

## Conquest of Japan - MANUAL

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### CONQUEST OF JAPAN

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Introduction

Conquest of Japan is set in 16th century Japan. At this time, Japan was effectively a group of small states, each ruled by a lord, or Daimyo. Because these states were constantly fighting each other, the period became known as the Sengoku period- meaning "a country at war with itself."

In this case, the war is between two small states on the large island of Honshu. To the north lie the five cities of the Daimyo called Usaka San. Once, his family controlled all ten of Honshu's cities; but that was before the southern seas brought Obinaka's forces to their gates. Obinaka took five of the cities by force, stealing them from Usaka's father. Usaka has claimed the coming campaign as a matter of honor, to right the wrongs done against his family. The fact that he will double his power from the move may have something to do with it as well.

To the south lie the lands of Obinaka. As Daimyo, his political status is constantly in danger, and he must continue to expand his empire; the alternative is to appear weak to the surrounding lords, and be set upon by them.

Obinaka took hold of the south of Honshu in a bid for power -- Usaka's family be damned. Obinaka's empire suffered misfortune when another raider stole each of his original cities. These five cities are all he has left; Obinaka hopes to change that.

Neither Usaka nor Obinaka is content with only half the island. And neither side can afford to have the other nearby, waiting to pounce on them in a moment of weakness. Each must use their financial resources to hire Samurai and other warriors for their armies, and attack and hold all five of their opponent's cities. Only then can true power be wielded by the Daimyo of Honshu. The time for conquest is now!

Overview

Conquest of Japan is a game of land conquest. Played on a map of Honshu, Japan's main island, you begin with five cities or towns, as does your opponent. Each of these towns carries an entitlement to a set number of koku - the currency used in Japan to hire warriors. You must use your koku to raise a band of warriors in each town. Each town will have a different army. Then direct your men towards your chosen target city -- or towards one or more enemy armies if you are seeking an early confrontation!

Whenever two sides meet, a battle will be played out using a unique miniature-style system. The results of this battle will be fed back into the strategic level game. The strategic game is more important than the individual battles for ultimate success -- remember that you can lose a battle but win the war.

Player Recognition

There are two players/armies, the En (circle) and the Tsuyoi (meaning "strong," two vertical lines). The circles are red and the lines are blue.

Usaka-San (You!) begin the game as the Blue Lines -- if you wish to play the other side, you can (see Game Options in the Getting Started section).

The Ten Great Cities

At the start of the game each side will be given five cities. The Blue Lines will always be to the north, the Red Circles to the south.

Each city is capable of sustaining a certain number of men as warriors. This is measured in koku, which is the currency of the day; warriors are hired and paid with koku. For every year that the city remains intact, it will be able to create 15 more koku than the year before. The city therefore 'grows' each year up to its maximum size (eight years' growth). If it is captured by the enemy it will resort back to its first year size and have to start to grow once again.

You will have to spend koku to hire men for your army. Warriors cost different amounts of koku, depending on their type. When you first spend your koku, the newly hired men join the Defense Army of the City. This army does not leave the city but stays behind to defend it. However, each city can raise a single mobile army. This is done by transferring men to it from your City Defense army.

Should a city be lost, its mobile army will crumble and disappear from play. (The men are too concerned about what's happening back home to fight!). A key part of your strategy, therefore, is to decide on the balance between defense (the city army) and offense (the mobile army).

At the end of each year, each city will grow and extra koku will become available for you to spend. You get 15 koku for each city that grows (as long as the city is not older than 8 years), and if you've spent koku on troops and they've been lost in battle, your cities will get extra koku as they are able to sustain a greater army than the one you've got.

The 10 cities are placed in new, randomized locations each time you start to play a new game, in order to maximize replay value. Note that the position of the cities can have a significant effect on how you plan your strategy.

Installing and Running Conquest of Japan

Instructions for installing and starting up Conquest of Japan can be found on the Technical Supplement enclosed with this game.

## Quick Start

For those of you who want to jump right into the game, we suggest reading the Introduction and Overview chapters of this manual, and skimming through the chapter on Combat, to understand the goals of the game. You can then refer to the Technical Supplement/Tutorial booklet to start playing. You can always return to the manual for more details on any aspect of the game.

### Getting Started

If you have not already entered information for the Configure screen, then refer to the Technical Supplement, packaged with the game, before reading any further.

After configuring Conquest of Japan, you will be presented with a screen of introductory text, followed by the title screen. These are followed by pages from the book of the Samurai, depicting several stages in the donning of his battlegear. To view these pages, press the space bar to flip the pages of the book, otherwise press <ENTER> to skip them entirely.

The final page of the book will be a list of game options. If you have a mouse, you can change these by clicking on them with the mouse; the program cycles through the choices for each option. Otherwise, you can use the cursor keys. The up- and down-arrows will select the current option, which will be highlighted with two asterisks. You can then use the left- and right-arrow keys to change it. Clicking at the bottom of the page, or pressing <ENTER>, accepts all options and begins the game.

The majority of these options relate to the quality and capacity of each side's cities and armies; thus there are two sets of options, one for the Tsuyoi (blue lines), and one for the En (red circles). These affect the difficulty faced by each side, and can give one side or the other an advantage.

Player Type sets each side as being controlled either by a player or the computer. With it, you can play as either the Tsuyoi or the En. Or, you can set both players to be controlled by the computer, allowing two-player, real-time competition. The final option allows computer-

versus-computer autoplay, where you can view every facet of the game while the computer controls both armies.

The Player Type settings can be changed at almost any time during the game, and any time during a battle. This means you can jump into a computer-versus-computer game, and take over either side of a battle. Likewise, you can begin a battle, and change the setting to computer-versus-computer, and watch while the computer moves your armies and completes the conflict.

City Size determines how large each side's cities will be at the beginning of the game. The size of a city limits how much koku it starts with; koku is the currency of Honshu, and is used to hire your armies. Therefore, the size of your cities controls the size of your armies, and thus affects the difficulty of the game.

City Spread controls the variability in size among a side's five cities. With a standard spread, some cities will produce levels of koku higher than the norm; this will allow you to draw even greater numbers of warriors from those cities. A wide spread is similar, but the increase in city size will be more pronounced in some cities. With spread set to none, all cities will produce the normal, lesser amount.

Under the settings for each side, there is a number that indicates the Difficulty for that side. The computer compares those numbers, and states the expected Advantage below all of the options.

The final option on the screen is for Hi-Res Graphics during the battle scenes. Hi-Resolution graphics will quadruple the amount of terrain displayed during combat, and offer a clearer view of the action. However, the added visuals take considerable additional computer time to process, and will slow gameplay to a degree. This option is a good choice for gaining an occasional overview of the battle, and as such can be toggled on and off during the battle. Users with 386

or 486 machines with local bus graphics capability may wish to leave the game running in this mode.

## Using the Mouse

Nearly every control in this game can be accessed with either the mouse or the keyboard -- in most cases, the mouse control is easier to use. In this manual, "selecting" something with the mouse means moving the arrow-shaped pointer over that item or icon on the screen and pressing the left mouse button. Note: When hiring or transferring troops, holding down the right mouse button can be used to speed up the process.

## Using the Keyboard

For non-mouse owners, all commands are available from the keyboard. Some keyboard commands will be described in this manual; all of them are described in the accompanying technical supplement.

### Main Map (Honshu)

The bulk of the strategic planning occurs on the main map of Honshu. This screen displays your cities and armies, as well as those of your opponents. Here you will plot your strategy for holding the opposition's forces at bay and conquering their cities. Commands at this level will allow you to create armies, move them across the island and begin an attack.

The main features of the screen are:

1. Map of Honshu -- This lays out the important terrain of the island, including coastline and lakes, rivers, roads and hills. The coastline and lakes cannot be crossed or passed. The rivers and hills take on strategic importance in battle -- so be careful where you decide to engage in battle.
2. City Markers -- The small pagodas represent the ten cities of Honshu. Their colors designate which side they belong to, either blue or red -- capturing a city changes it to your color, and brings it under your control. Their locations are set randomly at the start of each

game, which will have a dramatic effect on your strategy. Are two of your cities close enough to be defended by one army? Or should you devote more of your limited resources to protect them, and hold off on the offensive campaign?

3. Army Markers -- The small symbols represent armies out in the field. Their colors match the color of the city that they came from (blue or red). You create armies using the (financial and human) resources of your cities, and dedicate them to either defending their city, or striking out on offensive or counter-offensive missions.
4. Computer Icon -- Incorporated into the woodcarving bordering the screen, the icon shaped like a computer brings up the Game Options window, where you can save and load game files, exit the game, and change game settings. This window is detailed later.
5. Sack of Rice Icon -- Diagonally opposite the computer icon, this brings up a statistics screen. Details later.
6. Control Indicator -- Located at the bottom of the screen, this box displays the name of the side who is currently moving (En or Tsuyoi).
7. Hire Troops -- Featuring a picture of an arrow pointing to a man, this button calls up the Hiring Troops window, which allows the purchase of warriors for City Defense armies.
8. Transfer Troops -- Shaped like an arrow connecting two armies, this button calls up the Transfer Troops window, which allows the movement of warriors from a city to an army, or from one army to another. Mobile armies can be created and combined with this command.
9. Movement Icon -- When the currently selected army has not moved in the current turn, this icon will appear above the yellow arrow icon to let you move it. To move an army, click the appropriate direction on this icon. Only the diagonal directions are indicated -- you must click between these arrows to move horizontally or vertically.
10. End Round Icon -- located in the lower right corner of the screen, selecting this icon will end the current



round and allow the other player to move. You will be asked to confirm this command.

Not Shown: UNDO Icon -- For a few seconds after moving an army, an icon shaped like an "X" will appear where the MOVEMENT icon usually is -- select it during that time to undo the move.

## Creating an Army of the Defense

When the game begins, you have no armies to deploy, no forces at your command. Your first actions should therefore be to organize armies to defend your cities and to attack the enemy. This is all done from the Hire Troops and Transfer Troops windows.

To create an army, select one of your cities with the mouse, then click on the Hire Troops button. A window should appear, with two columns of buttons and listings for each type of warrior.

The name in the top-left corner of the screen is the name of the city you selected. "City" means that you are going to create an army to defend the city. Creating a mobile army uses a similar process, detailed below.

The names down the center of the screen are the five types of warriors that you can purchase (signalmen and a leader are automatically assigned to an army before combat, and do not need to be bought.). The numbers next to each are the amount of each type currently in the city defense army. The buttons to the left and right of the names are used to decrease and increase, respectively, the number of each warrior type. (Note: Clicking on these buttons with the right mouse button will rapidly increase or decrease the number.) The amount of available koku your city has is displayed to the right of the city name. Click on Exit to exit the screen.

Note: Once you have exited this panel, the troops you have hired will be with you for the rest of their lives. You cannot later "sell" them back for koku, so be sure that you have chosen properly.

Here, your decisions are two-fold. First, you have to

consider how many of each type of warrior to choose. Each has its own strengths and weaknesses, discussed below. Second, you have to distribute your forces between the city's defense and the mobile, offensive armies. If a city is in the proper location, it may not need to be defended at all; another city might be located close to two rival cities, and therefore would need larger defensive forces.

## Types of Warriors

There are seven different types of warrior:

- Leader - There is one leader per army. Leaders are automatically given to an army, and do not need to be purchased.
- Signalmen - Pass orders from the Leader to his troops. If a unit has neither a signalman nor the Leader in its group, you will not be able to control it, and its members will not move. Signalmen are also automatically given to an army.
- Samurai Mounted - Samurai on horseback move twice as fast as the other forces, and are good in close-quarters attacks.
- Samurai - Samurai have the best defense, but no long-range firing ability.
- Arquebusiers- Early riflemen. Their guns are the most effective long-range weapon.
- Bowman - Archers, with a good long-range attack.
- Spearman - The basic foot soldier.

Each Warrior type has a different cost in koku:

Leader	Free
Signalman	Free
Mounted Samurai	5 koku
Samurai	4 koku
Arquebusier	4 koku
Bowman	3 koku
Spearman	1 koku

## Creating a Mobile Army

Having created a defense army, the next step is to turn part of it into a mobile, offensive force. To do so, select Transfer Troops. The Transfer Troops window will appear, which is similar to the Hiring Troops window. In the space to the right of the screen, there will now be a heading for an army sharing the name of that city, and a list of numbers (all zeros the first time around) for each of the warrior types. Now, selecting the arrow buttons will move armies from the city to the army, and vice-versa. As before, Exit will exit the screen.

Remember that you can only make 1 mobile army per city. If that army is later destroyed you will be able to rebuild it again afterwards. You can use the name of the army to trace it to the city that founded it.

This technique of transfer of soldiers can also be used to transfer men back to a city or into a different army. Just move the army into the same square as the city or army, and press the TRANSFER button. The Army Transfer screen will have entries for either the city and the armies, or the two armies. Controls all work as they do for creating a mobile army.

If you are transferring forces from one mobile army to another, there is the possibility of completely disbanding one of the two armies in the process. Note that if you do so, you will not be able to split the resulting army in half afterwards; a new second army would have to be created by the city it first came from. Therefore, to keep that second army available and in a strategic location, we suggest leaving one warrior there, allowing you to transfer forces to it at a later time.

If you do combine two armies in the field, there is one way of splitting them again. Move the army into a city that does not currently have an army in the field, and transfer forces into that city's defense army. Then, move the army out of the city, and transfer the defense troops into a new mobile army. You then have two armies, but this is very much a time-consuming method.

If you move two armies into a city, or three or more armies into one space, the computer will make assumptions as to which armies you want to transfer between. Therefore, it is

best to keep no more than two armies, either mobile or city-based, in the same space. However, when that square is engaged in battle, all available forces are brought into the fight.

Note that you can control the hiring and transferring of warriors at any time, even during your opponent's turn. This may help you respond to a crisis, if you have the koku or warriors to spare.

### Moving a Mobile Army

The campaign level of the game is turn-based. You and the computer take turns moving your armies; you are able to move all of your forces once in a turn. The Blue player starts first. In any round, you may opt to move only some, or none, of your armies.

