

It is the year 1001,
Peace reigns in Heian-Kyo,
the city of peace and tranquility,

the *city of the moon*...

Miyabi (me-ya-be):
elegance, refinement

Aware (uh-wah-ray):
sensitivity to the impermanence of things

miyabi/aware

With Heian-Kyo as its capital peace reigned over Japan for nearly four hundred years. The arts flourished and culture bloomed.

At the heart of this renaissance, women held sway, with some of the guiding lights of the Heian period becoming literary figures known to history. With access to education, and their own resources inherited from their mother, women could attain their own dreams.

Though denied access to official power, hidden behind screens and social mores, women wielded great power. Well born women held influence at court, having direct access to the Emperor and Empress.

Miyabi, the Virtue of refinement, was the key to power. To perhaps becoming the Empress herself...

Though denied validation for their talents, denigrated for learning subjects reserved for men, women had great freedom. Choosing lovers and pursuing their arts, women like Murasaki Shikibu created a new literary form, the novel, by writing with the vernacular characters scorned by men.

Aware, the Virtue of sensitivity, was the key to creativity. To perhaps becoming another Murasaki Shikibu herself...

In this game, each player will take the role of a woman in the imperial court of classical Japan.

Using her skill as an adept of one creative Art, each woman is pursuing a Destiny that she hopes will lead her to fame and power, or true artistic endeavor. From her choices her Virtues, *miyabi* or *aware*, may grow or diminish.

Each woman's actions will create a tale of her success or failure. Each tale will weave together with the fates of them all.



Introduction to the Setting

Heian Kyo (now known as Kyoto) was the capital of Japan from Eighth through the Twelfth centuries in the Common Era. Moved from Nara shortly following the disastrous reign of the final ruling Empress of Japan, Heian was the second site chosen transplanted capital. Ideal due to the auspicious *feng shui* aspects of the land, it was also chosen to appease the ghost of a exiled and possibly murdered member of the imperial family, Prince Sawara.

The Heian period was a period of relative peace in Japan. During this time, the Ainu people in the northern islands were subjugated, but no invasions or wars occurred with any other nation. During this time, Buddhism became widely practiced in Japan and the court cut off all contact with China. However, in this isolation, the arts flourished and were supported by the Emperors and the true power behind the throne, the Fujiwara family.

The Fujiwaras consolidated their power in the tenth century, controlling the emperors through “marriage politics”, marrying their daughters to young Emperors and having the Emperor abdicate to his son at an early age. This practice is exemplified by Fujiwara no Michinaga, who married four daughters to successive emperors. Serving as Councilors and Regents, the Fujiwaras held the real power at court.

Women in the court of Heian Japan, were highly prized and educated. Women could own property, and enjoyed great sexual freedom, though their movements themselves were restricted by gender segregation and the practice of the cloister. Men and women not married or related by birth were required to be separated by a cloth screen to interact. A woman’s voice and a glimpse of her wrist beneath the screen were all a man could hope for, though he could come back by night--if invited--for a secret tryst. Men had many wives and women had many lovers, but jealousy was still common.

Daughters of noble houses had many maid servants or hand-maidens, also of gentle birth, who attended them and made their own alliances through contacts at the court. A woman’s talents and wits could make her future, as well as that of her family. Reputations could be made by a timely poem or having someone hear you play the *koto* on a moonlit night. Trends could be set by the insightful choice of exquisitely colored, many-layered robes matching season and fashion. Festivals were a time when men and women came together, when even the Emperor and Empress might be approachable. Times that broke the monotony of daily life and offered a chance for conquests to be made and futures to be forged.

The characters of this game would be hand-maidens of the court. Educated in all the arts, they seek to reach a goal close to their heart. Faced with competition with the dreams of others, and perhaps pursued by evil fate, these women will take the opportunities offered and the talents within them to make their destiny their own.



Order of Play

Creating characters:

Each player should create a Main Character by:

- **Choosing an Art from page 4**
- **Choosing a Destiny from page 5**
- **Choosing a Name from Index *a*, page 17**

Collaboratively the players then:

- **Choose a Relationship type with another Main Character (see page 6)**
- **Create Connections for each Main Character (see page 7)**

Playing the Game:

- **Players take turns playing out Scenes (see pages 8-13)**
- **On the first and every fourth Scene, all of the Main Characters take part in a Full Moon Party (see page 14)**
- **After everyone has had a turn, all the Main Characters take part in a Festival (see page 15)**
- **After three Festivals, see how close the Main Characters have come to reaching their Destiny. (see page 16)**

What is needed to play:

Character sheets.

Pencils (things will change—make your marks erasable).

A standard deck of cards.

A large supply of counters or coins.

Beginning Levels:

Main Characters begin with 2 points in each Virtue.

Players begin with 5 Wine Counters.

