

Bujutsu

Samurai Rules for BattleLust

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Version 1.1, December 1996

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Introduction

This unauthorized supplement adds Japanese *samurai* rules to Columbia Games' *BattleLust* miniature rules. These rules additions have been laid out similarly to *BattleLust* itself. If a section from *BattleLust* is missing in this document, then no changes to *BattleLust* are required.

Comments in italics are either historical commentary or designer notes.

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This supplement was not authorized by Robin Crossby or Columbia Games, nor are these rules considered official additions to *BattleLust*. I am simply a fan of *BattleLust*, Hârn and other Columbia Games products such as the *Dixie* and *Eagles* card games. For this reason, I have deliberately written these rules so that you *must* have *BattleLust* to use them. If you do not have *BattleLust*, then run out and buy it. You'd be supporting a company that produces quality products.

Acknowledgements

I would like to thank everyone who has commented on these rules. Your kind words, complements, and constructive criticisms have been greatly appreciated. In particular, I'd like to thank Dorian Davis, who's *Showdown* scenario has been included (with his permission) in the scenario section. His historical insight has been most valuable.

Version Notes

This is version 1.1 of my samurai rules for *BattleLust*. The original version was called *Bushido*, but due to confusion with the roleplaying game by the same name, I have changed the name of these rules to *Bujutsu*.

There are a number of changes plus additions in this version. The weapon quality rules, regarding different eras of swords, has been changed due to new information supplied by Dorian Davis. Also thanks to Dorian, I changed the commentary under the Unarmoured Foot troop type. The heads of *ronin* and *ninja* may be taken. As

an option, players may disallow the rule allowing a figure to challenge an opponent from a different "class."

The weapon stats have changed. The old impact for a *katana* was +6, which meant that there was no way of even damaging a *samurai* in full armour with a *katana* unless the attacker succeeded with a critical hit. This didn't have the right *feel* and tended to drag the game out (since most *samurai* wear heavy armour). The only way to change this was to alter the *katana*'s impact or change *samurai* armour to medium (GAC 2) weight. I liked the idea of *samurai* armour being heavy armour since it gave a wider range of armour types for *ashigaru*. By changing the *katana* impact to +7, a regular hit to a *samurai* will now have a 1 in 6 chance of inflicting a minor wound. The *wakizashi* has also had its impact increased. I still have to playtest the option of giving *ashigaru* GAC 1, *samurai* GAC 2, and peasants GAC 0. This gives fewer armour options, but will make the game bloodier and faster.

The challenge rules have been simplified.

Basic Rules

Troop Types

The following troop types should be used in *BattleLust* samurai battles.

Unarmoured Foot (UF)

This category covers peasants pressed into service by their lord, and poorly armoured priests. It also applies to unarmoured *samurai*.

In Japan, peasants were occasionally pressed into fighting for their lord. This was rare—since a peasant could move from the lands of one lord to another more easily than his European counterpart—but it did occur. There were, however, several major peasant uprisings. In 1487, for instance, the Ikkoo uprising saw over 100,000 peasants under the leadership of influential priests and low level samurai. These priests, like the peasants, often went into battle unarmoured.

Samurai rarely wore their armour when moving about freely in the wilderness or between towns. First of all the armour was heavy, uncomfortable, and often less than hygienic. Second, few towns appreciated an armoured samurai in their midst. If the samurai is not wearing his armour, he is considered to be Unarmoured Foot.

Light Foot (LF)

This is the typical category for *ashigaru*. *Ashigaru* usually wore lamellar body armour and a metal helmet, though their legs, arms, and shoulders were often bare or cloth covered. They are armed with a spear (*yari*) or a

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pike (including *naginata*), and a knife. If a later period is the setting for the scenario, such as the *Momoyama* (1568 to 1600) or *Tokugawa* (1600 and later) periods, light foot may be armed with arquebuses. Such arquebus armed *ashigaru* were called *teppo*.

The other type of “light foot” in this game is the ubiquitous *ninja*.

Though raised to mythic proportions probably far exceeding their actual number and worth, no Japanese samurai skirmish game would be complete without at least mentioning ninja. The classic ninja wore very loose and comfortable clothing, which often hid a leather breastplate underneath. The loose clothing was deliberate as it tended to catch weapons and reduce their impact. Treat ninjas as Light Foot due to this “armour” and their overall skill.

Medium Foot (MF)

By the 16th century, *ashigaru* were more heavily armoured. The metal helmet and body armour were the same as light foot, but bare arms were sometimes clad in cloth sleeves with leather, lamellar, or metal plates sewn on them. The *ashigaru*’s legs were also better protected. If a period after the introduction of firearms is the setting for the scenario, such as the *Momoyama* (1568 to 1600) or *Tokugawa* (1600 and later) periods, medium foot may be armed with arquebuses (and called *teppo* as opposed to *ashigaru*).

The other forms of medium foot are the poorer *samurai*, and *ronin*. Any *samurai* who is not fully outfitted would fall into this category, as would *ronin* (masterless *samurai*). *Samurai* of this type would be armed with a *katana* and *wakizashi* combination, a *naginata*, or a *nodachi*. They might also be armed with a short bow, crossbow, or a long bow. Their armour might consist of nothing more than body armour, shoulder guards and a helmet, with little or no leg protection.

The less experienced or poorer samurai would fit into the definition of “medium foot” because samurai and ronin were known to sell off armour when they fell on hard times.

Heavy Foot (HF)

This is the typical designation for *samurai*. Their armour consisted of heavy lamellar body armour with a lamellar skirt to protect the thighs, an elaborate metal helmet, lamellar shoulder and arm panels, and shin guards. Early *samurai* had a cloth sleeve on their left arm with metal or lamellar plates sewn in, while their right arm was covered only in loose fitting cloth (this was to allow easy use of a bow). This was later replaced by two armoured sleeves as bow use declined. You may want to take this into consideration if you are using *Hannmaster* to supplement your *BattleLust* games. Sometimes the *samurai* would wear a protective faceplate/mask. *Samurai*

were armed with a *katana* and *wakizashi* combination, a *naginata*, or a *nodachi*. They might also be armed with a long bow, in which case they would also carry a *katana* and *wakizashi*. Female *samurai* (and there were female *samurai*!) are more likely to be armed with the *naginata*.

Unarmoured Horse (UH)

As mentioned under Unarmoured Foot, the *samurai* would often be travelling without the benefit of his armour. In these cases, treat an unarmoured *samurai* on horse back as Unarmoured Horse.

Light Horse (LH)

Not used.

Medium Horse (MH)

Occasionally used if a *samurai* fitting the medium foot definition is mounted. This is very rare, as most *samurai* that could afford a horse would be wearing “heavy foot” armour.

Heavy Horse (HH)

The standard cavalry of the Japanese feudal era. Cavalry was the exclusive domain of the *samurai*, though many preferred to fight on foot.

Samurai on horseback wore their regular armour, but were usually armed with katana and wakizashi combinations. They often carried their longbows, fighting in a sniping, Mongolian style of hit and run combat, though they were also known to carry long lance like spears and charge into battle like European cavalry.

Shortbow (SB)

Not used.

The shortbow was used in Japan (as was the crossbow) but it was not as popular as the long bow, particularly among samurai (see below). Some ashigaru would use the long bow, but it was mostly a samurai weapon. In any case, a bow was rarely the only weapon the soldier had at his disposal as they usually had some form of melee weapon as well. For bowmen, use Medium Foot or Heavy Foot, and add the proper missile weapon (short bow, long bow, crossbow) to their list of weapons. Most troops in a manus would be armed with the same missile weapon.

Longbow (LB)

Not used.

Unlike European armies, the long bow was considered a nobleman’s weapon. In fact, early samurai hid their proficiency in the katana, but openly flaunted their ability with the longbow. The samurai longbow was similar to the European longbow, but the grip was placed

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three-fifths to two-thirds of the way down the shaft (the grip of a European bow is about halfway along the shaft). This made it easier to fire from horseback, as the bottom portion of the bow was less likely to hit the horse or the shooter's leg. For this reason, Heavy Foot and Heavy Horse (and occasionally Medium Foot and Medium Horse) double as longbowmen in samurai battles. For bowmen, use Medium Foot, Heavy Foot, Medium Horse, or Heavy Horse and add the longbow to their list of weapons. If the figure is an unarmoured samurai armed with a longbow, use Unarmoured Foot and add the longbow to the figure's list of weapons.

Note that in the case of Medium Foot ashigaru, an entire manus would usually be armed with the same missile weapon. Therefore, if an ashigaru manus is to use longbows, all of the figures in the manus would have the same bow weapon. Since samurai operate as separate characters, they can be individually armed.

Weapon Data Table

Melee Weapons	Group	OML	WQ	HM	A/D	IM	WP
Unarmed	•	P3	•	•	0/3	+0	•
Knife	Dagger	P3	10	•	1/0	+3	4
Wakizashi	Sword	P3	13	•	2/2	+6	10
Katana	Sword	P3	14	•	3/2	+7	13
Nodachi	Sword	P3	14	-20	5/2	+8	17
Yari	Spear	P3	11	-10	4/2	+7	14
Naginata	Spear	P2	12	-10	5/2	+8	15
Kama	Sickle	P2	11	-10	4/2	+5	12
War Fan	Club	P4	11	•	2/1	+3	6
Tonfa	Club	P3	11	•	3/1	+3	6
Nunchaku	Flail	P1	12	•	3/2	+4	7

Missile Weapons	Group	OML	WQ	HM	A/D	IM	BP
Shortbow	Bow	P2	10	n/a	1/1	+1	14
Longbow	Bow	P2	10	n/a	2/1	+3	19
Crossbow	+bow	P3	10	n/a	1/1	+2	12
Arquebus	Gun	P3	11	n/a	2/1	+3	21
Shuriken	Shuriken	P2	12	•	1/0	+1	8

Note that the *naginata*, which most closely resembles a bill or glaive, is listed as a spear.

Weapon Quality

Use the weapon quality statistics as listed in the above table. For greater realism, however, the quality values should be altered depending on the era of the scenario.

For games set between AD 900 and AD 1300, reduce the *katana*, *wakizashi*, *nodachi* and *naginata* quality by 1. If playing a game after 1500, reduce *naginata* quality by 1 and reduce *katana*, *wakizashi*, *nodachi* quality by 2.

Japanese bladed weapons were some of the finest weapons ever made. While European swords were little more than bludgeoning instruments, Japanese swords had a fine edge. This was due to the concept of "folding" the

blade. A swordsmith would take the heated metal, bend it over and hammer the sword edge flat. This was done many times so that when the sword was finished, the final sword edge consisted of about a thousand layers metal, each about a molecule in thickness. This advanced technique is reflected in increased quality and impact values in the Japanese weapons versus their European counterparts.