To move an army, select it with the mouse. If it has not moved in the current turn, a movement icon will appear in the bottom-right corner of the screen. It will be surrounded by arrows, showing all the possible directions for it to move. Click on one of those arrows to move the army in that direction.

When you select an army that has already moved in the current turn, it will not display a set of directional arrows. This army cannot be moved until the next turn.

### Undoing a Move

For a few seconds after moving an army, an Undo icon will appear where the movement icon was located. Clicking on this will undo the previous move; clicking anywhere else will accept the move and continue the game. If nothing is done, the icon disappears on its own.

### Terrain Restrictions

Your armies cannot move into the ocean; also, some inland lakes and inlets are impassable. You can move over rivers and mountains without restrictions. All armies move at the same speed of 1 square per turn.

## Ending the Turn

If you have moved all your armies in a turn, the computer will automatically end your turn and begin your opponent's. If you wish to end the turn without moving all your forces, select the arrow icon in the bottom-right corner of the map screen. You will be asked to confirm the action, and if you do, the other player's turn will begin.

To keep track of whose turn it is, look at the box at the bottom of the screen. It displays the name of the side whose turn it is. Additionally, the inside of the sack of rice will be the same color of that side.

## End of Year

Besides getting a success point for every city under your control (see below), at the end of each year any city under the age of 8 will grow -- bringing with it a greater capacity for running an army. You will get more koku to spend on building an even greater army.

## Statistics Screen

Clicking on the sack of rice icon bring up the statistical display. This screen gives information for both sides, including army sizes, city sizes, koku remaining and success points gained. The size of each city is represented by the size of each pagoda icon, and they grow and shrink as the cities do. To exit this screen, just click the left mouse button.

## Game Options

The following commands are available from the Computer Icon on the Main Map screen.

Save Game as GAMEA.SAM

Save Game as GAMEB.SAM -- These allow you to immediately save your game to either of two predefined locations. You will be asked to confirm before this takes effect.

Save Game as... -- This options displays a panel with several commands, and up to six locations for saved games. To select a filename to save to, either click on one of the six names, or enter your choice with the Filename command. If there are more than six saved locations, click on More to see the next six of them. Select Do to save, or Cancel to exit the panel. You will be asked to confirm before the game is saved.

Load Game as GAMEA.SAM

Load Game as GAMEB.SAM

Load Game as... -- These three options work in the same way as the commands for Saving Games (see above).

Alter Player Types -- Selecting this cycles you through the four player options: player vs. computer, computer vs. player (the player commands the En instead of the Tsuyoi), player vs. player and computer vs. computer. Computer vs. computer will mean that a player can choose to watch a game without having to take part in it; you can then "jump into" the game at any time, taking control when you wish. Player vs. player mode is discussed in a later chapter. You can use this option at any time, and change to and from computer-versus-computer mode at will.

Exit to DOS -- This will end the game and shut down the program. You will be asked to confirm this option before it takes effect.

Restart -- Selecting this option will clear the current game, and begin a new one with the same start options. You will be asked to confirm this option before this takes effect.

Continue Campaign -- Selecting this returns you to the game.  
Entering Combat

When an army enters an enemy city, or meets an enemy army, a battle will take place. Before the battlefield appears you should first select your battle formation. The formations available are Ganko, Hoshi, Saku, Kakuyoku, Koyaku, Gyorin and Engetsu (see below).

Use your tactical skill to defeat your enemy. The battle will last until one side retreats or is wiped out. However, there is the option to accelerate to the end of the battle,

and let the computer calculate the results.

## Formations

Seven traditional samurai troop formations are represented in Conquest of Japan. Not only are these formations beautiful displays of manpower -- each formation has its own strategic significance and usefulness:

- 1) Ganko / "Birds in Flight" A very flexible formation of troops which are able to adapt easily to any situation. The arquebusiers are situated at the front and the flanks, whilst the general is near the middle; so that communication is not lost.
- 2) Hoshi / "Arrow Head" Once again, the arquebusiers are used to open the enemy's ranks, allowing the waiting Samurai to charge into them. This is a very aggressive formation that can often be used to attack a larger enemy force.
- 3) Saku / "Keyhole" Considered to be the best defense against a Hoshi charge, this grouping is shaped to absorb the initial charge and then close around the breach.
- 4) Kakuyoku / "Crane's Wing" Looking from ground level very similar to the Hoshi, the use of Kakuyoku fooled many enemy generals into defeat. The shape actually is perfect for an enveloping move, with the wide flanks drawing the opposition into trouble.
- 5) Koyaku / "Yoke" This was an extremely effective form of defense as

the first wave of an enemy attack could be absorbed until their intentions were clear, and then a secondary formation could react accordingly.

6) Gyorin / "Fish Scales" When you are badly outnumbered, this formation may prove to be effective. It uses the same ideas of the Hoshi, but in a more blunted shape, to sustain the force for longer in a potential weak spot.

7) Engetsu / "Half Moon" If the situation looks desperate, implementing this formation may allow your troops to live to fight another day. It is a very adaptable shape that can be improvised to face anything that the enemy throws at it.

## Battle Results

If you capture an enemy city, it will now belong to you and come under your control. Its army will be disbanded, but you'll be able to create one in its place. The city will have been damaged by the fighting, and its level of production (Koku) will fall back to that of a new city that is just starting to grow. Once you've captured all 10 cities the game will end: you will have won!!

If an army has to retreat, it will leave the square and fall back to an adjacent but empty square.

## Success Points

In addition to the overall goal of holding all ten cities, Conquest of Japan keeps score for each Daimyo in terms of success points. At the end of each battle, success points will be awarded:



1 point to the side with the largest remaining army and 1 point to the side that does not retreat or get wiped out.

In addition, at the end of each year you will be awarded 1 point for each city which flies your flag.

Success points are a good indicator of how well you are doing in the overall campaign. You can monitor your success points by referring to the statistics screen (the bag of rice icon).

#### Combat Overview

Having entered a battle (either army vs. army or army vs. city) and selected a formation, you are moved to the battlefield. Here, all of your warriors will enter the fight, and act under your control; your commands may be as general or as specific as you like. The final outcome will be entered back into the campaign game, and you will return there immediately after the battle ends. Note: If you attack an empty city, victory will be assumed and the battle canceled.

#### Battlefield Terrain

The terrain on which a battle is fought is generated by the computer, based on the terrain on the main map where two armies meet. For example, if you meet on hilly terrain, more hills will appear on the field. The same applies for roads and rivers.

The table below details the effects of various battlefield terrain on movement and combat abilities:

	Movement	Combat
Hills	No effect	Doubles Attack/Defense
Rivers	Slow speed	Halved Attack/Defense
Roads	No effect	No effect
Tree	No effect	No effect

Of "Man" and "Men"

If you have assembled an army with more than a hundred men, one "man" on the battle screen will actually represent two or more warriors. All of your forces will not be represented on the display, but they are still reflected in the simulation. In such cases, any statistics you call up on a man will reflect the increased abilities "they" have.

## Combat Interface

Your forces can be controlled entirely with the mouse, using the panel of icons in the bottom-right corner of the screen. At the start of battle, the game will be immediately paused, to allow you to enter commands before the game actually begins.

When the icon panel is activated, the game is paused to allow you to enter commands.

All battle activity will stop, though you will still be able to use keyboard scrolling to view the battlefield (see below). After you are through entering commands, click on the Battle Mode (yellow arrow) icon to unpaue the game -- your commands will then take effect.

When you want to give new orders to your troops, just press the spacebar or hold the mouse button down for a moment, so that the computer can process the warriors' last moves before pausing the game. This displays the icon panel and awaits your commands.

Your warriors will first appear in the formation you have chosen for them (see Formations, above). However, you will need to give them their first movement command to send them across the battlefield. Basic movement commands are covered in the chapter on Basic Combat commands, below.

## Selecting a Warrior

You can select one of your warriors to control (or to base general orders relative to) by pointing to his head on the battlefield and clicking. Any commands you give will center on either that particular warrior, his group, or the entire army relative to him. When selected, an arrowhead will appear above him, which holds his unit number (used when

creating a group); and an "X" will mark his current destination, if he has one.

If you want a clearer view of that particular man, press the M key to center the screen on him.

### The Icon Panel

There are two rows of icons in the icon panel. For your easy reference, they are listed here:

Top Row	Bottom Row
Overall Statistics (sack of rice)	Attack Strength (sword)
Battle Options (floppy disk)	Defensive Strength (armor)
Retreat/Surrender (white flag)	Firepower (bow and arrow)
Formation (black dots)	Morale (smiling man)
Move-To (direction arrows)	Number of Men Left in Unit (man w/headband)
Show Map (blue and red circles)	Group Number (signal-flag)
Mode Selection Icon (leader, men or man)	Battle Mode (yellow arrow)

Note: Some of these icons have three functions, depending on which mode is currently selected. The multiple meanings are detailed in each icon's description.

### Basic Combat -- View, Mode and Movement

This chapter will show you how to watch the progress of your battle, alter the level of control you have over your warriors, and command them to move.

### Viewing the Battlefield

You are generally limited to seeing only a small portion of the entire battlefield -- namely, that which fits the screen. (However, if Hi-Res graphics are enabled, that portion is much larger. See Game Options, above.) This could be very inconvenient, as your army will march right out of view! There are two ways to see the rest of the terrain.

Show Map -- This icon (depicting red and blue circles) relocates your view to any point on the battlefield. Upon selecting this icon a map appears, showing trees, hills (brown), rivers (blue), marshes (blue circles), roads

(yellow) and either a blue or red dot for each piece. A white rectangle indicates what part of the map is currently shown in the window. Click on any point on the map, and your view will immediately change to that position.

**Keyboard Scrolling** -- At any time during the game, you can use a number of keys to move your small window on the battlefield to another location, either to track your own army's progress, or to check on your opponents. The keys are arranged as a keypad, centered on the letter S.

Q -	W - north	E -
northwest		northeast
A - west		D - east
Z -	X - south	C -
southwest		southeast

**Screen Coordinates** -- The numbers at the top left corner of the battle screen give you the screen's x and y coordinates. These change when you move your viewpoint on the screen.

## Mode Selection

Your warriors can be controlled in three modes: General, Group and Single mode. The commands you choose work differently depending on the mode you have selected, so pay attention to the Mode Selection icon in the top right corner of the set of icons. Its appearance changes to reflect the current mode: General is a leader with elaborate headgear, Group is two men, and Single is one man. Clicking on the icon will select the next mode. The three modes are detailed below:

**General** - All commands made apply to all warriors in your army. This is the easiest way to move all of your troops, in formation, into battle.

**Group** - Commands apply to the group of warriors that the currently selected warrior belongs to. Upon selecting a formation at the beginning of battle, men are divided into smaller groups; these then form the different parts of the formation. Some groups will actually be split between two "lines" of the formation, as some formations contain more lines than there are groups. An example of group control

would be sending your mounted Samurai ahead of the main forces, to rout the enemy's long-range capability.

Single - Commands apply to the currently selected warrior.

## Movement Commands

The key to moving your armies is the Move-To icon, which has a drawing of direction arrows. This icon sets or changes the destination of one, some or all of your forces. When selected, the "X" marking the currently-selected warrior's current destination will be reset to just under his feet. Clicking the mouse button while pointing anywhere on the battlefield (note -- including the icons) will select that location as his new destination. To increase the range of possible locations, use the keyboard controls to scroll the view (see above) before selecting a destination.

This command reacts differently depending on what mode is currently selected. If in single mode, only the currently selected player will move. In group mode, all of the pieces in that group will move in that direction, but will maintain their positions relative to each other. In other words. A group formed in a line will march in a line, obstacles notwithstanding. Finally, in general mode, moving one piece will move the entire army, while all pieces stay in formation. This is the way to move all of your forces into battle.

Warriors will not move until the game is unpaused. Also, only the latest command given to a warrior is remembered; a warrior sent to cross a river alone will ignore this order if a general command to fall back is given afterwards.

Note: Though warriors move smoothly across the battlefield, their destinations are represented by a grid of discrete locations. Therefore, when choosing a destination for a warrior, the mouse pointer will "jump" between these grid points.

Remember, to make you warriors enact your commands, click on the Battle Mode (yellow arrow) icon to unpause the game.  
Advanced Combat -- Formation, Statistics and Options

This chapter covers the commands for altering army formation, viewing battle statistics and other features you will need to use as your skills increase.

## Changing Formation

After you get the hang of moving your army around the map, you should learn how to change their formation on the battlefield. This is done with the Set Formation (formation picture) icon. This command has three uses, one each for General, Group and Single mode. To switch between them, use the mode selection icon (see above). Each use is detailed below:

**General Mode** - This command allows you to order your army to retreat and regroup. This essentially allows you to start the battle over with your surviving warriors, grouped back into their original formation. However, this deducts from your score in success points, as Samurai never retreat.

**Group Mode** - Upon selecting it, a window with twenty-four formation types appears. Select one, and after the game is unpaused the currently-selected group will march into that formation. (Remember, this order would be countermanded by a move-to or other formation order.)

**Single Mode** - opens the Assign Man to Groups screen. This allows you to control which men are in which group. The main components of the screen are a row of arrowheads titled "0" to "9", and pictures of all the warriors in that group. The arrowheads represent the ten groups you can create and control. If a group has no men in it, the majority of the screen will be blank.

**About Single Mode:** The computer predefines a set of groups to create the formation you chose before entering battle; however, these groups can be changed as you wish, to switch people from one group to another, to split a large group in half or to form two small groups into one larger one.

To do any of these things, select the arrowhead of the group you wish to move a warrior from. Then select the man you wish the move, and click on the

arrowhead of the group you wish to move him to, and the transfer is complete. Repeat this until every man is where you want him.

Remember that without a signalman (or the leader) in a group, its warriors will not take orders. (Extra signalmen are kept in group nine, and are useful for creating new groups or replacing signalmen killed in battle.) Regroupings take hold immediately upon exiting the screen, so a group with a new signalman will have no delay in reacting to your commands.

### Viewing Statistics

There are two main ways to see the statistics for the current battle. The first is to use the Statistics (Sack of Rice) icon, in the upper-left of the icon box -- the screen clears, and a full display shows how the battle is progressing. The army which has the most number of men will have their flag displayed on the left. On the right you are given a breakdown of the composition of the two armies (Active) and the number of men lost (Losses). If your losses are becoming too high and you are heavily outnumbered, it might be the time to consider retreat!

