



# 龍虎山

## QUICKSTART



THIS TRANSLATION IS A WORK IN PROGRESS AND IT WILL BE REVISED FOR THE FINAL PRODUCT

A FANTASY SETTING INSPIRED BY FEUDAL JAPAN  
FOR THE MOST FAMOUS ROLE-PLAYING GAME IN THE WORLD.







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All content in this Quickstart is solely intended to present Kamon and may differ from the content as it will be published.

The team described is not complete and will include many other professionals who will collaborate in the realization of the project.

Kamon is a work of fiction. Names, characters, institutions, places and episodes, although inspired by real historical events and mythology that has come down to us through historical texts and oral histories, are the product of the author's imagination and are not to be considered real.

Kamon is a uchrony. Out of respect for the extraordinary history that has inspired entire generations, many of Japan's castles, clans, and historical events that have occurred since the Kamikaze (1274-1281) have been reworked in a fictional context to include them within the game setting. Clan lines of succession, geographical territories, and historical events themselves are not faithfully transcribed in Kamon, and any attempt to chronologically relate them back to our world is impossible. Any resemblance to facts, scenarios, organizations or people, living or dead, real or imaginary is purely coincidental.

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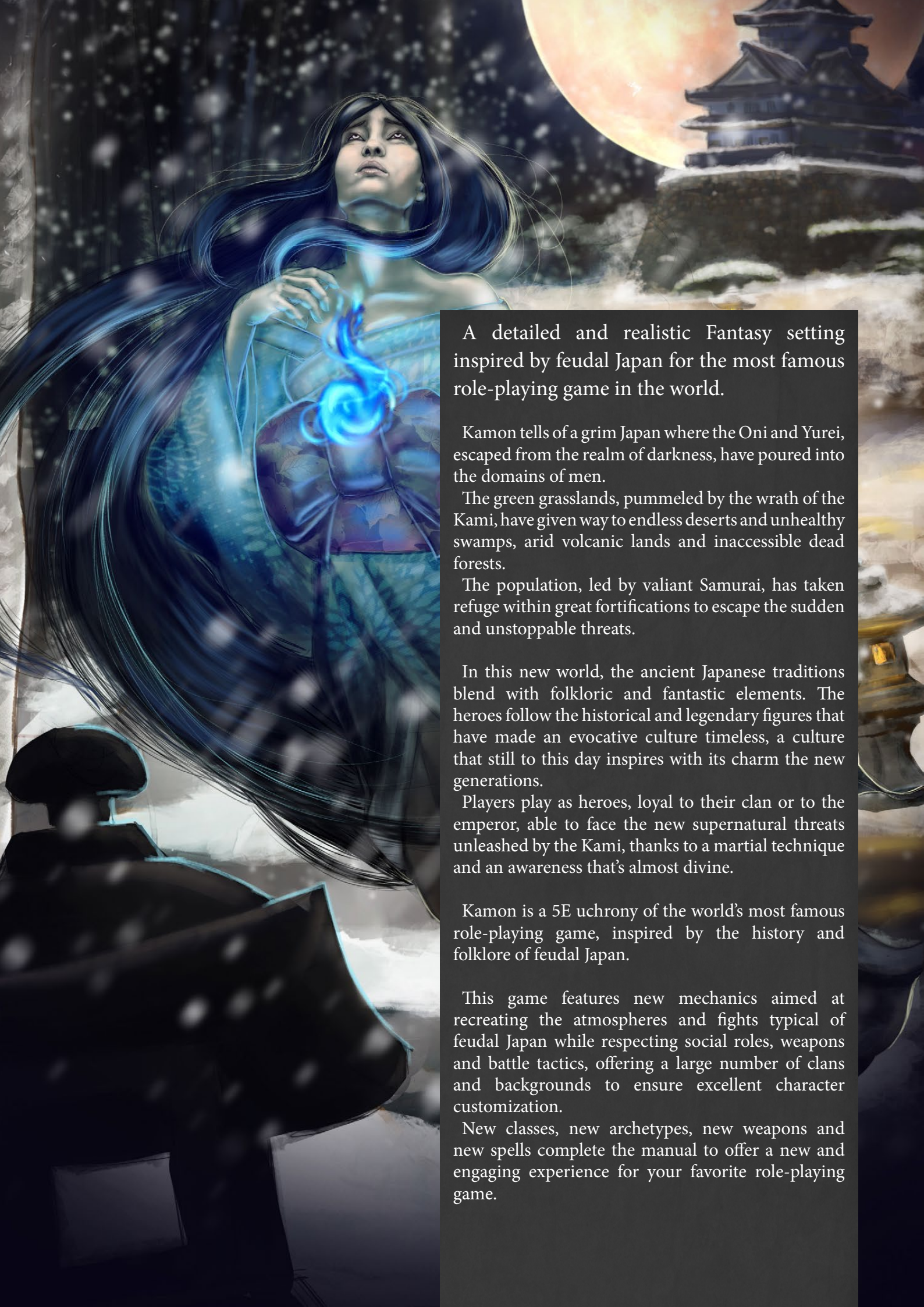
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A detailed and realistic Fantasy setting inspired by feudal Japan for the most famous role-playing game in the world.

Kamon tells of a grim Japan where the Oni and Yurei, escaped from the realm of darkness, have poured into the domains of men.

The green grasslands, pummeled by the wrath of the Kami, have given way to endless deserts and unhealthy swamps, arid volcanic lands and inaccessible dead forests.

The population, led by valiant Samurai, has taken refuge within great fortifications to escape the sudden and unstoppable threats.

In this new world, the ancient Japanese traditions blend with folkloric and fantastic elements. The heroes follow the historical and legendary figures that have made an evocative culture timeless, a culture that still to this day inspires with its charm the new generations.

Players play as heroes, loyal to their clan or to the emperor, able to face the new supernatural threats unleashed by the Kami, thanks to a martial technique and an awareness that's almost divine.

Kamon is a 5E uchrony of the world's most famous role-playing game, inspired by the history and folklore of feudal Japan.

This game features new mechanics aimed at recreating the atmospheres and fights typical of feudal Japan while respecting social roles, weapons and battle tactics, offering a large number of clans and backgrounds to ensure excellent character customization.

New classes, new archetypes, new weapons and new spells complete the manual to offer a new and engaging experience for your favorite role-playing game.





## CHAPTER I A NEW WORLD

### THE WAR OF MEN

In 1274 the powerful Hojo clan took up arms along the western coast of Japan to repel the Mongol armies.

Thanks to providential sea storms, the enemy fleet suffered heavy losses and landings became difficult, allowing the Japanese warriors to better implement their defensive strategies.

In the following years the storms kept happening with greater frequency, animated by strong and indomitable winds along all the coasts.

In 1281 the Mongol army led by Kublai Khan, grandson of the great conqueror Genghis Khan, was preparing to invade Japan again with a huge fleet of about 4000 ships with almost 150,000 men on board.

The bay of Hakata was an open door and, aware of the danger, the Japanese military built in it powerful fortifications for 20 kilometers, in defense of the coast and the city of Fukuoka.

The Mongol Empire sent many emissaries to convince Japan to sign a surrender but no official was bribed and Japan decided to face the immense

enemy army.

Forty thousand men led by fearless samurai of the Hojo clan, the Shimazi clan and the Minamoto clan faced the terrible enemy army, blocking them in the bay and gaining important strategic and military victories.

The Shoni Clan, Otomo Clan and Fujiwara Clan played key roles in defending and organizing resources during these years of war.

Exhausted by the relentless battles in Hakata Bay, the Samurai spotted Chinese reinforcements off the bay. In despair for having to face a numerically overwhelming force, they invoked the Kami to help them.

The winds that had been raging for years on the coasts became more intense, heralding a wave of bad weather. Japan was enveloped in dark blankets and the storms that followed swept away the enemy fleet.

The samurai shouted in unison “kamikaze!”, namely “divine winds”, still unaware that they were at the dawn of a new world.





## **THE WAR OF KAMI**

The divine winds were only the first manifestations of the upcoming Kami war.

In the days following the victory, earthquakes and tsunamis devastated the entirety of Japan, engulfing the smaller islands in the sea and partially changing the conformation of the coastline and mountain ranges. At the sight of what was happening, the powerful families who had led the defense of the coast against the Mongol invasion, despite the honors acquired because of their great triumph, abandoned their positions and took refuge in their castles to escape the fury of sea and sky. The clans separated trying to defend their domains and their people, disattending pacts and alliances that had kept them together until that moment.

These natural disasters were soon followed by an increase in sightings of yokai, supernatural manifestations, which upset farmers and travelers. Soon the roads were considered unsafe, and the trade and exchange of information between the various clans decreased.

The fortresses, more and more isolated, became strongholds of the surviving clans and refuge for their people.

In 1300 an arch appeared, far away in the sky, that seemed to connect suspended lands and clouds: it was the Amenoukihashi, the floating bridge.

In the sanctuaries and in the temples the priests spread unnerving omens, stating that the bridge would have united the sky and the earth so that the divinities and the spirits could soon have walked among the men. The Gods manifested themselves in all their power through dreams, visions and miracles; they appeared in the sky, immense and triumphant, revealing themselves to the men weakened by the continuous fury of storms, earthquakes, volcanic eruptions and tidal waves.

Izanami, the Kami of death, helped by his sons removed the boulder that blocked the access to his prison, and the doors of Yomi, the kingdom of darkness, were opened wide. For nearly a century, leaderless and terrified, men went through the darkest years of their existence in search of shelter and defense against the wrath of the gods they once worshipped, fighting against monstrous creatures and dark spirits.