The era of the finest swords was between 900 and 1450, known as the Old Sword period. In this period, 80% of the estimated 15 million swords produced were made by smiths of the five swordmaking schools: Bizen, Yamashiro, Yamoto, Soshu (Sagami), and Mino. A weakness in sword design was discovered during the Mongol invasion, where swords stuck in Mongolian quilt armour would snap when the wielder attempted to remove it. Presumably this instigated a round of improvements in sword design.

After the Old Sword period, however, sword quality deteriorated. During the Period of the Country at War (Momoyama), increased demand resulted in mass production which, in turn, resulted in inferior quality. This was due to new methods employed to produce swords more quickly, and due to the fact that swordsmiths no longer refined their own steel.

Altering the weapon quality statistic can take these factors into account.

Arquebus Missile Table

The arquebus can be fired out to a range of 64. Use the following table for arquebus fire.

		Range									
4/Less	8/Less	16/Less	32/Less	64/Less	Mtd						
EML	Imp	EML	Imp	EML	Imp	EML	Imp	EML	Imp	Mod	
+15	8	+10	8	+5	7	0	5	-30	3	-35	

Longbow Mounted Modifier

The Japanese longbow has a mounted modifier ("Mntd. Mod" on the *BattleLust* Missile Table) of -20. This replaces the mounted modifier of -40 listed on the *BattleLust* Missile Table.

The longbow used by samurai were specially designed for mounted firing. The grip was placed about a third of the way up the bow's shaft, instead of the middle of the shaft in European longbows. This meant that the bottom of the bow was about the same length as a short bow and would not hit the horse or the firer's leg when fired from horseback.

Unit Organization

Bujutsu units are organized in the same way as *BattleLust* units, with the following exceptions.

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Manus Size

The default manus size is 2 to 10 figures, with *ashigaru* mani being (on average) smaller than peasant mani. The “ideal” company size of 20, as listed in *BattleLust*, is completely optional.

Manus Troop Type

As the *BattleLust* rules suggest, keeping the figures in the same manus armed as similarly as possible will simplify the game immensely without hurting accuracy too much. The only time you may want to make things more “interesting” is if you have a mob of peasants or priests using improvised weapons (farm implements, clubs, etc.). The easiest way to handle this is to assume that all of the figures in a manus are armed in the same manner and ignore the weapons carried by the actual miniature figure.

Leaders & Succession

In *Bujutsu*, peasant mani are lead by *ashigaru*, *samurai*, or—in the case of peasant mobs—the peasant with the highest initiative. If a leader is killed, he is replaced by the peasant with the highest initiative. *Ashigaru* mani are lead by *ashigaru* or *samurai*, with the leader being replaced by the *ashigaru* with the highest initiative. Priests grouped in mani are lead by other (more fanatical?) priests.

Independent Warriors

Samurai may or may not be grouped in mani. For scenarios set before the mid 15th century, *samurai* are strictly independent warriors.

For scenarios in the late 15th century through 16th centuries, *samurai* may or may not be treated as independent warriors. In a formal battle scenario (such as a skirmish set during a major battle) the *samurai* could be formed up in mani like any other figures. Since personal glory and honour still formed an important part of battle for a *samurai*, they are not *required* to be formed in mani. For scenarios of a less formal nature (attacks by brigands, assassination attempts, etc.) the *samurai* will usually be treated as independent warriors.

Ninja are always treated as independent warriors. They do not group together into mani.

Samurai had a hard time adhering to command structures. More than one samurai general's battle plan was destroyed because impetuous samurai charged into battle without orders. Personal honour and the glory of being first into battle often overrode any tactical considerations. Add to this the fact that before the 15th century almost every battle began with challenges and personal duels, and you have a chaotic combat situation rarely seen in Europe. By the mid 16th century, samurai

battles were better organized and samurai fought in standardized formations but the old ways died hard.

Sequence of Play

Action Options

Fast Draw (*Iai*) (*Samurai, Ronin, Ninja only*)

This is, essentially, a combination grope, engage and melee attack action, or a combination grope and block action. It can only be chosen when a figure has already been engaged, or if the target of the fast draw attack is within a *quarter* move distance from the figure. Also, the figure's weapon must be sheathed, or otherwise within easy reach of the *samurai* but not actually in his hand. See the combat section for resolution of this action.

Iaijutsu (as this fast draw technique was called) was taught to samurai in order for them to quickly defend themselves against unexpected attack.

Challenge

The figure challenges another figure to a personal duel.

In order for a figure to conduct a challenge, the target of the challenge must be in the figure's front 90° arc, the target can not be engaged in combat with another target, the target can not be charging, and the target can not be under missile fire.

Accepting a Challenge

Challenging a figure that is not a *samurai*: If the target of the challenge is anything *other than a samurai* figure, the challenge may or may not be accepted. The owner of the target figure decides whether or not to accept the challenge. If the challenge is not accepted, the game continues as per normal, but the challenging figure has wasted his turn. If the challenge is accepted, then the challenge rules laid out below must be obeyed.

Challenged by a figure that is not a *samurai*: If the target figure is a *samurai* and the challenging figure is *not a samurai* (i.e. an *ashigaru*, a *ronin*, a peasant, etc. challenges a *samurai*), the player owning the target *samurai* figure may choose to accept the challenge or not. If the challenge is not accepted, the game continues as per normal, but the challenging figure has wasted his turn. If the challenge is accepted, then the challenge rules laid out below must be obeyed.

Optional: Since combat in Feudal Japan was usually between equals (i.e. *ashigaru* fought *ashigaru*, *samurai* fought *samurai*) you might want to disallow challenges between different classes. For instance, you may want to disallow *ashigaru* challenging *samurai* and *vice versa*. You should allow *ronin* to challenge *samurai* though.

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Essentially, if the samurai believes the figure challenging him is of an inferior class, the samurai may choose to ignore that figure without effect. Ronin are special situations as they were once samurai. If a ronin really wanted to challenge a samurai and the samurai refused, some well chosen insults would usually be enough to goad the samurai into personal combat.

Challenging and target figures are both samurai:

If the target figure is a *samurai* and the challenging figure is a *samurai*, the player of the target figure may elect to accept the challenge or not. If he decides to accept the challenge, then the target figure must obey the challenge rules laid out below.

If the player elects *not to accept* the challenge, the target figure makes an initiative roll. If the initiative roll succeeds, the figure can ignore the challenge (at a cost to his honour). Otherwise, the figure *must* accept the challenge.

Note that the player *always* has the right to accept the challenge without making a roll.

Effects of a Challenge

When a challenge is accepted, both figures must move towards each other until they are within a half-move of each other (if the move distances of the two figures are different, use the shortest distance). They must begin moving on their next action by conducting a Free Move action. Once they are within a half-move distance from each other, they do nothing for the rest of the turn (even if one of the figures has yet to do an action that turn). On the turn following the move to within half-distance, the first figure to move must engage the other figure.

The duel is to the death; neither figure may disengage from the duel.

No other figure (except for a *ninja*!) may engage *either* of the duelling figures once they have closed to within the half-move distance from each other. However, *any* figure can engage either figure *before* they have closed to within the half-move distance. Once the duelling *samurai* are close to each other, all other figures (except for *ninjas*) are honour bound to let them finish the duel without interruption. Until then, both figures are open game.

If one of the duelling figures is engaged before he comes within the half-move distance of the other figure, the challenge is cancelled (although the challenger's action still counts as his one action for the turn). No loss of honour applies if the challenge is cancelled in this manner.

See the section below on **Advanced Rules: Commands** to see how challenges affect commands and morale.

The reason for the samurai having to roll against initiative to turn down a challenge is simple: the need to preserve honour often overrode the samurai's common

sense. There are many cases in samurai legend where the need to preserve honour adversely affected the outcome of a battle. For instance, in 1600 Fukushima Masanori and Ikeda Terumasa were ordered by Tokugawa Ieyasu to quickly capture the castle of Gifu. Instead, both argued over the right to attack first, to the point where they were prepared to fight a duel over it. In the end they agreed to attack simultaneously, one from the front and one from the rear, but only after losing the element of surprise and much time.

To represent this kind of situation, and the fact that until the mid 15th century samurai battles routinely began with a sequence of personal challenges, I have added this challenge rule. It also has the added effect of increasing the game's tactical complexity. Powerful samurai will often, in the game, issue challenges to weaker samurai. This is usually a good tactic for a side that is numerically weaker but whose samurai have high attack MLs. To combat this, the opposing side will try to manoeuvre his peasants and ashigaru in order to engage the challenging samurai before the challenge can take effect. The first side will then use his ashigaru to block the other's and allow the samurai to conduct their duels. This adds complex tactics to a skirmish game that can otherwise degenerate into one side bashing the other.

Take a Head (Samurai, Ronin, Ninja only)

A figure may use this action after killing an opponent in a previous turn, or after an opponent is made unconscious due to wounds. The action takes up the entire turn as the figure decapitates his defeated opponent. Other figures may engage the head-taking figure, but the head-taking figure can not move when initiating this option. If the head-taking figure is attacked while conducting this action, he can dodge or block the attack, but the "take a head" action will be interrupted and the defeated opponent will not be decapitated. See the **Honour** rules for effects of taking an opponent's head. Usually only a *samurai's* head will be taken in combat (though a *ronin's* head or a *ninja's* head might also be taken). In special cases, though, taking a head may be necessary for a scenario's victory points.

This action may also be used on a friendly figure that just committed *seppuku* (see the **Commit Seppuku** command, below).

In cases where two or more figures engage an opponent and that opponent dies or loses consciousness, the opponent to strike the final (killing or knockout) blow has the right to take the head. However, if you are playing a multi-player game, things can get more complex. If the two figures who collectively knocked out/killed the opponent are controlled by different players, then the players must make a decision as to which figures gets to take the head. If no decision can be reached the two

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figures can fight a duel to the death in order to decide who has the right to take the head.

This rather grisly action was an important part of samurai warfare. The samurai decapitated their defeated enemies, both to collect their heads as trophies and—in a strange and ironic way—to honour the defeated samurai. After the battle, the heads would be cleaned, labelled and mounted on wooden boards. The heads would then be paraded in front of the victorious general or daimyo. The facial expressions on the heads were said to foretell the future and were often omens of good and bad luck.

Commit Seppuku

The figure using this command commits ritualistic suicide. The figure can do this command only if he is unengaged. The figure is occupied for 1d6 turns (that is, 6 plus the results of rolling a ten sided die). At the end of that period, the figure is dead and is removed from the playing surface. No figure is allowed to engage the figure while he is committing *seppuku* nor are any figures allowed to fire missile weapons at the figure.

A figure may only be allowed to commit *seppuku* if he has 0 or fewer honour points, with two exceptions. If a figure is captured during the course of a scenario, or the figure became unconscious due to wounds suffered in battle and his side does not “hold the field” at the end of the scenario, the figure is allowed to commit *seppuku* after the scenario is over. If the figure is in imminent danger of being captured or the odds are overwhelmingly against him, he can commit *seppuku* in order to prevent his capture. He may commit *seppuku* in these cases even if his honour point total is above 0 points (unlikely).