Note: This Statistics screen also appears at the end of every battle, with a final tally of surviving men and warriors lost. The flag of the winning side will be flown.

The second way to view statistics is by selecting any of the icons from the bottom row of the icon box (except the Battle Mode icon). From left to right, they are: Attack Strength, Defense Strength, Firepower, Morale, Number of Men Left in Unit, and Group Number. Selecting one of these icons displays the appropriate numbers floating above the heads of every warrior on the battlefield. Each icon is described below.

**Attack Strength (sword)** - Displays the offensive rating of a warrior or warriors.

**Defense Strength (armor)** - Displays the defensive rating of a warrior or warriors.

**Firepower (bow and arrow)** - Displays the long-range firing

rating of a bowman (bowmen) or arquebusier(s).

**Morale (smiling man)** - Displays the will to fight of a warrior or warriors. Victories and defeats (even by nearby armies on the main map) will raise and lower the unit's morale, respectively. Warriors whose morale drops too low will not engage the enemy; similarly, men with low morale have a lower chance of success in battle.

**Men Left in Unit (man w/headband)** - Displays the number of actual warriors that "man" actually represents.

**Group Number (signal-flag)** - Displays the number of the group that the warrior belongs to.

(Note: If either side has more than 100 men, then each number for attack, defense and firepower equals the unit's rating times the number of men that piece represents. You are therefore told the FULL worth of that piece. For comparison, see the table of Standard Battle Values below.)

#### Standard Battle Values

	Atta ck	Defen se	Firepow er
Leader	4	6	0
Samurai	4	4	0
Mounted Samurai	6	2	0
Spearmen	2	2	0
Signalmen	1	2	0
Bowmen	1	1	2
Arquebusiers	1	1	4

#### Retreating / Surrendering

Retreat may at times be your only sensible option, in order to preserve what's left of your army. You may do so by selecting the Retreat/Surrender (white flag) icon -- you will be asked to confirm your action. If you retreat from defending a city, that city and all your men will be lost.

Additionally, when asked to confirm the order to retreat, you may click on the Overview icon to see the main map of Honshu, to help decide the merit of a retreat in your present situation.

#### Battle Options



A variety of game features can be controlled from the Battle Options (floppy disk) icon. Two menu panels appear when this icon is selected -- click on any option to use it.

Save Game as GAMEA.SAM

Save Game as GAMEB.SAM

Save Game as... -- These commands work in the same way as the Save Game commands on the Game Options Panel (see Game Options, above).

Alter Player Types -- Selecting this command cycles through the four options for Player Types: player vs. player, player vs. computer, computer vs. player, computer vs. computer.

Exit to DOS -- Use this command to quit the game early and exit the program. You will be asked to confirm this option.

Continue Campaign -- Use this to turn off the Battle Option menus and return to the main icon panel.

Adjust Game Speed -- This option cycles through five game speeds: Turbo (the preset speed), Fast, Medium, Slow and Snail. 486 users can use this to slow down the action, and novices can use this to gain time to assess an ongoing battle.

Adjust Resolution -- The Hi-Res option, while slowing down the speed of combat, is a good way of gaining a strategic view of the battle. Four times the battle area is displayed in this mode, and all commands work as they do in lo-res mode. Select this command to toggle Hi-Res on and off. Users with 386 or 486 machines with local bus graphics capability may wish to leave the game running in Hi-Res mode.

AutoCalc Battle Result -- In some cases, you may find it preferable to speed through a battle scenario -- for example, if you highly outmatch the competition, and just want to get the fight over with. In those cases, you can select the AutoCalc option. When on AutoCalc, the computer controls both sides of the action, and simulates the entire battle without displaying them. You can stop the AutoCalc routine at any point, and resume control. The warriors will be paused in the middle of the last actions ordered by the computer.

## Two-Player Games

Two players can play Conquest of Japan at the same time. To do so, the first step is to set the game to player vs. player mode; this can be done from the Start Options screen, or the Main Map screen, or from the Battle Options window under the Battle Options icon in Combat Mode. All that's left to do is decide which army each player will control.

While at the main map, control of the game alternates between the two players. Each player can move his armies, as well as hire and transfer troops, only during his own turn. Ending the turn (by clicking on the yellow arrow) switches control to the other player.

While in combat, the battle begins with the Tsuyoi in control. When the En wish to move, press the number '1' -- the En become the 'player' and can issue all of their commands. Pressing '1' again gives control back to the Tsuyoi. When both players have set their orders, select the yellow arrow to unpaue the game and begin the fray.

Pressing the number '1' key only works in player vs. player mode. Additionally, the Mode Selection icon for General mode will change to reflect who is currently in control: a red warrior for the Tsuyoi, a gray warrior for En, black (with yellow headgear) for computer vs. computer games.

### Strategy - Tips and Pointers

The following information is presented so that you may better conquer Japan.

### Difficulty Levels - Setting the difficulty levels on the Start Options screen before beginning the game is the best way to handicap either yourself or the computer; use those options if you (or a human opponent) are new to the game, and want an advantage.

The difficulty options all affect the amount of koku produced in your cities; this determines the numbers of warriors you can hire, and therefore also affects your chances in battle. Larger cities produce more koku than small ones, and a wide city spread produces more chances for increased koku production than a narrow one.

## Basic Strategy Tactics

City location is key. If a city is far away from the enemy, or blocked by other cities or natural obstructions, then it may need few or no troops for defense -- and send its mobile troops to defend closer cities.

There is no "perfect" composition for an army -- experimentation is the key to finding your optimum "mix" of warriors.

Move your armies carefully -- it is possible to move an army too far forward, where it is unable to catch up to an enemy force attacking its home city.

Winning battles - Factors used in determining the outcome of a fight include:

Attack strength and number of men used in attack.

Defense strength and number of men used to ward off attack.

How many friendly units are around the defending unit compared to the number of attacking units immediately next to it.

What terrain the units are standing on (hills are good, and rivers bad).

Morale (low morale increases chances of defeat).

Morale - watch a unit's morale level carefully. If an army loses too many battles (or any nearby armies do), it will become a less useful fighting force. In such a case, one should look for an easy battle for them to win, to boost their morale.

Movement Speed - Remember that in battles, all cavalry moves at twice the speed of foot soldiers. If you march your entire army in formation, your mounted Samurai will quickly break formation and charge ahead in half the time.

Also, remember that rivers slow down the speed of all units. Warriors wading through the water are easy targets for Bowmen and Arquebusiers.

Signalmen - Members of your army not responding to commands? Make sure that they have either the Leader or at least one signalman in their group. Otherwise, they will not follow orders. This can be checked at the Assign Men to Groups screen (formation icon, single mode).

Basic Battle Tactics

Advance slowly, a small step at a time.

If there is a river between you and the enemy, be careful -- you may wish to wait on your side and attack the enemy with archers.

Archers can be used in two ways -- either in front of your forces, to hold off the enemy; or behind them, to support your Spearmen and Samurai in the fray.

Mounted Samurai's greater speed make them good for being controlled as a group, to root out trouble spots in the enemy's formation.

After joined in battle, use group and single mode commands to reform parts of the formation to defend against or attack specific enemy groups.

Remember the tactical possibilities of retreating and regrouping.

Notes From the Designer -- Edward Grabowski

Most of the games I've done have come out of experiences gained in childhood -- either through playing games or through the rare but greatly enjoyed trips to the cinema. Conquest of Japan, however, is different: the inspiration came much later in life, through the great films of Akira Kurosawa and the not-so-well put-together British television series "Monkey." The costume and splendor of the great armies on the march must have been truly breathtaking to watch. The design and intricate use of detail have a richness and variety which any culture would find hard to match.

This richness and variety also extended into the ornate and varied fighting formations developed; formations which are given names from and also depict nature. Crane's Wing, or Kakuyoku, are typical examples: they consist not only of regimented line and column but also of sweeping curves of Samurai warriors. In producing Conquest of Japan, my eyes have been opened to a great beauty, and I hope this is reflected in the visual splendor of the great armies on the move, reenacted in this game.

Observations on Play

In Conquest of Japan you have two distinct phases: a high-level strategic phase, where you allocate limited resources to your armies, deciding whether to hold back or go all out for your opponent; and a low-level, more tactical phase

where you fight out the battles. On the higher level, a key decision is how to spend your koku (money for hiring warriors). In particular, you need to decide how to split your koku between the men that remain behind to protect your city and the mobile "offensive" army. For, if all your men join the mobile army and go off on some "glory trail," your city will be undefended and opposing force will take the city. This loses you not only success points, but also wipes out a powerful mobile army which may have been crucial to your battleplan. When deciding the split, look at the location of the city. Is it close to a vastly superior enemy stronghold? If so, I would advise caution and keep your men for city defense. I would also arrange for mobile armies to come from my other cities to support my exposed position. The only thing more important than capturing an enemy city is defending one of your own!

Concerning the composition of the army, each soldier has his own merits, and to be successful a mixture is required. With a limited budget, I would favor greater numbers (more spearmen and archers) rather than quality, and attempt to surround and smother the enemy. If up against a large foe (greater than 100 men), arquebusiers start to show why their worth the extra point over bowmen. I would never enter battle without some archers or arquebusiers. Against an army with many missile firing soldiers, the fast-moving cavalry charge is the ideal response.

When on the offensive I would try to meet the opposition on clear terrain. Rivers are a menace to formations. Therefore, when defending, I would actively seek to engage the foe from the opposite river bank, and use my missile-firing troops to eliminate most enemies in or before the river, while clearing up any early river-crossers with my other foot soldiers.

Regarding hand-to-hand combat, the more men you have near each other the better. This not only reduces the number of foe that can surround any one of your men, but also encourages your troops to support each other. Cavalry are only really effective when charging into the opposition -- especially from the side or rear. If you let your cavalry stand and fight you will get poor returns from them. Remember that they move at twice the speed of foot soldiers, so use them for side or rear attacks. Guard your general; without him your troops are more likely to give up and

retreat. Also important, the signals are no good at fighting, so don't use them for that. Their purpose is to allow you to pass orders quickly to the group of troops they each are assigned to. So without signals, communication is a major problem. (That's why you are given a few extra signalmen at the start.)

When beginning a battle I usually move my men forward -- slowly -- a stage at a time. Sometimes, I switch to computer-versus-computer mode and watch how the battle develops. If I'm in trouble or have some clever ideas, I'll switch back to player versus computer and carry out my plans.

It is very rare, in any confrontation, that two sides are evenly matched. In Conquest of Japan there are difficulty settings which you can adjust to make the game more challenging as your skills grow.

I hope these notes are of use and provide a basis for some challenging gameplay.

#### A HISTORY OF JAPAN FROM CREATION TO THE PRESENT DAY

On the face of it, Japanese culture is absurd. An early Jesuit missionary decided that the Japanese "have rites and ceremonies so different from those of all other nations that it seems they deliberately try to be unlike any other people." Four hundred years later the Japanese economy dominates the world and our homes are full of Japanese products; and yet we have little more idea about the workings of our capitalist comrades than the 16th Century Jesuits did.

We admire and value Japanese art and craft without nearly appreciating the culture that produced it; just as we do with native art from other parts of the world. We are enormously impressed with the vibrancy of the Japanese economy but have absolutely no idea how to emulate it. Deep down, perhaps we reckon that we couldn't possibly work that hard. Maybe we wouldn't want to. While we have always been told that worker and capitalist are inevitably in conflict, the Japanese worker has a fierce commitment to his job, his factory and his employer. It just doesn't seem fair, really.

Japanese culture is mesmerizing largely because it is

impossible to understand. We can't help feeling that someone has missed the point somewhere, but we are not quite sure whether it is them or us. How many times have we sat in front of a television documentary on Japan, or Sumo wrestling, or one of those extraordinary sadistic game shows and gone to bed a hour later none the wiser about anything? Could anyone look less like an athlete and sex symbol than a Sumo wrestler? And why do they wear that enormous leather jockstrap and walk up and down cocking their legs and throwing salt? Even when its explained, we don't understand.

Our grasp on Japanese culture is so loose that understand it mostly as a handful of clichÇs. Why on earth do they have to train for ten years before they can make tea? Why are their walls made out of paper? Why do they regard ritually sticking a sword into their stomach a great privilege? Who thought up the notion of employing men in white gloves to push commuters onto trains and why did everyone else think it was a good idea? Why do they enjoy Karaoke machines so much? Why do they keep gravel pits raked for thousands of years to look like the waves of the sea? It's all very impressive, but why do it at all? It's absurd.

Nevertheless, when we look at someone and think that they are absurd, we are usually looking at a mirror. Someone who seems ridiculous is often just someone we don't understand. That Jesuit missionary was trying just as hard to be different as the Japanese were. We each view the world and the other people in it through the filter of our own culture; and we are quick to spot the absurdities in others. If we think the Japanese are odd, what must they think of us? A Kalahari bushman probably thinks that we are both ridiculous. In the end, who's to say who's right?

#### THE SOURCES OF JAPANESE CULTURE

##### The Island Fortress

Japanese culture developed very largely in isolation from the rest of the world, contributing in no small measure to its unfathomable depths. Japan is much more of an island fortress than Britain, another island of similar size which has at one time in its history dominated the world.

Indeed, Japan has never been invaded by sea. Kublai Khan tried a couple of times in the thirteenth century but was

beaten back by the weather and in particular by a typhoon which has become known as 'The Wind of the Gods', or 'Kamikaze'. The only time that Japan has been ruled by a foreign power was 1945-52 by the Allies, an 'invasion' brought about by dropping the atom bombs and forcing a surrender. Moreover, before the current century Japan had only invaded a neighbor on one occasion, when the warlord Hideyoshi spent a couple of years at the end of the 16th Century trying to invade Ming China through Korea.

### The Cultural Sponge

On the other hand, Japanese culture has borrowed extensively from China and Korea in the seventh, eighth and ninth centuries and then from the European and American culture during the last hundred years. In both cases, it then adjusted what it had absorbed into something uniquely Japanese. This of course only adds to the outside world's confusion as something familiar is 'distorted' into something alien. It is probably fair to say that Japanese culture has been formed by absorption and adaptation rather than by creation or invention. There are no great intellectual or religious figures in Japanese history and very few political innovators.