Creating Characters

Main Characters

Each Player creates one Main Character. This character is a hand-maiden in the Imperial court. She may be a servant of one of the Emperor's wives, or of a minister at court. She is well-bred, likely high ranking and certainly a member of one of the noble houses of the Heian court. She is talented in many Arts, but is an adept at one in particular, and has ambitions that may be realized through judicial or inspired application of her abilities. She also has relationships with other characters that may aid her in her quest, or oppose her along the way.

To create a Main Character, fill in the following information on a Character Sheet:

Name ~ Choose a name from Index *a* on page 16. Write this on the space provided on the character sheet. The name will be placed in the center of a large open area that will be used for the Web of Connections to other characters that will be created.

Art ~ Choose an Art from the list on page 6. Write it on the character sheet.

Destiny ~ Choose a Destiny from the list on page 7. If you would like to choose a different Destiny than those listed here, discuss it with the other players to be sure that it generally fits with the others. Now, decide in which Pathway it would fall. Choose whether it is a *Miyabi* or *Aware* type Destiny. Write the Destiny down on the character sheet near to the Virtue Paths.

Relationships ~ Players choose another Main Character to have a relationship with their own. Relationships are described in detail on page 8. They are reciprocal. If my character is your character's Rival, your character is also the Rival of mine. All characters must have at least one relationship. In order to make this possible, some characters may have more than one. This will be the case when there is an odd number of players. When chosen, write the character's name down on your character sheet in the appropriate space.

Connections ~ Each Main Character will gain many Connections throughout the game. Connections are either Creative or Destructive in nature, and are described in detail on page 8. To begin the game, create two Connections in the following manner.

- The Main Character's player should choose one Creative Connection. Name a new character that supports your character's desires or ambitions and write it down on the Main Character's character sheet in the Creative Connection area on one of the lines and circle "C" for Creative.
- The player of your Main Character's Rival or Nemesis should choose one Destructive Connection for your character. Name a new character that opposes your character's desires and ambitions and write it down on the Main Character's character sheet and circle the "D" indicating Destructive.

Beginning Levels:

Main Characters begin with 2 points in each Virtue.

Each player begin with 5 Wine Counters.

The Arts

Writing Using *hiragana*, indigenous Japanese script, Heian court women created a golden age of literature with their diaries and innovative fiction.



Poetry Written in Chinese characters, poems written and recited by women of the Heian court made sophisticated allusions to classical Chinese literature, and captured the illuminating transience of life.

Music Playing stringed and wind instruments, women excelled in musical expression and moved peoples' hearts and minds.



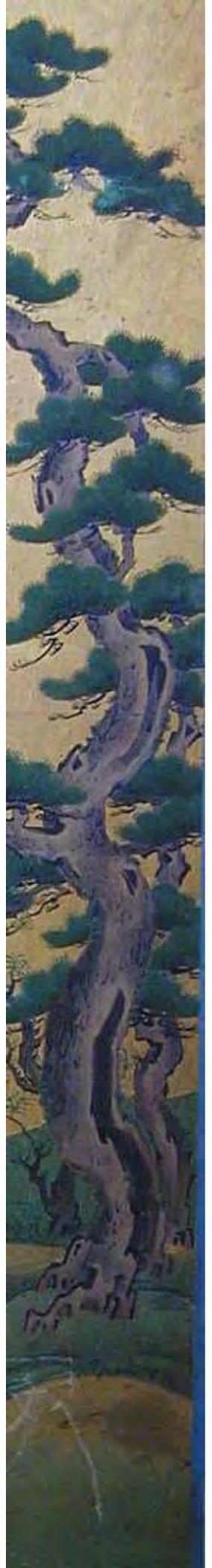
Painting Using ink and paints, women created stirring evocations of nature, daily life and fictional tales.

Dance Women's dance in measured and stately performances embodied the values of culture and refinement.



Calligraphy Using the ancient art of calligraphy, women showed their virtuosity and skill, or effortless intuitive flow.

Additional arts that may be chosen are **Perfume** or **Incense Making**, **Cloth-making** and **-dyeing**, and **Fashion**, wearing the right clothes and colors, setting the trends at court.



Each Destiny is associated with either *miyabi* or *aware*. A character reaches their desired Destiny when they reach level 10 in the appropriate Virtue.

The Destinies

Pathways of the Society

Imperial Court: Women entered court through marriage, or through becoming a hand maiden of the Imperial family. Through their prowess and talents they could become favorites of the Emperor or Empress. Perhaps becoming a royal concubine, and named Empress, or becoming the mother to a child that would one day be raised to the imperial throne.



Destinies:

Marriage to a Courtier (*miyabi*)

Handmaiden to the Emperor/Empress

Imperial Consort (*miyabi*)

Empress (*miyabi*)

Mother of the Emperor (*miyabi*)



Pathways of the Heart



Attainment of Art: Women could apply their talents at writing, painting, poetry and all. Given the right circumstances they had the potential to see the culmination of their life's work.

Destinies:

Imperial Patronage (*miyabi*)

Masterwork Completed (*aware*)

Become Enlightened (*aware*)



Finding Love: Able to chose their lives and lovers, aristocratic women had great freedom to pursue relationships as they would.