During the *seppuku* ritual as committed by a *samurai*, a “second” (assistant) was usually present. The second would decapitate the *samurai* committing suicide in order to bring the *samurai*’s suffering to an end (and, on occasion, to ensure that an enemy would not decapitate the dead *samurai* and take the head away as a war trophy). During such situations, another figure (usually a *samurai*, but not necessarily) is allowed to conduct the **Take a Head** action on the figure committing *seppuku*. To do so, the figure must wait until at least half of the 1d6 turns have elapsed before conducting the **Take a Head** action. The base of the figure taking the head must be touching the base of the figure committing *seppuku* but the figures are not classed as being engaged. Note that this can be done on a “friendly” figure or an “enemy” figure. This “second” figure *may* be attacked by opposing figures.

See the **Honour** rules for the effects of committing *seppuku*.

Seppuku or hara-kiri (honourable suicide that means, literally, “belly splitting”) came into the Japanese warrior culture during the 12th century. A samurai who committed a grievous breach of honour would kill himself

in an act of atonement. Suicide was also conducted in cases where a samurai was in imminent risk of being captured, as capture was considered a terrible loss of honour. Captives were treated very poorly as they were considered to be without honour. This attitude continued into the 20th century with the modern revival of bushido. Japanese soldiers treated Allied captives very poorly, resulting in the deaths of thousands of Allied POWs. The sword cut both ways, however, as thousands of Japanese troops and civilians committed seppuku rather than be captured. See any reasonable text book on the Bataan death march, or the Guadalcanal, Iwo Jima, and Okinawa campaigns, as well as references to the “Saipan suicides.”

Although a number of suicide methods were used, the “common” method was to use a wakizashi (later a specialized knife) to slit the lower abdomen of the samurai from one side to the other and (hopefully) sever the spinal column. Then the weapon was rotated upwards (possibly in order to snag the intestine) and brought upwards to puncture the aorta. There was no question of the person surviving the ordeal, and it must certainly have been very painful.

Often a “second” was present during the ritual. It was the second’s job to decapitate the samurai in order to relieve the man’s agony and bring about a swift death. This usually required an expert swordsman, since the proper method was to sever the head from the spine, while still leaving some flesh around the throat area so that the victim’s head would not drop to the ground and roll about. It was also known for friends or vassals of the dead samurai to take his head in order to prevent it being taken by an enemy.

In formal seppuku ceremonies, a bamboo mat was placed on the ground and rice paper was wrapped around the blade of the weapon in order to soak up blood. This action was rarely done on a battlefield (as a samurai rarely committed suicide when he could still die fighting). If a samurai was allowed to commit seppuku after being captured (fairly likely) his enemies would often assist him in the formal ceremony. This is not likely to occur during a scenario, but would happen if a captured samurai commits seppuku after a battle.

Naginata Sweep (Experienced or Master Samurai, Ninja, Ronin only)

This is a special type of attack that is available only to *naginata* armed *samurai*, *ninja*, and *ronin*. Only unengaged figures may use the “*naginata* sweep.” See the combat rules for more details. This action is *optional*.

Melee Combat

Fast Draw (*Iai*)

This occurs when one or more figures chooses an *Iai* action. To choose the action, the *samurai*, *ronin*, or *ninja* conducting *iaijutsu* 1) must have been engaged by an enemy figure, or 2) the figure conducting *iaijutsu* must be within a *quarter* move of an enemy figure. Also, the figure's weapon must be sheathed, or otherwise near the *samurai*'s hand but not actually *in* his hand (i.e. the *samurai* is kneeling and his sword lies beside him). Finally, the *samurai* can only conduct an *Iai* action if he is armed with a sword or smaller weapon.

There are four different uses for this action, as listed below.

Iai Against a “Distant” Figure

The “fast draw” figure is unengaged but an enemy character is within a quarter move distance: this is treated similarly to a standard engage action. The figure doing a “fast draw” automatically “grope” for his/her (yes, there were female *samurai*) weapon, moves to engage the target, and attacks the target as per the normal “engage” action. When the *samurai* attacks, however, he attacks using his *Iai* ML rating instead of his usual weapon ML.

Iai Against a Figure That Is Not Attacking

The “fast draw” figure is engaged by an enemy character who is not attacking him: this is treated similarly to a standard melee attack action. The figure doing a “fast draw” automatically “grope” for his/her weapon, and attacks the target as per the usual melee attack action. When the *samurai* attacks, however, he attacks using his *Iai* ML rating instead of his weapon ML.

Iai Against a Figure That Is Attacking

The “fast draw” figure is engaged by an enemy character who is attacking him: before the enemy's attack is resolved, the defending figure (the figure conducting *iaijutsu*) must decide what kind of *iai* action he wants to do. He may either do an *iai* block, an *iai* counterattack, or an *iai* attack.

If he blocks or counterattacks, continue with the attack as usual. The defending (fast drawing) figure rolls for defence as usual, only he uses his *Iai* ML instead of his usual weapon ML.

If the fast drawing figure chooses to conduct an *iai* attack, then both figures roll versus their initiative values. Compare the success level of each roll.

If both figures had the same success level (i.e. both achieved a Marginal Success, both received a Critical Failure, etc.) then conduct both attacks simultaneously. The regular attacker rolls for his attack while the *iaijutsu*

figure is considered to have rolled a critical failure on the melee block table. After the action is resolved *but before damage is doled out*, the figure conducting the *iai* attack resolves his attack in *exactly* the same manner. That is, the *iai* attacker rolls as per usual and the regular attacker is treated as though he rolled a CF on the melee block table. The *iai* attacker resolves his roll using his *Iai* ML, not his usual weapon ML. After both attacks have been conducted, dole out the damage to both figures.

If one figure has a higher initiative roll success than the other, the figure with the higher success rolls for the attack first as outlined above. The other figure is assumed to have rolled a Critical Failure for a melee block. However, the damage is applied *immediately*. If the defender survives the attack, he may resolve his own attack exactly as listed in the above paragraph.

Note that the figure conducting the *iai* action *always* rolls versus his *Iai* ML instead of his weapon ML.

Example: Okuru attacks Akira from behind as Akira sits in his home eating a bowl of rice. Akira's *katana* is sheathed at his side. Okuru has an initiative of 65% while Akira's initiative is 75%. Akira decides to conduct an *iai* attack against Okuru. They roll against their initiatives. Okuru rolls a 23, while Akira rolls a 15. Okuru got a marginal success but Akira got a critical success, so Akira attacks first. Akira rolls for the attack and gets a marginal success. Since Okuru is assumed to have rolled a critical failure on the melee block (as per the *Iai* rule), Akira has hit him with an A*2 damage attack. Akira rolls 8 damage + 6 *katana* impact, for a total of 14. This works out to a kill result since neither character is wearing armour. Since he is dead, Okuru's attack is ignored. If they had both rolled the same level of success on the initiative roll, then Okuru would still have died but his attack against Akira would have been resolved.

Two Figures Conduct *Iai* Simultaneously

Two figures within a quarter move of each other conduct simultaneous *iai* actions: if the figures are not touching each other, they are both moved half the distance separating them so that they *are* touching. They then roll versus their initiatives, and resolve the attacks exactly as listed in the ***Iai* Against a Figure That Is Attacking** option above. In this case, *both* figures roll versus their *Iai* ML skills.

Note: a fast draw may be conducted against opposing figures engaging the “fast drawing” figure from behind. *Iaijutsu* specifically trained *samurai* for attacks from behind. After the *iai* action is resolved, the *iai* figure is turned around to meet the threat behind him if the player running the *iai* figure chooses to do so.

Iaijutsu was a speciality taught to samurai. It allowed the samurai to react to sneak attacks and unexpected situations. The samurai unsheathes his weapon and either immediately attacks with it or immediately defends (blocks) with it. The Akira Kurosawa film Sanjuro ends

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with a beautiful—if somewhat stylized—example of iaijutsu. Note that due to the advantages in conducting an iai attack, the Iai ML is never more than a figure's regular weapon ML. See the section on creating stats for characters.

Naginata Sweep (Optional)

This is an optional action that makes *naginata* armed figures particularly potent. You may not want to allow this option in your games.

Regular and elite figures armed with a *naginata* are allowed a special kind of combat action called a *naginata* sweep. In order to use this action, the figure must be holding a *naginata* as its main weapon and must not be engaged.

Whenever a *naginata* armed figure uses this action, place some form of marker beside the figure to signify that the figure is conducting this action.

Whenever an opposing enemy tries to engage the figure conducting a *naginata* sweep, the “sweeping” figure gets a free Tactical Advantage. Note that the usual rule of a figure only receiving one Tactical Advantage per combat *does not apply* to this Tactical Advantage. The TA *must* be used to attack the character that is attempting to engage.

The engaging figure has the choice of block or dodge manoeuvres against this sweep attack. Resolve the attack as normal.

For the block and dodge manoeuvres, a result of “Block” or “DTA” means that the blocking or dodging figure has successfully engaged the figure with the *naginata* (treat the “DTA” result as a regular tactical advantage). A “•” (bullet) symbol means that the figures have *not* engaged. Place the engaging figure just beyond the reach of *naginata*.

If the engaging figure is hit by the figure with the *naginata*, the engaging figure takes damage as normal, but does not engage. Instead, the figure is moved to just outside the range of the *naginata* (judge based on the actual length of the weapon on the miniature figure).

If the figure with the *naginata* is successfully engaged, the figure is no longer considered to be conducting a *naginata* sweep; remove the marker. Once the marker is removed, other figures may engage the figure that was doing the sweep manoeuvre, and thus they would gain a bonus for multiple attackers.

Friendly figures are not allowed to be any closer than one base width to the figure conducting this sweep action. If a friendly figure inadvertently comes closer to the sweeping figure than one base width, the *naginata* sweep action is cancelled.

Figures conducting this action are allowed to move up to 1” in any direction. If the sweeping figure comes within a base width of a figure, that figure is automatically attacked as per the **naginata sweep** rules.

However, if the *naginata* sweeping figure comes in actual base contact with an opponent, the figure is engaged and the *naginata* sweep is cancelled.

See the notes below for **Advanced Rules: Morale** to see how morale is applied to a manus ordered to attack a “sweeping” figure.

Limiting this Action

Does this action unbalance the game in favour of the *naginata*? It certainly seemed that way in a test game where one player armed all of his *samurai* with *naginat*as. However, good tactics limit this advantage. First, this action is lost once the *naginata* armed figure chooses to engage. Second, since they can't move too far, “sweeping” figures are vulnerable to missile fire.

