); his clan disowns him (lowers Membership Level), he loses all his wealth (affects the Wealth Level), he completely forgets how to do something (lowers appropriate skill level), etc.

Detect Enchantment

Casting time: 1 minute

Level: 1

Available to: Bukkyō, Onmyōdō, Shintō, Shugendō

With this prayer, the mystic can determine whether an object is enchanted. Upon successful completion of this prayer, the item, if enchanted by any means, will give off a faint glow which is seen only by the caster. The color of the glow indicates the school of magic used to enchant the item: White for Shintō; gold for Bukkyō; red for Shugendō; and blue for Onmyōdō. Items enchanted by spiritual beings will give off a glow of the color appropriate to the religion with which the being is associated.

For example, if a Bosatsu Blesses a weapon, the weapon would glow with golden light when viewed after casting Detect Magic.

The effects of the prayer last for one minute, after which time the glow dissipates. Note that while the color of the glow indicates the school of the enchantment, it does not indicate whether the enchantment is “good” or “bad”—it could as easily be a curse as a blessing.

Empathy for the Dead

Casting time: 5 minutes

Level: Varies (min. 2)

Available to: Onmyōdō, Shintō, Shugendō

Upon successful invocation of this prayer, this prayer allows the mystic to feel the emotions felt by the spirit of a dead person (e.g. yurei, gaki, and so on). A spirit “feels” the emotions they felt at the instant of their death, eternally trapped in the same emotional state. The emotions will be general in nature; anger, surprise, betrayal, love, etc.

The length of time that has passed since the spirit’s departure also has an affect on the mage’s ability to call it back. The base time after a spirit’s passing that this prayer is effective is 6 hours. For every two levels of the prayer (rounding down) move one step down the *Time Table*.

This prayer is ineffective on spirit beings of “higher rank,” such as bosatsu, kami, and the like. This prayer doesn’t reveal the cause or motivation of the emotion, just the emotion itself.

Exorcism

Casting time: 5 minutes

Level: Varies (min. 1)

Available to: Bukkyō, Shintō, Shugendō

By chanting the sacred norito or sutras, the priest causes a spirit to be removed from this world, and forced back to the netherworld. The mystic rolls 2d6 for each Level of the prayer. This total is subtracted from the spirit being’s POW score, much in the same way that Killing damage is subtracted from Hits. If the total of the die roll exceeds the spirit being’s POW score, the spirit is exorcised. (Spirit beings have a POW score equal to 5x their PIE.

If successfully cast on a spirit being (kami, bosatsu, yurei, gaki, et al) on this plane, the being is forced to return to the otherworldly plane from which it came. In the case of spirits who are stuck on this world because of a hunger for revenge (or anything else), this prayer frees them from their supernatural bonds and allows them to move on. If successfully cast on someone who is possessed, the spirit is immediately forced to flee the victim’s body, leaving the victim in complete exhaustion (CON and Stun are both reduced to zero).

Feet of the Spider

Casting time: 5 minutes

Level: Varies (min. 1)

Available to: Onmyōdō

This prayer allows the target (the mystic or another) to magically cling to any surface, as if his feet were like those of a kumo (spider). The target can climb walls and ceilings and the like at his full MOVE, and can exert up to his full STR while clinging to a surface. In addition, when clinging to a surface the character reduces any Knockback by –4 meters (–2 ken).

The duration of the prayer at level 1 is one phase. For each additional level the duration moves one step down the *Time Table*. At the end of the spell’s duration, the target loses the ability to cling to surfaces; if above the ground when the prayer ends and he is unable to hold on to a surface or item on his own he will fall.

Fire Armor

Casting time: 5 minutes

Level: Varies (min. 1)

Available to: Bukkyō, Onmyōdō, Shugendō

This prayer calls upon the spirits to protect the target (the mystic or another) from fire-based attacks, whether from natural flame or magical fires. A mystic field of orange-hued energy surrounds the target, which reduces the damage caused by flame by 25% for every two Levels of the prayer, up to a maximum of 75%. The damage is reduced by the indicated amount after any armor KD is subtracted from the attack.

For example, Toriimasa is wearing a suit of samurai armor (KD 12) protected by Fire Armor at Level 4. Toriimasa is then hit with a mystic fireball that does 32 Hits of Killing damage! Toriimasa’s armor subtracts 12 from the damage, but that still



Men who did well at the time of their death were men of real bravery. But people who talk in an accomplished fashion every day yet are agitated at the time of their death can be known not to have true bravery.



leaves 20 Hits, which is enough to incapacitate our hero. Luckily, Toriimasa has Fire Armor at level 4, which provides 50% damage reduction from fire-based attacks, reducing the fireball to just 10 Hits of killing damage. The attacks still leaves Toriimasa seriously wounded, but he'll survive.

The duration of the prayer at level 1 is one phase. For each additional level the duration moves one step down the *Time Table*. At the end of the spell's duration, the fire armor disappears.

Form of Smoke

Casting time: 1 hour (1/2 *toki*)

Level: Varies (min. 4)

Available to: Onmyōdō, Shugendō

Upon successful casting of this prayer, the mage's body and immediate possessions turn into smoke. The smoke form is vaguely humanoid in shape, but is not recognizable as the caster. In this smoke form, the mystic can float along at his normal MOVE, but he is still affected by gravity and cannot fly or elevate. The mystic can pass through barriers if there is any way for normal smoke to penetrate (through holes in a cloth, netting, cracks in stone, space between a door and wall, etc.), but he cannot pass through solid objects. While in this smoke form the mystic is still vulnerable to mystic attacks, but normal physical attacks will pass harmlessly through him.

The duration of the prayer at level 1 is one phase. For each additional level the duration moves one step down the *Time Table*. At the end of the spell's duration, the mystic returns to his normal human form. If the mystic is in a place too small for his normal form to fit when the prayer ends, the mystic will suffer 8d6 Hits of damage from the shock to his body during the transformation.



Full Curse

Casting time: 1 hour

Level: Varies (min. 2)

Available to: Bukkyō, Onmyōdō, Shintō, Shugendō

This prayer is similar to *Curse* (see above), except that its effects are slightly lessened but are semi-permanent—the curse lasts until a set situation occurs, as defined by the mystic at the time of casting, no matter how long it may take for this to occur. In general, two levels of prayer effect can reduce one primary characteristic by 1 point, a perk by one level, inflict 5 points' worth of a complication or cause -2 AV to all checks involving relevant skills. The effects last for the duration of the curse

For example; Mitsuyoshi knows that his rival, Noriuji, has stolen his priceless tachi. He goes to the local shrine, and pays the priest, Yasumaro, to place a really juicy Level 8 curse on Noriuji until such time as he decides to return the sword. The service is said, and Noriuji, at home eating dinner, is struck blind (a 20 point effect) at the same time a messenger arrives....

Heal Wounds

Casting time: 1 hour (1/2 *toki*)

Level: Varies (min. 1)

Available to: Bukkyō, Onmyōdō, Shugendō

This prayer allows the mystic to restore Hits lost as damage. The mystic can restore a number of dice of damage equivalent to the LoP. The mystic can restore only as many Hits as the injured person's original total; the prayer does not provide extra Hits to the target, it only restores lost Hits. The dice may be all rolled for a single target, or they may be split up among several people (but all recipients of the healing must be in the same, close proximity throughout the casting of the prayer in order to see the benefits).

For example; Kazuyasu has been injured, and has lost 15 points of his 25 Hits. Dōkyū, a shugenja with the Heal Wounds prayer at Level 4, attempts to heal him and rolls 4d6 for a lucky total of 19 points. Since Kazuyasu's maximum Hits is 25, he is fully restored and there is no effect from the excess points. Later, Dōkyū comes across two wounded people by the side of the road, one seriously and one lightly wounded. He casts the Heal Wounds prayer again, this time splitting the dice between the two people. He rolls 1d6 for the lesser wounded man, and rolls 3d6 for the more seriously wounded man.

Know Language

Casting time: 5 minutes

Level: Varies

Available to: Bukkyō, Onmyōdō, Shintō, Shugendō

Casting this prayer brings enlightenment to the target, in the form of understanding one foreign language. The recipient of the prayer is able to understand, speak, read and write in the foreign language for the duration of the prayer. The caster needn't know the name of the language. The mystic need only be able to state in the prayer the desire to communicate with a certain person or read a certain document in order to receive the benefits.

Each Level of effect above 1 doubles the number of people that may benefit from the prayer. Thus, at Level 3 the mystic can cast the prayer on four people, he can cast it on eight people at level 4, 16 people at level 5, and so on.

The duration of the prayer at level 1 is one phase. For each additional level the duration moves one step down the *Time Table*.

After the spell's effects expire, the recipient of the prayer loses all knowledge and understanding of the language gained by the prayer.

Know the Flow of Time

Casting time: 1 minute

Level: 1

Available to: Bukkyō, Shintō, Shugendō

By casting this prayer, the mystic receives insight from the deities of his pantheon as to the positioning of the stars and sun in the sky, and therefore the precise time of day, down to the byō (half-second). The mystic is able to gain this insight at will for the duration of the prayer.

The prayer lasts for a base of one phase, plus one step down the *Time Table* for each additional level of effect.

For example, at Level 5 the mystic may know the precise time of day, at will, for up to one hour after the successful casting of the prayer.

Light from Heaven

Casting time: 20 minutes

Level: Varies (min. 1)

Available to: Onmyōdō, Shintō

With this prayer, the mystic calls for bright light to shine down from the heavens. The light is as bright as normal sunlight. At Level 1, the caster causes light to fill a 16-meter (8-ken) radius around the center of the spell's effect. For each additional level of prayer the radius is doubled; 64-meter (32-ken) radius at level 3, 128-meter (64-ken) radius at level 4, and so on, up to a 8-km (2-ri) radius at level 10.

The duration of the prayer at level 1 is one minute. For each additional level the duration moves one step down the *Time Table*. At the end of the spell's duration, the light disappears, returning the area to its former state of illumination (or lack thereof).

Metal Armor

Casting time: 5 minutes

Level: Varies (min. 2)

Available to: Bukkyō, Onmyōdō

This prayer is similar to the *Fire Armor* prayer. This prayer calls upon the spirits to protect the target (the mystic or another) from metal-based attacks, whether from natural metal or magical. A mystic field of bluish-white-hued energy surrounds the target, which reduces the damage caused by metal items and weapons by 25% for every two levels of the prayer, up to a maximum of 75%. The damaged is reduced by the indicated amount after any armor KD is subtracted from the attack.

The duration of the prayer at level 2 is one phase. For each additional level the duration moves one step down the *Time Table*. At the end of the spell's duration, the metal armor disappears.

Mists from Heaven

Casting Time: 20 minutes

Level: Varies (min. 1)

Available to: Onmyōdō, Shintō

With this prayer, the mystic calls for foggy mists from the heavens to come down and fill an area. At level 1, the caster causes mists and fog to fill a 16-meter (8-ken) radius around the center of the spell's effect. For each additional level of prayer the radius

is doubled; 64-meter (32-ken) radius at level 3, 128-meter (64-ken) radius at level 4, and so on, up to a 8-km (2-ri) radius at level 10.

The duration of the prayer at level 1 is one minute. For each additional level the duration moves one step down the *Time Table*.



Music from Heaven

Casting time: 20 minutes

Level: Varies (min. 1)

Available to: Bukkyō, Onmyōdō, Shintō

With this prayer, the mystic causes an area to fill with music, as if an invisible orchestra were playing over the heads of everyone within the area of effect. The music can be of any sort the caster desires: court music (*gagaku*), *Nō* theater music, Buddhist meditation gongs, and so on. At level 1, the caster causes music to fill a 16-meter (8-ken) radius around the center of the spell's effect. For each additional level of prayer the radius is doubled; 64-meter (32-ken) radius at level 3, 128-meter (64-ken) radius at level 4, and so on, up to a 8-km (2-ri) radius at level 10.

The duration of the prayer at level 1 is one minute. For each additional Level the duration moves one step down the *Time Table*. At the end of the spell's duration, the music ceases.

The quality of the music is as if played by performers with an appropriate skill level equal to 2x the level of prayer.

The Open Eye

Casting time: 5 Minute

Level: Varies (min. 1)

Available to: Bukkyō, Shugendō

This prayer allows the target (the mystic or someone else) to remember anything he senses as if he had the *Eidetic Memory* talent (see page 113). The duration of the prayer at level 1 is one phase. For each additional level the duration moves one step down the *Time Table*.

Oracle

Casting Time: 1 hour (1/2 toki)

Level: 4

Available to: Bukkyō, Onmyōdō, Shugendō

This prayer opens the windows into the future. The caster (and the caster alone) witnesses dream-like imystics of a possible future event involving a specific person, place or thing. The subject of the vision must be defined by the mystic prior to performing the ceremony. The vision itself last for only about a minute, and is not always clear in regards to the events.

For example, if someone is "fated" to die in battle, the mystic may see imystics of yari and flying arrows followed by a vision of the subject in armor, laying on the ground.

The image may be of near future events or of an event decades in the future. The mystic will only receive clues from the imystics themselves. No specific information should be provided to the player; descriptions should be detailed enough that the player should be able to surmise the situation themselves.

For example, the following is a bad description: "You see the man 12 years in the future, in pain from poison he just drank."

A person who knows but a little will put on an air of knowledge. This is a matter of inexperience. When someone knows something well, it will not be seen in this manner. This person is genteel.





The following is much more appropriate: “You see the man, with a beard and gray-ing hair, though he does not have many wrinkles on his face. He has a pained expression on his face, and you see a sake cup fall from his hand...”

Note that the visions that a mystic sees are not of events that must happen. Rather, the events viewed are one *possible* future. The

future is unpredictable, and it is assumed that the characters’ actions may very well alter the string of events that led up to the vision, thus changing the “foreseen” future to a very different one. More than anything, Oracle is a plot device for the GM to provide clues to the players during a game.

Protection from Poisons

Casting time: 5 minutes

Level: Varies (min. 1)

Available to: Bukkyō, Shugendō

With this prayer, the mystic appeals to the spirits for protection from the “evil” spirits inhabiting venomous creatures. Upon successfully casting this prayer, the target becomes immune to the venoms and toxins of all poisonous plants and creatures, be they mammals, reptiles, fish or even mythical creatures, such as the mukade. This prayer does not affect any toxins already the target’s body. It only prevents any new poisons introduced to the victim from taking effect for the duration of the prayer.

The duration of the prayer at level 1 is one minute. For each additional Level the duration moves one step down the *Time Table*.

Purification

Casting Time: 1 hour (1/2 *toki*)

Level: Varies

Available to: Shintō

This prayer removes any physical or (Shintō) spiritual pollution of a single target, or multiple targets if additional levels are purchased. Successful completion of this prayer causes any and all impurities—poison, alcohol, disease, and so on—to be removed from the target. Any damage already caused by the impurities or



toxins must be healed normally, but the prayer does halt any further effects. Purification removes only spiritual pollution of the Shintō variety; it does not remove transgressions or sins of other religions.

The prayer also removes Shintō spiritual pollution, restoring any lost PIE the character suffered as a result of contact with pollution (such as blood, death, decay, people in mourning, and the like), and removes one point of Bad Karma, if the character has any.

The mystic may so purify one person at level 1. This number is doubled for each additional level of effect, as shown below:

LoP	People Purified	LoP	People Purified
1	1	6	32
2	2	7	64
3	4	8	128
4	8	9	256
5	16	10	512

Purify Water

Casting time: 1 hour (1/2 *Toki*)

Level: Varies (min. 1)

Available to: Shintō

With this prayer, a Shintō priest can transform the most polluted water into pure, clean, fresh-tasting drinking water. It also can be used to make dirty water clean for washing. One common use of this prayer by Shintō priests is to purify the water at the entrance of a shrine, which parishioners use to symbolically purify themselves before entering.

The amount of water that can be so purified is given below:

Prayer Level	Amount Japanese	Metric	Example
1	1 Shō	1.8 liter	small keg
2	1 Tō	18 liters	large keg
3	1 Koku	180 liters.	barrel
4	10 Koku	1,800 l.	bathtub
5	100 Koku	18,000 l.	
6	1,000 Koku	180,000 l.	pond
7	10k Koku	1,800,000 l.	creek
8	100k Koku	18 mil. l.	stream
9	1 mil. Koku	180 mil. l.	river
10	10 mil. Koku	1.8 bil. l.	lake

Rain from Heaven

Casting time: 20 minutes

Level: Varies (min. 1)

Available to: Onmyōdō, Shintō

With this prayer, the mystic calls for rain from the heavens. At level 1, the caster causes rain to fall in a 16-meter (8-*ken*) radius around the center of the spell’s effect. For each additional level of prayer the radius is doubled; 64-meter (32-*ken*) radius at level 3, 128-meter (64-*ken*) radius at level 4, and so on, up to a 8-km (2 *ri*) radius at level 10.

The duration of the prayer at level 1 is one minute. For each additional level the duration moves one step down the *Time Table*. At the end of the spell’s duration, the rain ceases. Any rain that has already fallen remains, however.

Receding Waters

Casting time: 20 minutes

Level: Varies

Available to: Onmyōdō, Shintō

With this prayer, the mystic causes all free-standing water within the area of effect to “fall” upwards into the sky, to be reclaimed by the heavens. Any uncovered water rises up into the air in droplets until the once wet area is completely dry. At level 1, the caster causes water to disappear in an 16-meter (8-ken) radius around the center of the spell’s effect. For each additional level of prayer the radius is doubled; 64-meter (32 ken) radius at level 3, 128-meter (64-ken) radius at level 4, and so on, up to 8-kilometer (5-mile) radius at level 10.

The duration of the prayer at level 1 is one minute. For each additional Level the duration moves one step down the *Time Table*. At the end of the spell’s duration, the water falls again to reclaim its original place, making the area wet again.

Sense Disruptions of Wa

Casting time: 5 minutes

Level: Varies

Available to: Bukkyō, Shugendō

Casting this prayer allows the target (either the mystic himself or another) to sense disruptions in the *wa* (harmony) of one’s surroundings; The target gains the ability to sense danger. At level 1, the target is able to sense dangers to himself with a successful PIE + Perception roll (DN 18). If the roll is made by more than 5, the character is aware of the source of the danger, as well. The character is alerted to the danger just far enough in advance to take one available action, even if they don’t know the source of the danger. The danger can be anything, from an ambush by a *teppō*-firing *ashigaru* to a magic attack from another plane. The recipient of the prayer needn’t be able to detect the danger with his mortal senses; the “danger sense” is mystic.

At level 2, the target of the prayer can sense dangers in the immediate vicinity—a room, hallway, a path, etc.

At level 4, the target of the prayer is able to sense dangers within the general area—on a street, the side of a mountain, within a building, etc..

At level 6, the target can sense dangers in *any* area.

The duration of the prayer at level 1 is one phase. For each additional level the duration moves one step down the *Time Table*. Thus, the prayer cast at level 4 allows the recipient to sense danger in the immediate vicinity with a successful PIE + Perception roll (DN 18), for up to 5 minutes after the prayer is cast.

Smokes of Nai

Casting time: 5 minutes

Level: Varies (min. 3)

Available to: Onmyōdō, Shugendō

This prayer causes smoke to issue forth from an incendiary source (candle, lamp, tobacco pipe). The smoke fills an area in a 4-meter (8-ken) radius from the center of the spell’s effect. The smoke is so thick that it completely obscures normal sight, rendering anyone within the area of effect effectively blind, except of the caster, who is immune from the effects of the prayer.

The duration of the prayer at level 3 is one phase. For each additional level the duration moves one step down the *Time Table*. At the end of the spell’s duration, the smoke quickly dissipates, leaving behind no trace of its previous existence.

Speak for Kami

Casting time: 5 minutes

Level: Varies

Available to: Shintō

This prayer brings the local *kami* of a shrine or other Shintō sacred site into possession of the body of the priest casting the prayer, or a specified alternate vessel. Usually, if not the priest herself, it is a *miko* (Shintō shrine maiden). For some reason, *kami* will only speak through women, so if a male priest casts the prayer a *miko* must be present to be possessed.

The person whose body the *kami* possesses needn’t be a “willing” participant; if the prayer check is successful, the possession is immediate. The *kami* can be spoken to and even conversed with for the duration of the prayer.

The duration of the possession is a base of one Round, plus one step down on the *Time Table* for every 2 levels of the prayer (rounding down).

Thus, a Speak for Kami prayer at Level 4 would invoke a possession lasting 1 Minute plus 2 steps down the Time Chart, or 20 minutes.

The only way for the *kami* to be displaced from the host body (or object) before the spell’s effects expire is for the *kami* to be exorcised (by the summoning priest or another priest), or for the possessed body to be slain (or the object destroyed).

Speak for the Dead

Casting time: 5 minutes

Level: Varies (min. 1)

Available to: Shintō, Shugendō

With this prayer, the mystic effectively becomes the mouthpiece for a deceased person. The mystic is possessed by the spirit of the deceased and is incapable of performing any action; he is merely a stationary voicebox. Questions can be asked of the deceased and the mystic will respond in the first person, for he actually *is* the deceased.

If the deceased has a reason to be angry or violent—say, in the presence of his slayer—the mystic must make a successful opposed WILL roll (against the spirit’s WILL at the time of its death) or the deceased will totally take over the mage’s body and may strike out at the object of his rage.

The prayer lasts one *toki* (two hours) per level, but it can be disrupted by any violence against the mystic (striking him, shaking him, etc.). When the spirit departs, the mage’s END and STUN are reduced to zero and he will collapse to the floor, exhausted and drained.

The length of time that the spirit has been “dead” is important. At Level 1, the prayer affects spirits who have died within six hours (3 *toki*). For every two levels of the prayer (rounding down) move one step down the *Time Chart*.

For example; at Level 7, the length of time a spirit can have been separated from its body and still be affected is 6 Hours, plus (7 divided by 2 = 3, rounded down) 3 steps down on the Time Chart, or 1 Month.

This prayer is ineffective on spirit beings of “higher rank,” such as *bosatsu*, *kami*, and the like.





Stop Poison

Casting Time: 1 Minute

Level: Varies (min. 1)

Available to: Bukkyō, Shugendō

This prayer is a form of exorcism. All maladies, including poisons and disease, are the work of mischievous (not “evil,” per se) spirits.

At Level 1, a successful incantation forces the mischievous spirits to vacate the victim’s body, thus neutralizing the effects of any poison (see *Poison and Drugs*, page 220). No further damage or effect from the poison is incurred, although any existing effects must be healed normally. For each level above 1, the prayer heals 1d6 of “effect” caused by the poison.

For example, Bozu casts a Level 3 Stop Poison prayer on the victim of a sea snake bite. Upon successfully casting the prayer, the poison is immediately neutralized. Bozu also rolls 2d6, for an 8. Bozu’s prayer has “cured” 8 points of effect from the poison.

Summon Kami

Casting time: 1 hour (1/2 toki)

Level: Varies

Available to: Shintō

This special prayer enables the Shintō priest to bring a *kami* to the physical plane. The priest needs to be at a shrine or the site of the kami of place that he is trying to bring in. Once there, the priest lights incense and begins the chanting prayer.

If the patron kami of the shrine is extremely powerful, like Kanda Myōjin or Susano-ō, it may send a lesser *kami* to appear in its place unless the caster is specifically calling on the patron. Each kami has a spirit rank. The highest spirit rank of kami that a mystic can summon is equal to the LoP.

Summoned kami come of their own free will, in response to the prayers of the faithful. A failed skill check indicates the kami was unconvinced of the priest’s sincerity and was unmoved to come to his aid. More importantly, they can leave of their own free will, as well. A particular kami cannot be summoned more than once a week unless the kami explicitly invites the priest to call on him again within that time or it is a matter of extreme emergency (GM’s discretion).

When a kami is summoned, it may manifest in any number of ways—as a gust of wind, an animal (fox, bird, water buffalo) or plant, a beautiful young lady, and so on. The kami may not at first make itself visible to anyone, even the caster, preferring to remain invisible until the priest’s intent or desire can be ascertained.

Many Japanese folk stories involve kami who appeared in disguise, and did not reveal themselves to their “caller” for quite some time; sometimes not for days, months or even years.

If the kami does, indeed, make its presence known, the priest may converse with the kami, ask a favor, request a blessing, and so on. There is no guarantee that the kami will respond favorably. The priest’s past actions, his level of purity (current PIE stat), and his specific needs will be factors in the kami’s response.

The way in which the kami responds to the summoner’s requests is strictly up to the GM. Summon kami can be a wonderful roleplaying and story-enhancing tool, but the GM should also take care not to allow its use to unbalance the game.

Winds from Heaven

Casting time: 5 minutes

Level: Varies

Available to: Onmyōdō, Shintō

With this prayer, the mystic calls for winds to blow down from the heavens and throughout the area of effect. The winds are strong enough to cause trees to bend, loose paper and leaves to blow about and ships to travel by sail, but the winds do not cause damage to anything.

At level 1, the caster causes wind to blow in an 16-meter (8-ken) radius around the center of the prayer’s effect. For each additional level of prayer the radius is doubled; 64-meter (32-ken) radius at level 3, 128-meter (64-ken) radius at level 4, and so on, up to a 4-km (2-ri) radius at level 10.

The duration of the prayer at level 1 is one minute. For each additional level the duration moves one step down the *Time Table*. At the end of the spell’s duration, the winds quickly die down and return to normal.

Write Scroll

Casting time: 5 minutes

Level: 1

Available to: Bukkyō, Onmyōdō

This is a simple prayer. It enables the caster to write down on specially prepared paper (called a *mahōmono*) any prayer that he knows, at any level he is capable of casting the prayer. The specific prayer and its level must be declared when the enchanting begins, and cannot be changed. In the process of writing the *mahōmono*, the mystic actually casts the prayer, but upon the scroll, so that reading it aloud triggers the spell’s effects. The paper is then usable by any priest of the same faith (or “school”) as the caster, whether or not they have the *Mystic* talent.

For example; if a Bukkyō priest writes the Stop Poison prayer, then any Bukkyō priest may use the scroll as if he were the mystic who wrote it, even if the reader does not have the *Mystic* talent (i.e., can’t normally cast spells on their own).

The *mahōmono* is a one-time thing. Once the prayer or prayer on the *mahōmono* is cast, the ink fades, leaving the paper blank. The paper used is water-proof, but any other damage to the paper (such as burning, having ink spilled on it) will ruin it, making the prayer useless and unable to be cast, even if it is still legible.





THE CAMPAIGN

戦国



There are many aspects in running a *SENGOKU* game beyond creating player characters and letting them loose on each other. The game master must map out and detail his Japan—even if he is using the real historical nation as his model. That is what this chapter is for. It will help you—the GM—determine locations and objects that are important to your game.

MAPS AND MAPPING

The Japan you play in need not be the real Japan. By this, we don't mean historical or not. We are talking on a much more basic level. In other words, if your game has elements of fantasy, why not play in a *fantasy* Japan? There is no better way to emphasize this than to use a map of Japan done during the Sengoku Period, rather than a real map of the country. The maps in this book are of the real Japan, but in this chapter we will provide you with a master map of the country as the Japanese of the sixteenth century saw it. Use it as your base, and follow the details in the other maps for placement of towns, cities, mountains, and so forth.

For general building layout and mapping purposes, use normal grid paper. On larger scale maps, treat each square as one *tsubo* (one *ken* by one *ken*). For smaller scale, treat each square as three *shaku* by three, with two squares forming the space of one *tatami*, and a unit of two squares by two as one *tsubo*. If you are using 25mm figures, one inch equals six *shaku*; a one-inch grid represents one *tsubo* (nearly the same scale as is used in *D20™* games).



RETAINERS, ATTENDANTS AND OTHER FLUNKIES

No matter what class or position a character holds, there will come a point when he wants to have people in attendance on him. Call them retainers, attendants, henchmen—whatever. The idea is the same.

While anyone can hire and pay someone to follow him to help him out (and here we're thinking of servants and bearers and the like), there is a deeper level of association. What matters is how and why these people—NPCs, which should be run more or less jointly by both the player and the GM—have linked their fates with the PC. If the PC is a gambler or a criminal, of course they will be henchmen who are in it for the money, although personal loyalty may figure into the equation.

The problem is for more “upstanding” characters.

Samurai, craftsmen, *kuge*—all in these type of groups who have attendants—must have special bonds with their attendants. There must be a reason and a real connection. In the case of a craftsman, he will have to have apprentices, students, and assistants. Merchants will need employees and trainees. Masters of magic or learning will need disciples. *Samurai* and *kuge* will need vassals and underlings (a samurai is required to maintain 3 retainers for every 100 *koku* of income, if he is paid a stipend, or for each 100 *koku*'s worth of land in his fief), and even farmers to grown crops on the land they manage (though farmers needn't be considered hirelings for game purposes). Anyone who owns an estate will need servants to staff and run it. Acquiring and supporting such staff require one thing—money.

It is up to each GM, in the running of his game, to determine the amount of funds required to support such people, but remember that each person may also have a family. For a samurai to have two armed retainers, he may require the functional outlay of as many as 20 *ryō* (80 *bu-shoban*) each just to keep them outfitted and going. A *kuge* keeping up his house must have dozens of servants. The funds must come from somewhere. A samurai may be receiving a stipend from his own clan (and likely should be). A *kuge* would be receiving money from...well, somewhere. He most likely holds land titles and receives an income from them.

This is where work falls on the shoulders of the GM (as if you didn't have enough to worry about already). In conjunction with the player, the GM will have to decide factors related to income and sources. These sources can't be ignored. If the player, who “owns” some rice farms in the hinterlands, fails to keep track of them and support them, they just might get overrun by someone else, and his income source will quickly dry up.

GMs can use the pay rates listed on the *Services* table (page 193) and *Samurai Membership Level & Income Table* (page 85) as a guideline for hiring attendants, retainers and the like.

CITIES, TOWN AND VILLAGES

When a party of PCs comes upon a new town, the GM may use the following tables to help him create it easily. First, roll 2d6 on the *Random Population Center Table* (below) to determine settlement size.

Once the size of the community is known, then the GM can continue to roll the other details, as necessary, or simply make them up, using these tables as guidelines.

CASTLES

Castles (and castle towns) by default will have people capable of serving as teachers in most conventional *bugei*. It is up to the GM to determine specific availability and skill levels of potential teachers.

Roll 1d6	Type of Castle
1	Mountain castle (<i>yamajirō</i>)
2-4	Plains castle (<i>hirosanjo</i>)
5-6	Mountain/plains castle (<i>yamasanjo</i>)

Roll 2d6	Type of Donjon
2-4	Solitary
5-7	Connected
8-10	Complex
11-12	Multiple

The *Architecture* chapter provides more information on the meanings of the following, which determine the type of castle.

There is a 50 percent (3 in 6) chance that the castle holder (*daimyō*, high-ranking retainer, bandit leader, etc.) is in residence. This chart represents times of relative normalcy; times of utter chaos will need different dispositions of castles and estates. Roll 3d6 to determine the lord of any given castle:



Lord of Castle

Roll 3d6	Holder
3-6	Provincial <i>daimyō</i>
7-8	<i>Daimyō</i> 's relative
9-13	Lord's retainer
14	Bandit leader
16	<i>Shinobi Jōnin</i>
17-18	Empty, burned out, or haunted

Size of Castle Garrison

Roll 2d6	Number of troops	Random
2	50-100	(1d6 x 10) + 40
3-5	101-200	(2d6 x 10) + 80
6-8	201-300	(2d6 x 20) + 60
9-10	301-500	(6d6 x 10) + 240
11	501-600	(2d6 x 10) + 480
12	600+	(1d6 + 5) x 100

Random Population Centers

Roll 2d6	Size of Community	Size of Population	Chance of Castle (on 2d6)	No. of Temples	No. of Shrines	No. of Inns	Head Person (Roll 2d6)
2	Farming Hamlet ¹	1d6 x 10	–	3/6 ²	5/6 ²	4/6 ²	2-11 Bonge headman 12 Samurai retainer
3-4	Farming Village ¹	1d6 x 50	–	1d3	1d3	1d3+1	2-9 Bonge headman 10-12 Samurai retainer
5-6	Farming Town ¹	2d6 x 100	–	1d6+2	2d6+1	3d6+1	2-9 Bonge headman 10 Shinobi jōnin 11-12 Samurai retainer
7	Temple Town	2d6 x 500	12	1d6	1d6	1d6	2-5 <i>Daimyō</i> 's retainer 6-8 <i>Daimyō</i> 's relative 9-10 <i>Daimyō</i> 's sub-vassal 11-12 Local abbot
8-9	City	2d6 x 2,000	11+	1d6+2	3d6+1	3d6+1	2-4 <i>Daimyō</i> 5-7 <i>Daimyō</i> 's sub-vassal 8-10 <i>Daimyō</i> 's retainer 11-12 <i>Daimyō</i> 's relative
10-11	Regional Center (Fief)	2d6 x 10,000	8+	2d6+2	3d6+3	5d6+5	2-7 Local <i>daimyō</i> 8-10 Samurai retainer 11-12 <i>Daimyō</i> 's relative
12	Provincial Capital	1d6 x 50,000	4+	2d6+10	5d6+5	10d6+10	– Local <i>daimyō</i>

¹ If a coastal community, mainstay is fishing instead of farming.

² Indicates a chance, rolled on 1d6, of one being present. E.g., 3/6 indicates a 3 in 6 chance. Roll 1d6; on a 1, 2 or 3 there is one present.

To have execution grounds in a place where travelers come and go is useless. The executions in Edo and the Kamigata area are meant to be an example for the whole country. But the executions in one province are only for an example in that province. If crimes are many, it is a province's shame. How would this look to other provinces?



TEMPLES

There are many different sects of Buddhism, as have been detailed in Chapter 6, **Religion**.

To determine what kind of temple and how large it is, roll 3d6 and consult the lists below.

Random Buddhist Sect

3d6	Sect
3-4	Hokke
5-6	Hosso
7	Ikkō
8	Ji
9	Jōdō
10	Kegon
11	Ritsu
12	Shingon
13	Shugendō*
14	Tendai
15	Yūzū Nenbutsu
16-17	Zen
18	Burned out and/or haunted building

*A Shugendō temple will be either (roll 1d6): Shingon (1-4) or Tendai (5-6).



Size of Temple

2d6	Number of priests/monks
2-4	1-5
5-6	6-10
7	11-25
8-9	26-50
10	51-100
11	101-200
12	201-500

To be unstable and make no distinction between right and wrong is contrary to reason, so that anyone who understands this distinction and still does what is wrong is no proper samurai, but a raw and untaught person. And the cause of it is small capacity for self-control.

— Daidōji Yūzan



ARCHITECTURE

戦国



CONSISTENT FACTORS

FLOORS

Floors are of three kinds in Japanese structure: packed earth, wood, or tatami. Each is described below.

Earth

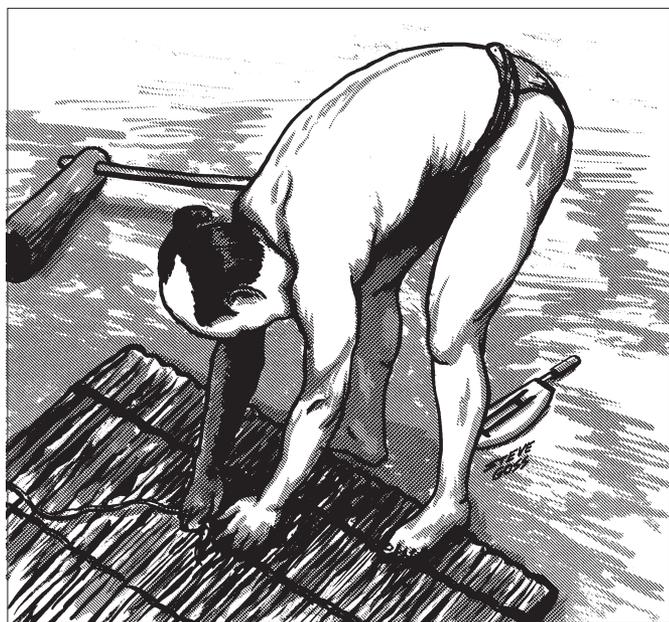
Packed earth is typical flooring for most peasant homes, the entryways of inns and shops, and the kitchen and hearth areas of even great estates. Only packed earth floors are at ground level. All other floors are raised by as much as one *shaku* from the surface.

Wood

Wooden planking is the floor material for hallways, main rooms in castles, inns, temples, shrines, and homes. Some wooden corridors in *daimyō*'s estates are made with a complicated underpinning that causes them to squeak when walked upon. Rather than being a structural weakness, this squeaking is a vital element in the detection of intruders. Such constructions are called nightingale floors. There is no way to bypass the squeaking save avoiding the floor altogether, but *shinobi* can quiet the squeak by spreading a wide roll of cloth down the center and walking carefully along it (requires a Stealth roll, DN 22).

Tatami

Tatami are considered *the* flooring material of Japanese buildings, but during the Sengoku Period they still hold second place to wooden planking. Tatami is used for the interior of living rooms (which double as sleeping rooms) and some audience rooms in more opulent estates. Tatami are also used on raised platforms (in otherwise wood-floored rooms) for audiences.



Tatami are the same size throughout Japan: six *shaku* long, three wide, one and a half *sun* thick. They are designed to be the space one person needs to sleep. Two tatami side-by-side together form the space of one tsubo (one *ken* by one *ken*), which is the standard unit of measurement for rooms and other living space. Rooms are also identified by size by how many mats they could contain (regardless of whether the floor is matted or bare).

A three-mat room, the smallest functional “room,” is six *shaku* by nine; or one *ken* wide, one and one half *ken* long; or one and a half *tsubo*. A room only one-ken-wide is in reality a corridor, no matter how long or short it is. A four and one-half mat room, considered the smallest room usually, is a square one and one-half *ken* to the side. Next in size are six-mat rooms, eight-mat rooms, 12-mat, and so on. The rooms are geometric and uniform. One will seldom—if ever—encounter a triangular, circular, or otherwise oddly shaped room.

The *ken* (a six-*shaku* length) is often called in English a bay. The *ken* (or bay) is the standard architectural unit, and is used to indicate the length of hallways and the size of long walls. For example, a five-ken- (five-bay-) long hallway is 30 *shaku* long. Putting all the math together, an eight-mat room (a square which is 12 *shaku* to the side) is a four tsubo room, and each wall is two *ken* (bays) long. In floor plans, small black squares or circles mark the place of support pillars, which conveniently are placed at one-ken intervals. In larger structures, like main gates or large temples and castles, the pillars are of necessity larger, and there is more space between them.

DOORS AND WALLS

We know that the *ken* is the standard architectural measure. Is it a surprise, then, that sliding doors, invariably encountered in pairs, take up one *ken* of space? Sliding doors are usually three *shaku* by six, although double-wide doors are not uncommon.

There are two types of such wall: *fusuma* and *shōji*. *Fusuma* are opaque, and usually painted very artistically or brightly. *Shōji* are made of translucent paper glued to lattice of some form. *Shōji*

...a samurai who wishes to keep his Bushidō untarnished will not think of his house as a permanent residence or lavish any care on any elaborate decoration. When it catches fire one has to put up a suitable shelter again quickly, so anyone who doesn't anticipate this but spends too much on building or runs into debt for pleasure can only be considered lacking in a sense of the fitness of things.

— Daidōji Yūzan



can also serve as “windows,” in which case they are fitted to exterior walls or butting up against an external verandah. They can be closed, letting in a little light, or they can be opened. Shōji are well known as the theatrical screens behind which play shadow dramas large and small in homes and estates all over Japan. Shōji are not very private.

Little children (and spying adults) have been known to moisten their finger in their mouths and poke it through the paper at a corner, opening a peephole. Such holes and tears are repaired by the owners with small patches of paper cut into the shape of cherry blossoms or plum flowers and pasted in place.

When the sliding doors separate rooms, the wall above them may incorporate a panel called a *ranma*. The *ranma* is a decorative carved transom that is open to both rooms. The carving can be of many forms; heraldic, floral, latticework, etc. The *ranma* serves to allow ventilation from room to room, as well as a small amount of ambient light. *Ranma* typically take up the whole space from lintel to ceiling, and are as one *ken* wide, and can be either a single panel or as many of them as are necessary to span the width of the wall.



When one is performing his duties, he should not just simply appear before the master. He should wait for a moment in the next room, check his colleagues' appearances, and then go in to audience. If it is not done this way, his effort will likely be in vain.

— Hojo Nagauji

CEILING

Ceilings are hung from the rafters, meaning that one cannot walk along the upper surface of the ceiling; rather, one must move along the rafters and hanging braces. Ceilings per se do not exist in the hovels of the lower classes or in most farming houses, where the rooms are open to the rafters and the underside of the roof itself. Given the great pitch of Japanese roofs, the space between the roof ridge and the ceiling may be greater than the space between the ceiling and the floor.

The typical ceiling height is about eight *shaku*; the doors are all six *shaku* high, and often a wooden beam runs horizontally throughout the length of all the walls at that height (which serves as the lintel for all doors in the wall). Above this are about two more *shaku* of wall, then the ceiling. The more opulent rooms have higher ceilings, perhaps coffered, perhaps even multi-coffered, with recesses within recesses. The effect can be stunning.



ROOMS

The entrance to most structures is ground-level, and called a *genkan*. It is here that visitors are first received, footwear removed, swords taken.

Most rooms have multiple purpose. Or, more accurately, few rooms have a *set* purpose. A room that serves in the day as a space to greet guests may serve in the evening as a place to dine, and in the evening a place to sleep. Futon (bedding) are kept in deep closets and brought out as needed. There is nothing like a designated bedroom per se.

Given the need for external lighting, Japanese houses are seldom more than two rooms in width. It is for this reason that the floor plans of Japanese buildings often look like jumbles of rectangles at 90 degree angles.

Room Names

Rooms are typically identified by their primary decorative element. The *tsuru-no-ma* (“crane room”) will probably have paintings of cranes on the walls and sliding panels. The *matsu-no-ma* (“pine room”) has pine trees painted in it. *Kiku-no-ma* (“chrysanthemum room”) and *kiri-no-ma* (“pawlonia room”) are the same. A room called *fuji-no-ma* might have paintings of Mt. Fuji, a view of Mt. Fuji through the windows, or paintings of wisteria (*fuji*, which is homonymous with Fuji, though written with different *kanji*). A room primarily decorated in gold might be called the *kin-no-ma*. We could go on listing room names for a long time, but you get the idea.

Tokonoma

The *tokonoma* is a special alcove which is the focal point for attention in a room. Usually it is wood-surfaced, the size of a *tatami* (although older ones are only about two *shaku* deep), and slightly raised from the level of the floor. The wall in the *tokonoma* holds a seasonally appropriate hanging scroll or flower arrangement, and the floor might hold a flower arrangement or perhaps a sword rack (if the house belongs to a *samurai*). Some *samurai* display their finest armor on a stand in the main *tokonoma*. Almost any room can have a *tokonoma*, but they are most common in rooms that can be used to receive guests, or for dining.



In broader rooms, the tokonoma is paired with a wall space holding several multi-level shelves (*chigai-dana*).

Jōdan

Rooms large enough for a good sized *tokonoma* and *chigai-dana* space may have a *jōdan*, or half-*shaku*-high dais, in front of them. In an eight-mat room (the smallest that can really accommodate a *jōdan*), the *jōdan* occupies the innermost two mats, while the other six are at the normal floor level.

It is from the *jōdan* that a host—if a *samurai* or a lord—greets his guests. In cases of an audience, the lord sits on a cushion—or even an additional mat—placed on top of the *jōdan*. Those being visited sit on the floor proper (which is called, in such a case, the *gedan*). Some larger rooms have two layers of raised platforms; a middle section (*chūdan*), raised half a *shaku*, and the *jōdan*, raised a further half *shaku* from the *chūdan*. In audiences in such large rooms, the more important retainers sit on the *chūdan*, the less important on the *gedan*.

In some of the more old fashioned estates, the *jōdan* is the only part of the room that actually has *tatami*; the rest of the flooring is wooden. Quite often, there is not even a dais proper. Rather, the *jōdan* consists of a platform formed by *tatami* piled two or three deep. The opening scene of the film *Kagemusha* takes place in just such a room.

VERANDAHS

Most upper-class homes are encompassed, at least partially, by a verandah (*engawa*). The verandah is located on the inner side of the home, that is, the side facing the garden. *Engawa* are surfaced in wood, and typically three or six *shaku* in width. The inside is *shōji*, allowing light into the room. The outside is slotted floor and ceiling for rain shutters (*amado*), which are kept in recesses at the end of the *engawa* during the day, and slid into space and locked down at night. The *amado* serve as both guards against possible intruders and simple bad weather.

Often, the *engawa* is the only way from one room to another unless one wishes to go through other, adjoining rooms.

Another form of *engawa* is the verandah proper, which has railings and is a true verandah rather than an alternating indoor/outdoor corridor.

In the final scenes of the film *Chushingura*, the 47 ronin are seen storming the estate of their target and breaking down the *engawa* to gain entry to the building.



CASTLES

Forget almost everything you've ever seen about Japanese castles (*shiro*, or *-jō* in names). Himeji-jō, Japan's most commonly photographed castle (which is often considered the nation's most perfect example of castle architecture, by the way) is not a product of the Sengoku Period. On the other hand, what's nine years among friends? A castle like Himeji-jō could only be owned by a *daimyō* of the highest wealth and influence.

Historical Note

Ironically, in the mini-series *Shōgun*, Himeji-jō "starred" as Ōsaka-jō, whereas the latter is actually identical to the original period Ōsaka Castle. There are few castles in Japan extant in the 20th century that date from that period; most of the castles today are total reconstructions. The present Ōsaka Castle is also a reconstruction, but of Hideyoshi's original rather than Ieyasu's rebuilt model, so it's a decent example of late period architecture.

Types of Castles

There are three major types of castle, as determined by where the castle is built. They are: plains castles, mountain castles, and mountain-in-a-plain castles. It goes without saying (but we'll say it anyway) that the first type of castle is built on flatlands (*hirajiro*; for example, Ōsaka Castle), the second is built on a mountain (*sanjō* or *yamajiro*; Gifū Castle is one example). The third is built on a hill on a plain (*hirasanjō*; such as Maruoka Castle), and the plain usually grows into a large, thriving castle town.

DONJON

The *donjon* is the central building in what is called the *honmaru*, or main compound. Castles may have several “compounds” in concentric rings, with defenses increasing as one gets closer to the central compound. Outer compounds are named as they spread out: *ni-no-maru* (second compound), *san-no-maru* (third compound), etc.

The main donjon of a castle—called a *tenshū*—is not primarily designed as a living space. It’s primary purpose is a line of defense and a visible symbol of the lord’s power and authority. It is a military headquarters, and can be made livable, but most lords have buildings in the castle complex that serve as their primary living quarters. These living quarters need not be in the *honmaru*. (Unfortunately, such buildings are not preserved in the twentieth century, as the donjons are far more impressive and what the tourists want to see. On the contrary point, Nijō Castle in Kyōto has preserved the support buildings—and the donjon.) Only a few lords actually use the *tenshū* as their primary residence.

The design of the donjon, with its multiple hipped-and-gabled roofs, can be deceiving; what appears to be three stories is often in fact five.

There are several types of donjon: the solitary donjon, where it is a stand-alone structure; complex donjons, in which there is a

main donjon and subsidiary or secondary donjons; connected donjons, where support buildings—not donjons—are connected to the main donjon by corridors; and multiple donjons, where two or more minor donjons are connected to the main one. Examples are, respectively, Maruoka-jō, Hikone-jō, Kiyosu-jō, and Himeji-jō.

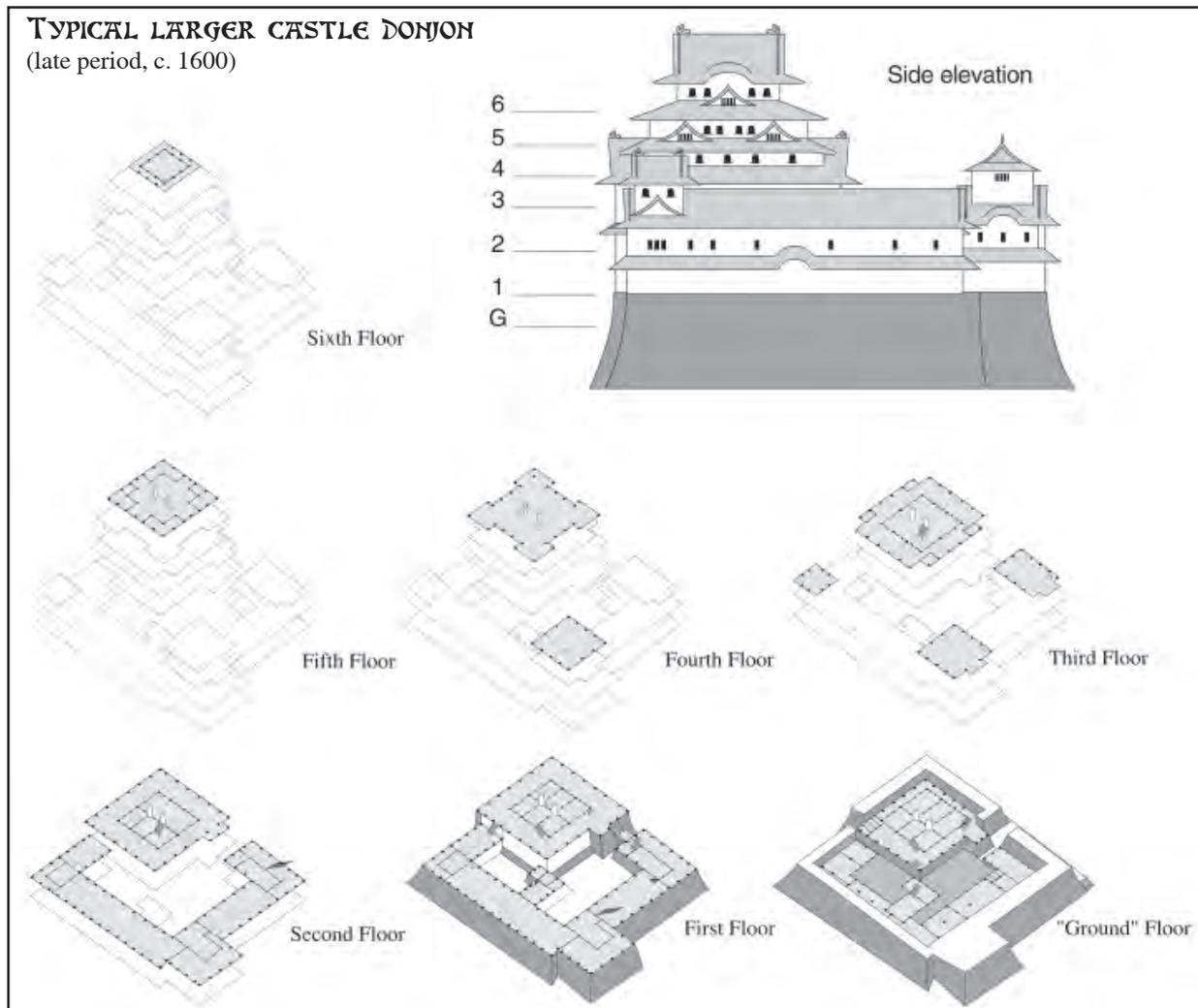


WALLS AND GATES

Gates leading into the compounds are never lined up; one must often follow a convoluted path from the outermost gate to the innermost. The idea is to make an assault as difficult as possible.

A secondary form of defense is the measuring gate, which is a specially designed structure that is fully enclosed by walls, and requires a 90-degree turn to pass from the outer set of gates to the inner. Attackers must pass through the first, then negotiate a turn while under fire from above. The narrow space of necessity limits the number of people that can enter at one time.

Castle walls often incorporate arrow slits (rectangular-shaped openings), musket loopholes (triangle-shaped openings), and openings for defenders to rain rocks down on attackers.





PALACES AND Sukiya ESTATES

The *donjon* of Nijō Castle no longer remains, but the residential palace, in the second compound, does. Although built after the Sengoku Period, it is a good example of the type of palace architecture of the latter part of that period.

ARCHITECTURE STYLES

There are two principle types of estate architecture common in the Sengoku Period: *shoin*-style and *sukiya*-style.

Shoin

Shoin style architecture developed during the Muromachi Period (1333–1573). The *tokonoma*, varied shelved, and *jōdan* are among its hallmarks. Another is the built-in writing desk (from which the name *shoin* comes), off to one side of the *tokonoma*, with a window that overlooks a garden. The writing desk area usually protrudes out onto the verandah.

Shoin-style rooms often have large, ornate doors (*chōdaigamae*). Originally, these doors were the only entrance to a totally enclosed sleeping space, offering considerable security; but later *shoin*-style buildings incorporated the *chōdaigamae* as architectural elements rather than specific entrances to secure rooms.

Sukiya

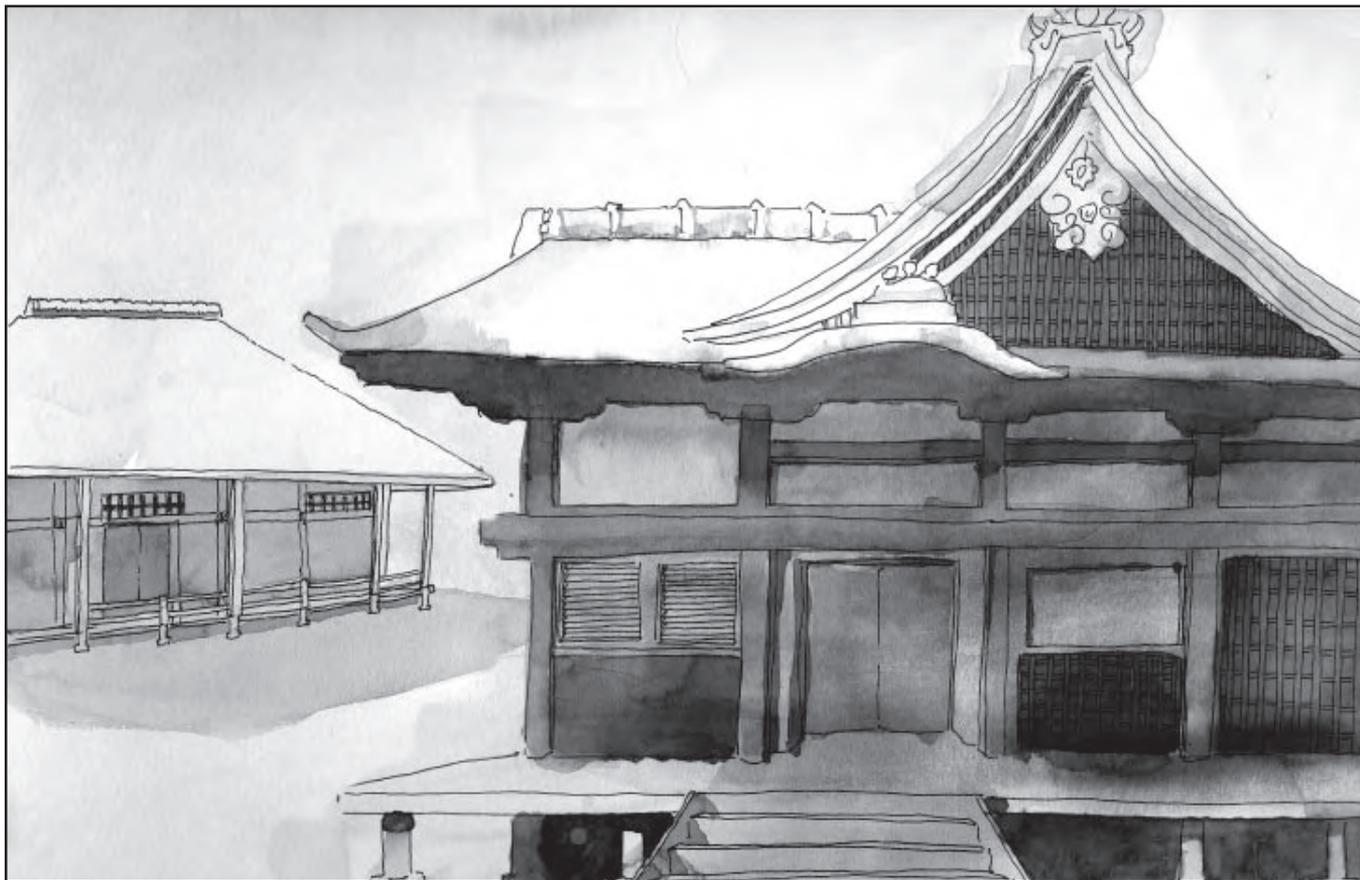
Sukiya means “house of refinement,” and *sukiya*-style homes are actually a refinement (no pun intended) of the *shoin* style, as it incorporates *shoin* features with a more relaxed lifestyle. Elements of *shibui*, and *wabi* and *sabi*, are key to *sukiya* buildings. Roughly hewn posts and simple ink paintings are common features. *Sukiya* rooms tend to redesign common structures and don’t always incorporate all elements. For example, one will be hard-pressed to find *chōdaigamae* in a *sukiya*-style structure.

LAYOUT

The estate is surrounded by a tall wall with gates opening to various streets. There may even be internal walls dividing parts of the estate (the public area, the family area, the garden, etc.). The main gate may be guarded. The specific size and decoration of these gates is often determined by the rank and wealth of the owner, as the gate is all most people will ever see of the estate.