Destinies:

Beloved Lover (*aware*)

Chosen Marriage (*aware/miyabi*)

Relationships and connections

Relationships between Main Characters may be one of three types: **Companion, Rival or Nemesis**. The relationship chosen will determine how the characters will figure in each other's lives, and the role the players will take in each other's game. Relationships are two way and reciprocal.

Each Character should have either a **Nemesis or Rival Relationship** with one other Main Character. All other characters have a **Companion Relationship** with this character.

Rival Relationships are competitive and professional. The characters may be fellow students or colleagues. The players will occupy an adversarial role in scenes involving the other person's character.

Characters with a Rival Relationship should:

- Each be skilled in the same Art

Nemesis Relationships are vindictive and personal. The characters may be enemies. The players will occupy an persecutive role in scenes involving the other person's character.

Characters with a Nemesis Relationship should:

- Have an overlapping Creative Connection

Companion Relationships are supportive and loving. The characters may be friends or siblings. The players will occupy a supportive role in scenes highlighting the other person's character.

Characters have a Companion Relationship with any character not their Rival or Nemesis. Any character other than the Rival or Nemesis may be chosen to take part in a Companion Scene.

Connections are important people in each Main Character's life.

They are chosen to relate to the Destiny the player has chosen. A character may have a Creative or Destructive relationship with each Connection. Circle the appropriate type ("C" or "D"). This should be done in pencil since the type may change.

Each character will have two Connections to begin. One Destructive, one Creative.

The first is created by the player of the character.

The second is created by the player of that character's Nemesis or Rival.

As Connections are created they are placed on the Main Character's sheet.

Example of a Connection:

The character Aoi is a sensuous and gifted dancer. Her chosen Destiny is to become the Imperial Mother. Her player makes a Creative connection to help make this happen:

Aoi —————→ *Her Father, Minister of the Left*

The player of Aoi's Nemesis, Ume, chooses a second, Destructive, connection:

Aoi —————→ *Imperial Concubine, Kukin*

Turns and Scenes

Order of Play for Scenes:

- 1) Determine whose turn it is.
- 2) Choose a Supporting Character
- 3) Choose Situation and Stakes
- 4) Determine Scene Type
- 5) Choose *miyabi* or *aware* to increase
- 6) Introduce the Scene
- 7) All player contribute descriptions
- 8) Narrate and role-play Scene, calling upon resources:
 - Virtues
 - Relationships
 - Connections
 - Wine counters
- 9) Active Player calls for the end of the Scene
- 10) Resolution
- 11) Resolve Scene Outcomes

Order of Play in Detail:

- 1) Determining whose turn it is.

Randomly determine turn order, but do not repeat anyone's turn until all have had one.

2) Choose a Supporting Character:

The player whose turn it is, is the **Active Player**. Their character is the **Active Character**.

The Active Player chooses another Main Character that has a Relationship with the Active Character, a Companion, Nemesis or Rival. This character is now the **Supporting Character** in the scene. Its player will be the **Supporting Player**.

3) Choose a Situation and what is at Stake:

- The **Situation** is what will occur (eg a meeting between lovers, a contest of wits, etc.)
- What is at **Stake** is what is at risk for or to be gained by the characters (eg their standing in court, an artistic insight, etc.)

The Active and Supporting Players choose these by:

- 1) Coming to consensus through discussion, or
- 2) Determining randomly which player will choose the Situation and which will choose the Stake.

The Stake must be a step along the way towards the eventual goal. It must be lesser than the Destiny, and will not create or destroy any connections. For example, if Aoi's player chooses the Stake: "Emperor sees her dancing" to for her first Turn.

Turns and Scenes

4) Determine Scene Type:

The type of scene corresponds to the type of Supporting Character chosen. The type affects Situation and Stake.

Companion Scenes:

The Situation may involve a personal matter, an artistic endeavour or a matter of court and status. What is at Stake should be something of personal or artistic significance to the Main Character.

Rival Scenes:

The Situation should involve the Art of the two Main Characters. What is at Stake should involve gaining recognition for their talents, or gaining insight into their craft.

Nemesis Scenes:

The Situation should involve a shared Connection between the Main Characters in play. What is at Stake should involve gaining the favor of the Connection.

5) Choosing a Virtue to increase:

After creating the Situation and Stake, the Active and Supporting Players choose individually which Virtue they wish to increase in the scene:

miyabi Elegance and refinement

aware Sensitivity, sadness

This Virtue is the aspect of their character that they will bring into play in this scene, and the level of it will determine some of the resources they will have access to for the scene.

If trying to increase *miyabi*, the player will narrate their character exhibiting outward shows of skill, poise and cultural aptitude.

If trying to increase *aware*, the player will narrate their character making inward explorations, spiritual contemplation or undergoing trials.

NOTE: The Unused Virtue may be raised in a scene if a Special Success (see Resolution) occurs.

