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SWORD OF THE SAMURAI Computer Game
MICROPROSE SOFTWARE INC.
180 Lakefront Drive, Hunt Valley, MD 2 1030
(410) 771-1 151

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SWORD OF THE SAMURAI

Game Design/Project Leader

LAWRENCE SCHICK

Artistic Director

MICHAEL HAIRE

Lead Programmer

JIM SYNOSKI

Role-Playing Program

JIM SYNOSKI

with SID MEIER

Melee Program

JOHN KENNEDY

Battle Program

DAVID McKIBBIN

with DAN CHANG

Duel Program

SID MEIER

Music and Sound

KEN LAGACE **and** JIM McCONKEY

Music by JEFFERY L. BRIGGS

Computer Graphics

MICHAEL HAIRE

with JACKIE ROSS

Type Fonts by BARBARA BENTS

Manual Text

LAWRENCE SCHICK

with SANDY PETERSEN

Manual Editor

JEFFERY L. BRIGGS

Print Media Director

IRIS IDOKOCI

Full-Page Illustrations

RONNIE ORDANZA **and** MARCELL CIOLA

Spot Illustrations

OSCAR RATTI*

Layout

MICHAEL HAIRE **and** MURRAY TAYLOR

Paper Map Graphics

MARCELL CIOLA

MURRAY TAYLOR **and** MICHAEL REIS

Quality Assurance

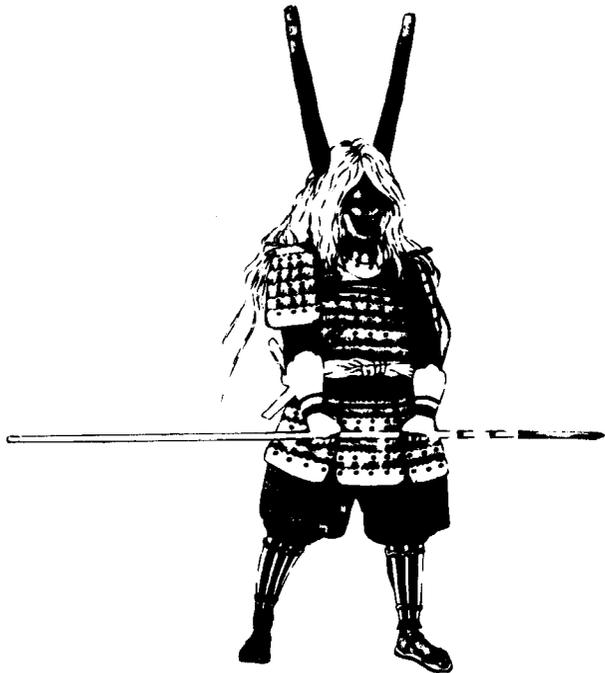
ALAN ROIREAU, CHRIS TAORMINO,

and RUSS COONEY

Packaging Design

MARK CIOLA **and** JOHN EMORY

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SWORD
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INTRODUCTION

The samurai: in the West we know him as the swordsman. He strikes so swiftly the eye cannot follow, yet so precisely that he can sever a belt without cutting the wearer. He is a startling figure in bold, exotic armor, riding to battle at the head of shouting soldiers and forests of bright, geometrical banners. He is stern and inflexible with others, and with himself. An offense against honor is removed only by death — and if it was the samurai himself who erred, he will take his own life to expunge the dishonor.

We know little more than this -which is unfortunate. For the samurai were far more than mere swordsmen. As rulers of their domains they were statesmen, forging alliances and breaking them, entreating and threatening, employing agents both openly and secretly. When diplomacy broke down, they were generals, masters of strategy and battlefield tactics. They were the product of a fascinating culture, a culture very different from our own, in which honor and duty were more important than wealth or comfort, life or death.

In *Sword of the Samurai*, you will be part of the culture of feudal Japan, and you must learn to live by its rules. To succeed as a samurai, you must think like a samurai. You must learn when to leave your sword in its sheath, when to draw it — and what to do with it once it's drawn. You will fight duels, lead troops on the battlefield, and defend your family against assassins and kidnappers. If you are courageous and honorable, you may

advance to become head of your clan and warlord of your province. If you master diplomacy and generalship and outmaneuver your rivals, you may even unite all the provinces and become Shogun -absolute ruler of Japan. But remember that in all cultures power corrupts — and those who seek absolute power don't always play by the rules.



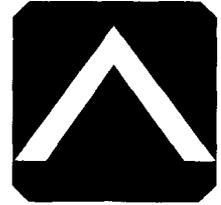
THE LIFE
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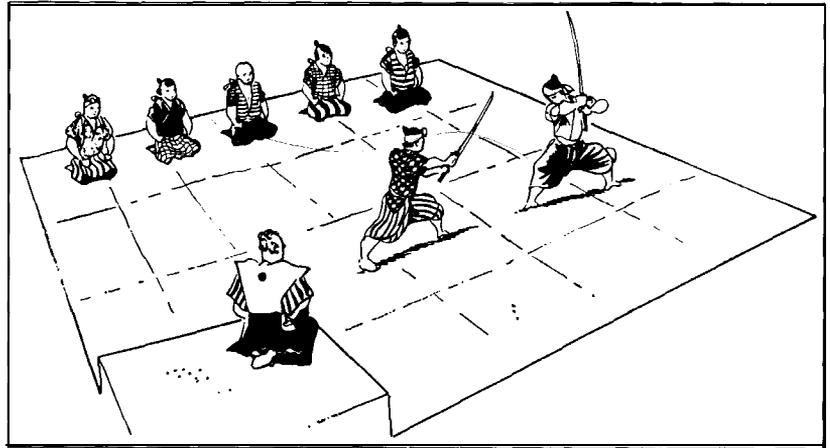
Overview: Another Time, Another Culture

Welcome to Japan of the 16th century, the Age of the Country at War. You are a young samurai, head of your household and a member of the warrior class. You control a small estate — farms and villages, rice-growing land mostly — and you have a few subordinate samurai to help maintain order. Samurai means “one who serves,” and you owe allegiance to a greater samurai lord, a *hatamoto* (lieutenant) who himself reports to the Great Lord, the *daimyo* of your clan, the ruler of your province.

Once upon a time all Japan was ruled from Kyoto by the Emperor, and noble families ruled the provinces. The samurai warrior class arose to serve the nobles by fighting the Ainu barbarians in the east, protecting against invasion, and putting down the occasional insurrection. In time the nobles became decadent and corrupt. To maintain order, the samurai stepped in and installed a military government. The nobles were replaced by samurai governors, who were



Amako



responsible to the Shogun — and the Shogun answered only to the Emperor.

Under the Shogun, the world was precisely ordered and everyone knew his place. During your grandfather's day though, order and peace came crashing down when a series of civil wars shattered the Shogun's rule. There were many claimants to the Shogunate, war swept back and forth ravaging the countryside, and Kyoto -the center of Japanese culture — was reduced to smoldering ruins.

Central authority ceased to exist. The daimyo declared themselves independent and began struggling with neighboring provinces for land, resources, and power. Many honorable old clans were overthrown by upstart subordinates who usurped the power of their former masters.

Now each province is ruled by one clan, whose daimyo knows that he retains power only through the loyalty of his samurai and by keeping a sharp eye on neighboring provinces.

As a samurai, you are governed by Honor and Duty. Honor means courage even in the face of death, refusal to tolerate insults and insolence, and proper performance of your responsibilities to your family and superiors. Duty means unswerving loyalty to your lord and clan. If ordered by your lord, you -as a true samurai — are even willing to kill *yourself* without hesitation.

Sadly, in this time of war and ambition some samurai betray honor and duty in pursuit of personal power. You have even observed such despicable attitudes among the samurai of your own clan! You are but one of several leading samurai who owe allegiance to your lord, the hatamoto. Someday, the hatamoto will pass on, and the daimyo will select one of you

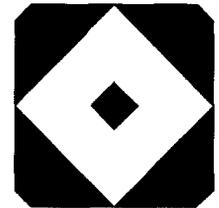
to take his place. You suspect the others are maneuvering to be in the best position when that day arrives. In this situation, there is only one way to protect the clan's interests: make sure that you are the one promoted to hatamoto when the current lord moves on.

When the hatamoto passes, the daimyo will choose the samurai who administers the largest fief, commands the most warriors, and, most importantly, who exhibits the greatest honor. The daimyo knows that an honorable samurai is a loyal samurai and he wants the most loyal for his hatamoto.

The samurai are a warrior class, so gaining honor means undertaking feats of arms. You are respected and admired if you fight and win duels, defeat bandit gangs single-handedly, defend your fief against invaders, and lead your troops against the enemies of the clan.

Of course, you have to fight the right enemies. Your rivals in the clan are your allies — technically at least. You can't attack them without incurring dishonor, though if one insults you, honor impels you to challenge him to a duel. Death is always a possibility in combat, but as a true samurai, you do not fear death. Besides, if you have an heir, your family will go on even if you die, and your son will benefit from the honor you achieved in death.

Some samurai, it is said, prefer to avoid the risks of deadly combat and try to get ahead by dragging others down. These samurai may resort to such disgraceful tactics as threats, kidnapping, treachery, and even assassination to pull down the objects of their envy. Eventually, one who engages in such dishonorable behavior is certain to be caught. If the offense is great enough, he may even be ordered to commit *seppuku*, or ritual suicide.



Asai

To protect the clan against such false samurai and to preserve its honor, you must become hatamoto rather than your rivals — it is essential. And when you *are* hatamoto, and the clan daimyo passes on, what then? Wouldn't you make a better lord than the other hatamoto? Of course you would — in fact, it's your *duty* to see that the clan is properly governed. But the clan will follow only the most honorable, most powerful hatamoto, so you must work hard to ensure that you are the one.

Once you become daimyo of the clan, your eyes will turn to the world outside your province, where you will find yourself surrounded by potential enemies. Many daimyo would like to expand their domains by conquering other provinces and forcing them to submit to the conquerors' rule. The most ambitious even dream of conquering their way to Kyoto in Omi province and declaring themselves Shogun!

Shogun! If the country had a Shogun again, the eternal warfare would cease, and the people could live in peace once more. Now *there* is a goal worth dreaming of! It is sad that order can be restored only through conquest, but the daimyo will never respect a ruler who cannot master them on the field of battle. It is a long, hard climb to the top, but you will succeed — you can feel it!

Destiny has chosen you to unite the country and be Shogun!

Quickstart:

On the Path of the Samurai

The Manual: The manual is divided into two main sections. The first part, *The Life of a Samurai*, explains how the game works, and gives tactical tips to improve your play. The second part, *The Age of the Country at War*, provides historical background about feudal Japan and gives you a better understanding of the culture in which the game is set.

If you need specific information quickly, refer to the *index* at the end of the book. If you're uncertain about any of the Japanese terms used in the game, consult the *Glossary and Pronunciation Guide*.

The Technical Supplement: Specific keys, instructions, installation commands, etc., for *Sword of the Samurai* vary with computer models. When discussing game controls in this manual, we use the generic terms *selector* and *controller*. Wherever these are used, refer to the Technical Supplement for the specific controls for your version of the game. When you are referred to a *key* in the manual, you must check the Technical Supplement to find precisely which key is used on your machine.

The Map: This is provided as a convenient reference to the provinces of feudal Japan — and also because it looks so nice.

The Disks: Refer to the Technical Supplement for information concerning the disks you should have with your game and how to use them.

WHAT'S IN THE BOX



Asakura

GETTING STARTED

Booting Up: Refer to your Technical Supplement for instructions on how to start the game from a disk or install it onto your hard disk.

Encounter or Full Game: After the title screens, you are given the option of playing a Duel, Melee, or Battle Encounter, a New Full Game, or a Saved Game. The Encounter games are provided for practicing the various types of combat, or for some quick excitement if you want to play only for a few minutes. *Sword of the Samurai* is not a hard game to get into, so we recommend the New Full Game even for beginners — jump right in and see how you like it.

Do not select Saved Game unless you have played previously and recorded your game on a Saved Game Disk. If you have done this, and wish to play a game you've previously saved, select Saved Game and follow the instructions on the screen and in the Technical Supplement.

Selecting a Name: If you select New Full Game, you're asked to name your samurai. Type in your samurai's name and enter it.

Selecting a Clan: If you selected New Full Game, your next task is to choose your clan. A map showing the provinces of feudal Japan appears with one province highlighted. Use your controller to highlight different provinces, if you wish. Information appears for each highlighted province, including the province name, the name of the clan that rules it, and the clan crest. You will also see four rows of symbols that indicate the clan's relative strength in four areas: honor (rising sun symbol), generalship (general's war fan), swordsmanship (sword symbol), and land (rice plant symbol). Your samurai's starting characteristics will reflect the strengths of his clan.

Skill level: If you selected an Encounter or a New Full Game, your next option is Skill Level. The four blades represent the difficulty of the four Skill Levels: the longer the blade, the more difficult the game (and the greater the rewards for success).

TANTO (dagger) is for beginning players.

WAKIZASHI (short sword) is for intermediate players and is more dangerous.

KATANA (long sword) is for experienced players only.

NO-DACHI (great sword) is for master players who want the maximum challenge.

Family Advantages: If you have selected New Full Game, your final task is to choose your family's natural advantage. This will enable you to have a slight edge in one specialized area.

HONOR: Due to the status and achievements of your ancestors, your family has an honorable reputation.

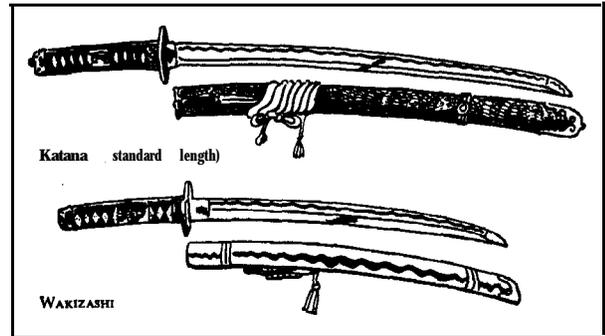
GENERALSHIP: Your family is renowned for its mastery of strategy and tactics.

SWORDSMANSHIP: Your family has a tradition of mastery in the martial arts.

LAND: Your family's skill at managing farms and farmers enables you to make the most of your rice-growing lands.



Asano



Basic Role Playing: Duty and Opportunity

THE CLAN AND YOUR PLACE IN IT

“Being a retainer is nothing other than being a supporter of one’s lord, entrusting matters of good and evil to him, and renouncing self-interest. If there are but one or two men of this type, the fief will be secure. ”

-Yamamoto Tsunetomo (1658-1719)

You start as a young samurai of age 15 who has just celebrated *gempuku*, the coming of age. Now you are a man and able to assume your responsibilities as head of one of the leading samurai families in your clan.

A small part of the province is entrusted to you by the lords of the clan -this is your *fief*. You are in charge of its villages and farmlands and you tax the peasants for a percentage of the rice harvest.

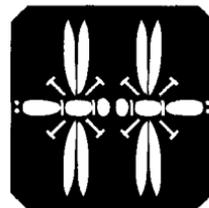
In your household are a number of lesser samurai who are loyal to you and follow your orders. These are your retainers. It is expensive to outfit and feed samurai, so the number of warriors you can maintain is strictly limited by how much agricultural wealth you command.

It is your responsibility to maintain your fief, defend it against attacks from outside, keep the peasants peacefully working in the fields, and obey the hatamoto lord who is your direct superior. The lord has several other *vassals* (feudal subordinates) who also control fiefs. In the beginning, most of them are probably older than you, control larger fiefs, and have greater reputations for honor. These other vassals seem to be constantly scheming to increase their fiefs and reputations; each wants to be in the best position to be promoted to hatamoto when the opportunity comes. It is even said that the less honorable ones might resort to treachery to defame a rival — but such things may not be done openly, because you are all members of the same clan, and therefore allies.

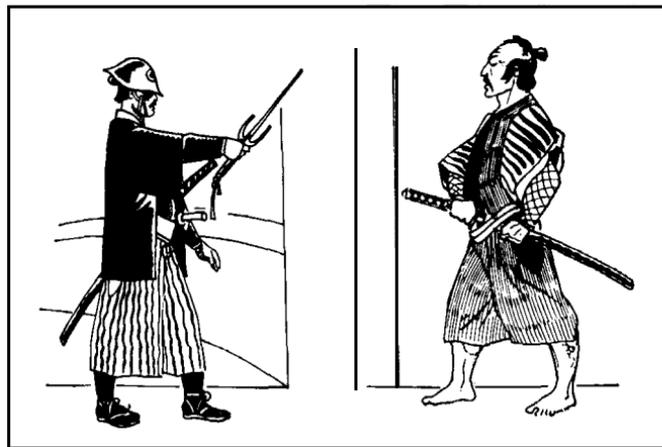
It may seem at first that there is little you can do to better your position, but be patient and soon there will be opportunities to show your mettle. If you show courage and resourcefulness, your lord will be sure to reward you with greater responsibility.

Status Scroll: Like all great samurai houses, you employ a network of informers to keep you apprised of your rivals' activities and aware of your status in the clan. Every morning your spymaster prepares a scroll summarizing current intelligence. You can check this scroll at any time by pressing the Status *Scroll* key (see your Technical Supplement). The scroll shows images of you and your rivals in the order of your current status. For more details, use your controller to select an individual image and you will turn to a page of the latest information on him, including his assets, with symbols for honor, land, troops, generalship, and swordsmanship. To check on another person, return to the first page and select another image. To return to the regular stream of role playing, turn to the first page and press the *Status Scroll* key.

Summary Scroll: For a quick look at what your rivals are up to and what opportunities for advancement are available, consult the Summary Scroll by pressing the *Summary Scroll* key (see your Technical Supplement). To return to the regular stream of role playing press the *Selector* or *Summary Scroll* Key.