## **THE EMPEROR'S WAR**

The wars and fear that raged throughout Japan forced the clans to quickly organize new defenses, train new warriors and keep the borders secure to

prevent the worsening of famines caused by an out of control nature. The castles were restored and the fortifications expanded, the walls extended to protect the fields and homes of the farmers: it was the birth of fortress cities.

The lack of security on the roads further isolated the clans, who led a solitary existence for years aimed exclusively at strengthening their defenses.

The lineage of the emperor became uncertain and his power was questioned. Any attempt to succeed like in the past, through the shogunate, to unify the clans or restore a system of vassalage failed in the bud.

The clans that managed to maintain possession of their fortifications, or to conquer one, were the only ones to survive in these dark years.

Following a violent earthquake in 1383, over a century after the advent of the Kamikaze, the sacred island of Onogoro emerged in all its splendor, bringing to light a large stone palace known in the legend as Yahirodono.

Many men tried to reach it, but the stormy waters dragged all the brave explorers into the abyss.

In 1387 a young man named Mikoto presented himself to the fishermen of the coast with a green jade necklace around his neck that had been given to him by his dying mother.

He announced that he was the descendant of the emperor and that the blood of the goddess Amaterasu flowed in him.

From his flesh two large white wings unfurled, which allowed him to reach the island by flight in front of the astonished eyes of those present.

The incredulous fishermen went to report the event to the Ogasawara clan in the castle of Akashi, the nearest fortress town. The castle's lord, together with his most trusted samurai, took a boat and, noticing how calm the waters had become, headed for the island without ado.

Legend has it that when the men disembarked on the island, shouts of joy were heard from one shore to the other.

The members of the clan crossed the threshold of the stone palace and entered the great hall with the column of creation in its center.

Mikoto gave the Amanonuhoko, the sacred bejeweled halberd of Izanagi, to the lord of Akashi, appointing him as his standard bearer. Mikoto proclaimed himself emperor, supported by the blessing of the Goddess of Heaven Amaterasu, and entrusted the bearer of the naginata with the task of bringing his word to every castle in Japan.



The Samurai of the Ogasawara clan rode day and night through all the provinces delivering the missives of their lord.

Years of wars and conspiracies, alliances and betrayals in the name of ancient families and previous pacts followed; but all of this came to an end in 1391 when the Imagawa clan of Nagoya castle, strong in the lineage with the Ashikaga and Minamoto families, handed over the sacred Kusanagi sword to Mikoto, swearing allegiance to the emperor.

A few days later the Oda clan, descendants of the noble Fujiwara family and lords of the castle of Tsu, bowed to the power of the emperor and gave the sacred mirror Yata no Kagami, the last of the three sacred objects given by Amaterasu, goddess of the sun, to men. The delivery of the three imperial insignia officially sanctioned the beginning of the empire of Mikoto, son of Amaterasu. In 1392 the Onogoro Council met, a gathering of the lords of the noblest families that were still armed and ready to defend Japan, to establish the Onogoro Order and draw up the imperial laws.

The new empire was quickly formed following the lines dictated by the Onogoro order and the bushido code.

### **THE WAR OF THE GUARDIANS**

For about a decade the emperor ruled wisely and peace reigned once again. Clans expanded fortifications and began building new castles at strategic points in defense of crossroads, resources and shrines.

Many brave Samurai and warriors rose through the clan ranks or gained the trust of the emperor with their courage and deeds.

In southern Japan, several cities fell to an ascetic, Buddhist-derived movement devoted to pain and perdition.

The Gaki, the hungry spirits, grew exponentially founding cities and attracting followers from all the domains of the empire.

In the heart of Japan natural disasters did not subside and communications became increasingly difficult due to a strong desertification of the western coasts, and a vast swamp with its rotting slowly consuming the fertile lands of the fiefdoms.

The yurei, ghosts escaped from the kingdom of Yomi, invaded forests and old villages making them places of death and torment, inaccessible to most men. The yokai, in full force, spread everywhere, especially in the north. Armies of Oni capable of

besieging large fortresses became a real threat and were often unattainable.

In 1412 the order of the guardians was founded, composed of heroes awarded with a sacred omamori by the emperor himself, sent on his direct order to help the Daimyo that had been crushed by supernatural forces.

In a few decades the guardians became heroes requested by the Daimyo of the whole empire, saviors of the weak and feared fighters, often blessed by the Kami themselves.

### **MIKOTO'S EMPIRE**

The seat of the empire is, as desired by the Kami themselves, Yahirodono, the stone palace on the sacred island of Onogoro. This is the home of the emperor and his entourage.

The imperial guard is composed of four samurai, chosen by the emperor for virtue and loyalty, in charge of defending him at the cost of their lives.

To the right of the emperor sits the Shogun, the warlord, and to the left the Shikken, lord of the law.

The respect of the law is entrusted to a tribunal, composed of seven Samurai and known by the name of Manchujom that does not reside in the palace but is convened for the most important disputes.

The lord of each fortress, called Daimyo, controls all neighboring lands, villages and resources granted by the emperor. When a Daimyo is too old he can abdicate and retire to the emperor's palace as members of the council of wise men.

The emperor's wings became a symbol of his power and the will of Amaterasu, the mon representing imperial power.

Any task performed on behalf of the empire grants the clan great power and incalculable honor.





## CHAPTER II CLASSES AND RACES

In Kamon, heroes often play the role of guardians, i.e. adventurers who have sworn allegiance to the emperor and who, on his behalf, bring their help to the clans of the entire empire and their people.

Their intervention is requested by the Daymio, lords of the clans' fortresses and domains, to counter the adversities that threaten their lands, especially when the hostilities are of supernatural origin.

If a hero has noble origins, he can move around the empire on behalf of his clan to increase its ties, prestige and power regardless of the emperor's will.

Adventurers rarely wander the dangerous streets of the empire without the explicit recommendation of a clan.

This is because their help is unlikely to be accepted by proud fortress lords, clan members or monks in their isolated sanctuaries.

If the adventurer is not of noble descent, he might offer himself as a mercenary to a clan, common villagers or anyone who can afford his services.

The support of a noble family is important, but some heroes are independent, lone wolves who roam the empire in search of glory, riches or

wisdom.

### **GUARDIANS**

The Guardians are heroes who, driven by devotion to the Emperor, a desire for social redemption and a deep sense of honor towards their clan, vow to serve him and help him protect the empire and all its inhabitants from the wrath of the Kami, the Yokai, the Yurei, and the very men who threaten the stability and security of his domains.

### **ONOGORO ISLAND**

On the small island of Onogoro stands Yahirodono, the Emperor's stone palace. Here, the names of all the guardians are preserved in the great scroll to honor their memory.

### **EMPEROR'S OMOMORI**

This small talisman of wood and cloth depicting the emperor's symbol is given to each guardian. Although the omomori has no power, it breaks when worn by the non-legitimate owner.



# SAMURAI

The samurai are the symbol of an educated caste dedicated to the art of war, meditation and writing.

These warrior philosophers, but at the same time politicians and administrators, held power even before the advent of the kamikaze.

The need for strong military figures of reference further increased their power. Gathered in clans, they held control of fortresses and surrounding lands, representing the law and being the symbol of virtuous men.

Samurai, representing the noble caste, adhere to strict etiquettes that include caring for their person and their weapons.

All Samurai wear chonmage, the traditional noble hairstyle, and always carry with them the tools to keep their hair in order.

They wear fine kimonos, different for every occasion, and always carry on their belts the daishō, their two swords: the katana and the wakizashi. According to popular belief, the soul of a Samurai resides in the blade of his katana.

When a Samurai goes off to war he wears the great armor, called Yoroi. To be more fearsome and scare their opponents, many samurai wear the Menpō, a mask with demon features.

## POWER

Samurai are the only political figures; they represent administration and law. Samurai are attached to a clan that represents their family. Each fortress, and related lands, outposts, crossroads and villages, is controlled by a samurai called Daimyō. All Daimyō are loyal and answerable to the Emperor who chooses the Shogun, the highest military office, from among them.

Among the Daimyō there is also a provincial council composed of a warlord in order to oversee each province.

When a Daimyō is too old to continue performing his duties, he enters the rōjū, council of elders, directly at the service of the emperor.

The office of Samurai and Daimyō is hereditary, but it is possible to designate as heir a nobleman of another clan without a direct link. In this case the last word is up to the Shogun who will evaluate the merits and honor of the candidate.

## CREATING A SAMURAI

Samurai swear allegiance to the lord of the fortress; as his servants, they carry out their duties without delay and without fear. In order to increase their own and their clan's honor, many samurai swear allegiance to the emperor as guardians, thus releasing themselves from their obligations to their lord and placing their weapons in the hands of the gods.

**Noble backgrounds.** All Samurai are of noble origins, that is, they belong to a family (clan) that controls a domain on behalf of the emperor.

**Humble backgrounds.** There are very few cases in which men of humble origins, distinguished for their ability and courage, have been invested with the office of Samurai. Several clans of humble origins still fight against the prejudices of the aristocracy and older families.





## **CLASS FEATURES**

As a Samurai, you gain the following class features.

### **HIT POINT**

**Hit Dice:** 1d10 per Samurai level

**Hit Points at 1st Level:** 10 + your Constitution modifier

**Hit Points at Higher Levels:** 1d10 (or 6) + your Constitution modifier per Samurai level after 1st

### **PROFICIENCIES**

**Weapon:** way of the hand, way of the sword, way of the bow

**Armor:** Light armor, medium armor, helmet

**Saving Throws:** Strength, Wisdom

**Skills:** Choose two skills from Animal Handling, Athletics, Insight, Intimidation, Medicine, Meditation, Nature, Religion, History.