Nevertheless, it would be wrong to imply that the Japanese have simply swung behind the prevailing wind. They have a very strong national identity and have always decided for themselves what it is they want to absorb. Buddhism and Confucianism were both happily imported, but Christianity was excluded and persecuted because it was seen as a threat to Japanese identity. Furthermore, on two separate occasions Japan cut herself off from outside influence for two hundred years or more. Thus, despite appearances to the contrary, Japanese culture is very definitely not simply a mixture of Chinese and American cultures.

### The Japanese Identity

There is much that is uniquely Japanese and which therefore has a strong unifying effect. This is perhaps an odd claim when one considers that most of Japanese history is a story of civil war and the ebb and flow of a medieval feudal society. Successively unified and divided again over the



centuries, in relation to the outside world there has been little doubt who and what constitute Japan. Of course, part of this is derived from being an island (or cluster of islands). However, while Britain, for example, contains a Welsh and a Scottish border and is still fighting a war over Ireland, Japanese civil wars have always been more about which particular warlord could dominate the others rather than about sub-national identity.

In addition however, Japan effectively has a unique and uniform language, race and religion. Although there are a few local dialects, Japanese is spoken all over Japan and nowhere else in the world (except in a few multinational board rooms). It is also very difficult to learn. Indeed, the Basque Jesuit, Francis Xavier considered the Japanese language to be an instrument of the devil devised to hinder his missionary activities. Moreover, the Shinto religion is only practiced in Japan and is not an evangelizing faith. Apart from a few small sects, there are no religious minorities and such religious wars as there have been were over temporal power rather than spiritual belief.

There is no ethnic minority problem simply because the only ethnic groups are too small to be a problem. The only two significant ones are the Ainu and the migrant Koreans, the latter of which in particular are kept firmly as second class citizens. The Ainu were the original occupants of Japan, a Caucasoid race who were pushed into the far north by the migrations of the Mongoloid modern Japanese about 10,000 years ago. Bigger, fairer and more hairy than the Japanese, the Ainu are regarded as a beautiful race; especially the women, who are in great demand as models in modern Japan. Nevertheless, the Ainu were defeated long ago and only a few thousand remain in the villages of the northern island of Hokkaido.

### Capitalism out of Feudalism

Japanese history before the mid-nineteenth century is very largely a seamless garment. Feudal lords jostled for power and influence over each other; sometimes peaceably, sometimes not. On occasion, one particular lord and his family would gain control over most if not all of the territory of Japan and a degree of centralization took place while his dynasty remained strong. That period would

probably come to be known by the family name or the capital from which it ruled. When the dynasty weakened, it was toppled and a period of chaos and local rule would follow until another warlord could dominate. There were no great revolutions, no conquests, no far reaching social reforms, no political or institutional development.

The fact that the last great dynasty to centralize Japan, the Tokugawa, provided the spring board from which modern Japan leapt into being does not in itself mean that it was so very different from the rest. Because the last hundred years of Japanese history is so extraordinary, a large number of the history books are really trying to explain how modern Japan came out of the Tokugawa rule. It is nevertheless not inconceivable that the country could once again have splintered into local feudal factions. In fact, the problem that the historians have is that, if history is anything to go by, it was far more likely that Japan would have decentralized than have developed as quickly as it did into greatest capitalist power in the world.

## LEGEND AND THE IMPERIAL HOUSE

### A Mythical Beginning

One of the many ironies of Japanese history is that the enormously long feudal period was at least partially caused by the absence of a powerful monarchy against which to evolve, while at the same time Japan can claim to have the longest surviving monarchical dynasty in the world. Indeed, if Shinto legend is believed, the present Emperor of Japan can trace his lineage back to the twin gods who created the world. In the beginning, the world was divided into a pure upper Heaven and an impure lower Earth. The god Izanagi and the goddess Izanami stood on the bridge between the two. Izanagi bent down and stirred up the formless Earth with a spear thereby creating the islands of Japan, which are thus called 'Shinkoku', or 'The Land of the Gods'.

In the fullness of time, Izanami died and began to rot away in the land of the dead. Rather tactlessly, Izanagi followed her and she was so upset that he had seen her in her semi-decayed state that she divorced him. In disgust, Izanagi washed himself in the sea and out of his right eye came the Moon goddess, out of his left eye the Sun goddess Amaterasu and (rather appropriately) out of his nose came

the storm god, Susanoo. Amaterasu, also known as 'the Great Sky Shiner', got upset because Susanoo had destroyed her rice fields and sulked in the cave of heaven until she was enticed out by some of the other gods. Thus day and night were created.

One of the more important contributions that Amaterasu made to Japanese history was that she sent her grandson, Ninigi-No-Mikoto, to rule Japan and his grandson, Jinmu, became the first Emperor. Thus, since the Emperor was born from the very apex of the Shinto pantheon, he was divine himself and could therefore act as an intermediary between men and the gods. In time of drought, he could bring rain; in time of war, he could bring victory. In legend, Jinmu came to the throne on February 11th, 660 BC but a date in the second or third century is more likely.

### An Historical Root

Before the fourth century, Japan had been a collection of relatively diffuse and independent states held together by alliances between the ruling families. The imperial family was the first to gain overall control of the country sometime during that century. However, over the years the emperor lost his political power and was reduced to a kind of high priest, above mundane temporal matters. Moreover, although there have been ten female emperors, it is very much a male institution. Of the ten, eight were concentrated in the seventh and eighth centuries and the remaining two neither married nor bore children.

During the seventh and eighth centuries Japan was greatly influenced by the Chinese T'ang dynasty (618-907) and the Japanese imperial institution made something of a come-back on the political scene. Since the Chinese Emperor was both divine and the ruler of his country, the mid seventh to the early ninth century saw the greatest time of temporal power for the Japanese emperor. It is all too easy for Europeans to forget quite how powerful and culturally splendid the Chinese Empire was. At the time of Christ, the Han Empire rivaled Rome in size and power. In the seventh century, the T'ang ruled an enormous territory that stretched as far as Persia. They even won battles against the Turks. From the tenth century however, the Sung were more inward looking and thus had less of an impact on their neighbors.

Under the influence of the T'ang, the Japanese imperial dynasty commissioned two great family histories, called the 'Kojiki' (The Record of Old Things) and the 'Nihon-Shoki' (The Chronicle of Japan). By putting down in writing exactly how it was the emperor was related to the gods, they legitimized his position of authority. Furthermore, in 701 the 'Taiho Ritsu' (Penal Code) and the 'Taiho Ryo' (Civil Code) were produced. These laid out the laws of the land in great detail and placed the responsibility for their application firmly with the emperor. During this period, called the Ritsu-Ryo, power was centralized on the imperial court in their capital of Kyoto.

### A Constitutional Figurehead

That this centralization did not last is typical of the tension between centrifugal and centripetal forces in Japanese history. Once central power is established the forces gather to restore regional control, which is in turn superseded by eventual reunification. Through it all, and by virtue of his divine position, the emperor remains the nominal ruler though he very seldom actually holds power. Strangely enough, there does seem to be a Japanese tendency for power to rest behind a figurehead, usually the emperor. Moreover, it is fairly common for a leader to struggle to gain power only to abdicate fairly quickly in favor of a chosen successor.

This has contributed to the remarkable resilience of not only the imperial institution but the imperial dynasty as well. The Chinese emperor held his mandate to rule partially because of his perceived virtue; thus a Chinese imperial dynasty could be ended if an emperor was rendered unfit to rule by losing his virtue. The Japanese institution, on the other hand, was entirely hereditary. Moreover, any son could inherit and if the emperor was infertile a successor was chosen from the wider family. A plentiful supply of concubines maintained a good choice. Thus secular powers could have a direct and decisive influence on the choice of emperor.

In this way, the position and lineage of the emperor could be kept inviolate while secular powers retained control of who sat on the throne. Thus there was no need for secular

rulers to threaten the emperor, they simply ignored him. Indeed, if a secular ruler had replaced the emperor, his influence would probably have diminished very quickly. As a consequence, the legitimacy of the emperor remained extremely strong while his actual power (and at times even his wealth) was negligible. This meant that no other family claimed to be the 'rightful heirs to the throne' (the cause of many a European war) and power simply rested with whomever could prove the strongest.

### A Source of Power

That is not to say that warlords did not attempt to establish dynastic rule, they simply did so outside of the imperial institution. In the ninth century Fujiwara Mototsune took control of the country and invented the title of 'kanpaku', or 'chief councilor', with which to rule; a title which could only be held by the Fujiwara family. The Fujiwara then placed lots of their women in the imperial harem with the result that three quarters of the subsequent emperors were born of Fujiwara women. In 1192, Minamoto Yoritomo took power and revived the ancient title of 'shogun', which again became an hereditary title for the Minamoto family.

These titles were then used to legitimate the position of whoever actually held power, especially when that power was seen to be weakening. A lineage was fabricated and the emperor forced to appoint the effective ruler to some prestigious post thereby, of course, adding the new ruler's family to the hereditary pool for future appointments to that title. For example, at the turn of the seventeenth century, the warlord Nobunaga declared himself neither kanpaku nor shogun because he did not have the correct ancestry. His successor, Hideyoshi, fraudulently claimed to be of the Fujiwara family and got the emperor to make him kanpaku. His successor, Ieyasu, claimed Minamoto descent and assumed the title of shogun.

Thus Japan possessed the trappings of a dynastic monarchy without actually recognizing its authority. Emperors were simply wheeled out to confer impressive titles on those who already held power. Nevertheless, it is significant that the position of the emperor and the respect which he enjoyed were maintained throughout centuries of humiliation. When

in the middle of the nineteenth century the emperor himself made a successful bid to take political control, he had an enormous legitimacy which probably did more than anything to keep the modern Japanese bandwagon on the rails.

## JAPANESE RELIGION

Religion in Japan is a relatively straight forward topic despite being made up of a mixture of three distinct faiths. Shinto, Buddhism and Confucianism are all flexible and tolerant and are able to co-exist without any real problem. They are each focused on a different aspect of human existence and, while in a pure form they would disagree on what is important in life, in the hands of the ever-adaptable Japanese they survive in forms which are apparently consistent and even complementary. While Shinto is regarded as the official religion, this has only been so since the nineteenth century when it was used, as much as anything, as the symbol of a unique Japanese identity.

### The Divine World

Shinto, meaning 'the Way of the Gods', is a very ancient religion with no great founding figure equivalent to Moses, Jesus or Mohammed. Indeed, it is really a systemized tribal religion in the sense that it consists largely of a series of rituals and beliefs that explain and temper the world around the Japanese and places Japan itself at the center of creation. It was only when Buddhism and Confucianism arrived in the sixth century that it was even given a name in order to distinguish it as the indigenous faith. In this way, a mixture of local and regional cults were organized into a national religion.

Because Shinto has been concentrated for so long within a dynamic and self-contained culture, it has acquired a more sophisticated form than most tribal beliefs. It is regarded as a 'world religion' mainly because there are 35 million adherents, but they are all Japanese and there is no sense in which Shinto is a religion for the rest of the world. In this, it is similar to Hinduism, which means 'belonging to the Indus'. Certainly neither could be described as evangelizing, which is not surprising since it would not make sense for an African, for example, to worship a Japanese mountain and the Japanese emperor.

According to Shinto, the gods, man and nature are all part of the 'kami', or life force, of which there is an unlimited number of manifestations. Thus, spirits of fertility and productivity are kami along with natural phenomena such as wind, rain and thunder, natural objects such as mountains and rivers, animals such as dogs and foxes and ancestral spirits. Indeed, since man is as much a kami as anything else, a mirror is often used as a symbol of the divine. Evil and death are both illusions because we are all lost in a pool of divinity anyway. Men simply have to realize and appreciate that life is good, the gods are noble and Japan is beautiful. Their duty is simply to be pure and virtuous.

There is no great creed or requirement to hold specific beliefs, no holy struggle, just a joyful acceptance of what is already all about us. There is no need for salvation or to satisfy certain criteria in order to enter heaven because we are all part of it anyway. On the contrary, the point is to perform ceremonies and rituals in order to bring heaven into this world. These rituals and the object of their performance will vary from place to place and from family to family and are concerned with both community and individual life. In the more ancient folk Shinto there are also rituals designed to placate hostile kami, a fairly typical feature of tribal religion.

### The Individual Path

Buddhism arrived in Japan in the sixth century via Korea and is again a tolerant and co-operative faith. Since it does not really address the divine, mainly because God is unknowable, it does not need threaten another religion's divine teaching. In Buddhism, this life is really only an entrance examination to a state of blissful Nirvana which is beyond desire, suffering, life and death. The aim of the Buddhist is therefore to live as pure and disciplined a life as possible so as to maximize the chances of being able to realize Nirvana in this life or the next. This of course ties in very well with Shinto where the aim is again simply to be pure and virtuous. Indeed, since Shinto is strong on the benefits of this life and Buddhism on the rewards in the next, most Japanese families have shrines to both religions in their homes.

In 552 the King of Korea gave a huge golden statue of the Buddha to the Japanese emperor as a gift. It was placed in the home of the chief minister, but very soon afterwards there was an outbreak of small pox. It was assumed that the gods of Shinto had been offended by the reverence given to the Buddha and it was dumped into a canal. However, when a bolt of lightning struck the Imperial palace, it appeared that the gods of Buddhism had also been upset. The statue was fished out and placed in its own temple. The two faiths have happily co-existed ever since, each sitting in their own temple.

### The Ordered Society

Confucianism is more of a moral philosophy than a religion. Again it does not really concern itself with the divine and its emphasis is much more upon the organization of society than the spiritual condition of the individual. As such it fits quite easily alongside the other two and has had more of an impact on the day to day structures of Japanese political and social organization. Confucius' real name was K'ung-Fu-Tzu, the one being a Europeanized version of the other, and he lived in China from 551 to 479 BC. Although he did not write any books himself, his sayings were recorded by his disciples in The Analects. His thinking was later developed by Mencius (Meng-Tzu) who lived from 371 to 289 BC.