Aso



HOME OPTIONS

You must make decisions about what course of action to take. When you reach a decision point, you are presented with a scroll listing your available options. An arrow points to the first option on the list; use your controller to move the arrow to the option you wish and select it. The options are not listed in any order of preference, so use your own judgment about which course to pursue.

Equipping Samurai: If your holdings produce sufficient wealth to support them, you may equip more samurai, adding to the number of warriors at your command. The rate at which you equip samurai depends on your reputation for honor. All samurai wish to serve a lord of high honor, so a leader of great renown finds it easier to attract warriors.

Practice Kenjutsu: It is always worthwhile for a samurai to improve his swordsmanship, as his life often depends on his skill with a blade. Also, one who has the reputation of an accomplished swordsman is less likely to be challenged by a skillful fencer who seeks a cheap victory. You employ a fencing master to train you in the art of the sword. At some point you may find that you have learned all you can from practice fighting. After that, there's only one way to improve to your maximum potential — by winning actual duels.

Drilling Your Troops: Drilling your troops means far more than just marching your warriors around the parade ground. It means teaching them to act together in units, to arrange themselves into the standard battle formations, to execute maneuvers quickly and correctly, and to follow orders no matter what the situation. You as general must also learn how to give orders clearly and forcefully, how to keep control of your troops in the

chaos of battle, and how to maintain discipline and morale. Of course, you can only learn so much generalship on the training ground, and beyond a certain point there's no substitute for battlefield experience.

Raising the Rice Tax: If you feel that you need more wealth (say, to equip more samurai) but foresee no opportunity to enlarge your fief, you can increase your income by raising the rice tax. This increases the percentage of the harvest you take from your peasants, giving you in effect a larger domain, but piles further hardship on the already burdened peasantry. (Beware: push them too far, and they may revolt.) Robbing your own peasants this way is considered a mildly dishonorable action.

Donating Land to the Temple: The monks have rice-growing lands of their own, but there never seems to be enough to support everyone who wants to join the holy orders. Donating land to the temple is a sign of a respectful and honorable samurai, though it may decrease the number of warriors you can maintain.

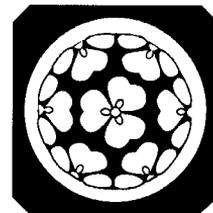
Whenever you want to visit your lord to volunteer for a noble deed, or visit a rival for whatever reason, you must travel across the province to your destination. First you must decide if you want to travel alone, alone and in disguise, or with your troops.

Traveling Alone: If you are traveling to your lord's castle to volunteer for a bold deed, or to one of your rivals' estates for a visit, you will probably prefer to travel alone. This has two benefits: it leaves your samurai at home to defend your estate, and it enables you to gain the maximum honor benefit from any encounters you may have along the way. It's far more

"One should not levy on the farmers more than their predetermined amount of labor duty. In the Chun Ch'an it says, 'If there is oppression from above, there will be disruption below.'"

— Takeda Nobushige (1525-1561)

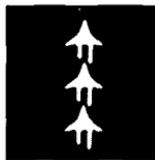
TRAVEL



Chosokabe



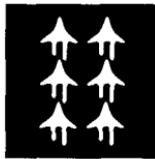
House



Village



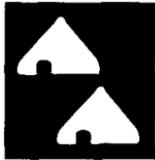
Manor



City



Castle



Bandit Camp



Shrine



Bridge

impressive if you take on a gang of bandits alone than if you are backed up by your army.

Traveling Disguised: If you are traveling to a rival's estate to rescue a family member who has been taken hostage, you will want to travel disguised as a poor *ronin*, a samurai without a master. Your rivals' guards are less likely to notice a wandering warrior, and if you are spotted, you are less likely to be recognized. It is said that dishonorable samurai intent on kidnapping, treachery, assassination, or inciting rebellion also travel disguised.

One disadvantage of traveling disguised is that there is little honor to be gained from travel encounters. How can your reputation be enhanced when no one knows who defeated those brigands?

Traveling With Your Troops: If you intend to march to the lord's castle to volunteer for a campaign, or to a neighbor's estate to help him against invaders, you'll want to travel at the head of your troops. This leaves your estate largely undefended against treacherous attacks, but if martial glory is your goal, there's no way around that.

The Art of Travel: After selecting your mode of travel, a map of the province appears, indicating estates, castles, roads and rivers, towns and villages, mountains, shrines, and seas. You appear as a small samurai figure over your estate (or whatever other location you are starting from). Use your controller to march the samurai across the terrain. You will note that your speed varies with the terrain you are crossing: faster on roads, slower in mountains and crossing rivers, etc.

Each castle or estate that you can visit is marked with the name of the

lord of the estate. When you are a samurai, you and your peers occupy houses and your hatamoto lord lives in a manor. When you are a hatamoto, you and the other hatamoto live in manors, and your daimyo lives in the castle. Move to the house, manor, or castle of the lord you want to visit and press the selector on your controller (see the Technical Supplement). The map will be removed and you'll return to the role-playing scrolls.

At the borders of each province are arrows pointing to adjacent provinces. You can travel to another province by moving to one of these arrows and selecting it with your controller. To return, move to and select the arrow of your home province.

Travel Encounters: Travel in feudal Japan is not always safe – you may encounter trouble along the way. Many samurai regard these encounters as opportunities to improve their skills and demonstrate their courage. No honorable samurai avoids trouble – unless his mission is so important that it would be irresponsible to waste time on swordplay.

Bold Deeds: Occasionally your lord will announce that there is a certain outrage or crime in his domain that should be stopped. This is an opportunity for his subordinates to demonstrate their bravery and resourcefulness by volunteering to eliminate the problem. To grasp such an opportunity, choose travel from your next decision point, go to your lord's castle, and declare your readiness to defend the clan's honor. You will be directed to the source of the problem. If you are successful, your lord will commend you, your reputation will improve, and you may rise in status.

"No matter whether a person belongs to the upper or lower ranks, if he has not put his life on the line at least once he has cause for shame."

— Nabeshima Naoshige (1538-1618)

DEFENDING THE CLAN'S HONOR



Date

Campaigns: The clan daimyo and his troops handle major military threats to the province, but occasionally minor tasks come along that the hatamoto delegate to their subordinates. This enables them to test their retainers' command skills and resolve in the crucible of battle. When the opportunity for a short military campaign occurs, your lord will announce that he would be pleased if certain enemies were defeated. To volunteer for a campaign, march with your troops to the lord's castle and declare that your warriors are eager for battle. You will be directed to the enemy's locale. If you defeat them, your lord will commend you, and award you an addition to your fief commensurate with the magnitude of your victory.

FAMILY AND FRIENDS

Marriage: Every samurai should be married: he needs a wife to manage his household and an heir to carry on the family name and tradition. There are two sources of brides: matchmakers and your neighbors.

Matchmakers arrange suitable marriages between men and women of high station. Occasionally a matchmaker will appear announcing that he or she represents a woman of the samurai class of marriageable age. Callers are usually received at the lord's castle. If you are interested in marrying the woman the matchmaker describes, you should travel to the lord's castle to meet her. If there is more than one rival for her hand, the matchmaker will make a decision based on the contenders' land holdings and reputation for honor.

If one of your peers among the samurai has a daughter of marriageable age (a youth or older), you can visit him and ask for his daughter's hand. His decision will depend on your reputation for honor and the nature of your dealings with him in the past. If he decides to accept you as a

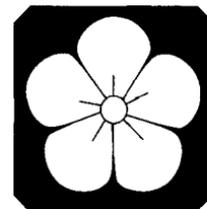
son-in-law, any previous hostility he may have felt toward you will be erased.

Marriage affects your honor, so consider carefully before committing yourself. Marriage is an honorable state, but if you marry a woman whose family has a reputation far below yours, your own reputation will suffer. Conversely, if you manage to marry a woman from a family whose honor exceeds your own, your reputation may markedly improve.

Heirs and Children: After you are married, your house may be blessed with children. The most important to you will be your first-born son, for he is your heir. If you meet your death before becoming Shogun, he will assume your responsibilities and your quest for power will continue. When an heir takes over, he lacks experience, so his assets are less than his father's. At first he is not able to control as large a domain, but with his father's accomplishments as a base, an heir may go on to achieve his ancestors' goals.

Second and third sons strengthen a house and may become heirs if the first-born son dies due to a rival's treachery. Daughters are of value in helping to manage the household and may be married to peers to improve relations with them. (If a peer wishes to marry your daughter, he will come to you and ask for her hand.)

Helping Your Neighbors: When one of your peers is troubled by bandits, an Ikko-ikki(peasant fanatic) rebellion, or invasion from another province, he will send out a call for help. If you bring your troops to help him in his time of need, he will be obliged to you and may be more friendly toward you in the future. If the intruders are defeated, he will get the credit.



Hachisuka



Hatano

“One should not be envious of someone who has prospered by unjust deeds. Nor should he disdain someone who has fallen while adhering to the path of righteousness. ”

— *Imagawa Sadayo (1325-1420)*

INTIMIDATION AND COERCION

If the intruders are not driven off his land, his fief will be permanently diminished.

The same misfortune can befall you if your fief is invaded and you fail to drive the enemy away. When you hear that your holdings have been invaded, you will send out messages requesting aid, and those peers who want to befriend you will come, bringing their troops. If you succeed, your reputation will be enhanced -but if you fail, your fief will be diminished.

Tea Ceremonies: If for some reason one of your peers is hostile to you and you wish to befriend him, you can improve your relations with him by inviting him to join you in a tea ceremony. As host of a tea ceremony, you perform an hours-long artistic ritual that honors your guest and brings the two of you together in calm appreciation and inner peace. You can visit a peer at his own estate or another's to invite him to a tea ceremony. If he rejects your invitation, it is because his dislike of you is too great or you are too far beneath his status.

Challenging a Rival: If one of your rivals has simply pushed you too far, you may feel that only blood can wash away the offense. You cannot honorably attack an ally, but if you insult him, he may challenge you to a duel. Travel to your rival's location, visit him, and call him a coward. He will challenge you to a duel — or he may back down if he fears you. If he refuses to challenge you after a direct insult, his reputation for honor will drop considerably. (Keep this in mind if one of your rivals comes for a visit and insults you.)

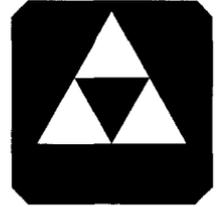
Coercing a Rival: If you hold a member of a rival's family hostage, he

may be persuaded to take a course of action that he would not normally consider. To coerce a rival, visit him wherever he is located and tell him that he must obey your will in a certain matter. For example, you can request that he lend you some income from his lands, which will increase your land wealth, or that he proclaim his high esteem for you, which will add to your reputation for honor. If he agrees, you will have to return one of his family members. But be warned: any attempt to coerce a rival makes him more hostile, and you may be refused even though you hold a member of his family hostage, especially if the rival is a samurai of high honor.

Attacking a Rival: If a rival has offended you beyond endurance, you may feel that your only recourse is simply to take your troops to his estate and attack. This is perilous, because your lord will rule that your attack was unjustified unless your rival has committed a number of dishonorable offenses against you. If the lord rules against you, you will be seriously dishonored. Furthermore, if you attack a rival who holds a member of your family hostage, the hostage will probably be killed. You should think carefully before making an outright attack on one of your peers.

At times, one of your fellow clansmen will so anger you or offend your sense of honor that you have little choice but to repay his treachery in kind. You have several options, but most of them are dishonorable so you must be stealthy and cunning. To be caught engaging in these activities will definitely tarnish your honor — and could cost your life!

Rescuing a Prisoner: If one of your rivals takes a member of your family hostage, you may attempt to rescue the unfortunate. Travel in dis-



Hojo

TREACHERY

guise to your rival's estate, sneak past his guards, and select "Rescue a family member" from the scroll of options. You must enter your rival's house in the night and find the room in which your family member is sleeping. Once you find the room, move to the family member, grab him (press the selector on your controller; see Technical Supplement), and carry him out. If you encounter hostile guards, put him down, dispose of the guards, pick him up again, and continue (see Melees: One Against a *Thousand*).

If you don't want to fight the master of the house, do not go hostage-rescuing until he is away — because if you meet him, honor will require you to duel him. This is one reason why your rivals are far more likely to attempt to rescue or take a hostage from your family when you are away from home.

Rescuing a prisoner is not dishonorable, but if you are defeated and captured, the lord of the house is within his rights to demand a ransom for your return.

Taking a Hostage: To take a hostage from a rival's family, travel in disguise to his estate, sneak past his guards, and select "Take a hostage" from the scroll of dishonorable options. This is a lot like rescuing a hostage — you must find the right room, grab the family member, and carry her out — except now you are engaged in a dishonorable act instead of an honorable one. If you don't want to encounter your rival in person, you may want to wait until he travels somewhere before taking your hostage.

If you hold a hostage from a rival's family, that rival will be less likely to attack you, either outright or behind the scenes. He will also be more likely to comply if you attempt to coerce him.

When the head of a household dies, all hostages he held are returned, and his heir, if held hostage, must be returned so he can assume his new duties.

Inciting Rebellion: To cause a peasant insurrection in a rival's domain, travel in disguise to his estate and select "Incite a rebellion" from the option scroll. Your agents will lead you to a village that has been particularly oppressed by your rival's taxes. Find the tax collector (he's the only enemy armed with a sword) and kill him, and the peasants will rise in revolt. Your rival will be forced to expend troops to put the rebellion down, and this will cost him power.

Committing Treachery Against a Rival: Caution: If you are caught attempting this one, you will be ordered to commit seppuku. To undertake treachery against a rival, travel in disguise to his estate, sneak past his guards, and select "Treachery" from the scroll of dishonorable options. Short of taking his life, the worst thing you can do to a rival is to dishonor him through treachery. Treachery consists of shaming him in the eyes of the daimyo in one of three ways:

1. Treacherous Murder: As a sign of his special favor, the daimyo may send one of his personal envoys to visit your rival's house. If you sneak into your rival's house, find the envoy and murder him, your rival will be dishonored. After all, what manner of samurai cannot even protect an honored guest in his own house?

2. Treacherous Theft: As a reward for faithful service, the daimyo may give your rival a fine heirloom sword, which he will be expected to wear whenever he visits the daimyo's court. If you can steal this sword,



Horiuchi

your rival will be shamed by having to appear before the daimyo without the daimyo's personal gift.

3. Treacherous Frame-up: You may acquire documents from an enemy clan that would implicate a rival in treason if they were found in his possession. If you can sneak into his house, find a room where guests are sleeping, and leave the documents where they'll discover them when they wake, your rival will be dishonored.

Assassination: Caution: if you are caught attempting this one, you will be ordered to commit seppuku. To assassinate a rival, travel in disguise to his estate, sneak past his guards, and select "Assassinate" from the scroll of dishonorable options.

If you can locate your rival's room before his guards give the alarm, he can be slain in his sleep; otherwise you will have to duel him. (See Melees: One Against a Thousand for details.)

THE WHEEL TURNS

Retiring: If you become aged, you will find that your physical skills begin to decrease markedly, and you may choose to retire from worldly pursuits and allow your heir to take over. (Do not select "Retire" unless you have an heir — if you retire without an heir, the game is over). At some point you will be too old to continue and will have no choice but to retire.

Committing Seppuku: If some great dishonor is laid to your name, there is one sure way to wipe it out: commit seppuku, or ritual suicide. This is the ultimate atonement for the shame of failure, and it allows your heir (assuming you have one) to take over without a stain on his honor.

For treasonous actions such as treachery or assassination your lord

may order you to commit seppuku. If you do not follow this order you will be hunted down and killed along with your entire family.

Succession Crises: When your lord dies, whether on the battlefield, by disease, or by assassination, someone must be chosen to take his place. When you are a samurai and your hatamoto dies, the daimyo will simply choose the samurai of highest status as his new hatamoto.

Becoming daimyo is covered in *High-Level Role Playing: Warlords and Conquest*.



Hosoka wa



Ikeda

Duels: Crossing Swords for Honor

“The Way of the Samurai is found in death. If . . . one is able to live as though his body were already dead, he gains freedom in the Way. His whole life will be without blame, and he will succeed in his calling.”

— Yamamoto Tsunetomo (1658-1779)

The Art of Swordsmanship: The samurai are a warrior class, and every samurai is expected to be able to defend his honor with the naked blade. When one or both parties have been offended, a duel is considered an honorable way to settle the matter.

When a duel begins, you see your opponent facing toward you, and your samurai (you) facing away, toward your opponent.

Movement: Use the controller without pressing *the selector* to move your samurai in the direction indicated. (See the Technical Supplement for controller and selector details.) Regardless of which direction you move, you always face toward your opponent’s end of the duel area. When you move your controller back, your samurai backs away from his opponent.

Attacking: Use the controller to indicate a forward or back direction with *selector #1* *he/d* down to swing your sword in the direction indicated. Moving the controller back pulls your sword up; moving the controller forward swings your sword down in an attack. Thus the basic rhythm of swordplay is back · forward · back · forward, windup · hack · windup hack.

You attack either straight ahead, off to the left or off to the right, depending on whether you move the controller straight forward, forward left, or forward right.

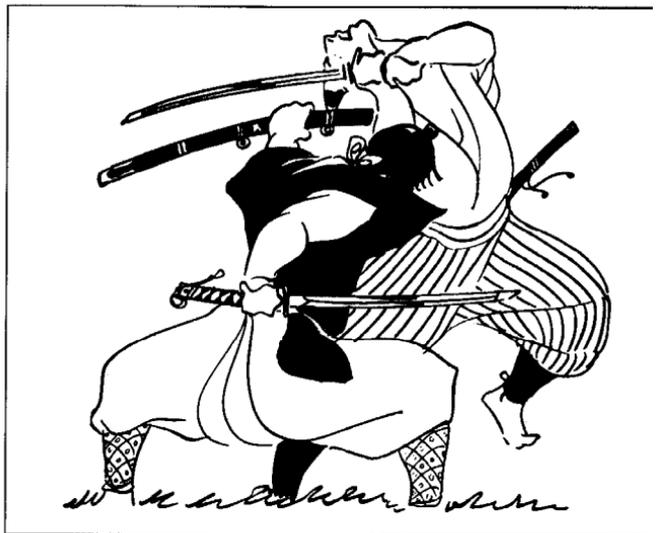
You can also slash crosswise by moving your controller to the center left or center right, then slashing across to the opposite side.