If you feel that this rule unbalances things too much, it is suggested that a fatigue rule be implemented. Give a “sweeping” figure a -1% modifier to his ML for each turn he sweeps (after the first). Each turn he rests, he gains back +1% to his ML. This makes for more bookkeeping but it also makes the action more realistic.

If you don't want any bookkeeping, make the “sweeping” figure roll versus his *naginata* ML each turn after the first. On a failure, he has dropped his guard slightly: award a +10% to the block or dodge attempt of any figure trying to engage before the sweeping figure gets his next turn. On a critical failure the sweeping figure has made a critical error, so the sweeping action is cancelled for that turn (though the figure has still used up his turn). In testing, this rule seems to be the best compromise.

Although the naginata resembles a European pike or bill, it was used differently in one-on-one combat. Naginatajutsu, as the art of fighting with the naginata was called, stressed personal aptitude with the weapon and it was difficult to master. This contrasts sharply with the European pike, which was used almost exclusively in formations and taught mostly to peasants and lowly infantry.

One of the manoeuvres taught was a sweeping motion used to hold off multiple opponents. The naginata was swung around in a series of intricate arcs that were hard to predict. The idea was to make it difficult for an opponent to slip past the naginata's blade and attack the naginata's owner. Doubtless, the problem with this manoeuvre was the fact that it tired the practitioner. Still, it would often give the attackers pause before engaging the naginata's owner, while delaying the attackers until help arrived.

This rule is designed to simulate the whirling naginata and its effect on opponents attempting to engage it. Only masters of the weapon are allowed to use this manoeuvre, so it is restricted to samurai, ronin, and ninja.

Mustering a Company

Use the “army lists” provided in the next section for mustering a company. Either set up a “set piece” scenario (that is, a predefined scenario) or use the mercenary muster. Assume the point cost is equal to about 50 *koku* instead of shillings, but otherwise use the Mercenary Muster as specified in *BattleLust*.

Victory Points

Before applying the victory point handicap adjustment, apply modifications to the victory points due to honour. See the **Honour** system, below.

Otherwise, use the victory point system as stated, or define scenario specific goals to indicate the winner of a scenario.

Honour

Samurai have 10 honour points, *ronin* have 5 honour points, and *ashigaru* have 0 honour points. The following occurrences in the game affect a *samurai* figure’s honour points:

Take a head (*samurai* only): +1 to +5
Killed a *samurai*, *ninja*, or *ronin* (*ashigaru* and *ronin* only): +1 to +5
Commit *seppuku*: +15
Attack an unwary opponent from behind (*samurai* and *ronin* only): -1
Turn down a challenge (*samurai* and *ronin* only): -2
Flee the battlefield: -5
Master’s head was taken: -10
Captured by the enemy (including figures that lost consciousness due to wounds if the other side takes the battlefield): -15

If a *samurai* has dropped to 5 or fewer points by the end of the scenario, he becomes a *ronin* due to lack of honour. If a *samurai* has dropped to between 5 and 1 honour point (thus becoming a *ronin*) by the end of the scenario, half of his point cost is awarded to the opposing side as victory points. If a *samurai* has dropped to 0 or fewer points by the end of the scenario, then his total point cost is awarded to the opposing side as victory points.

Ashigaru become *samurai* if they have 10 honour points by the end of the scenario. If an *ashigaru* becomes a *samurai* then half of the *ashigaru*’s cost is awarded to that figure’s side as victory points. Note that you might want to apply this rule to some or all *ronin* as a scenario specific rule.

In both of the above paragraphs, the point total is checked at the *end* of a scenario.

When a *samurai* takes a head, or when an *ashigaru* or *ronin* kills a *samurai*, *ninja*, or *ronin*, the figure is awarded 1 honour point. If the figure that was killed had a weapon ML more than 10% higher than that of the victorious figure, the victor gains a bonus to his honour points. If the dead figure’s ML was between 10% and 19% higher, the bonus is +1 honour point. If the ML was between 20% and 29% higher, the bonus is +2. If the ML was between 30% and 39% higher, the bonus is +3. If the ML was 40% higher or more, the bonus is +4. A figure may not receive more than 5 honour points in this way.

Example: let’s assume that during their meeting Akira manages to kill Toshio. Akira had a *naginata* ML of 65% while Toshio’s *katana* ML was 85%. Akira would receive 3 honour points, 1 for killing Toshio, and 2 because of Toshio’s legendary skill with the *katana*.

A *samurai* is allowed to commit *seppuku* only if his point total has dropped to 0 points or less. If this brings the *samurai*’s point total back up above 5, the *samurai*’s death will *not* count towards his opponent’s victory point total for victory purposes. If a figure becomes unconscious due to wounds sustained during the battle, and he is captured because his side does not “hold the field,” the figure is allowed to commit *seppuku* after the scenario is over, even if his honour point total is above 0 points (unlikely). In this case, only half of the figure’s cost is awarded to the opposing player as victory points.

These modifications to the victory point totals occur before any multiplier is applied to account for one side starting the game with a larger point total than the other side.

The “Flee the field” modifier applies when a figure leaves the battlefield, unless leaving the battlefield is part of the scenario conditions.

The “Master’s head is taken” is quite literal. If an enemy figure takes the head of a master *samurai* after combat or the enemy figure gets hold of the master’s head after the master commits *seppuku*, and the head is in the hands of an enemy figure at the end of the battle or the head is taken off the battlefield by an enemy, apply this honour point modifier. The “master *samurai*” is a *samurai* who leads other figures in a scenario. This is usually scenario determined (i.e. a figure is designated as the master of one or more of the other figures on one side of a battle). If the “master’s” head is taken, all of the figures subordinate to him will receive the modifier to their honour totals. If players wish to add some more interest, they can list a *samurai* leading a manus as a “master *samurai*.” If that *samurai*’s head is taken, the figures in his manus would receive the negative modifier. **Note: this modifier does not apply if the master’s head is not in the possession of an enemy *samurai* at the end of a scenario or if the head is not removed from the battlefield.**

A good idea is to create “head counters” for *samurai*. If you don’t mind the extra cost, you can create head

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figures. Simply cut off the head of a *samurai* or *ashigaru* miniature (one without a helmet). If you want to be formal, glue the head to a small square of balsa or bass wood.

Honour was a major influence in the actions of the bushi (the warrior class). This rule helps influence the players so that their samurai behave according to the rules of honour (bushido, or “art of the warrior”).

Heads taken in combat were cleaned, mounted on wooden base plates, and tagged with the name of the dead samurai and the man who killed him. These were later paraded before the winning side’s leader in a ritual of respect. The expression on the face of the decapitated head was significant, with open eyes indicating good fortune to come, but one closed eye indicating bad luck.

The strangest modifier is “master’s head is taken.” I found references to samurai taking elaborate measures to prevent a master’s head from being taken after the master commits seppuku. This included the samurai’s “second” running off with the head, and sometimes decoys made off with a fake head to elude pursuing opponents. I have not found references for this occurring when a head was taken in personal combat but I have extended the rule to cover those situations, too.

Note that it is not required for a samurai to kill himself for just any transgression (hence the reason that the samurai’s point total must fall to 0 before he is allowed to commit seppuku).

Campaigns and Honour

If you want to run several scenarios consecutively in a campaign format, put a ceiling on a figure’s honour. For instance, make every *samurai* start each scenario with a maximum of 10 or 20 honour points regardless of his honour point total at the end of the last scenario. This will stop players from building up high honour point totals for a figure and then have the figure act dishonourably. If a figure acts dishonourably, his past feats are largely ignored. However, you may want to keep a separate total of *all* the honour points for a *samurai* from game to game. This allows you to create characters who become famous in your game club, or group of friends.

Figures that commit *seppuku* are no longer available for the campaign. Figures that become *ronin* should also be dropped from the campaign unless the players agree otherwise. *Ashigaru* that become *samurai* are available in the next scenario as *samurai* and are given better armour.

Note that while it was not impossible for an *ashigaru* to become a *samurai*, it was a rare event. You may want to start *ashigaru* at -10 honour points to slow the number of *ashigaru* rising to the level of *samurai*. Another option is to start the *ashigaru* with 0 honour points at the beginning of every scenario (regardless of their point total from the last scenario) and only allow *ashigaru* that rise

to 10 (or 20?) points in one scenario to become *samurai*. Otherwise, you may want to disallow this altogether.

Warrior Generation

Use the **Physique, Initiative, Skill and Skill Training Modifier** tables from *BattleLust*. Ignore the **Physique Species Modifier** table as all figures in these rules are assumed to be human.

Use the following **Initiative & Skill Experience Modifier** table instead of the one in *BattleLust*:

Initiative & Experience Modifier

+1d6	Peasants
+1d6	Inexperienced Priests
+2d6	<i>Ashigaru</i>
+3d6	Inexperienced <i>Samurai</i> or <i>Ronin</i>
+3d6	Experienced Warrior Monks
+4d6	Experienced <i>Samurai</i> or <i>Ronin</i>
+5d6	Master <i>Samurai</i> , <i>Ninja</i> or <i>Ronin</i>

Ninja, warrior monks, and *samurai* can be regular or elite status.

Ashigaru can be regular or militia.

Peasants and inexperienced priests are civilian.

For *samurai*, the *wakizashi* skill is equal to the *katana* skill, due to the fact that *samurai* trained with both and that the *wakizashi* is just a shorter version of the *katana*.

The *Iai* (fast draw) skill for a new character begins the game equal to the regular skill level of the weapon - 10. The *iai* skill is increased like any other weapon skill, but see the section on **Skill Development** below for restrictions.

For instance, if a *samurai* has a *katana* skill of 75%, he would have a *wakizashi* skill of 75% and a *katana Iai* and *wakizashi Iai* skill of 65%.

Skill Development

Note that a figure’s *Iai* skill ML may *never* increase beyond the weapon’s regular skill ML. For instance, if a *samurai* has a *katana* ML of 75% and a *katana iai* ML of 75%, he may not increase his *katana iai* skill ML until he increases his *katana* ML.

A figure only receives a skill development roll for the *iai* skill if the figure tried to use the *iai* skill. The *iai* skill *does not* increase if the associated weapon skill increases. For instance, Toshio has 75% in his *katana* ML and 65% in his *katana iai* ML. He gets a skill increase in his *katana* skill, and goes up to 76% in *katana*. His *katana iai* ML still stays at 65%.

If a figure gets a skill development roll for both his weapon skill and his weapon’s *iai* skill, he may resolve these skill development rolls in any order the player wishes.

Advanced Rules

Mounted Combat

Steed Load & Barding

Steeds are not allowed to wear barding in these rules, as horses were not barded in Feudal Japan.

Command

Manus Action Options

There are two new manus action options specific to *samurai* battles.