6) Introducing the Scene:

The Active Player begins the scene by describing an aspect of the setting illustrates the season, and indicates where the action of the scene will be taking place. For example, Aoi's player describes the cicadas whirring beneath the sweltering sun beating in the palace garden.

7) All players introduce descriptions

The other players each add a piece of description about the location to what the Active Player introduced. In the garden example, one player describes water trickling into a small pond with coi, and another player describes the scent of camelias hanging thick in the air.

Turns and Scenes

8) Narrating a Scene and calling upon Resources:

The Active Player begins, completing the round of descriptions and introducing the Main Character by describing how the character is affected by some element of the descriptions. For example, Aoi's player describes the woman being startled by the sound of a carp leaping in the pond.

Support for the Active Player forms the **Player Pool** and opposition forms the **Opposition Pool**. Each player should have two areas (a receptacle or area on the character sheet) in front of them, each representing one of the Pools. Each counter stands for a card that will be drawn during Resolution.

Counters are added to a pool by bringing Resources into play as described below. Wine Counters come from each person's stock. Other Counters are taken from a central stock.

Players place all Counters on their own character sheet in the appropriate area marked "Opposition Pool" or "Player Pool".

The player who adds Counters for a Resource take part in the scene by describing the actions or impacts of the Resource. Narration MAY NOT resolve what is at stake.

Once the Active Character has been introduced into the scene, the Active Player adds counters to the Player Pool. The number is equal to the Main Character's Virtue that is active in this scene. The Main Player narrates their character attempting to achieve the Stakes of the Scene.

Other players may introduce other characters and elements to the scene. See types of elements below:

Resources:

Virtues (as described above) the Active Character's active Virtue is added to the Player Pool when introduced to the scene by the Active Player. This character's actions to pursue the Stake are described and role played. (See also Companion Scenes below).

•**Relationships** the Supporting Player may introduce the Supporting Character and add that character's active Virtue to either the Player Pool or the Opposition Pool, as is appropriate. This character's actions to oppose or support the Active Character attaining the Stake are described and role played.

•**Connections** any player may introduce a character with whom the Active Character has a Connection. If the connection is Creative, three counters are added to the Player Pool. If Destructive, three are added to the Opposition pool. The player who introduced it describes and role plays the character supporting or opposing the Main Character's actions as appropriate.

•**Wine counters** any player may introduce another element into the setting that either contributes to the Main Character's efforts or forms and obstacle to her goal in the scene. It may be an object, or another person, or a part of the setting. For example, it might be a letter from another letter left open by a bedside during, or a favored seamstress bringing fine new silk or a summer storm breaking over an unsuspecting group making their way to a quiet mountain temple.

Turns and Scenes

8) Resources (Continued)

For Companion Scenes:

Player Pool = Active Character's Chosen Virtue + Companion's Chosen Virtue + Wine Counters + Creative Connection Counters

Opposition Pool = (Required) Active Character & Companion's Combined Virtues + (Required) Unused Virtues + Destructive Connections + Wine Counters

Virtues may be added to the Opposition Pool by narrating ways that the Main Characters themselves get in the way of, or make mistakes while trying to attain what is at Stake.

9) The Active Player calls for the end of the Scene:

When all have had a chance to introduce the Resources they wish to, and the events of the scene have been narrated to lead up to a show down determining if the Active Player successfully gains what is at Stake, the Active Player signals the conclusion of the Scene.

Signal the end by describing again the same aspect of the natural setting and the season, this time as it affects the entire cast of the scene, or with a description of the larger countryside, followed by a resumption of the Scene leading to a conclusion.

After this, each player has a last chance to call upon a Resource and narrate how it takes part in the action. Once this has been done, resolve the scene using the counter pools.

10) Resolution:

For each counter in the Player Pool, the Active Player gets one card.

For each counter in the Opposition Pool, the Supporting Player gets one card.

Note: *for Companion Scenes, the scene may not be concluded until until required Opposition has been narrated and required Opposition has been added to Opposition Pool.*

Deal out one card for each Counter in the Pools. Cards are given to the individual who played the Counter.

Winning the Stake:

The side with the most Red cards wins.

If a tie, go by the highest Red card.

Special Success: PLEASE NOTE

If the Opposition pool has more face cards (King, Queen, Jack) than the Player Pool, the Active Player may increase or lower the Unused Virtue of their Character (the Active Character) by one level by describing a Follow-up to the scene. See Resolving a Scene Outcome for further information.

Turns and Scenes

11) Resolving a Scene Outcome:

The end of the scene is narrated by the player who was dealt the lowest card on their dice (use suit order to break ties: Spade High, Hearts, Diamonds, Clubs low). This player resolves the Stakes in favor of the winning side by describing how the events result in this outcome.

Depending on the Type of Scene, Virtues are adjusted as follows:

Companion Scenes:

With a successful Player Pool outcome, both Players may increase their Chosen Virtue by 1.