If you bring your sword up to the top and then center your controller, your sword will stay poised, ready to swing in an instant. If you choose, you can continue to pull your sword back until it is over your shoulder. This is a more vulnerable position (harder to parry from), but a swing from over the shoulder cannot **be** parried. It has more force behind it, and if it connects it can do more damage than a swing that just comes across or straight down.

Parrying: Use the controller with selector #2 **he/d down** to indicate a direction to put yourself into a parry position, either left, right, or center. Parrying means deflecting your opponent's sword with your own. When you hold the sword in a parry position you will automatically attempt to parry any attack your opponent makes.

Note that you can only parry an attack that comes on the side you are defending; if you are holding a left parry, and your opponent is to your right and attacks you from that direction, you have no defense.

Wounds: When you or your opponent is hit, you take a wound, as shown on the wound indicator. (Your wound indicator is on the upper left; when your opponent is wounded, it's shown on the upper right.) When you take a wound, you're knocked back a couple of



steps and for a moment you can't attack. When either combatant takes four wounds, he falls and the duel is over.

Note: if you were wounded in a melee that directly preceded a duel, **YOU** will start the duel with one wound.

Dueling Hint *you are vulnerable when your sword is down, so never leave your sword at the bottom of a swing — pull it up immediately! You can't parry with your sword point stuck in the ground.*

Retreats: If you move your samurai off the lower edge of the duel area, you end the duel by running away. Naturally, such cowardly behavior is very dishonorable, so don't run away unless you somehow feel that death is worse than dishonor.

If *you don't* intend to run away, be very careful about how you move around the lower edge of the duel area. You don't want to back away too far and be mistaken for a coward.

Melees:

One Against a Thousand

There is no image more strongly associated with the samurai than that of the lone swordsman fighting his way through a horde of lesser men, taking out an opponent with every swing of his lightning-fast blade. This is the situation you face in a melee: the enemy keeps coming, one after another, until you are overwhelmed or, invincible, you send them fleeing for their lives.

General Guidelines: To move, use the controller without pressing the selector to indicate a direction. To swing your sword, press the selector while facing an opponent within sword range; use the controller to indicate direction of swing. To shoot an arrow from your bow, press the selector while facing an opponent who is beyond sword range; use the controller to indicate the direction of your shot. If you are wounded twice, you fall and the melee ends.

Movement: The melee is shown from above, in a “top-down” view. Your samurai (you) appears somewhere along the lower edge of the combat area. Using the controller to indicate a direction without pressing the selector moves your samurai in the direction indicated. (See the Technical Supplement for controller details.)

If you are wounded, your samurai moves at only one-half normal

INTRODUCTION: THE
OUTNUMBERED HERO

BASIC MELEE COMBAT

"In connection with military matters, one must never say that something can absolutely not be done. By this, the limitations of one's heart will be exposed. "

— Asakura Soteki (1 4 1 7- 1555)

speed. (See *Wounds* below.)

If an enemy comes close enough to attack you with a sword or spear, you automatically face him (*see Swordplay* below). Backing away from an enemy is slower than moving forward.

Movement in Castles: The castle keep is a maze of rooms and corridors with a stone wall around the outside and wood panels and sliding doors on the inside. Samurai have single-level castles, hatamoto have two levels, and daimyo have three. The only entrance is at the bottom edge of the lowest level.

If you are in a rival's or enemy's castle the only parts visible are those you have personally seen. You can't see what's down a corridor until you look down it; you can't see what's in a room until you look into it. Of course, your own castle is familiar to you, and its entire layout is visible.

To open a door, face it and push directly against it for a full second. The door will slide aside, revealing the room beyond.



To move to another level, find a staircase and move onto it, pushing against its far end to move to the next level. Staircases that lead up are light-colored, while staircases that lead down are darker.

Moving in Villages and Rice Paddies: A peasant village is a neat arrangement of wooden houses with thatched or tile roofs. The houses are all locked up tight; the inhabitants have no wish to be involved in a melee.

Scattered obstacles include ornamental bushes and stone-walled wells. Many houses have nearby kitchen gardens. You can pass through garden plots, but they slow you to one-half normal speed. Crossing a stream also slows you, unless you use a bridge.

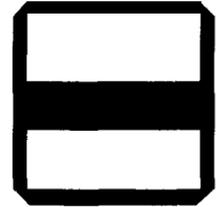
Rice paddies are enclosed fields flooded shin-deep with water. Splashing through a rice paddy slows you to half speed unless you stick to the raised paths. The most common obstacles in rice fields are rice racks, where the rice plants are hung to dry.

Advice in the Rice *Your bow is your most effective weapon in wide open spaces. Stick to the paths and try to position yourself at four-way crossroads. This will tempt your enemies to charge up the paths at you, which lines them up for a bowshot.* |

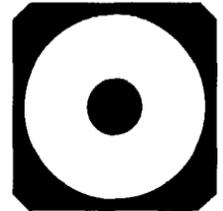
Retreating: If you move off the edge of the melee area (in a castle, out the entrance), you have run away and the melee is over. This is cowardice, of course, and quite dishonorable. If you do not intend to retreat, be careful near the edge of the melee area. If you move against the outer limit your enemies may assume that you're running for it.

There are three exceptions: leaving a castle when your mission is accomplished; leaving before the enemy guards have identified you (see *Sneaking Into Castles* below); and running away from a travel encounter when you have been traveling in disguise. Under these conditions there are no penalties for leaving the melee area.

Swordplay: You automatically draw your sword whenever there is an



Imaga wa



Ishika wa

enemy at close range. When your sword is held high, you can attack by pressing your selector. Afterward, there is a short delay as you pull your sword up; when it is above your head, you can attack again.

You automatically face any opponent who comes within close combat range. If there is more than one enemy within close combat range, you can use your controller to choose which one you want to face. If you move your controller directly away from an enemy, you will back away from him, sword held high; you will not turn away from him until you are out of close combat range.

When you and your opponent swing at approximately the same moment, the blades cross and both blows are parried. You can parry a sword or a spear, but, despite legends to the contrary, you can't parry an arrow or a musket-ball.

Swordfight Hint *Don't just stand in one place and hack — duck and weave, left, right, back, and forth. If you stay in one spot, your opponent has a much better chance of hitting you.* |

Plying the Bow: You automatically nock an arrow to your bow whenever you face an enemy at long range (and there are no enemies within close combat range). When you have an arrow nocked, you can shoot by pressing your selector. There is a short delay as you draw another arrow and nock it; when your bow is held up, you can shoot again.

Don't be alarmed if you shoot an arrow and it seems to pass right through an enemy; despite how it looks, you missed him, probably by no more than an inch. Enemy arrows that seem right on target will

ally miss you too, passing under an arm or between your legs.

Archery Hint *In the castles or the villages you can sometimes position yourself at the end of a long corridor or street. Your enemies will have limited dodging room as they come at you, and you can pick them off at your leisure. If you see an enemy coming up to the corner, you can sometimes shoot a moment early and hit him just as he turns the corner. This gives you just that much more time to ready another arrow.*

Wounds: The first time you take a hit, you are wounded. After that you move more slowly, and it takes longer to recover from a swing or to draw another arrow. The second time you take a hit, you go down, and the melee is over.

You can take out most enemies with one hit, but some are tougher — they have to be hit twice.

Your opponents are armed with either melee weapons (for close combat) or missile weapons (to attack at a distance). The two types of melee weapons are swords and spears; the two types of missile weapons are bows and arquebuses (muskets).

Swordsmen: The swordsmen try to close right in to hack and slash. They are faster than spearmen and most dangerous in the close confines of a castle.



Ishiki

ENEMY WEAPONS AND TACTICS

Spearmen: Spearmen are slower to attack and recover than swordsmen, but they have a reach advantage on you and attack from just outside sword range. A spearman has one vulnerability: if you can get close in on him, past the point of his spear, he has to back up to bring his spear to bear — and as long as you keep pressing him he's at your mercy. Spearmen are most dangerous in the open spaces of villages and rice paddies, where they have room to maneuver and can get in the first thrust.

Dealing with Spearmen Give a spearman a little range and he'll likely spit you on his point before you can get close enough to sink your blade into him. Back off, then duck into a room or around a building. He's at a disadvantage as he comes around the corner — attack him before he can bring his spear down, and keep pressing him until he falls.

Archers: An archer tries to find a good vantage point, takes aim at you, and looses his arrow. He continues as long as you stay out of sword range. Close in on an archer and he'll retreat, frantically fumbling for an arrow to shoot you at close range. Press an archer into a corner and he's helpless -just make sure his friend down the hall isn't lining up a shot on your back.

Musketeers: Musketeers are rare (seen only in higher skill levels). A musketeer's arquebus is a fearsome weapon, firing a large lead ball so fast you won't even see it coming. You may be able to dodge arrows fired from a distance, but not musket balls. Don't be in front of a musketeer when he

shoots.

But musketeers are vulnerable. They take a long time to reload, time you can use to get out of the way, fire an arrow, or charge and attack, if you're close enough. Like archers, musketeers are virtually helpless at close quarters, so you must close in and strike.

Enemies with Missile Weapons *If you must charge an archer or musketeer, zigzag back and forth in front of him as you approach.*

If you make wide zigzags, he'll keep changing position to try to get a bead on you until you're right on top of him. Don't make your zigzags too tight, or you'll wobble out of his sights and then right back into them!

Enemy Searches and Tactics: The enemy knows where you are in villages and rice paddies and doesn't have to search for you. In castles, the guards know where you are only if they can see you or hear the sound of fighting — but they may lose track of you if you hide in a room or duck around a corner. In that case, they'll go to your last known position and start searching, moving down corridors and checking out rooms with open doors. You can evade them by sneaking from room to room, but if you stay in one place they'll certainly find you eventually.

In castles or out, your enemies know the terrain they're fighting on. They'll split up and attack you from several sides if they can. They don't like getting hit with arrows, and will avoid giving you a shot at them as long as they can by making indirect approaches. In the end, they know



Jinbo

their duty, and will attack you wherever you're found, even if it means charging into your line of fire.

Enemy Morale: Your enemies are courageous, but they're only peasant warriors and lesser samurai, and they can only take so much. If you cut down one of their friends within their sight with an impressive piece of swordplay, they may just turn tail and run for it. A routed enemy will run away from you as well as he can, throwing any other enemies he encounters into a panic. A routed enemy who leaves the melee area is gone for good, but some enemies will run only a little way, regain their courage, and return to the fray.

Ninja: The hated ninja are particularly dangerous; they break all rules of honorable combat. Dressed in black, ninja are easily recognized, but their stealth powers are such that you won't even see them until they attack. Ninja are armed with swords and *shuriken* (throwing-stars dipped in poison -the cowardly dogs!). If a ninja appears at a distance, he's throwing a shuriken — dodge left or right fast! If he closes for a swordfight, you can meet him on familiar ground, but you can never tell how many more are lurking just out of range, waiting for a chance to murder you from behind.

Evading Ninja *If you're pretty sure the ninja are on a mission to assassinate you, then you'll know they have to come to you. Find a small room where they can only get at you one at a time and wait for them. Avoid large rooms and long corridors where the ninja can bring*

Samurai lords: If you encounter a samurai lord in his castle — or if one comes to raid your own house — and you come into close proximity, honor dictates that you fight a formal duel. The melee will end, and the duel will begin.

Inciting Rebellion: In this mission, you enter a village in your rival's fief to kill his tax collector, which should stir his peasants to rebellion. The tax collector fears for his life, so he makes his collections while accompanied by a band of thugs with spears and bows. These thugs will stop at nothing to slay you. But remember, your goal is the tax collector — the only enemy in the village armed with a sword. He'll try his best to evade you, so you must track him down.

You may receive word that armed bullies (hired by a rival, no doubt) are riling up the peasants in a nearby village, attempting to create a rebellion in *your* fief. You must nip this revolt in the bud by killing or chasing them away.

Sneaking Into Castles: When you first enter an enemy castle, the guards are unaware there's an intruder in the house. It's to your advantage to keep them in the dark as long as possible, because once the alarm goes

bring their shuriken into play.

Of course, if the ninja are raiding your house on some other mission of treachery, you're not so lucky — you'll have to go out and stop them, or suffer the consequences!

SPECIAL TYPES OF MELEES



Kasigi

up they swarm out to look for you.

Two things will cause a guard to sound the alarm: if he gets a good look at you for several seconds, or if he finds a corpse and has a moment to determine that it's not just dead drunk.

To avoid alarming the guards, keep away from them as much as you can. If you run smack into a guard, kill him fast before he can get a breath to shout. If a guard spots you momentarily, duck out of the way. Keep in mind that a guard who sees you long enough to recognize you will not only sound the alarm, if he lives he will identify you as the intruder, which in a treacherous mission may mean your dishonorable end.

Whatever mission brings you into an enemy's castle, if it has more than one level (hatamoto have two, daimyo three) it is probable that your goal is on the highest level. That makes your first priority finding the stairs.

If the enemy is making a raid into your house, by the time you wake up his unspeakable ninja will have diverted, drugged, or murdered your guards, leaving you to handle the raid alone. To survive, you'll have to be very much on your guard, and as crafty as ninja themselves.

Effective Sneaking *Before the alarm is raised, there are several useful tactics for keeping the enemy guards from spotting you:*

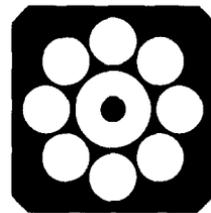
- 1. Hide in rooms, away from the doors. A guard will often go right past an open room without checking it.*
- 2. If passing a corridor or a doorway will reveal an area you haven't seen before, step forward to see what's there, then immediately step back. If there are any guards down the hall or in the room, they won't*

Kidnapping and Rescue Missions: These missions are two sides of the same coin, and work very much the same way. In either case, you have to sneak into your rival's house, avoid or cut down the guards, and find the room where the hostage is sleeping or being held. Once in the room, move to her location and pick her up by pressing your selector. Carrying a hostage won't slow you down particularly, but you can't fight with a body flung over your shoulder. If you encounter a guard you'll have to stop, put her down (with the selector), step away from her, and take out the guard. Then pick her up again and continue on your way.

If a rival has come to take or rescue a hostage from your house, he'll send ninja to keep you occupied while he heads for the room where the hostage is sleeping (traitors have revealed to him exactly where the hostage can be found!). If your rival grabs the hostage and gets to the stairs down (on an upper floor) or the door out (on the first floor) before you can stop him, he gets away clean. Dare you chase him down the corridor with shuriken-throwing ninja in the vicinity?

have seen you long enough to recognize you. They'll probably come *to investigate but won't raise the alarm until they're sure you're an intruder.*

3. If you have an uncertain guard following you, lure him into a room by letting him glimpse you as you pass through a door. He'll come into the room after you. Inside the room, kill him quickly — this leaves his body where it's far less likely to be noticed.



Kikkawa

Thefts and Plants: If you enter a rival's castle for treacherous purposes, to steal an object or to plant incriminating evidence, your goal is easier than in a hostage mission, but the results if you are discovered are more grim. To steal an object, find the room where it is kept, pick it up (by pressing your selector), and get out. To plant evidence, find a room where a guest is sleeping, drop the goods (by pressing your selector), and leave. Make certain you leave no one alive who can identify you!

If a rival invades your house intent on treachery, as in the hostage missions he will first send ninja to make sure you don't interfere. If your rival does the deed and gets away down the stairs or out the door, you will be greatly dishonored.

Murder and Assassination: If your villainous goal in a rival's house is the treacherous murder of an envoy, find the room where he sleeps, draw

Nightingale Floors *On the third level of daimyo castles you'll often encounter nightingale floors, so called because when an intruder steps on them in the night they "sing" (creak loudly), alerting the guards and revealing the intruder's location. You'll have to watch the corridor floors carefully for nightingale sections — they look almost exactly like regular flooring but there are slight differences you'll learn to recognize.*

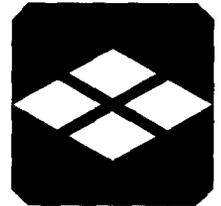
When you become a daimyo, you'll have your own patches of nightingale floor on your castle's third level. When you hear the nightingale sing, you'll know there are ninja in the area!

your sword, and kill him with one blow (he is but a pawn — there's no point in making him suffer.)

If your object is assassination of a samurai lord (a truly vile act), it's important that you find him before the alarm is raised — that way he will still be asleep and you can kill him where he lies. If the alarm has gone up, he will be awake and waiting for you, and you will have to duel him to the death.

In either case, if you leave a guard alive who can identify you, your dishonor will be so great that you'll have no choice but to commit seppuku.

If a rival is intent on assassinating you, he first sends ninja to do the job. If they fail, he will come to deal with you personally. Beware! A man so low as to consider assassination will show no mercy.



Kitabatake

Battles: The Art of War

OVERVIEW OF BATTLES

“A general of great honor is one who has met with at least one great defeat. A man like myself who has gone his whole life with victories, suffering no defeats, should not be called a man of merit, even though he gains in years. 〓

— Asakura Nirokage (1474- 1555)

In battle, you control not just a single samurai but many soldiers formed into military units. You view the battlefield from high above, looking down on lines of rectangular units below. Each unit is composed of one to eight figures facing the same way, standing in formation. You can tell a unit's type (e.g., infantry, cavalry, archers) by what kind of figures it's composed of.