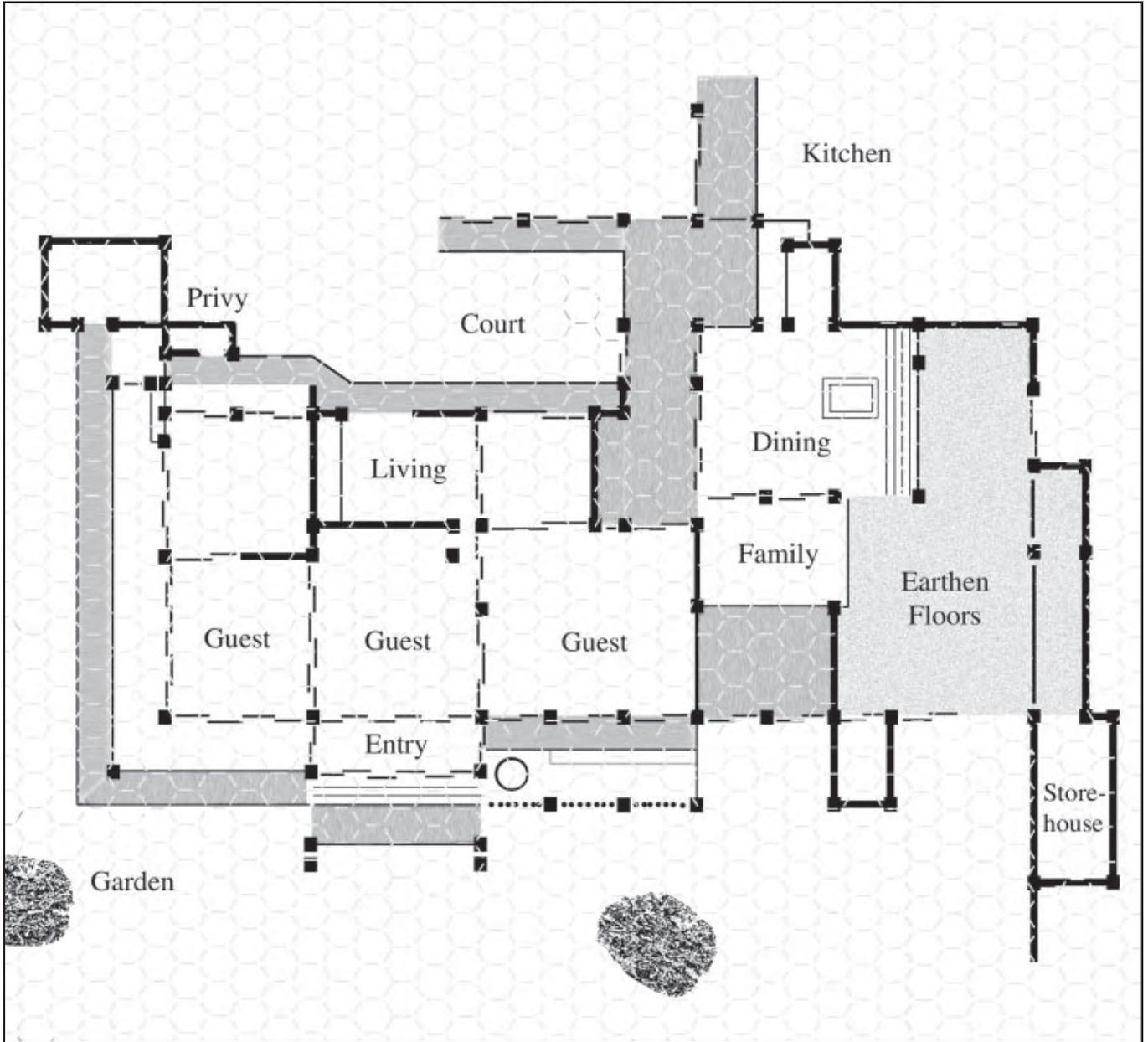
A majordomo will answer anyone knocking on the gate. Front gates usually have two large, tall doors. A smaller door, the size of a typical house door, is either set into one door or the wall next to it. It is this door that is used for normal visits and at night. The main gate is opened for official visits or deliveries or the owner’s departure and arrival.

Support buildings (usually near the main gate) house any guards or grounds servants. Stables and any necessary workshops are around back, but separate from the garden. If there is a teahouse, it will be in the garden.



When passing by the quarters of women of high rank, one should pass by without looking around repeatedly. In fact, one should not look at all. And one should make strict instructions to those of lower rank accompanying him that they should not look either.

— Hojo Shigetoki



To be made fun of and remain silent is cowardice. There is no reason to overlook this fact because one is within the palace. A man who makes fun of people is himself a fool.

— Lord Naoshige, when advised that a retainer had cut down someone within the castle for insulting him

戦国



HOUSES

Minka are “houses of the people.” They can be everything from a wealthy headman’s or a low-ranked *samurai*’s home to a simple farmhouse.

TYPES OF HOUSES

Farmhouses typically have steeply pitched, thatched roofs. Many are just one room, floored with packed earth, while the more “wealthy” peasants may have a raised floor and even a separate room or two in the back half of the house.

The center of the house is the raised hearth (*irori*). A long pole hangs from the ceiling over the *irori*, from which are suspended cauldrons for cooking.

In towns, homes are often of the tenement variety, made up of large blocks of buildings with several homes built together. These usually also have a ground-level main room area for cooking, with half of the floor space a raised wooden platform that serves as the living and sleeping area.

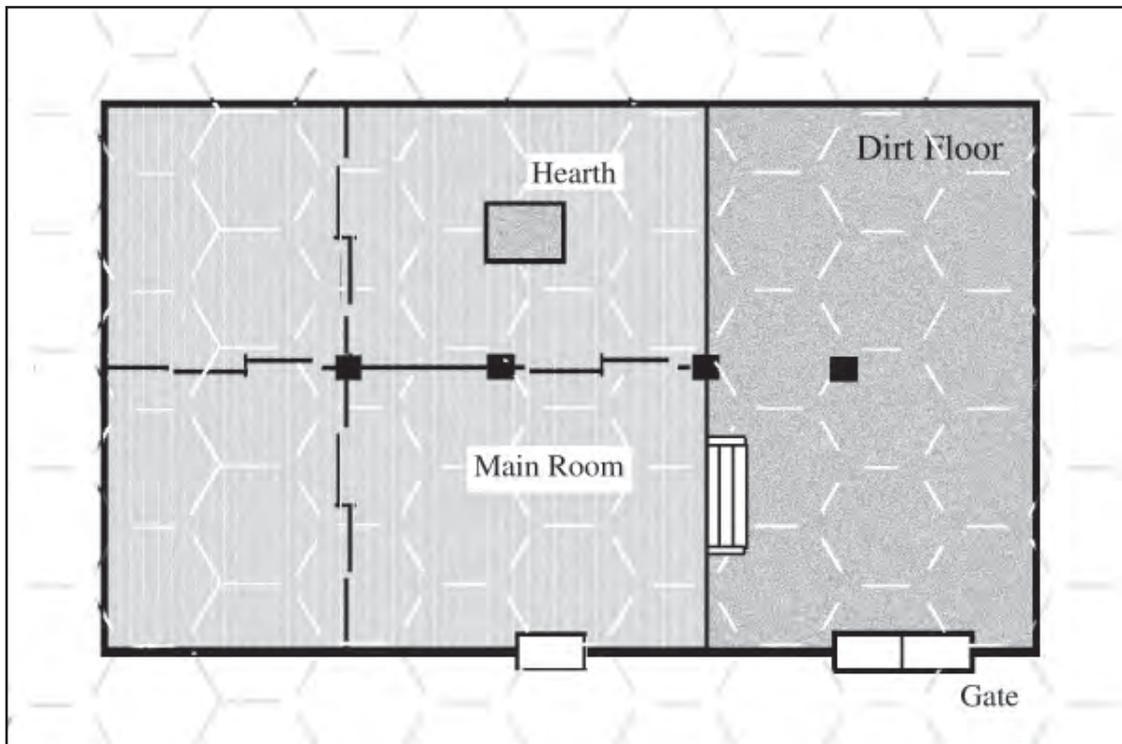


BATHS AND LAVATORIES

Houses of the less-wealthy common folk do not incorporate bathing or toilet facilities. The more wealthy will have their own separate areas in the estate or attached to the building somewhere. In tenements, a sort of public lavatory is located at the end of

each block. Lavatories are open pits, over which the user squats to do his business. A large tray on rollers below catches the refuse, which is removed nightly by workers who sell the “night soil” to farmers for use as fertilizer.

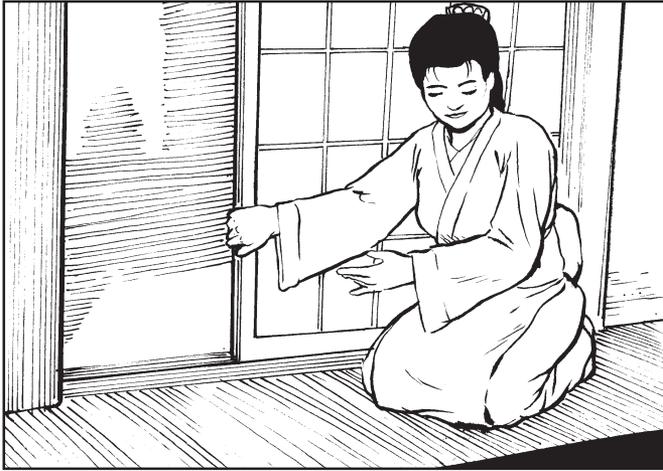
Every neighborhood has a public bathhouse, where men and women go to wash up. They lather up and rinse outside the swimming pool-sized tubs, then drop in for a long, relaxing soak. Men and women do not as a rule bathe together in bathhouses, only at public hot springs or private residences and inns.



INNS AND TAVERNS

DINING

The dining facilities in taverns, tea houses and inns are typically right next to the front door. During the daytime, the door is covered with a *noren* (curtain) that hangs from the door lintel halfway to the ground. The *noren* is a sort of “open for business”



sign. Tables are provided with benches and chairs, and the customers in taverns sit at tea and lunch just like modern Westerners. Those dining in banquet or private rooms eat on low tables on the floor as traditionally done at home. The reason for the benches is that the floor is packed earth, and this way the diners need not get dirty.



SLEEPING QUARTERS

Rooms are “in the back” and upstairs, and vary in cost with size, view, and decor. The better rooms will be in the back, with a view of the garden. The cheaper rooms are upstairs, facing the street. There is often no corridor connecting rooms downstairs: the only avenue from one to another, or even from the front of the tavern to the rooms, is the verandah. There may be an internal corridor, but it is normally used by the staff bringing food, setting up bedding, etc.

BATH

In the back is a bathhouse with a large tub large enough for four or five people. The use of the bathhouse is often reserved by customers (the gentleman in the Nightingale Room gets the bathhouse from 10:00 to 10:30, then the ladies in the Cherry Blossom Room have it), and its use may be unisex.

...even in private, there must be no relaxation and no light and shade in the loyalty and filial duty of a warrior. Wherever he may be laying down or sleeping, his feet must never for an instant be pointing in the direction of his lord's presence.

— Daidōji Yūzan



TEMPLES

Temples are buildings and complexes devoted to Buddhism. Temples are all attached to a particular sect of Buddhism. While a Jōdō adherent may visit and worship at a Zen temple, only Zen clergy will be resident and involved in its actual operation. Pilgrims of any “denomination” may apply for (and even might be allowed) to visit and stay but, again, only those of the same sect will typically be warmly welcomed and accepted. Nichiren Buddhist temples, especially, are likely to be less receptive to outsiders.

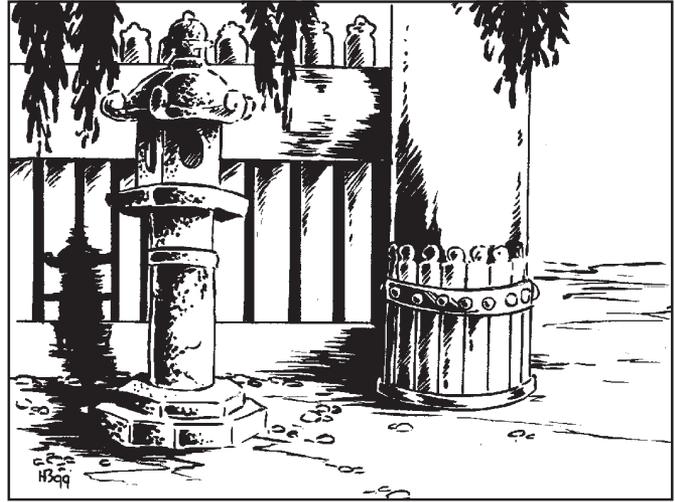
Temples are invariably enclosed by tall walls, with main and subsidiary gates. Otherwise, no two temples are alike. There are also variations between the different sects in what buildings will exist and how the temples are laid out.

For example, *Shingon and Tendai temples are almost always in mountainous areas, and due to this odd topography, have abandoned the traditional symmetrical architectural norms. Covering the various differences and the development of temple architecture and concept are out of the scope of this game book; general rules will have to suffice.*

ARCHITECTURE AND LAYOUT

The style of architecture of temples of the older, classical period (before 1100, say) is principally Chinese in inspiration, although there are definite Japanese elements. With Zen, however, the buildings began taking on a more Japanese flavor and scale.

There are several buildings in the typical temple, and there may be one or two tall pagodas (*tō*) which are the most visually outstanding feature of the complex. Typical buildings are a large “Golden Hall” (*kondō*), a large lecture hall (*kōdō*), abbot’s quarters (*hōjō*), and monks’ quarters (*sōbō*). Zen temples will have a stone or sand garden somewhere. Pagodas enshrine relics—real or symbolic—of the historic Buddha, Shakyamuni (*Shakka*), under a single massive column that runs from roof to foundation stone. The Golden Hall enshrines his image. The famed Great Buddha at Nara, for example, is housed in Tōdai-ji’s Golden Hall (although at Tōdai-



ji, it is called a Daibutsuden, or Great Buddha Hall, due to the image’s size).

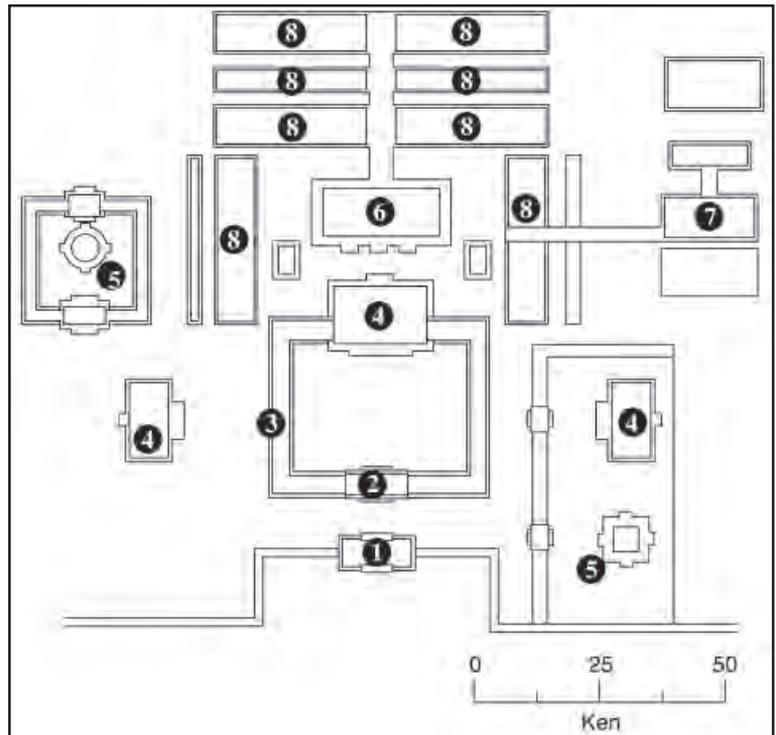
Off to one side (often the west) in the temple complex is the small latrine building; it is out of sight, but available. The bathing facilities are to the east.

Lectures on doctrine and other sermons are delivered in the *kōdō* or other lecture hall (such as the Hattō, or Dharma Hall). These structures are floored in wood, and are typically one, large, open room with a high ceiling or roof supported by massive pillars and a complex arrangement of brackets and braces. Worship halls contain many rooms, and may have a sanctum sanctorum visited only by the abbot or his representative.

The main gates are often guarded by large statues of the *myō-ō* (Fudō, for example), or lion-dogs (*shishi*), to defend the temple from evil.

Typical Zen temple compound (right)

1. Great South Gate
2. Inner Gate
3. Corridor
4. Golden Hall
5. Pagoda
6. Lecture Hall
7. Refectory
8. Monk’s Quarters



When passing by shrines and temples or through village streets, from time to time one should rein in his horse and praise places of beauty or lament for those that have gone to ruin. If he will do so, the joy of the common people at having been spoken to by the master will know no bounds, and they are likely to quickly repair places in need and to be all the more scrupulous in places of perfection.

— Asakura Toshikage

SHRINES

Shrines are Shintō sites, while temples are Buddhist. Many temples, thanks to the influence of Ryōbu-Shintō, include small Shintō shrines in the precincts. Among the signs that mark shrines are large (usually red) *torii* gates, ornate ropes braided around trees or rocks, and paper streamers dangling from objects. Many shrines even have several torii, and some have virtual avenues lined with them, which visitors must pass under.



Shrine halls are often torn down and rebuilt with much ceremony every so many years. It is a major event when a large, important shrine like Ise is being rebuilt. The Inner Shrine at Ise actually has two plots of land, marked out identically, for the shrine complex; in alternate periods of construction, every 20 years, the alternate plot is used.

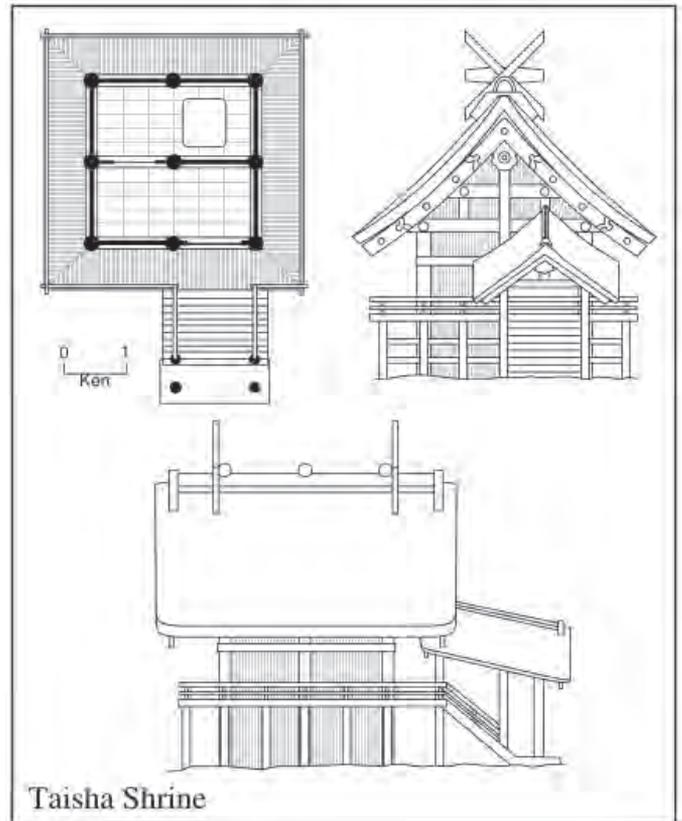
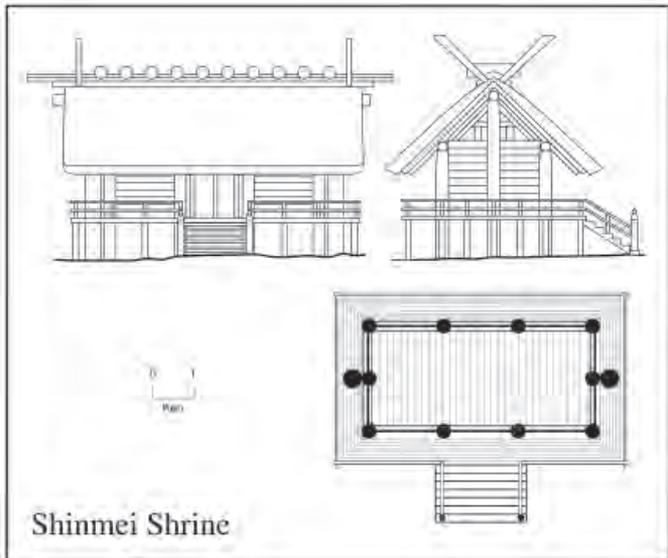


ARCHITECTURE AND LAYOUT

There are several major types of shrine architecture: Shinmei style (Ise Dai-jingū), Sumiyoshi style (Sumiyoshi Jinja), Taisha style (Izumo Taisha), Nagare style (Shimogamo Jinja), Kasuga style (Kasuga Jinja), Hachiman style (Usa Jinja), and Hie style (Hie Jinja). Shinmei and Taisha styles are left in their natural colors, while Sumiyoshi wood is often a bright red showing against white walls.

The buildings showing elements of these styles are actually called *honden*, or “main hall,” although there are also small worship halls (*haiden*). There is no lecture hall per se, as in a Buddhist temple complex.

Groves of trees frequently mark shrine precincts. A pair of stone dogs typically flank the entrance. The dogs are there to fend off evil if necessary. A roofed-over basin off to one side is for ablutions, so that one may ritually wash hands and rinse out one’s mouth before approaching the kami. Off to the other side may be a stage for sacred dance and other performances. A storage building housing the *o-mikoshi* (sacred palanquin) of the tutelary *kami*, which is brought out for festivals, is on the precincts, as may be treasure halls (*hōden*).





SHOPS

Shops are called *ya* in Japanese, and most—if not all—shops' or businesses' names have the suffix *-ya*. For example, a *kago-ya* is a kago business. A *sake-ya* is a *sake* “bar,” or perhaps a brewery.

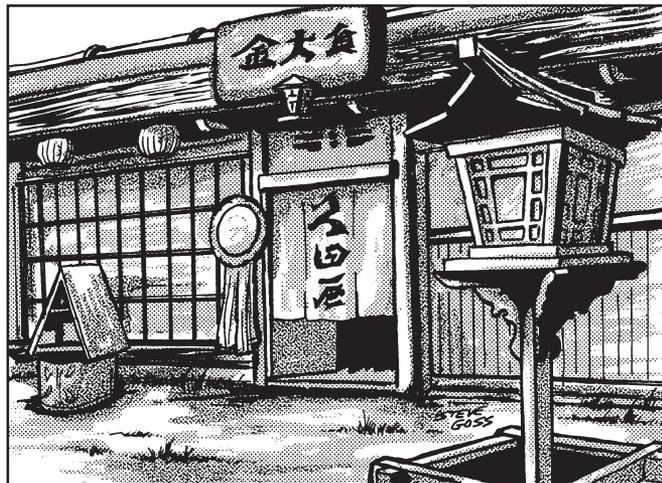
LAYOUT

Shops are divided into business and living zones. If one story, the front half of the shop is the actual business area, which is typically half dirt-floored and half raised wood, and the back half is the home. In two-storied buildings, the living area is usually upstairs.

Special customers may be invited up to the wooden floor to sit for a spell and have a cup of tea. This is most typical in upscale stores like brocade and clothing merchants, armor shops, furniture stores, etc. Stores selling stock wares (dishes, tools, etc.) will seldom allow a customer up and in.

STOREHOUSES

If the merchant sells a lot of merchandise, or the merchandise is particularly expensive, they may have a *kura* (storehouse) attached to or behind the shop. *Kura* are one- or two-story buildings with



thick, heavily plastered walls and complex multi-layered doors and shutters resembling the doors of modern bank vaults. *Kura* are designed to be airtight and fireproof, and in case of fire the doors and shutters are closed and sealed, and the merchandise is safe from damage. *Kura* are also very difficult to break into.

If the merchant doesn't have a *kura* (and most don't), his stock—whatever it is—will be piled in boxes and stacks in the living quarters, making moving around sometimes difficult.

When an official place is extremely busy and someone comes in thoughtlessly with some business or other, often there are people who will treat him coldly and become angry. This is not good at all. At such times, the etiquette of a samurai is to calm himself and deal with the person in a good manner. To treat a person harshly is the way of middle class lackeys.



BESTIARY

戦国



The bestiary—a list of various monsters, animals, and beasts that you may encounter in your game—is divided into several sections. The sections represent the different natures of the creatures being encountered.

The characteristics listed correspond to those for PCs and NPCs. Where a normally listed stat is not present, it means that this particular stat doesn't apply to the creature in question (e.g., PIE, AES, etc., of which animals have no need.)

The stats for animals and supernatural beasts also list the typical number of beasts or creatures encountered when in the open and any attack methods (with the damage done).

Sentient creatures also have listed any specific skills (and the average level of expertise) typical to their kind, although GMs are encouraged to make these events memorable by providing personalities and interesting skills to those encountered. Skills are listed with the skill level, followed by the AV (the total of the stat + skill) in parenthesis, and the DV for melee combat skills.

ANIMALS

This category is for natural animals and beasts which may be encountered during an adventure. Treat all young animals as half as efficient and strong as the full-grown beast.

Although the animals in this section do not have every possible Complication listed in their respective write-ups, the GM should keep certain logical limitations of certain animals in mind. Such limitations include the lack of fine manipulation for most animals. That is, they cannot manipulate items in the same way that a human (or simian) can. These complications are not listed for each animal.

Exceptional complications are listed for some animals.

BEAR (KUMA)

INT 1	STR 9	REF 4	MOVE 6
WILL 2	CON 8	DEX 4	Run 12
PRE 5	BODY 7		Sprint 18
SD 16	REC 17	END 80	
Stun 35	Hits 35		

Abilities

Claws: 2d6 (4d6 w/STR) HTH killing attack, Attached focus

Hug: 9d6 (Requires successful grab or 2 successful claw attacks)

Bite: 1d6 (2d6 w/STR)

Hide: Armor 2 KD

Tracking: Tracking Scent (AV 8)

Skills	Lvl	AV	DV
Bite	4	8	
Claw	5	9	
Climbing	4	8	
Evade	2	6	16*
Stealth	2	6	
Perception	7	8	

* Includes modifiers for size

The Japanese brown bear is big and fierce-looking, but is generally good-natured. The Ezo (or Ainu) consider the bear sacred. On their island to the north (Hokkaido) intelligent bears may live,

but no one knows for sure. Bears are not by nature hostile, but given motivation (and a bear *will* recognize hostile intent) they will attack without hesitation.

If the bear is able to make two successful hits in one round on the same person, they are caught in a hug. The hug does 9d6 of constricting (Stun) damage each phase. The bear will focus only on the hugged victim unless attacked by another, in which case the bear will drop the victim and pursue his attacker.



BOAR (I)

INT 1	STR 6	REF 6	MOVE 5
WILL 1	CON 7	DEX 4	Run 10
PRE 4	BODY 4		Sprint 15
SD 14	REC 13	END 70	
Stun 28	Hits 35		

Complications

Bad temper (Freq, Major)

Berserker: Attacks whatever sets it off

Abilities

Hide: Armor 2 KD

Tusks: 3d6 HTH KA, Attached focus

Bite: 1d6 HTH KA

Enhanced Smell (+3 PER)

Enhanced Hearing (+3 PER)

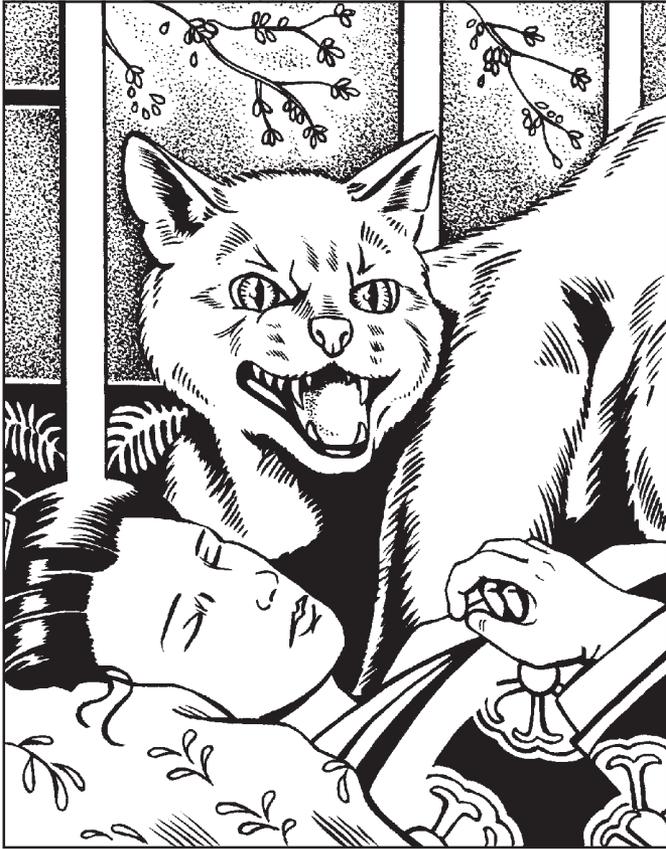
Night Vision

Skills	Lvl	AV	DV
Bite	4	8	
Evade	3	7	17
Gore (Tusks)	5	12	
Perception	3	4*	
Stealth	2	6	

* (7 w/Smell & Hearing)

A boar is the size of a large dog, with short, black, bristly hair and fierce tusks. The boar is a courageous and fierce opponent. It is often hunted by *samurai* for its delicious meat (although this violates the Buddhist principles on killing and eating animals, but hey... these are samurai).

A cornered or injured boar will never run away, unlike other animals; it will fight to the death, and is known to fight even beyond the point it is "dead" (Thus the additional 15 Hits beyond the normal amount for its Body score).



Cats are tolerated in some estates for their ability to control pests. Some people actually keep them as pets. Most cats, however, are feral, and call the world home.

DOG (INU)

There are several types of dogs in Japan. This represents the standard everyday Potchi (Japanese for "Rover" or "Spot").

Dogs are more likely to be watch or guard animals than pets, and as such usually don't have the run of the house. Dogs must be trained in order to respond to commands.

There are also fighting mastiffs (use the statistics of the Boar, above), which are trained especially to fight in the ring against other mastiffs. These animals are highly prized, being the sumōtori of the canine world. When such a dog bites, it does so for a total of 4d6 damage, latching on and savaging for an additional 2d6 each additional round until killed, or beaten or called off.

INT 2	STR 3	REF 5	MOVE 5
WILL 2	CON 4	DEX 4	Run 10
PRE 3	BODY 4		Sprint 15
SD 8	REC 7	END 40	
Stun 20	Hits 20		

Talents

- Combat Sense (+2 Initiative)
- Light Sleeper
- Acute Smell (+1 PER, Discriminatory)
- Enhanced Smell (+6 PER)

Abilities

- Fur: Armor 1 KD
- Bite: 1d6 HTH Killing attack (2d6 w/STR)
- Tracking Scent

Skills	Lvl	AV	DV
Bite	5	10	
Evade	4	8	18
Perception	5	7*	
Stealth	3	7	

*14 w/Smell

CAT (NEKO)

INT 2	STR 1	REF 10	MOVE 8
WILL 4	CON 3	DEX 8/10	Run 16
PRE 2	BODY 1		Sprint 24
SD 6	REC 4	END 30	
Stun 12	Hits 5		

Complications

Curious

Abilities

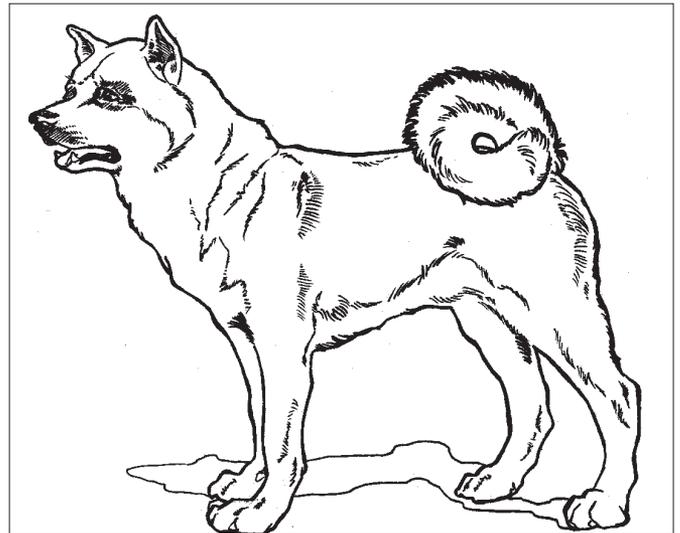
- Fur: Armor 1 KD
- Claws: 1 Hit, Attached focus
- Combat Sense (+2 Initiative)
- Night Vision
- Enhanced Sight (+3 PER)
- Leap: Superleap +2 m/y (1 m/y up)
- Small size: Shrinking (-2 to spot, +6 m/y Knockback), 0 END, persistent, always on

Skills	Lvl	AV	DV
Breakfall	5	13	
Climbing	5	13	
Evade	4	14	24*
Perception	6	7**	
Pounce (Grab)	4	14	
Stealth	5	13	

* Includes modifier for size

** 10 with Sight

The common cat is the Japanese bobtail, which has a bare two inches or so of tail, terminating in a little bump.



People who practice filiality today say they are providing a living, but even dogs and horses are taken care of. Without respect, what is the difference?

戦国



HORSE (UMA)

Japanese horses are shorter, stockier, and shaggier than their Western cousins. Horses don't fight unless they have to. They are primarily methods of conveyance. Horses may only be ridden by those on official (i.e., government) business. Commoners possessing horses may use them as pack animals or for farming.

INT 1	STR 8*	REF 4	MOVE 4
WILL 1	CON 7	DEX 4/2	Run 8
PRE 4	BODY 9*		Sprint 12
SD 14	REC 15	END 70	
Stun 31*	Hits 45		

* Bonus for Growth figured in

Complications

Fear of fire and loud noises

Abilities

Size: Growth (+3 STR, +3 BODY, +3 STUN, x8 Mass, -6 meters Knockback, +2 to spot, -2 DEX in combat, x2 reach), 0 END, Persistent, Always On

Bite: 1d6 HTH KA (2d6 w/STR)

Kick: 9d6

Hide: Armor 1 KD

Running: +8 Run/+12 Sprint (16/24 total)

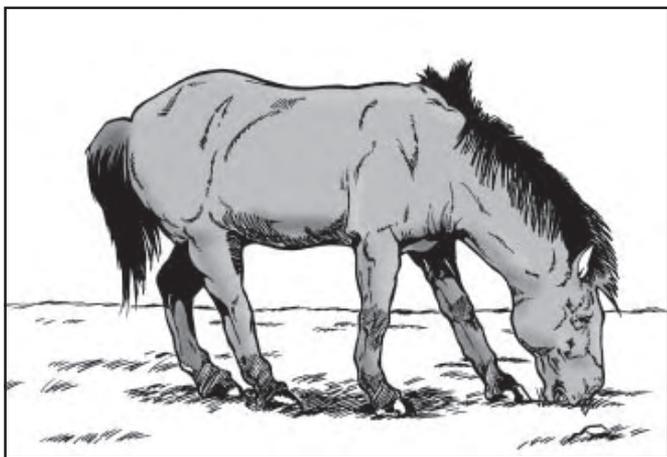
Enhanced Sight (+3 PER)

Enhanced Hearing (+3 PER)

Skills	Lvl	AV	DV
Bite	2	6	
Evade	2	2*	12*
Kick	6	10	
Perception	5	6**	
Stealth	2	6	

* Includes modifier for size

** 9 w/Sight & Hearing



OX (USHI)

INT 1	STR 12*	REF 3	MOVE 4
WILL 1	CON 9	DEX 4/2	Run 8
PRE 4	BODY 10*		Sprint 12
SD 18	REC 18	END 90	
Stun 55	Hits 45		

* Bonus for Growth figured in

Complications

Can't leap

Enraged when startled (frequent, strong)

Timid creatures (frequent, strong)

Abilities

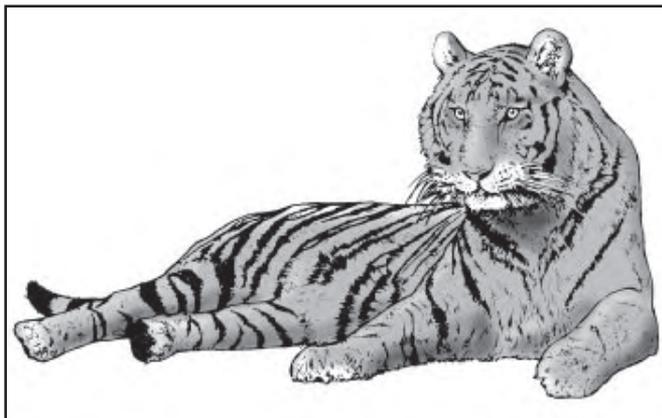
Size: Growth (+3 STR, +3 BODY, +3 STUN, x8 Mass, -6 m/y Knockback, +2 to spot, -2 DEX in combat, x2 reach), 0 END, persistent, always on

Horns: 4d6 HTH KA (8d6 w/STR), attached focus

Hide: Armor 2 KD

Skills	Lvl	AV	DV
Evade	2	4*	14*
Gouge (horns)	4	8	
Perception	5	6	
Stealth	2	4	

Oxen are beasts of burden—dull-witted and servile. They are used to pull heavy loads and the carts of aristocrats in Miyako. If attacked, they can charge and gore an opponent, but this is unlikely.



TIGER (TORA)

INT 1	STR 8*	REF 7	MOVE 8
WILL 2	CON 8	DEX 8	Run 16
PRE 6	BODY 8*		Sprint 24
SD 16	REC 16	END 80	
Stun 41	Hits 40		

* Growth bonus figured in

Abilities

Size: Growth (2x mass, -2 m/y Knockback), 0 END, persistent, always on

Bite: 2d6 Killing (4d6 w/STR)

Fore claws: 1d6 Killing (2d6 w/STR), attached focus (claws)

Hind claws: 2d6 Killing (4d6 w/STR), attached focus (claws), only after target grabbed



Hide: Armor 1 KD
Swimming: +4m (12m total)
Tracking Scent
Night Vision
Enhanced Sight (+4 Perception)

Skills	Lvl	AV	DV
Bite	4	11	
Claws	5	12	
Climbing	5	13	
Evade	4	12	22
Perception	5	13*	
Stealth	5	13	

* 17 with Sight

Tigers are big cats, orange with black stripes. They are as much as eight or nine *shaku* from nose to tail-tip. Tigers are not native to Japan, but they are frequently encountered in Korea, where many samurai earned reputations hunting them during breaks in Hideyoshi's Korean Campaign. They will stalk their prey.

SUPERNATURAL BEASTS

Creatures in this section are animals, largely unintelligent (no more so than a dog), which exist in the legends and lore of old Japan. Don't worry about it; these aren't PCs, they're special cases.

MUKADE (GIANT CENTIPEDE)

INT 1	STR 9	REF 5	MOVE 12
WILL 1	CON 7	DEX 8	Run 24
PRE 5	BODY 6		Sprint 36
SD 14	REC 16	END 70	
Stun 30	Hits 30		

Complications

Distinctive Features: Glowing eyes

Abilities

See in the Dark, visible effects (glowing eyes)

Ultraviolet Vision

Life Support: breathe underwater

Clinging

Black cloud: Darkness vs. normal sight (2 m/y radius), 8 Charges/day each lasting *toki* (60 minutes), 0 END, personal immunity (not affected by own cloud)

Bite: 1d6 Killing (2d6 w/STR), penetrating (minimum 2 Hits damage gets through any armor), 0 END

Poison: Mukade poison causes severe weakness and eventually death. Damage is subtracted from Hits; one-fifth of the number rolled (cumulative) is subtracted from STR and CON.

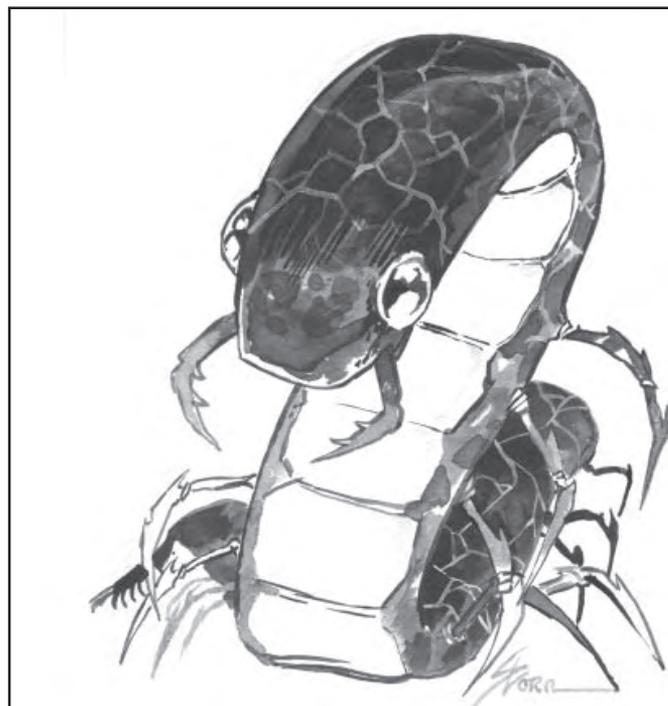
(Mode: Blood; Speed: 1 Min.; DC2; Duration: 10 Min.)

Shell: Armor 8 KD

Skills	Lvl	AV	DV
Bite	4	9	
Evade	4	12	22
Perception	7	8	
Stealth	2	10	

Mukade look like normal centipedes. Except they're huge. A typical mukade is between one and two *ken* long, and proportionally broad and strong. It's eyes glow, shining in the dark like lanterns.

Mukade can see and act equally well in dark or light, on land or under water. They can climb vertical and even inverted surfaces with ease. Mukade are not very intelligent, but they are ferocious and do not retreat from battle unless seriously injured.



The bite of a mukade only inflicts 2d6 points of damage, but the bite carries a potentially lethal poison. Anyone bitten by a mukade will become violently ill, and must make a CON roll (TN 22) each half-*toki* (60 minutes) or suffer a 1d6 Drain; for every full 5 points accumulated, the victim's REF, CON and BODY are reduced by 1. If any of the three stats is reduced to 0 the character succumbs to the poison and dies. If the character make three successful CON rolls in a row, however, the poison has run its course and the character will suffer no more ill effects from it. In a day or so, the effects will wear off, and the victim will just feel weak for a while.

As a defense, mukade can cough out a black cloud that obscures vision in its three-*ken*-diameter area. The mukade can see fine through its own cloud, but usually uses it to make good its escape from an overwhelming opponent. The cloud dissipates in an hour.

Mukade are omnivorous, but will just as willingly eat minerals—say, a nice sword—as a person.

Even though one burns up a *mamushi* (a kind of poisonous snake) seven times, it will return to its original form.

— Japanese saying



RAIJŪ (THUNDER BEAST)

Raijū are most frequently encountered during thunderstorms, when they cavort among the thunderheads, riding the lightning down to earth and back up to the clouds.

They resemble huge badgers with two tails and six legs. Their fur is dark gray.

In addition to claw attacks, *raijū* can also breathe lightning three times a day in a straight line 50 *ken* long, which causes 8d6 damage. They are also nigh impervious to any lightning or electric-based attacks; in fact, they gain energy from them, taking some of the would-be the damage and *adding* those points to their HITS. (The extra points so gained wear off over the next 24 hours.)

They dwell typically in holes they've hollowed out in the tops of large trees. They can be found in packs, and if in their lair there may be a number of young equal to the adults. Treat the young as half as powerful, strong, and capable as a full-grown *raijū*.

Their favorite foods are corn and other grains. Their stomach is sometimes sought by elemental mages seeking components for electricity spells, and their pelts can be made into cloaks or other garments that render the wearer impervious to such attacks (allows the wearer the benefit of the Damage Reduction and Armor vs lightning/electricity attacks).

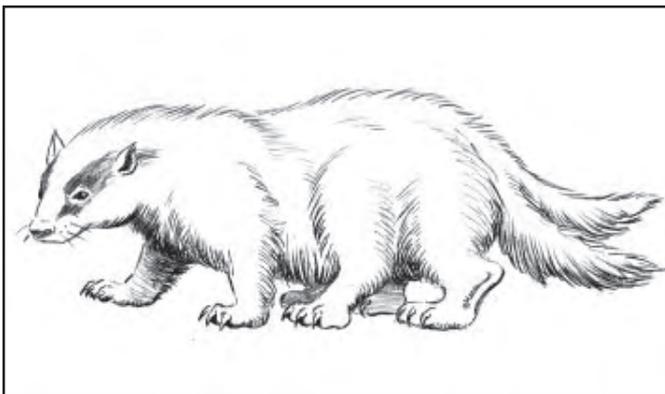
INT 1	STR 2	REF 8	MOVE 10
WILL 2	CON 4	DEX 6	Run 20
PRE 2	BODY 3		Sprint 30
SD 8	REC 6	END 40	
Stun 15	Hits 15		

Complications

Distinctive Features: Badger-like beast w/2 tails & 6 legs
Loves to eat corn & other grains

Abilities

- Claws: 1d6 Killing (2d6 w/STR), attached focus
- Breathe Lightning: 8d6 energy blast, area effect: 50m line (1m wide), usable 3 times/day
- Ride Lightning: Teleport 5m, x1,024 Non-combat (3 mi. total), only to travel to/from the clouds
- Flight: 10 m/y, 0 END
- Absorb Electricity: Absorption 10d6 (points go to Hits), only vs lightning/electricity, points fade after 24 hours
- Hide/Fur:
- Damage Reduction: 75% vs Electricity only
- Armor: 20 KD, Only vs lightning/electricity



Skills	Lvl	AV	DV
Lightning Blast	6	14	
Stealth	2	8	
Perception	5	6	
Evade	4	10	20



SHISHI ("FOO LION")

INT 2	STR 10*	REF 6	MOVE 4
WILL 2	CON 7	DEX 4	Run 8
PRE 6	BODY 8*		Sprint 12
SD 14	REC 16	END 70	
Stun 41*	Hits 40		

* Growth bonus figured in

Complications

Noble beast; hostile only to those with evil or violent intent

Abilities

- Size: Growth (x4 Mass, -2 m/y Knockback)
- Hide: Armor 4 KD
- Bite: 2d6 killing damage
- Claws: 2d6 killing (4d6 w/STR), attached focus
- Running +10m Run (18m total), +15m Sprint (27m total)
- Leaping: Superleap +10 m/y (20 m/y total)
- Danger Sense: Base 14, usable out of combat vs any attack in general area
- Flash Defense (Sight) 5 Pts
- Enhanced Hearing & Smell (+3 Perception)
- Sense evil/violent intent in others (no roll required)

Skills	Lvl	AV	DV
Bite	5	11	
Claw/Strike	8	14	
Evade	4	8	18
Perception	10	12	
Stealth	2	6	

Statues of *shishi* are often found outside temples. *Shishi* look like lions, only with a broader, slightly more human face. It is the same size as a lion. *Shishi* are often temple guardians. They are fierce fighters, but are not hostile to creatures or beings of good or peaceful intent. They are considered noble beasts.

Intelligence is nothing more than discussing things with others. Limitless wisdom comes from this. Ninjō is something done for the sake of others, simply comparing oneself with them and putting them in the fore. Courage is gritting one's teeth...and pushing ahead, paying no attention to the circumstances. Anything that seems above these three is not necessary to be known.

— Yamamoto Tsunetomo

TAKO (GIANT OCTOPUS)

INT 4 STR 6* REF 4 MOVE 4
 WILL 1 CON 4 DEX 8/6* Run 8
 PRE 4 BODY 7* Sprint 12
 SD 8 REC 8 END 40
 Stun 23 Hits 20

* Growth bonus figured in

Complications

Susceptibility: Takes 2d6 Hits/min. after 3 hours out of water

Abilities

Size: Growth 3 Levels (x6 mass, -3m Knockback, x2 height/width, x2 reach), 0 END, persistent, always on

Strike: 6d6

Tentacles: Multiple limbs (8)

Constriction: +2d6 Stun damage (8d6 total), Must first strike target 3 times in one Phase

Chameleon Ability: Invisibility (vs sight), has fringe effect, 0 END

Swimming +10m (14m total)

LS: Breathe underwater

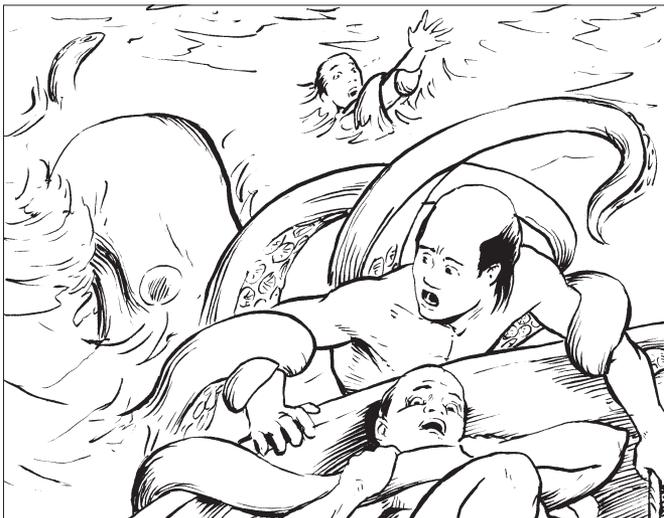
Skills	Lvl	AV	DV
Strike	4	8	
Use Weapon	3	7	
Evade	2	8*	18*
Stealth	8	16	
Perception	2	6	

* Modifiers for size included

The *tako* is a huge octopus. There are two things that make this beast different from normal octopi: the tako has a reach of one ken with any given limb, and this beast can survive out of water for two or three hours.

The tako is intelligent—as beasts go. Natural camouflage abilities allow the tako to “blend in” with his surroundings, making him nearly undetectable (those within 2 meters can spot the tako on a successful Perception roll against DN 18). The tako has an innate ability allowing it to use weapons if it grasps them (treat any weapon grasped being used at a skill level of 3).

If a tako strikes one foe bare-tentacled for three consecutive hits (all in one round), the beast may grasp him and attempt to constrict the victim for additional damage.



It's in the nature of man that the good is difficult to learn, while the bad is easily taken to, and thus one naturally becomes gradually like those with whom he is familiar.

USHI-ONI (OX-OGRE)



The *ushi-oni*'s physical form is vaguely crab-like, but this is really only a physical form adopted by the living gas form that is the true *ushi-oni*.

Ushi-oni attack with two enormous claws and bite, although they may try to head-butt first. In such a case, the *ushi-oni* rushes



his target, head lowered, and strikes for 2d6 damage. His claws are strong enough to capsize small fishing boats with one swipe (this is where those Knockback rules come in handy).

There is no escaping an *ushi-oni* who wants you: they have an eerie ability to sense prey up to 100 *ken* away, even through solid walls! In broad daylight, in the open, they have eyesight that can rival an eagle's. When trying to hide, they can dig in and cover themselves with sand in one full phase using their tunneling ability.

Ushi-oni are large enough to swallow a person whole, which is what happens when he scores a full-point hit on a bite. If the victim survives the bite damage, he will likely die in the stomach due to suffocation and stomach acids (the acids account for the 2d6 continuous attack). Even if he is cut out of the stomach before he can die, he may well die from the acid and other damage unless the appropriate spells to reverse the acid and damage effects can be cast. (GMs may also rule that the character's clothing, armor and equipment is marred or ruined from the acid, to say nothing of the character's own features.)

They can breathe and move equally well in water and on land, and can walk on the seabed or swim with equal ease. On the surface of the water they can float like a ship or swim. Their usual lair is a cave at the bottom of the sea, but they may also





have a secondary lair in a cave by the sea-side.

Ushi-oni mean frequent havoc with shipping, and often cause shipwrecks. They have little use for treasures, save as bait to lure adventurers to their lair. Ushi-oni are known to wall some prisoners in, saving them to kill and eat later.

INT 1 **STR** 12 **REF** 4 **MOVE** 4
WILL 1 **CON** 10 **DEX** 4 **Run** 8
PRE 1 **BODY** 9 **Sprint** 12
SD 20 **REC** 22 **END** 100
Stun 45 **Hits** 45

Complications

Reputation: attacks ships and boats

Abilities

Bite: 2d6 Killing (4d6 w/STR)

Swallow whole: 2d6 Killing, penetrating (min 2 Hits damage each Phase), Only works if bite delivers maximum damage (i.e., 24 Hits), 0 END, persistent, continuous

Enhanced Sight (+9 Perception)

Huge Claws: 3d6 Killing (6d6 w/STR), attached focus

Tunneling: 2 m/y (DEF 1), can fill behind

Sense Prey: 360-degree sensing, increased range (200m)

Skills	Lvl	AV	DV
Head-butt	4	8	
Claw/Strike	5	9	
Evade	6	10	20
Stealth	4	8	
Bite	4	8	
Perception	4	5 (14 w/Sight)	



Abilities

Quickness in Combat: Receives two weapon attacks per Phase

Skills	Lvl	AV	DV
Any weapon	7	14	24
Concealment	4	9	
Conversation	12	16	
Disguise	12	18	
Evade	5	10	20
Flattery	8	12	
Mimicry	10	17	
Perception	4	11	
Persuasion	7	11	
Stealth	6	11	

SUPERNATURAL BEINGS

These beings are intelligent, and can reason and carry on conversations. Some of them might not be too bright, but others are frighteningly smart, crafty, or wise. Not all are evil; some are actually good. Others just want to be left alone.

AMA-NO-JAKU (IMP OF HEAVEN)

INT 7 **STR** 1 **REF** 7 **MOVE** 4
WILL 7 **CON** 2 **DEX** 5 **Run** 8
PRE 4 **BODY** 3 **TECH** 6 **Sprint** 12
AES 1
PIE 1
RES 21 **SD** 4 **REC** 6 **END** 20
Stun 15 **Hits** 15

Complications

Mischievous

Reputation: eats humans

Sadistic; enjoys torturing people

Talents

Shape Change: Can grow/shrink to fit any clothes

Ama-no-jaku appear from a distance to be children or dwarves. Their lack of a neck is often unnoticeable.

Ama-no-jaku delight in torturing and playing evil tricks on people. Stealing, being sarcastic, and lying are only the start. They can repeat things they have heard perfectly in the tone and voice of the person they heard it from, but they will usually say the opposite. They love contraband and all manner of forbidden things, from information to artifacts.

When they kill someone, they may flay the body, donning the skin like clothing. Their true form fills out (or shrinks) to fit the body they are putting on. If cut while wearing such a disguise, their own skin (which often has a grayish cast) will show through the cut.

They will fight with whatever weapon is at hand. They may appear strong, but are no stronger than a child and can easily be defeated, so they prefer tricking their way to a victory.

They are solitary, preferring no company but those they have chosen to be their targets. They live in abandoned temples or shrines in mountains or deep in the forests. Their lairs are often littered with the refuse of their victims—clothing, effects, etc.

Ama-no-jaku are carnivores who will eat any people they kill, but they will also catch and kill small animals if necessary.



If a man who serves indolently and a man who serves well are treated in the same way, the man who serves well may begin to wonder why he does so.

BAKEMONO-SHO (GOBLIN)

INT 2 STR 3 REF 7 MOVE 4
 WILL 4 CON 3 DEX 5 Run 8
 PRE 2 BODY 3 TECH 6 Sprint 12
 AES 2
 PIE 1
 RES 12 SD 6 REC 6 END 30
 Stun 12 Hits 15

Complications

Cowardice: Won't fight if odds aren't in their favor

Distinctive Features: short ugly goblin

Reputation: barbaric, inhuman monsters

Rude, crude and barbaric

Abilities

Claw: d6 (1d6 w/STR)

Skills	Lvl	AV	DV
Bribery	3	5	
Concealment	4	9	
Evade	3	8	18
Gambling	4	10	
Grapple/Claw	3	10	
Interrogation	3	5	
Local Expert	3	5	
Perception	3	5	
Stealth	2	7	
Weapon skill	4	11	21

Bakemono-sho are about half the height of a normal man, and from a distance can be mistaken for a child or a dwarf. Up close, their tough skin (often an off-pastel shade of a natural human complexion) gives away their true nature.

Bakemono-sho are typically found in small parties (2d6 *bakemono-sho* present) or war bands (5d6). Their chief joy is fighting humans, something they will seldom do one-on-one preferring the odds of a large number of *bakemono-sho* to a small number of humans. *Bakemono-sho* are crude, rude, and socially unacceptable. They're not really very bright, either. They steal what they can't make. Their own gear is notoriously poorly made, so they frequently take items from their victims.

They are distant cousins of the *dai-bakemono*, whom they resemble but on a smaller scale.



BURUBURU

Buruburu resemble typical old women with long hair, but there the resemblance ends. They have no legs, and float about freely. However, the long *kimono* may disguise this from anyone not looking directly for feet. Some also call them "goddesses of fear."

There are thousands of tiny, pinprick-sized holes in the hands of a *buruburu*. From the left hand she can emit a gas in a six-meter long cone that can cause abject terror to those who breathe it. Anyone within the Roll 6d6 and subtract the victim's Resistance (RES). If the remaining total exceeds 5 times the victim's WILL, one of two things will happen: the victim will fall into a fetal position babbling defenselessly, or they will run pell-mell in a random direction for 10 – CON minutes.



From the left hand, a similar cloud will render anyone who is overcome by the gas (roll 10d6, subtract the victim's RES, and compare the remaining total to the victim's WILL x 5) it immobile but aware—like a sentient flesh statue—for a like period of time.

They eat only one thing: the hearts of their victims. *Buruburu* prefer the hearts of those who died while terrified, preferring above all others the hearts of those who died *of* fright. If she gets an opponent alone, she will immobilize him, and in his last moments of life, explain to him in no uncertain terms in what pain he will die, how she will kill him slowly, and in his terror, she kills and feasts. If the *buruburu* kills someone in a melee, she will attempt to pick up the body and flee, to eat at her leisure. Her encumbered flight reduces her MOVE by half.

When a *buruburu* strikes, the victim suffers a fall in body temperature as his life energy is drained (roll 2d6, reducing the victim's BODY by 1 for every 5 full points rolls; this is cumulative over successive attacks) and is subject to the same effects as if he had inhaled the "fumes of fear." Body temperature will continue to drop. Even if the victim huddles for warmth by a fire, relief will not come while the *buruburu* lives, suffering an additional (and cumulative) 1d6 Drain BODY attack each hour, unless a priest can perform a suitable healing ritual (i.e., prayer).



Buruburu can become invisible twice in any given 24-hour period.

They are especially susceptible to heat-based attacks, suffering double damage from them.

Their dwelling is near graveyards or near abandoned mountain shrines. *Buruburu* are solitary, and are not known to associate with others of their kind.