With a successful Opposition pool outcome, neither player increases Virtue.

Rival Scenes:

With a successful outcome, the Active Player may increase their Chosen Virtue by 2.

With an unsuccessful outcome, the Player of the Rival may increase their Chosen Virtue by 1.

Nemesis Scenes:

With a successful outcome, the Active Player may increase their Chosen Virtue by 3.

With an unsuccessful outcome, the, the Player of the Nemesis may increase their Chosen Virtue by 1 and decrease either of the Active Character's Virtues by 1.

As indicated in Resolution, if the Opposition Pool contains more face cards (K,Q,J) than the Player Pool, the Active Player may raise or lower their Unused Virtue by one level. Yes, that's right, the Active Player and the Opposition Pool. To make this change they must briefly narrate a Follow-up scene. See below:

Follow-up Scene:

The Active Player describes an event or realization that causes the type of change made in the Special Success.

If *Miyabe* is raised due to the Special Success, describe how the events of the Scene caused the reputation of the Active Character to be increased—perhaps the Emperor hears of her audaciousness and approves, perhaps the right Courtier quotes her at court, but she her status as a refined and cultured woman of the Heian court.

If *Aware* is raised due to the Special Success, describe how the events of the Scene caused some internal realization or opened new avenues of expression of love, or art, or spirit—perhaps a success at court is put into perspective as passing as the life of a sparrow, perhaps being spurned in love caused her to see more deeply into her own heart.

The Follow-up Scene should be described in summary. No resources are required. Other players may make suggestions about how this comes about.

Also, please note that if the Player wished to bring their character to an ignominious end, Special Successes may be used to lower Virtues in order to bring about a Hollow Victory.



Full Moon Party

The first and every fourth turn should be a **Full Moon Party**, during which:

- All players participate in character as their Main Character.
- A scene is described in which all the Main Characters take part in a drinking party, viewing the moon and making poetry together.
- A round of description of the setting by the players may precede the games.
- At least two types of **Poetry Games** are played.
- Poems are composed in the Games and incorporate **Themes** and **Motifs** from the deck of **Moon Cards** (see page 21).
- Players are awarded **Wine Counters**.

The first Motif and Last Motif used is always the Moon.

For each round of a Poetry Game:

- Choose a Theme and a Motif from the Moon Cards.
- After all lines are done, everyone yells, "**Kampe!**" ("cheers"), and awards one Wine Counter from a central pool to another person whose line of poetry they liked.
- All poetry is spontaneous, it need not have rhyme or a specific meter.
- Each player is awarded 5 Wine counters for each type of game they participate in during the Party.

Rounds to be Played: Number of Players plus one.

The Poetry Games:

Follow the Leader Each player in turn says a line of poetry reflecting either the Theme or the Motif, or both. Round ends when all players have added a line.

Lonely Moon One player speaks three lines of poetry on the Theme, incorporating the Motif. The next person does so on a new Theme and Motif. Round ends when all have taken a turn.

Reflected Moon Like Lonely Moon, except that two or more people use the same Theme and Motif, and answer each other's poems. Round ends when last person speaks poem on given Theme and Motif.

Festivals

When to have a Festival Turn: Once all players have had a turn. Choose one of the festivals listed in Appendix *ta* (page 20). Festivals are listed in time order, play them out in sequence.

What happens at a Festival: All the characters (Main Characters, Connections and all others that have come into play) will be present at a grand event hosted by the Emperor and Empress.

What may be done at a Festival: Each player may initiate one **Change** to the Connections of their Main Character or another character (see below).

How to make a Change:

- Choose a Change to Make.
- Choose a Main Character for which to make a Change. Change may be for your own character or for that of another player. However, type of change is limited by Relationship between the Main Characters. See Scene types listed below and required relationships.
- Narrate and Roll as for Scene type indicated that will accomplish this change and that takes place during the festival. Main Character of Player who chose Change is Active Character. Call upon resources as in a regular scene except that Virtues are not raised or lowered upon resolution. Instead Change to Connections is enacted and marked on appropriate character sheet.
- If Active Player is Successful, Change occurs. If Unsuccessful, no changes except as noted.

Types of Change: (describes events of scene)

Accomplishment For Self, create new Creative Connection or convert Destructive one to Creative. This is a scene where a character's accomplishment of her Art gains her a new benefactor or ally. (Any type Scene)

Accusation For Nemesis, create new Destructive Connection or convert Creative to Destructive. This is a scene in which the Active Character accuses the Supporting Character of a slight or crime that may lose them the support of one of their Connections. (Nemesis Scene)

Commendation For Companion or Rival, convert Destructive Connection to Creative. The Active Character commends their friend or Rival to the Emperor or influential Noble who ends some enmity. (Companion or Rival)

Humiliation For Nemesis or Rival, create new Destructive Connection. An opportunity is seized to make the Supporting Character look a fool in her Art or before her connection. (Nemesis or Rival)

Introduction For Companion, create new Creative Connection. Introduce a friend to someone who will become a new benefactor. (Companion)

Seduction For Self, create new Creative Connection. Gain a lover, gain a friend. (Any)

Possession For Nemesis, make all Creative Connections into Destructive ones. *If Unsuccessful, Possession affects Self and all Creative Connections are changed to Destructive for Active Character.* Expose the Nemesis to the influence of evil spirits or ghosts and risk losing your connection to all you love as well. (Nemesis)





Resolutions

After three Festivals take place, take stock of how close the characters are to accomplishing their Destiny. When she has **10 Points** in the required Virtue for the Destiny she chose, a character has achieved Victory.