### **BOND OF HONOR**

The Samurai follows the laws of Bushido. The Samurai's alignment is always Legal.

## **WAY OF VIRTUE**

The Samurai is proficient in Daishō (samurai weapons) and Kitsuke (kimono dressing).

## **TWO-WEAPON FIGHTING**

When you engage in two-weapon fighting, and these weapons are a Katana and a Wakizashi, you can add your ability modifier to the damage of the second attack.

## **DUELING**

When you are wielding a Katana in one or two hand and no other weapons or shields, you gain a +2 bonus to damage rolls with that weapon.

## **WILL OF STEEL**

A Samurai through discipline and meditation can endure fatigue and pain. On your turn, you can use a bonus action to regain hit points equal to 1d10 + your Samurai level. Once you use this feature, you must finish a short or long rest before you can use it again.

## **IAIDO**

Beginning at 2th level, if the Samurai's initiative is higher than that of his opponents, he is allowed to launch a first precise attack with his action. The katana must be wielded with one hand while the other hand must be free to hold the scabbard of the weapon in place to allow a quick draw. If the Samurai's attack hits the target, it automatically inflicts a critical hit. Once the weapon has been drawn, the Samurai may not use this privilege for the rest of the fight. This action is considered a duel (see Dueling privilege).

## **MARTIAL ARCHETYPES**

At 3rd level, you choose an archetype.

## **ABILITY SCORE IMPROVEMENT**

When you reach 4th level you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.





## MARTIAL ARCHETYPES

Different Samurai choose different approaches to perfecting their fighting prowess. The martial archetype you choose to emulate reflects your style of fighting and living.

### WARLORD

The Warlord archetype focuses on the development of combat techniques, military strategies, and life on the battlefield. A Samurai modeled on this archetype abandons the comforts of the courts to devote himself to the dojo and the perfection of physical fitness. The Warlord will be incomparable in battle thanks to his precise and lethal blows coupled with a deep knowledge of war weapons.

### ON BATTLEFIELD

You are proficient in the way of war, in heavy armor and the shield. During your turn, you can change weapons quickly, sheathing those currently equipped and unequipping others. You can do this like a bonus action once per turn.

### CRITICAL IMPROVED

Beginning when you choose this archetype at 3rd level, your weapon attacks score a critical hit on a roll of 19 or 20.

### PHILOSOPHER

The archetype of the philosopher leads the Samurai to a life far from comforts, refining essential and perfectly balanced martial techniques.

The Samurai becomes a thinker and a poet, an artist of language and calligraphy as a moment of balance between mind and body, capable of wisely identifying the path to take and the blood to shed.

### POETIC THINKING

When you choose this archetype at 3rd level, you gain proficiency with Shodo (Calligraphy) and Meditation.

### FLUID DEFENCE

When you choose this archetype at 3rd level, you can add your proficiency bonus to your AC as a reaction, his proficiency bonus to his AC against a melee attack that would hit him, before knowing its effects. To do this the Samurai must see the attacker and must wield the katana.

# BUSHIDO

## 義 GI: HONESTY AND JUSTICE

Be scrupulously honest in your relationships with others, believe in justice that comes not from other people but from yourself. The true Samurai has no uncertainty about the question of honesty and justice. There is only what is right and what is wrong.

## 勇 YU: HEROIC COURAGE

Elevate yourself above the masses who are afraid to act, hiding like a turtle in its shell is not living. A Samurai must possess heroic courage, this is absolutely risky and dangerous, this means living fully and wonderfully. Heroic courage is not blind but intelligent and strong.

## 仁 JIN: COMPASSION

Intense training makes the samurai quick-witted and strong. He is different from others, he acquires a power that must be used for the common good. He has compassion, he seizes every opportunity to be of help to his fellow man and if the opportunity does not present itself he will do anything to find one. The compassion of a samurai should be shown especially towards women and children.

## 礼 REI: KIND COURTESY

Samurai have no reason to behave cruelly; they have no need to show off their strength. A Samurai is kind even to his enemies. Without such an outward show of respect, a man is little more than an animal. The Samurai is respected not only for his strength in battle but also for how he interacts with other men. The best combat is one that is avoided.

## 誠 MAKOTO: COMPLETE SINCERITY

When a Samurai expresses his intention to perform an action, it can be considered already done, nothing will prevent him from carrying out the intention expressed. He does not need to "give his word" or promise. Speaking and acting are the same thing.

## 名誉 MEIYO: HONOR

There is only one judge of the Samurai's honor: himself. The decisions you make and the actions that follow are a reflection of who you really are. You cannot hide from yourself.

## 忠義, CHUGI: DUTY AND LOYALTY

For the Samurai, to perform an action or express something is to become its owner. He takes full responsibility for it, even for what follows. The Samurai is immensely loyal to those he cares for. He remains fiercely loyal to those for whom he is responsible.



# BUGEISHA

The Bugeisha are women warriors of the Japanese nobility. Their training is supervised directly by the samurai from whom they learn the art of war. Although they are not allowed to be involved in politics, they frequent the courts and battlefields like a samurai.

They are trained fighters and at the same time educated courtesans, experts in traditions as well as in the use of weapons of war.

Bugeisha are not allowed to carry and use daisho, the samurai weapons.

Although they are not required to abide by the bushido code, it is their duty to always have a decent and well-groomed appearance as the samurai themselves, with hairstyles and equipment always in order as representatives of a clan.

When not in battle they are obliged to wear the shimada, the traditional hairstyle of noble women, and the kimono.

In everyday life they dress like any noblewoman but in battle they choose comfortable clothes and often armor. In rare cases, some obtain permission to use a large suit of armor, possibly belonging to some valiant deceased samurai of her own family.

## ALONE IN BATTLE

Bugeisha are not common figures in the empire. Not all families offer their women this possibility and they are often alone in an environment dominated by the Samurai who do not miss an opportunity to belittle the skills and power of those who question the uniqueness of their rights.

When a courtesan shows the will or talent to pursue a martial path is often punished and demotivated by his own family. Other times her wish is granted by the clan, often due to the lack of male heirs and more rarely out of respect and trust.

## CREATING A BUGEISHA

Bugeisha are noble and valiant warriors, but they are not bound by the strict laws of bushido.

They fight alongside the Samurai and hold important positions for their clan but are not called upon in the affairs of politics.

However, there have been cases of women in power, both before and after the advent of the Kamikaze. Usually the rise to power of a woman occurs at the death of her husband when there are

no male heirs or when they are still too young.

The emperor appreciates the services of the Bugeisha and there are many who, as guardians, serve the empire by honoring their clan with their devotion and virtue. Bugeisha rarely leave their clan to become mercenaries or outlaws, but history always reserves exceptions.

**Noble backgrounds.** Most of the Bugeisha are of noble origins, that is, they belong to clans that control a domain on behalf of the emperor.

**Humble backgrounds.** The chances of a woman of humble origins being trained to become a Bugeisha are very low. It would be a social redemption justifiable only by a heroic act, a test of courage or a moving gesture of loyalty. Another possibility is a reunion with a relative who has suffered an adverse fate that has kept him away from his true family.





## CLASS FEATURES

As a Bugeisha, you gain the following class features.

### HIT POINTS

**Hit Dice:** 1d10 per Bugeisha level

**Hit Points at 1st Level:** 10 + your Constitution modifier

**Hit Points at Higher Levels:** 1d10 (or 6) + your Constitution modifier per Bugeisha level after 1st

### PROFICIENCIES

**Weapon:** way of the hand, way of the war, way of the bow

**Armor:** Light armor, medium armor, helmet

**Saving Throws:** Dexterity, Wisdom

**Skills:** Choose two skills from Animal Handling, Acrobatic, Athletics, Insight, Intimidation, Medicine, Meditation Nature, Religion, History.

### FIGHTING STYLE

You adopt a particular style of fighting as your specialty. Choose one of the following options.

#### ARCHERY

You gain a +2 bonus to attack rolls you make with ranged weapons.

#### FIGHT

You can roll a d4 in place of the normal damage of your unarmed strike.

#### GUARDIAN

When a creature you can see attacks a target other than you that is within 5 feet of you, you can use your reaction to impose disadvantage on the attack roll. You must be wielding a two-hands weapon.

#### TWO-WEAPON FIGHTING

When you engage in two-weapon fighting, you can add your ability modifier to the damage of the second attack.

#### CONTENDER

When fighting a single creature within 5 feet of you, you gain a +2 bonus to damage rolls with that melee weapon.

#### DANCER

While you are not wearing any armor, your Armor Class equals 10 + your Dexterity modifier + your Charisma modifier. You cannot use a shield or helmet and still gain this benefit.

### QUICK ATTACK

The Bugeisha is able to move quickly during an encounter. When you make a hit roll with a weapon against a creature, she can choose to add 1d6 to the hit roll and damage. You can only use this maneuver before making the attack. If you use this privilege, you have an armor class of 10 until the start of his next turn.

### COORTIGIAN

The Bugeisha is proficient in Cha no yu (tea ceremony) and Kitsuke (kimono dressing)

### GRACEFUL BLOCK

At 2nd level you can avoid an attack with unpredictable movement. When you are hit by a creature's attack that you can see, you can use your reaction to automatically make the attack fail.

You must declare that you are using graceful block before you know the effect and damage of the attack. Once you use this feature, you must finish a long rest before you can use it again.

### MARTIAL ARCHETYPES

At 3rd level, you choose an archetype.

### ABILITY SCORE IMPROVEMENT

When you reach 4th level you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.



## MARTIAL ARCHETYPES

The Bugeisha grows up between the court and the dojo, developing social and martial skills. A Bugeisha's martial paths will lead her to perfect her battle techniques through warfare and hard training. Not infrequently, the Bugeisha embraces a protective Kami.