INT 6 STR 5 REF 4 MOVE 6
 WILL 4 CON 4 DEX 4 Run 12
 PRE 4 BODY 4 TECH 4 Sprint 18
 AES 1
 PIE 0
 RES 12 SD 8 REC 9 END 40
 Stun 20 Hits 20

Complications

Reputation: Drains life and heat from victims
 Solitary creatures
 Susceptibility: 2x damage from heat-based attacks

Abilities

Fumes of Fear: 10d6 Mind Control, Single effect: Cause abject fear, AE: 6m cone (3m wide at end of cone)
 Fumes of Paralysis: 10d6 Mind control, single effect—Paralysis, area effect: 6m cone (3m wide at end of cone)
 Touch of Fear: 2d6 BODY Drain, and 10d6 Mind Control, Single effect: Cause abject fear, touch only
 Invisibility: Fully invisible to sight, only usable twice/day

Skills	Lvl	AV	DV
Evade	4	8	18
Hand-to-hand	6	10	20
Perception	4	10	
Stealth	3	7	
Use Fumes	6	10	

DAI-BAKEMONO (GREATER GOBLIN)

INT 5 STR 8 REF 3 MOVE 5
 WILL 4 CON 8 DEX 5 Run 10
 PRE 2 BODY 8 TECH 4 Sprint 15
 AES 4
 PIE 4
 RES 12 SD 16 REC 16 END 80
 Stun 40 Hits 20

Complications

Code of Honor: Bushidō
 Believe themselves the equivalent of *buke*
 Distinctive Features: big barbaric ogre

Talents

3 in 6 chance of having the *Mystic: Onmyōdō* talent

Skills	Lvl	AV	DV
Archery	4	7	
Evade	3	8	18
Firearms	3	6	
Focus Ki	1	5	
Gambling	5	9	
Heraldry	2	7	
Local Expert	4	9	
Onmyōdō	4	8	



Perception	3	8	
Poetry	2	6	
PA: Tetsubō	5	8	20
Stealth	4	9	
Streetwise	4	9	
Swords	6	9	21
Tracking	4	9	

Dai-bakemono are the larger cousins of the *bakemono-sho*. They range in height from six to eight *shaku* (6 to 9 feet) in height. *Dai-bakemono* are generally encountered in groups (3d6), though occasional lone scouts, travelers and the like may be encountered.

Dai-bakemono are much brighter than their smaller cousins, and even have a sense of the aesthetic. They dress better, even have their own society and “courts” that are parodies of *buke* culture. They consider themselves the equal of samurai and will get violent if it is suggested that they aren’t.

Each “clan” of *dai-bakemono* will have a *kunshu*, or lord, whom they treat as their lord. In the *kunshu*’s retinue will be *dai-bakemono*, *bakemono-sho*, and perhaps even other creatures. (Treat *dai-bakemono kunshu* as *dai-bakemono* with +2 points in all areas, across the board.)

The preferred weapons of *dai-bakemono* are *no-dachi* and *tetsubō*; some have become quite accomplished archers, as well. Those who have stolen *teppō* from *samurai* storehouses (or after raiding the slain on a battlefield) can become a dangerous power.

Half of all *dai-bakemono* can use *onmyōdō* magic, having the *Mystic* talent.

Unlike their lesser cousins, *dai-bakemono* are not by definition evil and mischievous—although they may be inordinately avaricious.

...if, unfortunately, a samurai and his head must part company, when his opponent asks for his name he must declare it at once, loudly and clearly and yield up his head with a smile on his lips and without the slightest sign of fear.



GANGIKOZŌ

INT 4 STR 4 REF 4 MOVE 4
 WILL 4 CON 4 DEX 4 Run 8
 PRE 5 BODY 4 TECH 4 Sprint 12
 AES 0
 PIE 0
 RES 21 SD 8 REC 8 END 40
 Stun 20 Hits 20

Complications

Distinctive Features: Shell-backed, quill-covered aquatic demon

Abilities

Amphibious: Life Support – Breathe in water

Armor: 16 KD, Only on locations 10-12

Bite: 1d6 Killing attack (2d6 w/STR)

Lethal Poison: *fugu* (blowfish) poison, can only be delivered with successful bite

Claws: 1d6 Killing attack (2d6 w/STR), attached focus

Paralytic Poison: Can only be delivered with successful claw strike

Swimming: full MOVE on land or in water

Skills	Lvl	AV	DV
Bite	4	8	
Claw	6	10	
Evade	6	10	20
Local Expert	4	8	
Perception	4	8	
Stealth	6	10	

Gangikozō resemble their distant cousins, the kappa, except there is no hollow on the tops of their heads. Their bodies are covered by a fine coat of quills like those of a porcupine. These quills can hurt and be an inconvenience, but cause no real damage. No one would strike a *gangikozō* bare-handed, that is certain. Inside their chest is an endermal carapace that can be worked like leather but function as bullet-proof steel (KD 16); it is prized by armorers.

Their favorite food is fish, and they especially love blowfish, the poison of which they suck out and store for their own painful bite attacks. If they successfully bite, their stored blowfish poison enters the bloodstream of their victim. (see *Poison*).



Their only other weapon is their sharp talons, which have a paralytic poison. The claws come in handy when catching fish. The claw poison is neither plentiful nor produced in great quantities, so after the first three successful strikes, it will be a full day before sufficient poison is restored to be damaging.

Gangikozō live, like *kappa*, in rivers and lakes, in small caves. They will hardly ever be found with others of their kind, being typically solitary. They may, however, associate with other kappa. They maneuver and breathe with equal ease in water and on land.

They are harmless creatures, but fishermen may consider them threats to their livelihoods and may try to kill one moving into the area. Such actions have been known to lead to wars between fishing communities and kappa kin. This is the only time when other *gangikozō* will come to the aid of their kind, and they may even band together in defensive *ikki*. When there is such a struggle, as many as 10 *gangikozō* may be in a single lair.

GOTOKU NEKO

INT 4 STR 4 REF 6 MOVE 4
 WILL 4 CON 4 DEX 6 Run 8
 PRE 4 BODY 4 TECH 4 Sprint 12
 AES 0
 PIE 0
 RES 12 SD 8 REC 8 END 40
 Stun 16 Hits 20

Abilities

Claws: 1d6 Killing attack (2d6 w/STR), attached focus

Head Butt: 3d6 Stun attack

Horns: 3d6 Killing attack (4d6 w/STR)

Flaming Tail: 2d6 Killing attack, fire

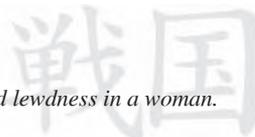
Shapeshift: To common house cat or attractive young adult human

Spit Mystic Flame: 4d6 Killing attack, AE: 8m long cone (2m wide at end), usable 2x/day

Skills	Lvl	AV	DV
Bite	4	10	
Claw	8	14	
Evade	6	12	22
Gore (Horns)	6	12	
Head Butt	5	11	
Perception	4	8	
Spit Flame	8	14	
Stealth	12	18	
Use Tail	5	11	

Gotoku neko in their natural form are short, anthropoid felines with long tails, the tip of which constantly burns with a cold, non-consuming flame. They can also shape-shift to resemble a common house cat, or a handsome (or extremely lovely) and seductive youth of either sex. They can shapeshift at will, but the process takes four Phases (one Round) for the metamorphosis, during which time they are completely vulnerable.

They can spew forth a spirit flame in a eight meter by two meter cone twice in any given 24-hour period. The flame causes 4d6 of burning, killing damage to anyone within the area of affect. It can be treated as a regular fire except that it is cold.





As with all felines, there are pads on the gotoku neko's feet, so he moves with total stealth, as a master *shinobi*. In their natural form, three horns on their head, harder than any steel, are used in butting attacks that cause 3d6 damage (4d6 w/ STR). If actively engaged with the enemy, they can't headbutt.

The flame-tipped tail can also strike for 2d6 fire damage, with the added possibility of igniting any flammable material it touches (4 in 6 chance). The tail can only be used to strike in a given phase if the gotoku neko is not already fighting with its hands or headbutting an opponent, as attacking with it requires concentration.

Given a chance, they will eat their victims. They especially love to target people who are cruel to cats.

The usual lair of a gotoku neko is a common home, where they disguise themselves as common cats, although they are also fond of making their own lair near abandoned kilns or charcoal-burners and houses.



Polearms:	Staff	6	10	20
Shugendō		2	7	
Stealth		4	8	
Use Tail Quills		6	10	

Hakuzōsu are a form of shapeshifter who dress like and are very often mistaken for a venerable *shugenja*, otherwise known as a *yamabushi*. (Anyone examining a *hakuzō*'s appearance may make a contested skill roll, using the viewer's INT + Perception versus the *hakuzōsu*'s TECH + Disguise roll; if the viewer's roll is higher, he sees through the *hakuzōsu*'s disguise.) No matter what question is posed to them by way of testing them, *hakuzōsu* are able to respond with complete calm and rationality. This is, of course, completely regardless of the answer's relationship to the question...

Not only do *hakuzōsu* look like *shugenja*, they can cast spells as one. A *hakuzō* will have an assortment of Shugendō spells (GM's choice), totaling 5d6 levels. For example, if the roll is 19, the *hakuzōsu* can have four spells at level 4 and one at level 3, or he can have two skills at level 9 plus one at level 1, or any other combination as long as the total of the spell levels does not exceed 19.

They look rather harmless, but one must be careful when dealing with a *hakuzōsu*. They carry a priest's staff (treat as a *bō*) and occasionally a katana. When pressed, he can also strike from behind with his tail, which has spikes like a porcupine's. Each strike releases 1d6 quills, each causing 1 Hit of damage.

Hakuzōsu wander about and occasionally take up residence in an abandoned temple. They are not creatures who need the company of their kind, preferring to associate with humans. They are at their most happy when they can take up residence in a temple or shrine and have parishioners come to visit. *Hakuzōsu* have even been asked to write blessed sutras for people, and they gladly complied; however, due to the *hakuzōsu* not being human, the sutras soon fade away...

They have an organ in their bodies that renders them immune to poisons and drugs. Some scholars and physicians would pay great amounts for these organs, for with it one can concoct four

HAKUZŌSU

INT 5	STR 4	REF 4	MOVE 5
WILL 5	CON 4	DEX 4	Run 10
PRE 4	BODY 4	TECH 4	Sprint 15
AES 3			
PIE 5			
RES 21	SD 8	REC 8	END 20
Stun 16	Hits 20		

Talents

Mystic: Shugendō

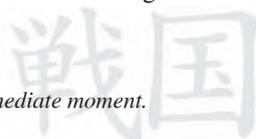
Abilities

Immunity to all poisons

Tail quills: 1d6 Killing attack (treat as Long range melee weapon)

Spells: 3d6 total levels of Shugendō spells (GM's choice)

Skills	Lvl	AV	DV
Buddhism	5	10	
Disguise	6	10	
Evade	4	8	18
Perception	3	8	



doses' worth of an elixir that acts as a level ten Buddhist *Prevent Poison* prayer.

They enjoy fooling people, but it is a love of the practical joke rather than spite or evil intent. They live off the donations of money and food that people leave them at the temple, or what they can get by begging as itinerant priests.

HYŌSUBE

INT 4 STR 2 REF 7 MOVE 5
 WILL 4 CON 3 DEX 6 Run 10
 PRE 3 BODY 2 TECH 1 Sprint 15
 AES 1
 PIE 1
 RES 12 SD 6 REC 5 END 30
 Stun 10 Hits 10

Complications

Fear of monkeys: flees them when encountered
 Timid, intimidated by people

Abilities

Amphibious: Life Support—breathe under water
 Fungoid Cloud: 8d6 Transformation (normal to retching and ill), Area Effect: 6m radius, Usable 1x/day
 Skin: 5 KD Armor
 Swimming: Has normal MOVE on land or in water

Skills	Lvl	AV	DV
Evade	4	10	20
Jujutsu	5	12	22
Local Expert	4	8	
Perception	4	8	
Stealth	6	12	
Weapon Skill	4	11	21

Hyōsube are *kappa* kin. Their skin is tough and resilient. *Hyōsube* limbs are triple-jointed; when they walk they appear to be drunk, though they are actually in perfect control of themselves.

The timid *hyōsube* is intimidated by people, and generally do not go near them. *Hyōsube* are also terrified of monkeys, and do



If discrimination is long, it will spoil.

their best to flee when confronted by them. When threatened, they shake their arms, releasing into the air a fungoid spore cloud with a radius of six meters. Any caught in this cloud will immediately begin retching, and will be ill and unable to eat or drink for 1d6 days, unless purified or blessed by a priest. They can only do this once per day.

By day, the *hyōsube* lives in a cave at the bottom of a lake or river. They usually only come out on land at night to search for fallen or unharvested grains (oats, rice, etc.) to eat. They do not eat meat of any kind, even fish. They have a small pouch in their stomachs that allows them to store up food so they can go up to a week without eating if necessary.

Hyōsube are not terribly social creatures, but in their lairs there is a 4 in 6 chance that there will be another adult and 1d6 young. Treat the young as attackless creatures with 5 Hits. If two *hyōsube* are encountered, they are a mated pair.

Because of their resilient hides, *hyōsube* are sometimes hunted so their skin can be harvested for armor. Leather armor made from it is 1 KD better than regular leather.

KAPPA

INT 4 STR 6 REF 5 MOVE 4
 WILL 4 CON 4 DEX 9 Run 8
 PRE 4 BODY 5 TECH 4 Sprint 12
 AES 1
 PIE 1
 RES 12 SD 8 REC 10 END 40
 Stun 25 Hits 25

Complications

Dependence: Takes 3d6 Killing damage per hour spent out of water if water spilled from head
 Reputation: Honorable but mischievous

Abilities

Amphibious: Life Support—breathe underwater
 Claw: 1d6 Killing attack (2d6 w/STR)
 Swimming: Normal MOVE both on land and in the water

Skills	Lvl	AV	DV
Atemi-waza	6	11	21
Claw	4	9	
Evade	5	14	24
Jujutsu	8	13	23
Local Expert	4	8	
Physician*	8	12	
Sumai	5	10	20
Weapon Skill	4	9	19

* *Useful for healing/mending broken bones only*

There are several varieties of *kappa*. The most common are man-sized bipeds, vaguely resembling turtles. They have definite carapaces. Their heads contain a slight, bowl-like depression containing water.

Kappa dwell in ponds, lakes, and rivers. They can live in, and breathe, air and water equally well. They eat meat of all sort, especially fish, but they enjoy human meat as well. *Kappa* will lie in wait for lone travelers, horses or small children to grab and drag into their lairs under the water for dinner, sucking out the victim's blood. They are also inordinately fond of cucumbers, and may be placated by bucketsful of the vegetable.





Kappa can survive outside the water so long as the water in the bowl on their heads remains in place. If the fluid tips out, they suffer 2d6 Hits of damage each hour they spend out of the water. If they are unable to get back to the water they will eventually die. Kappa have developed a high level of dexterity to allow them to keep that bowl full. They can even wrestle—which

they are very good at—without tipping it. Unfortunately (for them), they are also very polite, and one may be able to trick a kappa into tipping it by bowing to him — an act he will return automatically (allow the kappa an INT roll, DN 14. If he fails, he falls for the trick.) The kappa will not fall for this trick twice in the same day, but the next day he might fall for it again.

Kappa have a choice of combat with their clawed hands or using a weapon of some sort.



Skills	Lvl	AV	DV
Evade	3	6	16
Perception	5	10	
Stealth	2	5	
Strike	5	11	21

These odd creatures have no arms or legs, only a great number of hair-like tubes, on which they move about like celia, swaying back and forth. (They resemble nothing so much as Cousin Itt from *The Addams Family*.)

Keukegen enjoy being harmful to mankind. Their greatest pleasure is causing mischief and sickness. They also have the ability to create breezes and low winds. The keukegen has no mouth. It is telepathic, being able to communicate directly to the mind in the same way people talk. There is no “private, one-on-one” communication; everyone in the range of a normal voice “hears” in his mind the keukegen.

Their most incredible ability is that they can bring the dead back to life, even if the dead one has been so for centuries, and is no more than a pile of dust. The trick is getting the keukegen to *want* to do this...

The keukegen, lacking extremities, can do little physical damage. If one scores a hit, he has latched onto his opponent with his “sucker tube” and may “swallow his *hara* (soul).” On a successful strike, the GM rolls 6d6. If the total exceeds 5 times the victim’s BODY (after subtracting Power Defense, if any), the victim’s soul has been sucked away by the keukegen and destroyed. The body of the victim becomes an empty shell, still breathing and standing, but incapable of sentience or action. If the total of the die roll fails to exceed the victim’s BODY x5, the character is only shocked by the attack and will fall senseless to the ground for 10 - CON hours. The keukegen can strike in the next phase, however, and the comatose victim gets no chance to save. (N.B.: life cannot be restored, even by the keukegen, to one whose soul has been eaten.)

KEUKEGEN

INT 5	STR 1	REF 6	MOVE 8
WILL 4	CON 6	DEX 3	Run 16
PRE 4	BODY 3	TECH 4	Sprint 24
AES 1			
PIE 4			
RES 12	SD 12	REC 7	END 60
Stun 15	Hits 15		

Complications

- Fear of flames and fire
- No limbs
- Reputation: Soul eater

Abilities

- Create Winds: Change Environment (change calm air to breeze or slight wind), area effect: 12m radius
- Telepathy: area effect: 16m radius
- Drain Spirit: 6d6 Transformation (normal to soulless)



Keukegen are particularly susceptible and frightened by fire and flame-based attacks (which do double damage on them).

They usually live under the floors of homes or shrines. If the house is full of sick people, there is a chance that a keukegen has taken up residence. The husks of villages that keukegen have visited are known for being ghost towns and are dreaded; no one will approach them for fear the keukegen still dwell there, sucking up the negative psychic energy.

MUSHIN

INT 6	STR 5	REF 4	MOVE 5
WILL 7	CON 4	DEX 5	Run 10
PRE 4	BODY 4	TECH 4	Sprint 15
AES 2	PIE 1		
RES 21	SD 8	REC 9	END 40
Stun 20	Hits 20		

Complications

Enjoys driving people insane

Abilities

Cause Insanity: 10d6 Transformation (sane to insane), only affects those who view its "face," 0 END Cost, Based on WILL, Effect reduced by RES.

Skills	Lvl	AV	DV
Evade	4	9	19
Focus Ki	3	10	
Perception	4	10	
Stealth	3	8	
Weapon Skill	5	9	20

Other skills, as appropriate to their "disguise" or "normal" form.

Mushin are normally encountered alone or in small groups (1d3).

Mushin appear like normal people, either male or female. The appearance is actually false, as their true face is a featureless void, one that can inspire irrevocable insanity.

Mushin are evil, pure and simple. Their physical weapons are those typical to other humans (swords, knives, *bō*, etc.).

Mushin delight in driving people insane. They draw strength from causing insanity in others. While appearing human to all, it

can, when it chooses, show its true "face" to a human for an instant (usually during combat). Viewing the *mushin*'s featureless void of a face has the following, immediate effect. The GM rolls 10d6, subtracting the victim's RES (and Power Defense, if any). If the remaining total exceeds five times the victim's WILL, the victim becomes insane, launching into one of the following behaviors (choose one or roll 1d6):

- 1-2 Victim flees at top speed until exhausted or physically unable to go any farther (e.g., running into a wall or closed room).
- 3 Victim is paralyzed with fear and unable to move.
- 4 Victim drops to a dead faint.
- 5 Victim attempts to run away and strikes out at everyone (friend or foe) in his way.
- 6 Victim ducks for the nearest cover and cowers.

The victim continues the described behavior for 10 - WILL days, after which he will suddenly cry out in terror before lapsing into catatonic shock and going completely insane. An *Exorcism* performed by a priest during the catatonic phase is the only thing that can save his mind; he will, however, bear the remains of the shock in his heart, and suffer a loss of 3K Honor points (i.e., he loses 3x his KAO in Honor points).

If the victim is initially unaffected by viewing the *mushin*'s face, he may continue to fight or otherwise confront the *mushin* for a number of phases equal to his WILL, whereupon he is subject the effects a second time. If he survives that, the victim is fine, and immune to future viewing of the void.

Mushin can be exorcised by priests. Those that are exorcised vanish, never to reappear.

NURARIHYON

Nurarihyon appear like short, wizened old men. They are bald with a slight growth of beard. Occasionally a *nurarihyon* will dress like a wandering priest or monk, but most often they appear to be wealthy merchants. The only thing odd about them is that their heads are slightly large for their bodies. Some people might not even notice it (Perception roll, DN 18, to spot this abnormality). Their head alone, however, weighs as much as a human, containing dense "gray matter."

Nurarihyon are wandering creatures. They are seldom found at their own dwelling—if, in fact, they have one. A *nurarihyon* dwelling, it appears as a hermitage or simple retreat, but it is often used as a meeting place for *bakemono-sho* and other creatures, who are led by the *nurarihyon*'s wisdom and intelligence.

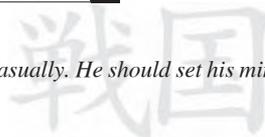
Nurarihyon are consummate freeloaders, and will consume other people's tobacco, wine, tea, or food, offering nothing in compensation. They are local nuisances. If a *nurarihyon* moves into the area, there is a good chance (1-3 on 1d6) that by the end of the first year 1d6+2 other creatures (*bakemono-sho*, *nurarihyon*, *amano-jaku*, etc.) might move in. The following year there is an even greater chance (4 in 6) of a further 2d6+2, and each year after that brings a chance (5 in 6) of still another 2d6+2 creatures moving into the area.

They value magical objects, but prefer things with more intrinsic worth, such as gold, gems, and art objects.

Inside the *nurarihyon*, where a heart would be, is a gemstone called a *nurarihyon ishi* which, it is said, gives the owner the



A warrior should not say something fainthearted, even casually. He should set his mind to this beforehand. Even in trifling matters the depths of one's heart can be seen.





ability to fly and travel to other worlds. This stone is harder than a diamond and beyond measure in worth.

Rather than fight, nurarihyon generally rely on guile and wit. They can fight, however, rather well; their high intelligence allows them an unusually high skill with staves and swords, especially when facing other staves or swords.

INT 12 **STR** 3 **REF** 4 **MOVE** 4
WILL 8 **CON** 3 **DEX** 4 **Run** 8
PRE 4 **BODY** 3 **TECH** 4 **Sprint** 12
AES 4
PIE 4
RES 24 **SD** 6 **REC** 6 **END** 30
Stun 15 **Hits** 15

Complications

Distinctive Feature: large head, weighing as much as a person (concealable)

Freeloader; accepts gifts but makes no attempt to repay them

Skills	Lvl	AV	DV
Bureaucratics	5	17	
Conversation	6	10	
Evade	3	7	17
Focus Ki	4	12	
Gambling	6	10	
Leadership	5	9	
Perception	4	16	
Polearms: Staff	8	12	22
Stealth	4	8	
Swords	7	11	21
Tea Ceremony	3	7	



ONI (DEMON/OGRE)

INT 3 **STR** 11 **REF** 4 **MOVE** 5
WILL 3 **CON** 10 **DEX** 4 **Run** 10
PRE 3 **BODY** 9 **TECH** 4 **Sprint** 15
AES 1
PIE 5
RES 9 **SD** 20 **REC** 21 **END** 100
Stun 45 **Hits** 45



Complications

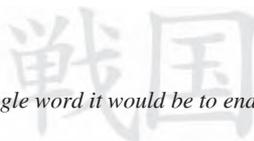
Barbaric, uncouth and uncivilized
 Distinctive Feature: Smelly, ugly demon/ogre
 Greedy
 Loves sake (frequent, total)
 Lusty
 Reputation: Eats humans, abuses human women

Abilities

Regeneration: Heals 1 Hit per phase, can't regenerate Hits lost to fire damage
 Huge Tetsubō: 9d6 Stun attack (12d6 w/STR)
 Travel to Yomi: Extra-dimensional movement, to travel to Yomi only, only works in caverns

Skills	Lvl	AV	DV
Evade	4	8	18
Expert: Yomi	5	8	
Focus Ki	1	3	
Perception	3	6	
PA: Tetsubō	7	11	21
Stealth	4	8	
Weapon	7	11	21

Oni are seven or eight *shaku* (about nine feet) in height. Their skin color runs the gamut from red to blue to black to green.





Some *oni* have one eye, some have two, some three or even four. Typically an *oni* will have a horn on his head. Well, sometimes two. Maybe three. They wear hides and animal skins, often patched, and invariably smelly.

Female *oni* have two long horns and a long, white face, and are called *hannya*.

Oni may be encountered alone or in groups (of 3d6).

Oni are greedy, lusty, and totally uncouth. They are quintessential barbarians. If a human woman is taken prisoner by *oni*... well, it would be better for her to die rather than be taken.

If a limb is severed, it will rejoin the body; the body must be destroyed by fire or no matter how hacked to pieces, it will return to one piece. Their chief weapon is a *tetsubō* of incredible proportions and weight which has a 9DC and a STR Minimum of 8. No normal human can wield one.

Oni can't be destroyed by simply "killing" their physical form. They must also be exorcised or otherwise have their souls destroyed (*Oni* have a "Spirit Rank" equal to their WILL +2). If an *oni*'s body is slain but their spirit remains, they will return to Yomi to regenerate a new body, and may return to harass their "killer" again. *Oni* that are exorcised but whose bodies remain intact simply return to Yomi to reclaim their spirits.

Crafty *oni* will hide their spirit in some container within their lair (such as a pickling jar, ceramic urn or other device). If someone discovers the *oni*'s spirit, they can ransom it to the *oni*. An *oni* will grant one request (assuming it is within his ability to grant) in return for the spirit, including returning to Yomi or promising not to harm a particular person or place.

Oni are carnivores, and their favorite meat of all is people. They also are inordinately fond of sake, and this weakness has been their downfall on more than one occasion. *Oni* serve in the underworld as tormentors of the damned, under the command of powerful demons and other dark powers. Many have found their way to the world of the living, as well, and they delight in using people as playthings for their dark delights.

They typically live in abandoned castles or villages or huts; they generally avoid religious institutions, even if abandoned. More than one city has found *oni* bands making their home in the run-down slum areas, where the *oni* sleep by day and come out at night looking for prey.

ROKURO-KUBI (GOBLIN HEAD)

INT 3	STR 6	REF 6	MOVE 4
WILL 5	CON 4	DEX 10*	Run 8
PRE 5	BODY 4		Sprint 12
RES 15	SD 8	REC 10	END 40
Stun 20	Hits 20		

* Shrinking bonus figured in

Complications

- No fine manipulation (No body)
- Susceptibility: Dies if not rejoined with body by sunrise
- Cannot approach a person who is reciting sutras
- Reputation: man-eating goblin head
- Distinctive Feature: Red characters on base of neck

Talents

- Blind Reaction
- Combat Sense (+2 initiative)

Direction Sense

Night Vision

Abilities

Flight (10m)

Bite: 2d6 Killing (4d6 w/STR)

Small size: Shrinking (-2 to spot, +6 m Knockback), 0 END, Persistent, Always On

Tough skull: Armor 2 KD

Skills

	Lvl	AV	DV
Bite	6	12	
Evade	4	14*	24
Local Expert	4	7	
Perception	3	6	
Stealth	6	16*	

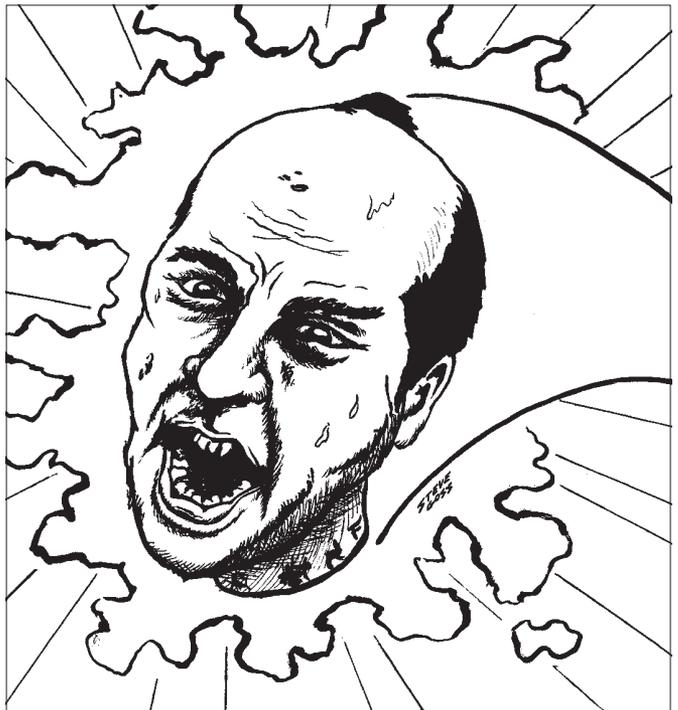
Other skills, as appropriate, for its "day life"

* Modifiers for size included

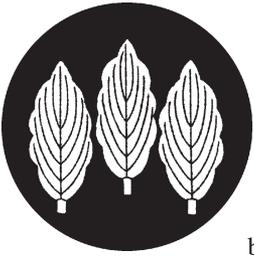
Rokuro-kubi are goblin heads of legend. Accounts of *rokuro-kubi* are mentioned in several books, including the Buddhist texts *Nan-hō-i-butsu-shi* and *Sōshinki*, from which characters may learn some of the information given below (with an appropriate Buddhism or Folklore skill roll, DN 18).

Rokuro-kubi primarily inhabit desolate mountain regions, such as the province of Kai. During the day they appear as normal folk, with average human scores (2 to 4) in all stats. At night, however, their heads detach from their bodies and float about in search of food. When detached, their necks do not bleed or show any signs of having been cut with a tool or weapon; indeed, they appear as "smooth as the line at which a falling leaf detaches itself from the stem." All true *rokuro-kubi* have several red *kanji* characters of mystic origin on their neck, which are neither painted nor tattooed.

The heads may fly about, as gracefully and silently as a bat. If forced to, they can also roll and bounce about on the ground (using their low MOVE score), but they will suffer 1d6 Stun dam-



When one has made a decision to kill a person, even if it will be very difficult to succeed by advancing straight ahead, it will not do to think about going at it in a long roundabout way. One's heart may slacken, he may miss his chance, and by and large there will be no success. The Way of the Samurai is one of immediacy, and it is best to dash in headlong.



age each Round when doing so.

They eat insects, grubs and worms that they can find in the forest, but they much prefer to feast upon people and may offer shelter to a lone traveler with the intent of devouring him at night after he has fallen asleep. Rokuro-kubi attack by biting their opponents, and can inflict terrible damage this way. If a rokuro-kubi clenches its teeth onto something, its STR score is effectively doubled for purposes of trying to pry its mouth open.

Upon returning to their bodies, the heads mystically reattach themselves. If for any reason their bodies are moved without their knowledge, the goblin heads will become extremely agitated, gnashing their teeth and yelling, and begin to search for them. Those failing to find their body before sunrise will die.

TATSU (DRAGON)

INT 12	STR 12	REF 8	MOVE 12
WILL 8	CON 10	DEX 8	Run 24
PRE 8	BODY 10	TECH 10	Sprint 36
AES 8			
PIE 8			
SD 20	REC 22	END 100	
Stun 50	Hits 50		

Complications

Distinctive Features: dragon (not concealable)

Talents

Mystic: one school/faith

Abilities

- Bite: 1d6 Killing attack (2d6 w/STR)
- Breath Weapon: See descriptions below
- Claws: 2d6 Killing attack (4d6 w/STR), attached focus
- Flight: Full MOVE on land or in the air
- Scales: 12 KD armor

Skills	Lvl	AV	DV
Bite	8	16	
Buddhism	8	16	
Bureaucratics	5	17	
Claw	6	14	
Confucianism	6	18	
Conversation	8	20	
Diplomacy	7	19	
Evade	8	16	26
Folklore	5	17	
Gambling	4	16	
Class. Lit: Chin	6	18	
Class. Lit: Jap	6	18	
Local Expert	6	18	
Perception	6	18	
Shintō	8	16	
Stealth	8	16	
Use Breath	8	16	

Japanese dragons are from five to 20 meters in length (roll 3d6+2 to determine length, in meters). Note: The statistics here are for a 12-meter-long *tatsu*. GMs are encouraged to increase or decrease stats in for larger or smaller *tatsu*, respectively.

Unlike its Western cousins, the *tatsu* has no wings, yet it, too,



can fly. The long, serpentine body is covered with armored scales, and the *tatsu* has four long legs terminating in four-fingered claws.

Tatsu are brilliant, inscrutable creatures. Most of the time they appear to be honorable and follow Confucian and *bushidō* codes, but as their purposes are their own, few can understand their actions and motivations. Most are exalted, noble creatures, although a few are on the dark side of that; as ignoble and base as their cousins are noble and lofty.

Some *tatsu* have a special abilities that vary. GMs are free to select one or more of the abilities below, or roll 2d6.

- 2** **No Special Abilities**
- 3-5** **Breathe Fire:** Some can breathe fire several times a day, in a one-meter-wide line equal to three times the *tatsu*'s length. Anyone within the line of flame suffers 8d6 Killing damage unless they make a successful Evade roll (DN equal to the *tatsu*'s attack roll).
- 6-7** **Spit Acid:** Some can spit a line of acid (same range) which inflicts 2d6 Killing damage each Phase, for one minute, to anyone or anything it touches.
- 8-9** **Breathe Poison Gas:** Some breathe a poison cloud with a radius equal to their length, which inflicts 1d6 Killing damage to any who breathe it, each Round (four Phases) for 1d6 minutes. Characters making a CON+3d6 roll (DN 18) can hold their breath, avoiding the effects of the gas (see *Asphyxiation*).
- 10-11** **Magic:** Many *tatsu* can use magic. Any school is open to *tatsu*, but they will specialize in that one school. They will have a combined total of INT+PIE levels' worth of spells from that school.
- 12** **Two abilities:** Re-roll, ignoring rolls of 2, 12, or duplicates



TENGU

INT 8 STR 5 REF 6 MOVE 6
 WILL 7 CON 5 DEX 8 Run 12
 PRE 4 BODY 5 TECH 5 Sprint 18
 AES 5
 PIE 3
 SD 10 REC 10 END 50
 Stun 25 Hits 25

Complications

Mischievous

Reputation: Chaotic legendary creatures, master fencers

Talents/okuden

Combat Sense

Counterstrike (w/Swords)

Abilities

Fan of Winds: 4 STR Telekinesis, area effect: 20m cone, 0 END cost, grabbable focus—fan

Flight: 10m (30m noncombat), attached focus—wings

Katana (longsword): 4d6 Killing attack (6d6 w/STR)

Wakizashi (shortsword): 2d6 Killing attack (4d6 w/STR)

Skills	Lvl	AV	DV
Acrobatics	9	17	
Battojutsu	10	16	28
Calligraphy	6	11	
Diplomacy	7	11	
Espionage	7	15	
Evade	4	12	22
Folklore	8	16	
Go	10	18	
Herbalist	4	12	
Local Expert	8	16	
Perception	6	14	
Shōgi	8	16	
Stealth	5	13	
Swords	12	18	30
Teaching	6	14	
Two Swords	10	16	28



What is called winning is defeating one's allies. Defeating one's allies is defeating oneself, and defeating oneself is vigorously overcoming one's own body. It is though a man were in the midst of ten thousand allies but not one were following him. If one hasn't previously mastered his mind and body, he will not defeat the enemy.

There are actually several different kinds of *tengu*. Described here are the most common variety: the so-called *dai-tengu*, or "great tengu." Tengu are most commonly found in groups of 3d6+2.

The *dai-tengu* resembles a tall, slender man, but the face is bright red, and the nose is long, looking more like a red cucumber than an olfactory organ. Many of these *tengu* dress like *shugenja*. Although they lack wings, they can fly.

Tengu carry a fan made from bird feathers that in dire times they can cause incredible winds to come up strong enough to blow children off their feet. Tengu are famous for their ability with the sword, and some have even consented to teach mortals. Minamoto no Yoshitsune was said to have been taught by a *Kurama tengu*. Tengu are likely to know at least one *okuden* for the sword, and different *tengu* within one group may all know different *okuden*.

They live usually deep in the mountains, and they protect their domains. They are chaotic by nature, but are not evil. It is said by some that much of Japan's history has been manipulated by *tengu*, who encourage people to struggle against their lords. (Was Akechi Mitsuhide talked into revolt against Nobunaga by a Tengu? Perhaps...)

It is rumored that *tengu* can neither refuse a challenge nor resist the temptation to collect shiny objects. Whether either of these is true is up to the GM.

TŌRIMONO (WAYFIEND)

INT 4 STR 4 REF 4 MOVE 5
 WILL 4 CON 5 DEX 5 Run 10
 PRE 4/9 BODY 4 TECH 3 Sprint 15
 AES 4
 PIE 1
 SD 10 REC 9 END 50
 Stun 20 Hits 20

Complications

Distinctive Features: Glowing kimono, easily seen at night (not concealable)

Distinctive Features: Appears as ball of fire when flying (concealable)

Enjoys causing downfall of humans

Abilities

Glowing kimono: Lights a 10m radius area at night

Mystic Bō: Normally a *bō*, but converts to a *yari* (2d6 Killing, 3d6 w/STR) when used in combat; also allows flight 10m (30m noncombat), 0 END cost, Focus—magic *bō*

Spirit Flame: 10d6 Transformation (sane to insane), 1x/day

Skills	Lvl	AV	DV
Evade	4	9	19
Focus Ki	1	5	
Perception	4	8	
Polearms: Staff	8	12	23
Polearms: Lance	8	12	23
Stealth	3	8	
Use Spirit Flame	6	10	

Tōrimono resemble middle-aged men—often bald—wearing white *kimono* that usually shines like a lantern at night. They always carry a staff, which they can transform to a *yari* when they fight. *Tōrimono* can also mount the staff and fly. The staff



retains these properties even in the hands of one not a tōrimono, as it responds to the will of its possessor. When flying, tōrimono appear as an apple-sized ball of flame shooting through the sky. When pressed, a tōrimono will try to mount his staff and fly away. It takes a full phase to transform from staff to *yari* or vice-versa.

Tōrimono consume the sanity of humans, so they are widely feared and detested.

Tōrimono can fight with their staff as either a plain *bō* or as a *yari*. He can also, once per day, spit out a “spirit-flame.” The target may attempt to dodge it (Evade roll, DN equals the tōrimono’s attack roll), but if it hits, the person may become insane. Roll 10d6 and subtract the victim’s RES. If the remaining total exceeds five times the victim’s WILL the victim loses his sanity. Their sanity is “consumed” by the tōrimono, who gains a number of d6 of additional Hits equal to the victim’s WILL stat.

For example, a tōrimono uses its spirit flame on a victim who has a WILL of 4 and a RES 12. The GM rolls 10d6, resulting in 39. After subtracting the victim’s RES, the remaining total is 27. Because 27 exceeds 5x the victim’s WILL, the victim is now insane and the tōrimono gains 4d6 Hits!

One weakness of the tōrimono is that their obi are inscribed with *sutras*, so if a Buddhist priest or *shugenja* begins chanting, it will begin to restrict, inflicting 1d6 points of Stun damage to the tōrimono per round (4 phases).

Tōrimono kill for pleasure, and have no greater joy than causing the fall, dishonor, and destruction of humans. They are especially fond of luring virgins away and ravishing them. In such cases, they have high persuasion abilities (use the higher PRE stat when dealing with women).

Their retreat is a grass hut well away from human settlements, but they are seldom home. There is no way to tell if a lonely, uninhabited hut is that of a tōrimono; but villagers coming upon an unexpected hut where one wasn’t the season before may burn it down in the belief that it is the lair of a wandering band of tōrimono. They have no need nor desire to live near people, but don’t mind wandering out on the road where they might encounter one. It is for this reason they have their name, and their nickname—*tōri no akuma* (“wayfiend”).

Inside their skulls is a continuously burning flame instead of a brain. This flame is concentrated evil, and evil mages are rumored to use these flames to power prayers.



When faced with a crisis, if one puts some spittle on his earlobe and exhales deeply through his nose, he will overcome anything at hand. This is a secret matter. Furthermore, when experiencing a rush of blood to the head, if one puts spittle on the upper part of one’s ear, it will soon go away.

GHOSTS

This category is for the undead and non-living creatures of Japan. All of these are the stuff of nightmares, and the living have a certain dread of them.

GHOSTLY ABILITIES

All ghosts have the following common abilities. All of the abilities may be used at will. It takes one available Action to “activate” or “deactivate” any of these abilities. Note that these do not apply to “higher” spirit beings, such as *kami* and *bosatsu*.

Desolidification

Ghosts are insubstantial, or “desolid,” in their normal form. They may pass through solid objects, including the ground, at will. In addition, they cannot be harmed by any normal physical or energy, such as weapons, fire and the like. They are susceptible, however, to magic and spells, enchanted weapons (such as those that are *Blessed* or that have *sutras* painted on them). This ability costs them no END to use. This ability may be “turned off,” allowing the spirit to manifest itself on the physical world. When they physically manifest, they are subject to the effects of normal attacks.

Flight

Ghosts can float about over the ground or water, or even into the air. This ability is only usable while they are desolid. When flying, the ghost can move at its full listed Move. This ability costs them no END to use.

Invisibility

Ghosts can become invisible to the five senses at will. While invisible, they cannot be sensed by any normal means: they can’t be seen, heard, smelled or otherwise detected, except by magical means. This ability can be used in whole or in part.

For example, while invisible, a ghost may allow itself to be heard; while visible, it may be utterly silent. This ability costs them no END to use.

GHOSTLY COMPLICATIONS

All ghosts have the following common complications. These are in effect at all times, unless otherwise noted. Note that these do not apply to “higher” spirit beings, such as *kami* and *bosatsu*.

Sutras

Ghosts are negatively affected by Buddhist *sutras*. Any item with sutras written on it will be either invisible to ghosts or will make the item unapproachable by ghosts of any kind (writer’s choice). If the latter is chosen affect, the ghost can’t approach within four meters of the item; any ghost forced to stay within the effective area for one full Round is automatically exercised. Further, weapons with sutras written on them will affect ghosts normally, as if they were “enchanted.” Sutras are a very effective ward against spirits.



Singlemindedness

As a general rule, ghosts are driven by a single hunger or desire, which will motivate their actions to an extreme degree, often ignoring those around it as it goes about its ghostly way trying to achieve some unattainable goal. Ghosts may still function and interact normally with people, if you can get their attention. This requires a contested Persuasion skill roll. The “distraction” from their hunger or desire will last for 10 - WILL phases, when the ghost will revert back to its “one track mind.”

GAKI (HUNGRY GHOUL)

INT 4 STR 6 REF 4 MOVE 5
 WILL 4 CON 5 DEX 4 Run 10
 PRE 6 BODY 4 TECH 2 Sprint 15
 AES 1
 PIE 3
 SD 10 REC 10 END 50
 Stun 20 Hits 20

Complications

Ghastly, emaciated appearance
 Reputation: Hungry spirits that eat humans
 Singlemindedness
 Suceptible to Sutras

Abilities

Bite: 1d6 Killing attack (2d6 w/STR)
 Claw: 1d6 Killing attack (2d6 w/STR)
 Desolidification
 Flight
 Invisibility

Skills	Lvl	AV	DV
Bite	3	7	
Claws	4	8	
Evade	3	7	17
Perception	2	6	
Stealth	10	14	



Gaki appear to be normal humans, but they are all skin and bones. Their hollow eyes, sunken cheeks, and distended bellies give the impression of starvation.

One of the rebirths one may encounter in Japanese Buddhist cosmology is as a *gaki* in the hell of *Gakido*. *Gaki* are suffering for their having wasted precious food in this world. There is nothing to eat in *Gakido*, and no one can die from starvation; they eat anything they can find—even their own children—and are never satisfied.

Sometimes there is a crossover, and *gaki* find their way to our world. While any food will help them, they have become carnivorous, and prefer the flesh of the living.

They do not have weapons; they claw and bite and chew. They can only use their bite attack if they have scored two successful hits with their claws on the same subject. There is no disease related to the attack of *gaki*, but the wounds are nasty and take a while to heal (normal Recovery until the wound is healed).

SARA-KAZOE (PLATE-COUNTING GHOST)

INT 4 STR 4 REF 4 MOVE 4
 WILL 4 CON 4 DEX 4 Run 8
 PRE 4 BODY 4 TECH 4 Sprint 12
 AES 4
 PIE 4
 SD 8 REC 8 END 40
 Stun 20 Hits 20

Complications

Distinctive Features: No legs (Concealable)
 Distinctive Features: Sound of woman crying heard before it appears (not concealable)
 Singlemindedness
 Suceptible to Sutras

Abilities

Breathe Fire: 6d6 Killing attack, area effect: 10m cone
 Desolidification
 Fists: 4d6 Stun attack
 Flight
 Invisibility

Skills	Lvl	AV	DV
Evade	7	11	21
Hand-to-Hand	7	11	21
Perception	4	8	
Stealth	8	12	

These are the ghosts of young serving women or apprentices who were beaten to death or coerced into committing suicide for breaking any number of expensive dishes or plates. A splinter of one of those dishes is in the *sara-kazoe's* heart, causing her to be what she is.

While they are evil beyond measure, this is a result of their post-death torment; if a medium attempts to *Speak with the Dead*, they will respond as quiet, though sad, young girls with their pre-death demeanor.

Sara-kazoe have the appearance of young women of average age and build, but like other ghosts, has no legs to support her.



This fact may be concealed by her full-length robes (Perception roll, DN 18, to spot). A distant look on their faces is common. Before a sara-kazoe appears, the plaintive sound of a woman crying can be heard. Sometimes they appear in a more ghostly guise, all in white with the body and robes misting to nothingness about the hips.

Sara-kazoe can breathe a cone of fire 10 meters (five *ken*) long, which inflicts 6d6 of Killing damage to anyone within the cone. Enchanted or otherwise sacred objects are the only ones that can inflict any damage on one, whether they are desolid or physically manifested.

No one knows what provides their life-force. No one knows if they eat their victims, or if they eat the riceballs sometimes left as offerings for them.

If slain, the body will fade away into mist after 1d6 rounds. If this happens, their soul is lost to the netherworld of eternal torment. If, however, the dish splinter is removed before the body mists away, their spirit is released—this is a kindness.

Sara-kazoe are solitary, sad creatures. They will not associate with others of their kind, but might associate with other creatures.

YŪREI (GHOST)

INT 4 STR 6 REF 4 MOVE 4
 WILL 4 CON 5 DEX 4 Run 8
 PRE 4 BODY 5 TECH 4 Sprint 12
 AES 3
 PIE 3
 SD 10 REC 11 END 50
 Stun 25 Hits 25

Complications

Distinctive Features: Pale, misty, ghost-like appearance
 Singlemindedness
 Suceptible to Sutras

Abilities

Aging/Draining Attack: 1d6 END Drain, plus victim loses 1 END and ages 5 years for each 10 END drained.

Desolidification

Fists: 6d6 Stun attack

Flight (full MOVE in the air)

Invisibility

Skills	Lvl	AV	DV
Evade	3	7	17
Hand-to-Hand	7	11	21
Perception	3	7	
Stealth	6	10	

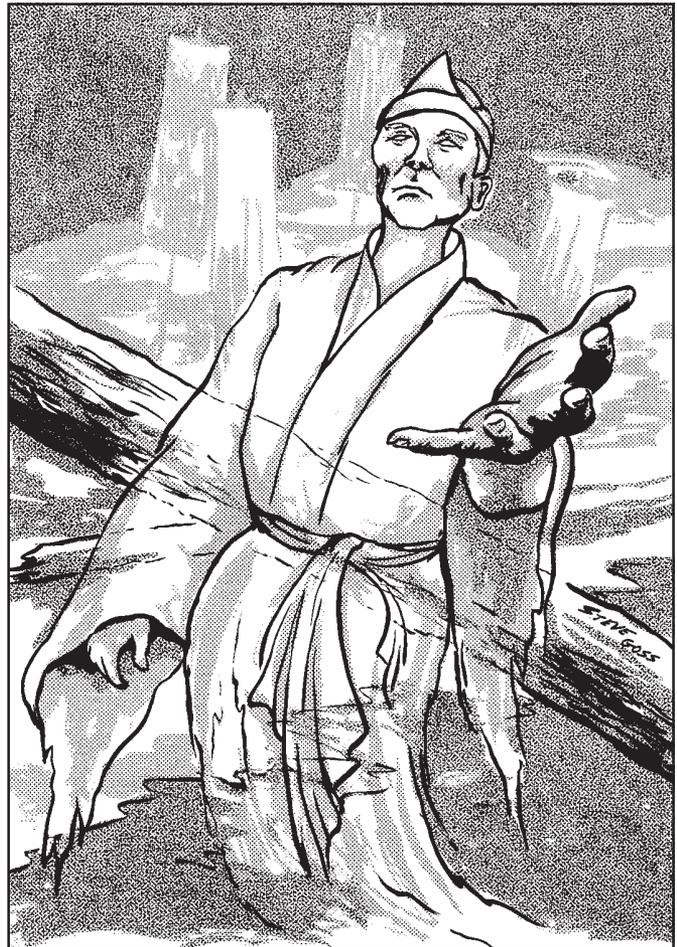
The standard ghost (if there is such a thing) is dressed in white funerary *kimono* and the triangular funerary headband. The body and kimono mist off at the waist, so *yūrei* float rather than walk. Other than that, they appear like normal humans, although pale.

Yūrei have different motives. Some hope to expiate some sin in their past life which has resulted in their post life existence. Others find they enjoy their new powers and seek to torment mankind.

Their usual method of operation is to latch on to one particular mortal to provide their energy. During the night, as the target sleeps, the *yūrei* will drain his life energy so that the *yūrei* can stay on this plane of existence. The *yūrei* drains 1d6 from the victim's END. The drained points are cumulative and cannot be recovered as with normally expended END. For every 10 full points of END that the victim loses, their CON is reduced by 1 and their physical age is increased by 5 years (see the *Age* complication, page 108, for effects of aging). Each morning, he will awaken feeling "older" and more tired. He might not even know he has been targeted by a *yūrei*. By the end of the first few days, it will be clear that he is actually aging. Only an *Exorcism* of the victim will stop the process, as it severs the link with the *yūrei*, although any aging effects are permanent. If the victim's CON is reduced to zero, the victim dies.

The *yūrei* can only be banished from this plane by itself being exorcised. No amount of weapon damage is lasting; it can be "killed" but will simply vanish, reappearing the next night, unless exorcised.

Another method of banishing a *yūrei* is to discover what has caused the *yūrei*'s existence and rectifying the problem (e.g., an unfinished case of revenge against a slain lord, etc.).





NAMES, OFFICES AND TITLES

戦国



NAMES

The first thing that needs to be remembered about Japanese names is that the surname comes first. The first *shōgun* of the Ashikaga family, Takauji, was thus Ashikaga Takauji, not Takauji Ashikaga.

Another thing to keep in mind is that Japanese is written with pictographs; every syllable has not only a sound but a meaning. Consider such modern English names as Holly, Pearl, Felicity, and Patience. These are names the Japanese can relate to; regardless of whether they are abstracts or concretes, they have a meaning in our *lingua franca*, English. Even names like Philip, David, and Mark have meanings; it is just that they are lost on most people who don't know the original languages of the names and their original forms. Such is not the case in Japan.

Even ancient names have meanings that can be understood. However, *they are names*. Just as a girl named Rose is not a flower, a man named Takeshi need not be brave, nor need a woman named Kaede actually be an oak tree.

Japanese names are not random syllables strung together. There are certain vowel/consonant combinations that are impossible to create in Japanese. In the novel *Shōgun*, when it was translated into Japanese, the name “Kasigi Yabu” had to be changed to “Kashigi Yabu.” If it is part of a name, there is a *kanji* to go with it, and a meaning which may—or may not—make sense. Additionally, the Japanese were a bit confused, as Yabu is, in fact, also a surname, so the name sounds to a Japanese as the name Smith Jones would to an American.

The charts in this chapter should provide material for generating thousands of names. As many name elements have different meanings, depending on the *kanji* used, it is impossible to provide a complete list of choices. Another way to find good names is to look through a historical dictionary (such as Papinot's) or a name encyclopedia (the best in English is probably P.G. O'Neill's *Japanese Names*, finally available in paperback from Weatherhill). The only problem here is that unless you speak Japanese, there is often no telling what the names mean; O'Neill's book suffers greatly for this.

This being said, let us take a look at names.

STRUCTURE

The structure of names changed considerably over the nearly 1,500-some years of recorded Japanese history. During the Heian and Kamakura Periods, the names of the aristocracy would be rendered as *Surname no Given name*. The *no* is analogous to the German “von” or the French “de” (yes, and the English “of”). By the 1500s the “no” would be hardly used, but at least into the early Muromachi Period, one simply did not say a name without it.

Those appointed governors of estates would insert their title between sur- and given names. Hideyoshi, after he was made governor of Chikuzen, was styled Hashiba Chikuzen-no-Kami Hideyoshi.

Later, in the Momoyama and Edo Periods, many people would bear the honorary gubernatorial title; it was one way in which the *shōgunate* bestowed honors. At one time, there were half a dozen swordsmiths alone named Bizen-no-Kami, a fact which certainly left the true *daimyō* of Bizen less than happy.

Surnames

Surnames (*myōji*) are the prerogative of the aristocracy, whether civil or military. Many clans making up the military aristocracy descend from offshoots of the Imperial line.

Quite a few surnames were taken by the aristocracy for descriptive reasons; the founder of the Fujiwara clan, a man originally named Nakatomi no Kamako, received his new name from the field (*hara/wara*) of wisteria (*fuji*) near his estate. The Ashikaga took their name from the village they first ruled. The powerful Ichijō branch of the Fujiwara clan lived on Ichijō (First Block) in Kyoto, right next to the Imperial Palace, while their only slightly less influential Fujiwara cousins lived in places giving them the surname Nijō and Sanjō.

Many surnames are geographical or point to a physical property, and usually such descriptive names with *kanji A-B* means “B of [the] A”—Yama-moto (base of the mountain), Ta-naka (center of the paddy), Naka-da (central rice paddy), Shima-mura (island village), Hon-da (original paddy), Ki-no-shita (under the tree) etc.

Let's take a look at *ta/da* (rice paddy) first. Quite a few are specific as to plant types in a certain area: Takeda (bamboo paddy), Fujita (wisteria paddy), Matsuda (pine paddy), etc. Others are location specific (Shimoda, lower paddy), possessive (Murata, village paddy), or some other descriptive (Furuta, old paddy.)

The vast majority of surnames consist of two *kanji*; a few are three or more, and there are a handful of one-*kanji* names as well. Many of the latter—though by no means all, as such names as Katsura, Minamoto and Kusunoki show—point to Chinese or Korean ancestry, where single-*kanji* surnames are the rule. It has been estimated that there are some 1,300–1,400 different *kanji* that appear in the initial position in surnames, but only some 100 commonly occur in the final.

“Surnames” of Buddhist clergy have special rules. They must have a temple or province to be from (e.g.; Enryaku-ji no Tosabō, or Tosabō [lit: “a monk from Tosa”] of Enryaku Temple).

You may choose any surname at will in creating PCs and NPCs for your *SENGOKU* campaign. It must be noted, however, that certain surnames are commonly regarded as belonging to *kuge* families, and certain surnames are recognized as *buke* names.

Among the surnames below you will find those of the great, the near great, and the minor. It is up to you—GMs and players alike—to decide, but it might be best to limit the use of the great family names—Tokugawa, Hōjō, Ashikaga, Fujiwara, etc.—to NPCs. This might be especially important in a more historically accurate game. Note, however, that there can be (and in fact were) several families using the same name. There are two Ashikaga families, totally unrelated to each other, for example. There are several families named Honda; the *kanji* used are even different.

Bynames

As only *buke* and *kuge* have surnames, everyone else is primarily denoted by some form of byname. Usually this takes the form of occupational, physical, or locational terms; Yaoya no Ichirō is Ichirō the greengrocer. The guy who lives on top of the mountain is Yamanoue no Genta (“Genta of the mountaintop”). Katame no Heihachi is Heihachi the One-eyed. Komeya no Toku is Toku the rice merchant. In this, the commoners' bynames are similar to those of the aristocracy and potentially confusing. The one way to tell them apart from true surnames is that they bynames almost invariably include the particle “no” between the descriptive and the given name, as in the examples here.

A second form of byname, suitable to commoners as well as those desiring to hide some aspect of their identities, is the geographic byname. If you want to say you are Mototaka of Mutsu, you style yourself “Mutsu no Mototaka.” Remember that the rule is, the “possessor” comes first—in this case, the province of Bungo.

One other form of byname also occurred; the appellation. These are nicknames, like Ethelred “the Unready” or Charles “the Bald.” They are called *adana* and take the pattern of descriptive followed by (usually) the *zokumyō*, or (rarely) the *nanori*. (See the section on given names below for explanations on these name styles.)

For example, if there is a *rōnin* NPC named *Kaga Saburō* who moves slowly and very deliberately, you can give him the nickname *Nossori Saburō*, or “*Plodding Saburō*.” In such cases, he would be called *Nossori Saburō* or *Saburō*, but never simply *Nossori*, as it is not a name. (Note that this would never have been a form used for nobles or people of rank; it is really suitable only for peasants or people considerably lower on the status totem pole.)

GIVEN NAMES: MEN

Up until the seventh century, many names for men of the upper classes—and men’s names are pretty much all we have on record—often ended in *~maro* or *~ko* (e.g.; Muchimaro, Nakamaro, Kamako, etc.). Their names generally reflected their characteristics, or their background.

In post-Nara years, naming patterns would change; partly influenced by the Chinese system, partly influenced by Japan’s own developing society. There were many different types of names, and men may have one or several of them.

Yōmyō

The most common type of name for children is the *yōmyō* (or *dōmyō*)—specifically a child’s name—which is conferred with due ceremony six days after birth. This name usually ends with the suffix *~maru*, *~maro*, *~ō*, *~o*, or *~waka*. Occasionally, there are similarities to the names of adults of the Nara Period. A few famous examples of children’s names should suffice: Benkei was Oniwakamaru, Yoshitsune was Ushiwakamaru. The *waka* means young, so Benkei was the “dear young goblin,” and Yoshitsune the “dear young ox.” Sweet, huh?

(Note: *apropos* to nothing: *~Maru/maro* is a suffix denoting affection, and often appears in swords’ names, as well. It survives today in the naming of ships; virtually all non-military vessels in Japan have *~maru* in their names. Although now usually written with the *kanji* for “round,” it has nothing to do with circles, despite the oft-cited implication for the hope that as the ship goes out so it shall come back. The *kanji* for round is merely synonymous with the original, more difficult, characters. It is affection, pure and simple.)