However:

If both Virtues are Equal at this time, she has accomplished an **Unsurpassed Victory**. Her player may narrate how she will be remembered throughout History, how the rest of her life happily plays itself out.

If other Virtue is from 5 to 9, she has accomplished a **Complete Victory**. Her player may narrate her successful career and some ups and downs of the rest of her life.

If other Virtue is from 2 to 4, she has accomplished a **Mixed Victory**. Her player may narrate the brief spike of her glorious accomplishment, and then narrate the downward turn her career took, and ups and downs of rest of life.

If other Virtue is 0-1, she has accomplished a **Hollow Victory**. Her player may narrate the sharp reversal that her current glory is followed by, and the ignominious course of the rest of her days.

Note: *aware/miyabi* Virtue levels may not go below 0.

Index a: Names

Noble Surnames:

Konoe, Takashi, Kujo, Ichijo, Gojo, Hirohata, Fujiwara, Gengi, Heike, Daigo, Kuga, Oimikado, Saionji, Sanjo, Imaidegawa, Tokudaiji, Kaoin Masachika, Shigenoi, Anenokoji, Shimizudani, Kawashi, Nakayama, Nanba, Asukai, Nomiya, Konjo, Matsuki, Jimyoin, Shijo, Yamashina, Aburakoji, Washio, Minase, Reizei, Kajuji, Karasuma, Inokuma and Rokujochigusa.

Source: <http://www.csse.monash.edu.au/~jwb/afaq/japanesenames.html>

Women's names

Ai (<i>love</i>)	Kei (<i>rapture, reverence</i>)	Nozomi (<i>hope</i>)	Sumi (<i>clear, refined</i>)
Akako (<i>red</i>)	Kichi (<i>fortunate</i>)	Rai (<i>trust</i>)	Taka (<i>tall, honorable</i>)
Ayame (<i>iris</i>)	Kita (<i>north</i>)	Rei (<i>gratitude</i>)	Tori (<i>bird</i>)
Cho (<i>butterfly</i>)	Kohana (<i>little flower</i>)	Ren (<i>water lily</i>)	Toyo (<i>plentiful</i>)
Dai (<i>great</i>)	Leiko (<i>arrogant</i>)	Rini (<i>bunny</i>)	Umeko (<i>patient</i>)
Haya (<i>quick, light</i>)	Machi (<i>ten thousand</i>)	Sakura (<i>cherry blossoms</i>)	Usagi (<i>moon</i>)
Hoshi (<i>star</i>)	Midori (<i>green</i>)	Shika (<i>deer</i>)	Yayoi (<i>March</i>)
Kaede (<i>maple leaf</i>)	Nami (<i>wave</i>)	Shina (<i>virtue, good</i>)	Yei (<i>flourishing</i>)
Kameko (<i>tortoise child, symbol for long life</i>)	Nori (<i>doctrine</i>)	Sorano (<i>of the sky</i>)	Yumi (<i>beauty</i>)

Men's Names

Botan (<i>peony</i>)	Jiro (<i>second son</i>)	Kiyoshi (<i>quiet</i>)	Taro (<i>first-born male</i>)
Fujita (<i>field</i>)	Kanaye (<i>zealous</i>)	Mamoru (<i>earth</i>)	Tomo (<i>twin</i>)
Haru (<i>born in the spring</i>)	Kane (<i>warrior</i>)	Raidon (<i>thunder god</i>)	Yasashiku (<i>gentle</i>)
Hiroshi (<i>generous</i>)	Kin (<i>golden</i>)	Ringo (<i>apple</i>)	Yasuo (<i>peaceful one</i>)
Hoshi (<i>star</i>)	Kisho (<i>one who knows his own mind</i>)	Ryu (<i>dragon</i>)	Yukio (<i>gets what he wants</i>)

Note on pronunciation:

Vowels: a = as in father, i = as in eat, u = as in food, e = as in end, o = as in Ohio

Most consonants: as in English.

Pronounce all letters. Words are accentless (put no more stress on any one syllable than the others).

Note on name order: Surname is written first, then personal name. For example, Asukai Nami.

Index *ka*: Historical Personages

Emperor Ichijo and Empress Teishi Emperor and Empress during the period of the game.

Sugawara no Michizane A great scholar who was asked to lead a diplomatic mission to China. He declined and was exiled by the Court. After his death in exile, his spirit was said to rise again and his to avoid his curse he was deified as the god of study, Kitano Tenmangu.