Apparently, Confucius himself was tall and slender with a reddish beard and a twinkle in his eye. He was basically a philosopher and an idealist, though with a highly developed sense of the practical. He combined religion, philosophy and law into a series of practical truths that were designed to build towards a more harmonious society. He considered man to be inherently good and therefore saw no reason for there to be suffering, if only things could be organized correctly. He aimed to restore harmony out of the chaos and anarchy that he saw all about him. Conflict could not be constructive and was therefore to be avoided as a first step.

Society was to be ordered by a construction of hierarchical relationships that built up from the individual through his family to his sovereign. Everyone was to know and accept



his place within this structure. The harmony of the whole was dependent upon the virtue of the individual, and this included the sovereign. As we have seen, the Chinese emperor could lose his mandate to rule if he ceased being virtuous. Thus the superior in any relationship had a responsibility to virtue, benevolence and the setting of a good example. The inferior party was to know his place and be loyal to his superior. Calamity is caused by society not being harmonious or by a ruler not being virtuous.

## The Union

Thus, since these three religions focused on different areas of human existence, they could be incorporated into one whole. Of course, there were differences and as such there were separate temples, philosophers and priesthoods. No doubt, there was great debate between loyal members of particular sects but for the nation as a whole there was no need for religious conflict. In stark contrast, when Christianity came along, it demanded the rejection of other faiths and other loyalties. Purity and virtue were not enough and a specific salvation was required to avoid everlasting torment. Moreover, both its origins and its leadership were located on the other side of the world. It was intolerant and alien and treated by the Japanese as such.

## SAMURAI AND SHOGUN

### The Emperor

The period from the eighth to the twelfth century is known as the Heian period and marks the second rise and fall of the Imperial house. As has already been said, the early part of this period, under the influence of extensive trading links with the T'ang Chinese, was one of great power for the emperor and his court at Kyoto. After the tenth century, however, the links with China were severed and power drifted away from Kyoto and into the hands of the regional military lords, or 'daimyo'. Allegiance shifted from the emperor to the daimyo and a typical feudal society emerged. The daimyo bolstered their position by employing professional personal armies and there emerged the Japanese equivalent of the European 'knight', the 'samurai'.

The second half of the Heian period can be seen in terms of the 'buke', or military families, challenging the 'kuge', or civilian nobility, for control of Japan. The buke were mostly successful and held sway right up until the nineteenth century. Interestingly enough, although power was in the hands of the buke, a good deal of prestige remained with the kuge. The Heian was a flourishing cultural time and the kuge acquired a reputation as paragons of civilization and sophistication. Even as life in Kyoto became increasingly decadent and many of the buke became very learned, the feeling stuck that the crude and rustic buke were doing well if they could secure a kuge girl in marriage.

## The Samurai

'Bu' means 'military' or 'arms' so that 'bushi' means 'warrior' and 'bushido' means 'the way of the warrior'. 'Samurai', which is another word for bushi, means 'one who serves', thus a samurai was both a man of arms and a retainer. He followed the bushido and owed total allegiance to his daimyo. Purity and loyalty were qualities that the samurai were esteemed for just as much as their prowess in battle. Thus while the intellectual position of the kuge was admired, the moral code was bushido. Bushido was in fact the product of a martial society and Confucianism, reinforced by the arrival of Zen-Shu Buddhism from China which was a form much more attuned to martial values. Manly virtues were admired and women were relegated to a very subservient role.

There were three basic grades of samurai depending on who they served. There were those of the shogun, or dominant daimyo, those of other daimyo and those who had lost their masters for some reason. These latter ones, called 'ronin', roamed the countryside as mercenaries or criminals and were popular characters in plays and stories. Originally, a samurai battle was effectively a series of individual combats. A warrior would announce his pedigree, his motivation for fighting and his intentions if we won and then be challenged to a sword fight. By the fourteenth century, the greater use of horses in battle had led to more coordinated cavalry charges. The samurai was then a mounted archer and, indeed, the way of the samurai was referred to as the way of the horse and bow.

By the end of the Heian period, the kuge and the imperial court were living it up in Kyoto while the buke fought their battles for them. Apart from fighting amongst themselves there were still significant numbers of Ainu to suppress in the north of Honshu. In reward for their service, the buke were given private estates with an income which could then be divided up and parts given to samurai vassals. In this way, land that theoretically belonged to the emperor was actually being divided up between the daimyo and their vassals. Thus, the emperor was losing both his political power and his land.

## The Shogun

A number of insurrections, notably the Hogen in 1156 and the Heiji in 1159-60, confirmed that power had moved from the noble courts to the military chiefs. The Genpei wars of 1180-85 between the buke families of Taira and Minamoto proved to be decisive. The Taira were eventually routed at the battle of Dan-No-Ura in 1185, the largest naval battle that the Far East had yet seen. Previously, the epic poetry such as the Genji Monogatari had been about the glories of the Heian court. Now the Heike Monogatari told the story of the rise and fall of the house of Taira on the battle field. Minamoto Yoritomo, based in his capital of Kamakura on the east coast, restored order and in 1192 forced Emperor Go-Toba to appoint him 'Sei-I-Tai-Shogun', 'Commander-in-Chief of suppressing the Barbarians'.

This title actually dated back to a much earlier period when there was a need for the Japanese to conquer more territory from the Ainu in which to live. The Europeans were also later to be regarded as barbarians, a designation inherited from the Chinese. Indeed, even in the nineteenth century when the shogun had become the chief administrator, there were some who felt that he ought to do his duty and expel a few barbarians. In ancient times, the office was an ad hoc arrangement and thus the shogun had set up his headquarters in a tent. Minamoto Yoritomo revived this notion as well and called his rule 'bakufu', or 'tent government'. From then on, even when the shogun ruled from a well fortified and permanent castle, it was called a 'bakufu'.

The establishment of the Minamoto shogunate out of the

feudal soup was a pattern repeated with the Ashikaga dynasty in 1338 and the Tokugawa in 1603. The shogun was very much a first among equals, with Japan divided into rival fiefs and the secular power of the emperor quietly ignored. In fact, power quickly fell to the Hojo family who created the title of 'shikken' or regent to the shogun, with which to rule. Thus had arisen the extraordinary situation that the theoretical rule of the emperor had been ignored to establish the shogun's power in Kamakura, while power actually resided elsewhere with the shikken. The prestige of the Kamakura bakufu and the Hojo dynasty was seriously undermined by the lucky escape from the attempted Mongol invasions of 1274 and 1281 and both were overthrown in 1333.

### The Wako

The next three years are known as the Kenmu Restoration as the kuge and Emperor Go-Daigo sought to re-establish the rule of Kyoto. Their failure and the founding of the Ashikaga shogunate sent the imperial household into serious decline from which it only recovered in the seventeenth century. The Ashikaga shogunate is notable for its control of Japanese pirates, or 'wako'. From the mid fourteenth century, piracy had become a lucrative business the daimyo along the western coast of Japan. They raided all along the coast of China and Korea and throughout South East Asia, eventually invading in force and raiding up the Yangtse.

The Chinese and Koreans both sent embassies to the Ashikaga shoguns to try and get the raids stopped. This was finally achieved by Yoshimitsu, who was declared King of Japan by the Ming Emperor Chu Ti, a rather patronizing gesture that was not really welcomed by Yoshimitsu. As the Ashikaga dynasty weakened, piracy returned and the Chinese eventually broke off diplomatic relations. It is interesting to note that at this point, Japan was an expansionist commercial nation with colonies all over the Far East maintained by pirate fleets who were not exactly under the control of the Japanese ruler. In this she was not dissimilar to Elizabethan England.

By the second half of the fifteenth century, the Ashikaga shogunate was in trouble. During the Onin Civil Wars of 1467-77, the central power of the shogun ceased to exist and the feudal system all but collapsed. The last Ashikaga

shogun, Yoshimasa, like the Roman Emperor Nero, fiddled while Japan burned, sparking off a power struggle on his death. The local fiefs formed themselves into larger groupings under powerful military lords and total anarchy reigned as samurai armies and armed bandits roamed the countryside looting and pillaging, burning and raping.

## JAPAN AT WAR WITH ITSELF

### Chaos

The hundred years from 1467 to 1568 are referred to as the 'sengoku period', 'a country at war with itself' or the 'warring states period'. This was full-blooded and aggressive feudalism. Central and even regional authority broke down, and power rested with local lords who dominated small feudal states with their bands of samurai. Power and influence were entirely based on military strength, which meant that the allegiance of the samurai was needed more than ever. They were rewarded with fiefs, titles and privileges of all kinds in a desperate attempt to retain their support.

Continual warfare meant that boundaries were constantly changing and if a lord weakened in the defense of his territory, there was no shortage of neighbors or vassals willing to challenge his rule. Everyone was suspicious of everyone else, and the lords were obsessed with conquest of their neighbors as the only way of avoiding their own overthrow. Because treachery and betrayal were so common, loyalty increasingly became the highest virtue. Nevertheless, the feudal idea of the lord-vassal relationship threatened to be submerged in a sea of self-seeking individualism as many of the samurai saw the opportunity to better themselves by the betrayal of their lord.

Moreover, it was not just the samurai who were given the chance to improve their social standing. The constant battle, with its destruction and the need for arms and supplies, meant that artisans and merchants enjoyed a good deal of social mobility. The ever larger armies needed to be fed and provided for by their lords and foreign trade increased significantly. Leather was a vital commodity in feudal warfare, but it was only produced and worked by the 'eta', a despised outcast group who had previously been kept

to the Kansai region. Now, of course, the eta were very popular and lords took great pains to attract them to their region. Moreover, a number of towns developed as autonomous commercial centers, including Sakai, Yamaguchi and Osaka.

### Less Chaos

In the second half of the sixteenth century, things began to settle down a little and local power consolidated in the hands of daimyo who enjoyed a greater control over their fighting men and resources. The thousands of small fiefs became hundreds as local lords allied themselves to prominent families and the political map of Japan simplified. Independent local power bases were reduced, and the samurai were obliged to live closer to their daimyo where they could be controlled more easily. There was a more methodical system of ranking among them so as to heighten the sense of subordination. Moreover, local lords would have their position protected and guaranteed by more powerful regional daimyo.

The alliances became ever larger and eventually, at the end of the sixteenth century, a succession of three daimyo from central Honshu built a strong enough coalition to force the submission of the other regional clusters and unify Japan. The first of these, Oda Nobunaga, who had originally come from fairly humble stock, defeated his chief rival, Imagawa, and became ruler of most of the central part of Japan. The strategic location of his power base had given him control of the main food plain as well as the imperial capital of Kyoto. He allowed the last of the Ashikaga shoguns, Yoshiaki, to retain the title since Nobunaga himself was not of the Minamoto family, but he took the title of 'shikken' (regent) instead.

Nevertheless, Nobunaga did not have complete control over the north or of the island of Kyushu in the west. On his death in 1582, murdered by one of his generals while performing in a play, he was succeeded by Toyotami Hideyoshi, one of his vassals. Hideyoshi continued and refined his predecessor's methods, combining brilliant military strategy with a strict control of land and peasants. In 1587, he inflicted a decisive defeat on the Shimazu and took control of Kyushu. Not having the same qualms as Nobunaga about inventing lineages, he claimed

Fujiwara descent and forced the emperor to make him kanpaku. This marked the beginning of a process of restoring the imperial prestige in order to bolster that of the ruling shoguns.

### New Battle Formations

By now, samurai battles had evolved a long way from the formal series of individual duels described in the ancient epics. This was partly due to the introduction of firearms, which tended to render obsolete individual sword-fighting skills. The most highly tuned swordsman is no match for a speeding bullet; a fact graphically illustrated by Indiana Jones in a famous scene from 'Raiders of the Lost Ark'. Furthermore, since one did not need to undergo years of training to use a firearm, it was possible to recruit large armies and deploy them relatively quickly. As the armies grew larger and formed ever bigger alliances, it became necessary to develop strict battle formations and tactics so as to control them. In typical Japanese fashion, they were highly formalized and given poetic names. A few of them are reproduced in the game.

1. 'Ganko', or 'birds in flight', is a flexible formation that can easily respond to a changing battle situation. Protection is provided primarily front and rear by arquebusiers and archers, although there are enough on the flanks to form a new screen if required.
2. 'Hoshi', or 'arrowhead', is designed for an all-out charge with the leading samurai poised to sweep through the arquebusiers at gaps created in the enemy ranks. Since it is a highly mobile and penetrative formation, the flanks do not need excessive protection.
3. 'Saku', or 'keyhole', is the deployment to defend against the 'arrowhead'. The archers and arquebusiers are angled to produce a crossfire to the incoming attack, while the samurai are braced to withstand the shock or a charge.
4. 'Kakuyoku', or 'crane's wing', which can be mistaken by the enemy for an 'arrowhead', is actually designed to surround an opposing force. The archers and arquebusiers, together with the leading samurai group, engage and distract the enemy while the rest of the formation spreads round to engulf them.
5. 'Koyaku', or 'yoke' (as in oxen rather than eggs), is a

defense against either 'arrowhead' or 'crane's wing'. The leading section meets the attack in its arms giving the rest time to gauge enemy intentions and deploy accordingly.

6. 'Gyorin', or 'fish scales', is an adaptation of the arrowhead and is adopted by a force which is outnumbered. Unable to risk all out assault, such a formation allows the smaller force to exert pressure on a particular point of the enemy ranks.
7. 'Engetsu', or 'half moon', is designed for when things are going really badly and an enemy surroundment is on the cards. The samurai ranks are spread and ready to respond to a worsening situation.

## Relative Calm

By 1590, Hideyoshi had subdued all the remaining outposts of independence, and ruled a unified Japan. He considered foreign contact to be a weakening force on the Japanese nation, and gradually introduced laws to reduce outside influence and strengthen traditional patterns. He also took a firm grip on those patterns. The daimyo were subjugated and their estates reduced, shuffled around or even removed altogether. A strict land survey was performed in order to get a proper idea of land value so as to be able to allocate it more effectively, rewarding friends and penalizing enemies. The people were forbidden from moving village or occupation and the samurai from changing their masters. This was designed to stop social mobility and thereby produce societal stability.