Another naming habit is taking positive character traits—adjectives or verbs—and making them names. Examples are names like Takeshi (brave), Manabu (study), and Susumu (go forward).

Those of the lower classes keep these names all their lives. What this does is point to the plebeian origins of names such as Takao, Hideo, and all of the other names making use of the noun or adjective element and the “male” suffix *~o*. It also indicates that those with such names in the Sengoku Period would not likely be in upper classes.

Zokumyō

The *zokumyō*, (confusingly enough also called *tsūshō*, *kemyō*, or *yobina*) generally reflects the numerical order of birth the child has in the family. This name is taken by the upper classes (*buke* and *kuge*) upon the *genbuku* (coming of age) ceremony, and is the one by which men are commonly known to their close friends and family members. For members of the *bonge* or *hinin* castes, the *zokumyō* are often the only names they have through life, except for very rare occasions where a *bonge* may have a *nanori* (see *Nanori* below).

The numerical order names are often altered in some way with the addition of an auspicious adjective before it, such as *Dai~* (big), *Chō~* (long), *Ryō~* (good), *Shin~* (new), or something similar. This produces names like *Daigorō* (“big five man”), and *Chōzaburō* (“long three man”; the *s* here mutating to *z*), etc. To simplify things, in the late Sengoku Period some people have started leaving off the *~rō*, especially with first sons. This leaves names like *Ryūzō* (dragon three), *Genpachi* (original eight), and *Ryōichi* (good one). The late actor Mifune Toshirō has a *zokumyō*. Admiral Yamamoto Isoroku, of Pearl Harbor fame, was named “56th man,” although he really wasn’t, and the Mifune character in the film *Sanjūrō* takes his name—30th man—from his age.

Zokumyō work like this: *Ichirō* (one man) or *Tarō* (big man), first son; *Jirō* (next man); *Saburō* (three man), *Shirō* (four man), *Gorō* (five man), *Rokurō* (six man), *Shichirō* (seven man), *Hachirō* (eight man) *Kurō* (nine man) *Jūrō* (ten man).

Members of the upper or privileged classes can have both a *zokumyō* and a *nanori* (see below).

Zokumyō and other names ending in *~suke*, *~nosuke*, *~emon*, or *~zaemon*, though historical-sounding and aristocratic as they are, really become popular in the Edo Period, although they appeared earlier in the Sengoku Period. These names came from a habit of naming people after titles (*~suke* was deputy governor, and *~emon* was a guard title).

Nanori

The formal adult name, taken along with the *zokumyō* at the *genbuku* ceremony, is called *nanori* (or *jitsumei*, “true name”). It usually consists of two *kanji* (very, very rarely more; hardly ever one) producing a four syllable name which has auspicious or otherwise positive tones. After the tenth century, the practice of the father or godfather granting one of the *kanji* in his name to the young man during the *genbuku* ceremony began; this is why so many of the Ashikaga shōgun have *Yoshi~* as the first element in their names, and the Tokugawa family *Ie~*.

Looking through a book of Japanese names or an encyclopedia will show many occurrences of *kanji* repetition in a single family. In the Minamoto, there was *Yori~* and *Yoshi~*: *Yoritomo*, *Yorinobu*, *Yorimasa*, etc.; *Yoshitsune*, *Yoshiie*, *Yoshichika*, *Yoshinaka*, etc. The Oda clan use *Nobu~* frequently, and the Hōjō regents used *Toki~*.

The order of *kanji* placement can go either way, but one given a *kanji* which is first in his godfather’s name seldom puts it second in his; one could, however, be given the second *kanji* instead. This is no slight, either; different families follow different traditions, and different *kanji* have different meanings. *Yasunobu* and *Nobuyasu*, written with the same two *kanji*, merely transposed, are both perfectly acceptable names.

When a samurai goes out to battle and does valiant and splendid exploits and makes a great name, it is only because he made up his mind to die.





Nanori of a single *kanji* are either read with the Chinese pronunciation and sounding monosyllabic to Western ears though in actuality two syllables (e.g.; actor Matsudaira Ken); or the Japanese pronunciation utilizing verbal or adjectival forms and are tri-syllabic (e.g; Takeshi, brave; Tadashi, correct; Shigeru, luxuriant).

Given names when read in the Chinese fashion (albeit with Japanese version of the Chinese pronunciation) are more formal-sounding, and lend an academic, cultured (and, yes, often clerical) feel to the name. Such names are called *azana*. Often they are usually indicative of artists, performers, or men of letters.

For example: Remember Yoshitsune? His myōji was Minamoto, his yōmyō was Ushi-wakamaru, his zokumyō Kurō, his nanori Yoshitsune, and his azana would be Gikei. All this for a man who was formally styled Minamoto no Kurō Yoshitsune.

GIVEN NAMES: WOMEN

A warning on women's names needs to be given before anything else is done.

Most of the "names" of women known in early Japan are not the actual names of the women in question. Sei Shōnagon, for example, The Jackie Collins of Heian Japan and the snarky author of the *Pillow Book* and other works, is known by the Chinese pronunciation of the first *kanji* in her family's name (Kiyowara) and a court-title soubriquet. Likewise, the true name of Murasaki Shikibu, author of the *Tale of Genji*, is unknown. (The latter seems to have been called Tō no Shikibu in earlier sources; the "Tō" is the first character from the name "Fujiwara," into a cadet branch of which she had been born; the "Shikibu" comes from the title of an office held by her father and brother; the "Murasaki" likely came from the color of the fuji [wisteria] flower, or the lead female character in *Tale of Genji*.)

It should be remembered that few women's names of the Heian Period have come down to us save those of empresses or the like; other women's names never made it into the early genealogical charts. It sounds unfair, but looking at historical family registers, the males are all named, but the daughters are listed simply as "daughter."

Women in Japan do not change their names as do the men upon reaching a certain age; they keep theirs for life. The only likely time a woman would change it would be if, say, she became a nun. Their names are usually written in the syllabry (*kana*) rather than *kanji*; the latter were generally reserved for men, though there is nothing wrong with using them for a woman's name. *Kana* have always been just considered to be more feminine.

Although it is often assumed that all Japanese women's names end in *-ko*, this is definitely *not* the case. Historically, *very few* women had the *-ko* ending on their names. (It was originally a male naming element, in fact.) Women of the highest ranks had it from the Heian Period onwards, but rarely. (As late as the 1880s, only *three percent* of Japanese women had names ending in *-ko*. By the 1930s, for various reasons, it was around 80 percent.) Almost completely neglected are other ending elements (*-e* and *-yo*) or names with no suffix at all. (Women with *-ko* would in fact often use their names without the *-ko* in period, recognizing it as an honorable suffix; this usage is no longer the case, however.)

An interesting note is that in the Sengoku Period names of more than two syllables are never finished off with a *-ko* suffix; it is deemed simply too much name.

Women are usually given two syllable names, without the suffix, although in the court three syllable names (no suffix) are not uncommon.

Frequently the names of plants, things from the arts, seasonal elements, and other "feminine" things are taken for use as women's names. For example, in the film *Ran*, the bitch-figure is Kaede (oak). The 1500s saw the introduction of the honorific prefix *O-*, thus names like *O-Matsu* (pine), *O-Gin* (silver; final *n* being a syllable in Japanese), *O-Haru* (spring), etc. Twentieth-century naming practice would render that last as "Haruko." When being addressed, common women with such names were merely "O-Haru," while aristocratic ladies would be addressed by dropping the honorific "O" and adding the title *hime* ("princess") to the name.

Common second-characters for women's names are *-e* (branch), *-e* (bay), *-e* (grace, blessing), *-e* (a great amount of *-*), *-no* (plain, field) and *-yo* (age, generation).

TAKEN NAMES

Japanese have always seemed inordinately fond of pseudonyms.

While it is not uncommon for an entertainer in the West to take a new name upon mounting the stage, it is an *extreme* rarity for a Japanese *not* to do so. Just about every field of endeavor has alternate-naming traditions.

Those playing clerical PCs or the Buddhist militant clergy should note that that up until the 1500s, monks generally took as their "given name" the region they were born, and added to it the suffix *-bō*, or monk, thereby very Buddhistically severing their ties; they no longer had their names. Musashibō Benkei was such; he came from the Musashi region (as did a certain famous swordsman several centuries later) and his chosen name was Benkei.

Alternatively, they can take a name pronounced in the Sino-Japanese mode called a *hōmyō* (lit: "law name") related to Buddhist doctrine or teaching. Many members of the lay nobility kept their family names, and merely adopted Chinese-pronounced *hōmyō* (e.g.; Takeda Shingen's original given name was Harunobu, and Hōjō Sōun's was Nagauji).

Buddhist names may be followed by the epithet *Nyūdō* ("one who has entered into the way"). An example would be Raizen Nyūdō; the usage is really not too dissimilar to "Brother So-and-so" or "Father So-and-so."

Names taken by artists and members of the literati are collectively called *azana*. Warriors might take on a *gō* (what we would call a *nom de guerre*), painters a *gamyō*, poets a *haimyō*, entertainers a *geimyō*, etc. The implication behind the new name is that the artist or warrior or whatever belongs to a higher life; of course, there are also instances when the artistic career might be potentially damaging to one's reputation if his true name were known. The artist would keep his regular name, at any rate, but all his work would be signed with his art name. Artist's names often end with such suffices as *-dō* (hall), *-ka* (retreat), *-tei* (pavilion), *-kaku* (tall building), etc.

Many famous artists show their attachment to Amida Buddha by appending *-a* or *-ami* to a single *kanji* read in the Chinese style (e.g.; the famed playwright Zeami, and the artist family of Hon'ami).

There is nothing felt quite so deeply as giri. There are times when someone like a cousin dies and it's not a matter of shedding tears. But we may hear of someone who lived forty or fifty or a hundred years ago, of whom we know nothing and have no family ties, and yet from a sense of giri shed tears.



NAME LISTS

Buke and *kuge* will need a surname and a given name; *bonge* and *hinin* need only a given name. You may, of course, randomly pick anything that suits your fancy.

Surnames:

Kuge

1. Anenokōji
2. Asai
3. Asukai
4. Asukai
5. Atago
6. Aya
7. Ayanokōji
8. Bōjō
9. Daigo
10. Fujii
11. Fujinami
12. Fujitōji
13. Fujitani
14. Fujiwara
15. Funabashi
16. Fushimi
17. Futara
18. Hachijō
19. Hagiwara
20. Higashikuze
21. Higashizono
22. Higuchi
23. Hino
24. Hinonishi
25. Hirohashi
26. Hirohata
27. Honomi
28. Horikawa
29. Hozumi
30. Ichijō
31. Ishino
32. Ishiyama
33. Itsuji
34. Iwakura
35. Jikōji
36. Kanze
37. Kawabe
38. Kibe
39. Kitashirakawa
40. Kiyowara
41. Komatsu
42. Konoe
43. Kuga
44. Kujō
45. Kuni
46. Kurahashi
47. Kuwahara
48. Matsuki
49. Matsuzono
50. Mibu
51. Nagatani

52. Nakamikado
53. Nakayama
54. Nanba
55. Nijō
56. Nishigori
57. Nishisanjō
58. Nyakuōji
59. Ogura
60. Ōimikado
61. Ōmiya
62. Rokkaku
63. Rokujō
64. Saga
65. Saionji
66. Sakurai
67. Sanjō
68. Senge
69. Shijō
70. Shimokōbe
71. Sono
72. Takatsukasa
73. Tokudaiji
74. Umezono
75. Yabu

Surnames:

Buke

1. Abe
2. Akechi
3. Akimoto
4. Akita
5. Amako
6. Anayama
7. Andō
8. Aoyama
9. Asai
10. Asakura
11. Asano
12. Ashikaga
13. Ashina
14. Aso
15. Baba
16. Chiba
17. Chikusa
18. Chōsokabe
19. Daidōji
20. Date
21. Doi
22. Endō
23. Enomoto
24. Fujita
25. Fukushima
26. Furuta
27. Gamō
28. Gotō
29. Hatakeyama
30. Hōjō
31. Honda
32. Hosokawa
33. Ikeda
34. Imagawa
35. Inoue
36. Ise
37. Ishibashi
38. Ishidō
39. Ishikawa
40. Isshiki
41. Itagaki
42. Itakura
43. Itami
44. Itō
45. Iwaki
46. Kabayama
47. Kagami
48. Kajiwara
49. Kamei
50. Kanamori
51. Kanō
52. Katakura
53. Katō
54. Katsu
55. Katsura
56. Kawada
57. Kido
58. Kikkawa
59. Kikuchi
60. Kimura
61. Kinoshita
62. Kira
63. Kitabatake
64. Kobayakawa
65. Kobori
66. Kodama
67. Koide
68. Kondō
69. Konishi
70. Kōno
71. Kōriki
72. Kudō
73. Kuki
74. Kuroda
75. Kurokawa
76. Kuroki
77. Kurushima
78. Kusunoki
79. Kuze
80. Kyōgoku
81. Maeda

82. Maki
83. Makino
84. Manabe
85. Matsuda
86. Matsudaira
87. Matsui
88. Matsukata
89. Matsukura
90. Matsumae
91. Matsumura
92. Matsunaga
93. Matsushita
94. Matsuuru
95. Minagawa
96. Minamoto
97. Miura
98. Miyabe
99. Miyoshi
100. Mizuno
101. Momonoi
102. Mori
103. Mōri
104. Motoori
105. Munekata
106. Murakami
107. Nabeshima
108. Nagai
109. Nagasaki
110. Nagoshi
111. Naitō
112. Nakagawa
113. Nakajima
114. Nakamura
115. Nanbu
116. Narita
117. Naruse
118. Nasu
119. Nawa
120. Nikaidō
121. Nikki
122. Nire
123. Nishi
124. Nishio
125. Nitta
126. Niwa
127. Nozu
128. Ōba
129. Oda
130. Ogasawara
131. Ogata
132. Ogawa
133. Oimi
134. Ōishi
135. Okabe
136. Okazawa
137. Ōkōchi
138. Oku
139. Ōkubo
140. Okuda
141. Okudaira
142. Ōkuma
143. Ōmura
144. Ōoka
145. Ōsawa
146. Ōseki
147. Ōseko
148. Ōshima
149. Ōshio
150. Ōta
151. Ōtani
152. Ōtate
153. Ōtawara
154. Ōtera
155. Ōtomo
156. Ōuchi
157. Oyama
158. Ōyama
159. Ozaki
160. Rokkaku
161. Rokugō
162. Ryūzōji
163. Saigō
164. Saitō
165. Sakai
166. Sakakibara
167. Sakamoto
168. Sakuma
169. Sakurai
170. Sanada
171. Sano
172. Sasaki
173. Satake
174. Satō
175. Satomi
176. Seki
177. Sengoku
178. Shiba
179. Shibata
180. Shibukawa
181. Shiga
182. Shimazu
183. Shinjō
184. Shōni
185. Sō
186. Soejima
187. Soga
188. Sōma
189. Sonoda
190. Sue
191. Suwa

192. Suzuki
193. Tachibana
194. Takagi
195. Takahashi
196. Takasaki
197. Takashima
198. Takayama
199. Takeda
200. Takenaka
201. Tamura
202. Tanaka
203. Tani
204. Tanuma
205. Terazawa
206. Toda
207. Tōdō
208. Togashi
209. Togawa
210. Toki
211. Tokugawa
212. Tomita
213. Torii
214. Tōyama
215. Tozawa
216. Tsuchiya
217. Tsugaru
218. Tsukushi
219. Tsutsui
220. Uchida
221. Uesugi
222. Ujje
223. Ukita
224. Urakami
225. Usami
226. Utsunomiya
227. Wada
228. Wakizaka
229. Watanabe
230. Yagyū
231. Yamada
232. Yamagata
233. Yamaguchi
234. Yamamoto
235. Yamana
236. Yamanouchi
237. Yamazaki
238. Yanagizawa
239. Yashiro
240. Yokose
241. Yoneda
242. Yoshida
243. Yoshii
244. Yūki
245. Yura

No matter whether one is of high or low rank, a family line is something that will decline when its time has come. If one thinks that the time has come, it is best to let it go down with good grace. Doing so, he may even cause it to be maintained.

— Lord Naoshige to his grandson, Lord Motoshige



Male Given Names

You will need to decide if the PC or NPC has a *zokumyō*, *nanori*, *azana*, or whatever. It will depend on the person's position, occupation, and similar factors.

For *nanori*, you will have to roll twice: first to select the first name element, and again to select the final name element. If the elements are identical (e.g., Nobunobu), reroll.

Nanori Prothemes

- | | | |
|------------|------------|------------|
| 1. Aka~ | 38. Sue~ | 19. ~kazu |
| 2. Aki~ | 39. Tada~ | 20. ~kiyo |
| 3. Ari~ | 40. Taka~ | 21. ~kuni |
| 4. Atsu~ | 41. Tame~ | 22. ~maro |
| 5. Chika~ | 42. Tane~ | 23. ~masa |
| 6. Fusa~ | 43. Teru~ | 24. ~michi |
| 7. Haru~ | 44. Toki~ | 25. ~mitsu |
| 8. Hide~ | 45. Tomo~ | 26. ~mochi |
| 9. Hira~ | 46. Toshi~ | 27. ~mori |
| 10. Hiro~ | 47. Tsune~ | 28. ~moto |
| 11. Hisa~ | 48. Tsuru~ | 29. ~mune |
| 12. Ie~ | 49. Uji~ | 30. ~mura |
| 13. Kado~ | 50. Yasu~ | 31. ~naga |
| 14. Kage~ | 51. Yori~ | 32. ~naka |
| 15. Kane~ | 52. Yoshi~ | 33. ~nao |
| 16. Katsu~ | 53. Yuki~ | 34. ~nari |
| 17. Kore~ | | 35. ~nobi |
| 18. Kimi~ | | 36. ~nori |
| 19. Kiyō~ | | 37. ~sada |
| 20. Kuni~ | | 38. ~sane |
| 21. Masa~ | | 39. ~shige |
| 22. Masa~ | | 40. ~suke |
| 23. Michi~ | | 41. ~tada |
| 24. Mitsu~ | | 42. ~taka |
| 25. Mochi~ | | 43. ~tane |
| 26. Mori~ | | 44. ~teru |
| 27. Moto~ | | 45. ~toki |
| 28. Mune~ | | 46. ~tomi |
| 29. Naga~ | | 47. ~tomo |
| 30. Naka~ | | 48. ~toshi |
| 31. Nao~ | | 49. ~tsugu |
| 32. Nari~ | | 50. ~tsura |
| 33. Nobu~ | | 51. ~tsune |
| 34. Nori~ | | 52. ~uji |
| 35. Sada~ | | 53. ~yasu |
| 36. Sane~ | | 54. ~yori |
| 37. Shige~ | | 55. ~yoshi |
| | | 56. ~yuki |
| | | 57. ~zane |

Nanori Deutero-themes

1. ~aki
2. ~akira
3. ~chika
4. ~fusa
5. ~haru
6. ~hide
7. ~hiko
8. ~hira
9. ~hiro
10. ~hisa
11. ~hito
12. ~ie
13. ~kado
14. ~kage
15. ~kane
16. ~kata
17. ~katsu
18. ~kaze

Azana & Hōmyō

1. Baisetsu
2. Chōgen
3. Chōkō
4. Dōgen
5. Dohō
6. Dōsetsu
7. Eisai
8. Ganjin
9. Genbō
10. Genkū
11. Gonji
12. Hakuseki
13. Hakutei
14. Issa
15. Jakuei
16. Jōzan
17. Keirō
18. Kenshin
19. Kōan
20. Kōen
21. Kōzei
22. Rikyō
23. Rogetsu
24. Seika
25. Shingen
26. Shinji
27. Shūson
28. Sōjō
29. Sōjun
30. Sōrin
31. Sosei
32. Sōun
33. Sōzen
34. Teika
35. Tōko
36. Zuiken

Zokumyō: Order Names

1. Ben'ichi
2. Benzō
3. Buichi
4. Chōzaburō
5. Daigorō
6. Daihachi
7. Daizō
8. Eiichi
9. Eizō
10. Gen'ichi
11. Gen'ichirō
12. Genjirō
13. Genpachi
14. Genta
15. Genzō
16. Giichi
17. Gisaburō
18. Gorō
19. Hachijūrō
20. Hachirō
21. Heizō
22. Ichirō
23. Jintarō
24. Jirō
25. Jōtarō
26. Jūrō
27. Jūzō
28. Keita
29. Kenta
30. Kenzō
31. Kingorō
32. Kintarō
33. Kōichi
34. Kōjirō
35. Koshirō
36. Kozaburō

Zokumyō: Title Names

- | | |
|---------------|-------------|
| 37. Kurō | 26. Zaemon |
| 38. Rintarō | 27. Zensuke |
| 39. Rokurō | |
| 40. Saburō | |
| 41. Sanjūrō | |
| 42. Shichirō | |
| 43. Shin'ichi | |
| 44. Shintarō | |
| 45. Shirō | |
| 46. Tarō | |
| 47. Tōshiro | |
| 48. Yōjirō | |

Yōmyō

1. Akeo
2. Akio
3. Akira
4. Asao
5. Ataru
6. Atsumu
7. Atsushi
8. Ayao
9. Bin
10. Den
11. Hideo
12. Hiroshi
13. Hisashi
14. Kazuo
15. Ken
16. Kimio
17. Mairu
18. Makoto
19. Manabu
20. Masao
21. Masaru
22. Masashi
23. Michio
24. Minoru
25. Nobuo
26. Norio
27. Osamu
28. Sadao
29. Satoru
30. Shigeo
31. Shigeru
32. Tadao
33. Takeo
34. Takeshi
35. Teruo
36. Tetsuo
37. Yoshio

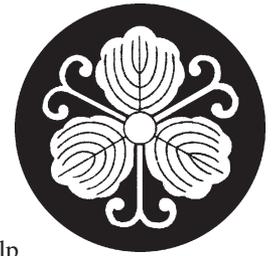
When a samurai by chance has no natural heir, if the master will encourage him to take on a fitting adopted child while he and his wife are yet healthy, and advise him in a way that his family line will not run out, even a childless man will feel reassured and grateful and will not hold back his life for his master.

Female Given Names

This is not a complete list of names, of course. Just about any protheme above can be paired with ~e, ~ko, ~mi, or ~yo to make a woman's name.

1. Akane	53. Kanako	105. Narumi	157. O-Sae
2. Akara	54. Kao	106. Nene	158. O-Saki
3. Akebono	55. Kaori	107. Norie	159. O-Sato
4. Akeha	56. Kaoru	108. Noriko	160. O-Sawa
5. Akemi	57. Karu	109. Noyuri	161. O-Shiro
6. Akie	58. Kasumi	110. O-Aki	162. O-Shizu
7. Akiyo	59. Katsura	111. O-Aki	163. O-Shō
8. Aoi	60. Kazue	112. O-Ari	164. O-Sode
9. Arakabi	61. Kazuko	113. O-Asa	165. O-Sue
10. Asahi	62. Keiko	114. O-Atsu	166. O-Sugi
11. Asami	63. Kesa	115. O-Aya	167. O-Suzu
12. Atsu	64. Kiku	116. O-Chie	168. O-Taka
13. Atsuyo	65. Kimi	117. O-Chii	169. O-Teru
14. Aya	66. Kimiko	118. O-Chika	170. O-Toki
15. Ayaka	67. Kinu	119. O-Chisa	171. O-Tomi
16. Ayame	68. Kinue	120. O-Chiya	172. O-Toshi
17. Ayune	69. Kiri	121. O-Chizu	173. O-Toyo
18. Chiyo	70. Kishiko	122. O-Chō	174. O-Tsune
19. Edako	71. Kiyo	123. O-Emi	175. O-Ume
20. Emiko	72. Konomi	124. O-Fuda	176. O-Uta
21. Fude	73. Kosugi	125. O-Fue	177. O-Yasu
22. Fuji	74. Koto	126. O-Furu	178. O-Yomi
23. Fuji	75. Kumako	127. O-Fusa	179. O-Yoshi
24. Fumi	76. Kunie	128. O-Fuyu	180. O-Yuki
25. Fumii	77. Kyoko	129. O-Gin	181. O-Yume
26. Fumiko	78. Machiko	130. O-Hana	182. O-Yumi
27. Fumiko	79. Makiko	131. O-Haru	183. Ryōko
28. Fumiyo	80. Mari	132. O-Hata	184. Sachiko
29. Fusa	81. Mariko	133. O-Hina	185. Saeko
30. Fusae	82. Maru	134. O-Hira	186. Sakie
31. Fusako	83. Maruko	135. O-Hiro	187. Sakura
32. Fushiyo	84. Masae	136. O-Hisa	188. Saori
33. Hagi	85. Masako	137. O-Ike	189. Shiori
34. Hamaji	86. Matsuyo	138. O-Iro	190. Shizuka
35. Hamako	87. Mayumi	139. O-Itsu	191. Sumako
36. Hanae	88. Meiko	140. O-Kado	192. Sumi
37. Hanawa	89. Miiko	141. O-Kagi	193. Sumire
38. Harako	90. Miki	142. O-Kai	194. Takara
39. Haru	91. Mikiko	143. O-Kaki	195. Terumi
40. Harue	92. Minato	144. O-Kata	196. Toji
41. Hide	93. Misako	145. O-Kichi	197. Tokie
42. Hifumi	94. Miyako	146. O-Kin	198. Tomie
43. Hinako	95. Miyo	147. O-Kishi	199. Tomiko
44. Hirako	96. Moto	148. O-Kuki	200. Tomoe
45. Hiroe	97. Mugiko	149. O-Kyō	201. Yaeko
46. Hiroko	98. Mura	150. O-Maru	202. Yaoko
47. Hisako	99. Murasaki	151. O-Matsu	203. Yodo
48. Isachi	100. Namie	152. O-Mugi	204. Yomogi
49. Iyo	101. Nanae	153. O-Mutsu	205. Yorie
50. Izue	102. Nao	154. O-Natsu	206. Yume
51. Kadoko	103. Naoko	155. O-Ne	207. Yumi
52. Kaede	104. Naomi	156. O-Nuno	

OFFICES AND OCCUPATION



This list of offices is by no means complete. Like the accompanying list of titles and forms of address, we provide it to help with the “look and feel” and historical verisimilitude of your game. Just the very names of some of these offices might give GMs an idea for an adventure or even a campaign.

Virtually all of these offices could also be used as titles, with the addition of a *-sama* or *-dono* after them.

Ama—Buddhist nun. Synonymous with *bikuni*.

Ando Bugyo—Justice of the Peace.

Baishin—Indirect vassal; e.g., the vassals of the Honda are the *baishin* of the Tokugawa. Compare with *jikisan*.

Ban—Guards.

Bettō—The national officer in command of any department or bureau (e.g.; *Keibiishi-bettō*); also the superintendent of the household of retired Emperors and certain powerful (esp. Fujiwara) families. Under the *bettō* are *suke* and *taii*.

Biku—Buddhist monk. Synonymous with *bozu*.

Bikuni—Buddhist nun. Synonymous with *ama*.

Bōryō—Chief of a district or ward in a town; an alderman or mayor.

Bōzu—Buddhist monk. Synonymous with *biku*.

Bugu-bugyō—The official in charge of everything concerning arms and armor. It combines the *gusoku-bugyō* and *yumi-ya-bugyō*.

Bugyō—An officer in charge of a specific detail (e.g., *yari-bugyō*, officer in charge of lances). Also a generic term for any government official.

Buke-boko—Valet to a *samurai* household.

Bunmin-shikkushi—Office existing to help the needy and keep track of those needing help and succor.

Chūnagon—Councillors in the *dajo-kan* at the imperial court who ranked after the *dainagon* and before the *shōnagon*. There were as many as 10.

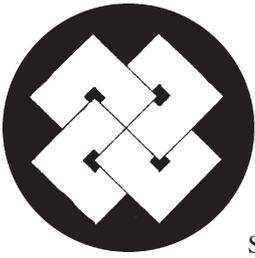
Dai-Sōjō—Highest rank in the Buddhist hierarchy, ranking alongside *dainagon*.

Daijin—Minister of State. (See *udaijin*, *sadaijin*, *naidaijin*, *dajōdaijin*, etc.)

These titles are given for reference, but they can add a lot of flavor to your game.

For example, addressing the local magistrate as “*Bōryō-sama*” is much more interesting than simply saying “*sir*” or calling him “*the magistrate*.”

Ultimately whether or not you use these titles in your game is up to you. But they’re fun to read through nonetheless.



Daikan—Officials who governed fiefs. The titles of the nobles proper of those estates were different.

Daimyō—A noble, possessor of a great domain.

Dainagon—Greater councillors at court.

Dainiki—Head of the Nakatsukasa no Shō, or Department of Archives.

Dajō-kan—Emperor's supreme council, comprising the *daijin* and the *dai-*, *chū-*, and *shōnagon*.

Dajōdaijin—Prime minister. For a long time it was reserved for Imperial Princes.

Dōshin—Police officers.

Gokenin—During the Kamakura and Muromachi periods, a direct vassal to the *Shōgun* (in the Edo Period, it would come to mean a low-ranking *samurai*). (See *hatamoto*)

Gusoku-bugyō—Official in charge of armor for the government or a clan.

Haitei—A deposed emperor.

Hanshu—Lord of a fief (*han*); alternate for *daimyō*. Owari no Hanshu refers to the Lord of Owari.

Hatamoto—In Sengoku Period usage, *samurai* who guarded the camp (the word literally means “at the base of the standard”). In the Edo Period, it came to refer to direct vassals of the *Shōgun* (*gokenin*).

Hon-bugyō—A council of clan chiefs to determine charges against accused colleagues.

Hyōbu-sho—Minister of War. Suitable for whoever leads a clan's armies during war, or functions as their chief military advisor and tactician.

Jikisan—Direct vassals (*baishin*).

Jitō—Governors of the *shōen* (lands inherited from Imperial gifts). They were lesser than *shugo*. This is a Kamakura Period title; the *jitō* eventually became *shōmyō* by the Sengoku Period.

Jōdai garō—Councillor of a feudal lord placed in charge of a fief, castle, or estate during the absence of the lord (a *seneschal*).

Jōshu—Lord of a castle. *Jōshu* were not necessarily *daimyō*; usually they were younger brothers, generals, or some other military commanders appointed by the *daimyō*.

Kanjō-bugyō—Superintendent of the Treasury.

Kanpaku—All-powerful officer in court, essentially a prime minister with extraordinary powers.

Karō—A key vassal of a feudal lord, a clan counsellor. Clans had a very limited number of *karō*.

Kebiishi—Superintendent of the Kebiishi-chō, the Japanese national police. Edicts of the *Kebiishi-bettō* (the full title of this office) carried imperial authority.

Kebiishi-suke—Deputies to the *kebiishi-bettō*.

Kebiishi-taii—Assistants to the *Kebiishi-suke*.

Kenjō—Servant who followed a *daimyō* carrying his master's sword.

Kin-bugyō—Officials of the finance ministry under the *Kanjō-bugyō*.

Kingo—Individual members of the Imperial guard. The guard as a body is called *Shitsu-kingo*.

Kiroku-sho—An Imperial council that dealt with administrative and judicial questions.

Kokushu—“Governor” of one or several provinces; a type of *daimyō*. (There were 18 before the Battle of Sekigahara.)

Kosamurai-dokoro—Office presided over by a *bettō* which dealt with matters concerning the *bakufu* army. Had an appended academy teaching military and civil arts.

Koshi no mono bugyō—Official in charge of keeping and evaluating swords belonging to the *Shōgun*.

Kōtaitei—Title of the heir apparent if he is the younger brother of the one he is to succeed.

Kumon-jo-bettō—Head of the Department of the Archives, the *Kumon-jo*.

Kuni-bugyō—Local officers appointed to look after military matters and see to the punishment of crime.

Kura no Tsukasa—Official entrusted with the Imperial seal, robes, etc. Suitable for Keeper of the Privy Seal, or the Regalia.

Kura-bugyō—Official charged with collecting taxes.

Machi-bugyō—Officials with general legislative and administrative duties; a cross between mayors and chief magistrates (e.g. *Kageyama machi-bugyō*). This office became more important in the Edo Period.

Mandokoro—Central administration office under the *Shōgun*; a great council.

Metsuke—Official whose duty it is to watch over observance of rules. Most clans had them to maintain order among the retainers.

Mokudai—Official overseeing the provinces while the actual lord/governor resided in the capital.

Monban—Gate guards.

Monchūjo—Court of high justice, the supreme arbiter of civil cases.

Naidaijin—Minister of the Interior; under *Udaijin* and *Sadaijin* (q.q.v.).

Naiki—Officials entrusted with making decrees promulgated in the name of the emperor. The head is the *dai-naiki*.

Naiyakushi-bettō—Chief officer of the *Naiyakushi*, the office having charge over medicines and physicians at the palace. (*Naiyakushi-suke* and *naiyakushi-taii* being the lower offices; see *-suke* and *-taii*.)

Nakamochi bugyō—Official in charge of the *Shōgun's* luggage when he travelled.

Nando gashira—Head of the *nandoyaku*, the office charged with keeping the *Shōgun's* regalia, furnishings, gifts to the *shōgun*, etc., as well as things to be given as rewards by the *shōgun*.

No-jō—Assistant to a *-no-suke*.

No-kami—Technically “governor of —”. His deputy would be *-no-suke*.

No-suke—Technically the “vice governor of —”, where he would follow a *-no-kami*. Also the deputy of the *Bettō* of major government bureaux.

Nyokan—Ladies-in-waiting to the Empress.

Ōban—Guard detachments.

Ōkura-kyō—Minister of finance, head of the *Ōkura-shō*.

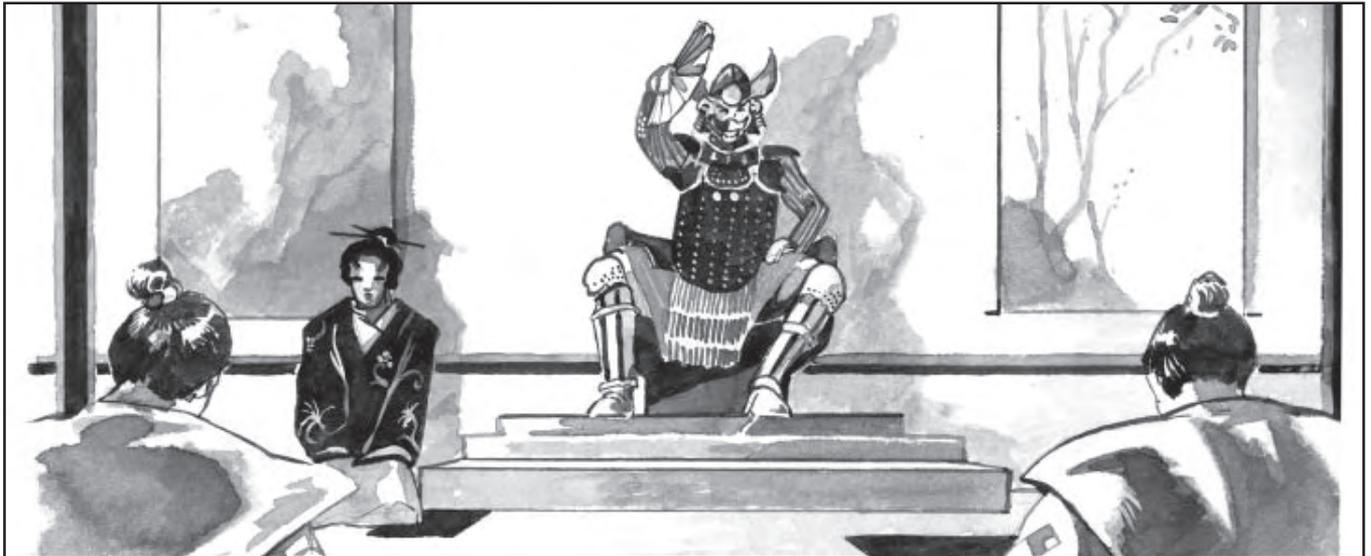
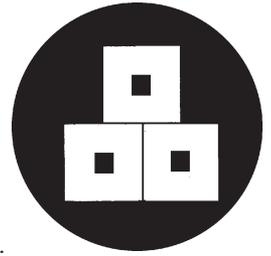
Oinori-bugyō—Official charged with making supplications to the gods during times of crisis or calamity (it literally means “honorable praying officer”).

Rekijutsu-kata—Officials who drew up calendars for the *Shōgun*.

One should not be close by when someone is talking to the master. It is best to withdraw to the side. Still more, if one gossips or laughs foolishly in such a place, it goes without saying that he will be avoided by men of high status, and even men of sensitivity within his own rank are likely to turn their backs on him.

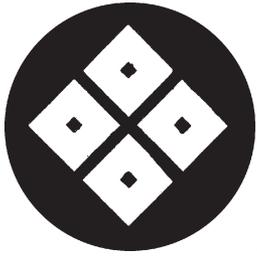
Ryōshu—“Governor” of a small territory; a type of *daimyō*. (There were 32 before the Battle of Sekigahara.)
Sadaijin—Minister of the Left.
Samurai-dokoro—A bureau that oversaw all aspects of the military as well as palace guards.
Samurai-dokoro-bettō—Commander of the military, head of the samurai-dokoro. Very powerful position.
Samurai-dokoro-shoshi—Assistants to the *Samurai-dokoro-bettō*.
Sei-i-tai-shōgun—General sent out to subdue the barbarians. Originally a normal appointment to a temporary position, it became hereditary and all-powerful. Usually the office was just called *Shōgun*.
Sesshō—Regent to an infant Emperor. When there was a *sesshō*, there was no *kanpaku*.
Shikibu-shō—Ministry of Ceremonies.
Shikken—Regent for an infant or infirm *Shōgun*.
Shinmotsu-bugyō—Official responsible for receiving gifts for the shōgun and distributing gifts from the *Shōgun*.
Shitsu-kingo—The imperial guard. See *Kingo*.
Shō-geki—Assistant of the *dai-geki*.
Shōji—Possessor of a *shōen*, land gifted from the Emperor.
Shōmyō—Lord of a small domain, as opposed to a *daimyō*.
Shōnagon—Court councillors who served as clerks, ranking after *dainagon* and *chūnagon*.
Shōnaiki—Assistant to a *dainiki*.
Soshi—Alternate title during the Muromachi Bakufu for the *samurai-dokoro-bettō*.

Taii—Assistants to *-suke*.
Taikō—A retired *kanpaku*.
Tairō—First minister to the *Shōgun*; his chief advisor.
Tandai—Military governor of a province or town (e.g., Ise-no-tandai).
Tatewaki-senjō—Commander of the *tatewaki*, an Imperial prince’s guard.
Tenmon-kata—Officials who drew up horoscopes for the *Shōgun*.
Teppō-gata—Officials responsible for overseeing the creation of firearms and cannon for the *bakufu*. (Likely to have been a clan office during the Sengoku Period.)
Teppō-tansu-bugyō—Officials responsible for maintaining the *bakufu*’s firearms. (Likely to have been a clan office during the Sengoku Period.)
Toji—Female servants in the Imperial palace, especially involved in food preparation.
Tsukai-ban—Essentially heralds; they were officials who transmitted messages.
Udaiben—First secretary in the various ministries.
Yari-bugyō—Officer responsible for the supply of lances for the shōgun’s army. (This is an Edo Period title that probably was mirrored by clans during the Sengoku Period.)
Yumi-ya-bugyō—Official in charge of weapons, especially bows (*yumi*) and arrows (*ya*).



When a man thinks through to the conclusion of things and is still unable to make his own discernment, if he is of high rank he may consult one of the capable elders, if of lower rank he may discuss the matter with the capable acquaintances he has among relatives and comrades. Coming to a conclusion in this way, mistakes will be few.

— Takeda Shingen



TITLES

The use of Japanese titles and forms of address will add flavor to your campaign. If you choose to use them, the list below may help you. This is by no means a complete list of possible titles; rather, it is only a sampling to help get you started.

Titles are appended to the names (either given or surnames unless otherwise specified) and address forms are used by themselves. To clarify the difference between titles and address, note that you can't say Akiyoshi-danna (okay, you *can*, but only in odd circumstances. Sheesh...); you should say Akiyoshi-dono, or simply call him *danna*. Prince Morinaga can be addressed simply as *denka*, or as Morinaga Shinnō.

If there is no specification of title or address, the term can be used for both.

It must be noted that Japan has never been a very politically correct nation; many titles simply do not have feminine equivalents. Unless there is a specific feminine form of the title, there is no reason that the ostensibly "male" title can't be used for women.

Danna—Address for men equivalent to "Milord" or "Sir."

Denka—Address for the *kōtaishi* (crown prince).

Dono—Title appended to the first or last names of men or women worthy of respect regardless of titles or offices held, and to office titles (e.g.; Abe-dono, Tarō-dono, dainagon-dono). Generally higher respect is accorded for *-dono* than for *-sama*.

Fujin—A word appended to some titles to indicate a female.

Gimi—Title suitable for noble males from great houses; appended to given names.

Gozen—Title appended to the given name of women of rank (e.g.; Tomoe-gozen).

Heika—Address which is essentially "your majesty"; used for the emperor.

Hidenka—Address for a princess.

Hime—Title suitable for well-born females; appended to the given name. By itself, it is also the term of address for the same, the equivalent of "My Lady."

Hime-gimi—Title suitable for female nobles; appended to given names.

In—A retired emperor.

Kakka—Address which means essentially "your excellency"; use for government officers or officials. Officers or officials of provincial level should be called obugyō-sama.

Kimi—Address form of the title *-gimi*.

Kubō—Anciently used for the Emperor and later the *Shōgun*.

Kō—Title appended to names and used similarly to *-sama* for people of *very* high rank (e.g., Ieyasu-kō, Shingen-kō); would be suitable address for the like of *daimyō* and anyone from the *kuge*.

Kōgō—Empress.

Kōtei—Title of the Emperor of a country other than Japan.

Meijin—Address for a master of some art.

Miya—Title born by Imperial princes and princesses originally

using the name of their residences (e.g. Akishino no Miya); also with their Shintō names (e.g.; Hiro no Miya, the current crown prince, who is also called Fumihito Shinnō).

Nai-shinnō—Title appended to a given name for princesses (e.g. Fumiko Nai-shinnō)

No-Kami—Title used for provincial governors; the province name would precede the particle "no" (e.g., Bizen-no-Kami).

Nyotei—The title of a empress reigning in her own right.

Nyōgo—The second (in standing) wife of an Emperor.

Nyūdō—Title following the given name of one who has taken Buddhist orders (e.g. Baisetsu Nyūdō). Doesn't have to be used all the time; usually, it's more only on formal occasions.

Ō—Title born by grandsons and great-grandsons of the Emperor.

Obugyō-sama—Generic form of address for any governmental officer or official. (The word "*bugyō*" means official.)

Ojō-sama—Address which is the functional equivalent of "miss/mademoiselle" and is useful for women one doesn't know; similar to "Milady." The one restriction is that it can not be used for anyone older than 25 or so, or anyone married.

Oku-sama—Address for women over 25 (i.e., who are likely married) who have no other title. The Equivalent of "Ma'am/Missus/Milady." (Pronounced "oak-sama".)

Okugata-sama—Address for the lady of a household; the wife of (or the female equivalent of) an *oyakata-sama*.

Onzōshi—Address for a young prince or lord when addressed by someone older than him who is in his service. It refers to the younger lord's relationship as a scion of a noble house.

Oyakata-sama—Address used by clan members for the head their clan. Note that this is a term of considerable respect.

Sama—Title appended to both the surnames or given names of men or women worthy of respect, regardless of any title or office; it is also used attached to office titles (e.g.; Honda-sama, Tarō-sama, daijin-sama). The standard attachment to names in simple polite conversation at least.

Shinnō—Title appended to the given name of princes. (e.g. Dōsetsu Shinnō). For princesses it is Nai-shinnō.

Taishō—Address for a leader of a group or squad; good for captains commanding a band of *bushi* in a battle.

Tennō—Term referring to the reigning emperor of Japan. (Other nations' emperors are called *kōtei*.) Used as an address—or a reference in polite conversation—it is Tennō Heika.

Tono—Address for one's lord.

Ue-sama—Address for the *Shōgun*. It essentially means "sire."

Waga-kimi—A double form of address meaning (1) "my lord," as a lady refers to her lover or husband; and (2) "my lord," as referring to one to whom one may be considered to be "in fealty." (It literally means, of course, "my lord.") Note that the former meaning is most common in historical literature.

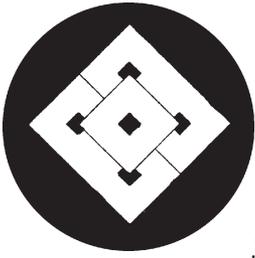
Waka—Address form for a young prince or lord when addressed by someone older and usually in his service. (Literally it means "young" and is an abbreviation of *wakadono*, which means "young lord.") More polite and archaic is *onzōshi*.

In admonishing the master, if one is not of the proper rank to do so, it shows great loyalty to have someone who is of that rank speak and have the master correct his mistakes. If one does this for his own sake, it is simply flattery. One does this, rather, in his concern to support the clan on his own.



REFERENCES AND INSPIRATION

戦国



FILMOGRAPHY

Below is a list of movies, television programs and *anime* videos which are suggested viewing for fans of the *chanbara* genre. These films served as inspiration for the creation of *SENGOKU*. Some are better than others, but all have something to contribute to the feel of the genre for GMs and players alike.

47 Rōnin, Part 1—Classic tale about 47 samurai who avenge their lord who is tricked into committing *seppuku* (ritual suicide). Sometimes shown in two parts. Chojuro Kawarazaki, Knemon Nakamura, Utaemon Ichikawa. Dir: Kenji Mizoguchi. (1941; 111 min; B&W; Subt; NR)

47 Rōnin, Part 2—Second of two part film set. Chojuro Kawarazaki, Knemon Nakamura, Utaemon Ichikawa. Dir: Kenji Mizoguchi. (1941; 108 min; B&W; Subt; NR)

Abare Goemon—See *Rise Against the Sword*.

Abare Kaigo—Chiyonosuke Azuma, Eiko Maruyama. Dir: Shoji Matsumura. (Toei; 1960; 83 min; B&W; Subt; NR)

Adulteress, The (*Yoru no Tsuzumi*)—Also released as *Night Drum*. Rentaro Mikuni (*Hikukuro*), Ineko Arima (*Otane*), Masayuki Mori, Ichiro Sugai. Dir: Tadashi Imai. (Shochiku; 1958; 95 min; B&W; Subt; NR)

Adventures of Chuji, The (*Kunisada Chuji*)—Kokichi Takada, Michiko Saga, Yunosuke Ito. Dir: Seiichi Fukuda. (Shochiku; 1957; 101 min; B&W; Subt; NR)

Adventures of Princess Ammitsu (*Ammitsu-hime no Mushashugyo*)—Haruko Wanibuchi, Kambi Fujiyama. Dir: Tatsuo Ohson. (Shochiku; 1960; 86 min; B&W; Subt; NR)

Akage—See *Red Lion*.

Akitaro of the Paper Stalk (*Orizuru Sandogasa*)—Kokichi Takada, Michiko Saga, Michiya Mihashi. Dir: Seiichi Fukuda. (Shochiku; 1957; 100 min; B&W; NR)

Ambush, The (*Machibuse*)—See *Incident at Blood Pass*.

Ambush at Iga Pass (*Igo no Suigetsu*)—Kazuo Hasegawa, Raizo Ichikawa. Dir: Kunio Watanabe. (Daiei; 1958; 99 min; B&W; Subt; NR)

Ansatsu—See *The Assassin*.

Arigataya Sandogasa—Mie Hama, Hiroshi Moriya. Dir: Jun Fukuda. (Toho; 1960; 72 min; B&W; Subt; NR)

Aru Kengo no Shogai—See *Samurai Saga*.

Asayake Gumo no Ketto—Kokichi Takeda, Michiko Saga. Dir: Ryo Hagiwara. (Shochiku; 1959; 91 min; B&W; Subt; NR)

Assassin, The (*Ansatsu*)—Tetsuro Tamba (*Hachiro Kiyokawa*), Shima Iwashita, Isao Kimura, Eitaro Ozawa, Eiji Okada, Keiji Sada. Dir: Masahiro Shinoda. (Shochiku; 1964; 104 min; Color; Subt; NR)

Ballad of Narayana, The—In an impoverished village, a proud matriarch and her widowed son prepare for a final journey to Mount Narayama. Ken Ogata, Sumiko Sakamoto, Tonpei Hidari, Seiji Kurasaki. Dir: Shohei Imamura. (1983; 129 min; B&W; Subt; NR)

Band of Assassins—See *Shinsengumi*.

Bandit Vs. Samurai Squad (*Kumokiri Nizaemon*)—Tatsuya Nakadai (*Kumokiri Nizaemon*), Shima Iwashita (*Chiyō*), Somegoro Ichikawa (*Shikubu Abe*), Takashi Yamaguchi (*Tsugutomo Owari*), Koshiro Matsumoto (*Kuranosuke Tsuji*), Tetsuro Tamba (*Kichibei*), Keiko Matsuzaka (*Shino*). Dir: Hideo Gosha. (Shochiku; 1978; 163 min; Color; Subt; NR)

Bandit Vs. Samurai Squadron—See *Bandit Vs. Samurai Squad*.

Bandits on the Wind (*Yato Kaze no Naka o Hashiru*)—Bandits on the run enter a village where they are mistaken for members of a wealthy family that once lived there. Despite the actions of the bandits,

they are treated like royalty and are eventually redeemed. Yosuke Natsuki (*Gen*), Makoto Sato (*Taro*), Izumi Yukimura, Chishu Ryu, Eiko/Akiko Wakabayashi. Dir: Hiroshi Inagaki. (Toho; 1961; 111 min; Color; Subt; NR)

Battle Drum at Dawn (*Akatsuki no Jindaiko*)—Miki Mori, Michiko Saga. Dir: Ryosuke Kurahashi. (Shochiku; 1958; 97 min; B&W; Subt; NR)

Beni Azami—Shintaro Katsu, Mieko Kondo. Dir: Kimiyoshi Yasuda. (Daiei; 1959; 79 min; B&W; Subt; NR)

Black Cat—See *Kuroneko*.

Blade of Kamui—See *Dagger of Kamui*.

Black-Hooded Man, The (*Kaiketsu kurosukin*)—Ryutarō Otomo, Hiromi Hanazono. Dir: Shoji Matsumura. (Toei; 1959; 87 min; B&W; Subt; NR)

Black-Masked Reformer, The (*Kurama tengu*)—Chiyonosuke Azuma, Hibari Misora. Dir: Masahiro Makino. (Toei; 1959; 86 min; B&W; Subt; NR)

Bloody River (*Tempo Suiko-den*)—Dir: Kunio Watanabe. (Shochiku; 1958; Unk; B&W; Subt; NR)

A Bloody Spear on Mount Fuji (*Chiyari Fuji*)—Dir: Tomu Uchida. (Toei; 1957; Unk; B&W; Subt; NR)

Budo—A 1980s documentary film about various Japanese martial arts forms. Has good demonstrations of the katana, naginata, sai and a deerskin scroll—no joke! (Color; Eng; NR)

A Bull's Eye For Love (*Oshidoru kago*)—Dir: Masahira Makino. (Toei; 1959; Unk; B&W; Subt; NR)

Buraikan—See *The Scandalous Adventures of Buraikan*.

Bushido Blade, The—Rankin Bass production set at the time of Commodore Perry's landing at Yokohama. A priceless sword—a gift to the American president from the *Shōgun*—is stolen. Perry's men and a local "prince" set off to recover it. Also released as *The Bloody Bushido Blade*. Richard Boone, Frank Converse, James Earl Jones (cameo), Toshiro Mifune, Sonny Chiba, Mako. Dir: Tom Kotani. (1979; 104 min; Color; Eng/Subt; R)

Castle of the Spider's Web, The—See *Throne of Blood*.

Chushingura—See *A Matter of Valor*.

Chushingura: Forty-Seven Rōnin (*Chushingura*)—Remake of the classic Japanese tale of the 47 Rōnin. Koshiro Matsumoto (*Chief Retainer Oishi*), Yuzo Kayama (*Lord Asano*), Toshiro Mifune, Tatsuya Mihashi, Michiyo Aratama. Dir: Hiroshi Inagaki. (Toho; 1962; 204 min; B&W; Subt; NR)

Crimson Bat: The Blind Swordsman (*Makkana Nagadori*)—A film series based on an animated story and character by Teruo Tanashita. Yoko Matsuyama (*Oichi*), Isamu Nagato (*Jubei*), Akitake Kono (*Yasuke*), Jun Tataru (*Nihei*), Satoshi Amatsu (*Denzo*), Chizuko Arai (*Omon*). Dir: Teiji Matsuda. (Shochiku; 1969; 88 min; Color; Subt; NR)

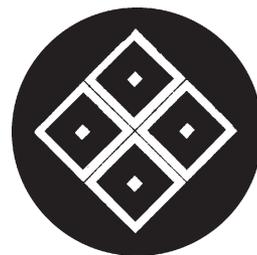
Crimson Bat—Oichi: Wanted Dead or Alive (*Mekurano Oichi Inochi Moraimasu*)—Yoko Matsuyama (*Oichi*), Yuki Meguro (*Sankuro*), Shinji Hotta (*Jinbei*), Hitashi Ohmae (*Jokai*), Jun Tazaki (*Nadaan*), Meicho Saganoya (*Kamecho*), Reiko Oshida (*Ohan*), Tetsuro Tamba (*Hyoe*). Dir: Hirokazu Ichimura. (Shochiku; 1970; 86 min; Color; Subt; NR)

Crimson Bat: Trapped, The Crimson Bat (*Mekurano Oichi Jigokuhada*)—Yoko Matsuyama (*Oichi*), Kikko Matsuoka (*Oen*), Yasumori Irikawa (*Masaki*), Toru Abe (*Bunzon*), Jushiro Konoe (*Henbei*). Dir: Teiji Matsuda. (Shochiku; 1969; 87 min; Color; Subt; NR)

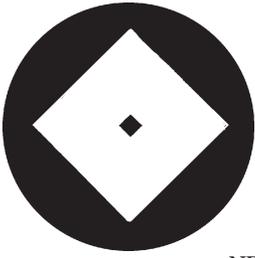
Crimson Bat: Watch Out, Crimson Bat! (*Mekurano Oichi Midaregasa*)—Yoko Matsuyama (*Oichi*), Goro Ibuki (*Gennosuke*), Jun Hamamura (*Tessai*), Kiyoku Inoue (*Kotoe*), Asahi Kurizuka (*Sakon*). Dir: Hirokazu Ichimura. (Shochiku; 1969; 87 min; Color; Subt; NR)

Curse of the Silver Snake, The (*Ginda Jumon*)—Koichi Takada, Michiko Saga, Junzaburo Ban, Kimiko Fukuda. Dir: Seiichi Fukuda.

It's unthinkable to be disturbed at something like being ordered to become a rōnin. People...used to say 'If one has not been a rōnin at least seven times he will no be a true retainer. Seven times down, eight times up.' One should understand that it is something like being a self-righting doll. The master is also apt to give such orders as a test.