### BATTLE SPIRIT

The Bugeisha hone their great martial skills by building on their experiences on the battlefields and in their family's dojo. The martial technique of a Bugeisha is equal to that of a Samurai and their extreme lethality makes them trusted companions and indispensable guards for men of power.

The Battle Spirit archetype focuses on developing quick and deadly attacks.

### DECEPTIVE ATTACK

If you use a weapon with Reach properties it adds an additional 5 feet of Reach to attack or to determine the range of its attacks of opportunity.

### MORTAL DANCE

If you have two or more opposing creatures that you can see within 5 feet and you wield at least one melee weapon, you can use your action to automatically inflict 1d6 hit points on all of those creatures.

### SNOW DRAGON

Bugeisha embraces faith in the dragon Kurao. Kurao is the Kami of the snows and rains, the lord of the skies and guardian of the heavenly kingdom.

When Bugeisha chooses this archetype at 3rd level, her skin becomes as white as snow and her eyes the color of ice.

### ICE NET

You choose a creature within 60 feet that you are able to see. The target must pass a Dexterity saving throw with CD 8 + the Dexterity modifier + the Bugeisha's proficiency bonus or become caught up in a blizzard. If it fails the saving throw, the creature is Restrained condition to a maximum of 4 rounds due to the ice deposited on its body. A creature restrained by the ice can use its action to make a Strength check against your spell save DC. If it succeeds, it is no longer Restrained. Once you use this privilege, you cannot use it again until you complete a long rest.

### WHITENESS

A humanoid creature that can see you and is within 30 feet of you must make a Wisdom saving throw with CD equal to 8 + the Charisma modifier and the Bugeisha's proficiency bonus.

The target has advantage if you or his allies are fighting against him.

If the target fails he is charmed for 1 hour. The effect ends if the creature is harmed by you or its allies. The target may repeat the saving throw if threatened or endangered by the deception.

The creature at the end of the whiteness will lose interest in the Bugeisha unsure whether it was the victim of a spell or a natural and irrational attraction.

Once you use this privilege, you cannot use it again until you complete a long rest.





# NINJA

The ninja (male Shinobi, female Kunoichi) are warriors trained to carry out raids and espionage missions aimed at weakening enemy forces. Initially used by the clans for the control of territory and power, with the advent of Kamikaze their skills became essential to survive and were requested by the emperor himself.

Ninja warriors make stealth and speed their main weapons, specializing in the use of various weaponry and equipment aimed at the success of their missions.

Unlike the Samurai or the Yamabushi, the ninja does not operate according to a code or a philosophy, his commitment and devotion is directed exclusively to the mission with which he is entrusted.

The ninja are trained by military schools with the approval of the same clans that despise their ways despite often using them. This contradiction has often led to great friction between the clans themselves, the masters and warriors. Some Samurai families maintain that the practices of the Ninja should be prohibited, but their effectiveness, even in the fight against the Yokai, has instead strengthened their reputation.

Ninjas, masters in the art of disguise, burglary and poisoning, dress in a variety of ways, often dressing up to go unnoticed. Their battle uniform is black as night, and consists of a shaped kimono that covers the face entirely, leaving only the eyes uncovered.

## CREATING A NINJA

Ninjas may work for powerful noble families, swearing allegiance to a clan, while others are part of covens that serve the highest bidder, and yet others, although rarely, may be free mercenaries. When a Ninja swears allegiance to a clan, he usually has been acquired at the school in which he was trained, while it rarely happens for a Ninja who has managed to earn his independence as a mercenary.

Ninjas seeking social revenge swear allegiance to the emperor by becoming guardians, putting their skills at the service of the weakest to combat the threats of the yokai. The Samurai appreciate this gesture as do the schools because it increases their popularity and their role in society.

**Noble Backgrounds.** Most Ninjas are of humble origins; clans rarely send a member of their families to train as a shinobi or kunoichi. The reasons for this may be diverse, from having a trusted assassin in their ranks, to having a skilled spy among their diplomats. The reasons could also be social, i.e. to remove a dishonored clan member or even a punishment in case one loses honor for some reason. The Ninja may be part of a fallen clan, and it is therefore possible that his training was granted as a favor or debt to the family.

**Humble backgrounds.** Ninjas are trained from an early age in isolated villages in the mountains. The path is difficult and many teenagers do not complete their training, dying in the attempt to become a ninja warrior. To become a Shinobi or a Kunoichi requires many talents and young people are carefully chosen regardless of social class.





## CLASS FEATURES

As a Ninja, you gain the following class features.

### HIT POINTS

**Hit Dice:** 1d8 per Ninja level

**Hit Points at 1st Level:** 8 + your Constitution modifier

**Hit Points at Higher Levels:** 1d8 (or 5) + your Constitution modifier per Ninja level after 1st

### PROFICIENCIES

**Weapon:** way of the hand, way of the occult

**Armor:** Light armor

**Saving Throws:** Dexterity, Intelligence

**Tools:** Disguise Kit, Thieves' Tools.

**Skills:** Choose two skills from Acrobatic, Athletics, Insight, Perception, Persuasion, Sleight of Hand, Stealth and Survival.

### SNEAK ATTACK

You know how to hit with precision by taking advantage of an opponent's distractions.

Once per turn, you can deal an extra 1d6 damage to one creature you hit with an attack if you have advantage on the attack roll. The attack must use a way of the occult or a ranged weapon. At 3rd level you inflict an extra 2d6.

### MAKIBISHI

You can cover your escape with sharp iron stars that you scatter in the ground near you. With one action, you create within 10 feet of you a square area with a 4.5 side that becomes difficult terrain for any Small, Medium, or Large creature. The creature can, taking 1d4+1 damage, ignore the effects of the difficult terrain. You ignore the effects of the makibishi privilege and move normally. Once you use this privilege, you cannot use it again until you complete a short or long rest.

### SHURIKEN

You may, as a bonus action, hurl up to 3 metal stars at one or more creatures. Shurikens automatically strike and deal 1d4 +1 piercing damage each. Shurikens can be thrown with a maximum range of 30 feet. This privilege is a bonus action and cannot be considered a sneak attack. Once you use this privilege, you cannot use it again until you complete a short or long rest. At 3rd level you throw 4 shurikens.

## CUNNING ACTION

Your quick thinking and agility allow you to move and act quickly. You can take a bonus action on each of your turns in combat. This action can be used only to take the Dash, Disengage, or Hide action.

### POISONER

Starting at 2nd level, you are proficient in poisoning.

**Tools:** Poisoner's Kit.

### FUKIYA

Starting at 2nd level, you may with a bonus action use a blowgun with a range of 30 feet to hit a creature with a small metal dart.

The dart automatically hits the creature and deals 1 damage. It will also be incapacitated until the end of its next turn. Once you use this privilege, you cannot use it again until you complete a short or long rest.

## MARTIAL ARCHETYPES

At 3rd level, you choose an archetype.

### ABILITY SCORE IMPROVEMENT

When you reach 4th level you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

## MARTIAL ARCHETYPES

Different ninjas choose different approaches to perfect their fighting and raiding skills. Some Archetypes will embrace faith in a Kami to gain dark favors, just as others will focus on mysterious martial art.





## **MOON CHILD**

The Ninja surrenders to the will of Tsukuyomi, Kami of the moon and night. This Kami is the brother of Amaterasu and a descendant of Izanagi. The Ninja who focuses on this archetype have the power to control shadows, night and dreams.

## **LORD OF THE NIGHT**

You know the Darkness spell (2nd level) and Sleep spell (1th level).

You can cast a single spell with this trait and regain the ability to do so when it completes a short or long rest. The spellcasting trait for these spells is Intelligence.

## **SHADOW FORM**

You transform yourself into a shadow. The shadow form ends if you drops to 0 hit points. While in this form, your's only method of movement is a flying speed o f 10 feet. You can enter and occupy the space o f another creature.

You has resistance to nonmagical damage, and it has advantage on Strength, Dexterity, and Constitution saving throws. You can pass through small holes, narrow openings, and even mere cracks, though it treats liquids as though they were solid surfaces.

You have advantage on all stealth checks. If there is dim light you are automatically hidden.

While in the form of a shadow, you can't talk or manipulate objects, and any objects it w as carrying or holding can't be dropped, used, or otherwise interacted with. You can't attack. Once you use this feature, you must finish a long rest before you can use it again.

## **MYSTIC**

The ninja learns the art of Kuji Kiri, or the cutting of the nine characters. The ninja is able to perform miracles by following a precise sequence of particular signs with the hands called mudra.

This art is not linked to the Kami but its strength is attributed to the ascetic practices of Buddhism. For this reason the ninja who practices this discipline is often called mystic, sorcerer or enlightened. Once a ninja has used one of the following cuts, he cannot use any more until he completes a long rest. Using one of the cuts is always the same as performing an action.

## **RIN:STRENGTH OF MIND AND BODY**

Starting at 3rd level, you may increase one of his

characteristics to 20 for 10 minutes, except for Charisma.

## **KYO: ENERGY DIRECTION**

Starting at 3rd level, you can open your hands in front of you channeling and spreading your energy. Any creature within a 15-foot cone takes 6d4 force damage.

## **TO: HARMONY WITH THE UNIVERSE**

Starting at 3rd level, you can enter into harmony with the universe. Before you take an action, the DM will tell you whether the action will result in a positive or negative outcome, whether there will be a positive or negative outcome, or whether the action will be completely irrelevant to the harmony of the universe.

## **POISONS**

### **Mamushi poison (Injury)**

This venom must be extracted from a dead or incapacitated venomous snake. A creature subjected to this poison must make a DC 11 Constitution saving throw. On a failed save, it takes 10 (3d6) poison damage. On a successful save, the creature takes half damage and isn't Poisoned.