Your army starts at the bottom of the battlefield; the enemy starts at the top, facing you. Depending on the situation, one side will be attacking, the other defending. There are several standard formations for arranging an army before battle. The enemy will already have chosen an appropriate attacking or defending formation for his army; you must select the formation that you think best responds, based on the terrain of the battlefield and the enemy's choice.

When the battle starts, the attacking army advances toward the defender. If your army is defending, it holds position; if attacking, it marches toward the enemy in accordance with standard orders of the formation you selected. In either case, you can give any unit of your army new orders by selecting it and indicating a new destination. As the situation changes, you'll probably be giving new orders and adjusting your lines as fast as you can.

Combat occurs automatically when opposing units collide-or, with

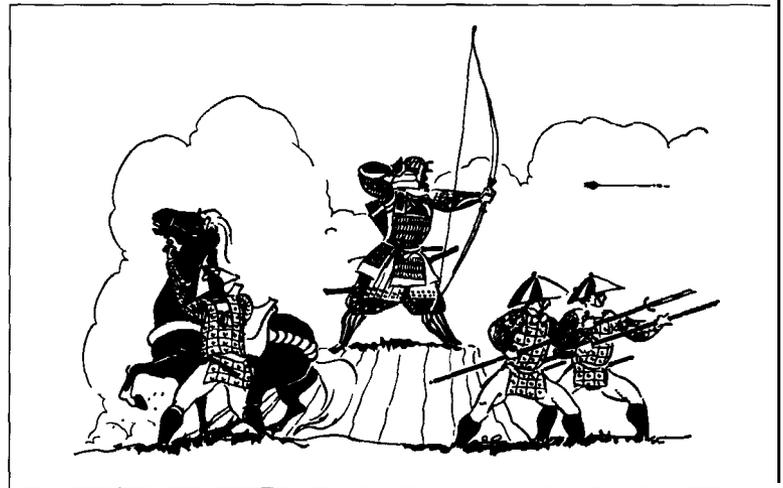
archers and musketeers, when they come within range of enemy units. Opposing units fight until one or the other is damaged so much that it has no chance to win. That unit routs and runs away. When all units on one side have routed or been destroyed the other side wins.

Selecting Formation: When the battlefield appears, the two armies face each other across a field of open ground broken by terrain features such as streams, slopes, and woods. Your army is at the bottom of the screen, and the enemy's army is at the top. In the center is a box displaying the name of your army's current formation.

Every battle has an attacker and a defender. Your side may be either, depending on the situation going in. In any case, you will immediately know whether to attack or defend because the formations you have to choose from are limited to either attack formations or defense formations.

There are three attack and three defense formations. Before selecting your formation, look at all three available formations to see how your army would be arrayed in each. Press your controller up or down (see Technical Supplement for details). Every press rearranges your army into a different formation (note that the name of the formation changes with each rearrangement). The for-

PREPARATION FOR BATTLE



mations are asymmetrical; press your controller left or right and the formations flip along a central axis, giving you six choices of initial formation in every battle.

When you are the attacker, you'll notice that after each formation appears lines draw from your units toward the enemy. These lines show the standard routes each unit follows if this formation were selected. (Of course once the battle starts, you'll be able to give new orders to any unit you choose.)

When the formation that you want is showing, press the selector to confirm your decision and begin the battle.

ATTACK FORMATIONS

Hoshi, The Arrowhead: This formation concentrates your strength in the center for a powerful attack down the middle. It is used to overrun an enemy or split his army in half.

Kakuyoku, The Crane's Wing: This formation places your heavier units on the far left and right. its purpose is to attack your enemy on both flanks simultaneously and envelop him. Your central units simply keep the enemy busy while his flanks are flattened and rolled up.

Katana, The Long Sword: This formation places your strength on one flank or the other. Its purpose is to deliver a hammer blow to one of your enemy's flanks and then crush his units in line, one after another.

DEFENSE FORMATIONS

Canko, Birds in Flight: This is a straightforward defensive line, with your strongest units in the center and your lighter units on the flanks supported by archers. It is most useful as a defense against the hoshi formation.

Koyaku, The Yoke: This is an enveloping defense that places your strength out on your flanks. It is intended to swallow and surround a hoshi attack or stave off an enveloping kakuyoku attack.

Engetsu, The Half Moon: This places your most powerful units out on one flank. It is best used as a defense against a same-side katana attack, or if the terrain gives you excellent defensive possibilities, on one flank or the other.

General Principles: To give a unit an order, select it, point to where you want it to go, then tell it how to get there (turn toward the destination and march, march without turning, or turn without marching). (See the Technical Supplement for control details.) You tell your units *where* to go, rather than *who* to attack. If they encounter the enemy on the way to your chosen destination, they will fight. Thus, if you want a unit to attack an enemy unit that's on the move, you must plot an intercept course for your unit. When a unit reaches its destination it stops and awaits further orders (unless there are juicy enemy targets right in front of it, in which case it will attack them).

Turn and March: When you order a unit to turn and march, it pivots in place until it is facing the direction you want it to go, then marches to your chosen destination. "Turn and march" has the advantages of rapid march movement and the fact that the unit is facing any enemy it marches into and is, therefore, better able to fight.

March Without Turning: This orders your unit to change position without changing facing, possibly marching sideways or backwards. This is



Koba yakawa

CONTROLLING YOUR UNITS

"During a battle, one should not chase the enemy far. In the Szu Ma Fa it says, 'In chasing the enemy, one should not leave the ranks. By doing so he will bring confusion to his unit, lose order in his column, and waste men and horses. "

— Takeda Nobushige

a difficult maneuver and can only be done slowly. It is most useful when you want to tighten your lines or to have a unit move slightly without changing its facing toward the enemy.

Turn Without Marching: This orders a unit to change facing without changing position. It is most useful when you have a unit in a good position and you want it to keep its face toward a maneuvering enemy.

Tight and Open Formation: Under most conditions, a unit will maintain tight formation, the individual figures keeping close together. However, when retreating, a unit will change to open formation, the figures separating and covering a wider area. This enables it to move faster, and lets other friendly units pass through it; however, a unit in open formation cannot attack.

Autonomous Movement: Under certain conditions a unit will move without orders. These situations include:

Routing: A beaten unit will turn and run.

Charging: A unit faced with a nearby enemy may charge and attack it, especially if the enemy is presenting its flank or rear.

Facing the Enemy: Sometimes a unit will turn in place to maintain its facing toward the enemy. This is particularly true of archer and musketeer units.

Retreating: Archer units faced with the approach of a superior enemy will usually refuse to fight and retreat.

Retreating: If your entire army is in a hopeless situation, you can concede the battle by ordering all of your units off the edge of the battlefield. This is a cowardly act that will diminish your honor, but it is said that some

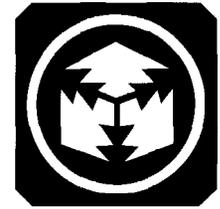
generals prefer the loss of honor to the **loss** of an **entire army**.

Keeping It Under Control: If you have more than a couple of units, it's not easy at first to maintain control of your army and keep the battle from dissolving into chaos. The fact is, you can't tell every unit what to do all the time. Fortunately, you don't have to, since most battles are determined by a few key attacks. Once one or two attacks are decided, the losers turn and run, the winners gang up on the losers' remaining allies, and the battle is quickly over. Your job as general is to identify the key attacks and give them your special attention, while leaving the rest of your troops to look out for themselves. If after a few games of *Sword of the Samurai* this still seems an insurmountable task, try practicing on the Battle Encounters for a while until you get the hang of it.

Infantry: The basic component of all armies is the foot soldier, represented here by peasant spearmen (*ashigaru*) officered by samurai. Infantry must close with the enemy to attack him. They are the slowest units on the battlefield but are able to cross any terrain, even marsh (though it slows them). Their morale gets a little shaky when they are charged by cavalry but otherwise they have no unusual vulnerabilities.

Ikko-ikki, sohei (warrior-monk), and bandit armies are composed almost entirely of infantry.

Archers: Lightly armored and loosely grouped, archers move more quickly than infantry (though not as rapidly as cavalry). Archers are not intended to face the enemy in close combat. Archers usually move to within range of the enemy, stop, face him, and begin shooting volleys of arrows.



Matsuya

UNIT TYPES

Archers are able to fight in close combat if pressed, but when approached by a superior combat unit (which is nearly anything on the battlefield), archer units typically go into open formation and withdraw. They may also open their formation when approached by a friendly unit from behind, in order to allow it to pass through.

Cavalry: Cavalry is composed entirely of samurai warriors. It is more powerful than infantry because of superior arms and armor, better training, and, most importantly, because it is mounted on horseback. Outside of woods (where it must slow down) and marshes (where it will not go), cavalry is the fastest unit on the field of battle. If cavalry has a weakness, it's when facing musketeers. Mounted troops make nice big targets, and the horses tend to shy away from massed musket fire.

Musketeers: The largest armies have units of ashigaru (peasant soldiers) armed with that newest of weapons, the musket. Musketeers do not fire as often as archers and have a shorter effective range, but, at close range, their massed volleys can be devastating — especially against cavalry. Musketeers move at the same speed as infantry. In close combat they are better than archers. But they are much more effective with a little range between them and their enemies.

Unit Scale: As you increase in rank from samurai to hatamoto to daimyo, the armies you command increase both in size and number of units. When you are a samurai, each figure in a unit represents six soldiers. When you are a hatamoto, the figures represent sixty soldiers each. When you become daimyo, each figure represents 250 men.

Facing in Combat: A unit can attack only with its front face. If two opposing units are facing each other at very close range and appear agitated, they are damaging each other. However, if unit A is facing unit B's flank or rear, only unit B is taking damage. It is vital, therefore, to face the enemy at all times; to be caught facing away from the enemy is a calamity.

A unit attacked in the flank or the rear may be able to change facing toward the enemy but sustains high levels of damage while making the move. A unit attacked on both flanks at once is in a bad way, because it will take heavy damage on at least one flank — it cannot face both ways simultaneously.

Battle Damage: The rate at which a unit inflicts damage on an opponent depends on a number of variables:

1. **Strength.** If a unit greatly outnumbered its opponent, it inflicts damage *faster*.
2. **Facing.** Attacks on a flank or rear do much greater damage than frontal attacks.
3. **Genera/ship.** An army whose leader has a higher level of generalship is well-trained and therefore inflicts more damage.
4. **Morale.** An army with high morale (see *Morale* below) fights harder, can sustain damage longer, and inflicts more damage than one with low morale.
5. **Terrain effects.** Attacking from difficult terrain decreases the damage inflicted on the enemy.
6. **Range.** Archers and musketeers firing at long range do average damage; musketeers firing at close range do greater-than-average damage.



Miyagi

7. Luck. Some attacks are just more successful than others. Various factors operating below the surface of the game are influenced by luck.

Morale: Morale is a unit's spirit — its will to fight. Units with high morale fight more effectively than units of low morale. Victory improves morale, while losses decrease it; when a unit's morale drops too low, it loses its will to fight and *runs away*.

Factors that contribute to high morale include:

1. A high level of Generalship (which indicates improved training).
2. Outnumbering the enemy.
3. Causing the enemy *to rout*.

Factors that contribute to lower morale include:

1. Taking lots of damage.
2. A routed friendly unit passing through or nearby.
3. Being attacked in the flank or rear.
4. A low level of Generalship (indicating poor training).

TERRAIN AND ITS EFFECTS

Woods: A unit in the woods can't be seen by its enemies until they come into direct contact with each other. If an enemy unit enters the woods, it disappears from the battlefield until it emerges or it encounters one of your own units. Likewise, if you send a unit into the woods, the enemy won't know where it is until it comes out or the enemy meets it (though it will still be visible to you).

Cavalry units are slowed by woods; all others pass through at their normal speeds.

Streams and Slopes: All units are slowed when crossing streams or slopes (regardless of direction). A unit attacking from a slope or stream has

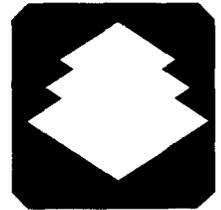
its combat effectiveness somewhat reduced. A unit attacking from a stream and a slope simultaneously suffers the penalties of both.

Marshes: Cavalry won't enter marsh terrain; all other unit types are greatly slowed when passing through a marsh. A unit in the marsh also attacks less effectively (it's hard to fight in mud).

Making the Most of Terrain: The best defensive positions are at the tops of slopes and on the far sides of streams and marshes, so when you are the defender you'll want to place your units in these positions whenever feasible. When you're attacking, watch out for enemies placed in good defensive positions. It may be wise to avoid or flank such well-defended enemies if you can.

Using the woods is one of your best tactics for flanking the enemy. Once you have a unit in the woods the enemy loses track of it, which gives you an opportunity to sneak around and attack from a better angle.

Beware of enemy formations that start the battle partially or entirely concealed by woods. There may be a lot more of them than you think!



Miyoshi

High-level Role Playing: Warlords and Conquest

BECOMING DAIMYO

Succession Crises: When you are a hatamoto and the daimyo dies or retires, each hatamoto has an opportunity to decide if he has sufficient power and reputation to successfully rule the clan. If so, he declares himself daimyo.

You have the same opportunity to declare yourself daimyo, and if no one else declares, you win the title by default. However, your claim may be contested. If two hatamoto declare themselves daimyo, each remaining hatamoto decides which faction to support. If one faction is far more powerful than the other, the weaker faction usually withdraws its claim, and the leader of the stronger faction is declared daimyo. However, if there is a reasonable balance of power between the factions, there is a battle to decide the issue.

If you decide you're not yet powerful enough to go for the title and two other hatamoto declare for it, be careful when choosing which side to support. If you help the winner, you may be rewarded with additions to your fief. If you support the loser, don't look for favors from the winner.

Usurping the Lordship: There is another, more dangerous way of becoming clan daimyo: attack the lord and take his power for your own. March your army to the daimyo's castle and attack. If you defeat the daimyo's army, fight past his guards and pursue him into his castle. Once you find the daimyo, if you can defeat him in personal combat no one will contest

your right to assume control of the clan.

Beware: defeating the daimyo on his own terms is no easy task. This approach is for hatamoto who are very powerful — and very impatient.

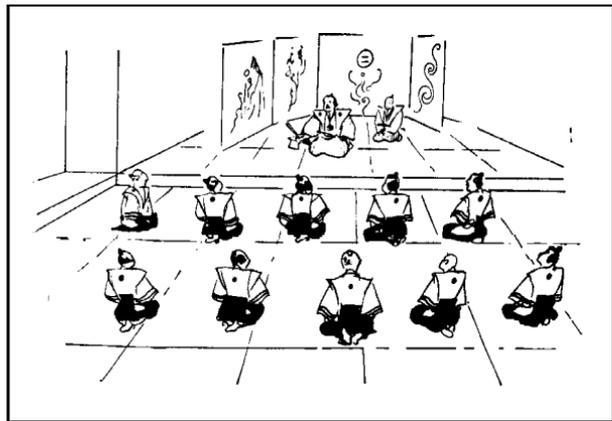
Master of Your Own Fate: After becoming daimyo, you are no longer subservient to the will of another. You are lord of your domain, and there is no central authority telling you what you can and cannot do. You are ruled solely by your own ambition and the samurai code.

The goals and emphases of the game are different now that you are lord of your province. To become daimyo required courage and craftiness; to become Shogun your main tool is military conquest. You must build sufficient military power to enable you to conquer province after province and hold them once they are subdued.

Strategic Map: It now becomes important to be aware of who controls the neighboring provinces and how your rival daimyo are doing with their own plans for conquest. Press the *Strategic Map* key (see your Technical Supplement) to view a map of Japan and its forty-eight provinces. Your own province is highlighted. Use your controller to move the highlight to other provinces to see their names and who rules them.

When you first become daimyo, most of the provinces are gray. They are *unaligned* provinces where the ruling clans are too disorganized to contemplate conquering their neighbors. In your own province and in several neighboring provinces the daimyo are starting to think about

NEW PRIORITIES



something other than local concerns — namely, becoming Shogun. These provinces are colored, one color per daimyo. When a daimyo conquers a province, it changes color to match that of the daimyo's other provinces. A quick check of the Strategic Map will show you how many provinces each daimyo rules.

Equipping Samurai: As you must build armies for conquest, the option of equipping samurai is now more important than ever. The maximum number of soldiers you can equip is now determined by how many provinces you rule.

Note that if you double the number of provinces you control, you don't double the number of samurai you can equip; the ratio is far lower, because the more provinces you conquer, the more difficult it is to control them all. It's still a good idea, however, to equip more samurai after each successful conquest.

Travel: The scale of movement is increased once you become a daimyo. You now travel on the Strategic Map, using your controller to select your destination province.

Bold Deeds: As a great ruler, you attract trouble. You no longer have to go looking for opportunities for bold deeds -they'll come to you. You still gain honor and reputation by engaging in personal combat, but if you don't care to risk it, you can order others to attend to the trouble without shame.

Treachery: As always, treachery has its uses to the unscrupulous — and now if you're caught, no lord can order you to commit seppuku. However, if your involvement in treachery or assassination is revealed you will

still be dishonored, and only seppuku will restore your family's reputation.

Conquer a Neighboring Province: When you select this option, the Strategic Map appears so that you can indicate which province is to be conquered. You may attempt to conquer provinces only if they are adjacent to a province you currently control.

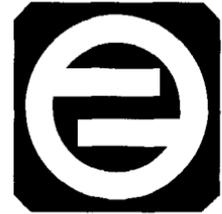
You and your armies then march into the province you have selected, while the inhabitants scramble to organize a defense force. If they see no hope of victory, the province may simply surrender. However, if they can organize a reasonable opposition force, or if the province is ruled by a rival whose honor impels him to resist, you can expect a fight.

Conquering Unaligned Provinces: Most unaligned provinces can scrape together sufficient troops to oppose an outright attempt at conquest, but if you defeat their soldiers in battle resistance to your forces will collapse. When you conquer an unaligned province, you add only that province to your control.