- (Shochiku; 1957; 98 min; B&W; Subt; NR)
- Dagger of Kamui**—Japanese *anime* about a young boy of Ainu descent who discovers the truth about his father and a deadly ninja clan. Also released as *Blade of Kamui*. Dubbed and subtitled versions available. (Color; Eng/Subt; NR)
- Dai Tatsumaki**—See *Whirlwind*.
- Daibosatsu Pass: Part I (Daibosatsu Toge)**—Note: There is also another film of the same name, but from a different studio (see *Daibosatsu Toge*, below). Raizo Ichikawa, Tamao Nakamura. Dir: Kenji Misumi. (Daiei; 1960; 106 min; B&W; Subt; NR)
- Daibosatsu Pass: Part II**—See *Ryuji no Maki*
- Daibosatsu Toge**—See *Sword of Doom, The*
- Dai-majin**—Also released as *Majin*. A *samurai* monster movie set in feudal Japan. During a civil war, a young “prince and princess” escape an evil chamberlain after the murder of their parents. When the new lord enslaves the nearby villagers and captures the prince, his sister prays to and summons the warrior god, Majin. One in a three film series. Yoshihiko Aoyama, Jun Fujimaki, Ryutarō Gomi, Miwa Takada. (1968; 86 min; Color; Subt; NR)
- Daredevil in the Castle (Osakajo Monogatari)**—In this 17th century action epic, a *rōnin* intervenes between two warring families, saving them from destroying each other. Also released as *Osaka Castle Story, Osakajo Monogatari* and *Daredevil in the Castle*. Toshiro Mifune (*Mohei*), Kiyoko Kagawa (*Ai*), Isuzu Yamada (*Yodogami*), Yuriko Hoshi (*Senhime*), Yoshiko Kuga (*Kobue*), and Akihiko Hirata (*Hayatonosho Susukida*). Dir: Hiroshi Inagaki. (Toho; 1961; 97 min; B&W; Subt; NR)
- Day the Sun Rose, The**—In 16th century Kyōto, farmers and townsfolk struggling under a heavy food tax are at odds with each other. The townsfolk hire *rōnin*, but the farmers continue to fight on. One man works to bring the two factions together, and ultimately succeeds. Kamatari Fujiwara, Yunosuke Ito, Toshiro Mifune. Dir: Tetsuya Yamanouchi. (1968; 81 min; Color; Subt; NR)
- Death Shadows**—Pardoned from their death sentences by the local magistrate, a band of criminals becomes a secret band of sanctioned killers. Feared by everyone, they are called “shadows.” They are officially dead and their vocal cords cut so as not to reveal the deadly secret of their order. Dubbing is poor and the plot somewhat thin. Mariko Ishihara, Mari Natsuki, Tsunehiko Watase. Dir: Hideo Gosha. (1988; 118 min; Color; Eng/Dubbed; R)
- Debut of the Seven Blades, The (Shichinin wakashutanjo)**—Kinshiro Matsumoto, Kimiko Fukuda. Dir: Ryosuke Kurahashi. (Shochiku; 1958; 91 min; B&W; Subt; NR)
- Diary of Oharu**—A film adaptation of a novel by Saikaku Ibara, following the story of a 17th century prostitute in flashbacks as she prays before a statue of Buddha. After falling in love with a samurai and becoming his concubine, she is cast off after bearing him a son, then sold into prostitution by her father. Years later she is reunited with her samurai son. Also released as *Saikaku Ichidai Onna* and *The Life of Oharu*. Yuriko Hamada, Toshiro Mifune, Ichiro Sugai, Kinuyo Tanaka. Dir: Kenji Mizoguchi. (1952; 136 min; B&W; Subt; NR)
- Disorder by the Kuroda Clan (Kuroda Sodo)**—Dir: Tomu Uchida. (Toei; 1956; Unk; B&W; Subt; NR)
- Dixieland Daimyo**—In the late 1800s, three African-American jazz musicians are shipwrecked in Japan and ultimately become a symbol of freedom to the oppressed. Billed as a light comedy. Ikko Furuya, Hirotarō Honda, Lenny Marsh, Ron Nelson, George “Sparky” Smith. Dir: Kihachi Okamoto. (1989; 85 min; Color; Unk; NR)
- Double Suicide (Shinju Ten no Amijima)**—Kichiemon Nakamura (*Jihe*), Shima Iwashita (*Koharu/Osan*), Hosei Komatsu (*Tahei*), Yusuke Takita (*Magoemon*), Kamatari Fujiwara (*owner of Yamatoya*), Yoshi Kato (*Gozaemon*), Shizue Kawarazaki (*Osan’s mother*), Tokie Hidari (*Osugi*). Dir: Masahiro Shinoda. (Toho; 1969; 142 min; Unk; Subt; NR)
- Drum and the Sword, The (Mangetsu kagura-daiko)**—Kotaro Satomi, Hiromi Hanazono. Dir: Kokichi Uchide. (Toei; 1958; 62 min; B&W; Subt; NR)
- Edo no Asakaze**—Chiezo Kataoka, Keiko Okawa. Dir: Hideaki Onishi. (Toei; 1960; 92 min; B&W; Subt; NR)
- Edo Yumin Den**—Jushiro Konoe, Michiko Saga. Dir: Ryo Hagiwara. (Shochiku; 1959; 106 min; B&W; Subt; NR)
- Eight Brave Brothers Parts I, II and III (Satomi hakken-den)**—Sentaro Fushimi, Kotaro Satomi. Dir: Kokichi Uchide. (Toei; 1959; 57 min (each); B&W; Subt; NR)
- An Essay on Conflict (Kodokan ni hi wa noboru)**—Kenji Sugawara, Kojiro Hongo. Dir: Katsuhiko Tasaka. (Daiei; 1959; 82 min; B&W; Subt; NR)
- Eye of Heaven, The (Ten no Me)**—Kokichi Takada, Mieko Takamine, Takahiro Tamura, Michiko Saga, Koshiro Matsumoto. Dir: Tatsuo Osone. (Shochiku; 1957; 129 min; B&W; Subt; NR)
- Forbidden Castle, The (Binan-jo)**—Kinnosuke Nakamura, Keiko Okawa. Dir: Yasushi Sakaki. (Toei; 1959; 92 min; B&W; Subt; NR)
- Free Lance Samurai (Momotaro Samurai)**—Dir: Kenji Misumi. (Daiei; 1957; Unk; B&W; Subt; NR)
- Fugitive Samurai**—Japanese television version of the classic *Lone Wolf and Cub* story (see also *Shōgun Assassin*, below), about Ogami Itto and his young son, Daigoro, who defy the Shōgun. Kinnosuke Yorozuya, Katutaka Nishikawa. Dir: Minoru Matsushima and Akinori Matsuo. (1984; 92 min.; Color; Dubbed).
- Furin Kazan**—See *Samurai Banners*
- Gaijin, The (Oja no ken)**—Kazuo Hasegawa, Raizo Ichikawa. Dir: Bin Kado. (Daiei; 1959; 113 min; B&W; Subt; NR)
- Gallant on the Highway, The (Tsuma-koi dochu)**—Kokichi Takada, Michiko Saga. Dir: Kunio Matoi. (Shochiku; 1958; 85 min; B&W; Subt; NR)
- Gamblers on the Road (Ishimatsu To Oiwake Sangoro)**—Yataro Kitagami, Hiroshi Nawa, Toshie Nakajima, Michiko Saga. Dir: Ryosuke Kurahashi. (Shochiku; 1957; 98 min; B&W; Subt; NR)
- Gambling Samurai, The**—A great adventure film about a small town *yakuza* boss who battles the local magistrate to avenge the rape of his sister. A departure from Mifune’s typical *rōnin* roles. Toshiro Mifune. (B&W; Subt; NR)
- Gate of Hell**—A 12th century Imperial warrior returning from battle relentlessly and tragically pursues a married woman as the spoils of war. Won two Oscars, for Best Costume Design and Best Foreign Film. Kazuo Hasegawa, Machiko Kyo, Isao Yamagata, Yataro Kurokawa, Kotaro Bando, Jun Tazaki, Koreya Senda. Dir: Teinosuke Kinugasa (Daiei; 1953; 86/90 min; B&W; Subt; NR)
- Gay Masquerade, The (Benten kozo)**—Raizo Ichikawa, Shintaro Katsu, Kyoko Aoyama, Michiko Ai, Mieko Kondo, Ryuzo Shimada. Dir: Daisuke Ito. (Daiei; 1958; 85 min; B&W; Subt; NR)
- Gay Revengers, The (Obuzo tengu)**—Chiezo Kataoka, Kinnosuke Nakamura. Dir: Kunio Watanabe. (Toei; 1958; 101 min; B&W; Subt; NR)
- Ghost Warrior**—A samurai attempts to rescue his kidnapped wife. He is wounded and falls into icy waters where he is frozen. Centuries later he is revived in modern day Los Angeles. Corny, but shows interesting contrast between old and modern ways. A few good fight scenes, and a memorable scene in a downtown sushi bar. Previously released as *Swordkill* (1984, 80 min). Hiroshi Fujioka, Janet Julian, Frank Schuller. Dir: Larry Carroll. (1986; 86 min; Color; Eng; R)
- Gonza the Spearman**—Film adaptation of a noted 18th century bunraku (puppet theater) play entitled *Yari no Gonza Kasane*. Gonza, one



of the Matsue clan's finest lancers, is engaged to the sister of one of his fellow retainers but agrees to wed his lord's daughter to better his position. He is seemingly caught in an indiscretion with his lord's wife forcing them to flee. Has a bloody climax. Hiromi Go, Shima Iwashita, Takashi Tsumura. Dir: Masahiro Shinoda. (1985; 126 min; Color; Subt; NR)

Goyokin—An unethical *daimyo* steals to pay an unfair government tax. When his brother-in-law protests, he is banished from the clan. Eventually the two meet again in a final confrontation. Ruriko Asaoka (*Oriha*), Tatsuya Nakadai (*Magobei Wakizaka*), Tetsuro Tamba (*Rokugo Tatewaki*), Kinnosuke Nakamura (*Samon Fujimaki*), Isao Natsuyagi (*Kunai*), Toko Tsukasa (*Shino*), Kunie Tanaka (*Hirosuke*). Dir: Hideo Gosha (Toho; 1969; 124 min; Color; Subt; NR)

Great Avengers, The (*Chushingura*)—One of a number of film adaptations of the famous story of the 47 *Rōnin*. Chiezo Kataoka, Utaemon Ichikawa. Dir: Sadatsuga Matsuda. (Toei; 1959; 183 min; B&W; Subt; NR)

Hakkenden, The—*Anime* series based on the classic by Bakin Takizawa—*Nanso Satomi Hakkenden* (the legend of the eight dog warriors). Set in the late 15th century. Dir: Takashi Anno (1993; 60 min. each vol.; Color; Engl/Subt; NR)

Hana No Yuko-den—Kazuo Hasegawa, Yoko Uraji. Dir: Kimiyoshi Yasuda. (Daiei; 1958; 98 min; B&W; Subt; NR)

Handdrum of Death, The (*Rakka kenko-roku*)—Kinshiro Matsumoto, Kimiko Fukuda. Dir: Ryo Hagiwara. (Shochiku; 1958; 90 min; B&W; Subt; NR)

Hara-Kiri (*Seppuku*)—Set in the 15th century, a *rōnin* arrives at an estate under the guise of wanting to commit *seppuku*. The owner declines, telling the *rōnin* that a younger *rōnin* had already arrived and was so poor he had to commit *seppuku* with a bamboo sword! It is then that the older *rōnin* reveals that he is the dead man's father-in-law. Needless to say, combat ensues. Also released as *Seppuku*. Tatsuya Nakadai (*Hanshiro Tsugumo*), Rentaro Mikuni (*Kageyu Saito*), Tetsura Tamba (*Kikokuri Omodaka*), Shima Iwashita (*Miko*), Akira Ishihama (*Motome Chijiwa*), Masao Mishima (*Tango Inaba*), Yoshio Inaba (*Jinnai Chijiwa*), Ichiro Nakaya (*Hayato Yazaki*), Yoshio Aoki (*Umenosuke Kawabe*), Jo Azumi (*Ichiro Shinmen*), Hisashi Igawa, Shoji Kobayashi, Ryo Takeuchi and Shichisaburo Amatsu (*retainers*), Kei Sato (*Masakazu*). Dir: Masaki Kobayashi (Shochiku; 1962; 135 min; B&W; Subt; NR)

Hawk of the North, The (*Dokuganryu Masamune*)—Kinnosuke Nakamura (Masamune), Ryunosuke Tsukigata, Yoshiko Sakuma. Dir: Juichi Kono. (Unk; 1959; Unk; B&W; Subt; NR)

Heaven and Earth (*Ten To Chi To*)—Two powerful *daimyo* vie for control of Japan in this fantastic film. Great costumes and cinematography. Also released as *Ten To Chi To*. Notable for being directed by a real-life Shinto priest and filmed entirely in Canada. The version released in Japan had a running time of 119 minutes. Takaai Enoki, Masahiko Tsugawa. Dir: Haruki Kadokawa. (1990; 107 min; Color; Subt; PG-13)

Hebihime Sama—Raizo Ichikawa, Michiko Saga. Dir: Kunio Watanabe. (Daiei; 1959; 96 min; B&W; Subt; NR)

Hidden Fortress, The (*Kakushi Toride no San-akunin*)—A Kurosawa classic. A refined general and two surly farmers escort an undercover princess to claim her throne in 16th century Japan. According to George Lucas it was one of the inspirations for the *Star Wars* story. Also released in a shortened 120-minute version. Toshiro Mifune (*Rokurota Makabe*), Misa Uehara (*Princess Yukihime*), Minoru Chiaki (*Tahei*), Kamatari Fujiwara (*Matashichi*), Takashi Shimura (*Izumi Nagakura*), Susumu Fujita (*Hyoe Tadokoro*), Eiko

Miyoshi (*Old woman*), Toshiko Higuchi (*Farmer's daughter*), Kichijuro Ueda (*Slave-dealer*), Koji Mitsui (*Soldier*). Dir: Akira Kurasawa. (Toho; 1958; 139/120 min; B&W; Subt; NR)

Hiken—See *Young Swordsman*

Hiken Yaburi—A man vows to avenge the death of his uncle, who was killed by Matsukata-trained samurai. Kojiro Hongo, Yoshi Kato, Tatsuo Matsumura, Shigeru Tsuyuguchi. Dir: Kazuo Ikehiro (1969; 90 min; Unk; Subt; NR)

Hunter in the Dark (*Yami no Kariudo*)—Film about a secret organization which thrives in the shadowy underworld of 18th century Japan during the reign of Tokugawa Iyeharu, the 10th Tokugawa Shōgun. Tatsuya Nakadai (*Gomyo Kiyomon*), Yoshio Harada (*Yataro Tanigawa*), Ayumi Ishida (*Oriwa*), Keiko Kishi (*Omon*), Ai Kanzaki (*Osaki*), Kayo Matsuo (*Oren*), Shinichi "Sonny" Chiba (*Samon Shimokumi*), Tetsuro Tamba (*Okitsugi Tanuma*), Hajime Hana (*Hanba*), Hiroshi Yakusho (*Kuwano*), Hideo Morita (*Hino*), Daisuke Mine (*Someyoshi*), Tatsuo Umemiya (*Kawazu*), Miko Narita (*Gosun*), Makoto Fujita (*Kasuke*), Yoshi Kato (*Zenzaemon*), Eijiro Tono (*Shogen*) and Isao Natsuki (*Sharaku*). Dir: Hideo Gosha. (Shochiku; 1979; 138 min; Color; Subt; NR)

Ibun Sarutobi Saskue—See *Samurai Spy*

Il Bianco, Il Giallo, Il Nero (White, the Yellow and the Black)—The Emperor of Japan sends the president of the U.S. an Asian horse as a gift. Three rogues ("White," a grandiose kleptomaniac; "Yellow," a Japanese samurai; and "Black," a gullible sheriff) plot to steal the horse and hold it for ransom. Giuliano Gemma, Thomas Milian, Manuel de Blas, Eli Wallach. Dir: Sergio Corbucci. (1975; 110 min; Color; Engl/Dubbed; Unk)

Incident at Blood Pass (*Machibuse*)—Also released as *The Ambush and Machibuse*. Toshiro Mifune (*Yojimbo*), Shintaro Katsu (*Gentetsu*), Kinosuke Nakamura (*Heima Ibuki*), Ruriko Asaoka (*Okuni*), Yujiro Ishihara (*Yataro*), Mika Kitagawa (*Oyuki*), Ichiro Arishima (*Tokubei*), Yoshio Tsuchiya (*Itahachi*), Ryunosuke Yamazaki (*Tatsu*), Jotaro Togami (*Gonji*), Chusha Ichikawa (*Unknown samurai*). Dir: Hiroshi Inagata. (Toho; 1970; 118 min; Color; Subt; NR)

Inn of Evil (*Inochi Bonifuro*)—Tatsuya Nakadai (*Sadahichi*), Wakako Sakai (*Okiwa*), Komaki Kurihara (*Omitsu*), Kei Sato (*Yohei*), Kei Yamamoto (*Tomijiro*), Ganemon Nakamura (*Ikuzo the innkeeper*), Shigeru Kamiyama (*Officer Kaneko*), Yusuke Takida (*Nadaya Kohei*), Ichiro Nakaya (*Officer Okajima*), Yosuke Kondo (*Masaji*), Daigo Kusano (*Yunosuke*), Hatsuo Yamatani (*Suke*), Shun Makita (*Senkichi*), Mori Kishida (*Genzo*), Masao Mishima (*Funayado Tokubei*), Shintaro Katsu (*Drunken wanderer*). Dir: Masaki Kobayashi. (Toho; 1971; 121 min; Color; Subt; NR)

Inochi Bonifuro—See *Inn of Evil*.

Intrigue on the Frontier (*Makyo no himitsu*)—Kotaro Satomi, Kyonosuke Nango. Dir: Masamitsu Igayama. (Toei; 1958; 60 min; B&W; Subt; NR)

Jan Arima no Shugeki—Raizo Ichikawa, Junko Kano. Dir: Daisuke Ito. (Daiei; 1959; 114 min; B&W; Subt; NR)

Jirocho Fuji—Kazuo Hasegawa, Machiko Kyo. Dir: Issei Mori. (Daiei; 1959; 105 min; B&W; Subt; NR)

Joi-uchi—See *Samurai Rebellion*.

Journey of Honor—Facing defeat during a civil war, the *Shogun* Tokugawa Ieyasu send his son, Mayeda, to Spain to purchase 5,000 rifles from King Phillip III. Also released as *Shogun Mayeda*. Toshiro Mifune, Sho Kosugi, Christopher Lee. Dir: Gordon Hessler. (1991; 107 min; Color; Unk; NR)

Kabuto—Japanese *anime* about a *tengu*-trained mystical *ninja* who battles an evil sorceress. Heavy on the fantasy (e.g., a cybernetic villain and flying *donjon* with a helicopter propeller) but great fight scenes. Also released as *Raven Tengu Kabuto*. (1992; 45 min; Color; Subt; NR)

Kagamiyama Kyoenroku—Rieko Sumi, Katsuhiko Kobayashi. Dir:

Until one reaches the age of forty it is better to put off wisdom and discrimination and excel in vitality. According to the person and the rank, though a person has passed the age of forty, if he has no vitality, he will get no response from others.

— Yamamoto Tsunetomo



- Masaki Nishiyama. (Daiei; 1960; 80 min; B&W; Subt; NR)
- Kagemusha**—A criminal is saved from execution on the condition that he plays the part of the slain daimyo of the Shingen clan, Shingen Takeda. Excellent visuals and a typical tragic ending. This film was bankrolled by George Lucas and Francis Coppola. Tatsuya Nakadai (*Takeda Shingen, the "shadow warrior"*), Tsumoto Yamazaki (*Takeda Nobukado*), Jinpachi Nezu (*Tsuchiya Sohachiro*), Kenichi Hagiwara (*Suwa Katsuyori*), Shijo Otaki (*Yamagata Masahage*), Daisuke Ryu (*Oda Nobunaga*), Masayuki Yui (*Tokugawa Ieyasu*), Kaori Momoi (*Otsuyunokata*), Mitsuko Baisho (*Oyunokata*), Hideo Murata, Koji Shimizu, Sun Yamamoto, Takayuki Shiko, Noburo Shimizu, Shohei Sugemori, Koto Yui, Kumeko Otawa, Yasuhito Yamanaka, Tetsuo Yamashita, Yutaka Shimaka, Eiichi Kanabuko, Yugo Mizaki, Takashi Ebata, Toshiaki Tanabe, et al. Dir: Akira Kurosawa. (Toho/20th Century Fox; 1980; 160 min; Color; Subt; PG)
- Kage no Gundan III**—Third season of a Japanese television series about a small group of Iga ninja working for the Ama (Buddhist nun) widow of the late Shōgun. The program ran for four seasons and was shown on *Japanese Theater* (television) here in the U.S. Shinichi "Sonny" Chiba. (1981, 30 min ea; Color; Subt; NR)
- Kagero-Gasa**—Kazuo Hasegawa, Michiyo Aratama. Dir: Kenji Misumi. (Daiei; 1959; 87 min; B&W; Subt; NR)
- Kaidan**—See *Kwaidan*.
- Kill! (Kiru)**—Based on an original story by Shugoro Yamamoto. Tatsuya Nakadai (*Genta*), Etsushi Takahashi (*Hanjiro Tabata*), Tadao Nakamura (*Shoda Magobei*), Yoshio Tsuchiya (*Matsuo Shiroku*), Shigeru Kamiyama (*Ayusawa Tamiya*), Eijiro Tono (*Moriuchi Hiyogo*), Hideyo Amamoto (*Shimada Gendaiu*), Yuriko Hoshi (*Chino*). Dir: Kihachi Okamoto. (Toho; 1968; 115 min; Color; Subt; NR)
- King of the Mongols**—A bold samurai and his imperial leader repel invading rebel forces. Hashizo Okawa, Yoshio Yoshida. Dir: Unk. (1964; 88 min; Unk; Subt; NR)
- Kinokuniya, the Dauntless Merchant (Kinokuniya bunzaemon)**—Kokichi Takeda, Michiko Saga, Miki Mori. Dir: Kunio Watanabe. (Shochiku; 1959; 124 min; B&W; Subt; NR)
- Kiru**—See *Kill!*
- Kojiro (Sasaki Kojiro)**—A humble peasant youth becomes elevated to the status of samurai and enjoys the benefits of his new station. His great skill makes him seem invulnerable, but he eventually faces a superior warrior, the famed Musahi Miyamoto, in a climactic battle! Also released as *Sasaki Kojiro*. Kikunosuke Onoe (*Kojiro Sasaki*), Yuriko Hoshi (*Tone*), Yoko Tsukasa (*Princess*), Tatsuya Nakadai (*Miyamoto Musashi*), Keiko Sawai (*Dancer*), Tatsuya Mihashi (*Jubei Minamiya*), Mayumi Ozora (*Geisha*), Isamu Nagato (*Shimabei*). Dir: Hiroshi Inagaki. (Toho; 1967; 152 min; B&W; Subt; NR)
- Kumonoso-ju**—See *Throne of Blood*.
- Kurobe-dani ni Dai-kenkyaku**—Utaemon Ichikawa, Midori Asakaze. Dir: Ko Sasaki. (Toei; 1960; 84 min; B&W; Subt; NR)
- Kurokumo-dani no Rajin**—Toro Momoyama, Naritoshi Hayashi. Dir: Minoru Watanabe. (Daiei; 1958; 60 min; B&W; Subt; NR)
- Kuroneko**—Film adaption of a classic folk tale, set in 12th century Japan. Two women murdered by a samurai leader and his retainers return to haunt them. They even possess the body of a live woman to reveal their murderers. A twisting plotline ensues. Also released in the US as *The Black Cat*. Dir: Kaneto Shindo. (1968; 99 min; Unk; Subt; NR)
- Kwaidan**—A compilation of four short films based on ghost stories written by Lafcadio Hearn, an American who moved to Japan in the 19th century (and became one of that country's most popular purveyors of ghost stories). Also released as *Kaidan*. **The Black Hair (Kurokami)**: Rentaro Mikuni (*Husband*), Michiyo Aratama (*Abandoned Wife*), Misako Watanabe (*Second Wife*); **The Snow Maiden (Yuki-onna)**: Keiko Kishi (*Snow Maiden*), Tatsuya Nakadai (*Minokichi*), Mariko Okada (*Mother*); **Hoichi the Earless (Hoichi Miminashi)**: Katsuo Nakamura (*Hoichi*), Takashi Shimura (*Priest*), Ganjiro Nakamura (*Assistant*), Tetsuro Tamba (*a warrior*), Joichi Hayashi (*Attendant*); **In A Cup of Tea (Chawan no Naka)**: Ganemon Nakamura (*Kannai*), Noburo Nakaya (*Heinai*). Dir: Masaki Kobayashi. (Toho; 1964; 164 min; B&W; Subt; NR)
- Kyokaku Harusame-gasa**—Kazuo Hasegawa, Tamao Nakamura. Dir: Kunio Watanabe. (Daiei; 1960; 85 min; B&W; Subt; NR)
- Kyoshiro Nemuri: The Adventures of Kyoshiro Nemuri, Swordsman (Nemuri Kyoshiro Shobu)**—The first in the *Kyoshiro Nemuri* film series, based on the novel by Shibata Renzaburo (serialized in *Shukan Shincho Weekly*). Re-released in the U.S. as *Sleepy Eyes of Death* film series by AnimEigo's Samurai Cinema division. Raizo Ichikawa (*Kyoshiro Nemuri*). Fujimura Shiho, Takada Miwa. Dir: Kenji Misumi (*Lone Wolf and Cub*). (Daiei; 1962; 82 min; Color; Subt; NR)
- Kyoshiro Nemuri: The Princess' Mask (Nemuri Kyoshiro Tajo Ken)**—The second in the *Kyoshiro Nemuri* film series. Raizo Ichikawa (*Kyoshiro Nemuri*). Dir: Akira Inoue. (Daiei; 1963; 82 min; Color; Subt; NR)
- Kyoshiro Nemuri: Kyoshiro Nemuri at Bay (Nemuri Kyoshiro Joyoken)**—The third in the *Kyoshiro Nemuri* film series. Raizo Ichikawa (*Kyoshiro Nemuri*). Dir: Kazuo Ikehiro. (Daiei; 1964; 81 min; Color; Subt; NR)
- Kyoshiro Nemuri: The Mysterious Sword of Kyoshiro Nemuri (Nemuri Kyoshiro Masho Ken)**—The fourth in the *Kyoshiro Nemuri* film series. Raizo Ichikawa (*Kyoshiro Nemuri*). Dir: Kimiyoshi Yasuda. (Daiei; 1965; 75 min; Color; Subt; NR)
- Kyoshiro Nemuri: The Exploits of Kyoshiro Nemuri, Swordsman (Nemuri Kyoshiro Engetsu Giri)**—The fifth in the *Kyoshiro Nemuri* film series. Raizo Ichikawa (*Kyoshiro Nemuri*). Dir: Kimiyoshi Yasuda. (Daiei; 1966; 85 min; Color; Subt; NR)
- Kyoshiro Nemuri: The Trail of Traps (Nemuri Kyoshiro Masho no Hada)**—The sixth in the *Kyoshiro Nemuri* film series. Raizo Ichikawa (*Kyoshiro Nemuri*), Nobuo Kaneko (*Shurinosuke Asahina*), Toshio Kimura (*Sonoe*), Haruko Wanibuchi (*Chisa*), Mikio Narita (*Ukon Saegusa*), Naoko Kubo (*Oen*). Dir: Kazuo Ikehiro. (Daiei; 1967; 88 min; Color; Subt; NR)
- Kyoshiro Nemuri: A Rōnin Called Nemuri (Nemuri Kyoshiro Onna Jigoku)**—The seventh in the *Kyoshiro Nemuri* film series. Raizo Ichikawa (*Kyoshiro Nemuri*), Miwa Takada (*Princess Saya*), Yoshie Mizutani (*Osono*), Takahiro Tamura (*Tatsuma*), Eitaro Ozawa (*Hori*), Toru Abe (*Geki*), Yunosuke Ito (*Jinnai*). Dir: Tokuzo Tanaka. (Daiei; 1968; 85 min; Color; Subt; NR)
- Kyoshiro Nemuri: The Human Tarantula (Nemuri Kyoshiro Hitohadagumo)**—The eighth in the *Kyoshiro Nemuri* film series. Raizo Ichikawa (*Kyoshiro Nemuri*), Mako Midori (*Murasaki*), Mako Sarijo (*Suma*), Yusuke Kawazu (*Jetake*), Fumio Watanabe (*Ikkān*), Minoru Terada (*Heijo*). Dir: Kimiyoshi Yasuda. (Daiei; 1968; 81 min; Color; Subt; NR)
- Kyoshiro Nemuri: Castle Menagerie (Nemuri Kyoshiro Akujo-gari)**—The ninth in the *Kyoshiro Nemuri* film series. Raizo Ichikawa (*Kyoshiro Nemuri*). Dir: Kazuo Ikehiro. (Daiei; 1969; 82 min; Color; Subt; NR)
- Kyoshiro Nemuri: The Full Moon Swordsman (Nemuri Kyoshiro Engetsu Sappo)**—The tenth in the *Kyoshiro Nemuri* film series. Hiroki Matsukata (*Kyoshiro Nemuri*). Dir: Issei Mori. (Daiei; 1969; 82 min; Color; Subt; NR)
- Kyoshiro Nemuri: Fylfot Swordplay (Nemuri Kyoshiro Manji Giri)**—The eleventh in the *Kyoshiro Nemuri* film series. Hiroki Matsukata



(*Kyoshiro Nemuri*). Dir: Kazuo Ikehiro. (Daiei; 1969; 88 min; Color; Subt; NR)

Lady Snowblood—A woman seeks revenge on those responsible for her mother's death many years ago. A great film, set in the late Tokugawa era. Kaji Meiko, Kurosawa Toshio, Masaaki Daimon. Dir: Fujita Toshiya. (Tokyo Eiga Co. Ltd.; 1973; 97 min; Color; Subt; NR)

Lady Snowblood: Love Song of Vengeance—Second of two *Lady Snowblood* films. Sentenced to death, Yuki is given a reprieve by the mysterious Kikui, a secret government agent in return for killing Ransui, an anarchist and activist, and recovering a stolen document. But the document contains evidence of a foul miscarriage of justice carried out by Kikui. Yuki switches sides to help Ransui, and becomes the target of Kikui's vengeance. Kaji Meiko, Yoshio Harada. Dir: Fujita Toshiya. (Tokyo Eiga Co. Ltd.; 1974; 89 min; Color; Subt; NR)

Legend of Eight Samurai—Eight unlikely heroes join forces to bring about an ancient prophecy. High fantasy, with flying *mukade* (centipedes), magic *hankyu* (short bow), etc. Hiroki Yokoshimaru, Shinichi "Sonny" Chiba. Dir: Haruki Kaduwa. (1984; 130 min; Color; Subt; NR)

Legend of the Taira Clan—See *Tales of the Taira Clan*.

Life of Oharu, The—See *Dairy of Oharu*.

Lone Wolf and Cub: Baby Cart at the River Styx—Ogami Itto is hired to kill a *Shōgunate* messenger who is being protected by the three "Gods of Death." Recently released in widescreen collector's edition by AnimEigo. Part two of a 6-part series. Previously released in a dubbed version titled *Lupine Wolf*. Wakayama Tomisaburo, Matsuo Kayo, Oki Minouri. Dir: Misumi Kenji. (1972; 81 min; Color; Subt; NR)

Lone Wolf and Cub: Baby Cart in Peril—Ogami Itto is hired to track down and kill the deadly, tattooed mistress Oyuki! Great fight scenes. Part four of a 6-part series. Wakayama Tomisaburo, Hayashi Yoichi. Dir: Saito Buichi. (1972; 81 min; Color; Subt; NR)

Lone Wolf and Cub: Baby Cart in the Land of Demons—Ogami is hired to save the Kuroda clan, even though it means killing the very samurai retainers who hired him! Part five of a 6-part series. Wakayama Tomisaburo, Yasuda Michiyo, Tomikawa Akihiro. Dir: Misumi Kenji. (1973; 89 min; Color; Subt; NR)

Lone Wolf and Cub: Baby Cart to Hades—Ogami Itto rescues a prostitute who kills her pimp in self defense. After enduring her punishment for her, he is hired by the Chief Chamberlain of the Kakegawa clan to kill Governor Sawatari, who himself arranged the death of the rightful lord of the Kakegawa and stole the Kakegawa fief. Part three of a 6-part series. Wakayama Tomisaburo, Kato Go, Hama Yuko, Yamagata Isao. Dir: Misumi Kenji. (1972; 89 min; Color; Subt; NR)

Lone Wolf and Cub: Sword of Vengeance—Ogami Itto, the *Shōgun's* executioner, is framed for treason and his wife killed by the Yagyū clan. He flees with his son, Daigoro, and wanders the "road to hell," hiring his sword skills. Recently released in widescreen collector's edition by AnimEigo. Part one of a 6-part series. Previously released in a dubbed version titled *Lupine Wolf*. Wakayama Tomisaburo, Watanabe Fumio, Ito Yunosuke. Dir: Misumi Kenji. (1972; 83 min; Color; Subt; NR)

Lord and the Gambler, The (*Nuregami Sandogasa*)—Raizo Ichikawa, Kojiro Hongo. Dir: Tokuzo Tanaka. (Daiei; 1959; 92 min; B&W; Subt; NR)

Lord and the Pirates, The (*Torimono dochu*)—Kinnosuke Nakamura, Katsuo Nakamura. Dir: Chu Sawashima. (Toei; 1959; 84 min; B&W; Subt; NR)

Love and Faith—(Unk year; Unk run time; Color; Subt; NR)

Loyal 47 Rōnin, The (*Chushingura*)—One of several film adaptations

of the famous story of the 47 Rōnin. Dir: Kunio Watanabe. (Daiei; 1958; Unk; B&W; Subt; NR)

Lupine Wolf—See *Shōgun Assassin*.

Machibuse—See *Incident at Blood Pass*.

Majin—See *Dai-majin*

Man Came on the Wind, The (*Oshidori dochu*)—Hashizo Okawa, Kyoko Aoyama. Dir: Yasushi Sasaki. (Toei; 1959; 88 min; B&W; Subt; NR)

Man on the White Horse, The (*Ogon-gumo*)—Kotaro Satomi, Hiromi Hanazono. Dir: Masamitsu Igayama. (Toei; 1958; 60 min; B&W; Subt; NR)

A Man Vanished At the Festival (*Matsuri-ni Kieta Otoko*)—Yotaro Kitagami, Kyoko Kami, Keiko Yukishira. Dir: Ryosuke Kurahashi. (Shochiku; 1956; 60 min; B&W; Subt; NR)

Man's Ambition (*Sake to Onna to Yari*)—Dir: Tomu Uchida. (Toei; 1960; Unk; B&W; Subt; NR)

Maori Motanari—Japanese television dramatic series about the lives of a family in feudal Japan. Not true *chanbara* (sword-fight film genre), but I'm told it's a very good program; more of a "samurai soap opera." Shown in Hawaii, San Francisco and Los Angeles (and possibly other areas) here in the U.S.A. (Color; Subt; NR)

Master Fencer Sees the World, The (*Waruiyatsu Hodo Yoku Nemuru*)—Keiju Kobayashi, Reiko Dan. Dir: Shue Matsubayashi. (Toho; 1960; 95 min; B&W; Subt; NR)

A Matter of Valor (*Dai Chushingura*)—One of several film adaptations of the famous story of the 47 Rōnin. Also released as *Chushingura*. Ennosuke Ichikawa, Kokichi Takada, Hizuru Takachino. Dir: Tatsuo Osone. (Shochiku; 1954; 157 min; B&W; Subt; NR)

Men Who Tread on the Tiger's Tail, The (*Tora no o o fumu Otokotachi*)—A nobleman attempts to escape death at the hands of his jealous brother. Based on a celebrated *kabuki* play and a real-life feudal struggle, the tale is as familiar to the Japanese as the legend of Robin Hood is to Western audiences. The film was banned by U.S. occupation forces when first completed, and was not released until 1952. Also released as *Walkers on the Tiger's Tail* and *They Who Step on the Tiger's Tail*. Denjiro Okochi (*Benkei*), Susumu Fujita (*Togashi*), Masayuki Mori (*Kamei*), Takashi Shimura (*Kataoka*), Aritake Kono (*Ise*), Yoshio Kosugi (*Suruga*), Dekao Yoko (*Hidachibo*), Hanshiro Iwai (*Yoshitsune*), Kenichi Enomoto (*Porter*) and Shoji Kiyokawa (*Togashi's messenger*). Dir: Akira Kurosawa. (Toho; 1945; 58 min; B&W; Subt; NR)

Mission To Hell (*Kogan no misshi*)—Hashizo Okawa, Yoshio Yoshida, Jun Tazaki, Sentaro Fushimi. Dir: Tai Kato. (Toei; 1959; 100 min; B&W; Subt; NR)

Miyamoto Musashi—See *Zen and Sword* (1960)

Miyamoto Musashi—See also *Musashi Miyamoto*.

Musashi Miyamoto (*Miyamoto Musashi*)—One of several film adaptations of the life of Japan's famous swordsman. Rentaro Mikuni (*Musashi*), Jitsuko Yoshimura (*Ei*), Jun Tataru (*Narrator*). Dir: Yasuo Kahata. (Toei; 1954; 84 min; B&W; Subt; NR)

Nakito Gozansu—Mie Hama, Hiroshi Moriya. Dir: Jun Fukuda. (Toho; 1960; 74 min; B&W; Subt; NR)

Naruto no Hanayome—Shintaro Katsu, Kojiro Hongo. Dir: Katsuhiko Tasaka. (Daiei; 1959; 87 min; B&W; Unk; NR)

Naughty Rogue, The (*Ojo-kichisa*)—Raizo Ichikawa, Yoko Uraji. Dir: Tokuzo Tanaka. (Daiei; 1959; 80 min; B&W; Subt; NR)

New Tales—See *Tales of the Taira Clan*.

Night Drum—See *The Adulteress*

Ninja, Band of Assassins—See *Shinobi no mono*

Ninja Scroll—Japanese *anime* about a rogue *ninja* fighting against seven demons. Great fight scenes. Available in mature (R) and regular (PG) versions. Released in the U.S. by Manga Corps. Dir: Yoshiaki Kawajiri. (Toho/Manga Ent.; 1993/1995; 94 min; Color; Subt)

Ninja Wars—Campy *chanbara* film set in the early 16th century. The

One doesn't speak poorly about a person after his death. And especially since a person who has received some censure is to be pitied, it is the obligation of a samurai to speak something good of him, no matter how little. There is no doubt that in twenty years he will have the reputation of a faithful retainer.



- evil sorcerer Kashin Koji directs *samurai* Danjo Matsunaga to kidnap a female *ninja* to use her in a plot to overthrow his master. When the would-be captive kills herself her fiance, Jotaro, begins a crusade defeat Danjo and to protect his beloved's twin sister. But he must first face Kashin Koji's Devil Monks, five immortal warriors driven by dark powers! A campy film with *chambara* action and magic; more of a live-action *anime*. Dir: Unk. (Toei; 1984; 95 min; Color; Eng/Dub; NR)
- Ninjitsu (Soryu hiken)**—Toshiro Mifune (*Tasaburo*), Koji Tsuruta (*Senshiro*), Nobuko Otawa (*Yuhime*), Yoshiko Kuga, Mariko Okada, Senjaku Nakamura. Dir: Unk. (Toho; 1958; 106 min; B&W; Subt; NR)
- No Stronger Words (Tenka-muso no ken)**—Utaemon Ichikawa, Hashizo Okawa. Dir: Sadatsugu Matsuda. (Toei; 1959; 83 min; B&W; Subt; NR)
- Nuregami Kenpo**—Raizo Ichikawa, Kaoro Yachigusa. Dir: Bin Kado. (Daiei; 1958; 60 min; B&W; Subt; NR)
- Oabara Hapyaku-yacho**—Koichi Takeda, Michiko Saga. Dir: Kunio Watanabe. (Shochiku; 1959; 84 min; B&W; Subt; NR)
- Ogre on Mt. Oe (Oegama Shuten Doji)**—Dir: Tokuzo Tanaka. (Daiei; 1960; Unk; B&W; Subt; NR)
- One-Eyed Swordsman, The (Tange-Sazen)**—In 1730, the Yagyū clan is ordered to repair a huge shrine, which it cannot afford to do. Their only salvation lies in a hidden treasure whose secret location is inscribed on a sword—a sword they gave away as a gift! Tange-Saze, first against the Yagyū's, later sides with them. Tetsuro Tanba, Haruko Wanibuchi, Michiko Saga. Dir: Seiichiro Uchikawa. (1963; 95 min; B&W; Subt; NR)
- One-eyed Wolf, The (Katame no Okami)**—Ryutarō Otomo, Kotarō Satomi. Dir: Chu Sawashima. (Toei; 1959; 87 min; B&W; Subt; NR)
- Osaka Castle Story**—See *Daredevil in the Castle*
- Osakajo Monogatari**—See *Daredevil in the Castle*
- Pirates, The (Kaizoku Bahansen)**—Hashizo Okawa, Satomi Oka. Dir: Tadashi Sawashima. (Toei; 1960; 104 min; B&W; Subt; NR)
- Rabble, The**—After warring *samurai* pillage his father, an impoverished youth sells himself to a wealthy merchant. There he falls in love with the merchant's shy daughter, whose sister is being courted by a *samurai* and a nobleman. The party is shipwrecked on an island and everyone's true colors are revealed. Yuriko Hoshi, Somegoro Ichikawa, Tadao Nakamura, Mayumi Ozora. Dir: Hiroshi Inagaki (1965; 116 min; Unk; Subt; NR)
- Rage, The (Hayate Monzaburo)**—Tomisaburo Wakayama, Keiko Okawa. Dir: Masahiko Izawa. (Toei; 1959; 68 min; B&W; Subt; NR)
- Ran**—Academy Award-winning epic Kurosawa film, based on Shakespeare's *King Lear*, about a daimyo who retires and splits his lands among his sons only to be betrayed by two of them. Great battle sequences. The visuals during the large-scale battle scenes alone make this one worth watching. Recently re-released (1998) in a new widescreen version. Tatsuya Nakadai, Akira Terao, Mieko Harada. Dir: Akira Kurosawa. (1985; 160 min; Color; Subt; R)
- Rashomon**—Tale about four different views of the same violent crime. Toshiro Mifune (*Tajomaru*), Masayuki Mori (*Takehiro*), Machiko Kyo (*Masago*), Takashi Shimura (*Woodcutter*), Minoru Chiaki (*Priest*), Kichijiro Ueda (*Thief*), Daisuke Kato (*Law Officer*), Fumiko Homma (*Medium*). Dir: Akira Kurosawa. (Daiei; 1950; 83/88 min; B&W; Subt; NR)
- Raven Tengu Kabuto**—See *Kabuto*
- Razor: The Snare, The**—In this second installment of *The Razor* series, Itami Hanzo investigates the death of a young girl during an illegal abortion and uncovers a prostitution ring and a secret operation minting debased coins, both run by Lord Okubo, the Shōgunate Treasurer! Katsu Shintaro, Sato Kei, Nishimura Akira, Kurosawa Toshio, Dir: Masamura Yasuzo. (1973; 89 min; Color; Subt; NR)
- Razor: Sword of Justice, The**—First of *The Razor* series. Itami Hanzo is a reasonably honest policeman in Tokugawa-era Edo. Unfortunately his boss, Machibugyo Onishi, is totally corrupt, which means Hanzo has no chance for promotion. Katsu (Zatoichi) Shintaro, Asaoka Yukiji, Atsumi Mari. Dir: Misumi Kenji. (1972; 90 min; Color; Subt; NR)
- Rebel General, The (Teki wa Hannonji ni Ari)**—Keiko Kishi, Koshiro Matsumoto. Dir: Tatsuo Ohsone. (Shochiku; 1960; 96 min; B&W; Subt; NR)
- Rebellion (Joi-uchi)**—See *Samurai Rebellion*
- Red Bat, The (Beni komori)**—Kinshiro Matsumoto, Akiko Koyama. Dir: Santaro Mirune. (Shochiku; 1958; 97 min; B&W; Subt; NR)
- Red Beard**—Toshiro Mifune. (B&W; Subt)
- Red Lion (Akage)**—A *samurai* returns from battle and visits his home town, masquerading as an officer of the new Imperial Army, and winds up leading a rebellion against oppression. Toshiro Mifune (*Gonzo*), Shima Iwashita (*Tomii*), No Terada (*Sanji*), Etsushi Takahashi (*Hanzo*), Jitsuko Yoshimura (*Oyoo*), Yuko Mochizuki (*Oharu*), Takahiro Tamura (*Sozo Sagara*), Yunosuke Ito (*Kamio*), Shigeru Koyama (*Aragaki*), Tokue Hanazawa (*Komatora*), Nobuko Otowa, Kai Okada, Minoru Terada. Dir: Kihachi Okamoto. (Toho; 1969; 116 min; Color; Subt; NR)
- Red Sun**—A *samurai* reluctantly joins forces with a gunslinger in the American old west to track down the man who killed the *samurai*'s friend and stole money from the gunslinger. Now available on DVD. Charles Bronson, Toshiro Mifune, Ursula Andress. Dir: Terence Young. (1971; 105 min; Color; Eng, NR)
- Renegade Ninjas**—Relatively poor, grade B *chambara* film about (you guessed it) *ninja* in feudal Japan. (Color; Eng/Subt; NR)
- Revenge of the Princess (Himegimi Ittoryu)**—Keiko Okawa, Sentaro Fushimi. Dir: Tomoji Sumida. (Toei; 1959; 60 min; B&W; Subt; NR)
- Reverger in Red, The (Beni-dasuki kenkajo)**—Chiyonosuke Azuma, Hibari Misora. Dir: Juichi Kano. (Toei; 1959; 74 min; B&W; Subt; NR)
- Rikyu**—Story about Sen-no Rikyu, a Buddhist priest, who gains unexpected political influence as the confidant and cultural mentor to the powerful warlord, Hideyoshi Toyotomi. Rentarō Mikuni, Tsutomu Yamazaki. Dir: Hiroshi Teshigahara. (1991; 116 min; Color; Subt; NR)
- Rise Against the Sword (Abare Goemon)**—Set in the Muromachi era, the leader of a group of *kaga* refuses to help his *samurai* master fight a battle. After failing to convince him by sending his daughter to seduce their leader, the enraged *samurai* kills the *kaga* leader. But his death makes him a martyr, and all of the *kaga* stand against the *samurai*. Toshiro Mifune (*Abare Goemon*), Makato Sato, Ryo Tamura, Yuriko Hoshi, Mayumi Ozora, Nobuko Otowa and Daisuke Kato. Dir: Hiroshi Inagaki (Toho; 1966; 101 min; B&W; Subt; NR)
- River of Fury, The (Doto no taiketsu)**—Utaemon Ichikawa, Chiezo Kataoka. Dir: Yasushi Sasaki. (Toei; 1959; 117 min; B&W; Subt; NR)
- River Feufuki, The (Feufuki-gawa)**—Miyuki Kawano, Masahiko Tsugawa. Dir: Tatsuo Yamada. (Shochiku; 1960; 77 min; B&W; Subt; NR)
- Royalists, The (Kyoraku Gonin Otoko)**—Kokichi Takada, Takachiro Tamura, Jushiro Konoe. Dir: Tatsuo Osone. (Shochiku; 1956; 101 min; B&W; Subt; NR)
- A Ruffian in Love (Suteuri kanbei)**—Ryutarō Otomo, Kotarō Satomi. Dir: Masahiro Makino. (Toei; 1958; 94 min; B&W; Subt; NR)
- Ryuji no Maki (Daibosatsu Toge: II)**—Raizo Ichikawa, Tamayo Nakamura. Dir: Kenji Misumi. (Daiei; 1960; 97 min; B&W; Subt; NR)

It is said that much sake, self-pride and luxury are to be avoided by samurai. There is no cause for anxiety when you are unhappy, but when you become a little elated, these three things become dangerous.



Sacrilegious Hero, The—See *Tales of the Taira Clan*

Saga of the Vagabonds, The (*Sengoku Gunto-den*)—Koji Tsuruta, Toshiro Mifune, Misa Uehara, Akihiko Hirata. Dir: Toshio Sugie. (Toho; 1959; 115 min; B&W; Subt; NR)

Saikaku Ichidai Onna—See *Dairy of Oharu*.

Samurai—See *Samurai Assassin*

Samurai 1: The Legend of Musashi—See *Samurai 1: Miyamoto Musashi*.

Samurai 1: Master Swordsman—See *Samurai 1: Miyamoto Musashi*

Samurai 1: Miyamoto Musashi (*Miyamoto Musashi*)—A defeated samurai's spirit is broken, until a loving woman and Takuan, a Buddhist priest, rebuild his faith. Part 1 of the award winning 3-part film series about Japan's legendary swordsman, Musashi Miyamoto. Also released as *Samurai I: Master Swordsman* and *Samurai I: The Legend of Musashi*. Toshiro Mifune (*Miyamoto Musashi*), Rentaro Mikuni (*Honiden Matahachi*), Kaoru Yachigusa (*Otsu*), Mariko Okada (*Akemi*), Kuroemon Onoe (*Takuan Osho*), Mitsuko Mito (*Okoi*), Daisuke Kato (*Toji*), Eiko Miyoshi, Kusuo Abe, Yoshio Kosugi, Sojin Kamiyama and Kanta Kisaragi. Dir: Hiroshi Inagaki. (Toho; 1955; 92 min; Color; Subt; NR)

Samurai 2: Duel at Ichijoji Temple (*Ichijoji no Ketto*)—Toshiro Mifune (*Musashi*), Koji Tsuruta (*Sasaki Kojiro*), Sachio Sakai (*Honiden Matahachi*), Akihito Hirata (*Seijuro*), Yu Fujiki (*Denshichiro*), Daisuke Kato (*Toji*), Eijiro Tono (*Baiken*), Ko Mihashi (*Koetsu*), Kunimori Kodo (*Priest Nikkan*), Kenjin Iida (*Jotaro*), Kaoru Yachigusa (*Otsu*), Mariko Okada (*Akemi*), Mitsuko Mito (*Okoi*), Michiyo Kogure (*Yoshino Dayu*). Dir: Hiroshi Inagaki. (Toho; 1955; 104 min; Color; Subt; NR)

Samurai 3: Duel on Ganryu Island (*Ketto Ganryujima*)—Toshiro Mifune (*Musashi*), Rentaro Mikuni (*Honiden Matahachi*), Kaoru Yachigusa (*Otsu*), Mariko Okada (*Akemi*), Kuroemon Onoe (*Takuan Osho*), Mitsuko Mito (*Okoi*), Daisuke Kato, Eiko Miyoshi, Kusuo Abe, Yoshio Kosugi, Sojin Kamiyama, Kanta Kisaragi. Dir: Hiroshi Inagaki. (Toho; 1956; 102 min; Color; Subt; NR)

Samurai 3: Musashi and Kojiro—See *Samurai 3: Duel on Ganryu Island*

Samurai Assassin (*Samurai*)—After being denied entry into the palace of the chief minister because he did not know his father's identity, a *rōnin* joins a bandit gang. Even the gang eventually forsakes the *rōnin*, who then forces his way into the palace and kills the minister. It is only then that he learns that the minister was his father! Toshiro Mifune (*Tsuruchiyo Niino*), Michiyo Aratama (*Okiku*), Keiju Kobayashi, Yunosuke Ito, Koshiro Matsumoto, Nami Tamura. Dir: Kihachi Okamoto. (Toho; 1965; 123 min; Color; Subt; NR)

Samurai Banners—Based on the best-selling Japanese novel *Furin Kazan*, by Yasushi Inoue. A samurai is hired as an advisor to a daimyo, but his advice is not heeded. The advisor is compelled to kill a rival daimyo, and both he and his master fall in love with the slain man's daughter. Released in the U.S. as *Furin Kazan* and *Samurai Banners*. Produced by Toshiro Mifune's own production company, Mifune Productions. Toshiro Mifune (*Kansuke Yamamoto*), Kinosuke Nakamura (*Shingen Takeda*), Yoshiko Sakuma (*Princess Yufu*), Kanemon Nakamura (*Nobukato Inagaki*), Masakazu Tamura (*Nobushige Takeda*), Yujiro Ishihara (*Kenshin Uesugi*), Ken Ogata. Dir: Hiroshi Inagaki. (Toho/Mifune Productions; 1969; 132/166 min; Color; Subt; NR)

Samurai From Nowhere—Set in 17th century Japan, a warrior rescues a woman from an evil lord, who pursues them. Low budget action film. Chieko Baisho, Shima Iwashita, Seiji Miyaguchi, Tetsuro Tamba. Dir: Seichiro Uchikawa. (1964; 93 min; Color; Subt; NR)

Samurai Gold Seekers—See *Sword of the Beast*

Samurai of Nippon (*Samurai Nippon*)—Takahiro Tamura, Isuzu Yamada, Koshiro Matsumoto. Dir: Tatsuo Osone. (Shochiku; 1957; 84 min; B&W; Subt; NR)

Samurai Rebellion—Also released as *Rebellion* and *Joi-uchi*. A retired samurai defends his son's choice to marry the woman he loves, against the wishes of the clan. Has an incredibly bloody finale'. Toshiro Mifune (*Isaburo Sasahara*), Tatsuya Nakadai (*Tatewaki Asano*), Yoko Tsukasa (*Ichi*), Tsuyoshi Kato (*Yogoro*), Shigeru Koyama (*Steward Tadahashi*), Tatsuyoshi Ebara (*Bunzo*), Michiko Otsuka (*Suga*), Tatsuo Matsumara (*Lord Matsudaira*), Masao Michima (*Yanase*), Isao Yamagata (*Kotani*). Dir: Masaki Kobayashi. (Toho; 1967; 128 min; Color; Subt; NR)

Samurai Reincarnation—A low-budget samurai fantasy film. An executed samurai and his evil lady-friend are reincarnated during the Shinbara Revolt and vow to take revenge against the Tokugawa Shōgunate. (88 min; Color; Subt; NR)

Samurai Saga (*Aru Kengo no Shogai*)—Japanese remake of *Cyrano DeBergerac*, set in Tokugawa Japan. A good film and a good telling of the classic Edmund Rostand tale, with a twist. Also released as *Aru Kengo no Shogai*. Toshiro Mifune, Yoko Tsukasa, Akira Takarada. Dir: Hiroshi Inagaki. (Toho; 1959; 112 min; B&W; Subt; NR)

Samurai Spy (*Ibun Sarutobi Sasuke*)—Koji Takahashi (*Sasuke Sarutobi*), Jitsuko Yoshimura, Misako Watanabe (*Omiya*), Eiji Okada, Tetsuro Tamba (*Sakon*). Dir: Masahiro Shinoda. (Shochiku; 1965; 102 min; Color; Subt; NR)

Samurai Vendetta (*Hakuoki*)—Raizo Ichikawa, Shintaro Katsu, Chitose Maki, Tokiko Mita, Yoshiro Kitahara. Dir: Issei Mori. (Daiei; 1960; 109 min; B&W; Subt; NR)

Samurai Wolf I (*Kiba Okaminosuke*)—Isao Natsuyagi (*Okaminosuke*), Ryohei Uchida, Junko Kiyazono. Dir: Hideo Gosha. (Toei; 1966; 75 min; B&W; Subt; NR)

Samurai Wolf II (*Kiba Okaminosuke Jigokugiri*)—Isao Natsuyagi (*Okaminosuke*), Ko Nishimura (*Magobe*), Yuko Kusunoki (*Oren*), Rumito Fuji (*Oteru*), Chiyo Aoi (*Otatsu*), Ichiro Nakaya (*Ikkaku*). Dir: Hideo Gosha. (Toei; 1967; 72 min; B&W; Subt; NR)

A Samurai's Honor at Pawn (*Bentenryasha*)—Kokichi Takada, Mieko Takamine, Katsuo Nakamura. Dir: Tatsuo Sakai. (Shochiku; 1956; 84 min; B&W; Subt; NR)

A Samurai's Love (*Bacho Sara Yashiki—Okiku to Harima*)—Dir: Daisuke Ito. (Daiei; 1954; Unk; B&W; Subt; NR)

Sanjuro (*Tsubaki Sanjuro*)—Toshiro Mifune reprises his role as the brash *rōnin* from *Yojimbo*. In this film, Sanjuro helps a small band of samurai rescue their clansmen, who have been taken hostage by a corrupt official. A great story with a sly sense of humor. Toshiro Mifune (*Sanjuro Tsubaki*), Tatsuya Nakadai (*Hanbei Muroto*), Yuzo Kayama (*Hiro Izaka*), Akihiko Hirata, Kunie Tanaka, Hiroshi Tachikawa, Tatsuhiko Hari, Tatsuyoshi Ehara, Kenzo Matsui, Yoshio Tsuchiya, Akira Kubo (*Young samurai*), Takashi Shimura (*Kurofujii*), Kamatari Fujiwara (*Takebayashi*), Masao Shimizu (*Kikui*), Yunosuke Ito (*Mutsuta*), Takato Irie (*Lady Mutsuta*), Reiko Dan (*Chidori*), Keiju Kobayashi (*Prisoner*). Dir: Akira Kurosawa. (Toho; 1962; 96 min; B&W; Subt; NR)

Sansho the Bailiff (*Sansho Dayo*)—Set in the 11th century, a kindly governor is exiled, his wife forced into prostitution and his son and daughter sold into slavery to the tyrannical bailiff Sansho. The son escapes, and 10 years later rises to power and searches for his mother. Kinuyo Tanaka, Yoshiaki Hanayagi, Kyoko Kagawa, Eitaro Shindo. Dir: Kenji Mizoguchi. (Daiei; 1954; 132 min; B&W; Subt; NR)

Sasaki Kojiro—See *Kojiro*

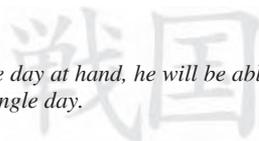
Scandalous Adventures of Buraikan, The (*Buraikan*)—Tatsuya Nakadai (*Naojiro Kataoka*), Shima Iwashita (*Michitose*), Tetsuro Tamba (*Soshun Kochiyama*), Shoichi Ozawa (*Ushimatsu*), Fumio Watanabe (*Moritaya Seizo*), Sakatoshi Yonekura (*Keneko Ichinojo*),

By waiting to get the agreement others, a matter like taking revenge will never be brought to a conclusion. One should have the resolution to go alone and even to be cut down. A person who speaks vehemently about taking revenge but does nothing about it is a hypocrite.