### **Spider lily poison (Injury)**

This poison must be made from a red flower that usually grows in wetlands and along rivers. It blooms in the fall. A creature subjected to this poison must make a DC 13 Constitution saving throw. On a failed save, it takes 6 (1d12) poison damage and is Poisoned for 24 hours. On a successful save, the creature takes half damage and isn't Poisoned.

### **Fugu poison (Ingested)**

This venom must be extracted from a dead or incapacitated Fugu fish.

A creature subjected to this poison must succeed on a DC 15 Constitution saving throw or be Poisoned for 4d6 hours. The Poisoned creature is Paralyzed. The creature can repeat the saving throw at the end of each of its turns, Ending the Effect on itself on a success.



# YAMABUSHI

Yamabushi are hermits who spend their lives seeking perfection through ascetic practices and aim, through hard and constant training, to become fully aware of their bodies and the surrounding nature.

Although the manifestation of the Kami has relegated Buddhism to a secondary religion, feared by many, the Yamabushi follow the path of Zen and the words of the Buddhas.

It is not uncommon for the yamabushi to live in communities within ancient Buddhist shrines, isolated from fortresses and society. Their practice with weapons, aimed at strengthening mind and spirit, makes them exceptional fighters and their relationship with pain makes them immortal warriors in the eyes of humble people. They have deep knowledge of sacred texts, they study nature, medicine and mystical practices that allow them to cure and free people from supernatural diseases.

The yamabushi usually dress with a white headdress that covers part of the face and falls over the shoulders. Many dress entirely in white



as if to symbolize that they are already prepared for death, as their deep meditations lead them not to fear it. The samurai love to meditate and talk with the yamabushi, appreciating their wisdom and awareness of life and death. They use many weapons but prefer the naginata, like the Sohei. They often wear straw hats, large ropes around their waists as a belt and the mala, bracelets, bands and belts that tie together several grains.

## CREATING A YAMABUSHI

When the yamabushi decides to stop his path of meditation and solitude, it is because he has received a sign or motivation that has shaken his balance. Yamabushi rarely take sides with fortress lords or clans. When they do, they must firmly believe in the cause.

It is not uncommon for a yamabushi to begin his journey as a monk in a Shinto temple worshipping the Kami. The yamabushi is not a priest, however, and accepts the Kami as deities who, like men, struggle for the balance of the world and therefore seek their certainty elsewhere.

Some of them are able to manipulate the natural elements by evoking the power of the Kami. The yamabushi consider temples and shrines to be sacred places and are ready to defend them with their lives, whether Shinto or Buddhist. The yamabushi respect their sacredness, their history and the thoughts that are born in those places of reflection.

Although the emperor represents the will of the Kami on the land of men, many yamabushi swear allegiance to the emperor by becoming guardians and putting their strength and wisdom at the disposal of the weakest to preserve balance and harmony.

Women who choose this path are very rare, and there are no known cases of female Yamabushi within fraternities.

**Noble backgrounds.** A member of the aristocracy who abandons his social role to become a hermit is a rarity. He is usually considered a spiritual leader, an enlightened member who renounces political life, comforts, and his own life for the pursuit of himself.

**Humble backgrounds.** The path of the Yamabushi is very rough and is usually taken by young monks or those with nothing to lose.



## **CLASS FEATURES**

As a Yamabushi, you gain the following class features.

### **HIT POINTS**

**Hit Dice:** 1d10 per Yamabushii level

**Hit Points at 1st Level:** 10 + your Constitution modifier

**Hit Points at Higher Levels:** 1d10 (or 6) + your Constitution modifier per Yamabushi level after 1st

### **PROFICIENCIES**

**Weapon:** way of the hand, way of the war

**Armor:** Light armor, medium armor

**Saving Throws:** Constitution, Wisdom

**Tool Proficiencies:** Herbalism kit

**Skills:** Choose two skills from Animal Handling, Athletics, Stealth, Intimidation, Medicine, Meditation Nature, Religion, Perception, Survival.

### **HERMIT**

Your proficiency bonus is doubled for Nature, Survival and Medicine ability checks you make that uses either of the chosen proficiencies.

### **FIGHTING STYLE**

You adopt a particular style of fighting as your specialty. Choose one of the following options.

#### **FIGHT**

You can roll a d4 in place of the normal damage of your unarmed strike.

#### **TWO-WEAPON FIGHTING**

When you engage in two-weapon fighting, you can add your ability modifier to the damage of the second attack.

#### **GUARDIAN**

When a creature you can see attacks a target other than you that is within 5 feet of you, you can use your reaction to impose disadvantage on the attack roll. You must be wielding a two-hands weapon or a shield.

#### **TWIN WEAPON**

The Yamabushi chooses a weapon from the way of war. If the Yamabushi uses the chosen weapon he gains a +2 bonus to damage and +1 to martial technique.

### **MIGHTY WEAPON FIGHTING**

When you roll a 1 or 2 on a damage die for an attack you make with a melee weapon that you are wielding with two hands, you can reroll the die and must use the new roll, even if the new roll is a 1 or a 2. The weapon must have mighty.

### **WEAPON AND SHIELD**

While you are a weapon and a shield, you gain a +1 bonus to AC.

### **STRENGTH FROM PAIN**

If you take damage during your turn, you gain 1d4 temporary hit points at the end of your turn.

### **PILGRIM**

At 2nd level, you conserve your speed on difficult non-magic terrain.

### **POWERFUL HIT**

Starting at 2nd level, you conserve your energy while studying your enemies in combat. Whenever you miss a creature or are hit, you gain 1d6 for the powerful hit. You may, after hitting a creature, add one or more dice gained from the powerful blow to the damage of the attack. If the fight ends before the gained dice are used, they are lost. The Powerful Strike dice are not affected by a critical.

### **MARTIAL ARCHETYPES**

At 3rd level, you choose an archetype.

### **ABILITY SCORE IMPROVEMENT**

When you reach 4th level you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.





## MARTIAL ARCHETYPES

Different Yamabushi choose different approaches to perfect their survival skills.

### GOD OF WAR

Following Buddhist principles, Yamabushi becomes the guardian of creation and defender of the weak. At the same time he finds his guide in the figure of Susanoo, the exiled god of the Shinto tradition. This inner conflict draws the yamabushi away from the path of pain and towards the light and beauty of nature.

A fierce warrior and guardian of creation, the Yamabushi becomes one of the warriors of the legends nicknamed “the immortals”. Susanoo, famous for having freed men from the scourge of great yokai, is considered a Kami of great importance, faithful to Amaterasu and defender of the weak.

### I AM YOUR SHIELD

When a creature you are able to see attacks a target within 5 feet of you, you can use your reaction to absorb the damage dealt as if you were the target.

### HUGE CREATURES

Starting at 3rd level, you gain a +2 bonus to attack roll you make against giant and huge creatures.

### LOST ASCETIC

The archetype of the Lost Ascetic drives the Yamabuschi to a life of ascetic practices aimed at pain tolerance and suppression of emotions.

The Yamabushi overcomes the limits of his physical form by becoming numb to suffering and deprivation.

### NO PAIN

You gain +1 to maximum hit points for each of your hit dice starting at 1st level and for each Yamabushi level after 1st.

### BLOOD GIFT

After you hit an enemy, but before you roll for damage, you may subtract up to half of your remaining hit points to add the value of the hit points spent to the damage of your attack.

Once you have used this privilege, you may not use it until the start of your next turn.



### POTIONS

**Izanagi water.** A character who drinks the magical fluid in this vial regains 2d4 + 2 hit points. Drinking or administering a potion takes an action.

**Izanagi help.** A character who drinks the magical fluid in this vial regains 2d8 + 2 hit points. Drinking or administering a potion takes an action.

**Ashitaba (antidote).** A character who drinks this fluid erases the effects caused by an poison (ingested). This potion has a bitter taste and is made from the leaves of an evergreen plant that grows wild near the beaches.

**Hatomugi (antidote).** A character who ingests these dried seeds has advantage on saving throws against poison for 1 hour.

**Shiso.** A character who drinks this potion erases a level of weakening. The potion have a strong scent of mint and cinnamon extracted from a plant.



# PRIEST

When the Kami appeared and the emperor manifested himself in all his power, the Shinto temples experienced a new greatness. Soon some priests were gifted with great powers, attracting the attention of the clans and the admiration of the common people.

The warrior monks associated with Buddhist temples, known as Sohei, converted to Shintoism and joined the Miko order.

At the behest of the emperor, heir of Amaterasu, two military orders were formalized based on the traditions of both religious groups.

The monks were given the task of carrying on the maintenance of the temples and the care of the needy and pilgrims, while the Sohei and Miko would become warriors blessed by the Kami, essential to win the fight against the yokai and restore the order between the realm of the living and the realm of the dead. The Sohei, an exclusively male order, specialized in melee combat, making

the naginata their representative weapon. The Miko order, formidable archers, was established as an exclusively female order.

The power of the Shinto temples grew, completely obscuring the Buddhist sacred places and in general any other belief in the empire.

Thanks to the power of the Kami, priests were able to perform miracles and channel the power of the deities for their own causes.

Mastering the elements, firmly repelling the forces of darkness, manipulating the minds of opponents, healing the sick or inflicting excruciating torment are just some of the gifts granted by the Kami to the Miko and the Sohei.

The Sohei wear a typical headdress and a wide white kimono, thus honoring the symbolic color of death. On top of these vestiges they usually wear colorful vestments or war armors, often together with hats of arms or straw hats. Many of them, by tradition, retain Buddhist ornaments.