Conquering Rival Provinces: When you attack a province controlled by one of your rivals, the rival fights back with all the forces he can muster — and if he controls several provinces, this can amount to a formidable army. If you defeat his forces in battle, your rival's power is broken. He becomes your vassal (feudal subordinate), and you step into his place as ruler of all provinces he controlled.

Being Conquered: If a rival attempts to conquer your provinces, you will of course meet him on the field of battle with your army. This is an important battle, because if you lose, you swear allegiance to him. When

CONQUEST



Mogami



Mori

this happens, you lose all chance of becoming Shogun, and the game is over.

Winning the Great Game: Shogun of All Japan

Shogun Requirements: Shogun is a title that is conferred by the Emperor on a military ruler who will support him and maintain order in the land. During the Warring States Period, there is only a paper Shogun who wields no real power. If a warlord comes along who actually has the power to make his rule stick, the Emperor will make him Shogun (at the warlord's thinly-veiled demand).

No warlord who controls only a few provinces can credibly claim the Shogunate. You must control at least 24 provinces, one of which must be Omi province — location of the Imperial city Kyoto. (Omi is the centrally-located province with the lake in it.) Once you meet these criteria, a "Declare yourself Shogun" option appears on your home option scroll.

Of course, the other daimyo won't placidly accept you as their new ruler. They will form a temporary alliance for the sole purpose of breaking your power. Only if you defeat all your enemies in battle can you become Shogun.

When to Declare: When to declare yourself Shogun is not an easy decision. The more country you control when you become Shogun, the more stable your later rule will be, so you might want to delay declaring yourself Shogun until you've had a chance to conquer more than the minimum 24 provinces. Just keep in mind that the more provinces you try to

BECOMING SHOGUN



control without the authority of the Shogunate, the more vulnerable you are to revolts. Whole groups of provinces may leave your control and have to be reconquered.

THE VERDICT OF HISTORY

Finally, we view your rulership of Japan from the vantage point of modern times. What do the historians say about your Shogunate? How glorious was your reign, and how long did it last?

A number of factors determine the strength of your Shogunate:

1. ***Your Honor***- which indicates how well you will be respected.
2. ***Your Genera/ship***- how well you maintain control of the military.
3. ***Amy Size*** — the size of your army (the bigger the better).
4. ***Your Land***- which determines your wealth.
5. ***Province Control***- the number of provinces you controlled when you declared (the more the better).
6. ***Rival Armies*** the total size of your former rivals' armies (the smaller the better).
7. ***Your Dynasty***- whether or not you have an heir.

The least successful Shogun are overthrown almost immediately, but the most successful found dynasties that last for up to three centuries. This greatest achievement is only available to those who play at the highest skill level. Regardless of the outcome, you will know that you have found your place in history as the great Shogun who brought an end to the terrible time of the Warring States and rejoined the shattered pieces of Japanese unity!



THE AGE
OF THE
COUNTRY
AT WAR

戰
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Sengoku Jidai: The Warring States Period

The *Sengoku Jidai*, or Age of the Country at War, lasted just over a century, from around **1490** to 1600. This chaotic period is the setting of *Sword of the Samurai*. The following brief history outlines how Japan fell into chaos, and how it was brought back together again. It is provided to introduce you to this fascinating period and to help you better understand the context of the game.

The Sengoku Jidai was the result of the culmination of several trends in the previous century: the increase in private warfare between clans, the growth of the political and military power of peasants, and the rise of the practice of (“the low oppress the high”) by which underlings seized power and positions from their superiors. Under these pressures, Japan’s pattern of governance frayed at the edges and finally unraveled altogether.

At the top of Japan’s official governing hierarchy was the Emperor, the divine noble from whom all authority descended. For centuries, however, the actual reins of government had been held by a military government of samurai, headed by the Shogun, the clan leader who ruled over all clans. Technically the Shogun was appointed by the Emperor, but for many years the Shogunate was held by the Ashikaga clan.

As time passed the Ashikaga grew weaker and weaker, until, by the late 15th century, their military power had waned dangerously low. The Ashikaga

“Man’s life shrinks away, and there is little to be done about it.”

— *Takeda Shingen (1521-1573)*

THE ORIGINS OF CHAOS



Murakami



Shogunate had become too fragile to prevent the various clans from fighting among themselves. The country was in danger of dissolution.

Clan Against Clan: A number of private wars erupted, which spread and became increasingly destructive and brutal. The worst of these was the Onin War between the Yamana and Hosokawa clans, which lasted for ten years, from 1467-77, and was fought in and around the capital city of Kyoto. It spun off a number of smaller wars throughout Japan and when it was over Kyoto was in ruins and the old customs of honorable warfare were no more. War and anarchy fed on themselves until every province was an armed camp, warily eyeing its neighbors' territory. The Ashikaga Shogunate became a paper tiger, the Shogun lending his authority to whatever warlord would promise to protect him.

Rise of the Peasants: As war spread and intensified some clans began arming peasants and using them as soldiers. These peasant warriors were known as *ashigaru*, and as they fought beside (and against) the samurai they began to lose their awe of the warrior class.

With warfare demanding more and more of the attention of the samurai rulers, peasants in many areas were increasingly left to their own devices. In order to defend themselves against bandits and marauders many villages formed *ikki*, or leagues of defense. When *ikki* banded together they formed a potent political force; in some areas they actually replaced the samurai who formerly ruled there.

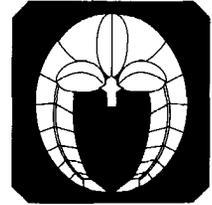
In *Sword of the Samurai*, we name all these *ikki* groups after the most important, the *Ikko-ikki*, or "Single-minded League," which, at its zenith, controlled several provinces.

The Ikko-Ikki: In the latter half of the century a radical Buddhist monk founded the Ikko sect, which gave rise to the *Ikko-ikki*, fanatical peasant warriors who believed it was their duty to purify Japan. The Ikko-ikki conquered whole provinces and openly fought samurai armies, winning as often as they lost. The samurai regarded these upstarts with unfeigned alarm, but there was little they could do about them.

It is a mistake to think of the Ikko-ikki as freedom fighters. Based on religious fanaticism, the Ikko-ikki social system was as oppressive as the cruelest daimyo, and the traditional peasant hatred of urban communities surfaced nastily, as the Ikko-ikki plundered and robbed cities with great verve.

The Ikko-ikki became important competition for the daimyo. Their fortified cathedrals, owing loyalty to no samurai lord, were scattered throughout the land, and they controlled great economic and military power. Eventually, the Ikko-ikki became the focus of opposition to Oda Nobunaga himself (see below), who was forced to prosecute a bloody, decade-long war before finally suppressing this unruly band. In the end, these peasant fighters proved willing to die in the best samurai tradition -despite their low birth.

The samurai they fought considered the Ikko-ikki to be contemptible, little better than dogs. However, they were certainly dangerous opponents, able to trade blows man-for-man with the daimyo's armies. Though they were poor at first, they were well-armed and equipped themselves eagerly with spears, naginata (a sort of halberd), axes, and swords. They adopted muskets enthusiastically — buying 40,000 from foreign merchants when they became available through trade. They used guns en masse years before the daimyo themselves did so.



Naito



Nakamura

NAKED AMBITION

The samurai had their hands full with their own wars, which were increasingly becoming class struggles (lower-vs.- higher) rather than struggles between samurai clans. Vassals and hatamoto openly revolted against their lawful daimyo. Among the best-documented examples of this process of gekokujo are the rise of the clans of Hojo and Mori.

The Hojo: Around 1490, in Izu province, a lord of the Ashikaga ordered his son to enter the priesthood. The son refused, murdered his father, and took over his father's estate. Seeing this, a young upstart samurai decided to take advantage of the confusion and started a rebellion. He attacked the Ashikaga son, forced him to commit seppuku, and assumed his position as daimyo of Izu province. This young upstart (who took the name Hojo Soun) then befriended the lord of nearby Sagami province, treacherously murdered him while on a hunting trip, and, in the ensuing confusion, stepped in and took over his position.

Soun's son, Hojo Ujitsuna, went on to conquer the rich province of Musashi and threaten the holdings of the powerful Uesugi clan to the north. Within forty years, using a strategy of military power combined with open treachery, the Hojo family rose from utter obscurity to become rulers of three provinces and one of the most powerful clans in Eastern Japan.

The Mori: The Mori were originally vassals of the Ouchi, an ancient and powerful clan who ruled several provinces in Western Japan. The Ouchi grew effete and decadent, and finally, in 1551, were overthrown by another vassal clan, the warlike Suye. The Mori pretended to submit to the Suye, but secretly prepared to strike back; in 1554 they revolted. Though outnumbered by the Suye forces, Mori Motonari, a notable strategist, outmaneu-

"Trust no one. Especial/y not relatives."

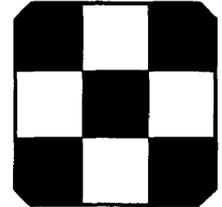
— Mori Motonari

vered and lured the Suye army into a castle on an island in the Inland Sea. During a blinding midnight rainstorm, Motonari staged a surprise attack from the mainland. The Suye were utterly defeated, and the Mori, having “avenged” the Ouchi, were justified in taking over the Ouchi’s old territory.

New Rules: In previous eras samurai warfare had been a rather formal affair, with clear rules of engagement. Samurai “knights” bowed and declared their names and ancestry before engaging in single combat — in the midst of a raging battle. At the beginning of the Warring States Period, some tried to adhere to these standards, but as the conflicts grew longer and more intense, tricks and treachery became the rule rather than the exception. On the battlefield, deceptive stratagems like Mori Motonari’s midnight attack became acceptable tactics. It was not unheard of for units to change sides — even in the middle of a battle. Off the battlefield, assassination, kidnapping, and blackmail became common — if unsavory — tools of warfare. For many Warring States samurai, a warrior’s honor was more flexible than it was in earlier (or later) periods. For example, Oda Nobunaga, faced with an impregnable fortress he could not conquer, simply bribed the defenders to leave — which they did, happily betraying their lord and master.

New Toots: The widespread use of peasant troops (ashigaru) officered by samurai presented new problems for warlords and new opportunities. Previously, the lordly mounted samurai had simply formed up into amorphous groups and charged each other. To be used effectively, peasants had to be taught to fight in disciplined units, maintaining tight formations, and strict military maneuvers. However, with the peasants conscripted into mili-

THE CHANGING FACE OF WARFARE



Niwa

tary service, armies were bigger than ever, By the end of the 16th century they were bigger by far than any armies in contemporary Europe. Integrating peasant foot-soldiers into armies containing archers and cavalry, and controlling them all on the same field of battle, meant developing standard army formations for every situation. The troops then had to be drilled in these formations so they could hold together in an attack,

Halfway through the period a new weapon came on the scene: a light musket called an arquebus. In 1542 several Portuguese traders were shipwrecked on Japan and they brought several arquebuses. The Japanese eagerly copied them, and within a decade these muskets were being produced in mass quantities. The arquebus wasn't very accurate, had a shorter range than a bow, and couldn't shoot as rapidly, but at close quarters massed musketry was devastating. Those daimyo who mastered the effective use of musket-armed troops gained a powerful advantage.

THE THREE UNIFIERS

Restoration of order to feudal Japan was a process that took over forty years, and was largely the work of three remarkable men: Oda Nobunaga, Toyotomi Hideyoshi, and Tokugawa Ieyasu. The last half of the Sengoku Jidai is the saga of their interrelationship and gradual rise to power.

Even a chaotic civil war has winners, and by the middle of the 16th century the most aggressive and innovative daimyo were starting to conquer their neighbors and stand out from the crowd. In the east, the Takeda, Uesugi, Hojo, and Imagawa each controlled several provinces. The Mori controlled much of the western end of Honshu (the largest island), the Shimazu were conquering Kyushu (the westernmost island), and the Chosokabe occupied Shikoku (the southern island). Central Honshu was still a

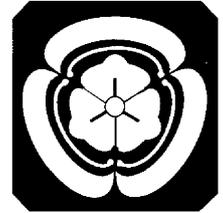
patchwork of warring clans, but it was here that those with ambitions for national power had to look, for here was the capital of Kyoto and the court of the Emperor.

Control of Kyoto (and with it, the endorsement of the Emperor) was essential to anyone who hoped to unify and rule Japan, so the powerful daimyo near the central provinces were constantly struggling for an opportunity to grab the capital.

In 1560 Lord Imagawa, who controlled Mikawa, Totomi, and Suruga provinces, gathered his army and marched west toward Kyoto. On the way he ran into unexpected difficulties.

The March to Kyoto: When Imagawa entered Owari province (between Mikawa and Mino; merged with Mikawa in *Sword of the Samurai*) he encountered the small force of a young daimyo named Oda Nobunaga. Nobunaga had known for years that one day Imagawa would march on Kyoto, and he had no intention of letting him pass, for secretly he cherished his own ambitions of national rule. The outstanding facets of Nobunaga's personality were military brilliance and absolute ruthlessness — Imagawa just didn't know how much trouble he was getting into. Though outnumbered by over ten to one, Nobunaga made a savage surprise attack on the camp of Imagawa's army, and Lord Imagawa was killed. In one stroke the Imagawa were knocked out of the running, and the Oda clan was suddenly a force to be reckoned with.

The death of Lord Imagawa freed Tokugawa Ieyasu, lord of Mikawa, from his feudal obligations. Ieyasu had been Imagawa's most promising general, and he knew another master general when he saw one: in 1561 he



Oda

ODA NOBUNAGA

*"Nobunaga piled the rice,
Hideyoshi kneaded the dough, and
Tokugawa Ieyasu ate the cake."*

— Japanese saying

joined Nobunaga. And now that he had Ieyasu covering his rear, Nobunaga was free to look west toward Kyoto.

Mino province was next. For three years Nobunaga prepared, building up his armies and intriguing in the neighboring provinces to improve his position. In 1564 he attacked Mino province, and, with the aid of another one of his excellent generals, Toyotomi Hideyoshi, the last stronghold in Mino finally fell.

This left only Omi province between Nobunaga and Kyoto, and all he needed was an excuse to invade. It fell right in his lap: Ashikaga Yoshiaki, the heir to the (now powerless) Ashikaga Shogunate, came to Nobunaga looking for protection. Nobunaga marched on Kyoto and restored Yoshiaki to his rightful position — as Nobunaga's puppet.

Consolidating Power: Through Yoshiaki, Nobunaga exercised all the moral weight of the Shogunate, but he was still surrounded by enemies who refused to accept his rulership, including nearby enclaves of warrior-monks and I kko-i kki. The next several years Nobunaga saw constant warfare around the different points of the compass, until eventually he defeated the local menaces of the Asakura clan in Echizen province and the sohei and ikko-ikki in their fortified mountain temples.

In 1575 Nobunaga was threatened by the greatest clan of the east, the Takeda, who marched west from Kai and Shinano. Takeda Shingen had forged what was probably the finest army in Japan in the fires of endless warfare with the Uesugi. Shingen had died in 1573, but his son, Katsuyori, had inherited the Takeda army and was determined to use it to destroy Nobunaga and take his place in Kyoto.

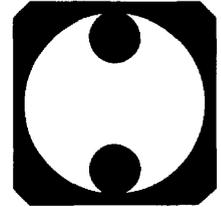
The two armies met at Nagashino, where, once again, Nobunaga

displayed his military genius. While Katsuyori prepared a classic samurai cavalry charge, Nobunaga lined up several thousand of his musket-armed peasant ashigaru behind a hastily-built fence. Katsuyori wasn't worried by the musketeers, as heretofore nobody had really found an effective way to employ them in pitched battle. But when the Takeda cavalry charged they were slaughtered by the massed musket fire of Nobunaga's peasant warriors. Wave after wave of Takeda samurai fell before the blazing line of muskets. When Nobunaga sent out his own samurai, there was nothing to do but mop up.

The End of Nobunaga: With the most powerful clan in the east defeated, Nobunaga could at last turn his attention to the west. There were a lot of small but obstreperous clans between Nobunaga and the holdings of the Mori, so Nobunaga divided his army into two parts and sent them on parallel courses to conquer the western central provinces. His two generals, Toyotomi Hideyoshi and Akechi Mitsuhide, began a long campaign of gradual conquest.

In 1582, after five years of campaigning, Mitsuhide had been less than successful, and was called back to Kyoto. Hideyoshi, however, had finally come to grips with the Mori, so Nobunaga sent Mitsuhide to reinforce him. But Mitsuhide had had enough of following Nobunaga's orders, and after a few miles' march he turned his army around and attacked Nobunaga. Oda Nobunaga was killed in the surprise attack, and Mitsuhide nervously stepped into his position. But not for long.

Hideyoshi Assumes Control: Upon hearing of Mitsuhide's treacherous act, Hideyoshi quickly made peace with the Mori and turned his troops



Otomo



Ouchi

TOYOTOMI HIDEYOSHI

back to Kyoto at the double-quick. Upon reaching the outskirts of the city, he attacked Mitsuhide's army and soundly defeated it, only thirteen days after Mitsuhide's treacherous attack on Nobunaga. While trying to escape, Mitsuhide was recognized by a group of peasants and killed; forever after Akechi Mitsuhide has been known as "TheThirteen-Day Shogun." Hideyoshi, as the avenger of Nobunaga, was in prime position to assume Nobunaga's power.

Hideyoshi may well be the greatest man of 16th century Japan. Born a peasant, as soon as he was able he ran away to become an ashigaru and joined Nobunaga's army. Nobunaga quickly recognized Hideyoshi's brilliant military mind and rapidly promoted him to the highest rank. Now, this former peasant warrior was poised to become absolute ruler of Japan.

Over the next few years Hideyoshi fought a number of battles against those who contested his rule. He allied himself with the Mori clan and Tokugawa Ieyasu (who had profited from his association with Nobunaga and now controlled five rich provinces), so that by 1587 he had quelled nearly all resistance on Honshu and Shikoku. The Shimazu clan, who had conquered Kyushu, still held out against him, but after a difficult campaign they too succumbed, and Hideyoshi was at last ruler of all Japan.