Charge *Naginata* [-15]

This is used when a leader wishes the manus to charge a figure or several figures conducting a *Naginata* Sweep action. See the *Naginata Sweep* rules, above. The manus may move up to the distance specified by the success of the command in a fairly straight line as per the regular charge command. The *naginata* sweep action is resolved per normal but with a possible negative modifier to the *naginata* armed figure based on the success of the charge.

The following results can occur:

Critical Success: manus attempts to engage the figure or figures conducting a *naginata* sweep action. The manus may make a double move distance move towards the “sweeping” figure. The “sweeping” figure(s) resolves the sweep attack at -10% against each figure in the manus. If a manus figure successfully engages, he gains a +5% bonus to his melee attack.

Marginal Success: manus attempts to engage the figure or figures conducting a *naginata* sweep action. The manus may make a normal move distance move towards the “sweeping” figure. The “sweeping” figure(s) resolves the sweep attack at -5% against each figure in the manus. If a manus figure successfully engages, he does not gain a bonus to his melee attack for charging.

Marginal Failure: manus moves up to the figure or figures conducting a *naginata* sweep action. The manus may make a half move towards the “sweeping” figure(s). The manus figures may move to encircle the “sweeping” figure(s) but they will not engage. Instead, they will stay just outside the range of the *naginata*.

Critical Failure: the figures in the manus must make a morale check, as per the charge rules.

Ignore Challenge [-20]

If a *samurai* figure in a manus is challenged, an **Ignore Command** action can be issued by the leader of the manus, immediately. This command is basically telling the *samurai* to stay with his comrades in battle line and ignore the challenge.

Note that in cases where a *samurai* may choose to ignore a challenge, this order need not be issued. The only time that it needs to be issued is if the figure loses honour by not agreeing to the challenge and the figure must roll to see if he can ignore the challenge.

This command is usually issued to *samurai* figures. The same command can be issued to any number of *samurai* in the same manus.

The following results can occur:

Critical Success: the figure automatically ignores the challenge. The *samurai* does *not* lose honour for ignoring the challenge. In this case, his commander has told him to stay put, and so the *samurai* is doing the right thing in obeying his commander.

Marginal Success: the figure must make a roll (as per the **Challenge Action** rules) to see if he may ignore the challenge. However, he may make the roll with a +10% modifier.

Marginal Failure: the figure must make a roll (as per the **Challenge Action** rules above) to see if he ignores the challenge as per the **Challenge Action** rules.

Critical Failure: the figure automatically accepts the challenge. Make a morale roll for the figure to see if he goes berserk or not as per the berserk rules.

Morale

Berserking

This rule remains unchanged, but it is *not* optional. If you are using the advanced command rules, you *must* use the berserking rule.

Formations

The only formations that may be used in *samurai* battles are spear walls and — optionally — the phalanx, the hedgehog, and fire team formations.

As per the rules on spear walls, any weapon can be used in the first rank. *Naginata* and *yari* may be used in the second rank. *Yari* of suitable length may be used in the third rank. A third rank would be rare, but not impossible. Judge based on the length of the weapon on the actual model.

Samurai armies did not use shields, as the armies emphasized freedom of movement. This eliminates any of the formations that require shields.

Optional and Clarified Rules

This section includes optional rules and clarified rules.

Optional rules are rules that you may wish to use in your games with the consent of all players. These rules may be scenario dependant, may increase realism at the cost of playability, or may unbalance a game in favour of one side or another.

Clarified rules are ambiguous rules that have been explained or worded in such a way as to make them less ambiguous.

Optional Rules

Attaching to a Manus

This command allows a manus to be added to another manus. The two mani (the one being attached and the one being attached *to*) must be given this same action, and neither manus can be charging or engaged with an enemy. One manus will remain stationary. The other manus will move within the command radius of the stationary manus. In order to attach, the moving manus must be able to come within the command radius of the other manus in one standard move.

Both mani make a command roll. If both mani roll a marginal success or one manus rolls a marginal success and the other rolls a critical success, the mani can combine to form one big manus. The moving manus is moved to within the command radius of the other manus. From then on, the two mani are considered one manus for *all* purposes.

If both mani roll critical successes, the moving manus moves within the command radius, the two mani are combined into one, and this new, combined manus may make a half move.

If the moving manus rolls a marginal failure, it can not move. If the stationary manus rolls any kind of failure and the moving manus rolled a success, the moving manus may move within the command radius of the stationary manus, but the mani are still not attached.

If either manus rolls a critical failure, that manus can not move and must make a morale roll.

Once the mani are attached, they are treated as one manus. If both mani are of the same class (i.e. both are *samurai*, both are *ashigaru*) then the leader is the figure with the highest initiative. If the mani are of different classes (i.e. one is a *samurai* manus and the other is an *ashigaru* manus) the leader is the leader of the higher class manus.

If the leader of the combined manus is killed or incapacitated, the leader will be the figure from the highest class with the highest initiative.

For example, an *ashigaru* manus lead by a *samurai* with an initiative of 80 attaches to a *samurai* manus lead by a *samurai* with an initiative of 75. Although the *ashigaru* manus' leader has the higher initiative, the leader of the *samurai* manus becomes the leader of the combined manus. If the leader is killed, the *ashigaru* manus' leader will become the new leader as he is a *samurai* and he has the highest initiative.

Another example, a combined manus now has a *samurai* with an initiative of 80, another *samurai* of initiative 65, and an *ashigaru* with an initiative of 70. The 80 INI *samurai* is the leader of the manus. If he dies, the 65 INI *samurai* will become the new leader. Even though the *ashigaru* has a higher initiative, he is of an inferior class and will not take over control of the manus. The *ashigaru* leader will only take over control of the manus if all the *samurai* the manus have been killed.

A combined manus can not have more than 20 figures in it.

The reason for this command, and the detach command, is to allow the co-ordination of two mani. It allows multiple mani to move in co-ordination with each other. It also allows one manus to screen another, such as an ashigaru manus screening a manus of samurai archers. Two smaller mani are more flexible than one big manus, however one big manus can move and attack with greater co-ordination.

Failing a command roll indicates that the attaching order has caused confusion in the ranks. With a critical failure, this confusion could result in a rout.

Detaching From a Manus

The detach command allows a manus to split into two separate mani. To do this, a command roll is made.

If the manus rolls a critical success, the manus is split into two mani, and both mani can make a full move. If the manus rolls a marginal success, both mani can make a half move. In neither of these cases are either mani *required* to move.

If the manus rolls a marginal failure, it does nothing due to confusion and disorder.

If the manus rolls a critical failure, it must make a morale roll.

The leaders of the two new mani are the figures from the highest class with the highest initiative. For example, a big manus consisting of 14 *ashigaru* and 6 *samurai* is split through the use of the Detach command. The manus is split into one manus of five *samurai* and one manus of 14 *ashigaru* and 1 *samurai*. The leader of the first (*samurai*) manus is the *samurai* with the highest initiative. The leader of the second (*ashigaru*) manus is

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the lone *samurai*, even if there is an *ashigaru* present with a higher initiative.

The two new mani must consist of at least two figures and can not have more than 10 figures.

Rules Clarifications

Dodging Missiles

The *BattleLust* rules specifically allow the dodging of missiles. This sometimes results in arguments when, say, a figure engaged in melee or a figure charging towards an opponent is said to be “dodging” with regard to missile weapon fire. This rule clarifies and limits the use of the missile dodge option.

A figure can dodge missiles if:

it has not moved this turn (*dodging while moving is handled below*);

it is not reloading an arquebus (*the figure is too busy concentrating*);

it is not engaged (*the figure is too busy fighting*);

it is not in base-to-base contact with another figure, or it is in base-to-base contact with only one or two figures. If it is in contact with two figures, at least one side of the figure — its right side, its left side, or its rear — must be clear with no figures or obstructing terrain contacting it (*figures packed in a tight formation can not easily dodge incoming missiles*);

it is not in contact with an obstructing terrain feature (i.e. a wall, a fence, a tree), or it is in contact with an obstructing terrain feature but not on all sides. If it is in contact with one or two obstructing terrain

features, at least one side of the figure — its right side, its left side, or its rear — must be clear with no figures or obstructing terrain contacting it. (*a figure in a doorway or trapped in a corner can not easily dodge missiles*);

it can see the figure firing the missile (*the figure must be aware that the missile is coming at it*).

If all of the above situations apply, the figure can dodge an incoming missile. If the figure is moving, it may still dodge missiles (see below). Otherwise the figure can not dodge the missile.

A figure can dodge missiles if it is moving at up to full speed but is not charging. If the figure can see the missile being fired at it, it can dodge normally. If the figure can not see the missile being fired at it, it may still dodge but the dodge attempt is conducted at half it's normal chance of success. *A moving figure can run erratically in order to make itself harder to hit. This erratic movement is more likely to succeed if the figure can see its opponent.*

A figure that is charging *can not* dodge missiles. A missile fired at a charging opponent uses the “ignore” column of the combat table. *A charge is an all-out run at an opponent, and therefore the figure is too absorbed to dodge missiles. The charge bonuses for melee offset the figure's vulnerability to missiles.*

If the figure can not dodge and is not moving, it may still be able to block the missile. To block the missile, the figure must be able to see the missile being fired at it and the figure must be unengaged. The figure must also have something with which it can block the missile.

If a figure can not block or dodge a missile, or if the figure is charging, the missile firing attempt is resolved using the “ignore” column of the combat table.

Army Lists and Scenarios

Pre-Momoyama *Samurai* Army

This army list can be used for any *samurai* army from about 1083 until 1568. Note that most lead figures will be designed with armour from the Momoyama and Tokugawa periods. The differences are not that radical, however. It is not like you are using a First Crusade army to represent an English Civil War army, it's closer to using a First Crusade army to represent a War of the Roses army. With a little bit of “suspension of disbelief” they will serve quite adequately.

Cost	WP	Warrior	INI	PHY	GAC	MOV	Weapon/ML
34	60	Heavy Horse Master <i>Samurai</i> (Elite)	85	11	3	8	Longbow/73 Katana/63 Wakizashi/63
		Warhorse	43	16	0	16	Yari/58
31	50	Heavy Horse Experienced <i>Samurai</i> (Regular)	78	11	3	8	Longbow/58 Katana/48 Wakizashi/48
		Warhorse	43	16	0	16	
11	45	Heavy Foot Master <i>Samurai</i> (Elite)	85	11	3	8	Longbow/73 Katana/63 Wakizashi/63
10	45	Heavy Foot Experienced <i>Samurai</i> (Elite)	81	11	3	8	Naginata/69 Katana/59 Wakizashi/59
10	45	Heavy Foot Experienced <i>Samurai</i> (Regular)	78	11	3	8	Longbow/58 Katana/48 Wakizashi/48
10	45	Heavy Foot Experienced <i>Samurai</i> (Regular)	78	11	3	8	Nodachi/69 Katana/59 Wakizashi/59
9	45	Heavy Foot Inexperienced <i>Samurai</i> (Regular)	75	11	3	8	Katana/66 Wakizashi/66
5	35	Light Foot <i>Ashigaru</i> (Regular)	71	11	1	10	Yari/62 Wakizashi/52
2	25	Unarmoured Foot Peasants (Militia)	63	11	0	11	Yari/47 Knife/37

Momoyama Period *Samurai* Army

From AD 1568 to AD 1600, this is also known as the Period of the Country at War (*sengoku jidai*). By the Momoyama period, *samurai* armies fought in elaborate formations, the *ashigaru* were better armoured, and the arquebus began to replace the longbow. Most *samurai* lead figures, and movies are based on this period.