- Hiroshi Akutagawa (*Mizuno Echizen-no-kami*), Suisen Ichikawa (*Okuma*), Kiwako Taichi (*Namiji*). Dir: Masahiro Shinoda. (Toho; 1970; 104 min; Color; Subt; NR)
- Scarlet Cloak, The (*Akai Jimbaori*)**—Dir: Satsuo Yamamoto. (Shochiku; 1959; Unk; B&W; Subt; NR)
- Secret of the Bronze Dragon, The (*Tange Sazen Doto-hen*)**—Ryutarō Otomo, Hashizo Okawa. Dir: Sadatsugu Matsuda. (Toei; 1959; 81 min; B&W; Subt; NR)
- Secret of the Scroll, The (*Inazuma Kotengu*)**—Dir: Shoji Matsumura. (Toei; 1959; Unk; B&W; Subt; NR)
- Secret of the Urn, The (*Tange Sazen Hien Iai-giri*)**—Kinnosuke Nakamura (*Samanosuke / Tange Sazen*), Keiko Awaji (*Fuji*), Tetsuro Tamba (*Lord Yagyū*), Isao Kimura, Wakaba Irie. Dir: Hideo Gosha. (Toei; 1966; 91 min; B&W; Subt; NR)
- Senbazuro Hicho**—Raizo Ichikawa, Tamao Nakamura. Dir: Kenji Misumi. (Daiei; 1959; 86 min; B&W; Subt; NR)
- Sengoku Jieitai**—In this Japanese sci-fi adventure, a group of soldiers find themselves transported back to 16th century Japan, where they must face a group (an army?) of angry samurai. They fight for their lives as they try to figure out what happened and try to find a way home. Excellent fight scenes and choreography by Sonny Chiba. Also released as *Time Slip*. Sonny Chiba, Isao Natsuki, Nana Okada, Miyuki Ono. Dir: Koichi Saito. (1981; 139 min; Color; Subt; NR)
- Sengoku Yaro**—See *Warring Clans*
- Senryō Garasu**—Michiko Saga, Haruo Minami. Dir: Ryo Hagiwara. (Shochiku; 1960; 81 min; B&W; Subt; NR)
- Seppuku**—See *Hara-Kiri*.
- Seven Blades Return, The (*Shichinin wakashu oini uridasu*)**—Kinshiro Matsumoto, Shinobu Asaji. Dir: Ryosuke Kurahashi. (Shochiku; 1958; 91 min; B&W; Subt; NR)
- Seven Samurai (*Shichinin no Samurai*)**—Akira Kurosawa classic about seven warriors who defend a poor village from bandits. Served as the inspiration for the 1960 western *The Magnificent Seven*. Available in several versions of varying lengths. A digitally re-mastered version was released on video tape and most recently on DVD. Takashi Shimura (*Kanbei*), Toshiro Mifune (*Kikuchiyo*), Yoshio Inaba (*Gorohei*), Seiji Miyaguchi (*Kyuzo*), Minoru Chiaki (*Heihachi*), Daisuke Kato (*Shichiroji*), Isao Kimura (*Katsuchiro*), Kuninori Kodo (*Gisaku*), Bokuzen Hidari (*Yohei*), Yoshio Kosugi (*Mosuke*), Kamatari Fujiwara (*Manzo*), Yoshio Tsuchiya (*Rikichi*), Keiko Tsushima (*Shino*), Yukiko Shimazaki (*Rikichi's wife*), Haruko Tayama (*Wife of Gisaku's son*), Gen Shimazu (*Rōnin*), Keiji Sakakida (*Gosaku*), Jun Tataru (*Coolie*), Atsushi Watanabe (*Bun seller*), Toranosuke Ogawa (*grandfather*), Noriko Sengoku (*Wife*), Eijiro Tono (*Robber*), Isao Yamagata (*Rōnin*), Sojin Kamayama (*Minstrel*), Jun Tazaki (*Tall samurai*), Shimpei Takagi (*Bandit Chief*), Jiro Kumagai, Tsuneo Katagiri, Yasuhisa Tsutsumi (*Peasants*), Kichijiro Ueda, Akira Tani, Naruo Nakajima, Takashi Narita, Senkichi Omura, Shuno Takahara, Masanobu Okubo (*Bandits*), Yu Akitsu (*Husband*). Dir: Akira Kurosawa. (Toho; 1954; 208, 200 or 161 min; B&W; Subt; NR)
- Shichinin no Samurai**—See *Seven Samurai*.
- Shinju Ten no Amijima**—See *Double Suicide*
- Shinobi**—See *Shinobi no Mono*
- Shinobi no Mono**—Also released as *Shinobi* and *Ninja: A Band of Assassins*. A period film set in the 16th century about a clan of shinobi (ninja) plotting the assassination of their great enemy, Nobunaga Oda, the current ruler of Japan. Raizo Ichikawa (*Sleepy Eyes of Death*). Dir: Unk. (B&W; Subt; NR)
- Shinsengumi**—Also released as *Band of Assassins*. Story set in the 17th century about Kondo Isami, famous leader of the Shin Sen gang of assassins. Toshiro Mifune (*Kondo Isami*). Dir: Unk. (Toho; 1970; B&W; Subt; NR)
- Shiranui Kengo**—Shintaro Katsu, Tamao Nakamura. Dir: Issei Mori. (Daiei; 1960; 90 min; B&W; Subt; NR)
- Shōgun**—*Emmy Award*-winning 9-hour television mini-series based on James Clavell's novel. Filmed in Japan, with excellent costumes and visuals; a must see, despite historical inaccuracies. Also released as 124-minute edited version. Richard Chamberlain, Toshiro Mifune, Yoko Shimada; Frankie Sakai. Dir: Jerry London. (1980; 549 min; Color; Engl/Jap; NR)
- Shōgun Assassin**—Abridged 2-hour version of the famous Japanese film series *Sword of Vengeance*, about the *Shōgun's* chief executioner who defies the *Shōgun* after his wife is assassinated, and wanders the country pushing his son, Daigoro, in a wooden cart. He kills countless ninja and samurai. Great action flick! Also released as *Lupine Wolf*. Tomisaburo Wakayama, Masahiro Tomikawa, Lamont Johnson, Marshall Efron. Dir: Kenji Misumi, Robert Houston. (1980; 89 min; Color; Subt; R)
- Shogun Mayeda**—See *Journey of Honor*
- Shōgun's Ninja**—Two ancient ninja families struggle for superiority, as one commander searches for the dagger that holds a powerful secret. Henry Sanada, Sonny Chiba. Dir: Noribumi Suzuki. (1983; 115 min; Color; Subt; NR)
- Shōgun Travels Incognito, The (*Tenka no Fuku-Shōgun*)**—Ryunosuke Tsukigata, Kinnosuke Nakamura. Dir: Sadatsugu Matsuda. (Toei; 1959; 96 min; B&W; Subt; NR)
- Shura Zakura**—Kokichi Takeda, Miki Mori. Dir: Tatsuo Oshone. (Shochiku; 1959; 125 min; B&W; Subt; NR)
- Singing Swordsman, The (*Utashigure Senryō Tabi*)**—Kotaro Satomi, Hiramani Hanazono. Dir: Hideaki Onishi. (Toei; 1959; 60 min; B&W; Subt; NR)
- Sleepy Eyes of Death Series**—See also *Kyoshiro Nemuri*
- Sleepy Eyes of Death: The Chinese Jade**—Nemuri Kyoshiro is the son of a Japanese mother and a gaijin father, but he's an expert swordsman. Lord Maeda attempts to manipulate Nemuri to attack Maeda's enemy, a priest named Chen Sun, who is protecting a document that will cause the Maeda clan's downfall. Originally released as *Kyoshiro Nemuri* film series. Ichikawa Raizo, Nakamura Tamao, Joo Kenzaburo. Dir: Tanaka Tokuzo. (Daiei; 1963, 82 min; Color; Subt; NR)
- Sleepy Eyes of Death: Full Circle Killing**—Nemuri Kyoshiro gets entangled in another adventurous plot. Originally released as *Nemuri Kyoshiro* film series. Raizo Ichikawa (*Kyoshiro Nemuri*). Dir: Unk. (Daiei; 1964; 82 min; Color; Subt; NR)
- Sleepy Eyes of Death: Sword of Adventure**—Nemuri Kyoshiro becomes embroiled in a plot to kill the *Shōgunate's* Finance Commissioner. Originally released as *Nemuri Kyoshiro* film series. Raizo Ichikawa (*Kyoshiro Nemuri*). Fujimura Shiho, Takada Miwa. Dir: Kenji Misumi (*Lone Wolf and Cub*). (Daiei; 1964; 82 min; Color; Subt; NR)
- Sleepy Eyes of Death: Sword of Seduction**—Nemuri Kyoshiro becomes involved in an opium smuggling conspiracy that involves the daughter of the former *Shōgun*! Originally released as *Nemuri Kyoshiro* film series. Raizo Ichikawa (*Kyoshiro Nemuri*). Dir: Ikehiro Kazuo. (Daiei; 1964; 82 min; Color; Subt; NR)
- Sleepy Eyes of Death: Sword of Fire**—Nemuri Kyoshiro in the fifth American release of the film series. Originally released as *Nemuri Kyoshiro* film series. Raizo Ichikawa (*Kyoshiro Nemuri*). Dir: Kenji Misumi. (Daiei; 1965; 83 min; Color; Subt; NR)
- Souls in the Moonlight (*Daibosatsu-toge*)**—Chiezo Kataoka, Kinnosuke Nakamura. Dir: Tomo Uchida. (Toei; 1959; 104 min; B&W; Subt; NR)
- Spell of the Hidden Gold, The (*Maken jigoku*)**—Michiyo Kogure, Koji Tsuruta. Dir: Masazumi Kawanishi. (Toho; 1958; 91 min; B&W; Subt; NR)

If a retainer will just think about what he is to do for the day at hand, he will be able to do anything. If it is a single day's work, one should be able to put up with it. Tomorrow, too, is but a single day.





Sure Death—Fujita Makoto, Ayukawa Izumi, Hikaru Ippei, Yamauchi Toshio. Dir: Hirose Joo. (Shochiku Co. Ltd.; 1985; 122 min; Color; Subt; NR)

Sure Death: Brown, You Bounder!—Second in the *Sure Death* series. Fujita Makoto, Ayukawa Izumi, Hikaru Ippei, Yamauchi Toshio. Dir: Hirose Joo. (Shochiku Co. Ltd.; 1985; 122 min; Color; Subt; NR)

Surōnin Hyakuman-goku—Utaemon Ichikawa, Chiyonosuke Azuma. Dir: Shoji Matsumura. (Toei; 1960; 85 min; B&W; Subt; NR)

Swishing Sword, The (*Hitohada kujaku*)—Fujiko Yamamoto, Raizo Ichikawa, Shoji Umewaka, Mieko Kondo, Seizaburo Kozo, Sonosuke Sawamura. Dir: Issei Mori. (Daiei; 1958; 99 min; B&W; Subt; NR)

A Sword Against Fate (*Kurenai gonpachi*)—Hashizo Okawa, Utaemon Ichikawa. Dir: Kokichi Uchide. (Toei; 1958; 98 min; B&W; Subt; NR)

A Swords Against Intrigue (*Naza no Naiban-daiko*)—Hiroko Sakuramachi, Utaemon Ichikawa. Dir: Yasushi Sasaki. (Toei; 1959; 87 min; B&W; Subt; NR)

A Sword and Love (*Ken wa shitte ita*)—Kinnosuke Nakamura, Hitomi Nakahara. Dir: Kokichi Uchide. (Toei; 1958; 82 min; B&W; Subt; NR)

Sword for Hire (*Sengoku Burai*)—Screenplay by Hiroshi Inagaki and Akira Kurosawa. Toshiro Mifune (*Sasa Hayatenosuke*), Rentaro Mikuni (*Tachibana Jurata*), Danshiro Ichikawa (*Kagami Yakeiji*), Yoshiko Yamaguchi (*Oryo*), Shinobu Asaji (*Kano*), Takashi Shiumura, Eijiro Higashino, Ryosuke Kagawa, Kuniori Kodo. Dir: Hiroshi Inagaki. (Toho; 1952; 135 min; B&W; Subt; NR)

Sword of Destiny (*Tsukikage Ittoryu*)—Koji Tsuruta, Hibari Misora. Dir: Ko Sasaki. (Toei; 1960; 79 min; B&W; Subt; NR)

Sword of Doom, The (*Daibosatsu Toge*)—An elder samurai takes in a young, rash student, and teaches him the way of the warrior. Tatsuya Nakadai (*Tsukue*), Toshiro Mifune (*Shimada*), Michiyo Aratama, Yuzo Kayama, Yoko Naito, Kei Sato. Dir: Kihachi Okamoto. (Toho; 1966; 122 min; B&W; Subt; NR)

Sword of Fury I—This Japanese adventure film (the first of three) chronicles the rise of Miyamoto Musashi, one of Japan's greatest swordsmen. Hideki Takahashi, Jiro Tamiya. (1973; 90 min; Color; Subt; NR)

Sword of Fury II—Sequel to *Sword of Fury I*. (Color; Subt; NR)

Sword of Fury III—Last in the *Sword of Fury* series of films. (Color; Subt; NR)

Sword of the Beast (*Kedamono no Ken*)—Also released as *Samurai Gold Seekers*. Mikijiro Hira (*Yuuki Gemnosuke*), Goh Kato (*Jurata Yamane*), Shima Iwashita (*Taka*), Toshie Kimura (*Misa*), Kantara Suga (*Daizaburo*), Yoko Mihara (*Osen*), Kunie Tanaka (*Tanji*), Eijiro Tono (*Minister*). Dir: Hideo Gosha. (Shochiku; 1965; 85 min; B&W; Subt; NR)

Swords of the Itinerant Actor, The (*Abare Kaido*)—Yumiko Hasegawa, Utaemon Ichikawa. Dir: Shigehiro Ozawa. (Toei; 1959; 91 min; B&W; Subt; NR)

Swordkill—See *Ghost Warrior*

Swordless Samurai, The (*Furyu Ajirogasa*)—Dir: Santaro Marune. (Toho; 1956; Unk; B&W; Subt; NR)

Swords and Brocade (*Hakamadare Yasusuke*)—Dir: Eisuke Takizawa. (Toho; 1952; Unk; B&W; Subt; NR)

Swordsman's Trouble With Women, The (*Jonan ittoryu*)—Ryutaro Otomo, Satomi Oka. Dir: Shoji Matsumura. (Toei; 1958; 88 min; B&W; Subt; NR)

Takamaru and Kikumaru (*Takamaru Kikumaru*)—Kinshiro Matsumoto, Hiroshi Nawa. Dir: Santaro Marune. (Shochiku; 1959; 144 min; B&W; Subt; NR)

Tale of Genji, The (*Genji Monogatari*)—Live-action film version of Murasaki Shikibu's literary masterpiece about the life of Hikaru Genji. Born the son of an emperor in the Heian era but made a commoner, Genji is the most handsome man in the nation with unparalleled abilities in poetry and music. Dir: Kozaburo Yoshimura. (Daiei; 1951; Unk; B&W; Subt; NR)

Tale of Genji, The—*Anime* adaptation of the classic tale by Murasaki Shikibu. Dir: Gisaburo Sugii. (Asahi/CPM; 1987-1995; 110 min; Color; Subt; NR)

Tales of the Taira Clan (*Shin Heike Monogatari*)—Raizo Ichikawa, Narutoshi Hayashi, Michiyo Kogure, Eitaro Shindo, Ichiro Sugai, Koreya Senda, Eijiro Yanagi, Ichijiro Oya, Mitsaburo Ramon, Yoshiko Kuga. Dir: Kenji Mizoguchi. (Daiei; 1955; Unk; B&W; Subt; NR)

Ten Duels of Young Shingo, The: Part 1 (*Shingo Juban-shobu*)—Hashizo Okawa (*Shingo*), Ryutaro Otomo. Dir: Sadatsugu Matsuda. (Toei; 1959; 97 min; B&W; Subt; NR)

Ten Duels of Young Shingo, The: Part 2 (*Shingo Juban-shobu*)—Hashizo Okawa (*Shingo*), Yumiko Hasegawa. Dir: Sadatsugu Matsuda. (Toei; 1959; 87 min; B&W; Subt; NR)

Ten To Chi To—See *Heaven and Earth*

Tenchu (*Hitokiri*)—Shintaro Katsu (*Izo Okada*), Tatsuya Nakadai (*Hempeita Takechi*), Yukio Mishima (*Shimbei Tanaka*), Yujiro Ishihara (*Ryoma Sakamoto*), Mitsuko Baisho, Takumi Shinjo (*Minakawa*). Dir: Hideo Gosha. (Daiei; 1969; 140 min; Unk; Subt; NR)

Tenka Gomen—Isuzu Yamada, Koshiro Matsumoto. Dir: Kunio Watanabe. (Shochiku; 1960; 85 min; B&W; Subt; NR)

Tenryu no Karasu—Shintaro Katsu, Shoji Umewaka. Dir: Kimiyoshi Yasuda. (Daiei; 1959; 83 min; B&W; Subt; NR)

They Who Step on the Tiger's Tail—See *Men Who Tread on the Tiger's Tail, The*.

Thief is Shōgun's Kinsman—Dir: Tomu Uchida. (Toei; 1959; Unk; B&W; NR)

Three Outlaw Samurai (*Sambiki no Samurai*)—Tetsuro Tamba (*Sakon Shiba*), Mikijiro Hira (*Einosuke Kikyo*), Isamu Nagato (*Kyojuro Sakura*), Miyuki Kuwano (*Aya*), Toshie Kimura (*Oine*), Yoko Mihara (*Omaki*), Kioko Aoi (*Omitsu*), Yoshiko Kayama (*Oyasu*), Tatsuya Ishiguro (*Uzaemon Matsushita*), Kamatari Fujiwara (*Jimbei*), Jun Tatara (*Yasugoro*). Dir: Hideo Gosha. (Shochiku; 1964; 95 min; Subt; NR)

Three Treasures, The (*Nippon Tanjo*)—Toshiro Mifune (*Prince Yamato*), Yoko Tsukasa, Kinoyu Tanaka, Ganjiro Nakamura, Takashi Shimura, Akira Takarada, Eijiro Tono, Misa Uehara, Koji Tsuruta, Akihito Hirata, Jun Tasaki, Kyoko Kagawa. Dir: Hiroshi Inagaki. (Toho; 1959; 182 min; B&W; Subt; NR)

Three Ways to Die (*Kitsune Kago*)—Kokichi Takada, Junzaburo Ban, Mitsuko Kusabue, Jushiro Konoe, Chieko Saki. Dir: Seiichi Fukuda. (Shochiku; 1956; 110 min; B&W; Subt; NR)

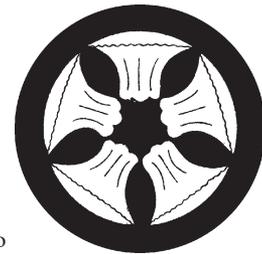
Throne of Blood (*Kumonoso-ju*)—Japanese remake of *MacBeth*, in which a samurai receives a prophecy from a spirit and stages a coup against his lord. Also released as *The Castle of the Spider's Web*. Toshiro Mifune (*Takekuni Washizu*), Isuzu Yamada (*Asaji*), Minoru Chiaki (*Yoshiaki Miki*), Akira Kubo (*Yoshiteru*), Takamaru Sasaki (*Kuniharu Tsuzuki*), Yoichi Tachikawa (*Kuniharu's son*), Takashi Shimura (*Noriyasu Odagura*), Chieko Naniwa (*Sorceress*). Dir: Akira Kurosawa. (Toho; 1957; 108/110 min; B&W; Subt; NR)

Throne of Flame (*Honoho no Shiro*)—Hashizo Okawa, Yoshiko Mita. Dir: Yasushi Kato. (Toei; 1960; 99 min; B&W; Subt; NR)

Thunder Kid, The (*Asama no abarenbo*)—Kinnosuke Nakamura, Satomi Ota. Dir: Juichi Kono. (Toei; 1958; 82 min; B&W; Subt; NR)

Time Slip—See *Sengoku Jieitai*

Tokai no Kaoyaku—Kinnosuke Nakamura, Keiko Okawa. Dir: Masahiro



- Makino. (Toei; 1960; 86 min; B&W; Subt; NR)
- Tough in a Purple Hood, The (*Murasaki zukiin*)**—Chiezo Kataoka, Kotaro Satomi. Dir: Hideaki Inishi. (Toei; 1958; 89 min; B&W; Subt; NR)
- Town Hero, The (*Tenka no ichidaiji*)**—Kinnosuke Nakamura, Hitomi Nakahara. Dir: Chu Sawamura. (Toei; 1958; 91 min; B&W; Subt; NR)
- Travelling Ruffian, The**—Hashizo Okawa, Ryutaro Otomo. Dir: Masahiro Makino. (Toei; 1958; 84 min; B&W; Subt; NR)
- Treasure of Ryujin-maru, The (*Bijo komori*)**—Kokichi Takada, Mitsuko Kusabue, Junzaburo Ban, Michiko Saga. Dir: Shochiku. (Shochiku; 1957; 107 min; B&W; Subt; NR)
- Tsubaki Sanjuro**—See *Sanjuro*
- Ugetsu**—In this 16th century drama, two brothers, potters by trade, take their wives to the city seeking success. One wants to achieve wealth, the other to become a samurai. In the city they encounter the ghost of beautiful, aristocratic woman. Based on the stories of Akinari Ueda. Won the Best Competing Film and Silver Lion Awards at the 1953 Venice Film Festival. Machiko Kyo, Masayuki Mori, Sakae Ozawa, Kinuyo Tanaka. Dir: Kenji Mizoguchi. (1953; 96 min; B&W; Subt; NR)
- Ugetsu Monogatari**—See *Ugetsu*
- Under the Banner of the Samurai**—See *Samurai Banners*.
- Vendetta of Samurai (*Ketto kagiyu no tsuji*)**—Screenplay written by Akira Kurosawa. Toshiro Mifune, Yuriko Hamada. Dir: Issei Mori. (Toho; 1951; 82 min; B&W; Subt; NR)
- Vengeance Trail, The (*Yudachi Kangoro*)**—Dir: Eisuke Takizawa. (Toho; 1953; Unk; B&W; Subt; NR)
- Violent Lord, The (*Abare Daimyō*)**—Utaemon Ichikawa, Keiko Okawa. Dir: Kōkichi Uchiide. (Toei; 1959; 90 min; B&W; Subt; NR)
- Wakaki Hi no Nobunaga**—Raizo Ichikawa, Atsuko Kindaichi. Dir: Issei Mori. (Daiei; 1959; 97 min; B&W; Subt; NR)
- Walkers on the Tiger's Tail**—See *Men Who Tread on the Tiger's Tail, The*
- Wanderer, The (*Rindo garasu*)**—Kokichi Takada, Michiko Saga, Mieko Takamine, Jushiro Konoe, Keiko Yukishiro. Dir: Tatsuo Osone. (Shochiku; 1956; 99 min; B&W; Subt; NR)
- Warring Clans (*Sengoku Yaro*)**—Yuzo Kayama, Yuriko Hoshi, Makoto Sato. Dir: Kihachi Okamoto. (Toho; 1963; 97 min; B&W; Subt; NR)
- Whirlwind (*Dai Tatsumaki*)**—Also released as *Dai Tatsumaki*. Somegoro Ichikawa, Makoto Sato, Yosuke Natsuki, Yuriko Hoshi, Yoshiko Kuga, Toshiro Mifune. Dir: Hiroshi Inagata. (Toho; 1964; 106 min; B&W; Subt; NR)
- White, the Yellow and the Black**—See *Il Bianco, Il Giallo, Il Nero*
- White, Yellow and Black**—See *Il Bianco, Il Giallo, Il Nero*
- Woman and the Pirate, The (*Onna to Kaizoku*)**—Kazuo Hasegawa, Machiko Kyo. Dir: Daisuke Ito. (Daiei; 1959; 90 min; B&W; Subt; NR)
- Yabu no Naka no Kuroneko**—See *Kuroneko*
- Yagyū Conspiracy**—Japanese television series about the Yagyū clan during Tokugawa Japan. Shown in San Francisco and Los Angeles (possibly other) areas here in the U.S.A. (Color; Subt; NR)
- Yagyū Secret Scroll, The**—See *Ninjitsu*
- Yojimbo**—Toshiro Mifune plays probably his most famous role of the brash *rōnin*, who finds himself in a village torn apart by a *yakuza* gang war. Mifune plays both gangs against each other and eventually destroys both, bringing peace to the village. *Yojimbo* inspired Sergio Leone's western, *Fistful of Dollars*, as well as the American re-make, *Last Man Standing*. Toshiro Mifune (*Sanjuro Kuwabatake*), Eijiro Tono (*Gonji*), Kamatari Fujiwara (*Tazaemon, the silk merchant*), Seizaburo Kawazu (*Seibei*), Isuzu Yamada (*Orin*), Hiroshi Tachikawa (*Yoichiro*), Takashi Shimura (*Tokuemon, the sake merchant*), Kyū Sazanka (*Ushitora*), Daisuke Kato (*Inokichi*), Tatsuya Nakadai (*Unosuke*), Susumu Fujita (*Honma*),
- Atsushi Watanabe (*Coffin-maker*), Ikio Sawamura (*Hansuke*), Akira Nishimura (*Kuma*), Yoshio Tsuchiya (*Kohei*), Yoko Tsukasa (*Nui*), Yosuke Natsuki (*Kohei's son*). Dir: Akira Kurosawa. (Toho; 1961; 110 min; B&W; Subt; NR)
- Yotoden**—A 3-volume *anime* series set in the late 16th century. Oda Nobunaga seeks to wipe out the Iga and Kōga *ninja* clans, and uses demons and sorcery to do it! Dir: Unk. (Color; Dub/Subt; NR)
- Yotsuya Ghost Story (*Yotsuya Kaidan*)**—Kazuo Hasegawa, Yasuko Nakada. Dir: Kenji Misumi. (Daiei; 1959; 84 min; B&W; Subt; NR)
- Young Cavaliers, The (*Futari Wakagishi*)**—Chiyonosuke Azuma, Sentaro Fukushima. Dir: Kinnosuke Fukuda. (Toei; 1959; 88 min; B&W; Subt; NR)
- Young Swordsman (*Hiken*)**—Somegoro Ichikawa, Hiroyuki Nagato, Junko Ikeuchi. Dir: Hiroshi Inagaki. (Toho; 1963; 108 min; B&W; Subt; NR)
- Yutaro Kodan**—Raizo Ichikawa, Yoko Uraji. Dir: Katsuhiko Tasaka. (Daiei; 1959; 82 min; B&W; Subt; NR)
- Zato Ichi (*Zato Ichi Kenka-tabi*)**—Also released as *Zato Ichi and the Scoundrels* and *Zato Ichi on the Road*. Shintaro Katsu (*Zato Ichi*), Shiho Fujimura, Ryuzo Shimada, Reiko Fujiwara, Matasaburo Niwa, Yoshio Yoshida. Dir: Kimiyoshi Yasuda. (Daiei; 1964; 85 min; Color; Subt; NR)
- Zato Ichi's Flashing Sword**—See *Zatoichi: The Sword of Zato Ichi*
- Zato Ichi and the Scoundrels**—See *Zato Ichi*
- Zato Ichi on the Road**—See *Zato Ichi*
- Zato Ichi and the Drum**—See *Zatoichi: The Blind Swordsman Sammaritan*
- Zatoichi: Adventures of a Blind Man (*Zato Ichi Sekisho Yaburi*)**—Shintaro Katsu (*Zato Ichi*). Dir: Kimiyoshi Yasuda. (Daiei; 1964; 86; Color; Subt; NR)
- Zatoichi: Fight, Zato Ichi, Fight (*Zato Ichi Kessho Tabi*)**—Shintaro Katsu (*Zato Ichi*). Dir: Tokuzo Tanaka. (Daiei; 1964; Unk min; Color; Subt; NR)
- Zatoichi: Life and Opinion of Masseur Ichi (*Zato Ichi Monogatari*)**—One of a series of films (begun in 1962) about a blind masseur who is an expert swordsman and a wanted criminal. Zatoichi travels the country seeking a quiet life from those who pursue him. Shintaro Katsu (*Zato Ichi*), Massayo Banri, Ryuzo Shimada, Gen Mitamura, Shigeru Amachi, Chitose Maki. Dir: Kenji Misumi. (Daiei; 1962; 96 min; Unk; Subt; NR)
- Zatoichi: Masseur Ichi and A Chest of Gold (*Zato Ichi Senryo-Kubi*)**—Also released as *Zato Ichi and A Chest of Gold*. Shintaro Katsu (*Zato Ichi*), Mikio Narita, Chizu Hayashi. Dir: Kenji Misumi. (Daiei; 1964; 83 min; Color; Subt; NR)
- Zatoichi: Masseur Ichi Enters Again (*Shin Zato Ichi Monogatari*)**—Shintaro Katsu (*Zato Ichi*). Dir: Takuzo Tanaka. (Daiei; 1963; 91 min; Unk; Subt; NR)
- Zatoichi: Masseur Ichi on the Road (*Zato Ichi Kenka-Tabi*)**—Zato Ichi gets embroiled in an adventure in which he escorts a young woman. The daughter of a wealthy merchant, who once worked as a servant for a *daimyō* but fled after she injured him when the lord tried to rape her. Two *yakuza* gangs also get involved and the sword fighting soon follows! Shintaro Katsu (*Zato Ichi*), Mikio Narita, Chizu Hayashi. Dir: Kimiyoshi Yasuda. (Daiei; 1964; 85 min; Color; Subt; NR)
- Zatoichi: Masseur Ichi The Fugitive (*Zato Ichi Kyojotabi*)**—Shintaro Katsu (*Zato Ichi*), Miwa Takada, Misayo Banri, Jun-ichiro Narita, Katsuhiko Kobayashi. Dir: Tokuzo Tanaka. (Daiei; 1963; 86 min; Unk; Subt; NR)
- Zatoichi Meets Yojimbo (*Zato Ichi to Yojinbo*)**—Two of *chambara's*



most famous characters—the blind swordsman and the brash *rōnin*—meet in this classic film. Two versions of different lengths were released. Shintaro Katsu (*Zato Ichi*), Toshiro Mifune (*Yojimbo*), Ayako Wakao (*Umeno*), Yonekura Masakene (*Masagoro*), Takizuwa Shu (*Eboshi Yasuke*), Mori Kishida (*Kuzuryū*), Kanjuro Arashi (*Hyoroku*), Shigeru Kamiyama, Toshiyuki Hosokawa. Dir: Kihachi Okamoto. (Daiei; 1970; 90/116 min; Color; Subt; NR)

Zatoichi: Showdown for Zatoichi—The blind masseur accidentally injures a young girl in a sword fight and tries to earn money to pay for her care, only to discover that his recent traveling companion is the killer of the girl's father-in-law. Shintaro Katsu (*Zato Ichi*), Chizu Hayashi, Kaneko Iwasaki, Mikio Narita. Dir: Kenji Misumi. (Daiei; 1968; 87 min; Color; Subt; NR)

Zatoichi: The Blind Swordsman—Shintaro Katsu (*Zato Ichi*), Mikio Narita, Chizu Hayashi. Dir: Kenji Misumi. (Daiei; 1965; 87 min; Color; Subt; NR)

Zatoichi: The Blind Swordsman and the Chess Expert (*Zato Ichi Jigokutabi*)—Also released as *Zato Ichi's Trip Into Hell* and *Showdown for Zato Ichi*. Shintaro Katsu (*Zato Ichi*), Mikio Narita (*Jumonji*), Chizu Hayashi (*Enoshimeya*), Kaneko Iwasaki (*Otane*), Gaku Yamamoto (*Tomonoshin*). Dir: Kenji Misumi. (Daiei; 1968; 87 min; Color; Subt; NR)

Zatoichi: The Blind Swordsman and the Fugitives (*Zato Ichi Hatashijo*)—Shintaro Katsu (*Zato Ichi*), Yumiko Nogawa (*Oaki*), Kayo Mikimoto (*Oshizu*), Kyosuke Machida (*Ogano*), Takashi Shimura (*Junan*). Dir: Kimiyoshi Yasuda. (Daiei; 1968; 82 min; Color; Subt; NR)

Zatoichi: The Blind Swordsman Meets His Equal (*Zato Ichi "Yabure! Tojin-ken"*)—Shintaro Katsu (*Zato Ichi*), Wang Eu (Wang Kong), Hamaki Yuko (Osen), Terada Michie (Oyone), Nambara Koji (Kakuzen). Dir: Kimiyoshi Yasuda. (Daiei; 1971; 94 min; Color; Subt; NR)

Zatoichi: The Blind Swordsman Samaritan (*Zato Ichi Kenka-daiko*)—Also released as *Zato Ichi and the Drum*. Shintaro Katsu (*Zato Ichi*), Yoshiko Mita (*Osode*), Makoto Sato (*Yasaburo*), Ko Nishimura (*Sosuke*), Takuya Fujioka (*Shinkichi*). Dir: Kenji Misumi. (Daiei; 1968; 84 min; Color; Subt; NR)

Zatoichi: The Blind Swordsman's Cane Sword (*Zato Ichi Tekka Tabi*)—Shintaro Katsu (*Zato Ichi*), Shiho Fujimura (*Oshizu*), Eijiro Tono (*Senzo*), Tatsuo Endo (*Iwagoro*). Dir: Kimiyoshi Yasuda. (Daiei; 1967; 93 min; Color; Subt; NR)

Zatoichi: The Blind Swordsman's Fire Festival (*Zato Ichi Abare Himatsuri*)—Shintaro Katsu (*Zato Ichi*), Tatsuya Nakadai (*Rōnin*), Reiko Ohara (*Okiyo*), Masayuki Mori (*Yamikubo*), Peter (*Umeji*). Dir: Kenji Misumi. (Daiei; 1970; 96 min; Color; Subt; NR)

Zatoichi: The Blind Swordsman's Rescue (*Zato Ichi Ro Yaburi*)—Shintaro Katsu (*Zato Ichi*), Rentaro Mikuni (*Asagoro*), Akira Nishimura (*Uneshiro Suga*), Yuko Hamada (*Shino*), Toshiyuki Hosokawa (*Nisaburo*), Takuya Fujioka (*Zato Sanji*), Kenjiro Ishiyama (*Tatsugoro*). Dir: Satsuo Yamamoto. (Daiei; 1967; 96 min; Color; Subt; NR)

Zatoichi: The Blind Swordsman's Revenge (*Zato Ichi Nidan Giri*)—Shintaro Katsu (*Zato Ichi*). Dir: Akira Inoue. (Daiei; 1965; 84 min; Color; Subt; NR)

Zatoichi: The Blind Swordsman's Vengeance (*Zato Ichi no Uta Ga Kikoeru*)—Shintaro Katsu (*Zato Ichi*), Shigeru Amachi, Mayumi Ogawa, Kei Soto, Jun Hamamura. Dir: Tokuzo Tanaka. (Daiei; 1966; 83 min; Color; Subt; NR)

Zatoichi: The Return of Masseur Ichi (*Zaku Zato Ichi Monogatari*)—Shintaro Katsu (*Zato Ichi*). Dir: Kazuo Mori. (Daiei; 1962; 71 min; Unk; Subt; NR)

Zatoichi: Zatoichi and the Doomed Man (*Zato Ichi Sakata Giri*)—

Shintaro Katsu (*Zato Ichi*), Kanbi Fujiyama, Eiko Taki, Masako Myojo, Koichi Mizuhara. Dir: Issei Mori. (Daiei; 1965; 88 min; Color; Subt; NR)

Zatoichi: Zatoichi At Large (*Zato Ichi Goyotabi*)—Shintaro Katsu (*Zato Ichi*), Rentaro Mikuni (*Tetsugoro*), Hisaya Morishige (*Tobei*), Etsushi Takahashi (*Sataro*), Naoko Ohtani (*Oyae*), Osamu Sakai (*Seiji*). Dir: Kazuo Mori. (Toho; 1972; 88 min; Color; Subt; NR)

Zatoichi: Zatoichi Challenged! (*Zato Ichi Chikemuri Kaido*)—Shintaro Katsu (*Zato Ichi*), Jushiro Konoe, Miwa Takada, Yukiji Asaoka, Mie Nakao, Mikiko Tsubuchi, Tomo Koike. Dir: Kenji Misumi. (Daiei; 1967; 87 min; Color; Subt; NR)

Zatoichi: Zatoichi in Desperation—Shintaro Katsu (*Zato Ichi*), Kiwako Taichi (*Nishikigi*), Kyoko Yoshizawa (*Kaede*), Yasuhiro Koume (*Shinkichi*), Katsuo Nakamura (*Ushimatsu*), Asao Koike (*Kagiya Mangoro*), Joji Takagi (*Shijo Tokiwa*), Masumi Harukawa (*Ohama*). Dir: Shintaro Katsu. (Toho; 1973; 95 min; Color; Subt; NR)

Zatoichi: Zatoichi's Flashing Sword (*Zato Ichi Abaredako*)—Also released as *The Sword of Zato Ichi*. Shintaro Katsu (*Zato Ichi*), Naoko Kubo, Mayumi Nagisa, Ryutarō Gomi, Yutaka Nakamura, Koh Sugita. Dir: Kazuo Ikehiru. (Daiei; 1964; 82 min; Unk; Subt; NR)

Zatoichi: Zatoichi's Pilgrimage (*Zato Ichi Umio Wataro*)—Shintaro Katsu (*Zato Ichi*). Dir: Kazuo Ikehiru. (Daiei; 1966; 82 min; Color; Subt; NR)

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...clan officials and particularly the councilors and senior officers are the spokesmen of the views of their lord; any criticism of them is a reflection on their lord.



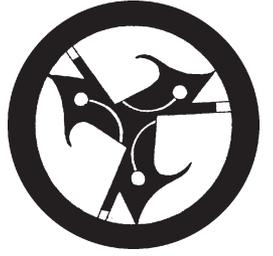
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GLOSSARY

戦国



The following words are listed in English alphabetical order, using the Romanji spellings; macrons follow the plain letter (e.g., *ō* follows *o*). Surnames and bynames are not included, except for certain notable personalities, nor are most office titles and ranks, as they are listed elsewhere.

Some Romanji spellings represent different kanji that have the same pronunciation. In these cases, the definitions of each will be listed after one Romanji spelling, though it may represent more than one Japanese word.

A

Abukuma-gawa—Japan's seventh longest river, at 239 km (149 mi.)
abumi—Stirrups.
Adams—William Adams; an English pilot who shipwrecked off the coast of Japan and was the first Westerner to become samurai.
Agagawa—A river on Honshū
Aganogawa—Japan's ninth longest river, at 210 km (130 mi.).
Akechi Mitsuhide—One of Nobunaga's generals, turns coat and attacks Nobunaga at night, in 1582, killing him. Hideyoshi punishes the traitor and becomes Nobunaga's heir.
aiguchi—Knife without a handguard
Aikawa—A town on Sado island, near an active gold mine (worked almost exclusively by exiles)
Ainu—Japanese aboriginal people, also known as the Ezo or Ebisu
Aisu-Kuge Ryū—A *ken-jutsu* ryū
Aki—One of the provinces in the Sanyōdō region of Honshū.
akinai—Trading skill
akindo—Merchant
ama—Buddhist nun; also called *bikuni*.
amado—Rain shutters.
ama-no-jaku—Imp of heaven
Amaterasu Ōmikami—The Shintō goddess (*kami*) of the sun and ancestor of the imperial line. Child of Izanagi and Izanami. The Grand Shrine at Ise, Japan's most important Shintō site, is dedicated to her.
amazaki—A sweetened, low-alcohol form of sake, used primarily during religious festivals.
Amegashita—Susano-o's domain; the Bizen/Bitchū area of Honshū.
Ame no Minakanushi—The first *kami* (Shintō). Creator of the universe.
Amida—Buddha as master of paradise in the Pure Earth of the West, revered especially in the Jōdō sect.
Anamizu—Town in Noto province.
Anegawa—Site of battle in 1570 at which Nobunaga defeats the Asai and Asakura clans.
angō sakuseihō—Cryptography
anime—1. High-powered *SENGOKU* campaign.; 2. Japanese animation.
anko—Sweet bean paste
Araki Ryū—1. *Ken-jutsu* and, *shuriken-jutsu* ryū, founded by Araki Mujin sai Minamoto no Hidetsuna. 2. A *kusari-jutsu* ryū.
Asama-yama—A Japanese mountain 8,340 ft tall, the eighth tallest in Japan
Asano Naganori—The daimyō of Akō province; he was forced to commit *seppuku* in 1701 after drawing his sword in the shōgun's palace to attack an official who'd embarrassed him, resulting in 47 of

his retainers plotting for a year to avenge his death.
Asayama Ichiden Ryū—Martial ryū founded in the Tenshō Era (1573–1593) by Asayama Ichidensai Shigetatsu; associated with the *goshi* or *jizamurai*.
ashigaru—("Fast legs") Rank-and-file spearman, usually *bonge* (though they may be low-ranking *buke*, as well)
Ashikaga Yoshiteru—Former Shōgun, who was assassinated by Miyoshi Yoshitsugu and Matsunaga Hisahide in 1565.
Ashikaga Yoshiaki—Shōgun (1568–1573)
Aso-san—A Japanese mountain on Kyūshū, 5,223 ft tall
Asuka—1. Historical era (592–710) in which the imperial court moves to Asuka, in Yamato. 2. A city in Yamato province, near the city of Nara, former seat of Imperial court.
atemi-waza—Unarmed combat style, originated in Ryū-kyū islands (Okinawa)
Atsuta Jīngū—One of the most important shrines in all Japan. Kusanagi no Tsurugi (Grass-Mowing Sword), one of the three sacred treasures, resides here.
Awa—1. One of the six provinces making up the Nankaidō region. 2. A province in the Tōkaidō region of Honshū (Same pronunciation, different kanji).
awabi—Abalone
Awaji—An island that nearly links Shikoku to the province of Harima in Honshū, and one of the six provinces making up the Nankaidō region. Awaji was the first solid land created by Izanami and Izanagi, according to Japanese historical myth.
awase—("Joinings") Amusements and games of the aristocracy.
awase toishi—Polishing stone (for blades)
Awata Palace—See *Shoren-in*.
azana—Given names read in more formal-sounding Chinese fashion (with Japanese pronunciation)
Azuchi—1. A historical era (1573–1582); 2. Oda Nobunaga's castle, built in 1576.

B

bachi—Large wooden drumsticks, used for playing *taikō* and *ō-daikō*
ba-jutsu—Riding (horseback)
bai—Plum
baishakunin—Marriage go-between
baishū—Bribery
baishun—Prostitute (see also *joro*)
bakemono—Generic term for monster; goblin.
bakemono-sho—Goblin
bakuchi—Gambling
bakudan—Explosive charge fired from a *teppō*
bakufu—("Camp government") The shōgunate.
bakuro-jutsu—Animal handling; animal training
bangaku—Barbarian customs
banken—Trained guard dog

basho—("Place" or "site") An official *sumō* matches; also used as a suffix to seasons and locations to form the name of the tournament or even.
Batennen Ryū—A *yadome-jutsu* ryū
Battle of Anegawa—See *Anegawa*
Battle of Kawanakajima—See *Kawanakajima*.
Battle of Nagakure—See *Nagakure*
Battle of Nagashino—See *Nagashino*
Battle of Okehazama—See *Okehazama*
Battle of Sekigahara—See *Sekigahara*.
Battle of Yamazaki—See *Yamazaki*
Benten—One of the Seven Lucky Gods of Ryōbu-Shintō. *Benten* (also called *Benzaiten*) is the goddess of love, eloquence, music, and wisdom.
bikuni—Buddhist nun; also called *ama*.
Bingo—One of the provinces in the Sanyōdō region of Honshū.
bisentō—Heavy Chinese-style glaive
Bishamon—*Bishamon* (also called *Taon*) is one of the Seven Lucky Gods of Ryōbu-Shintō. He is the god of luck, one of the four kings of heaven, and one of the three gods of war.
bishamon-gote—Kote with *sode* attached.
bishonen—Androgenous young man with effeminate qualities
Bitchū—One of the provinces in the Sanyōdō region of Honshū.
biwa—A heavy, lute-like instrument
Biwa—See *Biwa-ko*
Biwa-ko—Japan's largest lake, at 674 km² (260 mi.²), located in central Honshū
Bizen—One of the provinces in the Sanyōdō region of Honshū, one of the best known production centers (known as the "Six Old Kilns") of fine ceramic-ware (*yaki*). *Bizen-yaki* later becomes very popular with tea masters, and much used in the tea ceremony (*cha-no-yu*).
bō—Six-shaku (foot)-long hickory wood staff
bo shuriken—Slim, straight, single-bladed *shuriken*.
bō-jutsu—Long staff fighting skill
boke—Slow learner
bokken—Wooden practice sword
bō-naginata—Wooden practice *naginata*
bonge—A commoner. Also called *heinin*.
Bon odori—Dances common during the evening hours of the O-Bon festival
bonsen—Miniature landscaping
bonze—Itinerant Buddhist priest
Bosatsu—Beings who were once human but now are one step away from achieving *Buddha-hood*, but refuse to enter paradise in favor of remaining here to help man. (See also *daibosatsu*)
Bōshu—("Work of sowing") The first 15 days of the fifth month (*Satsuki*)
bōzu—Buddhist celibate; monk.
bu—Measure of weight of gold
Buddhism—A religion imported to Japan in the 6th century from India, by way of China and Korea
budōka—Practitioner of martial artists
bugei—Martial arts
bugyō—Magistrate
buke—1. The military caste. 2. A member of the *buke* caste
Bukkō-ji—Division of the *Ikkō* (Jōdō Shin, or True Pure Land) sect of Buddhism.
Bukkyō—Buddhism (see also *Butsudō*)
Bun-bu-ichi—The military-arts controversy
Bungo—A province in the Saikaidō region (Kyūshū).
buruburu—("Goddess of fear") Supernatural hag that emits fear-causing gas from its hands
bushi—Warrior
Bushidō—("Way of the Warrior") The *buke*'s code

...in times of peace, the steadfast samurai, particularly if he is old but even if he is young and stricken with some serious disease, ought to show firmness and resolution and attach no importance to leaving this life.



of ethics and philosophy
bushō—Lazy
bu-shoban—A small square gold coin, worth one koku
Butsudō—Buddhism (see also Bukkyō)
buyō—Court Dance
Buzen—A province in the Saikaidō region (Kyūshū).
byō—Measurement of time, half a second.
Byōdo-in—Tendai sect temple at Uji (f. 1211), also known as the Phoenix Temple.

C

cha—tea
Chakugo—See Hakamagi
chakuzen-jutsu—Shinobi “ceiling walking technique”
Cha-no-yu—Tea Ceremony
chanbara—Japanese (samurai) action film genre.
chawan—Tea cup
Chiba—A town in Shimōsa province.
Chigusa-gawa—A river on Honshū
chihō gakusha—Local expertise
chijiriki—Short staff and a spiked mace attached by a length of chain
Chikugo—A province in the Saikaidō region (Kyūshū).
Chikugogawa—River on Kyūshū
chikujō-jutsu—Siege warfare skill
Chikuzen—A province in the Saikaidō region (Kyūshū).
chin-doku—A hallucinogenic drug made from the feathers of the rare mountain bird, Chin tori (or chindori)
Chinzei—A branch of the Jōdō sect of Buddhism, with six subsets: Shirahata, Fujita, Nagoshi, Obata, Sanjō and Ichijō.
Chion-in—Seat of Jōdō Sect Buddhism, this temple in Miyako (f. 1211) is one of the largest and most famous in Japan.
chō—Long
chōchin—Portable, paper lantern
chōchin abura—Lantern oil
chōdaigamae—Large, ornate doors.
chōgaku—Carving
chōgin—Gold or silver ingot coin produced by samurai clans; worth one koku (or bu-shoban)
chomiryo—Spices
chōnin—Townsperson
Chōraku-ji—A branch of the Jōdō sect of Buddhism.
Chōsei-ji—Division of the Ikkō (Jōdō Shin, or True Pure Land) sect of Buddhism.
Chōsen-go—Korean (language)
Chōsokabe—Samurai clan in Shikoku. Defeated in 1585 by Hideyoshi, securing his conquest of Shikoku.
chūgen—Samurai attendant
Chūgokugo—Chinese (language)
chūgokushi—Chinese history
choji—Clove oil, for blades
chūnin—Administrators, clan elders, teachers, and the various masters and officials of a ninjutsu-ryū.

D

dai—Great, big.
dai-bakemono—Greater goblin
Daibosatsu—Major or important bosatsu.
Daibutsu—The 37-shaku-tall (about 12 meters), bronze-cast statue of Buddha. It is second in height to the one in Tō-daiji.
daijō—Two wood rods joined by long rope
daikagura—Juggling

Daikan—(“Great cold”) The second 15 days of the twelfth month (Shiwasu)
Daikoku—One of the Seven Lucky Gods of Ryōbu-Shintō. Daikoku is the god of riches and wealth (and farmers).
daikon—Large white radish
dai-kyū—See yumi
daimyō—1. A feudal lord or provincial military governor. There were some 265 daimyō families during the Edo Period.
Dainichi Nyōrai—One of the Buddhist trinity and the Five Buddhas of Contemplation, Dainichi is the cosmic Buddha and represents wisdom and purity.
Dai-sen—Sacred shugendō mountain, in Hōki; it is 5,614 ft tall
Daisetsu—(“Great snow”) The first 15 days of the eleventh month (Shimotsuki)
Daisetsu-zan—A Japanese mountain 7,513 ft tall, the tenth tallest in Japan
Daisho—(“Great heat”) The second 15 days of the sixth month (Minazuki)
daishō—(“Long-short” or “great-small”) Paid of swords; symbol of the samurai
Daitō Ryū—A ken-jutsu, ju-jutsu and shuriken-jutsu ryū founded by Sekiguchi Hachiroemon Ujikio
Daitoku-ji—A subset of the Rinzaï branch of Zen Buddhism
dangaie dō—Cuirass having a differently constructed bottom half from its top
dangō—Sweet rice-flour dumplings
Dan-no-Ura—Location of a sea battle in 1185, in which Minamoto no Yoshitsune annihilates the Taira army. The subject of poetry and songs for centuries after.
Dantokuzan—A mountain in Sado province.
danwa—Conversation
Dazaifu—City on Kyūshū and site of the landing of the Mongol invasion force in the 12th century
Dejima—Island ghetto in Nagasaki and home of many Dutch traders, merchants and sailors.
dengaku—Popular Dance
densetsu—Folklore
deonburi—Cloth apron
Der Liefde—Dutch ship, piloted by Englishman William Adams, that wanders into Bungo province in 1600. Adams later becomes one of Ieyasu’s advisers.
dō—Chest protector (armor).
dōbuku—A large, broad-sleeved coat worn by buke over the hakama and kimono combination
dogakure—Hurling multiple shuriken (or other small objects) in swift succession
dōgū—Tools
dōhyō—Sumō ring
dōhyō-matsuri—Ritual purification ceremony before formal sumō matches.
dōjō—Training center, usually for bugei.
dokushin-jutsu—Lip reading
dō maru—Wraparound cuirass of scale construction opening up under the right arm.
dōmyō—See yōmyō
don—Noodles
donburi—Rice with toppings
donjon—Central building in the main compound of a castle.
dōshin—Policeman; usually bonge or low-ranked samurai.
dotaku—Large bronze bell

E

e—1. Branch. 2. Bay. 3. Grace, blessing. 4. A great amount of ~

ebi—Shrimp
Ebisu—1. One of the Seven Lucky Gods. Ebisu is the god of good food and the patron deity of tradesmen and fishermen. 2. See Ainu
eboshi—Cloth or lacquered paper hat worn by those of rank.
eboshi-nari kabuto—Helmet shaped like a court cap.
Echigo—Province in Honshū; One of the seven provinces making up the region of Hoku-rikudō.
Echizen—Province in Honshū. One of the best known production centers (known as the “Six Old Kilns”) of fine ceramic-ware (yaki).; One of the seven provinces making up the region of Hoku-rikudō.
Edo—1. Capital city of Musashi province; the seat of the Shōgunate and one of the major centers of the dyeing and paper-making industries. 2. A historical era (1600–1868), also known as the Tokugawa Period.
e-gaku—Painting (v.)
Eigen-ji—A subset of the Rinzaï branch of Zen Buddhism
ema—Small wooden votive plaques.
~emon—Suffix for a guard title.
Emperor Yōmei—Emperor who proposed that Buddhism become Japan’s state religion in 587
Empress Genmei—Japanese empress who moves the capital to Nara in the 8th century.
Empress Jingō—Empress of Japan who leads an invasion of Korea in AD 200 and subjugates it to Japanese rule. Her son, the emperor Ōjin, will be deified as Hachiman, the god of war.
Engaku-ji—1. Rinzaï-zen sect temple in Kamakura, built in 1282 to honor those who fell repelling the Mongols in the 13th century. 2. A subset of the Rinzaï branch of Zen Buddhism
engawa—Verandah, covered porch, surrounding most upper-class homes.
Enma Ō—The judge of the dead and overseer of the Buddhist hells.
Enmei Ryū—A ken-jutsu and shuriken-jutsu ryū founded by Shibuki Shinjurō in the Edo period.
En no Gyōja—(“En the Miracleman”) Founder of the Shugendō sect of Buddhism.
Enryaku-ji—The major temple on Hiezan (or Mt. Hie, a mountain about 345 ri from Miyako) and seat of the Tendai sect. Was burned to the ground in 1571 by Oda Nobunaga
eriwa—Taller standing gorget that protects the neck and throat.
eta—(“Much filth”) 1. A pejorative reference to the pariah caste. 2. Member of the eta caste.
Etchū—Province in Honshū; One of the seven provinces making up the region of Hoku-rikudō.
Ezo—1. Northern island of Japan (Hokkaido); 2. Japanese aboriginal people, also known as the Ainu

F

Fernaō Mendez Pinto—Portuguese man who lands at the port of Nishimura on Tanegashima in 1543.
feruzue—Six shaku (foot) staff with chain; see bō and manrikigusari for dmg
Frois—See Luis Frois
fude—Writing brush
fudemaki—brush case
fudeoki—brush rest
Fudō Myō-ō—A deity empowered to combat devils (Buddhism).



fue—Flute
fuetsu—Steel hand ax
fugu—Blowfish
fugu-no-doku—Blowfish poison.
fuji—Wisteria
Fuji-san—A Japanese mountain 12,389 ft tall, the tallest in Japan.

Fujita —A subset of the Chinzei branch of Jōdōshū (see Jōdō).

Fujiwara—Great samurai clan, descended from Imperial lines.

Fujiyama—A mountain in Japan (not the same mountain as Fujisan).

Fuju-Fuse—Division of the Hokke (Lotus) Sect of Buddhism.

Fuju-Fuse-Kōmon—Division of the Hokke (Lotus) Sect of Buddhism.

Fukakusa—A subset of the Seizan branch of Jōdōshū (see Jōdō).

Fuke—A branch of the Zen sect of Buddhism, with six subsets: Kinsen, Kassō, Kichiku, Kogiku, Kozasa, and Umeji.

fuki—Butterbur bulbs

fukiburi-jutsu—Blowgun skill

Fukuoka—A city in Chikuzen province, known as one of the main centers of textile and paper production.

Fukurokuju—One of the Seven Lucky Gods of Ryōbu-Shintō. This god of popularity, longevity and good health.

fukusa—Fancy, decorative fan

Fukushima—A town in Shinano province.

fukuwa-jutsu—Ventriloquism skill

fumesei—Bad reputation

fumin—Insomnia

Fumizuki—(“Letter-writing month”) The seventh month of the year, and the first month of Autumn.

fun—Measurement of time, about half a minute (30 seconds)

funagoto—Boating

fundoshi—Loin cloth; a long, narrow cloth which wraps up between the legs and around the lower torso.

funshi—Ritual suicide when the performer blames another for the actions leading to his death.

furibō—Large, heavy club

fumata-yari—Forked lance

furin—Wind chimes

furo—Public bathhouse

furoshiki—Wrapping cloth

furu—Old

Fushima Castle—Constructed by Hideyoshi in 1594.

fusuma—Opaque, wooden walls, usually painted very artistically or brightly.

futon—Bedroll

G

gagaku—Imperial court music

gago—Languages

gaikō—Diplomacy

gaki—Hungry ghost; hungry ghouls

gamyō—A painter’s adopted name

gangikozō—Short goblins covered with quills.

gankō—Stubborn

Ganjitsu—New Year’s Day

Ganritsu Ryū—Ken-jutsu and shuriken-jutsu ryū founded by Iishino Chōisai Ienao.

~**gawa**—River.

gedan—Floor of a room containing a jōdan.

geigō—Flattery

gei-jutsu—Classical arts

geimyo—An entertainer’s adopted name

gekido—Bad tempered

gekokujō daimyō—Daimyō who rose to prominence from nowhere.

genbuku—Coming of age ceremony.

genin—The shinobi who undertake the day-to-day activities and assignments.

Genkō-ji—Temple in Settsu; the original seat of the Hossō sect.

Genpei War—“Minamoto-Taira” war, begun in 1180 as Prince Mochihito and Minamoto no Yorimasa rebel against the Taira and are defeated. In 1185, Minamoto no Yoshitsune annihilates the Taira army in a sea battle at Dan-no-Ura.

Geshi—(“Summer solstice”) The second 15 days of the fifth month (Satsuki)

geta—wooden clogs

Gifu—A town in Mino province.

gijutsu—Craft

~**gimi**—(“Lord”) Appended title for people of high rank.

gimu—Obligation to repay others for what they have done for you

giri—A sense of duty, or obligation

gion—See kowairo-jutsu

Gion Matsuri—A month-long festival in Miyako. The highlight is Yamahoko-junkō, on the 17th, when huge floats are pulled through the streets by teams of sweating celebrants.

gishogin-jutsu—Forgery

gissha—Wagon

go—1. A strategic board game imported from China, very popular among the buke. Also called igo. 2. Five.

gō—1. A unit of volume equal to .18 liter (half pint). 2. Nom de guerre; warrior’s adopted name.

go-ban—A go board; it resembles a shōgi board in design, with a grid of 19 x 19 lines.

Go Chi—The Five Buddhas of Contemplation: Taho, Yakushi, Dainichi, Askuku, and Shaka.

Gōgawa—A river on Honshū

gohan—White, hulled rice

gohō shuriken—Five-pointed (or Hoshijō, “star-shaped”) shuriken.

gokoku—Multi-grain gruel

Gokuraku—(“Blissful”) Aida Buddha’s Western Paradise.

goma abura—Sesame oil

gomoku narabe—(“Five-eye line-up”) A variant of go similar to tic-tac-toe, played on a standard go board; the object is to be the first one to get five stones of one color lined up horizontally, diagonally, or vertically.

gomon-jutsu—Interrogation

gongen—Manifestations

gon-gūji—Assistant head priest of a shrine (Shintō).

gon-negi—Assistant junior priest of a shrine (Shintō)

go-sanke—(“Three honorable families”) The three families making up the Tokugawa clan: the Kii Tokugawa, the Mito Tokugawa, and the Owari Tokugawa.

Gōshō-ji—Division of the Ikkō (Jōdō Shin, or True Pure Land) sect of Buddhism.

gosoku-tsukuri—Armoring; armor maintenance and repair

gotoku neko—Cat goblin

Gozaishomoriyama—A mountain in Japan.

~**gozen**—(“Honorable [person]-in-front-[of me]”) Title appended to the given name of a well-born woman.

gūji—Head Shintō priest of a shrine (see also

kannushi)

gunbai—Flat war fan; Signaling fan

gusan jō—A three and one half shaku (foot) wooden stick of Ryukyu origin.

gusoku-bitsu—Armor box

gyōji—A basho (sumō match) referee

gyokai rui—Seafood

gyokushō—The “jewel” piece in the game Shōgi.

H

hachi—Eight

hachigane—Small metal plate or plates sewn to a head cloth.

Hachihon—Division of the Hokke (Lotus) Sect of Buddhism.

hachi-maki—Headband

Hachiman—1. Style of shrine architecture style. 2. See Hachiman Daibosatsu.