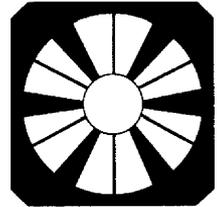
Hideyoshi's Rule: Hideyoshi, the son of a peasant, had to be appointed "Regent" instead of Shogun, but he controlled the power of a Shogun nonetheless. He lacked Nobunaga's ruthless cruelty, but had a great talent for organization and administration. To prevent future uprisings among the peasantry he commissioned a great land survey of all arable land in Japan, and who belonged on it. This was followed by the "Great Sword

Hunt," in which the peasant class was disarmed and returned to the fields; henceforth war-making would once again be the prerogative of the samurai. He also ordered the daimyo to tear down their fortifications and castles so they would not have strong positions to defend if they revolted against central authority.

Hideyoshi's ambitions were not satisfied with control of Japan. In 1592 he organized an invasion of Korea, and another in 1597. In both cases the Japanese had initial success, but eventually were thrown back by the Korean army (supplemented by the Chinese, who rightly feared they were next on Hideyoshi's list) and the superior Korean navy. The long-term material gains of these invasions were negligible, but they gave the warlike daimyo a common enemy, thus reducing internal tension.

Hideyoshi died in 1598, leaving a Council of Regency to rule until his five-year old son, Hideyori, was old enough to assume control of the country. At the head of the Council of Regency was Tokugawa Ieyasu.

Ieyasu's Background: Tokugawa Ieyasu spent much of his early life as a hostage held by either the Imagawa or the Oda, and thus was introduced early to power politics. Even as a youth he showed great talent for military command, and after joining Nobunaga his astute generalship quickly elevated him to a position of power and trust. While Nobunaga consolidated his position, Ieyasu kept the Takeda off Nobunaga's back, meanwhile extending Tokugawa power along the coast until he controlled five provinces. Under Hideyoshi, Ieyasu was granted the richest provinces in Eastern Japan. He made the coastal town of Edo (now Tokyo) his center of power and declined to join the invasions of Korea, preferring to tend to business in



Ryuzoji

TOKUGAWA IEYASU

Japan. This business was always the gradual strengthening of the Tokugawa clan, through battle in time of war, and through intrigue and political marriages in time of peace.

Ieyasu's main attributes were military acumen, cunning statecraft, ambition — and patience. After Hideyoshi's death, Ieyasu bided his time, awaiting the opportunities that would enable him, with perfect justification, to advance himself to absolute rulership. He didn't have long to wait.

One of the powers of the Regency government was Lord Ishida, an indefatigable intriguer and an implacable enemy of Ieyasu. Ishida saw Ieyasu as the main barrier to his own assumption of power, so after two assassination attempts on Ieyasu failed, Lord Ishida set out to stir up the other Regents against him.

In 1600, after two years of intrigue and cold war, the Regency finally split and all Japan chose sides between Lord Ishida and Lord Tokugawa. The two armies met at Sekigahara, and Ieyasu, though outnumbered, chose to attack, because he knew that some of Ishida's allies were wavering. At a crucial moment some of Ishida's reinforcements came in on the side of Ieyasu. Lord Ishida's army was soundly beaten.

The Tokugawa Shogunate: Ieyasu now assumed sole Regency of Hideyoshi's son, Hideyori. Ruler of Japan in all but name, Ieyasu set about strengthening his position and weakening Hideyori's. In 1603 Ieyasu was officially named Shogun, and after suppressing Hideyori's partisans in 1615 there was no further challenge to his mastery. Ieyasu built upon Hideyoshi's solid administrative base, establishing rigid institutions that dictated the position and responsibilities of every person in the country. To control the

daimyo, the Tokugawa required them to live every other year in the capital city of Edo. These and other customs enabled the Tokugawa clan to remain in control of the country for over 250 years. Truly, Tokugawa Ieyasu ate the cake.



Satake



Satomi

japan in the 16th Century

SOCIAL CLASSES

“Thus our country is the source and fountainhead of all other countries, and in all ways it exceeds the others.”

— *Motonori Norinaga* (1730-1801)

Feudal Japan was based on a caste system. A person remained within the caste of his birth, and intermarriage between castes was frowned upon. Fewer distinctions existed within each caste, so upward mobility within one's caste was not impossible, though possibly quite difficult. The traditional castes of Japan were the kuge, buke, and heimin. Another category, eta, was treated as lowest in rank; all foreigners belonged to this fourth category, though a powerful or dangerous foreigner was usually treated as heimin or even buke.

The kuge were the Imperial nobility. Nearly all lived at the Imperial capitol, in Omi province. Socially, they outranked the buke, but wielded no real power and usually existed in a state of genteel poverty or refined dissipation. They have no real part in *Sword of the Samurai*.

The buke is the military class. Both samurai and daimyo belonged to this class, as did ronin (masterless warriors) and jizamurai (farmer-warriors). The buke wrested control from the effete kuge several centuries before, and continued to rule Japan until the Meiji Restoration in 1868. The player's character in *Sword of the Samurai* belongs to the buke class, as do his rivals.

The heimin were the lower classes: peasants, merchants, and artisans. Ashigaru (peasant warriors) belonged to the heimin caste, and so did the Ikko-ikki warriors. While a monk could belong to any caste, most of the sohei (warrior monks) were in fact heimin who shaved their heads and took religious vows. The highest ranked heimin were peasants, while townfolk

and especially merchants were considered quite low in rank. Townsfolk were collectively known as *chonin*, and were looked down upon.

The eta were technically outside the caste system. They performed menial jobs, especially those that were ritually impure such as butcher, leatherworker, dung-hauler, undertaker, and all those who worked on execution grounds. Even in modern Japan, there is a great deal of prejudice and social stigma directed against those who descend from eta ancestors. The only eta in *Sword of the Samurai* are those particularly malign representatives of the breed — *ninja*.

Ninja: It is difficult to find references to *ninja* in the official records of Japan. They clearly existed and contributed to the course of history, but apparently no reputable author would speak of them. It would be easy, therefore, to either exaggerate or underestimate their importance.

Before the 16th century, *ninja* probably did not exist (or else they existed in a much more primitive form), but during the period of strife in the 1500s they flourished. The multitude of warring *daimyo* and ongoing feuds gave them plenty to do, and no doubt they happily plunged into the whirlpool of slaughter and ruthlessness. With the end of the period, they recede again into obscurity; the relative stability of the Tokugawa era was hardly conducive to *ninja* prosperity.



When speaking of ninja, we must avoid Western stereotypes based on bad fiction and worse movies. The ninja were not warriors, but murderers. They were not taught to fight, but to kill. In a fair fight, any able warrior was more than a match for a ninja. The difficulty is that no ninja worth his salt would ever enter a fair fight.

The ninja loved subtle ingenuity. The ninjato, the ninja's sword, is a revealing sample of their skillful talents. Unlike all other Japanese swords, the ninjato blade was straight. Thus, when the blade was drawn and reversed in the scabbard (hilt sticking into the scabbard and locked in with a special pin), the ninja had a six-foot spear that could be used to probe darkened rooms or mysterious openings. When stood up against a wall, the extremely wide hilt-plate permitted this spear to become a pole-like ladder, used as a climbing aid. The scabbard was open-ended, so it could be used as a snorkel for breathing underwater or through a heap of hay or garbage. Finally, the scabbard could be used as a blowgun for launching darts or clouds of noxious powder at an enemy.

But such gadgets were secondary. The real talent of the ninja was in unseen penetration of an enemy fortress. They were extremely clever at concealment and stealth, and specialized in theft and murder.

RELIGION

Two religions, Buddhism and Shinto, coexisted in Japan. Though some families emphasized one over the other, most Japanese believed in both equally. Marriages and purification rites were performed by Shinto officials, while birth and funeral ceremonies, which rendered a Shinto official impure, were performed by Buddhists.

Shinto was essentially an advanced form of pantheism, and lacked formal organization. It emphasized reverence towards the kami, which were personalized forces of nature, natural objects, or animals. Thus, a mountain had its kami, as did a storm or a region. Even a house had a kami, to whom respect was due. One's ancestors were also kami, and every home had a shrine at which to make offerings. Larger shrines, built in the countryside, were dedicated to the kami associated with that site. Some shrines were built to pacify ghosts.

Buddhism had a much more formal structure than Shinto and consisted of many different sects. The Shinto kami were considered Buddhist spirits and all monks and nuns were Buddhist; such organized spirituality was alien to the spirit of Shinto. The Buddhist sect most favored among samurai was the mystical belief of Zen. Zen taught that each man must find his own path to God and that each man's path was different.

The Portuguese brought Christianity to Japan, and initially it was quite successful — several daimyo and many samurai were baptized. Christian samurai were just as bloodthirsty and ruthless as their more traditional comrades, and several battles occurred in which Christian participants attended mass together in the morning and brutally killed one another the rest of the day. The one major distinction between Christian and Buddhist samurai was the Christian samurai did not commit seppuku, as suicides, by Catholic theology, were denied heaven.

Although he never converted to Christianity, the great daimyo Oda Nobunaga supported the Christians and traded Jesuit missionary access for European cannon and gunpowder. When Nobunaga suppressed the zealous sohei and Ikko-ikki sects, the European missionaries applauded, dislik-

“[They are] the best who have as yet been discovered, and it seems to me that we shall never find among heathens another race to equal the Japanese. ”

— St. Francis Xavier



Shimazu

ing any form of religious zealotry beyond their own.

The Sohei: The sohei, or warrior-monks, had been an important force in the politics of Japan for hundreds of years before the beginning of the 16th century. Originally, monasteries armed themselves to protect their lands from rapacious samurai and imperial tax-collectors. But they soon learned how handy a private army could be, and set theirs to good use. Soon, these militaristic monks were interfering in politics, waging private wars against rival sects, and enforcing tribute from nearby towns. There are cases in which sohei were hired as assassins or earned money by acting as common bandits robbing passers-by.

The most notorious sohei were those of Mount Hiei, near Kyoto. Called yamabushi, or /'mountain warriors," these particular monks even plundered Kyoto itself. Some authorities believe that three quarters of the "monks" on Mount Hiei were not real priests, having performed no more complex act of devotion than a simple shaving of the scalp.

MILITARY

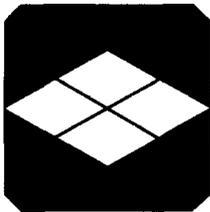
Japan was a thoroughly militarized society in the 16th century. Political leaders maintained their positions at the point of the sword, and the strongest leaders were the ablest generals. The ruling class was the buke, the warrior caste. Farmers were valued inasmuch as they produced rice to feed armies, and merchants were despised as they did nothing which directly benefited the warriors. Peasants wishing to improve their position in life did so by becoming ashigaru — soldiers. Even members of the Buddhist priesthood armed themselves and took to war to settle disputes.

The samurai warrior valued tradition, but was anything but hidebound by it. They eagerly adopted new concepts and ideas — if useful in battle.

The value of Western muskets was recognized and immediately incorporated into the ranks. Takeda Shingen's innovative and farsighted social system, which balanced the needs of the land with the needs of military necessity, was adopted by Tokugawa Ieyasu when he became Shogun, and thus spread over all Japan. Old-fashioned types of armor were discarded as warfare changed. The entire society glorified war, courage, and struggle.



Takahashi



Takeda

The Code of the Samurai

CLAN POSITIONS AND RESPONSIBILITIES



The samurai clan was not simply an extended family but a political structure as well. It taxed its peasants, maintained an army, and made and enforced laws. Within its domain, the clan had all the powers of a European monarchy, an independent state.

Each clan was ruled by a lord, known as a daimyo. Quite often, daimyo formed alliances with their neighbors, but in such alliances, one daimyo was always recognized as dominant. These alliances could become quite extensive, until huge mega-clans ruled dozens of provinces. The titanic powers contending for control of Japan in the late 16th century were alliances of this sort.

Below the daimyo in the political structure were their lieutenants, the hatamoto, trusted retainers of proven worth appointed by the daimyo. Though the office of hatamoto was not hereditary, a loyal hatamoto's son was likely to be appointed as successor, in hopes that faithfulness would be passed on. No one was fit for the office of hatamoto unless he held a large fief and had proven himself in long service to the ruling daimyo.

The hatamoto commanded senior clansmen, leaders of their families, known as **gokenin**. At the start of *Sword of the Samurai*, you are one of these lesser officials: a senior landholding samurai responsible for a group of lesser samurai. These gokenin are the muscle and bone of the clan -and in this time period, outstanding gokenin often became hatamoto, and occasionally even daimyo.

To the samurai, honor was life. Honor encompassed his station, his feats of valor, and his perceived loyalty. Honor encompassed integrity, reputation, and appearance. A samurai was honored by performing great feats (such as vanquishing a strong foe), adhering strictly to commands, advancing in rank (becoming hatamoto or daimyo), or risking his life.

Not only was a great man honored in life, but in death as well. In a sense, honor was passed from generation to generation. The son of an important leader was respected and obeyed unquestioningly by his father's men -even if the son was found wanting. Takeda Shingen's famous "twenty-four generals" obeyed Shingen's son, Katsuyori, unto death, despite Katsuyori's unworthiness.

1 6th-century Japan was not, however, entirely devoid of dishonorable activities even among samurai. Cowardice, disobedience, and evil doings, such as secret murder or the hiring of ninja, were not uncommon. But vile deeds such as these had to become well known before one's perceived honor was lowered. The repugnance of treachery, therefore, failed to deter many samurai from dishonorable deeds when such acts could aid their standing — or lower a rival's. Sheer power always counts in a militaristic society, and a dishonorable fellow with many swords for backing was often promoted over nobler — but weaker — comrades.

Still, virtue and honor usually won out. A dishonorable samurai would soon lose the confidence of his retainers. They obeyed him sullenly, and the disaster of betrayal was always nigh.

Duty, or *giri*, referred to the responsibility of a samurai to do what was expected of him. Duty in the eyes of a samurai was somewhat different from

HONOR



Todo

"... when a master begins to feel that he is despised by his retainers, he will very soon go mad. "

Asakura Norikage

DUTY AND SEPPUKU

“Among Takeda Shingen’s retainers . . . were men of matchless courage, but . . . [at] Tenmokuzan, they all fled. Tsuchiya Sozo, a samurai who had been out of favor for many years, came out alone, and said, ‘I wonder where all the men are who spoke so bravely every day?’ . . . And he died alone in battle. fl

— Yamamoto Tsunetomo

the Western concept.

When a conflict of duty arises for an American or European, we carefully evaluate the situation to decide which principle is paramount—which takes precedence — and act accordingly.

A Colonial settler in 1776, for example, had to decide between his love of liberty and any loyalty he may have felt towards King George III. Whether he became a Tory or not depended on where he perceived his loyalty to lie. Washington’s army probably regarded itself as adhering to a higher law, one that superseded any duty owed to the King. Similarly, a Quaker faced with war must decide between loyalty to country and religious obligations. If he adheres to his faith’s principles, refusing to take up arms, he may believe himself to be a traitor, but feels that God’s Law super-

The Forty-Seven Ronin *In 1701, the need for martial ardor had long since passed. Rigid social control and a stagnant peace had long dominated the scene. Asano Naganori came to the Shogun’s court and was assigned to work with Kira Yoshinaka. Asano did not bring gifts to Kira, who thenceforth had it in for him. One day, Kira insulted Asano openly, whereupon Asano drew his sword and wounded Kira. Asano’s lands were promptly confiscated and he was ordered to commit seppuku, as punishment for having bared a weapon in the Shogun’s presence. He, of course, complied.*

Asano’s forty-seven samurai, without lord or stipend, became ronin. These retainers, with their leader Oishi Yoshio, plotted to avenge their

sedes Humanity's.

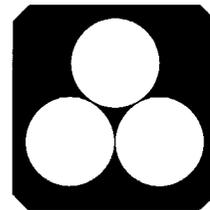
A samurai's duty did not operate in this hierarchical manner. When a samurai's duties conflicted, he accepted responsibility for all of them — all duties and responsibilities had to be met. Hence, a samurai forced to betray a lesser duty to fulfill a higher would be disgraced. He would often atone by shaving his head (becoming a monk) or killing himself after the higher duty was fulfilled!

No matter how disgraced, one could redeem himself with an honorable death. Even infamous villains whose only claim to fame is treachery and dishonor have partially redeemed themselves with impressive or particularly appropriate suicides.

Seppuku is ceremonial suicide. (The term *hara-kiri*, which is better-

lord. They concealed their motives by leading a life of dissipation and decadence in Kyoto; secretly, they were arming themselves. After they had waited long enough to completely lull any suspicions on Kira's part, they made their move.

In December, 7 702, all forty-seven descended in full armor upon Kira's mansion. Kira's samurai apparently defended their villainous liege with some vigor, but managed to kill only one of the forty-seven (though the rest were wounded). Kira was found and killed, his head placed on Asano's tomb. The forty-six survivors surrendered and were ordered to commit seppuku, which, of course, they did. They were immediately immortalized in Japanese literature and drama.



Toida



Tokuga wa

known in the West, is a vulgar phrase, meaning “belly-slitting.”) Despite Western perceptions, seppuku was undertaken only for weighty reasons: to atone for serious failure, to indicate extreme displeasure with one’s superiors, to avoid capture, or to consummate capital punishment. In fact, a frivolous or disobedient seppuku actually reduced a samurai’s honor.

Seppuku was not performed alone. A companion acted as second, holding a sword upraised over the victim. The candidate for suicide, normally wearing his best clothes, bared his abdomen and sliced his stomach open, using a short blade. To cut short the suicide’s suffering, the second then immediately cut off his head. A woman committed suicide by opening a neck artery, rather than the pseudo-disembowelment favored by men.