Cost	WP	Warrior	INI	PHY	GAC	MOV	Weapon/ML
34	60	Heavy Horse Master <i>Samurai</i> (Elite)	85	11	3	8	Longbow/74 Katana/84 Wakizashi/84 Yari/69
		Warhorse	43	16	0	16	
31	50	Heavy Horse Experienced <i>Samurai</i> (Regular)	78	11	3	8	Yari/59 Katana/69 Wakizashi/69
		Warhorse	43	16	0	16	
11	45	Heavy Foot Master <i>Samurai</i> (Elite)	85	11	3	8	Longbow/74 Katana/84 Wakizashi/84
10	45	Heavy Foot Experienced <i>Samurai</i> (Elite)	81	11	3	8	Naginata/69 Katana/59 Wakizashi/59
10	45	Heavy Foot Experienced <i>Samurai</i> (Regular)	78	11	3	8	Nodachi/69 Katana/59 Wakizashi/69
10	45	Heavy Foot Experienced <i>Samurai</i> (Regular)	78	11	3	8	Katana/69 Wakizashi/69
9	45	Heavy Foot Inexperienced <i>Samurai</i> (Regular)	78	11	3	8	Katana/66 Wakizashi/66
6	35	Medium Foot <i>Ashigaru</i> (Regular)	71	11	2	9	Yari/62 Wakizashi/52
6	35	Medium Foot <i>Ashigaru</i> (Regular)	71	11	2	9	Arquebus/62 Wakizashi/52
2	25	Unarmoured Foot Peasants (Militia)	63	11	0	11	Yari/47 Knife/37

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Monk Army

This army list can be used any time from 1083 to the beginning of the Tokugawa period in 1600.

Cost	WP	Warrior	INI	PHY	GAC	MOV	Weapon/ML
6	35	Medium Foot Fanatic Monk Leader (Elite)	78	11	2	9	Longbow/66 <i>Katana</i> /56
10	45	Heavy Foot Experienced ex- <i>Samurai</i> Monk (Elite)	81	11	3	8	<i>Naginata</i> /69 <i>Katana</i> /59 <i>Wakizashi</i> /59
10	45	Heavy Foot Experienced ex- <i>Samurai</i> Monk (Regular)	78	11	3	8	<i>Nodachi</i> /69 <i>Katana</i> /59 <i>Wakizashi</i> /69
5	35	Light Foot Fanatic Monk (Elite)	78	11	1	10	<i>Naginata</i> /66 <i>Katana</i> /56
5	35	Light Foot Fanatic Monk (Civilian)	70	11	1	10	<i>Nodachi</i> /44 <i>Katana</i> /34
2	25	Unarmoured Foot Fanatic Monk (Elite)	78	11	0	11	<i>Nodachi</i> /77
2	25	Unarmoured Foot Monk (Civilian)	58	11	0	11	<i>Katana</i> /36
2	25	Unarmoured Foot Monk (Civilian)	58	11	0	11	<i>Yari</i> /36

Generic Figure Cost

The above army lists do not begin to cover the wide range of troop types available in this period of Japanese history that runs from about the mid 11th century to the 19th century. First of all, while almost every *samurai* would have his *daisho* (*katana* and *wakizashi*) with him, there was no standardization as to the other weapons he would carry (i.e. the longbow, *nodachi*, *naginata*, *yari*). In the earlier part of this timeline, it would be almost unheard of to find a *samurai* without his longbow. By the end of this period, he would be more likely to have a spear or *naginata*. What is more, the army lists do not even begin to cover non-battle situations, *ronin*, *ninja*, bandits, etc.

To create your own stats for your own scenarios, use the rules above in the section titled **Warrior Generation**. However, the Warrior Generation rules do not give you calculations for the figure's Weapon Points (the amount of weight in weapons he can carry), or the figure's cost.

The rules are very simple. Below is a table listing the troop type, it's cost, and the number of weapon points it can have. Simply look up the proper line on the table and you have your cost and WP totals. You can increase the WP totals (so that the figure can carry more weapons) if you wish. The WP totals can be increased in increments of 5 points. For every 5 points you increase the WP by, you add 1 to the cost of the figure. Add 1 to the cost if the figure is an experienced *samurai*, and add 2 to the cost if the figure is a master *samurai*. That's all there is to it.

Troop Type	Cost	WP
Unarmoured Foot	2	25
Light Foot	5	35
Medium Foot	6	35
Heavy Foot	9	45
Unarmoured Horse	12	40
Medium Horse	24	50
Heavy Horse	30	50

Note that this cost chart was derived (roughly) from the *BattleLust* rules. You will notice that the cost of the figure has nothing to do with any of the figure's MLs. This is a bit of a simplification, and will give some strange occurrences when used for *samurai* battles. For instance, an unarmoured *samurai* would cost about the same as an unarmoured peasant. This is not very accurate for unarmoured combat. On the other hand — based on the injury table — a single blow to either figure would severely damage or kill the figure, while even a lightly armoured *ashigaru* would have a much better chance of surviving a battle.

The solution? None as yet. I have yet to see a point system that “works” in *any* game. As such, I suggest that

you create interesting scenarios and not worry over much about the point values.

Scenarios

The following are scenario suggestions. Feel free to use and abuse them as you see fit.

Head Count

Forces: Two opposing sides, representing two different clans. Only *samurai* on foot are used. Best played with the same number of *samurai* on each side. The *samurai* are considered to be independent warriors.

Terrain: Open terrain separating the two sides. The rest of the battlefield can consist of open, woods, hills, and even the occasional building.

Situation: It is the beginning of a major battle, probably (but not necessarily) before the Momoyama period (AD 1568). The battle begins with a series of duels between *samurai* of rival clans. This scenario represents a small part of a much larger battle.

Set-up: The *samurai* are set up facing each other a set distance apart (say 10” to 15”). Each *samurai*, on the first turn, must either issue a challenge to another *samurai*, or accept a challenge. After the first turn, this restriction no longer applies.

Game Length: Played for either a set number of turns or a set length of real time (say, three hours for a large game), or until one side is eliminated.

Victory Conditions: The winner is the side/player who has taken the most heads in combat. Note that it is not enough just to kill a *samurai*, but a head must be taken.

Notes: In pre-Momoyama times, this was the typical way a *samurai* battle would begin. This makes a good participation game for conventions or to teach players the rules. Give each player 1 to 5 *samurai* and “count heads” at the end of the game.

Opening Moves

Forces: Two opposing sides, representing two different clans. A mixture of *samurai* (horse or foot), *ashigaru* and even peasants can be used. The *samurai* can be organized in *mani* if desired. All others *must* be organized in *mani*.

Terrain: Open or rough terrain separating the two sides. The rest of the battlefield can consist of any type of terrain. The battle could even occur in a city or town.

Situation: It is the beginning of a major battle after personal duels have been fought. This scenario represents a small part of a much larger battle.

Set-up: The two sides are set up in any manner at least 10” to 15” apart.

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Game Length: Played for either a set number of turns or a set length of real time (say, two to four hours), or until one side is eliminated.

It can also be played for a variable length of time. Once a side has lost half of its force (determined by the number of figures lost of each type), roll 1d10 each turn. On the roll of an even number, that side's commander is sending reinforcements. Each turn after that roll another 1d10. On the first turn after the even number is rolled, a roll of a 1 indicates that sizeable reinforcements have arrived for that side and the battle is over. On the second turn, a roll of 1 or 2 indicates that reinforcements have arrived, and so on increasing the number needed by 1 for each turn. Roll for both sides if both sides have lost at least half their number of figures.

Victory Conditions: The winner is the side/player who has the most victory points at the end of the game. You might also/instead wish to set a terrain feature on the board (such as a set of woods, a hill, a building) as an objective and the winner is the side that occupies the feature at the end of the game.

The Daimyo's Last Act

Forces: Two opposing sides, representing two different clans. A mixture of *samurai* (horse or foot), *ashigaru* and even peasants can be used. The *samurai* can be organized in mani if desired. All others *must* be organized in mani.

One side represents a *daimyo* who lost the battle or otherwise conducted himself poorly, while the other side represents the victors of a battle.

Terrain: Any, though a rough mixture of scrub and woods would be better suited than the streets of a town.

Situation: The battle is lost, and the *daimyo* prepares to commit *seppuku*. His opponents intend to capture the *daimyo* alive, or take his head if he is dead.

Set-up: The *daimyo* sets up near the middle of the battlefield. One *samurai* figure is set up beside him (his "second"). The rest of his force can be set up anywhere else on the battlefield as long as they are at least 10" away from the "near" side of the table.

The other side sets up within 6" of the "near" side of the table.

On the first turn, the *daimyo* must do the **Commit Seppuku** action. The "second" must do the **take a head** action on his master as soon as he can. If the second is unable to take the head of his master, any other figure may do so.

Game Length: Played until the victory conditions are reached.

Victory Conditions: If the head of the *daimyo* is taken off the "far" side of the table, the *daimyo*'s honour is left intact and his side wins. If the *daimyo* is somehow captured alive, or his head is taken off the "near" side of the table, his honour is lost and he loses the battle.

Notes: This is based on several real life incidents, with a *daimyo*'s troops trying to buy him time so that he can commit *seppuku* and his head can be taken away. A head counter should be used to indicate the figure carrying the *daimyo*'s head.

In at least one account, decoy runners and decoy heads were used to confuse the pursuing clan. Try experimenting with decoy head counters. It is suggested that the pursuing clan should have at least one horseman or longbow armed samurai so that they have a reasonable chance of catching the runner and the head (particularly in broken ground).

Thugs and Brigands

Forces: One side represents a group of farmers (civilians), while the other is a set of brigands. The brigands should be of better quality than, but outnumbered by, the farmers.

The brigands should have light or medium armour (if any) while the farmers should be unarmoured.

Terrain: Any, though there should be a road running along the table from one end to the other.

Situation: Brigands descend upon a group of farmers heading to market with their rice.

Set-up: The farmers are set up along the road in a long line. The brigands can either be set up across the road so that they bar the farmers' way, or the brigands can be set up in terrain around the farmers ambush style.

Game Length: The game is played until the victory conditions are met.

Victory Conditions: The farmers must either eliminate or drive off the brigands, or they must get their rice off the board to win the game. The farmers can only take the rice off the board edges connected by the road.