Moreover, Hideyoshi recognized the need to recreate a moral order to restrict the licentiousness and savagery that had grown up during the warring period. A rigid form of Confucianism was imposed with a strong hierarchical structure. However, there was an important difference between Hideyoshi's system and the Chinese model. In China, the highest level was occupied by an intelligentsia who attained their status by passing difficult civil service exams. In Japan, the samurai were at the top thereby creating an hereditary aristocracy. To reinforce this, in 1588, the Katana-Gari, or Sword Hunt, forbade non-samurai from carrying weapons. Furthermore, the samurai were moved from the land and into the towns.



All of this brought peace and stability, but since Hideyoshi was really a warlord, it is perhaps not surprising that he decided to invade Korea in May 1592, as much as anything as an outlet for his megalomania and Japan's warlike energies. His real target was Ming China and then perhaps the riches of India, but although he took Korea comfortably enough, a stalemate soon set in and the Japanese eventually withdrew at Hideyoshi's dying request. His death came in 1598 and was followed by a two year power struggle which ended at the battle of Sekigahara in October 1600 and the victory of the third great daimyo, Tokugawa Ieyasu.

Hideyoshi had actually left a son and heir in the person of Toyotami Hideyori who remained a threat to Ieyasu mainly because of the courageous and almost legendary figure of his mother, Yodogimi. The Toyotami family was finally destroyed in 1615 with the siege and destruction of Osaka Castle and the suicide of Hideyori and his mother. By this time, however, Ieyasu had taken the title of shogun, moved his headquarters from Kyoto to Edo (the modern Tokyo) and established the absolute monarchy of the Tokugawa dynasty which was to rule Japan for the next 264 years.

## THE FIRST EUROPEAN ARRIVAL

Before describing the strongly anti-European Tokugawa bakufu, it is, of course, necessary to back-track seventy years or so to the first European landing on Japan and to examine the impact that European culture had in the brief period before it was banished. The sixteenth century was a time of European colonial expansion with the Portuguese, Spanish, Dutch, English and eventually the French sweeping around the globe in search of trade and conquest. In fact, it was Portuguese traders who first reached Japan, landing on Tanegashima off the south coast of Kyushu in 1542.

### Christianity

Following the usual pattern of European colonization, Christian missionaries arrived hard on the heels of the traders. A Papal Bull of 1502 had given Portugal the exclusive right to proselytize the Far East and accordingly in 1549 Francis Xavier and two other Jesuits landed under the auspices of the Portuguese crown. There was very quickly a substantial Jesuit missionary presence and a good

number of Japanese converts. Some of these 'converts' no doubt embraced the new faith so as to benefit from the commercial opportunities that Europe presented but many were committed enough to endure martyrdom during later persecutions.

At first the new religion was tolerated and under Nobunaga almost became fashionable. Japanese Christians even went on two pioneering visits to Europe and were received with great ceremony in Lisbon, Madrid and Rome. However, the situation changed dramatically with the accession of Hideyoshi. The water had already been muddied by squabbling among the increasing number of rival missionary groups, including the Franciscans, Dominicans and Augustinians. Hideyoshi, and Ieyasu after him, saw Christianity as a dangerous foreign ideology rather than simply a new religion and a series of increasingly harsh persecutions began.

In 1614, Christianity was banned and the missionaries expelled. Finally, following the Christian Shimabara rebellion of 1637-38 a policy of 'sakoku', or 'closed country', was introduced. All foreign influence, and especially that of Christianity, was ruthlessly driven from Japan which remained effectively free of the religion until the mid nineteenth century. It is remarkable to note however that small pockets of Christianity did survive the two and a half centuries of isolation and persecution. These loyalists, known as 'kukure Kirishitan', or 'crypto-Christians', emerged from out of the woodwork when the country eventually re-established relations with Europe.

## Firearms

Of course, religion was not the only thing that the Europeans brought with them to Japan. The Portuguese introduced bread (and the word for it, 'pan'), tobacco ('tabako!') and the idea of frying fish in batter, which became a national dish called 'tempura'. However, perhaps more dramatically, the visitors brought firearms; a very popular arrival for a country engaged in spectacular, all-out civil war. The eagerness with which firearms were embraced is indicated by the fact that within two years the Japanese were manufacturing their own at Sakai and Yokkaichi.

By the end of the sixteenth century, firearms and cannons had revolutionized the techniques of Japanese warfare. Huge fortifications and castles were built for the first time, close combat sword fights were replaced by long range shooting matches and cavalry were replaced by infantry. The armor changed, the armies became larger and more professional and were placed under central command. All of which makes it even more extraordinary to note that, just as the Chinese had invented gunpowder and then forgotten about it, by the 1630s Japan was at peace and the firearm had fallen into disuse. The mark of the samurai was still the sword. Even in the Second World War, Japanese army and navy officers fought a modern war with swords in their hands.

### Less Than you Think

Thus the influence of the Europeans' first visit to Japan can be exaggerated. They made quite a splash initially but then sank with hardly a trace. They brought new knowledge, in particular with regard to naval construction and navigation, silver mining and refining and medicine, but the scientific gap between east and west was not as great in the sixteenth century as it had become by the nineteenth. The Catholic church still kept a firm grip on European scientific thought and the Japanese were a long way from being crude aboriginal natives with bronze age technology. Furthermore, the sakoku policy that the Tokugawa bakufu imposed ensured that most of what was new about European science was not spread very far.

Nevertheless, sakoku was not all that it was cracked up to be either. Theoretically, all contact with the outside world was severed. Foreigners were not allowed in and the Japanese were not allowed out. However, the real targets of sakoku were the Catholic Portuguese and Spanish who threatened the Japanese identity with their missions and the Japanese economy with the monopoly they held on trade. By the end of the sixteenth century they could maintain profit rates of 70%-80% (even 100% on occasion) which was obviously not good for Japan. The Protestant Dutch, and occasionally the English, were happy to leave religion out of it and were thus able to take over the trade. Though restricted to city of Nagasaki on the west coast, they were not excluded all together.

The real point of sakoku was for Japan to regain control of its own destiny. Understandably, trade with China and Korea was interrupted by Hideyoshi's invasion but it had always been a part of the Japanese economy and soon started up again. However, by theoretically excluding all foreigners, any outside contact with Japan was now negotiated on Japanese terms. The central government gradually took control and established state monopolies. Previously, the basis of trade had been the export of Japanese silver in return for foreign silk, a process that was bound to work against Japan in the long term since silver is not a replenishable commodity. Now Japan began to develop its own silk industry, which by the nineteenth century was able to pay for rapid industrialization.

#### THE TOKUGAWA BAKUFU

For two hundred and fifty years, Japanese society was left to marinate in its own juices. Thus, while the structures emerged unchanged at the end of that time, the flavor and the forces within Japan were radically changed. On the surface, Japan was still a feudal society in the mid nineteenth century but the warlords had become aristocrats and the samurai had become bureaucrats. The economy was richer and stronger than before and yet the wealth lay not with the government but with the lowest strata of society, the merchants. Feudalism depends on at least the threat of war but the period of the Tokugawa bakufu was characterized more than anything else by widespread peace.

During the warring states period, the Tokugawa family themselves had gained control of a quarter of the total land area of Japan. Perhaps even more significantly, their territory was central and contained most of the important economic sites, including mines, food plains and ports as well as the ancient capital of Kyoto and the emperor. The Tokugawa capital of Edo (modern Tokyo) was little more than a fishing village before 1550. By 1720 it had a population of one million, making it larger than either Paris or London at the time. Moreover, the combination of Osaka, Sakai and Kyoto also contained one million people and these two areas and the links between them dominated the national economy.

#### The Daimyo Fettered

In order to bring stability and control, the first Tokugawa

shoguns set about clipping the wings of those who might challenge them. While some daimyo enjoyed wealth and some of them power, very few were allowed both. They were divided into three grades. The 'shimpan' (related) were the 23 daimyo who were part of the Tokugawa family and from among whom the next shogun could thus be chosen if the present one died without issue. The 'fudai' (hereditary) were also regarded as being loyal because they had pledged allegiance to Ieyasu before the battle of Sekigahara in 1600. Both groups were therefore allowed to hold senior administrative posts. The 'tozama' (outer) had not pledged before Sekigahara and were therefore regarded as a potential threat. Although some were extremely powerful, notably the Satsuma and the Chosho, they were excluded from administrative power.

Tokugawa government was a huge self-regulating bureaucracy and a very effective police state. The daimyo were weakened and closely monitored. There were strict controls on the number of armed men they could retain, the size of their castle fortifications and the social contacts they could maintain. Rights to land were only granted in exchange for oaths of allegiance which, if broken, resulted in exile to remote areas. Domains were broken up and rearranged so as to push trouble-makers away from strategic locations or surround them with loyal daimyo. The daimyo were also kept from cumulating too much wealth by compulsory public works. If they misbehaved in any way they might be ordered to rebuild a bridge, a shrine or even a castle.

However, by far the most effective control came from the 'sankin-kotai', or 'law of alternate residence'. Under this measure, the daimyo were obliged to live in Edo for one year out of two and required to leave their wives and children behind in Edo, effectively as hostages, for the year that they lived in their own domain. Apart from being under the beady eyes of the shogun and having the links with their own regions weakened, the economic drain was crippling. Not only did the daimyo have to maintain at least two residences and travel between the two each year, in order to maintain their status, they had to do so in some style. The costs of sankin-kotai probably accounted for half of the average daimyo's annual income and this figure rose as high as 70% or 80% by the end of the Tokugawa era.

## The Samurai Controlled

In a similar way, the samurai were tamed by their daimyo. Previously, the samurai had been scattered all over the countryside and drew their income from the small fiefs which they had been granted. As such they enjoyed a good deal of independence. Now they were moved into the towns to reside in and around the castle of their daimyo, supported by a fixed stipend from him, thus losing any private economic or political power. Moreover, a rigid and hereditary ranking structure was enforced within the samurai class itself. Marriage between members of the upper 'joshi' and the lower 'kashi' was forbidden. All samurai were locked into strata that dictated whether they were to be top officials, local bureaucrats or clerks and 'ashigaru' (low ranking foot soldiers).

The main problem for the samurai was that there was nothing much for them to do in peacetime. Japan was left with a class of two million people committed to following 'the way of the warrior', while everybody else was doing what they could to remove the possibility of warfare. Instead of being warriors the samurai became bureaucrats and controlled their masters domains administratively rather than by force of arms. This was not an easy transition, for the instincts and strengths of a fighting man are not the same as those of a civil servant. Confucian scholars urged them to value book learning as much as military training and many of them became quite learned. They also brought the fighting arts to a high point of skill and ceremonial but the capacity for actual battle fighting and tactics diminished through disuse.

The samurai certainly enjoyed an impressive array of rather quaint privileges but the economic position of many steadily declined. The pursuit of money was regarded as dishonorable for samurai so their living was entirely dependent upon the stipend from their daimyo. However, since the daimyo had less and less need of his private army he felt less and less of an obligation to pay them well. Furthermore, while the samurai were expected to set an example of austerity and sexual reserve, many fell far short of the required standard. The divergence of reality and ideal further weakened the daimyo-samurai relationship. If they were not even setting a good example, really what was the point of them? In time, the samurai class as a whole became rather

an expensive luxury for Japanese society, a burden which was increasingly shouldered by the farmers.

### The Castle Town Created

With the daimyo and their samurai vassals controlled, the specter of civil war gradually faded and economic development proceeded unhindered. The single most important socio-economic development had actually started during the last years of the warring states period. In a very short space of time and especially between 1580 and 1610, the daimyo built themselves impressive castles, in part stimulated by the introduction to Japan of firearms. Much larger than previous fortifications, it was possible to build them on the lowland plains rather than perched on mountain tops. They dominated the territory and, partially because there was room to build around them, became a focus for settlement. Initially, the samurai were assembled and housed around their daimyo but they were soon followed by the many artisans and tradesmen needed to service them.

In this way, castle towns sprang up all over the country and formed the network of administrative headquarters through which the Tokugawa ruled the nation. Before 1550, nearly everyone had lived in farming and fishing villages. There were only a couple of cities and a half dozen towns. Almost overnight the basis of the cities of modern Japan had been formed. The castle towns provided the central source from which produce could be purchased that allowed a shift from self-sufficient agriculture to a market economy. Farmers could grow the crops best suited to their land in the knowledge that they could buy from the castle towns what they did not grow themselves. Moreover, the growth of urban culture provided the stimulus for a marked improvement in the road and communications network.

### The Society Inverted

The castle towns also gradually turned the social structure of Japan on its head. The Tokugawa had emphasized and enforced an existing four tier social hierarchy by passing laws designed to exclude social mobility and thus freeze society as it was. The ruling samurai class were followed in status by the farmers, the craftsmen and finally the

merchants. However, as we have seen, the samurai gradually lost their political and economic power and were simply left with residual privileges. The farmers, although enjoying a relatively high status, were hard pressed to supply everyone, and in particular the samurai, with the food they needed. In fact, the farmers were often the most exploited and impoverished of all.

On the other hand, the craftsmen found themselves in great demand in this developing market economy and often lived under the jealous protection of the local daimyo. Ironically, the group that benefited most from the Tokugawa system was the one that the social legislation should have kept at the lowest level, the merchants. The opportunities for urban entrepreneurs were many and some of the merchant class achieved such wealth that they were almost indistinguishable from the samurai. A few were even able to purchase the right to wear swords and gained other privileges which they were not supposed to enjoy.

### The Samurai Undermined

By the late eighteenth century, the Tokugawa system was breaking down. The samurai class as a whole, which of course included the Tokugawa shoguns, had been emasculated by the lack of battle. They were just as interested in the tea ceremony and calligraphy as fighting. The control that samurai had had of old was no longer credible. As the economy had grown and agricultural productivity risen, taxes had not really kept up. Thus, the government was slowly losing money to the merchants and became increasingly unable to pay for the samurai. The daimyo no longer needed private armies to maintain their position and the traditional daimyo-samurai relationship became very one-sided.

On the other hand, the samurai often found themselves serving daimyo who were not up to the standard of their great-great grandfathers who had won their position in battle. Thus the loyalty of the samurai increasingly shifted from the daimyo to his home area. Perhaps most humiliating of all for the samurai was the rise all about them of a wealth of which they had no share. They found themselves seeking marriage to the daughters of merchants, committing infanticide in order to keep household costs down, setting up cottage industries making sandals and even



giving up their samurai status altogether in order to enjoy a more prosperous life as a commoner.