Hachiman Daibosatsu—Originally the emperor Ōjin, son of Empress Jingū, Hachiman was deified as a great bodhisattva (daibosatsu) as the god of war, and is the tutelary deity of the Minamoto.

hachimitsu—Wild honey

Hachiro-gata—Japan’s eleventh largest lake, at 48 km² (19 mi.²)

hachiwara—(“Helmet-splitter”) Heavy jitte-like weapon

hadajuban—Under-kimono

hagoita—Colorful paddle used in the game Hanetsuki

haidate—Armored skirt; hip and thigh protection.

haiden—Small worship hall in a shrine.

haimyō—A poet’s adopted name

ha-jutsu—Demolitions skill

hakama—Buke-style trousers

Hakamagi—A ceremony in a boy 3 to 7 years old is made to stand on a go board, with his feet clad in tabi, and to pick up a go stone using his toes. This ceremony, also called chakugo, marks his entry into society.

Hakuro—(“White dew”) The first 15 days of the eighth month (Tsukimizuki)

Hakutsu Ryū—A ju-jutsu and atemi-waza ryū.

hakuzōsu—Shapeshifter being resembling a shugenja (yamabushi)

Hamana-ko—Japan’s ninth largest lake, at 69 km² (27 mi.²)

hamon—Formal expulsion from a ryū

han—Fief

hana-fuda—(“Flower cards”) A memory game developed in the Edo period utilizing pictures painted on cards.

hanbō—Metal half mask; face mask which leaves the nose exposed.

hanburi—Half-bowl helmet worn on the forehead

Han-Chō—(“Odd-even”) A dice game

handai—Dining table

hane—Shuttlecock

Hanetsuki—A game originated in the Heian courts similar to badminton or battledore.

hangote—Half-kote, which only cover the forearm up to the elbow.

hanko—Seal stone

hankyū—Shortbow

han-myō—Poison extracted from the toxic Tiger Beetle

hansō-jutsu—Sailing

haori—A loose, buttock-length coat

hara—Field; plain (~wara when used as a compound)

haragei—Concentration

haramaki—Belly wrap cloth, designed to keep the belly warmer.

hanten—Jacket; firefighter’s jacket



happō shuriken—Eight-pointed shuriken; also used by the Iga and Koga shinobi clans.
happuri—Metal headband
hara ate—Breast plate only (no back plate).
haramaki dō—Wraparound of scale construction or five-plate opening up the back.
Harima—One of the provinces in the Sanyōdō region of Honshū.
haru—Spring
Hasedera—Temple in Kamakura (f. 733) that houses a 10 meters statue of an eleven-faced Kannon, the tallest wooden statue in Japan.
Hasegawa Ryū—A ken-jutsu ryū.
hasshaku bō—Eight shaku (foot) wooden staff
hashi—Chopsticks (see also ohashi)
Hashiba Hideyoshi—See Toyotomi Hideyoshi
hatamoto—(“Foot of the banner”) Direct personal retainer of the daimyō.
hatomune dō—Cuirass with a central vertical ridge up the breast.
Hatsumōde—(“First visit”) The year’s first visit to the shrine.
hayagake-jutsu—Forced march skill
Heian—A historical era (794–1192) in which the capital is moved to Heian-kyō.
Heika—(“Sire”) Form of address for the Emperor. (See also Ue-sama)
heikoroku—Decorative arrow quiver
heinin—See bongē
Heian-kyō—“Capital of Peace and Calm;” Original name of Kyōto, a city in Yamashiro province. (See also Miyako)
hensu-jutsu—Disguise
heya—Sumōtori training stable
Hie—Style of shrine architecture style
Hie Jinja—A Shintō shrine in Hie.
Hiezan—A monastery in Japan.
Hida—A province in the Tōsandō region of Honshū.
Hidagawa—A river on Honshū
hiden—(“Secret art”) See also okuden
Hideyoshi—1. Famous samurai clan. 2. See Toyotomi Hideyoshi
Hideyoshi’s Sword Hunt—Edict in 1587 to collect swords ostensibly for the iron to construct a large statue of the Buddha. His real reason is to take thousands of swords out of circulation, limiting tools of possible rebellion.
Higashiyama—A subset of the Seizan branch of Jōdōshū (see Jōdō).
Higo—A province in the Saikaidō region.
Hijigawa—A river on Honshū.
Hijiri—Mountain hermits; forerunners of the shugenja.
hikime—Whistling/signalling arrow
hikyaku—Courier; message runner
~hime—(“Princess”) Appended honorific used for younger buke or kuge women; by itself it is a suitable term of address for all upper-class women
Himeji-jō—Himeji (White Crane”) Castle
himitsu—A secret
Hina Matsuri—Also called “Girl’s Festival,” during this matsuri, families with young girls set up displays of dolls representing an ancient imperial court.
hinawa ozutsu—See ōdeppō
hineno kabuto—Three-plate helmet made to fit the shape of the head.
hinin—Lowest caste in Japanese society; pariah
hinkon—Poverty
Hinmei—Style of shrine architecture, in which wood is left in its natural colors.
Hioki Ryū—A kyū-jutsu ryū.
Hirado—City in southern Honshū containing a Dutch

colony and trading house, established in 1609.
hiragana—Basic form of Japanese writing
hirajiro—plains castles
hirasanjō—mountain-in-a-plain castles.
hiren—Love trouble; a tragic romance.
hiro sode—Sode which are broader at the base than the top.
Hitachi—A province in the Tōkaidō region of Honshū.
hitogaka—Personality
Hizen—A province in the Saikaidō region.
hizoku—Brigand
hōate—See hanbō
hōden—Treasure hall of a shrine.
Hōjō—Famous buke house, descended from an Imperial family.
hōjō—abbot’s quarters.
hojo-jutsu—Binding; cord-tying skill
hojo-nawa—Binding cord
hō-jutsu—Firearms skill
Hoki Ryū—A ken-jutsu ryū.
Hōki—A province in the Sanindō region of Honshū.
Hokke—Hokke, or Lotus Sect of Buddhism, founded in 1253 by Nichiren. There are nine divisions of the Hokke sect. Also known as the Nichiren sect.
hoko—Six shaku (foot) lance
Hokuji-den—Division of the Hossō sect of Buddhism.
Hokurikudō—Region of Japan, comprised of the provinces of Echigo, Echizen, Etchū, Kaga, Noto, Sado (island) and Wakasa.
Homusubi—The kami of fire.
hōmyō—(“Law name”) A name pronounced in the Sino-Japanese mode related to Buddhist doctrine or teaching.
hon—Original
honden—(“Main hall”) The main hall in a shrine.
Hondo—See Honshū
Hōnen—Buddhist priest and advocate of the Jōdō sect, which increases in popularity after he begins to preach it in 1175.
Hongan-ji—1. Ikkō sect temple in Miyako; the original seat of the Ikkō sect (f. 1272). 2. Division of the Ikkō (Jōdō Shin, or True Pure Land) sect of Buddhism.
honmaru—Main compound of a castle
Honryū-ji—Division of the Hokke (Lotus) Sect of Buddhism.
Honsei-ji—Division of the Hokke (Lotus) Sect of Buddhism.
Honshū—The largest of the three main islands of Japan. Also called Hondo
Honzan—A subset of the Ji sect of Buddhism.
Honzan-ha—The Tendai branch of the Shugendō sect of Buddhism, based in the Shōgo-in, in Miyako.
horen—Imperial vehicle (wagon) pulled by an ox.
hoshi kabuto—Multi-plate helmet with raised rivets instead of ridges.
hoshijō shuriken—See gohō shuriken
hoshina—Dried radish leaves
Hossō—Hossō Sect of Buddhism; founded in 657 by Chitsū. The original seat was Genkō-ji in Settsu. There are two division of the Hossō sect.
Hotaka-dake—A Japanese mountain 10,466 ft tall, the third tallest in Japan
hotate—Clams
Hotei—One of the Seven Lucky Gods of Ryōbu-Shintō. Originally a monk in 10th century China (and thus the only human of the seven), Hotei is the god of joviality, luck and chance.
hotoke dō—Clamshell cuirass of smooth (or solid plate) construction.
Hozo-in Ryū—A sō-jutsu ryū.
hyakunin issshū—A card game created in the Heian

Period, on which half of an ancient poem is written on each card; players must match the poem cards.

hyakushō—Farmer
hyōshigi—Wooden clappers; used to signal an alarm or get attention

hyōsube—Short goblins with multi-jointed limbs.

Hyūga—A province in the Saikaidō region.

i—Boar

iai-jutsu—Fast draw technique (with katana)

ichi—1. One. 2. First. 3. Masseur

Ichibō—(“One Buddha”) Often added after the names of female members of the Ji sect of Buddhism.

Ichijō—A subset of the Chinzei branch of Jōdōshū (see Jōdō).

Ichikawa—A river on Honshū

Ichinengi—A branch of the Jōdō sect of Buddhism.

I-Ching—Book of Changes; divining text

ichi-no-Tani kabuto—Helmet augmented by a sloping, curved vertical panel.

Ichiya—A subset of the Ji sect of Buddhism.

Iga—A province in the Tōkaidō region of Honshū.

igaku—Physician skill

igo—See go

Iida—Town in Noto province.

Iitoyoyama—A mountain in Sado province.

ika—Squid

ikebana—Flower arranging

Ikegami—The original seat of the Hokke Sect.

Iki—An island near Kyūshū and a province in the Saikaidō region.

Ikkā Ryū—A ken-jutsu and shuriken-jutsu ryū founded by Katono Izu Hirohide.

Ikki—Tax revolt group (to a man commoners)

Ikkō—A subset of the Ji sect of Buddhism (later called Jōdō Shinshū, or True Pure Land), founded in 1224 by Shinran. There are nine divisions.

Ikkō Ikki—(Single-Directed League) Fanatical community created by adherents to the Jōdō Shinshū (True Pure Land Sect)

Ikukui—One of the original kami in the Shintō pantheon.

ikusa—Battle

imo rui—Potato

Inaba—A province in the Sanindō region of Honshū.

Inari—Goddess (kami) of rice and wealth.

Inawashiro—See Inawashiro-ko

Inawashiro-ko—Japan’s fourth largest lake, at 104 km² (40 mi. ²), on Honshū

Ingo—Secret (language)

inkajo—(“Rank of the seal”) A special certification allowing the shihanke to pass on the traditions and teachings of a ryū to others.

inro—First aid pouch

inro tenugui—Bandages

inu—Dog

Inu Ōmono—Dog hunt, popular among some samurai clans

irori—Raised hearth

irui—Clothing

isamiashi—Impulsiveness

Ise—A province in the Tōkaidō region of Honshū.

Ise Dai-jingū—Shintō shrine in Ise.

ise-ebi—Lobster

Ise Jingū—Ise is the most important shrine in all of



Japan. The outer shrine honors the goddess of the harvest, the inner honors Amaterasu. Two of the imperial treasures, the jewels and the mirror, are housed in Ise.

ishi—Doctor

Ishikari-gawa—Japan's third longest river, at 262 km (163 mi.)

Ishikawa Goemon—Japanese "Robin Hood," who began operating in 1574. His 21-year career comes to an end when he is arrested in 1595 and executed by being boiled alive.

ishizumi—Masonry

Isshin Ryū—A kusari-jutsu ryū.

itako—Medium (mystic)

Itchi—Division of the Hokke (Lotus) Sect of Buddhism.

Itto Ryū—A ken-jutsu and iai-jutsu (one-handed style) ryū founded by Itto Kageshisa (1562–1653).

Iwaki—A province in the Tōsandō region of Honshū.

Iwami—A province in the Sanindō region of Honshū.

iwami-ginzan—"Iwami silver" Mercury used as a poison

Iwashiro—A province in the Tōsandō region of Honshū.

Iyo—One of the six provinces making up the Nankaidō region.

Izanagi—One of the original kami in the Shintō pantheon. He was married to Izanami, with whom he created and populated the islands of Japan.

Izanami—One of the original kami in the Shintō pantheon. She was married to Izanagi, with whom she created and populated the islands of Japan.

Izu—A province in the Tōkaidō region of Honshū.

Izumi—A province in Honshū; One of the five provinces making up the Kinai region.

Izumo—A province in the Sanindō region of Honshū.

Izumo Taisha—Shintō shrine; Okuninushi is enshrined here. During the tenth month (Kaminazuki), all the kami repair to Izumo Taisha to visit him, making Izumo the only place where kami can be found that month.

Izumo Taisha Jinzaisai—During the tenth month in Izumo, called Kamiarizuki (the month *with* gods), when all the Shintō kami go to the Izumo Grand Shrine and visit with each other, several solemn events are held to honor the assembled kami.

J

Ji—Ji is a mendicant Pure Land order (see Jōdō), founded in 1275 by Ippen. It is divided into 12 subsets. The original seat was Shōjōkō-ji in Sagami.

ji—Written characters (e.g., Kanji)

~**ji**—temple (Buddhist)

jidai-geki—1. Lit. "period plays." 2. Japanese period films

Jikishikage Ryū—See Kashima Shinden Ryū

Jikoku—One of the Great Heavenly Kings; he watches over the east.

jinbaori—Officer's vest (buke)

jindachi—See tachi

jingasa—"Camp hat") 1. Samurai camp helmet. 2. Ashigaru helmet

Jingō—See Empress Jingō

jingū—Shintō shrine (see also jinja)

jinja—Shintō shrine (see also jingū)

jinmaku—Camp curtain. Also called tobari.

Jinmu Tennō—The first emperor and son of Amaterasu Ōmikami, goddess of the sun, who ruled

from 660–585 BC (According to the Kojiki).

Jinshin Revolt—A short but bloody revolt in 672, caused by a dispute over imperial succession; Prince Ōama defeats prince Ōtomo, and becomes the next emperor.

jitsugyō—Business

jitsumei—"True name") See nanori

jitsuyō gijutsu—Practical Arts

Jitsuyō Ryū—A ken-jutsu and shuriken-jutsu ryū founded by Yoshiyuki

jitte—Single prong metal truncheon; it is a symbol of police authority

jitte-jutsu—Jitte skill

jizamurai—A buke who also owns land

Jizo—The patron deity of travelers, children and pregnant women (Buddhism). Small stone statues of him, also called jizo, can be seen at the sides of roads everywhere.

jō—1. Unit of measurement of length; 10 feet. 2. Four shaku (foot) wooden staff. 3. City block; town ward

jōdan—Dais; about 6 inches high

Jōdō—"Pure Land") A sect of Buddhism, founded in 1175 by Hōnen. Jōdō is an Amidist faith, with five main branches, some of which have their own subsets: Chinzei, Seizan, Chōraku-ji, Kuhon-ji, and Ichinengi.

Jōdō-shin-shu—The Ikko movement, started in 1224, led by Shinran.

jō-jutsu—Short staff fighting skill

jōkamachi—"Under-castle towns") Castle town

jōnin—Head of a ninjutsu-ryū

joro—Prostitute (see also baishun)

jōshiki—General knowledge (see also shūchi)

Jōshō-ji—Division of the Ikko (Jōdō Shin, or True Pure Land) sect of Buddhism.

joss—Incense sticks

Jōzusan—A mountain in Japan.

jū—Ten

jūban—A light kimono; it functions like a 20th-century T-shirt.

jūban-gote—Mail tunic

Jugaku—Confucianism

jugyō—Teaching skill

ju-jutsu—Unarmed combat, grappling skill

Jukishin Ryū—A ju-jutsu ryū.

jūni-hitoe—"12-layered garment") Kuge court dress made up of 8 to 10 layers of robes worn one on top of the other.

Jurōjin—One of the Seven Lucky Gods of Ryōbu-Shintō. He is the god of longevity.

jutsu—Skill or art

Jūzenkai—The Ten Precepts of Buddhism

juuji shuriken—Four-pointed, cross-shaped shuriken; the "trademark" of the Iga and Koga shinobi clans.

K

kabocha—Pumpkin

kabuki—"Low class" comedic dances by women, first recorded in 1603. It is later banned in 1629 as dangerous to morals.

kabuto—Helmet (samurai style)

kaede—Oak tree

Kaga—Province in Honshū; One of the seven provinces making up the region of Hokurikudō.

kagiake—Lockpicking

kago—A privately rented basket or hammock arrangement slung from a long pole

Kagogawa—A river on Honshū

kagoya—Sedan-chair carrier

kagura—Sacred Dance (Shintō)

kajitya—Smithing skill

Kai—A province in the Tōkaidō region of Honshū.

kai—Long paddle-like oar

kai-awase—"Shell-joining") A game popular among the aristocracy, utilizing both halves of clamshells with scenes painted on them, and then players have to match two halves together

Kaii—A subset of the Ji sect of Buddhism.

kaiken—Small pin or blade carried in the katana saya kaishaku—A second in the seppuku ritual

kajitsushu—Fruit liquor

kakemono—Hanging scroll

kaki—Shellfish; oysters

kakuremi—Stealth skill

kama—1. Sickle-like blade attached horizontally to a short wooden stick. 2. Rice-cooking pot

kama-jutsu—Kama weapon skill

Kamakura—1. Town that was the seat of Minamoto (and later Hōjō) power.; 2. A historical era (1192–1333), in which the seat of the Minamoto government was located in Kamakura.

kamashinozashi—???

Kamatari—Imperial family head who takes the name Fujiwara no Kamatari. His family will "run" Japan for the next several centuries.

kama-yari—Lance with an added crescent blade

kame—Ceramic pickling jar

kami—An honorific for noble, sacred spirits. A supernatural being; sometimes translated as "god" or "deity."

kami mukae—Ceremony held in a shrine or other sacred place to welcome the kami to earth.

Kamimusebi—One of the original kami in the Shintō pantheon; one of the three creators of the world

Kaminazuki—"Month without gods") The tenth month of the year, and the first month of Winter

kami okuri—Closing ceremony of a matsuri (religious festival)

Kamuodake—Mountain on Kyūshū

kan—Perception

Kanazawa—City in Kaga province, known as one of the major centers of the dyeing industry.

kanbetsu—Oppressed

kanbutsu—Dried fish

kangaku—Chinese classical literature

kanji—Advanced Japanese writing, from Chinese characters.

kanjiki—Snow shoes

kanjin-zumō—Sumō contests began being held to raise money for local temples and shrines

Kankai Ryū—A suie-jutsu, ken-jutsu and tanto-jutsu ryū.

kanmuri—"Cap of rank") Cap worn by kuge; it is usually worn with a kariginu, especially in formal occasions.

Kannon Daibosatsu—The Buddhist goddess of mercy, and the assistant of Amida.

kannushi—Shintō priest; also called shinkan (see also gūji).

kanpaku—Prime minister; Imperial Regent.

Kanro—"Cold dew") The first 15 days of the ninth month (Kikuzuki), the time for rice harvesting.

Kansai— provinces

kantaimono—Entertainer

Kanto—Great plain in northeastern Honshū

Kantō—Eastern provinces, known as the "rice-basket" of Japan.

kao—Face (of honor)

kappa—Short, turtle-like goblins that live in rivers and lakes.

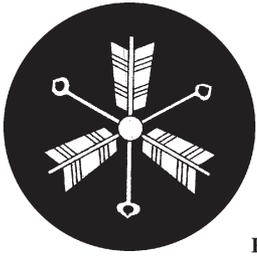
karashi—Chinese hot mustard

kari—Hunting

kariginu—A high- and round-collared over-robe with large sleeves. It is worn by kuge, over the hakama.



- karimata**—Forked arrow
- kari-shōzoku**—Falconry attire (buke)
- karma**—Universal causal law
- karō**—Councilor, high ranking member of a samurai clan
- karumi-jutsu**—1. Body lightening; the ability to leap great distances and heights. 2. Acrobatics
- karuta**—A Japanese playing card
- kasa**—Straw hat
- Kashima Shinden Ryū**—A ken-jutsu ryū founded by Matsumoto Bizen-no-Kami Naokatsu in the early 16th century. Later known as Kashima Shinden Jikishikage Ryū; sometimes known as Jikishinkage Ryū.
- Kashima Shinto Ryū**—A ken-jutsu and shuriken-jutsu ryū headed by Tsukahara Bokuden.
- kashimono**—a garment consisting of a matching hakama and a kataginu, worn over a kimono.
- Kashiwazaki**—A town in Echigo province.
- Kassō**—A subset of the Fuke branch of Zen Buddhism
- Kasuga**—Style of shrine architecture.
- Kasuga Jinja**—A Shintō shrine in Kasuga.
- Kasuga Matsuri**—Spring festival
- Kasuga Taisha**—Shintō shrine in Nara. 3,000 stone lanterns line the pathway to the main building.
- Kasumi-ga-ura**—Japan's second largest lake, at 188 km² (65 mi.²), on Honshū
- kataginu**—Samurai court vest
- katakana**—Intermediate form of Japanese writing
- katame**—Nearly blind or missing one eye
- katana**—Common longsword
- katanabukukuro**—Sword bag
- katanakake**—Sword rack
- katana-zutsu**—Sword case
- kataribe**—Wandering scholar
- katchū keiba**—Festival involving a horse race in which the riders wear full armor with banners.
- kate-bukuro**—Provision bag
- Katori Shinto Ryū**—A ken-jutsu and shuriken-jutsu ryū founded by Katono Izu Hirohide, popular in the northern provinces.
- kawa**—river
- Kawachi**—A province in Honshū; One of the five provinces making up the Kinai region.
- kawanaga**—Weighted rope
- Kawanakajima**—Site of a battle between rival daimyō Uesugi Kenshin and Takeda Shingen in 1555, which ends in a draw.
- kawaramono**—(“Riverbed people”) Hinin who live in or near dried out riverbeds on the outskirts of town in little ghettos.
- kawari kabuto**—A helmet of elaborate design, or “grotesque.”
- kaya**—Mosquito netting
- kaya abura**—Nutmeg oil
- Kazusa**—A province in the Tōkaidō region of Honshū.
- Kegon**—One of the six original Nara sects of Buddhism, founded in 735 by Dōsen. Its seat is Tōdaiji in Yamato.
- kegetsu**—Fur boots
- Keichitsu**—(“Awakening of insects”) The first 15 days of the second month (Kisaragi)
- kemari**—Heian-era soccer-like game played by kuge
- kemyō**—See zokumyō
- ken**—1. Sword; 2. A unit of measurement equal to 2 yards (or 2 m).
- kenbō**—Forgetful
- kenbu**—Sword Dance
- Kenchō-ji**—1. The most important temple in Kamakura; a Zen sect temple (f. 1253), and center for training Zen priests. 2. A subset of the Rinzaï branch of Zen Buddhism
- ken-jutsu**—Swordsmanship; Japanese fencing
- kenkyū**—Research
- Kenmu Restoration**—Struggle in which Ashikaga Takauji restores imperial rule in 1334, and supports Emperor Kōmyō of the northern line.
- Kennin-ji**—A subset of the Rinzaï branch of Zen Buddhism.
- kensai**—Sword master
- kesa**—A long cloth wrap worn over one shoulder; usually worn by Buddhist priests.
- keshō**—Cosmetics
- keukegen**—Creature with no arms or legs, only a great number of hair-like tubes
- kezurimono**—Shaved, dried bonito
- ki**—Inner power
- Kibe**—Division of the Ikkō (Jōdō Shin, or True Pure Land) sect of Buddhism.
- kibi**—Corn
- Kichiku**—A subset of the Fuke branch of Zen Buddhism
- ki-hoko**—Wooden arrow used in dog hunt
- kijishi**—Carver; sculptor
- ki-jutsu**—Sleight of hand
- kikkō**—Japanese brigantine
- Kiku-no-ma**—“Chrysanthemum room”
- Kikuzuki**—(“Chrysanthemum month”) The ninth month
- kimono**—(“Things to wear”); common robe-like garment worn by all classes.
- kin**—Gold
- kindan gijutsu**—Forbidden skill
- Kinhokuzan**—A mountain in Sado province.
- Kinkaku-ji**—The Golden Pavilion (f. 1397), in Miyako. Originally a retirement villa for Shōgun Yoshimitsu, it is now part of the Rokuon-ji.
- kin-no-ma**—“Gold room.”
- Kiū**—One of the six provinces making up the Nankaidō region.
- Kinai**—A region in Honshū (also called Kinki), comprised of five provinces: Izumi, Kawachi, Settsu, Yamashiro, and Yamato. Known as “the home provinces” due to the imperial capital having always been seated therein.
- Kinogawa**—A river on Honshū
- kinoko**—Mushrooms
- Kinsen**—A subset of the Fuke branch of Zen Buddhism
- kinshi**—Poor vision
- kinton**—Mashed sweet potato
- kinusaya**—Snow peas
- Kira Yoshinaka**—Shōgunate official responsible for the downfall of the Asano clan in 1701. He is later killed by 47 retainers of Lord Asano Naganori, who was forced to commit seppuku.
- kiri-no-ma**—“Pawlonia room”
- Kirishtandō**—Christianity, primarily referring to the Jesuits and Catholicism.
- Kirishima Jingū**—Shintō shrine on Kyūshū, dedicated to Ninigi no Mikoto.
- Kiristuokyō**—Christian mysticism, magic
- kirisute-gomen**—the right (gomen) of a samurai to cut down (kirisute) any member of the common or untouchable class and walk off with impunity.
- kisama**—Insulting name (has connotation of “you bastard!”)
- Kisaragi**—(“Double-lined clothing”) The second month
- kiseru**—Iron smoking (tobacco) pipe
- kiseru-jutsu**—Skill of fighting with smoking pipes
- kishōmon**—A written pledge from a new student to a ryū sensei.
- Kisogawa**—A river on Honshū
- Kisō-kaidō**—See Nakasendō
- Kitakamigawa**—Japan's sixth longest river, at 249 km (155 mi.), on Honshū
- ki-zukai**—Focus Ki
- Kiyomizu-dera**—Temple dedicated to Kannon (f. 780). It hangs partially over the edge of a cliff on the outskirts of Miyako.
- Kizugawa**—A river on Honshū
- ko**—Lake
- kobakama**—Bonge-style trousers
- Kōbe**—A city in Settsu province.
- Kobō Ryū**—A suie-jutsu, ken-jutsu, tanto-jutsu and ba-jutsu ryū.
- Kōbō-daishi**—Founder of Shingon Buddhism in 805; also known as Kūkai.
- Kobori Ryū**—A ken-jutsu and shuriken-jutsu ryū founded by Fujiwara no Kamatari
- kobun**—1. (“Child-rol”) Members of a criminal organization. f. 780). It hangs partially over the edge of a cliff on the outskirts of Miyako. 2. Classical literature
- kōdō**—1. Incense ceremony. 2. A large lecture hall on temple grounds.
- Kōfu**—The principal city in Kai province.
- Koga**—A town in Shimōsa province, and center (and place of origin) of Koga-ryū ninjutsu.
- kogai**—Small knife kept in wakizashi saya
- Kogi**—A subset of the Shingon sect of Buddhism.
- Kogiku**—A subset of the Fuke branch of Zen Buddhism
- koi**—Carp
- Kōjiki**—(“A Record of Ancient Things”) Book written in 711 by the historian Ō-no-Yasumaro recording the history of Japan's earliest days
- Kojima**—A town in Suruga province.
- kojutsu**—Navigation
- Koku**—(“Rain for the rice”) The second 15 days of the third month (Yayoi)
- kokū**—1. A unit of volume equal to 180 liters (40 gallons), or about 5 bushels; 2. A province. 3. A measurement of time, about one eighth of an hour (7.5 minutes)
- Kokua**—A subset of the Ji sect of Buddhism.
- Kokugo**—Japanese (language)
- Komatsu**—Town in Kaga province
- kombu**—Dried kelp
- Kōmoku**—One of the Great Heavenly Kings; he watches over the west.
- Kōmon**—Division of the Hokke (Lotus) Sect of Buddhism.
- komusō**—Traveling monk of the Fuke sect of Buddhism
- kondō**—(“Golden Hall”) Great hall in a temple containing the enshrined image of the patron Buddhist spirit.
- kōsaku**—Farming
- koshiate**—A leather sleeve hung from the waist sash to carry a katana.
- kosho**—Chinese pepper
- koshogumi**—Individuals attached to a daimyō's entourage.
- Kōshō-ji**—Division of the Ikkō (Jōdō Shin, or True Pure Land) sect of Buddhism.
- Kōshū Kaidō**—Highway running from Edo to Kōfu (the capital city of the Kai, or Kōshū province).
- kote**—Arm protection (armor)
- koten bungaku**—Japanese classical literature
- koto**—Japanese zither



Koto-Eiri Ryū—A ken-jutsu ryū.

Kotohira-gū—Also called Konpirasan. This shrine on Shikoku is particularly revered by seafarers and other travelers.

Kotoku-in—Temple containing the Daibutsu.

kotsusumi—One foot long, hourglass-shaped, two-headed drum

kōuro—Incense pot

kowairo-jutsu—Mimicry; also known as gion

Kōyasan—1. A mountain in Kii and home of a complex (f. 816) of Shingon sect priests, monks, and sōhei. Two “eternal flames” have been burning in a support building since the eleventh century. Frequently the site of exile for kuge or buke nobles. 2. Sacred shugendō mountain, in Yamato. Katsuragi Shrine is on the peak.

Kozasa—A subset of the Fuke branch of Zen Buddhism

kozuka—Small steel knife kept in katana saya

Kōzuke—A province in the Tōsandō region of Honshū.

ku—Nine

kuchikami no sake—(“Chewing-in-the-mouth sake”) Early form of sake made from chestnuts and millet chewed by the whole village and then spat out into a tub to ferment

kudamono—Fruit

kuda-yari—Lance (yari) variant

kuge—Imperial noble; member of the aristocracy

Kuhon-ji—A branch of the Jōdō sect of Buddhism.

kuji-kiri—Signing; special words and gestures used by practitioners of mikkyō.

Kūkai—see Kōbō-daishi

Kukishin Ryū—A bō-jutsu ryū.

kuma—Bear

Kumagawa—River on Kyūshū

kumi—Gang; criminal organization

kuni—Home province

Kunimiyama—Mountain on Kyūshū

Kunitokotachi no Mikoto—One of the original kami in the Shintō pantheon. He is revered in Ōmi.

Kunisatsuchi—One of the original kami in the Shintō pantheon.

kunoichi—Female shinobi (ninja)

kura—1. Saddle; made of wood and lacquered black or crimson. 2. Storehouse

kurage—Jellyfish

Kurama Ryū—A ken-jutsu ryū founded in the Tenshō Era (1573–1593) by Ono Shokan, and teaches Ochiotoshi (a technique of cutting through the opponent’s sword with your own).

kuri—Chestnut

kuri-ya—Bamboo head arrow

kusa—1. Grass. 2. Term used to refer to shinobi

kusajishi—Deer-shaped archery target

Kusaka Ryū—A ken-jutsu and shuriken-jutsu ryū founded by Shorin Sama no suke Eikichi

kusarigama—Kama with a length of chain attached to the bottom of the handle

kusari-gote—All mail arm protector (armor)

kusari-jutsu—Chain weapon skill

kusari-zukin—Mail cowl

kusazuri—Tassets hanging from the waist of a dō.

Kutcharo-ko—Japan’s seventh largest lake, at 80 km² (31 mi.²)

kuwa—Broad-bladed hoe

Kūya—Founder of Nenbutsu sect of Buddhism in

Japan, in 938.

kyoeishin—Vane (adj.)

kyōfushō—Phobia

Kyokusui—Improvisational poetry composition by a stream, in which sake cups are floated; practiced almost exclusively by kuge

Kyō—See Miyako

kyogen—Comedic dance (see also manzai)

Kyō-no-Miyako—See Miyako

kyosoku—Armrest

kyōtetsu-shogē—Metal ring and two-bladed knife connected by a hair rope; only used by shinobi

Kyōto—See Miyako

Kyōzukayama—A mountain in Sado province.

kyū-jutsu—Archery skill

kyuri—Cucumber

kyushaku bō—Nine shaku (foot) staff

Kyushin Ryū—A ju-jutsu ryū.

Kyūshū—The southernmost of the three main islands of Japan. Site of a Mongol navy invasion, led by Kublai Khan, in 1274, and again in 1281. Conquered by Hideyoshi in 1587. (Also known as Saikaidō.)

L

Luis Frois—Jesuit missionary who obtained permission from Oda Nobunaga to preach Christianity (Kirishtandō) in Kyōto in 1569.

M

ma—Room

machi—Town

Machi-bugyō—Town magistrate

mae-zumō—(“Pre-sumō”) Early matches of new, young sumōtori. Novices must win three such matches before they can “graduate” out of mae-zumō.

mahō-jutsu—Magical arts

mai—Dance

makagoya—Hunting arrow

makizushi—Seaweed-wrapped rice

makura-yari—Light yari

mame—Dried beans

mameita—A small pea-sized lump of silver or gold. Mame-ita are valued by weight, typically, although they are commonly issued in values equal to a monme-ita, a bu-shoban, or a ni-bu.

manabu—Study

Maniwa Nen Ryū—A ken-jutsu, naginata-jutsu, sō-jutsu and yadome-jutsu ryū founded in 1368 by Soma Shiro Yoshimoto. It is one of the oldest existent traditions in Sengoku Japan, this ryū is known for its practitioners being very strong swordsmen.

manji-no-sai—Okinawan sai variant

manji shuriken—Swastika-shaped shuriken.

manno—Bamboo rake

manrikigusari—Weighted chain

manzai—Comedic dance (see also kyogen)

Marishiten—The “Queen of Heaven” (Buddhism).

~**maro**—A suffix denoting affection, often appearing in swords’ names.

~**maru**—A suffix denoting affection, often appearing in swords’ names.

maru dō—Clamshell cuirass of laced construction.

Maruoka—A town in Echizen province.

masakari—Heavy hand ax

masakari-jutsu—Axe fighting technique (see also ono-jutsu)

Masaki Ryū—A kusari-jutsu ryū.

matcha—Powdered tea used in sadō and cha-no-yu

mato—Archery target, round

matoya—Blunt, wood-tipped arrow

matsu—Pine

Matsumoto—A city in Shinano province, known as a major paper production centers in Japan.

matsu-no-ma—“Pine room”

matsuri—Festivals; usually religious in nature.

matsuribayashi—Festive music, performed mostly by amateur musicians from amongst the revelers.

Matsuyama—(“Pine mountain”) A city in Iyo province. Known as one of the major production centers of textiles.

mawashi—Sumōtori’s belt.

meijin—Expert

meisai-jutsu—Concealment

meisō—Meditation

menkyō—(“License of completion”) A certificate indicating a student has achieved proficiency with an art or bugei.

menkyō-kaiden—(“License of complete transmission”) Certificate issued by a ryū, signifying the recipient has learned all that can be taught to them by the soke of a ryū.

menpō—Face mask, which covers the nose, chin, and cheeks

meshibera—Wooden spatula

metsuke—Samurai clan censor, internal inspector

Mikagedō—A subset of the Ji sect of Buddhism.

Mikawa—A province in the Tōkaidō region of Honshū.

miko—Shintō shrine maiden

Mimasaka—One of the provinces in the Sanyōdō region of Honshū.

Minamoto—Ancient Imperial family, eventually becoming great samurai clan. Twin branches—the Saga Genji and the Seiwa Genji—are created when Emperors Saga and Seiwa give that surname (meaning “origin”) to offshoot branches of the imperial house.

Minato—A town on Sado island (province).

Minazuki—(“Waterless month”) The sixth month

Mineiri—(“Entering the mountain”) The principal ritual exercise of shugendō, an ascent of a particular holy mountain at each of the four seasons. It is both symbolic and purposeful.

minka—(“Houses of the people”) A home; everything from a low-ranked samurai’s home to a simple farmhouse.

Mino—A province in the Tōsandō region of Honshū, and one of the best known production centers of fine ceramic-ware and paper.

mino—Raincoat, made of oiled straw or paper.

miso—Soybean paste soup

misodama—Dried miso ball

Misoka—The last day of each month

Miyako—Capital city of Yamashiro province and seat of the Imperial court after 794 AD. It is also one of the major centers of the dyeing industry and the center of the fashion world. Originally called Heian-kyō (the “Capital of Peace and Calm”).

Miyamoto Musashi—See Musashi Miyamoto

mō—Red apron-like garment worn by women of the upper-classes.

mochi—Rice cake

mōgami dō—Five-plate, laced cuirass.

Mogami-gawa—Japan’s eighth longest river, at 225 km (140 mi.)

mōgami sode—See Tōsei sode

mokkō—Carpentry

momoku—Blind

momo-nari kabuto—A “peach-shaped” helmet.

Momoyama—1. Era name (1582–1600); 2. The site of one of Hideyoshi’s castles.

When one is giving direct audience to various reports, he should not allow the least bit of distortion in terms of their truth or falsehood. If he hears that an official has put his own profit to the fore, he should be given the proper punishment.



mon—1. Family or house crest. 2. Value of one zeni
Monjuyama—Mountain on Kyūshū
monme—Measure of weight of silver (about 4 grams)
monme-ita—A small rectangular block of silver, (in SENGOKU) weighing 1 monme
monomane—Acting
Mononobe—Imperial family traditionally strong supporters of Shintō.
monshōgaku—Heraldry
mōsō—Delusion
moto—Base
mudra—Spiritual hand postures used in Mikkyō and Ninpo-mikkyō.
mugon—Mute
mukade—Giant centipede
mukade-no-doku—Poison of the giant centipede (mukade).
Mukai Ryū—A suie-jutsu and tantō-jutsu ryū.
mura—Village
Murakami—A town in Echigo province.
Muromachi—1. A historical era (1333–1573) marked by the split of the imperial house into two lines; 2. A Kyōto district (then called Fushimi) of Kyōto chosen by the Ashikaga for their headquarters.
Musashi—See Musashi Miyamoto. 2. A province in the Tōkaidō region of Honshū. Home of Edo, the Shōgunate capital.
Musashi Miyamoto—Musashi Takezo; Japan's most famous swordsman, and author of *The Book of Five Rings* (1643).
mushin—Faceless monster
Muso-Jukiden-Eishin Ryū—A ken-jutsu and sō-jutsu ryū.
Muso-Shinden Ryū—A ken-jutsu ryū.
Mutsu—A province in the Tōsandō region of Honshū.
Mutsuki—The first month of the year, and first month of Spring
myō—Name
myōji—Surname
Myoko-san—A Japanese mountain 8,025 ft tall, the ninth tallest in Japan
Myōman-ji—Division of the Hokke (Lotus) Sect of Buddhism.
Myō-ō—Deities of great power who are charged with committing acts of violence to defeat evil (Buddhist)
Myōshi-ji—A subset of the Rinzaibranchof Zen Buddhism

N

Nagakure—Site of the 1584 battle between Tokugawa Ieyasu and Toyotomi Hideyoshi; ended in a draw.
nagamaki—Naginata-nōdachi hybrid weapon
Nagano—1. A city in Kawachi province. 2. A city in Shinano province.
Nagaoka—A town in Echigo province.
Nagare—Style of shrine architecture.
Nagasaki—Japanese port city in southern Japan, and site of the 1597 execution of 26 missionaries and Christians, ordered by Hideyoshi. In 1622, 55 Christians are executed in the city.
Nagashino—Site of a battle in 1575, where Oda Nobunaga and Tokugawa Ieyasu defeat Takeda Katsuyori. It was the first battle in which large numbers of teppō (firearms) were used.
Nagato—One of the provinces in the Sanyōdō region of Honshū.
nagegama—Staff with a kama blade on one end and a weighted chain on the other
nage-yari—Short lance (yari)
naginata—Polearm with a wide, sword-like blade
naginata-jutsu—Naginata skill

Nagoshi—A subset of the Chinzei branch of Jōdōshū (see Jōdō).
Nagoya—A city in Owari province.
nagura toishi—Polishing chalk (for blades)
naka—Center
Naka-no-uni—Japan's fifth largest lake, at 99 km² (38 mi.²)
Nakasendō—(“Central Mountain Road”) Highway connecting Edo and Miyako. It is often called the Kisō-kaidō as it skirts the Kisō-gawa for a great length.
Nakatomi—Imperial family with court authority in regards to Shintō; The imperial “ritualists.”
Namahage—Regional festival encouraging children to be good.
Namegawa—A town in Etchū province.
Namu Amida Butsu—(“I take my refuge in Amida Buddha”) The Nenbutsu mantra.
Namu myōho rengo kyō—(“I take my refuge in the Lotus Sutra”) The mantra of the Hokke sect.
Nanao—Town in Noto province.
nanban dō—Cuirass adapted to Japanese tastes made from an imported European armor.
Nanbanjin—(“Southern Barbarian”) Japanese term for a European.
Nanboku-chō—Period of the Northern and Southern Court.
Nanji-den—Division of the Hossō sect of Buddhism
Nankaidō—A region of Japan comprised six provinces: Awa, Awaji, Iyo, Kii, Sanuki and Tosa.
nanori—Formal adult name
Nanzen-ji—1. Zen temple complex in Miyako (f. 1264) destroyed in the Ōnin War; it is being rebuilt during the last half of the 16th century. 2. A subset of the Rinzaibranchof Zen Buddhism
Naoetsu—A town in Echigo province.
Nara—1. City in Yamato province, known for having a large number of temples. 2. Historical era (710–794).
Narita—A town in Shimōsa province.
nasu—Eggplant
nawa—Rope
nawanuke-jutsu—Contortionist
Nebuta Matsuri—This national pre-harvesting festival is held during the first week of August, to ward off sleepiness, so that the work can't be interfered with.
negi—1. Junior Shintō priest of a shrine. 2. Onion
neko—Cat
nekode—Shinobi iron claws
Nen Ryū—A ken-jutsu and sō-jutsu ryū.
Nenbutsu—1. A sect of Buddhism promulgated in Japan by Kūya in 938. 2. A mantra
“Namu Amida Butsu”—Mantra stressed by the Ikkō sect of Buddhism
nengō—“era names,” given by emperors and other worthies
netsuke—Small carved, often decorative, bauble or figurine used to secure one's obi
ni-bu—Small rectangular gold coin, worth two koku.
nichijō gi-jutsu—Common skill (Everyman Skill)
Nichioku Ryū—A kyū-jutsu and ken-jutsu ryū.
Nichiren—1. A sect of Buddhism (also known as Hokke), founded in 1253 by Nichiren.(see also Hokke) 2. Founder of the Nichiren Buddhist sect.
nigeri—Evading attack skill
Niigata—A city in Echigo province, known as one of the major production centers of textiles and paper.
Nikkō Kaidō—Highway connecting Edo to Nikkō in central Shimotsuke Province.
nimono—Boiled vegetables; stew
Ninigi no Mikoto—Kami, and grandson of

Amaterasu, sent by her to rule Japan. It was to him that the three sacred treasures were entrusted.
ninja—See shinobi.
n i n j a t ō — S e e shinobigatana
ninjō—Compassion, empathy or humanity.
ni-no-maru—Second (intermediate) compound of a castle.
ninpō—Ninjutsu
ninpō taijutsu—Unarmed combat style of ninpō (ninjutsu)
niō dō—Cuirass sculpted to resemble the naked torso of a starving man.
Nishidani—A subset of the Seizan branch of Jōdōshū (see Jōdō).
nisō—Buddhist priestess
ni-tō ken-jutsu—Two sword fighting skill
niwa-zukuri—Gardening
Niyodogawa—A river in Japan.
no—Plain, field
Nō—Form of classical theater, perfected by Zeami ca. 1441. Nō commonly staged outside, and all actors are male.
nobebo—Rolling pin
Nobi—Great plain in northeastern Honshū
nobori—Climbing
~nobori—(“To climb”) A popular suffix for sumōtori names.
nobushi—A bandit
nodachi—Heavy, two-handed battle sword
nodowa—Gorget, or throat ring (armor).
nokogiri—Small hand saw
Noneyama—A mountain in Japan.
noren—Door curtain
norī—Dried sheets of seaweed
Norikura-dake—A Japanese mountain 9,928 ft tall, the sixth tallest in Japan
norimono—1. Elaborate, enclosed palanquin. 2. Teaching scroll
nozzori—Plodding; slow
Notō—Province in Honshū; One of the seven provinces making up the region of Hokuikudō.
nozoku—Small plate
nuinobe dō—Clamshell cuirass with sparse point lacing.
nunchaku—Okinawan flail-like weapon
nunchaku-te—Nunchaku skill
nura—Rice husks
nurarihyon—Creature with a heavy head
nurarihyon ishi—A gemstone inside a nurarihyon which gives the owner the ability to fly and travel to other worlds.
nuri—Lac; lacquer
nuri-no-doku—A poison derived from the sap or bark of the lac tree.
nusubito—Common thief; cat burglar
Nyōrai—A Buddha; one who has achieved enlightenment
Nyūdō—(“One who has entered into the way”) An epithet following a Buddhist name

O

Obama—A town in Wakasa province.
Obata—A subset of the Chinzei branch of Jōdōshū (see Jōdō).
obi—Belt; sash
O-Bon—The Buddhist Festival of the Dead. Cel-

In military matters, one must never say that something can absolutely not be done. By this, the limitations of one's heart will be exposed.



celebrated throughout Japan.

o-cha—Green tea
Ochitoshi—A nokuden technique of cutting through the opponent's sword with your own.

Oda Nobunaga—A bonge-born warrior who rose to become military ruler of Japan.

Because of his bonge roots, however, he was unable to be named Shōgun.

ō-daikō—Huge, two-headed drum made from a single tree trunk.

oda-gote—Kote with small metal plates “floating” in mail.

Odawara—A city in Sagami province.

ōdeppō—Matchlock cannon

odori—Dance

odoshi—Armor lacing

oga—Two-man saw

ōgama—Large heavy battle kama

Ogi—A town on Sado island.

ogi—Folding fan

ohashi—Chopsticks (see also hashi)

ohitsu—Cedar rice-serving tub

Ōishi Kuranosuke—Leader of the famous 47 rōnin

ojigai—Ritual suicide of female buke

Ōjin—Emperor of Japan and son of the Empress Jingō. He is deified as Hachiman, the god of war, after his death.

okayu—A watery rice gruel; a common food of the elderly, infirm and the ill.

oke—Wooden bucket

okegawa dō—Clamshell cuirass of riveted construction.

Okehazama—Site of a battle in 1560 between the Oda and Imagawa. Oda Nobunaga's 2,000-man force overwhelms a 25,000-man army and kills Imagawa Yoshimoto.

Oki—1. A small island in Japan, to which Emperor Go-Daigo is exiled after the Genkō Insurrection of 1331. 2. A province in the Sanindō region of Honshū.

okubyō—Coward

Okudani—A subset of the Ji sect of Buddhism.

okuden—(“Inner secrets”) Secret techniques of an art or bugei

okugata-sama—Form of address for the lady of a house or wife of a lord.

Okuninushi—Kami of healers and all medicinal arts. He is a descendant of Susano-o.

Ōmi—A province in the Tōsandō region of Honshū.

omiki—Shrine sake

o-mikoshi—(“Sacred cars”) Sacred palanquin; carries the enshrined kami during festivals.

omikuji—Small “fortunes,” pieces of paper that predict your future. These papers are tied around a tree branch, after reading, to make the good fortune come true or to avoid the predicted bad fortune.

Ōminesan—Sacred shugendō mountain in Yamato. Home of the Kinbusen-ji, founded by En himself.

Ō-Misoka—1. (“Great Misoka”) The last day of the year. 2. Also called Ganjitsu, this national festival is held on the last night of the year, when it is customary to visit the neighborhood temple and shrine.

Ōmiya—A city in Suruga province.

Omogogawa—A river on Honshū

Omori Ryū—A ken-jutsu, sō-jutsu, naginata-jutsu and ba-jutsu ryū.

Omotaru—One of the original kami in the Shintō

pantheon.

ōmugi—Barley, millet

on—A debt (of honor) or obligation

onagiri—Rice ball

ongaku—Music skill

oni—Demon, supernatural ogre

Ōnin War—A great war (1467–1477) over a succession dispute for the shōgunate that left Kyōto destroyed by fire, thousands dead, and the power and prestige of the Muromachi shōgun broken.

Onko Chishin Ryū—A ken-jutsu, ni-tō (Two Swords) and shuriken-jutsu ryū founded by Musashi Miyamoto Shome in the early 17th century.

onmitsu—Espionage

onmitsushi—Government spy (onmitsu) or execution grounds attendant.

onmyōdō—Japanese sorcery

onnōgata—Male actors who portray female characters

Ōno—A town in Echizen province.

ōno—Battle ax

Ōnogawa—River on Kyūshū

ono-jutsu—Axe fighting technique (see also masakari-jutsu)

Onokorojima—The first island created by Izanagi

onore—Insulting name (has connotation of “you bastard!”)

On-take—A Japanese mountain 10,050 ft tall, the fifth tallest in Japan

oroshi—Grater

Ōsaka—A city in Settsu province, in the Kansai region of Honshū.

Ōsaka-jō—Castle built by Hideyoshi, located near the city of Ōsaka. Construction is begun in 1583. It is burned to the ground by Tokugawa Ieyasu in 1615.

Oshima Ryū—A sō-jutsu ryū.

ōshō—The “king” piece in the game Shōgi.

Oshū Kaidō—Highway running from Edo to Aomori to the northeast.

ō sode—Larger, old-style sode.

Ōsumi—A province in the Saikaidō region.

Ōtomabe—One of the original kami in the Shintō pantheon.

Ōtonochi—One of the original kami in the Shintō pantheon.

Ōtsu—A lake on the island of Honshū

Owari—A province in the Tōkaidō region of Honshū, and one of the major centers of production of ceramic during the Sengoku period.

owari—Deceased (see also shinda)

oyabun—(“Parent-role”) The head of a criminal organization

oyakata-sama—Form of address for a lord; “honorable lord [head-of-the-] house”

ozutsu—See ōdeppō

P

Pōtōgaru-go—Portuguese (language)

R

rakkasei abura—Peanut oil

raijū—Thunder beast

Raku—See Miyako

Rango—Dutch (language)

ranma—Decorative carved transom that is open to both rooms.

Raten-go—Latin (language)

reishiki—High society; etiquette

Reizan—A subset of the Ji sect of Buddhism.

ri—A unit of measurement equal to 2.4 miles (3.9 km).

Rikki—The first 15 days of the fourth month (Utsuki),

and the beginning of Summer; the period that cherry trees blossom.

Rikuchū—A province in the Tōsandō region of Honshū, best known as the home province of the Imperial Court, in the city of Miyako.

Rikuzen—A province in the Tōsandō region of Honshū.

Rinzai—1. A branch of the Zen sect of Buddhism (f. 1191), with 10 subsets: Kennin-ji, Rōfuku-ji, Kenchō-ji, Engaku-ji, Nanzen-ji, Eigen-ji, Daitoku-ji, Tenryū-ji, Myōshi-ji, and Shōkoku-ji.

Rinzai-zen—See Rinzai

risshi—Senior Buddhist priest

Risshu—The first 15 days of the seventh month (Fumizuki), and the start of Autumn

Risshun—(“Spring begins”) The first 15 days of the first month (Mutsuki), and the beginning of Spring

Ritsu—An ascetic sect of Buddhism, founded in 754 by Ganjin. Its seat is the Tōshō-daiji in Yamato.

Ritto—The first 15 days of the tenth month (Kaminazuki), and the beginning of Winter

ro—Oar

rō—Man

Rōfuku-ji—A subset of the Rinzai branch of Zen Buddhism

roku—Six

Rokujō—A subset of the Ji sect of Buddhism.

rokuro-kubi—Goblin head; flying demon heads

rokushaku bō—Six shaku (foot) bō

rokushaku kama—Six shaku (foot) staff with kama blade

rōnin—(“Wave man”) A disenfranchised (unemployed) samurai; buke not in service to a daimyō.

rōsoku—Pine-resin candle; lasts for 6 toki

ryō—1. Measurement of weight used when referring to gold, equal to four koku. 2. Term of value commonly used in commerce. 3. Good.

Ryōan-ji—Zen contemplative temple in Miyako (f. 1473), and site of the most famous sand/rock garden in the world.

ryōba katana—A double-edged straight sword of Ryūkyū origin.

ryōbū—Two sides

Ryōbu-Shintō—The doctrine that Shintō and Bukkyō are in fact the same religion.

ryokō—Traveling

ryoshoku—Survival

ryū—1. School. 2. Tradition, family style of bugei or art. 3. Dragon (see also tatsu)

Ryūkyū—Independent island kingdom (Okinawa)

S

Sabae—A town in Echizen province.

sabi—A certain melancholy, timelessness, a shopworn feeling of familiarity, relating to art.

sabu—Three

Sado—A large island province off Echigo, near Niigata. It is traditionally used as a place of exile for persons of importance who have offended the imperial court. One of the seven provinces making up the region of Hokurikudō.

Sadō—The Way of Tea.

Saga—A subset of the Seizan branch of Jōdōshū (see Jōdō).

Sagami—A province in the Tōkaidō region of Honshū.

sageo—Scabbard cord

sai—Dual-tined truncheon

Saichō—Founder of Tendai Buddhism in Japan, in 806.

saihai—Signaling baton

saimin-jutsu—Hypnotism



St. Francis Xavier—Jesuit priest who arrives in Kagoshima on a mission trip in 1549.
Saikaidō—A region of 11 provinces, encompassing the islands of Kyūshū, Iki and Tsushima.
Sakai—A port town in Echizen province.
sakazuki—Sake cup
sake—Japanese rice wine
sake-masu—Sake set storage box
Sakura—A town in Shimōsa province.
Sakurajima—Island in the center of the bay between Satsuma and Ōsumi provinces
sakusen—Strategy skill
 ~sama—Casual honorific, used among friends or equals.
samurai—“One who serves;” Member of the warrior caste in service to a daimyō.
sanbon nunchaku—Three-section staff
Sanbōmoriyama—A mountain in Japan.
Sanindō—With the Sanyōdō, it is part of the area called Chūgoku. The Sanindō has eight provinces: Hoki, Inaba, Iwami, Izumo, Okī, Tajima, Tanba and Tango.
sanjaku jō—Four shaku (foot) wooden staff
Sanjō—A subset of the Chinzei branch of Jōdōshū (see Jōdō).
sanjō—Mountain castle (see also yamajiro)
Sanjūsangen-dō—The popular name of the Rengeoin. It is so named for the long hall of 33 pillar spaces.
sankin kōtai—A system, started in 1635, of alternate residences, requiring daimyō to alternate spending one year in Edo and one year in his home province
san-no-maru—Third (outer) compound of a castle
San Senjin—The Three Gods of War: Marishiten, Daikokuten, and Bishamonten (Buddhism).
Sanuki—One of the six provinces making up the Nankaidō region.
Sanyōdō—A region of Honshū. With the Sanindō, it forms the area called Chūgoku. Comprises eight provinces: Aki, Bingo, Bitchū, Bizen, Harima, Mimasaka, Nagato and Suō.
sara-kazoe—Plate-counting ghost
Saroma-ko—Japan’s third largest lake, at 152 km² (59 mi.²)
sasamaki—Rice ball wrapped in leaf
sashimi—Raw fish
sashimono—Short banner worn on the back of the armor of samurai and ashigaru in battle.
sasumata—Forked yari with barbs on shaft
satori—Enlightenment (Buddhism)
Satsuki—(“Month of sowing”) The fifth month
Satsuma—A province in the Saikaidō region.
satsuma—Sweet potato
saya—Scabbard
Seimei—(“Clear weather”) The first 15 days of the third month (Yayoi)
seiro—Steaming basket
seishi—A written pledge from a new student to a ryū sensei.
Seizan—A branch of the Jōdō sect of Buddhism, with four subsets: Nishidani, Fukakusa, Higashiyama and Saga.
Sekigahara—1. A town in Mino province. 2. The largest battle in Japanese history, fought October 21, 1600, between the Eastern Army of Tokugawa Ieyasu and the Western Army of Toyotomi loyalists led by Ishida Mitsunari. Ieyasu emerges victorious, and Ishida is executed a few days later, bringing the Sengoku Period to a close.
Sendai—A town in Rikuzen province.
Sendagawa—River on Kyūshū
Sengoku—1. An era (XXX-1603) comprised of the entire Azuchi and Momoyama Periods, and part of

the Muromachi Period; This time is often referred to in history books as “Muromachi-Momoyama,” or “Azuchi-Momoyama.”
senja-fuda—Religious name tape
senjo-jutsu—Battle strategy skill
Sen-no-Rikyū—Tea master, largely responsible for the cha-no-yu’s (tea ceremony) popularity. He commits seppuku in 1591 under orders from Hideyoshi.
senri—One thousand ri; A unit of measurement equal to 2,400 miles (3,900 km)
sensei—1. A teacher. 2. An honorific used for doctors or any highly educated person
Senshō-ji—Division of the Ikkō (Jōdō Shin, or True Pure Land) sect of Buddhism.
Sensō-ji—Edo’s oldest and most famous temple. Also called Asakusa Kannon.
sensui kawaramono—Riverbed folk gardeners
seppuku—Ritual suicide of the buke caste.
seri—Parsley; drop wort
Setsubun—Matsuri to bring in good fortune
Setsukozan—A mountain in Japan.
Settsu—A province in Honshū; One of the five provinces making up the Kinai region.
shaken—Bladed throwing weapons
shaku—1. A unit of measurement equal to about one foot (30 cm); 2. Unit of volume equal to 18 ml.
shakuhachi—Vertical bamboo flute
shakujō—Buddhist priest’s staff
shankō shuriken—Three-pointed shuriken, usually with diamond- or leaf-shaped blades.
shi—1. The number four; 2. Death
Shi Daitennō—The Four Heavenly Kings, protectors of the four corners of the world from evil demons: Jikoku, Kōmoku, Tamon (Bishamon), and Zōchō.
shichi—Seven
Shichifukujin—The Seven Lucky Gods of Ryōbu-Shintō: Benten, Bishamon, Daikoku, Ebisu, Fukurokuju, Hotei, Jurōjin.
shigaku—1. History. 2. Japanese history
shihan—Senior instructor of a ryū.
shihanke—Master teacher of a ryū, those students who have obtained the inkajo.
shihō shuriken—Four-pointed shuriken looking like four arrows pointing out from the center.
shiika—Poetry
Shiia—A town in Echigo province.
Shijō—A subset of the Ji sect of Buddhism.
shikiji—Oratory
Shikiri—Ritual of intimidation performed by sumōtori just before a bout begins
Shikoku—One of the three major islands of Japan, off the coast of Honshū, which was conquered by Hideyoshi in 1585 after he defeated the Chōsokabe clan. The northern portion of Shikoku is one of several production centers of paper (washi).
shikoro—Nape guard; part of a kabuto
Shima—A province in the Tōkaidō region of Honshū.
shima—Island
Shimabara—City in Hizen province (Honshū).
Shimabara Rebellion—A failed rebellion in Shimabara against the privations of a cruel daimyō in 1637. 37,000 people are slain in the castle’s defense, many of which are Christian samurai.
Shimada—A town in Suruga province.
shimata—An expletive.
shimenawa—A thickly braided rope, often with suspended zigzag folded paper streamers, stretched around or across something being honored (Shintō).
Shimogamo Jinja—A Shintō shrine in the Nagare style.
Shimōsa—A province in the Tōkaidō region of Honshū.