The brigands must eliminate the farmers or get the rice off the other edges of the board in order to win the game.

Variant: Make up a deck of cards with a number of different forces described for the farmers (five different forces should be sufficient). Add another force consisting of a rice caravan and a group of *samurai* or *ashigaru* protecting it (represents taxation heading for the local *daimyo*). Let the brigands set up first, then choose the "farmer's" side randomly. The same victory conditions apply, but the brigands do not know what kind of force they will have to deal with. Note that the *samurai* guards would be classed as medium foot. If *ashigaru* guards are used instead, they could be light or medium foot.

Sensei

Forces: One side represents a group of brigands or *ronin*. The other side consists of a *sensei* and one or more of his pupils. The brigands should be light foot or

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unarmoured foot (with, perhaps, one or two medium foot). The *sensei* and his pupils are not wearing armour.

Terrain: Any, though there should be a road running along the table from one end to the other.

Situation: The *ronin* decide to have some “fun” by picking on an old man and his pupils. Little do they know that the old man is a master of the martial arts, and that his students are *samurai* in training.

Set-up: The *sensei* and his pupils are set up along the road in a long line. The *ronin* can either be set up across the road so that they bar the way, or they can be set up in terrain around the *sensei*, preparing to ambush them.

Game Length: Played for either a set number of turns or a set length of real time (say, three hours for a large game), or until half of one side is eliminated.

Victory Conditions: The loser is the side that loses half of its number (killed or unconscious) first. Optionally, the *ronin* lose if their leader is killed, and the students lose if their *sensei* is killed.

Variant: Mix the “Thugs and Brigands” and “*Sensei*” scenarios together. Play the “Thugs and Brigands” scenario, but make two or more of the farmers a *sensei* and his student(s).

The Townsfolk and the Samurai

Forces: One side represents a group of *samurai*. The other side consists of a number of unarmed townsfolk. Neither side is wearing armour. When generating the stats for the townsfolk, assume that they are “regular” troops (not civilian) for unarmed combat. Assume that the *samurai* are “inexperienced” and “regular” when generating their stats.

Terrain: Takes place in a small town or village.

Situation: The *samurai* get into an argument with some local townsfolk. As the *samurai* wear their *katana*s and *wakizashi* they are both cocky and belligerent. They soon find, however, that the unarmed townsfolk are anything but helpless.

Set-up: Set up as a typical meeting engagement between townsfolk and the *samurai*. Position the troops as best fits the terrain, though you might want to start the incident with a *samurai* and a townsfolk already engaged.

Game Length: Played for either a set number of turns or a set length of real time (say, three hours for a large game), or until half of one side is eliminated.

Victory Conditions: The loser is the side that loses half of its number (killed or unconscious) first.

Note: The unarmed martial arts that are popular today, such as karate and judo, were originally taught to *samurai*. In the Tokugawa era, though, weapon laws made it illegal for anyone to walk around armed except for *samurai*, who could still wear the *katana* and *wakizashi*. To counter this, townsfolk and (to a lesser extent) farmers began to learn unarmed combat. It was

during this period that such martial arts became generally popular.

Showdown (by Dorian Davis)

Forces: One side represents a gang of *otokodate* (gamblers or *yakuza*). The other side are members of a rival gang. Neither side is wearing armour, but are armed with *wakizashi* or *katana* (Unarmoured Foot). The vast majority are inexperienced with these weapons (but do possess a variety of unarmed combat skills). There are, however, several seasoned swordsmen scattered throughout the ranks. A third side consists of *doshin* (ward police), who are considered “regular” Light Foot (but don't wear the *kabuto*). They will be armed with a variety of non-lethal weapons such as: *jitte*, *tonfa*, and sleeve-tanglers. Stray civilians (“civilians”) might just make up a fourth side.

Terrain: Takes place at a crossroads within a city ward (treat as a small village). Any number of narrow alleyways might also exit off the table. For the greatest visual impact a number of model houses should front the streets; otherwise, cardboard building templates can suffice.

Situation: Two rival gangs meet to settle their claims about territory. This scenario is best suited to the mid-Edo period (circa 1750), and takes place within the back streets of a bustling city (for example: Osaka).

Set-up: One gang is set-up in serried ranks across the road several inches short of the intersection. Opposite them is the other gang, assembled in a likewise manner. After a period of considerable posturing, insults, and challenges (the referee should encourage role-playing at this point, especially if this is a demonstration game), which allows the players time to order their ranks (consider this the first turn), one side will precipitate a charge.

The *doshin* will enter from the baseline onto the table, at the run, down a third arm of the crossroads after either side loses one third of its figures (to wounds, unconsciousness, or death). Unless look-outs have been posted (by either gang), they will have the initiative the round they close with the melee. Civilians could accidentally stray into the conflict down the fourth arm of the crossroads, or enter from out an alleyway at anytime during the game.

Game Length: The game is played until the victory conditions are met.

Victory Conditions: This game can end one of several ways. Either gang wins if they chase the enemy (including the *doshin*!) from the table, or manage to kill over half of their opponents. The *doshin* win if they manage to chase the gangs from the table, or subdue (“arrest”) half of the uninjured gang members.

Forty-seven Ronin (Give or Take)

Forces: One side represents a group of *ronin*. The other represents a *daimyo* and the *ashigaru* and *samurai* guarding him. The number of *ronin* can vary, though at least four or five would be needed for a half decent game.

Terrain: Set inside a walled and defended manor house or small castle. This would be an interesting project for those who like building interior terrain for their miniature battles. Otherwise, just use cardboard building layout sheets, or one of the commercial “battlemats” used by roleplayers.

Situation: The *ronin* intend to restore the honour of their dead master by killing the *daimyo* that disgraced him and stole their *samurai* status. In the dead of night, they creep into the *daimyo*’s home bent on assassination.

Set-up: The *samurai* and *ashigaru* set up first in defensive positions around the manor/castle. The *daimyo* is placed in his bedroom. The *ronin* set up second along the outer wall (the place where they broke into the stronghold).

Special Rules: The forces of the *daimyo* are not allowed to move until they have spotted the *ronin*. At this point, those figures that saw the *ronin* may move freely.

The *daimyo*’s forces are allowed a new action, **Raise the Alarm**. It takes up a figure’s entire turn, and the figure is not allowed to move or engage when conducting this action. If engaged while conducting the action, he can not defend himself. If he is killed on that turn, the *ronin* killing him makes a roll against his initiative. If he makes the roll, he killed the guard before the alarm could be raised. If he failed his roll, the alarm was raised.

Once the alarm is raised, all of the *daimyo*’s forces are allowed to move freely.

Game Length: Played until the *daimyo* escapes from the stronghold or is killed.

Victory Conditions: If the *daimyo* is killed, the *ronin* win. If the *daimyo* escapes, the *daimyo* wins.

Notes: This is based on a famous episode that took place in 1703. A *daimyo* killed another *daimyo*, resulting

in the dead *daimyo*’s *samurai* becoming *ronin*. They plotted their revenge and one night all forty-seven *ronin* broke into the manor of the *daimyo*. Although all of the *ronin* were killed or committed *seppuku*, the *daimyo* was killed and honour was restored.

The Seven Samurai

Forces: One side represents bandits and *ronin*, some of which are mounted and some carry arquebuses. The other is a mix of peasants, one “elite” “master” *samurai*, two “elite” “experienced” *samurai*, three “regular” “experienced” *samurai*, and one “regular” “inexperienced” *samurai*. The bandits and *ronin* are unarmoured or lightly armoured. The *samurai* are unarmoured or lightly armoured. The peasants are unarmoured.

Terrain: A town in the middle of farmland. The town has been fortified. One end of the town borders a forest.

Situation: Tired of being extorted by a group of bandits, the townsfolk hire seven *samurai* to protect them.

Set-up: The *samurai* and peasants set up on the edge of the town, while the bandits can set up anywhere outside of the town.

Game Length: Played for either a set number of turns or a set length of real time (say, five or six hours for a large game), or until one side is eliminated, or until the peasants’ rice store is destroyed.

Victory Conditions: The bandits win if they can destroy the peasants’ store of rice, or if they can escape with the rice. The peasants win if they can kill all of the bandit or drive them off.

Notes: This scenario is based on the classic *samurai* movie of the same name directed by Akira Kurosawa. This film inspired a number of westerns, including *The Magnificent Seven*. If you have not seen this film, rent it *immediately*!

Miscellaneous

Future Enhancements

This could very well be the final version of the rules for use with *BattleLust*. I am considering writing my own combat and morale rules. While I find *BattleLust*'s combat system to be very good, I also find the games tend to be slower than I prefer. Also, I want to do significant changes to the morale rules. In this case, I might as well come up with a completely unique rules set. If this comes to fruition, I will maintain the spirit of these rules and either release them for free or as "shareware."

I would like any comments regarding the weapon statistics, honour point totals, victory points, and the *naginata* sweep rules. These are the areas most likely to be points of contention. While the rules work well with the test groups that have tried them, more exposure is needed. I have a sneaking suspicion that they work because no one has really tried to *break* them.

The weapons list, while covering most of the major weapons used by *samurai*, is not exhaustive. I will be adding to the list.

The question of armour needs to be resolved. The speed of the game can be increased by only allowing GAC 0, GAC 1, and GAC 2 armour. This needs to be playtested.

Unarmed combat needs to be expanded. *BattleLust* doesn't emphasize unarmed combat, but it is a big part of Japanese combat, particularly in the Tokugawa period. This is one reason I want to use my own rules set.

In the same vein, additional rules are needed to properly handle *ninja* and *ninjitsu*. *Ninja* were reported to have used a wide array of gimmicks and techniques.

BattleLust has some rudimentary campaign rules. I'd like to add to these with an extensive campaign system. I'd also like to come up with an adequate point system.

Finally, I intend to expand the scenario section. Though I may not add any scenarios, I'd like to test the scenarios thoroughly and add maps and force rosters.

Contact Information

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Appendices

Appendix 1 – Glossary

Arquebus - early European matchlock firearm, introduced to Japan by Portuguese traders in 1543. Japanese metalsmiths duplicated the weapons soon after and began producing similar guns of equal or superior quality. By the late 16th century, the arquebus had all but eliminated the bow as a mass combat weapon.

Ashigaru - meaning “agile legs,” these were the bulk of the foot soldiers in a *samurai* army. The *ashigaru* were usually townsfolk or farmers who sought out their fortune as a regular soldier in an *daimyo*’s army. They ranged in ability from just slightly better than peasants, to just slightly inferior to *samurai*. On some rare occasions, *ashigaru* were elevated to the level of *samurai*.

Buke - warrior class of feudal Japan. Includes *daimyo*, *samurai*, *ashigaru*, and *chunin*.

Bushi - “men of war,” a term used to cover everyone from the highest *daimyo* to the lowest *samurai*.