The irony of the samurai warrior is that, in the end, he was so successful in achieving his goals that he himself became redundant. He was an instrument of control and stood proudly at the top of an hierarchy of honor. In the end, the control which he established over Japan brought such peace and prosperity that his sword was no longer needed. The control he inflicted on the social and economic structures insured that he missed out on the benefits his discipline had produced. He kept his status but had locked himself out of the party. Had he simply been war-like and unscrupulous, he might have stirred up trouble to keep himself useful; but he was too honorable.

One can talk of the samurai playing an important part in the recent creation of modern Japan but one can also argue against it. In any case, one is really talking of the residual class rather than of the warrior. The samurai of today still holds true to the abstract ideals of bushido and still proudly possesses his ceremonial swords. However, the battles of today are fought with computer terminals rather than swords. The true samurai was a rough and ready fighting man who held to a strict code of chivalry; a warrior who served.

## WHAT HAPPENED NEXT

Although the temptation is strong to end the history of Japan with the end of the samurai, it is probably a good idea to sketch out the last hundred years as well. Having come this far, it would be churlish indeed to not mention the rise to world dominance of the land of the rising sun simply because every other history seems to be concerned with little else.

Historically, it is true to say that the last major samurai battles were fought at the beginning of the seventeenth century. The control and reform of the Tokugawa bakufu finished them off as an active part of Japanese culture and turned them into a ceremonial legacy of an honorable past. Nevertheless, it was not beyond the realms of possibility that, as the Tokugawa weakened, rival daimyo could have squabbled for power and the samurai could have made a comeback. However much one can trace the seeds of modern

Japan back into the Tokugawa regime (since one grew from the other, this is not surprising), the seeds were also there for Japan today to be just another war-torn third world nation.

In 1853, the Americans decided to force Japan's hand and sent a squadron of ships to try to re-establish some trading and diplomatic links. This provided the stimulus that finally toppled the inward looking Tokugawa bakufu. In 1867, the young Emperor Meiji put himself forward as the political leader of Japan and by the following year had achieved full control. He put into action the process known as the Meiji Restoration. As well as re-establishing imperial power, over the next forty years Japan was changed from an isolated, agricultural feudal society into a powerful nation with a modern army and navy, good railways, an industrial base and a parliament.

By the turn of the century, Japan was winning wars against both China and Russia and gained worldwide prestige fighting on the Allied side during the Great War of 1914-18. Between the wars and under Emperor Hirohito, the country found herself in need of overseas markets and raw materials and there was a marked rise in nationalist feeling. By the Second World War, although without a fascist political ideology, Japan had more in common with the European dictators than the Allies and joined the war on the losing side. The first national defeat in Japanese history, brought about by the horror of the atom bomb, left a country economically and spiritually broken.

There was a serious reassessment of national values and expansion became a purely economic objective. The combination of mutual responsibility, competitiveness, loyalty and honesty soon produced spectacular growth. The Japanese factory workers showed an extraordinary acceptance of long working hours and a great enthusiasm for their jobs. Having let the world get along without them for thousands of years, the Japanese were now showing the rest of us how it was done. The rest, as they say, is history.

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Conquest of Japan  
Impressions Software, Inc.  
Strategy Supplement

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## Overview

This booklet details facets of forming armies and fighting battles in the field. It answers the following questions:

- What can I do to capture all ten cities of Honshu?
- What should I consider when forming an army?
- What should I consider when choosing a battle formation?
- What tactics can I use when fighting a battle?
- How do my warriors know when to attack?
- How do archers and arquebusiers (missile-firing warriors) work?
- How are the results of a single combat (warrior vs. warrior) determined?
- How does morale affect my warriors?

This booklet is intended as a supplement to the instructions given in the manual. To learn how to play the game, one should look to the manual or the technical supplement/tutorial.

## Main Map Level -- Goals of the Campaign

The basics of the Main Map level are fairly straightforward. Your objective is to control all ten armies of the island of Honshu; you do this by forming armies to defend your five cities and attack those of your opponent. The map of Honshu is divided into an invisible grid of squares. Each mobile army can move one square per round.

When a city is taken, the mobile army (if any) that came from that city is automatically disbanded. (As explained in the manual, the warriors are too concerned about the goings-on at home to fight!) In this way, potentially overwhelming forces can be routed by conquering their cities -- but only if you can conquer the city before its army reaches its target. Depending on how the cities are located at the start of the game, you may find this to be a key part of your campaign strategy.

#### The Five Warriors (Warriors in Battle)

(The following passage discusses the strengths and weaknesses of each of the five major warriors, and their applications on the battlefield.)

It would be wrong to suggest an optimum combination of warrior-types to make the "perfect army." First of all, there is no one perfect combination to be had, as each warrior's usefulness depends on how well you use it. And second, part of the fun of the game is in finding the composition that works best for you. With that in mind, we offer these thoughts to consider when making your choices.

When fighting on their own, the Standard Battle Values table shows clearly the strengths and weaknesses of the five warriors you can control. The Samurai warrior on foot is overall the strongest piece on the battlefield, being good both in attack and defense. These are your hard-core troops. In offense, they are your battering ram to break the line of your enemy. In defense, they are your hard wall to protect the leader. They are so strong (and brave) that they can take on more than one Spearman at a time, and have a chance of survival and even victory. The strength of the Samurai lies in his body armor, which is both elaborate in design and construction. Watch the opening sequence of the game to see the large number of protective pieces of body armor that go to make up a single soldier's uniform.

The mounted Samurai or Samurai cavalry are in some ways the most difficult to command. Being faster than any other piece on the battlefield means that they are ideal for rapid action: both in response to enemy moves, and to probe the weak spots of the enemy defense. However, as you can see in their ratings, they may be the best attacking piece, but their defense is such that a few spearmen that manage to surround and smother a horseman will easily win. The

answer, then, is to keep the cavalry group moving. Thrust at the enemy -- do not use them as a defensive wall. They should be like lightning -- your enemy should never know when they will strike next. In a large war, they can be used as a tremendous sword to cut through the enemy; alone, they become like the commando, constantly nagging the enemy defense. If the enemy's missile power is causing you great losses, hit them with cavalry. If a large force is meeting you head on, hit one of the sides with cavalry and swing your men round to support them; then the battle is less straightforward. If an enemy is falling back, then use your cavalry's lead to block their retreat. Always remember to keep them moving, and they should always attack first. If the initial attack does not succeed, pull them back, regroup using the group formation command and go again.

The arquebusiers and bowmen's worth are in their missile-firing capability -- hand-to-hand fighting is not their strength. In the early phase of the battle, they should be used to weaken the enemy line before an attack.

Arquebusiers have a higher Firepower rating than archers, and have more success at destroying their targets than bowmen. So if you are up against heavily armored troops (e.g. Samurai), it is worthwhile to concentrate them against the Samurai, leaving the bowmen to irritate the lighter troops such as the spearmen. The best (and only!) defense against missile-firers is to charge them down. They are weak at hand-to-hand, and cannot fire their weapons when so closely engaged. Likewise, if your bowmen/arquebusiers can be protected -- either placed behind a row of Spearmen or allowed to fire over a river (where enemy passage will be slow and cumbersome) -- success is more likely.

Spearmen are the basic footsoldier. They are the least expensive, and therefore the most plentiful in any army. Although no match for the Samurai alone, they often respond by fighting in groups. Standing either shoulder-to-shoulder in line or double-line is surprisingly effective, as all will benefit from being near their comrades when fighting. Be prepared to switch command mode to Single mode and direct operations by controlling each man individually. You can then use your spearmen to surround an enemy piece, giving a much greater chance of victory against it. Because of their cheapness, Spearmen can be used as a protective wall for the more expensive (Samurai) units or weaker missile-firing units.

## Standard Battle Values

	Attack	Defense	Firepower
Leader	4	6	0
Samurai	4	4	0
Mounted Samurai	6	2	0
Spearmen	2	2	0
Signalmen	1	2	0
Bowmen	1	1	2
Arquebusiers	1	1	4

### Basic Battle Tactics -- An Outline

This section deals with battle tactics on three levels: strategic, tactics (army) and tactics (individual).

At the strategic level, your primary concerns are deciding the time and location of a battle. If you are on the offensive side, you have the luxury of comparing the size of the two forces and observing the location of the defender before choosing to attack. If you are on the defensive, your only tool in choosing what size force attacks you is avoidance, and your location decisions need to be taken prior to your attacker reaching you. By comparing forces, each side can better decide whether they should fight all-out, or try to conserve men for another day. Observing the location of the battle lets both sides choose battle tactics to best exploit the tactical advantages of the terrain.

At tactics (army) level, your concern shifts to the shape and use of your formation. When presented with the seven formation choices, look at their layouts and read their descriptions in the manual. The placement of your forces in that formation determines their usefulness in the fight; you would not want to have to break up a secure front line, only to move forces into the fray that were previously too far away to be useful. When in battle, the movement of individual groups can drive your battle plans. A group of Mounted Samurai can be used as an invasionary force, slipping around and behind the enemy lines, attacking and getting out quickly. Other lines of Spearmen or missile-firing troops can be similarly directed against enemy threats, and new formations for these "lines" can be used to



head off attacks from different directions. In these cases, the computer's preselected groups may not represent the optimum "split" for your forces; in that case, use the Group Number statistic and Assign Men to Groups command to form your own, new groups.

At tactics (individual) level, you are mostly administering tactical decisions made at the Group level. Many times, you will use Single movement commands to coordinate your warriors' efforts towards a single target. They are then able to surround an enemy warrior, and gain the upper hand. You will also be using Single mode to reform lines of the formation, and keep your forces next to each other. That way, they have the advantage of each other's support when defending against a foe.

In most (but not all) cases, these three levels of tactics coincide with the three levels of control in the game. See the manual for details on the different commands.

#### The Micro Miniatures System

This game is an example of Impressions' Micro Miniatures system, a series of games using an automated, miniatures-based wargaming system. Where in some board wargames you might be responsible for the complete control of each individual man, the Micro Miniatures system gives each warrior intelligence and the ability to direct himself in combat. You are able to command the entire battle with a few simple commands, yet still be able to guide each single man on the battlefield if and when you want to. Impressions plans to release one game under the Micro Miniatures system each year, and will continue to refine the system in accordance with players' comments and suggestions, as well as with technological progress. The following information describes some aspects of how the system works.

#### Attack Initiative

Your warriors are programmed to attack when they consider it appropriate. Thus, by simply moving a group of Spearmen up to the enemy's forces, they will automatically attack them. On the other hand, if a threat steps close enough to one of your warriors on the battlefield, he can decide to break rank and attack; archers can even set aside their bows, and fight hand-to-hand at an extreme disadvantage. Thus your overall tactical plans must bear in mind the temperament of your individual troops, and not leave them where they feel

vulnerable enough to disobey orders. Warriors will also, on occasion, countermand a direct instruction to attack one warrior in favor of attacking a weaker opponent.

#### Missile-Firing Warriors

Archers and arquebusiers will also attack when appropriate; however, as they attack from a distance, one need only locate them within range of the enemy for them to begin firing. Missile-firing warriors choose their own targets from those within range; an individual target cannot be chosen for them. Remember to keep them distanced from enemy troops, or else they might drop their bows and fight hand-to-hand (see above). Also, remember that just because an arrow or musket-shot appears to hit a target, it doesn't mean it was fatal; it may take several shots to be successful.

#### Resolving Hand-to-Hand Combat

When two warriors clash, the battle occurs in something like "rounds" of combat. In each round, the attack (or firepower) and defense ratings for each warrior are used to calculate the success of the battle, taking into account the terrain each character is on and the morale of each man. From this, three results may occur. The first is death -- one warrior falls in battle. The second is that one warrior is wounded enough to retreat -- that warrior suffers a drop in morale, and will be less willing to fight until he "licks his wounds." The third result is no result, which means the battle continues for another round.

#### Resolving Missile Attacks

When a warrior is hit by an arrow, the result is either that his body armor is pierced, or that it's not -- if pierced, the warrior dies, otherwise the warrior ignores the attack and continues on.

#### Multiple-Warrior Units

If a unit containing more than one warrior (represented on screen by a single piece) is hit by a missile or loses a hand-to-hand fight, it may only lose one or some of the warriors in the unit. As long as that unit has at least one man in it, it will not disappear, but its fighting statistics will change to reflect the loss. Single pieces represent more than one warrior when the size of either army (including its nine signalmen and one leader) exceeds 100 warriors. You can check this using the Number of Men

statistics icon in Battle mode.

### **Morale**

Morale is a way that the Micro Miniatures system simulates the free will of the individual warrior and his reactions to events around him. When a warrior is near another comrade who dies or retreats, his morale drops. A warrior with low morale is less willing to engage in battle, and more likely to retreat when faced with a powerful foe. Likewise, each victory on the battlefield raises the morale of the allies around it. Thus, you may have to find simple fights for some of your warriors, in order to raise their spirits high enough to take on greater foes. This system of Morale integrates your various warriors into an army -- one whose success depends as much on its overall emotional state as on each individual victory.

Conquest of Japan  
Impressions Software, Inc.  
Technical Supplement and Tutorial

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### Technical Support Line

If you any problems installing or running this game, call  
Technical Support Line at Impressions listed in the data card, and a member  
of our Support staff will assist you. Hours are  
9 a.m. to 5:30 p.m. E.S.T., Monday through Friday.

### IBM PC - Installation and Loading

Conquest of Japan cannot be run from a floppy drive - it  
must be installed to a hard disk. When fully installed, it  
will take up about one megabyte of hard drive space.

### Hard Drive Installation

First, switch on the computer. If WINDOWS, DOSSHELL or  
other menu programs appear automatically when you turn on  
your computer, you should exit them now.

In either case, you should now be at the DOS prompt, where  
you can enter commands. The prompt should look something  
like either "A:\>" or "C:\>". Insert the Game Disk (or Disk  
1, if you are using the 5.25" disks) into a floppy drive,  
and type

A: <ENTER>

or

B: <ENTER>

-- to access whichever drive the disk is in.