Fujiwara no Michinaga Regent of the Emperor and power behind the throne in Heian-kyo. Manipulated the court through “marriage politics”—marrying his family members to the imperial family. De facto ruler of Japan during period when *The Tale of Genji* and *The Pillow Book* were written.

Kukai, or Kobodaishi, Founder of the Shingon sect of Buddhism in Japan, he was one of the three greatest calligraphers in Japanese history. Said to have created *hiragana*, “the woman’s hand”, a syllabary (characters) representing the syllables of the Japanese language.

Ono no Komachi, Great poet and woman of unmatched beauty in the Heian period.

Ariwara no Narihira, Poet and prodigious lover. “Don Juan” figure of Heian-kyo.

Abe no Seimei, Astrologer, diviner and Taoist magical practitioner. Adviser to the court.

Murasaki Shikibu, Scholar and Imperial handmaiden of the Heian period. Author of *The Tale of Genji*, the world’s first novel. Rival of Sei Shonagon and servant to Shoushi, consort of Emperor Ichijo.

Sei Shonagon, Scholar and Imperial handmaiden of the Heian period. Author of *The Pillow Book*, a book of essays containing some of the finest uses of the Japanese language. Rival of Murasaki Shikibu, and servant to the Empress Teishi.

See: <<http://www.artsci.wustl.edu/~copeland/heian.html>> and
<<http://www.wsu.edu:8080/~dee/ANCJAPAN/CONTENTS.HTM>>

Appendix SA: Heian Poetry

In the spring field
a young fern stands
looking like a door-latch
just as if there were a hut behind
Stand there quietly
young one.
Don't let anyone try to raise you
and steal in.

Your life is like
the high sigh
of the breeze blowing
through the pines.
All in all
all is well
well being
here among the pines
at Sumiyoshi.

My thoughts of him
are strong enough
to reach the farthest North.
My love for him
could stretch from here
to the East and back.
But if we had not joined in love
why maybe, after all
I might have just
forgotten all about him.

How pure is the coming paradise.
As the era changes
And we look to the end of the
world
the moonlight
still and clear
shines
on each and every thing.

The sea at Akashi
strokes the sand
the water
frothing in and out
fondling the beach.
Though no wind moves,
ripples form
just waves making
baby waves.

When I see some lovely girl
I long to be a vine
from top to toe entwined with
her.
You could try to hack me down,
but we'd be bound
never more to come apart.

The eyes of love
open brightly
like a lotus bloom.
The light of wisdom
shines in majesty
like the morning sun.

Yesterday
he didn't come.
Nor the day before.
If I don't hear from him
today,
what shall I do
with the time
tomorrow?

There is fine music
by the sea.
The pines
in the wood by the beach
sound like a harp
while the waves come drumming
in,
and fish hawks and plovers
dance and swoop and play.

The clothes
some humble man has hung
upon a bamboo pole
have not yet dried.
Its been a week;
they're still not dry,
I wonder why.



I love.
I love you
long for you
to meet you
see you
look on you and
have you
look on me.