Bushido - “the way of the warrior.” The code of ethics, duty, and honour that influenced and bound the *bushi*.

Bujutsu - “the art of the warrior.” The term given to the art and technique of warfare, with emphasis on personal combat.

Chunin - retainers and servants of the *ashigaru*. The lowest ranked members of the *buke* (warrior class).

Daimyo - “great names;” provincial lords. Roughly equivalent to a European baron.

Daisho - the combination of a *katana* or *tachi*, and a *wakizashi*. *Samurai* were allowed to wear the *daisho* while lower classes often had to content themselves with wearing only the *wakizashi*. See *katana* and *wakizashi* below.

Kama - sickle.

Katana - a single edged sword, the blade of which was 24 to 36 inches long and curved. Though this is the weapon’s most common name, there were actually several different names for this sword. One of the most ancient varieties was the *jin-tachi* which was carried into battle by the *bushi*’s attendant. This developed into the *tachi*, a sword hung edge down from an ornate belt known as the *obi*. Later, this form was discarded, and the blade was carried through a belt, edge upwards, and was then called a *katana*. These rules makes no distinction between any of these forms and the difference will only really be seen on the figure itself. Through most of the period covered by these rules, the *tachi* was more prevalent. Most *samurai* carried a *katana* (or *tachi*) and a *wakizashi* together, this combination being known as *daisho*. See *wakizashi*, below.

Knife - there are several different knives used by *samurai*, each with subtly different characteristics and ranging from dirks to very short swords. For purposes of these rules, they are all lumped under the listing of “knife.”

Koku - a dry volume measure equal to about 180 litres. One *koku*’s worth of rice was enough to feed a man for a year. This measurement was used to judge the value of a *samurai*. Therefore a *samurai* worth 200 *koku* could feed 200 retainers for a year.

Naginata - Although it resembles a pole arm, the *naginata* was essentially a *katana* blade mounted on a pole. The traditional Japanese training methodology grouped the *naginata* and the *yari* under different martial arts. Combat with a straight spear (*yari*) was taught in the discipline known as *yarijutsu*. Combat with a curved spear (*naginata*) was taught in the *naginatajutsu* discipline.

The *naginata* was considered a “woman’s weapon” but that term was considered a *positive* connotation, not a negative one. Female members of the *bushi* were trained in *naginatajutsu* at a young age. This discipline was difficult to learn, but in the hands of a master the *naginata* was a truly fearsome weapon, to the point where female practitioners were often on an equal (or better) footing with a stronger male armed with a *katana*. Unlike the European pike or bill, which was essentially a massed formation weapon, the *naginata* was equally at home in formations or as a personal combat weapon.

Ninja - raiders who offered their services to Japanese lords as spies, terrorists, assassins, and arsonists. Whenever a “dirty” job needed to be done that would violate the honourable and professional rules that governed the conduct of *samurai*, *ninja* would be called in to do it. Large organizations of *ninja* families were often available to the highest bidder. These warriors have been raised to near mythical proportions, and some scholars even doubt their existence at all.

Nodachi - a sword similar to the *katana*, but longer. Through most of Japan’s feudal period, the *nodachi* was a very popular weapon, often carried along with a *katana/tachi* and *wakizashi*. By the beginning of the Tokugawa era (AD 1600), the *nodachi* became increasingly rare.

Nunchaku - the infamous “nunchucks” of martial arts movie fame. They consisted of wooden sticks connected to each other at one end by a chain. A nasty weapon against unarmoured enemies, its use on a battlefield against armoured foes was limited.

Peasants - with regard to these rules, peasants are farmers or townsfolk without any formal military training. They can be hastily assembled farmers defending their farm from brigands (see Akira Kurosawa’s film *The Seven Samurai*) or they can be levies chosen by a *daimyo* to fill the ranks of his army. Since peasants were landless, they could easily migrate from farm to farm. For this

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reason, and the fact that they were needed to work the land, *daimyo* were usually hesitant to conscript peasants into their armies, though the *daimyo* would do it if sufficiently pressed.

Priests - there were several uprisings of Buddhist priests during Japanese history, including the raids on Kyoto by monks from Mount Hiei in AD 1085, and Nobunaga's war against the Ikko-ikki cult in AD 1574. These priests were often fanatical but untrained, however a surprising number of monks and priests were ex-*samurai* or otherwise trained in combat and martial arts.

Ronin - "wave man" or a *samurai* who was "tossed about aimlessly, as by the waves of the sea;" a masterless *samurai*. *Ronin* became numerous during the Tokugawa period (around AD 1600), when many fiefs were dissolved and many *samurai* were put out of a job. There were essentially three classes of *ronin*: wealthy *samurai* who voluntarily left their positions; *samurai* who were fired by their lord for momentary transgressions, who sought to make amends and — hopefully — would be allowed to resume their post; *samurai* who were fired "for cause" either due to greed or "personal errors" and were not allowed to mention the name of their former master. There were, of course, other ways to become a *ronin*, including the death of one's master. The *ronin* became a major figure of fear in Japanese folklore, which is not surprising since during the Tokugawa period their number may have reached as high as 400,000.

Samurai - a class of warriors who were vassals to a *daimyo*, the *shogun* or the emperor. There were various classes of *samurai*, but the term covers all warriors who were allowed to wear the *daisho*. *Samurai* is actually a Chinese term that has fallen into use in Japan and even English.

Sensei - a teacher and master of one or more martial arts. These teachers taught the various weapon and unarmed martial arts in schools known as *ryu*.

Seppuku - ritual suicide to atone for some breach of honour. The formal, written word is *seppuku* while the less formal but more frequently spoken word is *hara-kiri* (which westerners have misconstrued into "hari-kari"). As an interesting note, both words are formed using the same two Japanese characters, but in reverse.

Shuriken - small metal star shaped objects with sharp edges, also known as throwing stars. Although it was difficult to kill someone with a *shuriken* (especially someone in armour), being hit by one or several of these weapons was not pleasant. They were intended to discourage pursuit.

Tachi - a curved Japanese sword where the scabbard is worn suspended from a belt or sash. See *katana*.

Tonfa - a wooden club similar to a modern day police baton, with a handle extending from the middle of the club and perpendicular to it.

Wakizashi - a short sword shaped like a *katana*, but only 16 to 20 inches in length. It could be used in combat

as an auxiliary sword, and was often used to behead a fallen enemy or to commit ritual suicide.

Throughout much of Japanese history, certain weapons were banned from being carried by certain classes of people. The *daisho* in general, and *katana* in particular, were restricted to members of the *bushi*. During these times of restrictions, townsfolk or farmers that could afford it often carried with them a lone *wakizashi* for protection.

War Fan - The war fan was a large fan shaped baton of wooden or metal construction used by generals and sub-generals to give signals to his troops. The Art of the War Fan was taught to *samurai*, who could wield it as a deadly weapon when necessary.

Yari - any of a number of polearms that did not fit the definition of the *naginata*. The *yari* could be a simple spear, or it could be a weapon more closely resembling a pike. For simplicity's sake, the most prevalent form (that of a spear) is used in these rules.

Appendix 2 – Timeline

This is a brief timeline of Japanese history through the periods best known as the age of the *samurai*.

794–1156	Heian Period or the Age of Court Nobles
794	Heian-kyo (Kyoto) founded
	Defeat of the Ainu tribes in the north
801	Rise of the Fujiwara clan
833–967	Period of intrigues, struggles and revolts
1051–62	Earlier Nine Years War: Minamoto clan defeats the Abe clan in northern Honshu
1083–87	Later Three Years War: Minamoto Yoshiie eliminates the opposition of the Kiyowara clan
1095	Marauding monks descend from Mount Hiei into Kyoto
1156	Taira Kiyomori takes control of the capital (Kyoto) and the civil government
1156–1868	The Age of Feudal Barons and Military Nobles
1156–85	<i>Rokuhara Period</i> characterized by the active role of the Taira clan
1156–58	Hogen War: most Minamoto leaders destroyed by Taira Kiyomori
1159–60	Heiji War: expansion of the Taira clan
1180–85	Gempei War: destruction of the Taira clan
1185–1333	<i>Kamakura Period</i>
1192	Minamoto Yoritomo founds the Kamakura Shogunate
1205	Hojo clan ascends to power
1232	Publication of the <i>Jozei Shikimoku</i> as the basic law of the land
1274	First Mongol invasion
1281	Second Mongol invasion. The invasion force was destroyed by a storm (a "divine wind" or <i>kamikaze</i>)
1331–36	Genko War. Inauguration of Emperor Go-Daigo's direct rule and end of the Hojo regency
1336–1568	<i>Ashikaga Period</i> , which includes and leads into the <i>Muromachi Period</i> (1392–1573) Emperor Go-Daigo is forced to flee to Yoshino and a rival emperor occupies the

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	throne in Kyoto under the protection of Ashikaga Takauji
1336–92	Period of great wars between the Northern Court in Kyoto and the Southern Court in Yoshino (also known as the <i>Nambokucho Period</i>)
1338	Takauji becomes shogun
1365–72	Battles on Kyushu between warrior clans led by Prince Kanenaga and those led by Imagawa Sadayo
1392–1573	<i>Muromachi Period</i>
1392	Reunification of the two courts
1467–77	Onin War: endemic strife throughout the land
1485	Peasant uprising in Yamashino province
1543	Introduction of firearms into Japan
1568–1600	<i>Momoyama Period</i> or the Period of the Country at War
1568	Oda Nobunaga occupies Kyoto and razes major Buddhist temples to the ground, eliminating opposing clans and their coalitions
1582	Nobunaga is murdered
1587–88	Hashiba Hideyoshi avenges Nobunaga's murder and disarms Japan
1592	Hideyoshi unifies the country and invades Korea
1597	Second invasion of Korea
1598	Hideyoshi dies
1600–1867	<i>Tokugawa Period</i> , also known as the <i>Edo Period</i>
1600	Tokugawa Ieyasu overcomes the opposition of other military clans at the battle of Sekigahara
1603	Ieyasu establishes the Tokugawa shogunate in Edo
1615	Ieyasu destroys Hideyori's stronghold at Osaka
1624	Spaniards are expelled
1639	Expulsion of the Portuguese
1640	Expulsion of all other foreigners, except for a small Dutch company
1685	<i>Bushido</i> is codified and written by Yamaga Soko

1701–3	Incident of the forty-seven <i>ronin</i>
1732–86	Great famines and disorders
1791	American and Russian warships appear
1837	Internal disorders and rice riots
1867–8	Increased weakness of the shogunate prompts the last shogun, Tokugawa Yoshinobu, to resign in 1867, thus restoring the supreme administrative power to the emperor (Meiji Restoration)

Appendix 3 – Sources

The following books were used as reference material while writing these rules. I have listed them not in alphabetical order, but in the order of importance.

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