Shimotsuke—A province in the Tōsandō region of Honshū.
Shimotsuki—(“Frost month”) The eleventh month
shin—New
Shinano—A province in the Tōsandō region of Honshū.
Shinano-gawa—Japan’s longest river, at 367 km (228 mi.)
Shinatsuhiko—Kami of the winds, along with his sister Shinatsuhime.
Shinatsuhime—Kami of the winds, along with her brother, Shinatsuhiko.
shinda—Dead (see also owari)
Shingi—A subset of the Shingon sect of Buddhism.
Shingon—An esoteric Buddhist sect, founded in 806 by Kūkai. There are two divisions: Kogi and Shingi. The original seat is Tō-ji in Yamashiro.
Shinji-kō—Japan’s sixth largest lake, at 80 km² (31 mi.²), on Honshū.
shinji-zumō—Ancient sumō bouts performed as religious functions before the ruling Emperor or Empress
Shinkage Ryū—A ken-jutsu, sō-jutsu, and shuriken-jutsu ryū founded in the first half of the 16th century by Kamizumi Ise no Kami Fujiwara no Hidetsuna. One of the most influential ryū in all of Sengoku Japan; this ryū is patronized by the powerful Fujiwara clan and has a great many adherents.
shinkan—Shintō priest; also called kannushi.
Shinki-sōdatsusen—An equestrian pastime and a mock battle, of sorts, in which riders attempt to gather shinki (holy flags), which are fired into the air by a cannon, before they hit the ground
shinkō—1. Piety. 2. The “main event” of a matsuri (religious festival), when mikoshi are paraded through the streets and the crowds celebrate.
Shinminato—A town in Etchū province.
Shinmuso Hayashizaki Ryū—Founded in the late 16th century by Hayashizaki Jinsuke Shigenobu (1542–1621), this is one of the older iai-jutsu ryū of Japan, and was adopted as an official style of the Tsugaru clan.
shinobi—Member of a ninjutsu-ryū; practitioner of ninjutsu
shinobigatana—Shinobi (ninja) sword; also called ninjatō
shinobi shojoku—Shinobi garb
shinobizue—1. Staff with a retractable yari blade on one end and a chain concealed within the other. 2. Any staff (bō) with a concealable weapon or device.
shino-gote—Kote of any number of splints (with or without mail).
shinshi—Bureaucracy
Shinshō-ji—Shingon temple in Narita (f. 940), dedicated to Fudō, a statue of whom is the object of veneration. In the temple treasury is a sword said to cure insanity and possession by touch.
shinten—Shintō traditions and knowledge
Shintō—Japanese shamanistic polytheistic faith
Shintō Ryū—A common ken-jutsu ryū, founded by Iishino Chosai, that is practiced by many swordsmen throughout Japan.
Shintō Shobu Ryū—A ken-jutsu and shuriken-jutsu ryū founded by Sodatoyogoro Kagetomo
Shirahata—A subset of the Chinzei branch of Jōdōshū (see Jōdō).

If only a man will not do what he himself would like to do, and do those things that he finds unpleasant, his position, no matter what it is, will be replete.





Shirakawa—A river on Honshū and Kyūshū
Shirane—A Japanese mountain 10,473 ft tall, the second tallest in Japan
shirasu—(“White sands”) A criminal hearing and sentencing before a magistrate

shishi—Chinese “Foo” lion; their image is often used as guardian statue of Buddhist temple gates.

Shishin Ryū—A ken-jutsu and shuriken-jutsu ryū founded by Kobori Kankaiyu Nyūdōsho Kiyohira.

shiso—Perilla

Shiwasu—(“Closing month”) The twelfth month

sho—A unit of measurement equal to 4 inches (10 cm).

shō—1. A unit of volume; 1.8 liters (1.5 qts). 2. Gong
shōchū—A potent, unstrained form of sake.

sho-daikō—Small drums

shogaku—Calligraphy

Shōgi—A board game (like chess); it originated in India and was introduced to Japan via China in the Nara Period.

shōgi-ban—A shōgi board; a nine-by-nine grid on a large, heavy piece of wood resembling a butcher’s block.

shōgun—Supreme military ruler of Japan

shōgunate—Office of the shōgun.

shoiko—Straw shoulder bag

Shoin—A style of architecture developed during the Muromachi Period (1333–1573).

shōji—Wooden frame or lattice movable walls with translucent paper glued to the lattice or frame.

shōjiki—Honesty

Shōkan—(“Little cold”) The first 15 days of the twelfth month (Shiwasu)

Shōkoku-ji—A subset of the Rinzaï branch of Zen Buddhism

shokubutsu—Foodstuffs

shokunin—Artisans and craftsmen

Shōman—(“Small abundance”) The second 15 days of the fourth month (Utsuki), the period when cherry blossoms fall.

Shoren-in—The residence of the head of the Tendai sect, almost invariably a member of the imperial family. Located in Miyako (f. 1263). The garden, by Sōami, is one of the most famous in Japan. Also called Awata Palace

Shōretsū—Division of the Hokke (Lotus) Sect of Buddhism.

Shōsetsu—(“Small snow”) The second 15 days of the tenth month (Kaminazuki)

Shōsetsu Ryū—A ken-jutsu and shuriken-jutsu ryū founded by Hirayama Kōzōsen.

Shōsho—(“Small heat”) The first 15 days of the sixth month (Minazuki)

Shoshō Ryū—A shuriken-jutsu ryū, founded by Masugi Saburōzaemon Mitsuoki, known for its use of the tantō-gata (sword-shaped) shuriken.

Shōshu—(“End of heat”) The second 15 days of the seventh month (Fumizuki)

Shōsō-in—The world’s most famous store and treasure house, located on the Tō-daiji grounds.

shottsuru—Pickled fish juice

shoya—Soy sauce

shozoku—Fashion

shu—A week (10 days)

shū—A sect of Buddhism (e.g., Zen-shū)

Shūbun—(“Autumn equinox”) The second 15 days

of the eighth month (Tsukimizuki)

shūchi—Common knowledge (see also jōshiki)

Shugendō—Esoteric sect of Buddhism, founded by En no Gyōja. Followers are called shugenja or yamabushi. The headquarters of Shugendō is a Shingon temple: Miyako’s Daigo-ji

shugenja—Buddhist priests of the shugendō sect; also called yamabushi.

shugyōsha—Wandering swordsman; wandering student

shūjigaku—Rhetoric

shu-jutsu—Leadership

shuki—Sake pot

Shūkō—A 15th century priest who introduced a form of tea ceremony to Japan.

shukuba-jorō—(“Post station trollops”) Cheap prostitutes who cater to male travelers at post stations

Shunbun—(“Spring equinox”) The second 15 days of the second month (Kisaragi)

shuriken—one- to eight-bladed throwing blade

shuriken-jutsu—Throwing weapons skill

shusai—Campaign strategy skill

Shūsō—(“Beginning of frost”) The second 15 days of the ninth month (Kikuzuki), the period of paying taxes.

sō—Buddhist priest; also called sōryō.

soba—Thick buckwheat noodles

sōbō—Monks’ quarters.

sode—Shoulder protector (armor)

sodegarami—(“Sleeve-tangler”) Staff with numerous metal barbs

sodegarami-jutsu—Man-catcher polearm

Sōdō-zen—Sub-sect of Zen Buddhism, founded by Dōgen in 1227.

Soga no Iname—Builder of the first Buddhist temple at his residence in Nara.

sōhei—Buddhist warrior priest; also called yamabushi (spelled with different kanji than the Shugendō yamaushi).

sōjō—Head priest of a temple; abbot (Buddhism).

sō-jutsu—Lance; spear

sōke—Head or grandmaster of a ryū; addressed as “sensei”

sokutai—A heavy, black formal court-robe worn by kuge.

Sōma—Samurai clan in northern Honshū famous for their annual festival of a katchū keiba

Sōma Nomaōi—Festival in Sōma consisting of military exercises

Soma Shiro Yoshimoto—Founder of the Maniwa Nen Ryū (1368)

somen—Thin wheat noodles

sōmen—Metal face mask

sori—Snow sled, sledge

soroban—Abacus

sōryō—Buddhist priest; also called sō.

Soyasan—A mountain in Japan.

sōzu—Buddhist temple overseer

sudare—Bamboo blinds

Suichini—One of the original kami in the Shintō pantheon.

suie-jutsu—Swimming and fighting in water while armored

suifu-jutsu—Sailing skill; also known as hansō-jutsu

suigyū—Water buffalo

suiji—Cooking

suika—Watermelon

suikan—Kuge garment, which is almost identical in cut to a kariginu, but it is worn *inside* the hakama, and with the collar open and tied back.

suimono—Seafood soup

suiron—Deduction

suji kabuto—Multi-plate helmet with the edge of each pie-section-shaped plate a raised ridge.

~**suke**—Suffix meaning deputy governor

sukebe—Lecherous

suki—1. Tea connoisseur. 2. Spade; digging tool.

Sukiya—(“House of refinement”) A style of home architecture, incorporating shoin features with a more relaxed lifestyle.

sumai—Japanese grappling sport linked with many Shintō rites

sumai no sechie—Ancient sumō bouts performed as (kuge) court entertainment

sumi-e—1. Painting with ink. 2. A painting in the sumi-e style

Sumiyoshi—Style of shrine architecture, in which the wood is often a bright red showing against white walls.

Sumiyoshi Jinja—A Shintō shrine in Sumiyoshi.

sumō—See sumai

Sumoto—A small town in Awaji

sumōtori—A sumō wrestler, usually of the bonge caste

sun—A unit of measurement equal to about 1.2 inches.

suneate—Greaves; leg protection (armor)

Suō—One of the provinces in the Sanyōdō region of Honshū.

suribachi—Clay mortar with wood pestle

Suruga—A province in the Tōkaidō region of Honshū.

Susano-o no Mikoto—He is revered by some as kami of the sea, and others as kami of the moon. Brother of Amaterasu.

susumu—Go forward

sutra—Sacred Buddhist texts, scriptures

Suwa—See Suwa-ko

Suwa-ko—Japan’s twelfth largest lake, at 14 km² (5 mi.²), on Honshū

su-yari—Lance (yari) variant

suzei—Ink stone

T

ta—1. Big. 2. Paddy

Taba—A town in Shima province.

tabi—Split-toe socks made of cotton or deerskin; worn by all classes

tachi—Ceremonial longsword

tadon—Charcoal

tagasode—Sachet, perfumed

Tagata Matsuri—Festival of fertility and *large* phal-luses

Taho Nyōrai—A Buddha (Nyōrai), and one of the five Buddhas of Contemplation.

taidō—Athletics

Taihō Code—A set of laws written in 701 AD, covering civil and penal matters.

Taika Reforms—A series of social reforms based on Chinese models, which establishes era names (the first being Taika, or “Great Change”), in 645.

taikō—(“Great voice”) Large two-headed drum

Taima—A subset of the Ji sect of Buddhism.

taimatsu—Torch

Taira—(“Peace” or “level”) A great samurai clan, descended from Imperial lines.

tairō—Councilor, high ranking member of a samurai clan

Taisha—Style of shrine architecture, in which the wood is left in its natural colors.

taishō—Troop commander or general

Tajima—A province in the Sanindō region of Honshū.

taka—Falcon

Takada—Division of the Ikkō (Jōdō Shin, or True Pure Land) sect of Buddhism.

Takahama—A town in Echigo province.



Takamagahara—The earthly domain of Amaterasu; the Yamato/Izumi region.
Takeaminusubi—One of the original kami, and one of the three creators of the world.
Takanawayama—A mountain in Japan.
Takaoka—1. A town in Etchū province. 2. A town in Shimōsa province.
Takata—A town in Echigo province.
take—Bamboo
Takebu—A town in Echizen province.
Takehaya Susano-o no Mikoto—Shintō kami of the earth (usually called Susano-o).
Takemura Ryū—A ken-jutsu and shuriken-jutsu ryū founded by Mori Kasuminosuke Shigekatsu.
takenoko—Bamboo shoots
takeshi—Brave
takigi—1. Bonfire. 2. A Nō play performed at night to the light of bonfires.
Takigi Nō—Festival at Kōfuku-ji, Nara involving bonfire and Nō theater
tako—Octopus
tameshi—Testing a katana blade on a criminal or corpse
Tamon—Another name for Bishamon. One of the Great Heavenly Kings; he protects the north. (See also Bishamon and Seven Lucky Gods).
Tanabata Matsuri—Star festival; national matsuri
Tanba—A province in the Sanindō region of Honshū, and one of the best known production centers of fine ceramic-ware (yaki), known for its dark brown to red-brown color resulting from long firing and a thick ash glaze.
Tanegashima—1. Island off the southeast coast of Japan; firearms were introduced to Japan by the Portuguese here. 2. Matchlock rifle. (See also teppō)
Tango—A province in the Sanindō region of Honshū.
tankon—Two shaku (one) wooden stick
tanpo-yari—Padded/wooden practice yari
tantō—Large knife with hand guard
tantō-gata shuriken—Short, sword- or knife-shaped shuriken. This form of shuriken is used by the Shosho-ryū.
tantō-jutsu—Knives
tanzaku—Poem paper (6 cm x 36 cm)
tasuke—Sleeve-tying cord
tatami—Straw mat. Tatami are the same size throughout Japan: six shaku long, three wide, one and a half sun thick.
tatami dō—“Folding” armor; cuirass of small plates on fabric.
Tate-yama—A Japanese mountain 9,892 ft tall, the seventh tallest in Japan
tatsu—Dragon (see also ryū)
Taue Matsuri—Rice-planting festivals
tazuna—Tack and bridle
tedan—Exploding charge fired from a teppō
teisatsu—Scouting
tekagi—See nekote
teki—Enemy
tekko—Metal knuckle-dusters
tekkō—Guards for the back of their hands
tekugutsu—Puppeteer
Ten Ryū—A ken-jutsu, naginata-jutsu, tantō-jutsu, shuriken-jutsu and kusarigama-jutsu ryū founded in 1582 by Saito Hangan Denkibo Katsuhide.
tenaoshi—Massage
tenmongaku—Astronomy
Tendai—A sect of Buddhism that teaches the “Lotus Sutra,” founded in 805 by Saichō. There are three branches: Sanmon, Jimon, and Shinjō. The seat is Enryaku-ji in Ōmi.
Tendō—A subset of the Ji sect of Buddhism.

Tengumoriyama—A mountain on Shikoku.
tengu—Mountain goblin; half-man, half-crow
Tengyō Revolt—A five year conflict (935-940), in which Taira no Masakado raises an army in the provinces and declares himself “the new emperor.” Masakado is killed in the end.
Tenjin Matsuri—Ōsaka festival, O-mikoshi parades
ten-ma—Work horse
Tennō Heika—(“His Majesty the Emperor”) Reference to the Emperor
Tenryūgawa—Japan’s fifth longest river, at 250 km (155 mi.), on Honshū.
Tenryū-ji—A subset of the Rinzaï branch of Zen Buddhism
Tenshin Ryū—A ken-jutsu and shuriken-jutsu ryū founded by Tenshin Kogenta
Tenshin Shoden Katori Shintō Ryū—A kenjutsu ryū founded in the early 15th century by Izasa Ienao, instructor to the ninth Ashikaga shōgun, Yoshimasa. This is one of the oldest ken-jutsu ryū in Japan.
Tenshinden Ryū—A ken-jutsu and shuriken-jutsu ryū founded by Katono izu Hirohide.
Tenshō ōban—Japan’s largest gold coin, first minted in 1588.
tenshū—Main donjon of a castle.
tenugui—Towel
ten’yaku—Herbalism
Tenzan—Mountain on Kyūshū
teppō—Matchlock rifle; arquebus. Also called tanegashima.
teppō-jutsu—See hō-jutsu
Teradomari—A town in Echigo province.
Terudake—Mountain on Kyūshū
tesaki—Hired policeman’s assistant; usually hinin
Teshio-gawa—Japan’s fourth longest river, at 261 km (162 mi.)
tessen—Iron-ribbed folding fan
tessen-jutsu—Fan fighting skill
tetsu-bin—Kettle
tetsubō—1. Heavy metal-studded war club. 2. Heavy iron staff
tetsu-nabe—Cast-iron pot
tetsutabi—Metal tabi
tinbei—Short, one-shaku, dart-like weapon (similar to an uchi-ne)
to—East
tō—1. Sword. 2. A unit of volume; 18 liters (4 gallons). 3. Pagoda, located on temple grounds; Pagoda enshrine relics (real or symbolic) of a historic Buddha.
tobako—Tobacco
tobako-ire—Tobacco pouch
tobari—See jinmaku
Tō-daiji—Kegon sect temple in Nara, site of the Great Buddha statue (f. 752). The priest Ganjin arrives from China in 754. The Shōsō-in, a national treasury-house, is built at Tōdai-ji.
tofu—Soybean curd
togari-ya—Pointed head arrow; armor piercing.
tōgi—Sword Polishing (skill)
tōheki—Kleptomaniac
Toji—(“Winter solstice”) The second 15 days of the eleventh month (Shimotsuki)
Tōkaidō—1. (lit. “Eastern Sea Road”) Major eastern highway, linking the cities of Edo and Osaka. 2. One of the largest regions of Japan, comprised of 15 provinces: Awa, Hitachi, Iga, Ise, Izu, Kai, Kazusa, Mikawa, Musashi, Owari, Sagami, Shima, Shimosa, Suruga and Tōtōmi.
toki—One Japanese hour; 120 minutes
tokko—Vajra; “thunderbolt” (similar to a yawara)
tokkuri—Sake flask; holds .18 liters

tokonoma—A special alcove in a room, containing a seasonally appropriate hanging scroll, flower arrangement, or a sword rack.
tokuchō—Distinctive features
Tokugawa —1. Famous samurai clan. 2. A historical era (1600–1868), also known as the Edo Period.
Tokugawa Hidetada—Son of Ieyasu, and the second Tokugawa Shōgun.
Tokugawa Ieyasu—Shōgun from 1603-1616
tominaga-gote—Kote with extended sections forming a sort of “vest” under the armor.
Tone-gawa—Japan’s second longest river, at 322 km (200 mi.)
tonfa—Side-handle baton
tono—Form of address for a lord, suffixed as ~dono (“sire”). May be used as polite form of address among equals.
tora—Tiger
torii—A gateway to a shrine or other sacred Shintō precincts.
tōrimono—Wayfare beast
tori-oi—Falconry
tōrō—Stone lantern
Tosa—One of the six provinces making up the Nankaidō region.
tosani—Rice with bamboo & fish
Tōsandō—A region of Honshū comprised of 13 provinces: Hida, Iwaki, Iwashiro, Kōzuke, Mino, Mutsu, Ōmi, Rikuchū, Rikuzen, Shimotsuke, Shinano, Ugo and Uzen.
tōsei sode—Rectangular sode five lames, sparse laced; also called Mōgami sode
toshi—One year
Toshikage Jūhachikajō—Injunction of the Seventeen Articles; issued by the Asakura clan, as a means of establishing rules of behavior by clan officials.
Tōshō-daiji—Buddhist temple in Nara (f. 759). The original buildings are still standing.
Tōtōmi—A province in the Tōkaidō region of Honshū.
Totsugawa—A river on Honshū
Towada-ko—Japan’s tenth largest lake, at 60 km² (23 mi.²)
Toya-ko—Japan’s eighth largest lake, at 69 km² (27 mi.²)
Toyokunnu—One of the original kami in the Shintō pantheon.
Toyotomi—A famous samurai clan and family; Loyalists of the Eastern Army
Toyotomi Hideyoshi—Successor to Oda Nobunaga. He becomes kanpaku in 1585. Formerly Hashiba Hideyoshi, he becomes Grand Minister and takes the surname Toyotomi in 1586, and invades Korea in 1592 and again in 1597 (both failed). He dies in 1598.
Toyotomi Hideyori—Son of Hideyoshi. He is defeated by Tokugawa Ieyasu in 1615 and commits seppuku.
Tōzan-ha—The Shingon branch of the Shugendō sect of Buddhism, based in Daigo-ji in Miyako
tsuba—Hilt; often very artistic
tsubo—An area 2 meters by 2 meters (two tatami side-by-side)
tsubo sode—Deeply curved sode which fit more closely to the upper arm.
tsugari—Ancient Japanese sword.
tsuiseki—Tracking skill



Tsuitachi—The first day of each month
tsuka ito—Silk cord braided over katana handle; hilt-wrapping cord
tsukebito—(“Personal manservants”) A new sumōtori trainee
tsukedaru—Wood pickling

tub
tsukemono—Pickled vegetables
Tsukimi—National Moon-viewing festival in August
tsuki mi dango—Rice-flour dumpling with bean paste filling
Tsukimizuki—(“Moon-viewing month”) The eighth month
Tsukiyomi no Kami—Goddess (kami) of the moon; sister of Susano-o and Amaterasu. She dwells in Unabara
Tsukushi—A plain on Kyūshū
Tsunukui—One of the original kami in the Shintō pantheon.
tsura—bowstring
tsuri—Fishing
Tsurugaoka Hachiman-gū—This popular Shintō shrine is dedicated to the war god Hachiman, the tutelary deity of the Minamoto.
tsuru-maki—bowstring holder
tsuru-no-ma—“Crane room”
tsūshō—See zokumyō
Tsushima—An island near Kyūshū and a province in the Saikaidō region.
tuja—Hunting spear

U

ubu-gote—Variation of kote with metal plates sewn into the cloth like brigantine armor
uchibo—Nunchaku variant
uchi-deshi—Initiate in a ryū; new or prospective student
uchikake—Woman’s over-kimono
uchiki—Shy
uchimono—Missile weapons
uchi-ne—Short, dart-like weapon (similar to a tinbei)
udon—Thick wheat noodles in broth
Ueda—A town in Shinano province.
Ueno—A city in Iga province.
Ue-sama—(“Sire”) Form of address for the Emperor. (See also Heika)
Ugo—A province in the Tōsandō region of Honshū.
uchi-bukuro—Money purse; used by men and women
uchige—Rice bag
Uichini—One of the original kami in the Shintō pantheon.
uchiwa—Flat fan
uki-bukuro—Lifebelt
uji—Clan
ujigami—Patron kami and protectors of a clan
Ukibashi—Bridge descending from heaven.
ukiyo-e—Wood block print (Edo era)
uma—Horse
Umashashikabihiko—One of the original kami in the Shintō pantheon.
Umbe—Imperial family with court authority in regards to Shintō; The imperial “abstainers.”
umeboshi—Dried, pickled plum
Umeji—A subset of the Fuke branch of Zen
umezuke—Pickled plum, in juice
Unabara—Tsukiyomi no Kami’s realm; it is identified as the Ryūkyū Islands (Okinawa) or Korea.
unagi—Eel

Urabe—Imperial family with court authority in regards to Shintō; The imperial “diviners.”
Uru—Prefix for an extra month in a given year
urushi-nuri—Lacquerer
Usa Jinja—A Shintō shrine in the Hachiman style.
ushi—1. Ox
ushi-oni—Ox-ogre
Ushiroyama—Sacred shugendō mountain, in Bitchū.
Usui—(“Rain water”) The second 15 days of the first month (Mutsuki)
utai—Singing
Utsuki—(“Deutzia scabra month”) The fourth month of the year, and the first month of Summer
Uzen—A province in the Tōsandō region of Honshū.

W

wa—Harmony
wabi—Bittersweet appreciation of a transitory beauty, relating to art.
wagasa—Umbrella
wagashi—Sweet rice-flour pastry
wakizashi—Short sword
~wara—Field, plain (used as a compound name)
waraji—Straw sandals
wakō—Pirates; including Japanese, Chinese and Korean
wasabi—Green horseradish paste
washi—Paper
watakushi—Flesh-tearer arrow
Watarigawa—A river in Japan.
wayasai—Vegetables
Xavier—See St. Francis Xavier

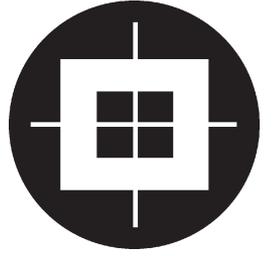
Y

ya—1. Arrow. 2. Shop or business. 3. Suffix indicating the name of a shop or business.
Yabegawa—River on Kyūshū
yabusame—Horseback archery
yadate—Arrow stand
yado—Inn
yadome-jutsu—Arrow cutting skill
Yagyū Ryū—Founded by the Yagyū at the end of the Sengoku period (late 16th century). This ryū teaches ken-jutsu, sō-jutsu and shuriken-jutsu.
Yahazusan—A mountain in Japan.
Yakushi-ji—Temple in Nara dedicated to Yakushi Nyōrai (f. 718). Also called the Heavenly Palace, it has been patronized by several emperors.
Yakushi Nyōrai—One of the Buddhas; goddess of wisdom. She is one of the Give Buddhas of Contemplation.
yakuza—“8-9-3” (a losing hand in a popular card game, *Oicho-Kabu*); professional gambler or underworld figure.
yakuzai—Medicine
yama—Mountain
yamabudo—Mountain grapes
yamadera—A Shugendō temple. Yamadera are located exclusively on sacred mountains.
Yamagata—A city in Uzen province, and one of the major centers of the dyeing industry.
yamagatana—Broad-bladed, single edge sword
yamajiro—Mountain castle (see also *sanjō*)
yamakago—Mountain palanquin; open-air
Yamashiro—A province in Honshū, home province of Miyako (the Imperial capital) and one of the main centers of production of textiles. One of the five provinces making up the Kinai region.
Yamato—1. Ancient Japan. A famous samurai clan.
Yamazaki—Site of a battle in 1582 in which Hashiba (later Toyotomi) Hideyoshi catches up with

Mitsuhide, the traitor who killed Oda Nobunaga, at the Battle of Yamazaki and kills him.
yanagi-ha—Willow-leaf; “standard” arrow
yari—Lance; spear
yaseuma—Backpack; frame pack
yatsubo—Quiver; holds 12 arrows
yawara—Buddhist jujutsu hand weapon (similar to a tokko)
Yayoi—1. An era (c. 300 BC to AD 300). 2. (“Awakening nature”) The third month of the year
yo—Age, generation.
yobina—See zokumyō
yo-bukuro—Plain fan
Yodo—A river on Honshū
yogen—Chemistry
Yoita—A town in Echigo province.
yojinbo—Bodyguard.
Yokohama—A city in Musashi province, near Edo.
Yōmei—See Emperor Yōmei.
Yomi—The Land of Shadow; also known as Yomotsu no Kuni.
Yomotsukami—Kami of Yomotsu no Kuni (or Yomi), the Shintō underworld. Some identify him as Susano-o.
Yomotsu no Kuni—The Land of Shadow; also known as Yomi.
yōmyō—A name (specifically a child’s name) conferred six days after birth
Yori-ga-take—A Japanese mountain 10,434 ft tall, the fourth tallest in Japan
yoriki—Police captain, overseers and higher-ups; usually two per city or one per town.
yoroi-toshi—Armor piercing dagger
yōsan—Silkworm raising
Yoshinogawa—A river on Honshū
yu—Transportation
yugake—Tanned skin gloves
yukata—Summer kimono
Yukawa—A town in Echigo province.
yukinoshita dō—Five-plate, solid cuirass
Yūkō—A subset of the Ji sect of Buddhism.
yumi—Longbow
yumi-shi—Bowyer
yūrei—Ghost
yūwaku—Seduction
Yūzū Nenbutsu—The first of the great Amida-worshipping sects of Buddhism, founded in 1123 by Ryōnin. Yūzū began the Nenbutsu mantra. Its seat is Sumiyoshi in Settsu.

Z

za—A merchant guild or corporation.
zanshin—State of heightened awareness; danger sense
zanson—Survival skill
Zao-zan—A Japanese mountain (6,040 ft tall)
zaru—Vegetable washing basket
Za-zen—Form of meditation promoted by the Zen sect of Buddhism.
zei—Persuasion
Zen—Contemplative sect of Buddhism, founded in 1202 by Eisai. There are three divisions of Zen, some with their own branches: Rinzaï, Fuke, and Sōtō. Its original seat was in Heiankyō.
zeni—Small copper coin; the value of a zeni is one mon.
Zōchō—One of the Great Heavenly Kings; he watches over the south.
zokumyō—Name reflecting the numerical order of birth. Also called tsūshō, kemyō, or yobina.
Zuigan-ji—Zen temple in northern Japan (Matsushima, f. 827), located near a rocky cliff.
zukin—Cowl



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CONVERSION NOTES FOR *ADVANCED DUNGEONS & DRAGONS* AND *ORIENTAL ADVENTURES*

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CAMPAIGN LEVEL

AD&D characters default to Historic Level.

STATS

If the *AD&D* stat is between 4 and 18, Divide the indicated *AD&D* stat score by 3, rounding down. If a character's Strength is 18/50-99 treat it as a 7; if the Strength is 18/00 treat it as an 8. For *AD&D* stats above 18 (i.e., 19 and higher), divide the stat by 2, rounding down.

Consult the table below for easy reference:

AD&D Stat Score	Sengoku Stat Score
0-2	0
3-5	1
6-8	2
9-11	3
12-14	4
15-17	5
18	6
18/01-49	6 (Strength)
18/50-99	7 (Strength)
18/00	8 (Strength)

GMs wishing to adapt *AD&D* characters to Chanbara level games should increase the resulting *SENGOKU* stats by a bonus of +1 for 5th through 8th level characters, and by +2 for characters of 9th level or higher.

To determine which stats to use to determine the appropriate *SENGOKU* stat score, consult the table below:

Sengoku AD&D Stat (round down)

INT	Intelligence
WIL	Willpower
PRE	Charisma
PIE	(Wisdom/2) + 1d6 for characters of Neutral alignment, +2d6 for Chaotic, or +3d6 for Lawful.
KAO	Honor Pts/10, as per <i>SENGOKU</i> rules (See Honor, below)
AES	Wisdom
STR	Strength
CON	Constitution
BODY	Average of (STR + CON)
REF	Dexterity
DEX	Dexterity
TECH	Average of (INT + DEX)
MOVE	Movement Rate / 3
Honor	If converting an <i>Oriental Adventures</i> character, use their straight Honor score.
Derived Stats	Calculate normally, as per <i>SENGOKU</i> rules

CHARACTER CLASS

The following *AD&D* and *Oriental Adventure* character classes equate to the following *SENGOKU* professions:

AD&D / OA	Sengoku
Barbarian	Nanbanjin or Eta
Bard	Entertainer
Bushi	Bandit, Bushi or Rōnin
Cleric	Buddhist or Shintō priest
Druid	Yamabushi (Shugenja)
Fighter	Ashigaru, Bushi or Rōnin
Illusionist	Onmyōji
Kensai	Kensei
Mage	Onmyōji or Yamabushi (Shugenja)
Monk	Budoka
Ninja	Shinobi
Paladin	Bushi or Sohei (Piety 5+)
Ranger	Rōnin, Shinobi or Yamabushi (Shugenja)
Samurai	Samurai in service or Samurai Courtier
Shukenja	Yamabushi (Shugenja)
Sohei	Sohei
Thief	Thief
Wu Jen	Onmyōji or Shintō priest (Kannushi)
Yakuza	Gambler, Kagoya or Bandit

SKILLS

General Skills

Arts: Determine the character's adjusted ability score for the appropriate Non-Weapon Proficiency and divide by 3, rounding down. Add +1 to the resulting Skill Level for each additional slot in that Proficiency. In addition, add the character's Level divided by 5, rounding down, with a maximum bonus of +5.

Weapon Skills: For Weapon Proficiencies, calculate as per Non-Weapon Proficiencies and record the score for the appropriate *SENGOKU* bugei.

Everyman Skills: Record Everyman Skills as per the *SENGOKU* rules. If the character has a Proficiency in the same or very similar *AD&D* skill, determine the *SENGOKU* skill score as outlined above.

Specific Skills

Perception: Intelligence divided by 3, rounding down

Focus Ki: Wisdom divided by 3, rounding down, plus character's Level divided by 5 (round down; max bonus +5).

Religious Skill: *Oriental Adventures* characters will have Buddhism and Shintō as Everyman

Skills. Nanban (Western) characters will have Kirishitandō (or the character's own religion, if different) as an Everyman Skill. Shukenja and Monk characters add their Level divided by 5 (rounding down; max bonus +5).

Membership

ML: Membership Level in a clan or group is determined by the GM, based on the character's Birth Rank. Western or non-*Oriental Adventures* characters may have a ML in a Nanbanjin group, or perhaps no Membership at all.

SPECIAL ABILITIES

Certain *AD&D* characters, such as Thieves, have special abilities or skills. These special abilities become skills in *SENGOKU*. To determine the skill score, simply divide the percentage score of the special ability by 10, rounding down. In cases where the special ability results in a skill already possessed by the character (such as the Everyman Skill of Stealth) or where two special abilities result in the same *SENGOKU* skill, simply record the higher of the two scores.

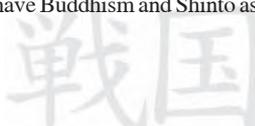
The *AD&D* Special Abilities and their *SENGOKU* skill counterparts are listed below.

AD&D Special Ability	Sengoku Skill/Okuden
Climb Walls	Climbing
Detect Noise	Perception
Disguise	Disguise and/or Acting
Escape	Contortionist
Fall	Karumijutsu okuden
Find/Remove Traps	Perception and / or Lockpicking
Hide in Shadows	Stealth
Investigate	Streetwise and/or Local Expert (Town)
Move Silently	Stealth
Open Locks	Lockpicking
Pick Pockets	Sleight of Hand
Read Languages	Resulting points are used to purchase additional Languages
Tightrope Walk	Acrobatics

CURRENCY

The currency used in *Advanced Dungeons & Dragons* and *Oriental Adventures* roughly converts to the following Sengoku currency:

AD&D	OA	Sengoku
1 copper pc.	1 Fen	1 Zeni
10 silver pc.	1 Ch'ao / Tael	1 Monme-ita
1 gold pc.	2 Tael	2 Monme-ita
5 gold pc.	1 Ch'ien	1 Bu-shoban
1 platinum pc.	1 Ch'ien	1 Bu-shoban



CONVERSION NOTES FOR *BUSHIDO*™

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CAMPAIGN LEVEL STATS

Bushido characters default to *Chanbara* Level characters in *SENGOKU*.

GMs wishing to convert *Bushido* characters to *Sengoku* for Historic-level games should do the conversions first, then evaluate the character's stat and skill scores to see if they are unbalanced (that is, too high) for the campaign. From that point, the GM can trim scores down to more manageable levels if that is their wish.

Sengoku Primary Stat	Bushido Stat*
INT	WIT/4
WILL	WILL/4
PRE	(WILL/6) +1 per 2 character Levels
PIE	(WIT + WILL)/8
KAO	Honor Pts/10, as per <i>SENGOKU</i> rules (See Honor, below)
AES	(WIT+WILL)/8
STR	STR/4
CON	HLT/4
BODY	HLT/4
REF	(SPD + DFT)/8
DEX	(SPD + DFT)/8
TECH	(WIT + DFT)/8
MOVE	BMA/2 (round up)

Honor Pts Character's Level x 15 (Bushu/Gakusho), x5 (Yakuza/Ninja) or x10 (Budoka/Shugenja)

Derived Stats: Calculate normally, as per *SENGOKU* rules

SKILLS

General Skills

Skill Level Raw percentile score / 10 (round down)

Specific Skills

Perception (WIT ST x3)/4
 Focus Ki Character's Level x 1.5
 Religious Skill (WIT + WIL) / 8 (for Shugenja or Gakusho only)

CONVERSION NOTES FOR *CHIVALRY & SORCERY LIGHT*™

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CAMPAIGN LEVEL

C&S characters can be adapted for either Historic or *Chanbara* Level games. Ultimately the choice of which level to convert to is up to you and your GM.

STATS

Use the following table to convert the values of character statistics.

C&S Light (Historic)	C&S Light (Chanbara)	Sengoku
2-4	2-3	1
5-8	4-7	2
9-12	8-11	3
13-16	12-13	4
17-18	14-15	5
—	16	6
—	17	7
—	18	8

C&S Light Charisma

1. To determine the *C&S* Charisma stat score, check the table below and compare the value of INT, WIS and BV to find the bonuses, and then add the bonuses together. If a stat is below 11, do not count it.

Attribute Value	Charisma Bonus
11	11
12	12
13	12
14	14
15	14
16	16
17	18
18	20

- Add 2d10 for Luck.
- Divide the total by 5 (round up) to find the natural Charisma.
- For *SENGOKU* purposes, add 2 to the Charisma before calculating the Presence score.
- Compare the resulting *C&S* score on the table at the top to determine the final *SENGOKU* PRE score.

Example: Toshii has INT 13, WIS 15 and BV 10. He receives a C&S bonus of 12 due to his INT, a bonus of 14 due to his WIS, but no bonus due to BV because it's less than 11. His total bonus for the three stats is 26. He then rolls 2d10 for a result of 12. The total thus far is 38 (12 + 14 + 12) / 5. He has an outstanding C&S Light Charisma score of 8. To find the SENGOKU value, add 2 to yield a value of 10. Looking on the stat conversion table we see that a C&S Light value of 10 equates to a SENGOKU stat of 3.

Corresponding Stats

The corresponding stats for each game are given below. Determine the *C&S* stat score, then consult the stat score conversion table above to determine the *SENGOKU* stat score.

Sengoku	C&S Light
INT	Intelligence
WIL	Wisdom
PRE	Charisma
PIE	Piety
KAO	Honor Pts/10, as per <i>SENGOKU</i> rules
AES	Intelligence (+1 if of Noble Social Class)
STR	Strength
CON	Constitution
BODY	Constitution, +1 per 2 levels of Conditioning Skill (round up)
REF	Agility
DEX	Agility
TECH	(Intelligence + Wisdom + Agility) / 3
MOVE	(Constitution + Agility)/2
Honor Pts	Points in Social stat group / 5. Alternately, GMs may determine that Western characters (i.e., Nanbanjin) have no Honor Points.
Derived Stats	Calculate normally, as per <i>SENGOKU</i> rules



AUTHORIZED CONVERSION NOTES FOR GURPS™

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CAMPAIGN LEVELS

GURPS Japan characters may be built using any of several levels of "power," using the GURPS rules, from Average (base 25 Points) to Superhuman (base 300 Points). We recommend the following level of play in SENGOKU based on the number of starting points your GURPS (Japan) character has:

GURPS Starting Pts	Sengoku Level of Game
25 – 100 Pts	Historic
100 – 300 Pts	Chanbara
300+ Pts	Anime

GURPS score	SENGOKU score
1-7	1
8-9	2
10-11	3
12-13	4
14-15	5
16	6
17	7
18	8
19	9
20	10
21+	Divide by 2 (round up)

* For each level of Strong Will or Charisma (as applicable), add a +1 to the given GURPS stat for purposes of converting to SENGOKU. For example, if the GURPS character has an IQ of 12 plus one level of Strong Will, they are treated as having a GURPS IQ of 13, which, looking at the stat conversion table, corresponds to a SENGOKU WILL score of 4.

Other Derived Stats: Derived stats in SENGOKU are calculated normally, as per SENGOKU rules.

ADVANTAGES & DISADVANTAGES

Most GURPS Advantages equate to appropriate Perks or Talents in SENGOKU. Likewise, most GURPS Disadvantages correspond to appropriate Complications in SENGOKU. Simply record the item and ignore the point values for them.

STATS & SKILLS

GURPS stats range from 1-20, with 10 being the score for an average human. In Fuzion stats range from 1-10, with an average human's score being 3. This variance in the range of scores makes a flat divisor or multiplier inaccurate and problematic. Therefore we have provided a table for converting GURPS scores to Fuzion.

The table below lists the SENGOKU stats on the left and the corresponding GURPS stats on the right.

SENGOKU	GURPS
(Use table above for score, unless other formula given)	
INT	IQ
WILL	IQ +1 per level of Strong Will*
PRE	IQ +1 per level of Charisma*
PIE	IQ
KAO	Honor/10, rounding down (See Honor, below)
AES	IQ
STR	ST
CON	HT
BODY	(ST + HT)/2
REF	DX
DEX	DX
TECH	(IQ + DX)/2
MOVE	Move/2
Honor Pts	GM's discretion; if a member of a samurai clan, multiply Status x 9.

SKILLS

General: To determine the Sengoku skill level for particular skill, subtract the governing GURPS stat from the GURPS skill score, with a minimum Fuzion skill level of 1. For example, if the character's DX is 14 and their Katana skill is 18, their SENGOKU skill score is (18-14) = 4.

Everyman Skills: Use a skill level of 2 for any SENGOKU Everyman skills not already possessed by the GURPS character.

The following skills have special conversion requirements:

Perception: IQ +1 for each level of Acute sense. For example, if the GURPS character has an IQ of 12 plus two levels of an Acute sense, they are treated as having a GURPS score of 14, which, looking at the stat conversion table, equals a SENGOKU Perception of 5.

Focus Ki: IQ/5 (Note: It is up to the individual GM whether to allow a GURPS character to begin play with the Focus Ki skill essentially for free. GMs may require the converted characters to buy the skill with experience points.)

Specific Talents

Mystic: Magical Aptitude (at any level) confers this talent.

CONVERSION NOTES FOR HERO SYSTEM™

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Campaign Level

Hero System characters default to Chanbara-level characters in SENGOKU. In most cases, Hero System stats of 24 or under are divided by 3 to determine the SENGOKU score. In cases where the Hero System stat is 25 or higher, reflecting superhuman ability, the stat should be divided by 5.

Stats

Sengoku Primary Stat	Hero System stat (round down)
INT	INT/3

WILL	EGO/3
PRE	PRE/3
PIE	GM's discretion
KAO	Honor Pts/10
AES	(INT+EGO)/6
STR	STR/3
CON	CON/3
BODY	Average of (BODY/3) and (STUN/5)
REF	Base OCV
DEX	Base DCV
TECH	Average of (INT/3) and (DEX/3)
MOVE	Take the character's total Combat Running in inches and

divide by 2.
Honor Pts GM's discretion; Optionally, use 2x the character's PRE + EGO.

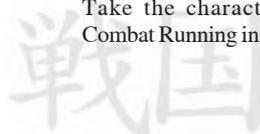
Other Derived Stats Derived stats in SENGOKU are calculated normally, as per SENGOKU rules

Skills

Skill Level: Subtract 8 from the Hero System skill roll (e.g., a skill roll of 12- becomes a 4 in SENGOKU)

Perception: Use the character's base Perception Roll -8

Focus Ki: EGO / 5



CONVERSION NOTES FOR *LEGEND OF THE FIVE RINGS*™ RPG

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CAMPAIGN LEVEL

L5R characters default to *Chanbara*-level characters in *SENGOKU*.

STATS

Sengoku Stat	L5R (round down)
INT	Intelligence x 1.5
WIL	Willpower x 1.5
PRE	Average of (Awareness + Willpower), x 1.5
PIE	Average of (Awareness + Void), x 1.5
KAO	Honor Pts/10, as per <i>SENGOKU</i> rules (See Honor, below)
AES	Average of (Intelligence + Awareness), x 1.5
STR	Strength x 1.5
CON	Stamina x 1.5
BODY	Average of (Stamina +

REF
DEX
TECH

MOVE

Honor Pts

Other Stats

SKILLS

General

Specific Skills:

Perception

Focus Ki

Religious Skill

Strength), x 1.5
Reflexes x 1.5
Agility x 1.5
Average of (Agility + Intelligence), x 1.5
Average of (Agility + Stamina), x 1.5
(Honor Rank - 1) x20, plus 2x Honor Points in current Rank
Calculate normally, as per *SENGOKU* rules.

Skill Rank + School/
Clan Rank (Option:
Skill Rank x 1.5)

Perception +2

Void x 1.5

Shintao or Theology
(Player's choice) +
School Rank

MEMBERSHIP

ML

Samurai characters may assume a ML in their clan equal to their Glory Rank +1. Those without samurai clan affiliation have no ML. (GM's option: Unaffiliated characters may have a ML in a guild or other group equal to their Glory Rank/2.)

WEAPONS & EQUIPMENT

Use the stats for weapons and equipment in this book when playing *L5R* with the *SENGOKU* rules.

CONVERSION NOTES FOR THE *USAGI YOJIMBO* RPG™, *THE LEGACY OF ZORRO*® AND *INSTANT FUZION*™

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Instant Fuzion characters are very easy to convert for use with *SENGOKU* or other *Total Fuzion* games.

Stats: *Instant Fuzion* stats equate to Stat Groups in *SENGOKU*. Whenever a stat is called for in *SENGOKU* (such as for a skill roll), simply use the score of *Instant Fuzion* stat that corresponds to the Stat Group that the required stat is part of.

Skills: Skills can be used right across the board. Skill work the same in both versions of the *Fuzion* rules. There may be more skills in *Sengoku* than in the *Instant Fuzion* game

For example, Michelle is using a character from the *Usagi Yojimbo Roleplaying Game*, which uses *Instant Fuzion* stats, in a *SENGOKU* game. At one point, the GM calls for Michelle's character to make a Swords (ken-jutsu) roll. In *SENGOKU*, Swords uses the REF stat, but Michelle's character doesn't have a REF stat. Instead, Michelle adds her skill score to her COMBAT stat, because in *SENGOKU*, REF is part of the Combat Group.

Making the Change: GMs and players wishing to determine the precise *SENGOKU* stats (or *Total Fuzion* stats) for their *Instant Fuzion* character can "unfold" the *Instant Fuzion* stats. Simply multiply the *Instant Fuzion* stat times the number of Primary Stats used in *SENGOKU*, then

use this number to divide among the Primary Stats within that stat Group.

For example; Michelle decides she would rather assign scores to the Primary Stats used in *SENGOKU* to her character instead of using the *Instant Fuzion* stats. Her character has a MENTAL stat of 4. Since *SENGOKU* has six Primary Stats in the Mental Stat Group, Michelle multiplies her character's MENTAL score (4) times 6, resulting in 24. She has 24 points to divide between her new stats: INT, WILL, PRE, AES, PIE and KAO. Michelle repeats the same process for her PHYSICAL and COMBAT stats, until she has scores for all of the Primary Stats used in *SENGOKU*.

Stats: Option One

Sengoku Stat	Instant Fuzion (round down)
INT	Mental stat
WIL	Mental stat
PRE	Mental stat
PIE	Mental stat
KAO	Mental stat
AES	Mental stat
STR	Physical stat
CON	Physical stat
BODY	Physical stat
REF	Combat stat

DEX

TECH

MOVE

Honor Pts

Derived Stats

Skills

Skill Level

Specific Skills

Focus Ki

Religious Skill

Combat stat

Combat stat

Move stat

(KAO x10) + 1d6

Calculate normally, as per *SENGOKU* rules

Same

Mental Stat

Mental stat (priests, yamabushi and onmyōji only); These characters get the Mystic Talent free, also.

Stats: Option Two

Sengoku Stat **Instant Fuzion** (round down unless otherwise indicated)

Multiply the character's Mental stat x 5. Distribute this many points among the character's INT, WIL, PRE, PIE, KAO and AES stats.

Multiply the character's Physical stat x 3. Distribute this many points among the character's STR, CON and BODY stats.

Multiply the character's Combat stat x 3. Distribute this many points among the character's REF, DEX and TECH stats.

Use the character's Move stat as is.

SENGOKU

Chanbara Roleplaying in Feudal Japan

RYŪ: _____
 Master: _____
 Home province: _____
 ML/Position: _____
 Duties: _____

CHARACTER BACKGROUND / HISTORY

Where was your character born? Where did he grow up? What are the name of his parents and siblings (if any). What childhood events shaped your character's personality?

CHARACTER REPUTATION, RENOWN & HONOR

List any important incidents, encounters or events in the campaign that earned your character a reputation (deserved or not), renown or Honor points.

Event	When occurred	Outcome/reputation gained
_____	_____	_____
_____	_____	_____
_____	_____	_____

PRAYERS

Is your character a practitioner of mystic arts? If so, list the prayers your characters knows.

Prayer	LoS	Notes
_____	_____	_____
_____	_____	_____
_____	_____	_____

NOTABLE PERSONALITIES

List any important NPCs that your character has encountered. These can be romantic interests, villains or rivals, influential people or anyone else who stands out in your character's mind.

Name	Notes
_____	_____
_____	_____
_____	_____

GOOD / BAD KARMA

List any Good or Bad Karma points your character has here, along with what event earned the Good or bad Karma. (Let the GM see this list whenever asked.)

Pts	Good/Bad	Event
_____	_____	_____
_____	_____	_____
_____	_____	_____

GOALS

Note your character's goals, as well as which your character has accomplished (see SENGOKU p. 94).

Done?	Goal
_____	_____
_____	_____
_____	_____
_____	_____

Weapons carried or available

Tools/equipment carried or available

Allies & Enemies

Contacts



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Derived Attributes & Characteristics

The simplest method to convert characters from one system to the other is to recalculate the derived attributes based on the attributes that you've already converted.

For example, if you have converted a character from *ACTION! SYSTEM* to *Fuzion* resulting in a BODY of 4, then you can simply calculate the character's Hits as per the *Fuzion* rules (Hits = Body x 5).

Converting between *ACTION! SYSTEM* and *Fuzion* is very simple. Many of the basic concepts of both game systems are the same. For instance, character attributes, such as strength and reflexes, as well as skill scores are rated 1 to 10 in both systems.

Where there are slight differences, you can convert between the two using this handy guide, thus allowing you to use *Fuzion* powered material in your *ACTION! SYSTEM* game, and vice versa.

Target/Difficulty Numbers

The target numbers (*ACTION! SYSTEM*) and difficulty values (*Fuzion*) are essentially the same between the two systems. Although the benchmarks vary (*ACTION! SYSTEM* uses 3-point steps between levels, whereas *Fuzion* uses 4-point steps), they can be used interchangeably.

Attributes & Characteristics

The range of scores for characteristics (*Fuzion*) and attributes (*ACTION! SYSTEM*) is the same. That is, they are rated 1 to 10 (for humans) in both game systems. The only thing you really need to know is which one in one system equates to which one in the other system.

Use these handy charts for reference.

Fuzion to Action! System

<i>ACTION!</i>	=	<i>Fuzion</i>
STR	=	STR
REF	=	(REF + DEX)/2
HLT	=	(CON + BODY)/2
PRE	=	PRE
INT	=	INT
WIL	=	EGO
—	=	TECH*
—	=	MOVE

* There is no Action attribute corresponding to TECH.

Action! System to Fuzion

<i>Fuzion</i>	=	<i>ACTION!</i>
STR	=	STR
CON	=	HLT
BODY	=	(STR+HLT)/2
REF	=	REF
DEX	=	REF
TECH	=	(INT+REF)/2
INT	=	INT
PRE	=	PRE
EGO	=	WIL
MOVE	=	—

* Movement is treated as a derived attribute in *ACTION! SYSTEM*.

<i>ACTION!</i>	TN	DV	<i>Fuzion</i>
		10	Challenged
Average	12		
		14	Everyday
Tricky	15		
Challenging	18	18	Competent
Difficult	21		
		22	Heroic
Demanding	24		
		26	Incredible
Extreme	27		
Legendary	30	30	Legendary

Weapons and Damage

Weapons and damage ratings can be used without change between the two systems, with one exception. In *ACTION! SYSTEM*, STR damage is 1d6 for every 2 points of STR, with fractions converting to a +2 (e.g., a STR of 5 results in 2d6+2 damage capability).

Traits and Talents

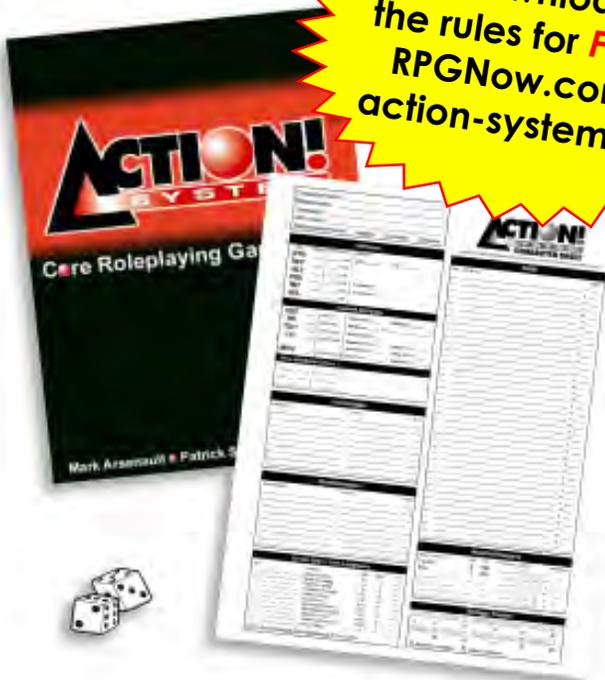
Because the cost or value of Traits in *ACTION! SYSTEM* range from 2 to 10, and provide bonuses of up to +3, they are not cost balanced against comparable *Fuzion* Talents.

The most accurate way to reflect Traits in *Fuzion* is to simply purchase the appropriate corresponding Talent for the character, or vice versa.

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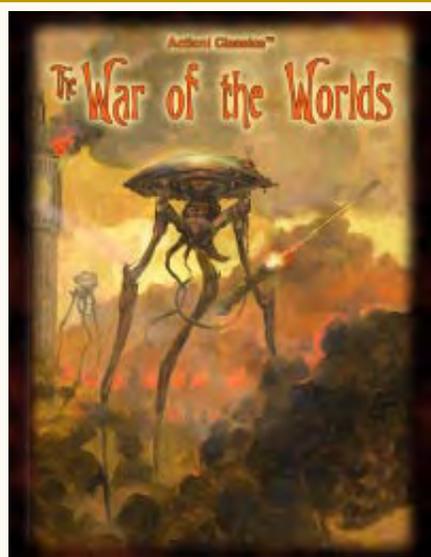
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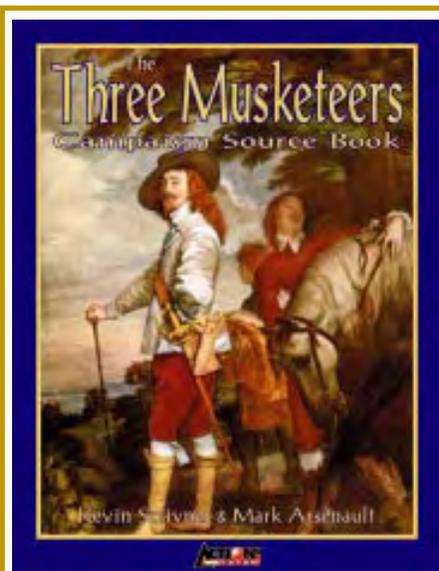
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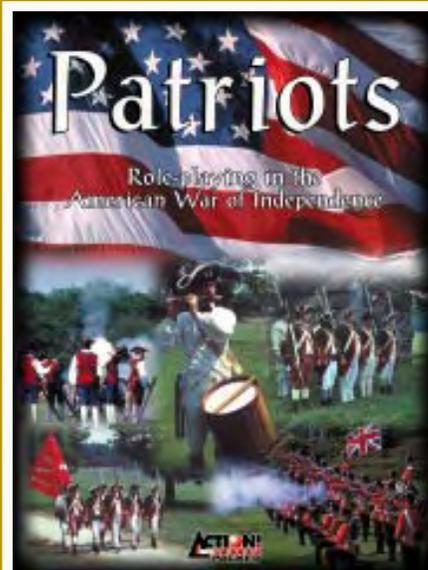
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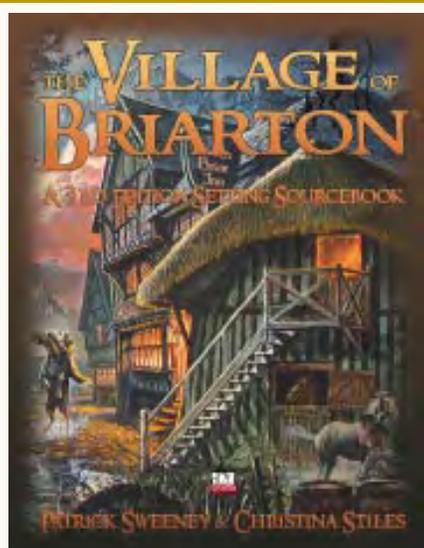


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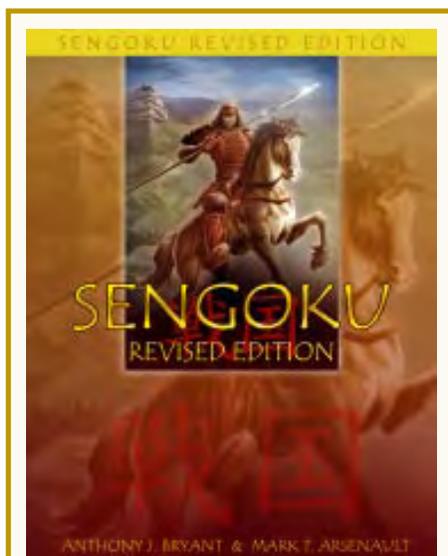
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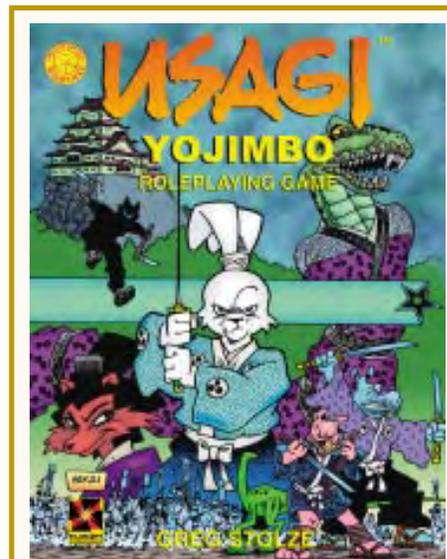
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