The Miko wear a traditional robe, consisting of a red hakama (wide skirt-like pants) and a white kimono with large sleeves. The red and white colors are also reprised by the ribbons they use to tie their hair so as not to get in the way when using the bow.

## CREATING A PRIEST

Many priests, driven by greater vocations, follow their path swearing allegiance to the Emperor and serving their Kami through his will. Others choose to carry the word of their Kami to the various temples and wherever their wisdom is needed.

**Noble backgrounds.** An aristocrat rarely leaves his clan to take refuge in a monastery. When this happens, he may have to atone for a fault, restore his honor, or pay homage to his clan through the will of the Kami.

**Humble backgrounds.** More often than not, Sohei and Miko come from the humbler social classes. Monks take in the needy within the monasteries who thus discover their way and the will of the Kami.





## CLASS FEATURES

As a Priest, you gain the following class features.

### HIT POINTS

**Hit Dice:** 1d8 per priest level

**Hit Points at 1st Level:** 8 + your Constitution modifier

**Hit Points at Higher Levels:** 1d8 (or 5) + your Constitution modifier per priest level after 1st

### SOHEI PROFICIENCIES

**Weapon:** way of the hand, way of the war

**Armor:** Light and medium armor

**Saving Throws:** Strong, Wisdom

**Tool Proficiencies:** Herbalism kit

**Skills:** Choose two skills from Athletics, Insight, Meditation, Medicine, Religion, Nature and History

**Gender:** male

### MIKO PROFICIENCIES

**Weapon:** way of the hand, way of the bow

**Armor:** Light armor

**Saving Throws:** Dexterity, Wisdom

**Tool Proficiencies:** Herbalism kit

**Skills:** Choose two skills from Acrobatic, Athletics, Insight, Performance, Meditation, Medicine, Religion, Nature and History

**Gender:** female

## SPELLCASTING

A priest is a conduit of divine power, and as such is able to cast the spells in the spell list of chosen Kami.

### CASTING SPELLS

The “Spells Slots” table indicates how many spell slots a Priest has to cast his 1st level and higher level spells. To cast one of these spells, the Priest must spend a spell slot of level equal to or greater than the spell’s level.

The priest regains all spent spell slots when he completes a long rest.

The priest may use any spell in his Kami list.

Spells must be of a level of which the Sohei, or the Miko, has spell slots.

### SPELLCASTING ABILITY

Wisdom is your spellcasting ability for your priest spells. The power of your spells comes from your devotion to your Kami. You use your Wisdom whenever a Kami spell refers to your spellcasting

ability. In addition, you use your Wisdom modifier when setting the saving throw DC for a Kami spell you cast and when making an attack roll with one.

**Spell save DC** = 8 + your proficiency bonus + your Wisdom modifier

**Spell attack modifier** = your proficiency bonus + your Wisdom modifier

### RITUAL CASTING

You can cast a priest spell as a ritual if that spell has the ritual tag and you have the spell prepared.

### SPELLCASTING FOCUS

In order to cast a spell, the priest must be able to address a prayer to the Kami. Therefore, no material components are ever required.

All prayers take place with a short silent bow, the sound of a cowbell and then a double clap of hands.

### KAMI

Kami represent deities and can take many forms. Many priests claim that there are millions of Kami, while others claim that they are infinite and created by the faithful themselves.

Among these Kami, some have become more powerful and shrines have been erected in their honor.

The Kami have a complex relationship with each other and conflicts frequently arise. Priests must therefore choose their Kami carefully in order not to irritate their personalities and not to lose their favor.

A priest during his journey of faith chooses up to 3 Kami. At 1st level the priest chooses only one Kami who is also his Kami protector.

The priest may change Kami in the future following his own path of faith. The choice of a Kami is therefore never final.

Among the most powerful Kami there are Inari, the Kami of nature and balance, fertility and small things; Izanagi, the father of all Kami, protector of life, Kagutsuchi, Kami of flames, irous deity beheaded by Izanagi, his own father.

To each Kami corresponds to a list of spells that the priest gets in exchange for his devotion.

The Priest, having reached the corresponding level, is able to cast all the spells in the list in the number allowed by his slots and his level.





## SPELLS SLOTS

**Level 1st:** 2 slots of 1st level

**Level 2nd:** 3 slots of 1st level

**Level 3rd:** 4 slots of 1st level / 2 slots of 2nd level

**Level 4th:** 4 slots of 1st level / 3 slots of 2nd level

## MARTIAL TRADITION

Sohei and Miko are expert fighters, soldiers trained in the specific use of a weapon that represents their order.

### EXTRAORDINARY ARCHER

Miko (and only miko) gain a +2 bonus to the roll to hit with a bow.

### WARRIOR MONKS

Sohei (and only Sohei) gain a +2 bonus to damage with a naginata.

## OMAMORI

You can infuse the Kami's protection into a small talisman of cloth or wood. You may not create more than one consecrated omamori per day. The cost of making an Omamori is a few copper coins. Once this privilege is used, you may not use it again until you complete a long rest.

The omamori's power, when worn by a creature, can be activated as a bonus action. The omamori breaks when used.

A creature can only wear or hold one consecrated omamori at a time, except for the guardian's omamori.

Although a creature may only hold or wear

one Omamori at a time it may also carry other consecrated omamori. Breaking, destroying, or ruining the omamori renders it ineffective. Yomi creatures may not touch an omamori.

**Return Omamori.** The wearer has advantage on the next saving throw against death. If worn or wielded, this omamori will automatically activate.

**Omamori of Travel.** The wearer may roll 1d4 and add the result to a Perception or Survival test.

**Omamori of Love.** The wearer has advantage on a Charisma test aimed at a creature of his choice that is not hostile toward him.

**Omamori of Fortune.** When the wearer roll a 1 on an attack roll, ability check, or saving throw, you can reroll the die and must use the new roll.

**Omamori of Health.** The wearer after he is wounded, instantly recovers 1d4 of Wound Points. If worn or wielded, this omamori will automatically activate.

## OFUDA

At the 2nd level you can write inscriptions on a hemp scroll to open and close the doors of Yomi, the realm of the dead. You can also protect places, objects or people from the presence of the yurei.

The cost for making it is a few copper coins. Once you use this privilege, you cannot use it again until you complete a short or long rest.

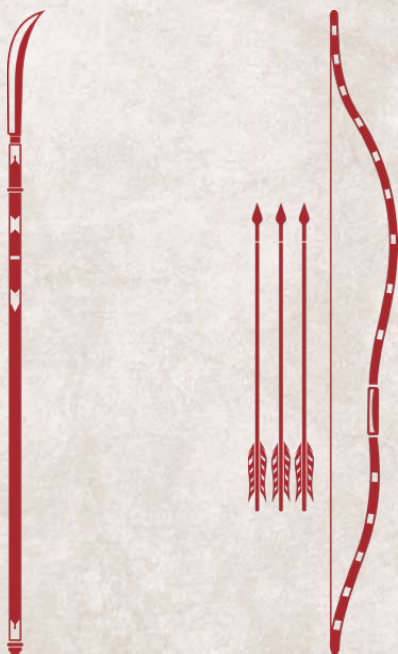
Cutting, burning, or modifying the Ofuda will render it ineffective. Yomi creatures cannot touch an Ofuda. A creature may not wear or hold more than one Ofuda at a time.

You may place in sacred places up to a maximum equal to your Wisdom bonus (minimum 1) of Ofuda. Sacred places are temples, shrines, torii and any area consecrated to a Kami.

### OFUDA OF PROTECTION

*Priest level 2nd*

As an action, you show or position an ofuda. Each Yurei that can see or hear you within 30 feet of you must make a Wisdom saving throw. If the creature fails its saving throw, it is turned for 1 minute or





until it takes any damage.

A turned Yurei must spend its turns trying to move as far away from you as it can, and it can't willingly move to a space within 30 feet of you.

It also can't take reactions. For its action, it can use only the Dash action or try to escape from an effect that prevents it from moving. If there's nowhere to move, the creature can use the Dodge action.

### **PROTECTOR KAMI**

A partire dal 2° livello, you gain the following privilege based on your Kami protector.

#### **KAMI IZANAGI: BLOW OF LIFE**

With one action you unleash a healing aura that can restore a number of hit points equal to five times your Priest level.

The Priest chooses the desired creatures as long as they are within 30 feet of him and freely divides this amount of hit points among them.

This privilege can restore an amount of hit points in a creature to no more than half its maximum hit points. The priest cannot use this privilege on a Yurei.

Once this privilege is used, the priest cannot use it again until he completes a long rest.

#### **KAMI KAGUTSUCHI: BURNING WRATH**

You may make the first attack of the turn with advantage on the melee roll, but the rolls to hit against you have advantage until the beginning of his next turn.

#### **KAMI INARI: COMMUNION WITH NATURE**

At the end of a short rest, you can invite your companions to sense the beauty in the nature around you.

All creatures present who see and hear you (including yourself) gain inspiration. If they wish, they may immediately spend the inspiration to clear a level of weakening or recover a Hit Die of Hit Points but not consume it from their reserve.

### **ABILITY SCORE IMPROVEMENT**

When you reach 4th level you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.