The Martial Arts

No culture in history has revered the sword and swordsmanship more than that of the Japanese samurai. For the samurai, his sword was the symbol of his position, the tool of his art as a warrior, and the embodiment of his fighting spirit. Legally, none but a samurai could carry the *dai-sho*, the long and short swords that were the sole prerogative of the *buke* class.

Fencing was a high art, practiced in many different styles and infinitely refined over the centuries by masters who devoted their lives to it. To fence well was a matter of pride and honor, and more: in the turbulent 16th century it was often a matter of life and death.

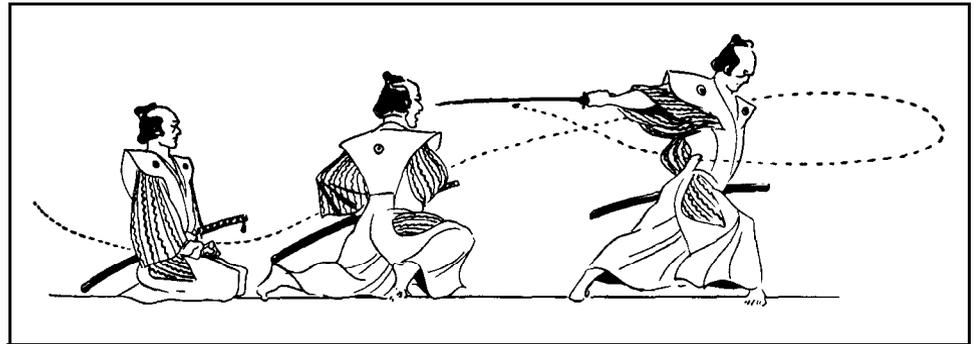
Samurai learned their sword skills from fencing masters, swordsmen who had mastered a particular style of fighting or invented one of their own.

Famous fencing masters earned high honor and rich fees as trainers for the households of samurai lords, but fame for a fencing master could be earned in only one way: by fighting- and winning duels. Wandering swordsmen seeking to establish a reputation were therefore not uncommon, often dueling other samurai just

KENJUTSU, THE ART OF SWORDSMANSHIP



Toyotomi



KYUJUTSU, THE ART OF ARCHERY

nese sword had both an extremely hard, razor-like edge, and an inner core of flexibility and strength.

The bow and arrow have an even longer tradition in Japan than the sword. Until the 13th century, the bow was the chief weapon of the samurai, who in early times was primarily a mounted archer. With the rise of the fortress came the decline of the mounted bowman, and gradually the sword came to pre-eminence.

But the bow was still a valuable and highly-respected weapon, and the art of archery was thought to be endowed with mystical virtues. As in all such Japanese arts, the devotees codified and ritualized every move involved in drawing a bow and loosing an arrow, practicing endlessly until the action could be performed with graceful smoothness and accuracy. This was regarded as an act not only of physical coordination but also mental discipline and inner concentration.

In warfare the bow was originally regarded as a noble weapon, the symbol of the upper-class warrior, but the warlords gradually realized that its most effective battlefield use was in massed formation, masses of men shooting volleys in rotation. Massed archers were used with greatest effect in the wars of the 16th century, just at the time they were being replaced by the arquebus, which, while less accurate than a bow, required far less training.

THE MINOR MARTIAL ARTS

Yarijutsu and Naginatajutsu: The yari and *naginata* were Japanese spears, and yarijutsu and naginatajutsu were the arts of using them. Both of these spears feature long, slim steel heads mounted on wooden shafts, but

the yari had a straight pointed blade, while the naginata had a curved blade with both an edge and a point (like a curved sword on the end of a spear). The main virtue of a spear is that it keeps those with shorter weapons well away from you. The point of the yari was used for thrusting and the shaft could be spun around like a quarterstaff to bludgeon an opponent. The naginata could be used for thrusting as well, but was also employed in great sweeping slashes. Samurai women were often taught the use of the naginata for self-defense.

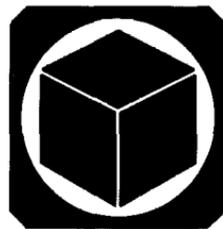
Bajutsu: This is the art of horsemanship in combat. Early samurai were mounted soldiers, and though the use of horses declined in importance as time went on, the mounted samurai "knight" was still an important component of the armies of the 16th century. Fighting from horseback was restricted to wealthier samurai because raising and breeding horses in Japan was extremely expensive.

Horse archery was a highly developed art among samurai, but a great deal of attention was also devoted to fighting from the saddle with melee weapons, particularly naginata or long swords. The samurai's horse was trained to perform a number of special tricks, such as moving silently at night, fording and fighting in rivers, and rearing on signal to give the rider maximum height for striking with a spear.

Shurikenjutsu: This is the art of throwing small blades (*shuriken*), such as daggers, darts, knives, and star-shaped disks. In *Sword of the Samurai* this art is the exclusive province of ninja assassins, though samurai too studied this skill, so they could throw their tanto (daggers) and wakizashi (short swords) with accuracy.

"A sword worth 10,000 pieces can be overcome by 100 spears costing 100 pieces each. Use the 10,000 pieces to obtain 100 spears, and give them to 100 men. "

— Asakura Toshikage (1428-1487)



Tsuyama

SAMURAI ARMOR

Like advanced types of armor in all parts of the world, Japanese armor was quite complex. Each component, from the knotted cords on the back to the flaring wings on the helmet's sides, had its own special name and function.

Lighter than its European counterpart, Japanese armor of the 16th century was composed of many strips of steel fastened together with tough cord. Sometimes it was made of plates of metal held together by chainmail or sewn onto a heavy cloth backing. The helmet had wing-like plates protruding from either side to deflect neck-cuts. The upper legs were protected by stiff metal skirts, and the shins, calves, and arms were covered by more steel plating.

Decoration was often added to the armor once it was finished. The metal plates might be lacquered red or green, or a detailed design painted over a breastplate. The armor-lacing was painstakingly tied in decorative knots. The wearer's family crest might be placed on the breastplate or on various parts of the armor. Even the cloth backing for the strips of metal was carefully woven with patterns of color, pictures of flowers, birds, etc. None of this decreased the armor's utility — at least during the 16th century (in later, less warlike, years, armor design became more decorative, but less functional).

The overall result of this armor was protection that was tough, flexible, and light. It was slightly less protective than contemporary European plate armor, but European knights were intended to fight and travel on horseback. Japanese samurai often fought afoot and needed a more manageable defense. Weight for weight, Japanese armor of the 16th century was as good as anything else in the world — possibly better.

Glossary and Pronunciation Guide

PRONUNCIATION OF JAPANESE WORDS

Japanese words and names may look strange and unfamiliar at first glance, but their pronunciation follows a very few simple rules.

All consonants are pronounced as in English, except that the “g” is always hard. “Ch” is always pronounced as in “church.”

Single vowels are always pronounced as follows:

“a” as in “ah” or (with an “r”) as in “barn”

“e” as in “ten”

“i” as in “machine”

“o” as in “bone”

“u” as in “flute”

Double vowels are as follows:

“ei” is pronounced “ay” as in “surveillance”

“ae” and “ai” as in “aisle”

In all other vowel combinations, each vowel is pronounced separately. Thus, “Soun” is pronounced “So-une,” “Choon” is pronounced “Choo-own,” and “Ryuzoji” is pronounced “Rye-yu-zo-jee,”

Japanese words and names are made up of strings of short, easy-to-pronounce syllables, with no accentuation; so if you take them one syllable at a time you’ll have no trouble.

Singular and Plural: Note that there is no difference between singular and plural Japanese words. Thus: one daimyo, two daimyo; one samurai, many samurai,

Japanese Names: Japanese list the family name first and the personal

name second, the reverse of our own practice. Thus, Hojo Soun is of the Hojo family.

Ashigaru (ah-shee-gah-ru): a peasant warrior, trained to fight in samurai-led armies.

Chonin (cho-noon): townsfolk, a class lower even than peasants.

Dai-Sho (dye-sho): the two swords, katana (long sword) and wakizashi (short sword), that are the symbol of the samurai class.

Daimyo (dye-mee-yo): hereditary warlord or military ruler, a "baron" of the warrior class.

Engetsu (en-get-su): the "half-moon" battle formation, best suited for defense on one flank.

Ganko (gan-ko): the "birds in flight" battle formation, a straightforward defense.

Cekokujo (geh-ko-ku-jo): "the oppressing of the high by the low," subordinates usurping the power of superiors, usually violently.

Cempuku (geh-m-pu-ku): the day a boy becomes a man and a full-fledged samurai.

Giri (gee-ree): duty, the meeting of all one's responsibilities, no matter what the cost.

Gokenin (go-keh-noon): a responsible samurai of the lower levels of the clan; the player's character starts the game as a gokenin.

GLOSSARY OF JAPANESE TERMS



Uesugi

Hara-kiri (hah-rah-kee-ree): “belly-slitting,” a vulgar word for seppuku (honorable suicide).

Hatamoto (hah-tah-mo-to): a daimyo’s lieutenant and trusted advisor.

Heimin (hay-meen): the lower classes: peasants, townspeople, and outcasts.

Hoshi (ho-shee): the “arrowhead” battle formation, a straightforward attack.

Ikki (ee-kee): peasants’ mutual defense league, formed to protect against bandits, marauders — and tax collectors.

Ikko-ikki (ee-ko-ee-kee): peasant warriors of the fanatical Ikko cult, which opposed samurai rule.

Jizamurai (jee-zah-mu-rye): independent farmer-warrior, a small landholder of the buke class.

Kakuyoku (kah-ku-yo-ku): the “crane’s-wing” battle formation, whose purpose is an enveloping attack.

Kami (kah-mee): in the Shinto religion, a personified spirit or force of nature, or the spirit of an ancestor.

Katana (kah-tah-nab): long sword, or the “long sword” battle formation, a flank attack.

Kenjutsu (kehr-ju-tsu): the art of swordfighting.

Koku (ko-ku): a measure of wealth, equal to the amount of rice one man eats in one year, and/or the farmland required to grow that amount.

Koyaku (ko-yah-ku): the “yoke” battle formation, a defense intended to envelop an attacker.

Kuge (ku-geh): the nobility, who derived their power from relation to the Emperor, but were displaced by the buke (warrior class) at the time of *Sword of the Samurai*.

Kyojutsu (kye-yo-ju-tsu): the art of archery.

Naginata (nah-gee-nah-tah): a spear with a long, curved, edged blade.

Ninja (neen-jah): stealthy assassins of the outcast criminal class.

Ninjato (neen-jah-to): the straight long sword used by ninja.

No-dachi (no-dah-thee): very long sword that must be wielded two-handed.

Ronin (ro-neen): members of the warrior class who serve no master.

Samurai (sah-mu-rai): "one who serves," members of the warrior class who are part of the buke hierarchy.

Sashimono (sah-shee-mo-no): the small banner a soldier wears on his back to identify his allegiance.

Sengoku jidai (sehn-go-ku jee-dye): "The Age of the Country at War" or the "Warring States Period," the era in Japanese history from 1490 to 1600 when central authority broke down and the warlords fought among themselves for hegemony.

Seppuku (seh-pu-ku): ceremonial suicide, often undertaken to atone for shame or dishonor.

Shogun (sho-gune): the leader of all the daimyo, ruler of Japan, accountable (in theory) only to the Emperor.

Shuriken (shu-ree-kehn): small throwing blades favored by ninja.



Ukita



Yamana

Sohei (so-hay): warrior-monks, defenders of temple lands who sometimes become marauders.

Tanto (tahn-to): dagger.

Wakizashi (wah-kee-zah-shee): short sword.

Wako (wah-ko): Japan's fierce coastal pirates.

Yamabushi (yah-mah-bu-shee): "mountain fighters," aggressive and militaristic monks.

Designer's Notes

There were three main goals for the design of *Sword of the Samurai*. First and foremost, we wanted it to be lots of fun — easy to get into, but still interesting after extensive play. Secondly, we wanted it to accurately reflect the culture and conditions of feudal Japan, at least in those aspects that relate to the subject of the game, which is the competition for military power. Last but certainly not least, we wanted to make the abstract concepts of honor and responsibility important to the player.

This proved to be the most difficult goal because the dedicated game player rarely concerns himself (while gaming) with such ethereal notions as morality, duty, and shame, and resents it when a game makes him bother with such things. We decided early on that if we were going to force these alien concepts on Western game players that they would have to be so deeply embedded in the structure of the game that they would be accepted as givens. (We dislike clumsy attempts at behavior modification as much as the next gamer.) If we have succeeded even partly in our goal of enabling the player to enjoy participating in a different culture, we think it's due to emphasizing entertainment over indoctrination.

Sword of the Samurai reflects only a narrow range of the full spectrum of feudal Japanese culture, but even so we were forced to simplify and compromise in some areas to make the game play more smoothly, and because we had only so much memory and disk space. There were 60 provinces in feudal Japan, some quite small; we merged a few together to get 48. In reality, clan territories rarely followed exact province borders like

they do in the game; some clans controlled several provinces, and some provinces were divided among several clans. The clan name used were all actual daimyo families, though they were not all at the height of their power at the same time. Most occupy the provinces they are most closely associated with.

Relationships within the clan have also been simplified for game purposes. The web of responsibilities and fiefdoms, intermarriages and adoptions in the typical clan of the period are far more complicated than we've represented.

We had hoped to include much more on the importance of religion and religious differences in the game, but there just wasn't space. Competition and conflict between the various Buddhist sects, the Ikko cults, and Christianity would have added a lot to the game's political intrigue, and we regret not being able to include them.

We also regret that we couldn't find a credible way of introducing playable female characters into the game. In samurai culture women were kept very much on the sidelines. As far as matters of power and warfare were concerned women were placed in positions utterly subservient to men. Samurai women were trained to defend themselves with naginata and tanto, but they were not allowed to participate in formal decision-making (though they often exerted influence behind the scenes). It would have been too great an historical distortion to include female warriors, heads of clans, etc.

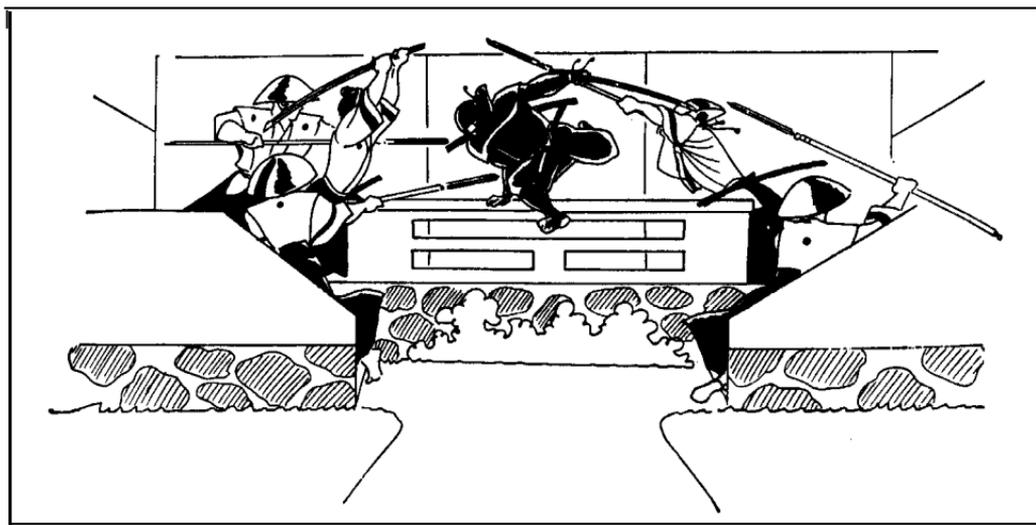
We drew from a wide variety of sources in our research for this game: political and military histories; Japanese art and music; myth and legends; samurai fiction, comic books, and paper role-playing games. One of our greatest influences was the Japanese samurai film, particularly the movies of

the great director Akira Kurosawa: *The Seven Samurai*, *The Hidden Fortress*, *Throne of Blood*, *Kagemusha*, *Sanjuro*, *Yojimbo*, and the ultimate epic of warring samurai clans, *Ran*. If you like the feel and content of *Sword of the Samurai*, next time you're in the video store rent one of Kurosawa's samurai films. If you get a chance to see one on the large screen, don't miss it.

If you have any comments on *Sword of the Samurai*, please write to us at MicroProse's Hunt Valley address. We're always interested to hear what you have to say about our games.

Lawrence Schick

22 September, 1989



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SWORD OF THE SAMURAI TECHNICAL SUPPLEMENT

IBM® PC, XT, AT, PS/2 and compatible computers

CONTENTS

Your *Sword of the Samurai* should contain a manual, this technical supplement folder, three 5.25" disks or two 3.5" disks, a full-color map, a registration card, and an order card for backup disks.

REQUIRED EQUIPMENT

Computer: This game requires an IBM PC, XT, AT, PS/2, Tandy 1000, Compaq 386, or a computer 100% compatible with those. The machine must have at least 512K of RAM (640 to use MCGA graphics) and DOS 2.x or 3.x. Due to the amount of disk-swapping necessary on floppy-only systems, a hard disk is recommended, though it is not required.

Controls: MicroProse recommends you use both a keyboard and joystick with this game. However, it can be run entirely from the keyboard.

Display: The game requires VGA (256-color), MCCA (PS/2 models 25 and 30), EGA 1 h-color, CGA 4-color, Tandy 1000 16-color graphics, or Hercules monochrome.

DOS: You must have IBM or Microsoft DOS, version 2.1 or higher. A version between 2.11 and 3.31 is recommended.

SAVING GAMES

You can save games only if you run the program from copies on either floppy disks or a hard disk. If you run from the disks in the box you cannot save anything. The original MicroProse disks are write-protected to avoid any inadvertent damage. To save a game, follow the instructions in the *Role-Playing Controls* section of this Technical Supplement.