Then, type

```
INSTALL <ENTER>
```

and the installation program should begin. Follow the on-screen instructions -- the process is self-explanatory. When completed, the program should be ready to be run from the hard drive.

### Playing from the Hard Drive

If you do not still have the computer on, do so now, and get to the DOS prompt as described above. From the DOS prompt, type

```
C: <ENTER>
```

or

```
D: <ENTER>
```

or even E:, if necessary, to access the hard drive where you installed Conquest of Japan. Then, type

```
CD\CONQUEST <ENTER>
```

to select the directory which contains Conquest of Japan. Then type

```
CONQUEST <ENTER>
```

to play Conquest of Japan

### The Configure Panel

After loading the game, you will be presented with an options panel. You may select whether to use an AdLib or compatible sound card (if you have one or not), and whether or not to use the mouse. A mouse is recommended for playing Conquest of Japan.

To use the panel, type the number of an option to toggle it; or move to an option with the up- and down-arrows, and use the left- and right-arrows to change it. Pressing <ENTER> or typing the number "3" for the Start Game command exits the options panel and begins the game.

Amiga - Installation and Loading

Conquest of Japan will load automatically from a floppy disk -- simply insert the disk into the floppy drive and switch on the machine.

### Hard Drive Installation

Conquest of Japan can also be installed on a hard drive, if you have one. You will first have to copy the files from the floppy disk onto the hard drive, using the following commands:

- 1.Switch on the computer and get to the CLI prompt.
- 2.Create a drawer called CONQUEST:     MAKEDIR  
   DH0:CONQUEST
- 3.Insert disk 1 into your floppy drive (DF0:).
- 4.Copy all files from floppy to hard drive:COPY DF0:#?  
   DH0:CONQUEST
- 5.Exchange disk 2 with disk 1, and repeat the last command.

You should now be ready to play Conquest of Japan from the hard drive!

### Tutorial

(You can feel the enemy's forces massing on the hillside. Your keen sense of military tactics tells you that they are moments away from attacking -- you must act now. So if you can't take the time to read the manual, we understand. This tutorial should help you build your first armies, and send them into their first battle. Happy conquering!)

After you have loaded Conquest of Japan (See Installing and Loading Conquest of Japan, above), you are presented with the Start Options screen. Most of the settings are fine for

your first game, but you may want to give yourself a slight advantage. You will play the blue Tsuyoi (two vertical bars, meaning "strong") -- use the mouse to change your city spread from Standard to Wide. This will make your largest cities larger than those of your opponent.

If you own a 386 or 486 with local-bus graphics capability, you might want to enable Hi-Res graphics; they will slow down your troops while in combat, but will allow a wider view of the battlefield. This option is located below the settings for each army. Finally, select Begin Game to continue.

## The Main Map

You will soon see the map of Honshu. Your forces are located in the top-right corner of the screen, and those of your opponent are in the bottom left. Currently, only cities are displayed, represented by small pagodas; you will have to hire your armies. Before you end this turn, you should buy armies for all your cities, divide your forces between city defenses and mobile armies, and make your first moves with your mobile armies.

## Creating Armies

With the settings outlined above, each city should have from 90 to 120 koku with which to purchase warriors. Select a city with the mouse, and click on the Hire Troops button (the top of two buttons in the bottom-left corner of the screen). Use the arrow icons to add or subtract each type of warrior for your City Defense army. Use the right mouse button to add or subtract warriors quickly. You must decide on a balance between hiring few, more adept warriors or many, less-powerful ones. Finding the best balance is a key challenge of the game.

The next step is to split some of these forces off into a mobile army. First, select the Transfer Troops icon (below the Hire Troops icon). Then, use the arrow icons to move forces back and forth between the city defense army and the mobile army. The number you move to the mobile army depends on your strategy: do you think you need to keep the cities well-defended, or will you be able to keep all opposing

forces from approaching them at all? Select Exit when completed.

After creating mobile armies, there will be time during this first turn to move them once in any direction you choose. An army out in the field is represented by either two bars or a circle inside a square. To move an army, select it with the mouse -- and a Movement Icon will appear in the lower-right hand corner. Click on one of the diagonal arrows to move diagonally, or between them to move horizontally or vertically. For a few moments after moving an army, an "X" icon will appear in the place of the movement icon -- click here to undo the move, or anywhere else to continue. The "X" will disappear on its own if nothing is done. An army can only move one square in a given turn.

### The Cycle of Play

When you have created all the armies you want, and moved as many of them as you want one square each, end the turn by selecting the arrow icon in the lower-right corner of the screen.

Your opponent will then get a chance to create and move armies; the computer will signal you when it is your turn to move again. Continue to move armies until one of them either approaches a city or another army (this will take several turns of each army moving).

At the end of the year, the screen will display the progress of both sides' cities. At this time, if they have not reached their maximum growth, they will raise additional koku. You can use this to hire additional warriors, using the instructions given above.

The goal of the game is to capture your opponent's cities, while maintaining control of your own. If you lose a city, the armies based from there will dissolve; the same goes for your opponent. Remember this when planning your strategy.

### Approaching the Enemy

A battle is joined when two armies meet in the field; this occurs when one army tries to move into the space occupied



by the other. (Remember that "army" can also refer to a city, i.e. the defense army residing within it.)  
Eventually, one of your armies will come into contact with the enemy, and battle will be joined.

### Selecting a Formation

When a battle is announced, you will be given a choice of formations to use. Select "Engetsu" (Half Moon) for your first battle. Its main features are: it puts most of your arquebusiers (riflemen) and archers in front of your forces, protecting your other warriors and picking off the enemy from a distance; and your mounted Samurai are formed perpendicular to the front line, allowing them to break rank and attack the enemy before the rest of your troops can meet them.

### Entering a Battle -- the Icon Panel

Your troops will appear on the battlefield, already in formation. Visible in the bottom-right corner of the screen is the Icon Panel, from which all commands in Battle Mode are given.

There are two rows of icons in the icon panel. They are:

Top Row	Bottom Row
Overall Statistics (sack of rice)	Attack Strength (sword)
Battle Options (floppy disk)	Defensive Strength (armor)
Retreat/Surrender (white flag)	Firepower (bow and arrow)
Formation (black dots)	Morale (smiling man)
Move-To (direction arrows)	Number of Men Left in Unit (man w/headband)
Show Map (blue and red circles)	Group Number (signal-flag)
Mode Selection Icon (leader, men or man)	Battle Mode (yellow arrow)

Note: Some of these icons have three functions, depending on which mode is currently selected. The multiple meanings are detailed in each icon's description in the manual.

No action occurs while icon or window panels are displayed -  
- the Battle Mode icon unpauses the game and starts the  
action. But don't select that now -- you haven't given your  
first order yet!

### Viewing the Battlefield

Now, while the game is still paused, is a good time to try  
the scrolling and view selection commands. First off, to  
scroll your view around the battlefield, use the grid of  
eight keys surrounding the "S" key. These are:

Q -	W - north	E -
northwest		northeast
A - west		D - east
Z -	X - south	C -
southwest		southeast

Also, clicking on the Show Map icon (blue and red circles)  
displays a map of the entire battlefield, with warriors  
represented by red and blue circles. Clicking on any part of  
this map shifts your view there. This is the quickest way  
to check out your opponent's forces before they start  
marching.

### Moving your Entire Army

There are three levels of control while in battle: General,  
Group and Single. You start the battle in General mode.  
Use this mode to move the entire army towards the enemy.  
Press the left mouse button to display the icon box, then  
select the Move-To icon (compass arrows). One of your  
warriors will be marked by a numbered arrowhead over his  
position -- you may need to scroll the view around to find  
him -- note his location in the formation. Use the  
scrolling keys to move your viewpoint to about midway  
between you and your opponent. Click where you want the  
highlighted soldier to be, keeping in mind that the entire  
army will move in formation, relative to him.

Then, click on the Battle Mode (yellow arrow) icon to  
unpause the game and let your move take effect. The enemy  
should likewise be approaching your forces.

## Pausing and Unpausing the Game

To pause the game and return to the icon panel, simply click the mouse. Hold the mouse button down for a moment, so that the computer can process the warriors' last moves before responding. As you already know, clicking on the Battle Mode (yellow arrow) icon unpauses the game and starts the action again.

## Moving One Group

The next level of control is Group level, where commands given to the currently selected warrior are also carried out by the other men in his group. To access this, pause the game and click on the Mode Selection Icon (currently a Samurai Leader); it should change to a picture of two men, symbolizing group mode.

Your mounted Samurai can move at twice the speed of your other troops, and are therefore a useful choice for group control. If you wish, select one of them with the mouse, making sure that the highlighted arrowhead appears over him. Then, select Move-To and send your horsemen (and their signalman) deep into enemy troops, using the same techniques that you used to control the entire army.

To rearrange your horsemen parallel to the lines of battle, select the Formation icon (row of small black dots) while one of the horsemen is selected. Then choose the appropriate formation from the grid of choices. Note: A call to change formation negates any previous Move-To commands.

(Your entire formation is made up of Groups to be controlled in this fashion. However, sometimes a group is spread out across the formation, and moving the entire group might disrupt your army. The section of the manual on Advanced Combat (Formations) describes commands to reorganize your groups to your liking.)

## The Signalmen

You may have noticed that in moving your horsemen, the Leader and a man carrying a flag broke formation to follow them. The man with the flag is the group's signalman. He

is the communications link between your troops and the samurai leader, so if he dies, you cannot give commands to your horsemen.

Luckily, the Leader is also in this group, and he can function as signalman. But if he dies as well, then you must find a new signalman. To assign a new signalman to the group, see the Assign Men to Groups command under Advanced Combat (Formations). The Leader functions as a signalman as well.

### Moving One Warrior

You may have need to direct one warrior towards a particular target, or to lead him out of danger; that is when you use single control.

Click on the Mode Control icon (either a samurai leader, if in General mode, or "two men", if in Group mode) until a picture of one man appears; this is Single mode. Selecting a particular man now will allow you to affect only his movements, while the battle rages around him. To direct him towards a target, select Move-To, and click where his target is, or where you think he shall be by the time your warrior crosses the field. To retreat a warrior, use Move-To, but select a destination away from the battle.

### Goals

You are successful when you either eliminate all of your opponent's forces, or force them into retreat. If the only warriors remaining during a retreat are signalmen and the leader, consider the army eliminated. Any other retreating army will have to be chased down, if you want them removed from the map.

If you are losing too many of your men, you may signal a Retreat (the white flag icon). You may later move your men back to the city they came from, or combine them with another of your armies; they then regain tactical use. Otherwise, you may try the Regroup command (Formation icon while in General mode) -- the battle starts over with your remaining troops, but you lose success points (your score) for the battle.

When the battle ends, you will be presented with a final

tally of warriors for both side, surviving and lost. A warrior for the winning side is displayed to the left.

### Things to Remember in Combat

Watch your signalmen. A group without a signalman cannot function.

Remember that any previous commands are ignored by a soldier when he is given new orders, regardless of the level of the command.

You can watch the overall progress of the battle by selecting the Statistics icon (sack of rice).

See the Strategy -- Tips and Pointers section of the Manual.

### Back to the Main Map

When the battle ends, you will return to the map of Honshu, with the army symbols reflecting the outcome of the battle. If you have any more armies to move in that turn, and they are adjacent to enemy armies, then you can engage in more battles during the same turn.

As the game progresses, cities that you capture will change color to herald their new owners. When you control all ten cities, you win!

### Back to the Manual

As clouds of dust settle over the bruised and broken bodies of your warriors, isn't it a good time to check out the rest of the manual? It's the honorable thing to do.

### Keyboard Commands

Conquest of Japan can be controlled completely by the keyboard. To simplify keyboard use, the following system of "hot-keys" and cursor control keys has been created. However, we highly recommend the use of a 100% Microsoft-compatible mouse. Mouse users can use the hot-keys as shortcuts to mouse commands.

### Keyboard Commands - Main Map

2 Alter player types

### Battle Mode

1 Swap sides (player v.player only)

4	Statistics	2	Alter player types
5	Game options	4	Overall statistics
6	Hire Troops	5	Battle options
7	Transfer Troops	6	Retreat/surrender
P	End turn	7	Set formation
N	Next army	8	Move-to (use marker controls)
B	Previous army	9	Show map
R	Attack statistic		
T	Defense statistic		
Y	Fire power statistic		
U	Morale statistic		

### Army Movement Controls

Q	- nw	W	- north	E	- ne
A	- west			D	- east
Z	- sw	X	- south	C	- se

Hire Troops/Transfer Troops I Men in group statistic

R Increase Samurai O Group number statistic

Shift-R Decrease Samurai P Battle mode (unpause)

T Increase mounted Samurai space Display icon panel (pause)

Shift-T Decrease mounted Samurai B Previous warrior N Next warrior

Y Increase arquebusiers M Center screen on selected warrior

Shift-Y Decrease arquebusiers # Adjust resolution = Adjust game speed

U Increase archers

Shift-U Decrease archers Keyboard Scrolling

I Increase spearmen Q - nw W - north E - ne

space Exit panel A - west D - east Z - sw X - south C - se

Game Options / Save and

## Load

E Load game A                    Marker Control  
D Load game B                    R - nw T - north Y - ne  
C Load game as...                F - west H - east  
R Restart Game                    V - se B - south N -  
X Exit to DOS                    se  
space Continue campaign  
   Battle Options / Save  
   Q Save as Game A  
Save/Load Commands                A Save as Game B  
F Filename                        Z Save as...  
M More                            X Exit to DOS  
C Cancel                         space Continue campaign  
D Do

## Save Game Commands

Entering Combat                    F Filename  
1...7 Select Ganko to                M More  
    Engetsu                        C Cancel  
   D Do

## Retreat/Surrender

Y Retreat  
N Do not retreat  
M See main map

## Formation Commands -

    General  
Y Regroup  
N Do not regroup

## Formation Commands - Group

QWE  
etc. Scrolls through  
    formation choices  
space                                Select formation

## Formation Commands - Single

1...9                                Select groups 1...9  
C Transfer (press 1...9  
    to select group to  
    transfer to)  
B Previous warrior  
N Next warrior