## IZANAGI SPELLS

Cantrips  
Mending  
Spare the Dying  
Sacred Weapons\*

1st Level  
Detect Poison and Disease  
Cure Wounds  
Protection from Yurei\*

2nd Level  
Protection from Poison  
Lesser Restoration  
Enlarge/Reduce

## KAGUTSUCHI SPELLS

Cantrips  
Sacred Flame  
Produce Flame  
Fire bolt

1st Level  
Burning Hands  
Lava stone armor\*  
Regret Fire\*

2nd Level  
Continual Flame  
Scorching Ray  
Heat Metal

## INARI SPELLS

Cantrips  
Thorne Whip  
Guidance  
Sacred fox messenger\*

1st Level  
Animal Friendship  
Speak with Animals  
Hail of Thorns

2nd Level  
Sacred rice bowl\*  
Spike Growth  
Beast Sense

\*New Spells

## NEW SPELLS

### **REGRET FIRE**

*1st-level Kagutsuchi*

**Casting Time:** 1 action

**Range:** 120 feet

**Duration:** Instantaneous

You choose a creature that you can see within range. This target takes 4d4 fire damage. At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, the target takes 1d4 more damage for each slot level above 1st.

### **LAVA STONE ARMOR**

*1st-level Kagutsuchi (ritual)*

**Casting Time:** 1 action

**Range:** Self

**Duration:** 8 hours

A protective lava stone armor surrounds you that covers you and your gear. Your base AC becomes 13 + your Dexterity modifier. If a creature touch you, this takes 1d6 fire damage. The spell ends if the target dons armor or if you dismiss the spell as an action.

### **SACRED WEAPONS**

*Izanagi Cantrip*

**Casting Time:** 1 action

**Range:** Self

**Duration:** 1 minute

You infuse the Kami power into the weapon you hold. Until the spell ends the weapon emits dim light for 10 feet. Additionally, attacks made with the weapon deal 1d10 radiant damage in place of the damage normally attributable to the weapon.

If the weapon is not already a magical weapon, it becomes magical for the duration of the spell.

### **PROTECTION FROM YUREI**

*1st-level Izanagi (Ritual)*

**Casting Time:** 1 action

**Range:** Touch

**Duration:** Concentration up to 10 minutes

Until the spell ends, one willing creature you



touch is protected against the Yurei.

The protection grants several benefits. Yurei have disadvantage on attack rolls against the target. The target also can't be charmed, frightened, or possessed by them. If the target is already charmed, frightened, or possessed by such a creature, the target has advantage on any new saving throw against the relevant effect.

### SACRED RICE BOWL

2nd-level Inari (Ritual)

**Casting Time:** 1 action

**Range:** Touch

**Duration:** Instantaneous

You offer rice to living creatures that are not at 0 Hit Points. Roll 3d6 and determine the amount of Hit Points the rice can restore. The rice can be divided among several creatures, thus distributing the total Hit Points. Leftover rice can be stored and will last for 24 hours before losing its healing effectiveness.

### SACRED FOX MESSENGER

Inari Cantrip

**Casting Time:** 1 action

**Range:** Self

**Duration:** Until dispelled

Call to you a small white luminescent fox, sacred messenger of your Kami.

The fox can carry a missive, in a special parchment holder it holds around its neck, to a creature designated by you, provided you know it and know where it is. The fox dissolves into thin air once the message is delivered to the designated one, traveling 480 miles per day (20 miles for hour).

### SACRED FOX MESSENGER

*Yokai piccolo, senza allineamento*

**Armor Class** 12

**Hit Points** 5 (1d8+1)

**Speed** 12 m

STR	DEX	CON	INT	WIS	CHA
7 (-2)	15 (+2)	12 (+1)	10 (+0)	17 (+3)	10 (+0)



**Skills** Perception +5, Stealth +4

**Immunities:** poison; bludgeoning, piercing, and slashing from non magical weapons

**Damage Resistances** acid, cold, fire, lighting necrotic, thunder

**Condition Immunities** exhaustion, grappled, mutilated, paralyzed, poisoned, prone, restrained, unconscious

**Senses** darkvision 120ft., passive Perception 15

**Languages** -

**Challenge** 0 (10 XP)

**Inari light.** The fox sheds dim light in a 5-foot radius. If a creature can see the sacred fox messenger light, it must succeed on a DC 15 Wisdom saving throw or be magically charmed. The charmed creature regards the sacred fox messenger as a trusted friend to be heeded and protected. The charmed creature will not hinder the sacred fox messenger in any way.



### **THREE KINGDOMS**

Not all men are aware that their Earth is connected with the heavenly realm and the realm of darkness.

The Amenoukihashi Bridge connects the moors of the sky, the divine realm of Amaterasu guarded by the Tengu and the Dragon God Kurao, to the top of Mount Takamagahara.

In the lands controlled by the fortress of Matsue, near the shrine of Izumo, there is a great cave that leads into the realm of Yomi, the moors of the dead, home of the powerful Kami Izanami. In this place of darkness, spirits feed on the food of the dead guarded by the Oni, fierce and bestial creatures.

When a man feeds on the food of the dead he binds his spirit to Yomi forever, but if free of torment and regret, and if his life has been lived with honor, then he can leave the realm of the dead to unite with nature and the spirits.



### **GENESIS OF THE KAMI**

There are two Kami considered the father and mother of the Gods: Izanagi and Izanami. Together they created the Earth through the naginata known as Amanonuhoko, stirring the waters of the sea from the floating bridge, the Amenoukihashi.

On the island of Onogoro, the first land, they erected the pillar of creation (the Amenomihashira), and built a great stone palace (the Yahirodono), which became their home on Earth. Their first children, Hiruko and Awashima, were abandoned in the sea because they were malformed.

From their subsequent union the other lands of



Japan and Kagutsuchi, the powerful Kami of fire, were born. Izanami, however, died giving birth to his son and Izanagi decapitated him out of anger. Izanagi, having buried his beloved in Mount Hiba, decided to go to retrieve her spirit in the kingdom of Yomi, but Izanami had already eaten the food of the dead and so, seeing her now reduced to a decomposed body and bound to a world of oppressive darkness, he fled from the kingdom of Yomi, abandoning Izanami to his fate and sealing the entrance to the world of the dead with a huge boulder.

Izanagi went to purify his body, and washing his face generated Amaterasu, the Kami of the sun and sky, Tsukuyomi, the Kami of the moon and night, and Susanoo, the Kami of storms and the sea.

The Kami are many, and it is possible to find them in any aspect of nature.

With the advent of the Kamikaze, they manifested themselves in all their power and grandeur, starting a great war that saw Izanami side with his son Kagutsuchi, facing the ancient companion Izanagi, defended by his daughter Amaterasu.

Among the most powerful Kami who manifested themselves to men there are Inari, deity of nature, rice and protector of foxes; Uzumi, Kami of the dawn, cunning, art and sensuality; Fujin and Raijin, Kami of winds, thunder and lightning.

Also revered and feared are the great dragons, Ryujin and Kurao. Ryujin, Kami of the sea and storms; Kurao, lord of rain and snow, and guardian of the kingdom of Amaterasu.



# HAN-YO

In a land dominated by men, the advent of supernatural creatures, who until then were believed to be legendary, had a profound impact on the cultures and beliefs of the population.

When the first han-yo, or half-yokai, appeared, reactions were mixed.

Because of their different and animal-like features, they were immediately pointed out as monsters born from violence and evil deceptions, pranks of the very Kami to punish men.

The monks, on the other hand, spoke words of peace and acceptance to these human yet divine creatures, interpreting their coming as a gift from the Kami.

The han-yo slowly integrated into the clans of men within the fortresses, demonstrating their value and humanity. Their innate abilities soon became essential in the constant struggle for survival, and many of the prejudices against them faded.

## LANGUAGES

In all the lands of Japan, Japanese is spoken exclusively. For this reason, all han-yo also communicate solely in this language.

## SOCIETY

When a han-yo is born by a human woman within the domain of a fortress, the people immediately organize rituals and festivals towards the Kami who blessed the birth.

Although the han-yo is allowed to live with the men within the fortress, not all clans and individuals in general look kindly upon these creatures.

In other cases, han-yo are abandoned in front of fortress gates by the yokai, showing their detachment and disdain for that mixed union.

The han-yo inherit their mother's social class, so han'yo are also found within noble families. Abandoned han-yo are donated as servants or are hosted in shrines.

## CUSTOMS AND TRADITIONS

The han-yo do not have any cultural differences with those developed by individuals of the same clan although their instincts greatly influence their temperament.

Each han-yo grows up within a fortress and, as with any human race character, they are obliged to choose one to which they belong.

If the han-yo is noble they can choose their own clan membership.

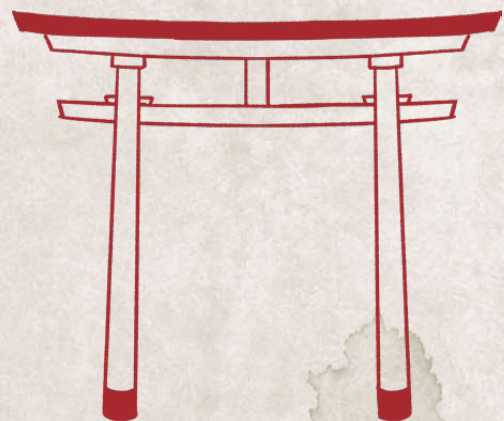
## DIVINE LINEAGES

The han-yo, although united by similar origins, have many differences between them.

The word in fact includes all anthropomorphic, half-human half-supernatural, intelligent creatures and, although used in a derogatory sense by men to associate them, there are many sub-races that are named with the word han and the name of the yokai to which they are related.

## INSTINCTS

Han-yo are tied to their natural origins, and though they live among humans, these override the habits and attitudes of the population in which they grow up. Han-yo, when choosing the fortress of origin, cannot choose virtue.





## **HALF-FOX**

Kitsune, rarely han-kitsune, except for their ears and tail, appear as extraordinarily beautiful individuals with a graceful bearing and a lively, mischievous look.