Index *ta*: Festivals

<p>SPRING FESTIVALS: <i>O-kusuri and Hagatame</i> (<i>Medicinal Offerings and Tooth Hardening</i>) Celebrating the New Year, spiced wine tasted by chosen virgins radishes, mirror-shaped rice cakes and melons are offered to the Emperor for health in the year and long life.</p>	<p><i>Toka no Sechie</i> (<i>Ceremony of the Poetry Dances</i>) Poems and songs praising the New Year are recited in the Imperial Gardens, accompanied by dances performed by forty ladies-in-waiting.</p>
<p><i>Jomi</i> (<i>Festival of the Snake</i>) Cups of wine are floated down the streams of the Palace Gardens. As a cup passes, you lift it up, drink and recite a poem. Elaborate dolls are displayed in homes with girl children.</p>	<p><i>Goto</i> (<i>The Holy Light</i>) Immediately following Jomi, lights are lit all night to honor the Deity of the North Star to avert disasters to the land. A feast is held where young men and women dance and celebrate.</p>
<p>SUMMER FESTIVALS: <i>Koromogae</i> (<i>Change of Dress</i>) Heavy hangings and curtains for the Winter are changed to light ones for the Summer months. Summer clothes may be worn for the first time.</p>	<p><i>Kamo no Matsuri</i> (<i>Kamo Festival</i>) People and homes are decorated with Hollyhocks. Ancient dances are performed and the palace Guard processes to the Lower Kamo Shrine. The Shinto Priestess performs rituals and dances. The event is followed by a great feast.</p>
<p><i>Tango</i> (<i>Iris Festival</i>) Iris and mugwort festoon homes and the Palace to protect against illness. People wear irises and attend horse races and archery contests. The Guards end the festivities by twanging their bows to ward off evil spirits.</p>	<p><i>Shinko</i> (<i>The Imperial Alms</i>) A gift of rice and salt from the Imperial stores are distributed to the poor across the capitol.</p>
<p>AUTUMN FESTIVALS: <i>Tanabata Matsuri</i> (<i>Festival of the Weaver Star</i>) Commemorating a romantic tale of lovers parted, then reunited by a bridge of Magpies. The court views the stars Vega and Altair representing the Weaver and the Herdsman, and music is played all night and the Magpie Dance is performed.</p>	<p><i>Urobone</i> (<i>Festival of the Dead</i>) Honoring the Dead who return to earth on this day, offerings are sent to the temples and Buddhist masses are read. Stems of hemp are burnt to light way for the spirits of the dead.</p>
<p><i>Iwashimizu Hojoe</i> (<i>The Liberation</i>) Following a reading of the Buddha's words, high court nobles free birds, fish and other animals at the Hachiman Shrine of Iwashimizu.</p>	<p><i>Chushu Kangetsu</i> (<i>The Great Moon Viewing</i>) Following the Liberation, men and women spend the night floating on the Palace garden lake, listening to music, viewing the moon and composing poetry.</p>
<p>WINTER FESTIVALS: <i>Choyo no En</i> (<i>Chrysanthemum Festival</i>) The Chrysanthemums of the Palace gardens are inspected by the Emperor and his court. Feasting and dancing follow and wine steeped with chrysanthemum and small white trout are eaten.</p>	<p><i>Gosechi no Mai</i> (<i>Gosechi Dances</i>) A morning ritual by the Emperor celebrating the newly harvested rice is followed by an famous dance performance. The Gosechi Dances are performed by three young girls, daughters of Nobles of the Imperial house, and one daughter of a Provincial Governor.</p>
<p><i>On-Butsumyo</i> (<i>The General Confession</i>) A staute of Kwan-yin and painted screens depicting hell are placed in the Palace. All attend services are held by priests for three days and three nights to expunge the years' sins.</p>	<p><i>Tsuina</i> (<i>The Devil Chase</i>) On New Year's Eve, Taoist spells are recited and a "Devil Chaser", a courtier dressed in a golden mask and a red skirt with 20 assistants chases through the Palace, twanging bow strings and clashing swords against their shields to scare off evil spirits before the new Year.</p>

Motifs

Moon Cards

<i>Moon</i>	<i>Star</i>	<i>Tree</i>	<i>Sea</i>
<i>Bird</i>	<i>Sun</i>	<i>Flower</i>	<i>Autumn</i>
<i>Spring</i>	<i>Summer</i>	<i>Winter</i>	<i>Dawn</i>
<i>Dusk</i>	<i>Night</i>	<i>Day</i>	<i>Sword</i>
<i>Music</i>	<i>Stream</i>	<i>Stone</i>	<i>Shell</i>
<i>Earth</i>	<i>Metal</i>	<i>Fire</i>	<i>Water</i>
<i>Wood</i>	<i>Cloud</i>	<i>Wind</i>	<i>Rain</i>

Themes

Hope	Loss	Love	Farewell
Birth	Harvest	Gain	Return
Despair	Regret	Nostalgia	Humor
Surprise	Fear	Joy	Pain
Content	Defeat	Play	Pleasure
Dance	Hope	Peace	War

Notes to Play Testers:

First off, many thanks to you for taking the time to play this game. This is the first playable draft of *city of the moon*. All feedback about strengths and weaknesses and possible omissions of the game text are very welcome, especially comments about the competitive aspect of the game.

Chances are good that you are a Nipponophile or scholar of some stripe, so I beg your indulgence with respect to use to which elements of this setting have been put. This game is intended to capture and--hopefully--communicate a sense of the beautiful and rarefied nature of this time period rather than to document it historically. Corrections of heinous errors are deeply appreciated, but may be adapted to fit the tone of the game.

The true setting of *city of the moon* may be said to be the world the character Genji inhabited, rather than the world of Murasaki Shikibu herself, though the two are of course inextricably intertwined. It is likely that the female characters in this game will have a greater say in the course of their life than their real life counterparts. But in the end, it is the women of this time that have left the greatest mark, in many ways, so let this game be a tribute to them and their accomplishments.

All questions and comments may be emailed to: blackgreengames@yahoo.com, or posted to the Black and Green Games forum at the Forge (www.indie-rpgs.com). Also see, www.blackgreengames.com for updates and news regarding publication, and other fora.

This game was originally created as an entry to the Iron Game Chef 2005 contest. My thanks to Mike Holmes and Andy Kitkowski for the inspiration of that contest, and to the community of the Forge for the schooling in game design that made all this possible.

Thanks again, and please enjoy!

The very best,
Emily

Main Character

Name

Art

Destiny

Aware










Miyabi

Connection C / D

Connection C / D



Connection C / D

Connection C / D

Connection C / D

Connection C / D

Nemesis / Rival

Player Pool

Companions

Opposition Pool

City of the Moon