INSTALLATION

Sword of the Samurai is copy-protected using a "key disk" technique. This means you can copy the game files from the original disks however you prefer: to other floppy disks, or to a hard disk. These files are normal in all respects. They can be backed up, restored, and optimized on a hard disk.

However, the original disks have special "invisible" markings that cannot be copied or removed. After you start the game the program asks you to insert an original disk into a floppy drive, so keep the original disks handy. MicroProse regrets that continuing casual and organized software piracy requires that we copy-protect this product.

RUNNING WITH FLOPPY DISKS

Installation on Floppy Disks

This game is designed to run using copies of the original disks supplied in the box. You can run the game using the original disks, but no information is saved. We suggest formatting disks before installation. This insures that the disk is "clean" and in good operating condition.

To Format a Floppy Disk: You must format disks before you install the game on them. Depending on the disk drives in your computer, you need either:

- three 5.25" 360K disks (PC or XT style disks)
- one 5.25" 1.2 MB disk (AT or 386 style disk)
- two 3.5" 720K disks (Tandy and PS/2 models 25 and 30)
- one 3.5" 1.44 MB disk (PS/2 models 50 and 90).

Formatting a disk requires that you boot your computer with DOS. At the ">" prompt, type the appropriate format command. On most machines this is "FORMAT A:" to format a floppy disk in the "A:" drive. For details, consult the description of "FORMAT" in your DOS manual.

Copy to Newly Formatted Disks: After formatting disk(s), use the DOS "COPY" command to copy the original disks with "*" as the file designators. Typically this command is entered as "COPY A:* B:*", even if you just have one floppy drive. For details, consult the description of "COPY" in your DOS manual.

Warning: Do not use the "DISKCOPY" command to copy disks. You must use the "COPY" command.

Loading from Floppy Disks

(1) **Boot your machine** using DOS.

(2) **Insert Disks:** When the "A:>" prompt appears, remove the DOS disk and insert the *Sword of the Samurai* "A" disk. If you have two floppy drives, put the "C" disk in the second drive. Use the copies made in the install instructions above.

(3) Set **Speed:** If you have a turbo or multi-speed computer, set the computer to its highest speed (frequently "Ctrl" and "Alt" and "+" together do this).

(4) **Start Program:** Type SAMURAI and press Return/Enter. The game starts loading.

(5) **Insert Key Disk:** When requested, insert the original "A" game disk in a disk drive. Then type the letter of the drive ("A" or "B") where you inserted the disk.

(6) **Replace Key with Installation Disk:** When requested, remove the key disk and re-insert your copy of disk "A".

Technical Notes: The key-disk system will work only if one of the floppy drives you are using is designated "A" or "B". You will not be able to run the game if you are solely using an external drive labelled "C", "D", etc.

To run in certain configurations you may find that you have purchased a version of *Sword of the Samurai* with the wrong disk type (for example, a PS/2 with internal 3.5" "A" and "B" drives and an external 5.25" "C" drive could not run the 5.25" version of the game). If this occurs, ask the retailer who sold the game to exchange it for the other version. If all else fails, contact MicroProse's Customer Service Department. (See the *Troubleshooting* section of this technical supplement.)

RUNNING ON A HARD DISK

Installation on a Hard Disk

You can copy the original disks onto a hard disk. The files copied are standard DOS files. They can be copied, erased, and optimized as desired.

Install **Program:** For your convenience, a program called "INSTALL" is included on disk C. It automatically installs *Sword of the Samurai* onto your hard disk.

- **If installing from 5.25" disks.** Insert disk C into your "A" drive and type A:INSTALL 5 and press RETURN (be sure to put a space between "INSTALL" and "5").
- **If installing from 3.5" disks.** Insert disk C into your "A" drive and type A:INSTALL 3 and press RETURN (be sure to put a space between "INSTALL" and "3").

After you enter the appropriate command, the install program will copy files and prompt you for the other disks as needed. Installation takes about three to six minutes, depending on disk drive speeds.

Warning: The INSTALL program assumes you install from floppy drive "A" onto hard disk "C." If your hardware configuration is different, do not use INSTALL. Instead, copy all the files from the floppies to the hard disk using the DOS "COPY" command. All *Sword of the Samurai* files must be in the same directory or subdirectory.

Technical Notes: The INSTALL program creates a subdirectory titled "SAMURAI" and copies all necessary files into it. It also places a file titled "SAMURAI.BAT" in your root directory to automate loading.

If the installation fails or you prefer to organize your own subdirectories and batch loaders, you can use DOS commands to create an appropriate subdirectory and copy all files into it. Be sure to copy all files from all disks. The file "SAMLOADR" is a batch file which you can copy to any appropriate location (typically the root directory). You should rename this file "SAMURAI.BAT" when finished.

OPENING SCREENS

Title and Credit Screens

If desired, you can move quickly through the title and credit screens by pressing Enter/Return, the Space Bar, or Joystick Button #1.

Clan Crest Identification

To prove you are worthy to represent your clan, you are required to

correctly identify a clan crest. Clan crests can be found on right-hand pages in the *Sword of the Samurai* manual. They appear in alphabetical order for easy reference.

Example: You are asked to identify the Takahashi crest. Flip through the last half of the manual ("T" comes late in the alphabet) until you find the Takahashi crest, then use your controller to select the crest on the screen that matches the crest in the manual.

If you select the wrong crest, you will be able to play only the duel, melee, and battle encounters, or an abbreviated version of a new full game.

OPTIONS

Graphics Options

EGA: Select this option if your machine has an "Enhanced Graphics Adapter" board with 256K of RAM. This option provides 16 colors on any RCB monitor (a high-resolution EGA monitor is *not* required).

Special Bonus: On certain screens in EGA mode, we have used MPS Labs' exclusive "Super-EGA 85-Color System" to give you graphics that are chromatically richer than you'll find in standard EGA games.

CGA: Select this if you have a "Color Graphics Adapter" board. This option provides four colors.

Tandy 1000: Select this option if you have a Tandy 1000. This option also provides 16 colors. Some Tandy computers also support CGA and/or EGA.

VGA/MCGA: Select this if you have a PS/2, or any other machine with a "Video Graphics Array" board. This option provides 256 colors.

Note: If you have a PS/2 model 25 or 30 you will find CGA faster and easier to play.

Sound Options

Note: Not all sound options may be available on the "A" disk. Check "READ.ME" file for latest information.

IBM Sound: This is appropriate to all IBM PC, XT, AT and PS/2 machines with no special sound hardware. These machines have a simple "beeper speaker" So don't expect too much from the music and sound effects.

Tandy 1000 Sound: Use this option only on Tandy 1000 computers, which include a special music chip that produces very nice sound effects.

AdLib Sound: If you have added the "Music Synthesizer Card" by AdLib, select this option. With an AdLib board you will hear beautiful and atmospheric Japanese-style music in *Sword of the Samurai*.

No Sound: This turns off all sound. To *get* sound again you must exit from the game to DOS and start over, selecting a different option.

MT-32 MIDI Interface: *Sword of the Samurai* supports the Roland MT-32 MIDI sound module with an MPU-401 (or compatible) MIDI interface and a MIDI cable. The cable must be routed from the interface's "MIDI out" to the MT-32's "MIDI in."

The MIDI drivers for *Sword of the Samurai* are specifically set up for driving the Roland MT-32. Custom timbres, patches, and system set-up are downloaded to the MT-32's RAM at the beginning of the game, so before loading the game be sure to save anything you've been working on. Of course, all Samurai RAM-stored sounds will be forgotten when the MT-32 is turned off.

AUTOMATED LOADING

You can automatically select your options when you first load *Sword of the Samurai* using "options parameters." After you type SAMURAI, but before you press Enter/Return, you can type additional characters to pre-select options. Separate each option with a space.

The parameters for *Sword of the Samurai* are:

- /J** Joystick will be used
- /NJ** No Joystick is used
- /GE** Graphics are EGA 16-color
- /GM** Graphics are MCCA or VGA 256-color
- /GC** Graphics are CGA 4-color
- /GT** Graphics are Tandy 1000 1 h-color
- /AI** Audio (sound) is IBM
- /AT** Audio (sound) is Tandy 1000
- /AA** Audio (sound) is AdLib
- /AN** Audio (sound) is None-sounds are off
- /AR** Audio (sound) for Roland MT-32 MIDI sound
- /V0** Both music and sound effects
- /V1** Sound effects only
- /V2** Silence — no sound

[Note: "Alt V" enables you to change the sound settings during the game.]

- /P** Pictures complete full role-playing graphics

- /NP** No Pictures that load from disk — partial role-playing graphics

[Note: "Alt Z" enables you to change the picture settings during the game.]

- /S** Single disk drive, so don't go to role-playing between melees and duels (saves a disk swap).

Example: If you use a standard PC or XT without joystick, CGA graphics, and standard PC sounds, you would load the game with SAM/NJ /GC /AI. A space must be placed between each parameter.

TROUBLESHOOTING

Notes

The latest notes regarding this program can be found on disk "C" in an

ASCII file named "READ.ME". You can read this file by using standard DOS commands, such as "TYPE READ.ME".

loading Problems

If the program does not load or run correctly, turn off your entire machine and restart it. Make sure DOS and Sword of the Samurai are the only programs loading into memory. Other RAM-resident programs or tools may conflict with **Sword of the Samurai**. Also, make sure your computer and graphics card have sufficient memory. The computer needs 512K of RAM (or 640K to run in MCGA mode), while EGA or VGA cards require 256K of Video RAM.

If you continue to have trouble, try the original **Sword of the Samurai** disks. Your copies may be bad. If the originals don't work, try the original **Sword of the Samurai** disks in another PC, preferably an IBM or Compaq machine. If the disks work in that, then your machine has compatibility problems (i.e., some aspect is not entirely IBM-compatible).

If you have trouble loading on other IBM/Compaq machines as well as your own, you may be one of the tiny percentage with a defective disk. In such cases, contact MicroProse Customer Service.

MicroProse Customer Service

MicroProse Customer Service can be reached at (301) 771-1151, Monday through Friday, 9 AM to 5 PM, Eastern time. Please have a pencil and paper handy when you call.

ROLE-PLAYING CONTROLS

The following controls apply when the text scrolls are on the screen:

<u>Control</u>	Key	<u>Joystick</u>
Controller	Cursor keys	Joystick
Selector	Enter/Return	Button #1 (top)
status Scroll (toggle on/off)	F1	
individual Status Scroll (from status Scroll)	Move cursor to portrait and press Selector; to return to Status Scroll, press Selector again.	
Strategic Map (toggle on/off)	F2	
Summary Scroll (toggle on/off)	F3	
Return to Role Playing (from scroll or map)	ESC	
Quit to DOS (destroys current game)	Alt Q	
Graphics Mode (toggle all/some pictures)	Alt Z	
Sound Level (all/effects/none)	Alt V	
Save Game*	Alt S	
Restore Game*	Alt R	
Re-initialize Joystick	Alt J	

***Save and Restore Game:** These options are available only from the Home Option Scroll, the one that begins "Considering the situation, you

decide to..." and includes such options as "Equip more samurai" and "Drill your troops." You cannot Restore (during the game) or Save from any other scroll. The Restore game option destroys your current game.

Playing Tip: Frequent reference to the Status and the **Summary Scrolls** will be a big help when it comes time to decide what to do next. Keeping track of your rivals' activities and status is the key to successful play. Note that your spies are not 100% accurate so information from the Summary Scroll may occasionally be misleading.

MELEE CONTROLS

Control

Move Your Samurai

Sword Attack (when enemy is close)

Bow Attack (when enemy is distant)

Pick Up/Put Down (when at object)

Pause the Melee

Quit to DOS (destroys current game)

Sound Level (all/effects only/none)

Retreat from Melee:

Village/Paddy

Castle

Wounds: When you suffer one wound, your speed of movement and of attack slows considerably. When you suffer a second wound, you fall and the melee ends.

Doors: To open a door, move directly against it for a second.

Stairs: To climb stairs up or down, move along them and press directly against the end for a second.

Hostages: Move to where the hostage is lying, and press the Selector (Return or Button #1) to pick him/her up. Press again to put hostage down, and move away from him/her to fight.

DUEL CONTROLS

Control

Move Your Samurai

Swing Your Sword

Parry an Attack

Pause the Duel

Quit to DOS

(destroys current game)

Sound Level

(all/effects only/none)

Key

Cursor keys (only)

Cursor keys + Enter/Return

Cursor keys + Backspace

Space bar

Alt Q

Alt V

Joystick

Joystick

Button #1

Button #1

Button #1

Space bar

Alt Q

Alt V

Move against the edge of the Melee Area.

Move against the outer door at the bottom of the lowest level.

Joystick

Joystick (only)

Joystick+Button #1

Joystick+ Button #2

Retreat from the Duel: Back off the bottom of the Duel Area.

Sword-Swinging Basics: Moving your Controller (cursor keys or joystick) with the Selector (Enter/Return or Button #1) held down swings your sword in the direction indicated.

Overhead Cut: Back on the controller to bring your sword up, then press forward to swing forward and down. You can cut left, right, or center, depending on how you position the controller. This cut can be parried.

Slash Across: To the side on the controller to bring the sword straight out, then across to the other side to slash. You can slash across from either the left or right side. This cut can be parried.

Over-the-Shoulder Cut: Back on the controller to bring your sword up, then back even farther until the sword stops, then finally forward to swing forward and down. You can cut left, right, or center, depending on how you position the controller. This cut cannot be parried.

Wounds: A duelist falls when he receives his fourth wound. Your wound indicator appears at the upper left; your opponent's is on the upper right.

BATTLE CONTROLS

Formation Orders

Choosing a Formation: When the battlefield first appears, your units appear at the bottom of the field. The name of their current formation appears above them in the center of the field. You can cycle through the available formations until you find the one you think best.

<u>Control</u>	KEY	<u>Joystick</u>
Show New Formation	Up/down cursor keys	Up/down on joystick
Flip Formation Left/Right	Left/right cursor keys	Left/right on joystick
Select Current Formation	Enter/Return	Button #1

(Selecting a formation starts the battle.)

Attack and Defense Formations: You will be either attacking or defending in the coming battle. If you are attacking, the formations shown during the Formation Orders period will have white lines leading from your units toward the enemy at the top of the field. These are the routes your attacking units will follow (unless you give them new orders once the battle starts). If you are defending, the formations shown will have no lines growing from them.

Unit Types: Armies are composed of four possible types of units.

Infantry: Represented by spearman symbols, as many as eight in two rows of four. These are the basic combat unit. An infantry unit's front edge must contact an enemy in order to attack it.

Archers: Represented by archer symbols, as many as four in a row. An archer unit can attack enemies at distance by shooting arrows into its position. It can also fight (weakly) in close combat.

Cavalry: Represented by horseman symbols, as many as four in a row. Like infantry, a cavalry unit's front edge must contact an enemy to attack it, but cavalry is generally faster and more powerful than infantry.

Musketeers: Represented by gunman symbols, as many as four in a row. Musketeers attack enemies at a distance like archers, but they have a shorter range. However, they do more damage at close range, and are more effective in close combat.

Unit Controls in Battle

Controlling Your Units: You can tell any unit on your side where to march and which way to face. To do this, a unit must be *chosen*, *directed*, and *ordered*. In other words, you must pick the unit you want, tell it where to go, and tell it how to get there.

Joystick Control: When using the joystick (with some keyboard input) to control your units, your directions are given in a different order from when using the keyboard alone. With the joystick, how you *choose your* unit also determines what *orders* you give it. You choose by using the joystick to move the warfan cursor near or to the desired unit, then pressing Button #1 or #2. Button #1 orders the unit to turn and march; Button #2 orders it to march without turning. *Holding the desired button down*, use the joystick to *direct* the unit by dragging a line to the desired destination. Release the button, and the unit will start its move.

Control

Turn and March

March Without Turning

Direct Unit to Destination

Commence Move

Turn Without Marching

Pause the Battle

Retreat from the Battle

Quit to DOS (destroys current game)

Sound Level (all/effects only/none)

Joystick Commands

Move cursor near/to unit, choose with Button #1

Move cursor near/to unit, choose with Button #2

Move cursor while holding button down

Release button when at desired destination

When cursor reaches destination, *without releasing the button*, press the "*" key

Space bar

R key

Alt Q

Alt V

Routed Units: A unit can sustain only so much damage before it decides to quit fighting and run away. Such a unit turns away from the enemy, goes into a wide open formation, and runs for it. A routed unit that runs off the field of battle is not destroyed, but it is out of the current battle for good.

A routed unit that stops before it leaves the field and regains its tight formation can be ordered back into the battle.

Withdrawing Units: Archers faced with intimidating enemies go into open formation and withdraw rather than fight. They regain tight formation once they are no longer threatened and can be ordered back into the battle.

Victory Conditions: The side which destroys or chases away all its enemy's units is the victor, i.e., the side with the last units on the field wins.

Keyboard Control: When using the keyboard alone to control your units (the designer's recommended method), you choose the unit you want with a number key, *direct* it by using the cursor keys to drag a line to the desired destination, then *order* it by pressing "+" (to turn and march), "-" (to march without turning), or "*" (to turn without marching anywhere). We strongly suggest you use the keypad to direct your units.

Control

Keyboard Commands

Choosing a Unit

number key that matches unit

Directing a Unit

cursor keys (warfare drags line to desired location)

Orders:

Turn and March

+ key

March Without Turning

key

Turn Without Marching

* key

Stop in Place

number key that matches unit

Retreat from the Battle

R key

Pause the Battle

Space bar

Quit to DOS (destroys current game)

Alt Q

Sound Level (all/effects only/none)

Alt V

Additional IBM Credits:

Demo Disk and Programming Help:

Bill Becker

Title Screen Animation:

Michael Haire, Jackie Ross,

Barbara Bents, Mike Reis

Ad Screen:

Mike Reis

Province Maps Edited By:

Sandy Petersen

Additional Quality Assurance:

Kevin Buckner

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