Half-foxes may have reddish or white fox ears and tail, while their hair is usually black, but there are also cases of half-foxes with white or red hair.

Unlike humans, kitsune's eyes are always light. Their skin is devoid of any imperfection, clear and smooth as porcelain.

### **ORIGINS AND SOCIAL RELATIONS**

Half foxes are desired by other races and at the same time hated for their beauty and their many gifts. Humans consider half foxes as divine creatures and their very presence is considered auspicious.

### **HALF-FOX TRAITS**

**Ability Score Increase.** Your Dexterity score increases by 1 and your wisdom score increases by 2.

**Alignment.** Neutral

**Size.** Your size is Medium.

**Speed.** Your base walking speed is 35 feet.

**Loyalty.** The Kami protector of a Kitsune is always Inari.

**Messenger of the gods.** You know the message cantrip.

**Between worlds.** You know the minor illusion cantrip.

**Fey Ancestry.** You have advantage on saving throws against being charmed, and magic can't put you to sleep.

**Keen Senses.** You have proficiency in the Perception skill.

**Polimorph.** You can use one of his actions to morph into a little fox. The target's game statistics, excluding mental ability scores, are replaced by the statistics of the fox. It retains its alignment and personality. All of your equipment falls 5 feet from her. You can return to its normal form using an action. Automatically reverts to her normal form if she falls unconscious, drops to 0 hit points, or dies.

**Children of Inari.** You are closely related to Inari. You may not choose an archetype in which a rival Kami of Inari is referred to.

**Divine tails.** You can have one or more tails, up to a maximum of nine. Tails beyond the first are considered magical, and each is associated with a

gift from the deities. A half-fox can cast a single spell with this trait and regain the ability to do so when it completes a long rest. The spellcasting trait for these spells is Wisdom.

- **Second Tail (3rd level).** You may cast the invisibility spell on yourself.







## HALF-TENGU

Half-tengu inherit from yokai a prominent long nose and red skin.

They are on average taller than men, but do not have wings or the powerful beak typical of the Tengu. They generally have a very thoughtful and solitary nature, they love open spaces away from the confusion of large fortresses. They are strong warriors and vigilant guardians, rulers of the winds and other forces of nature.

### ORIGINS AND SOCIAL RELATIONS

Red skin is a hard-to-hide trait for a Tengu. Many men look upon them with contempt, while their hidden virtues are often spoken of among human women. For this reason, many local nobles deny access to this divine lineage to their domains. Monks respect them and venerate them as heirs of Kami Susanoo, from whom they inherit some of his ancient powers, chosen by Amaterasu herself to defend her kingdom.

### HALF-TENGU TRAITS

**Ability Score Increase.** Your Dexterity score increases by 2 and your wisdom score increases by 1.

**Alignment.** Law

**Size.** Your size is Medium.

**Loyalty.** The Kami protector of a Kitsune is always Amaterasu or Raijin and Fujin.

**Polimorph.** You can use one of his actions to morph into a little bird. The target's game statistics, excluding mental ability scores, are replaced by the statistics of the bird. It retains its alignment and personality. All of your equipment falls 5 feet from her. You can return to its normal form using an action. Automatically reverts to her normal form if she falls unconscious, drops to 0 hit points, or dies.

**Magic of wind and sun.** You know the Feather Fall spell (1st level), Gust of Wind spell (2th level) and Daylight (3rd level).

You can cast a single spell with this trait and regain the ability to do so when it completes a long rest. The spellcasting trait for these spells is Dexterity.

**Keeper Armed.** you are competent in the Way of the war.



## **HALF-CAT**

Commonly called han-bakeneko, half-cats are those among the han-yo that most closely preserve their yokai form.

Their bodies are entirely covered with hair, and their faces are completely feline-like. Every feature, from the muzzle to the ears, from the tail to the coat, is that of common felines.

For this reason they are often called cat men and cat women.

From felines they inherit extraordinary agility and much sharper senses than a human. They are slightly shorter than average, long-limbed and elegant in every movement.

Their coats can vary from dark to lighter colors while their eye color ranges from green to yellow.

The hands, although covered with hair in their upper parts, are human, unlike the feet that instead bear bestial traits.

### **ORIGINS AND SOCIAL RELATIONS**

Half-cats cannot conceal their identity in any way. Their gaze and hypnotic movements divide humans between those who adore them and those who label them as monsters.

Half-cats, despite their countless feline gifts, are those among the han'yo who have inherited the least amount of supernatural powers.

### **HALF-CAT TRAITS**

**Ability Score Increase.** Your Dexterity score increases by 2 and your Intelligence score increases by 1.

**Alignment.** Chaotic.

**Size.** Your size is Medium.

**Speed.** Your base walking speed is 35 feet.

**Lightness.** You have proficiency in the Acrobatics and Stealth skills.

**Gracefulness.** You have proficiency in the Persuasion skill.

**Keen Senses.** You have proficiency in the Perception skill.

**Darkvision.** Accustomed to twilight forests and the night sky, you have superior vision in dark and dim conditions. You can see in dim light within 60 feet of you as if it were bright light, and in darkness as if it were dim light. You can't discern color in darkness, only shades of gray.

**Fey Ancestry.** You have advantage on saving throws against being charmed, and magic can't put you to sleep.

**Balance.** When you fall, you can make a Dexterity saving throw to halve the damage. You never land prone..





# BACKGROUND

Each character determines his or her social position at birth. A character's origins identify his or her family and role within society. We can consider origins as the first part of the background, the beginning of a character's story.

Origins can be noble or humble. Some classes, such as Samurai and Bugeisha, are strongly linked to noble origins because noble titles are hereditary. However, many Clans have humble origins, founded by warriors who have shown great courage in serving other Clans and the Emperor himself.

The DM may allow the player to choose any origin as long as it is motivated by a coherent story, keeping in mind that the character in question will be "the exception that proves the rule". On the other hand, a noble origin could deviate towards a more humble class, if motivating as best as possible the choices and situations that led to such a change in his life.

Noble origins identify the characters born to one of the important families that control the fortresses. These clans are designated by the emperor himself to watch over his domains, and they occupy the highest position in the empire's society. The character could also belong to one of the fallen families, now far from power but strong from a glorious past.

Humble origins encompass anyone who is not part of the aristocracy or has had a name tied to the history of a Clan or Empire.

## **SOCIETY**

Society in the Japanese empire is structured in the form of a pyramid whose summit is occupied by the nobility, represented politically by the figure of the Samurai. Below the Samurai are the farmers and peasants, fishermen and gatherers, or anyone who produces wealth for the noble class. Below those are the artisans, able to transform raw materials to help the two upper classes in their aims. The base is made up of merchants, capable only of selling and getting rich. In addition to the roles within this hierarchy there are other respected and humble figures, such as monks, soldiers and

sailors. However, there are also individuals who are considered impure, men who have renounced their destiny and the worth of being called men. Their origins are not considered humble but impure.



## **NOBLE BACKGROUNDS**

### **KUGE**

The court nobleman is in charge of the administration and diplomatic relations of the fortress and the clans. He may serve as a diplomat, archivist, philosopher and poet, or accountant.

The nobleman knows the formal ceremonies and practices for dealing with the nobility. He knows how to keep accounts and is familiar with the resources and histories of other clans. Very often kuge become Samurai who, on the strength of their education, lead their families with wisdom and shrewdness.

**Skills Proficiencies:** History, Insight

**Tool Proficiencies:** Kitsuke, Cha no yu, Dasho

**Linguistic ability:** 4

### **BUSHI**

From a very early age, the character is trained in the clan's dojo to become a Samurai, a warlord capable of enforcing the law, being an example of virtue, and leading troops into battle. Very often this is the destiny of firstborn males.

**Skills Proficiencies:** History, Athletics

**Tool Proficiencies:** Cha no yu

**Linguistic ability:** 2

**Weapons:** way of the war



## **HUMBLE BACKGROUNDS**

### **NO**

This term is used to identify all the peasants, farmers and fishermen who produce wealth for the clan. Their indispensable role makes them valuable and respected by the very nobility that has sworn to protect them.

Farmers are responsible for growing wheat and rice, harvesting vegetables and fruits, as well as milk and eggs. Fishermen use small barges and it is often the same farmers who, in different periods of the year, dedicate themselves to fishing along the coasts, in lakes and rivers.

**Skills Proficiencies:** Animal, Handling, Athletics

**Linguistic ability:** 1

**Weapons:** way of the fields

### **ASHIGARU**

A militiaman has served a period of training and defense of the fortress in which he was born. He may have been selected out of necessity, for his courage or physical prowess.

Often trained by the noble class to deal with the threats of the mononoke, militiamen know how to ride and endure long, strenuous shifts. They know how to use weapons and any armor to face any enemy and defend the borders of the fortress and their people.

A militiaman is considered by the noble class, regardless of his strength and value, as a merchant who sells his skills.

The soldier may have saved the lives of other men and comrades by proving his worth and earning the trust of his comrades and the populace.

This may, in certain contexts, give him an advantage in obtaining hospitality, services or a pass. Rarely does an Ashigaru succeed in becoming a Samurai but there are numerous precedents.

**Skills Proficiencies:** Animal, Handling, Athletics

**Linguistic ability:** 1

**Weapons:** way of war

**Armor:** all armour, helmet, shields

### **HININ**

The word hinin means “not human.” The origins of the character are those of the most despised and humiliated social class, that of servants, prostitutes and thieves, beggars and homeless. In order to survive, the character may have been forced to beg

and prostitute himself, to cover himself in ridicule and endure all forms of abuse. In the best of scenarios he worked as a servant in some wealthy family.

The Hinin are considered non-productive individuals, without a destiny of their own, and are therefore relegated to the margins of society. The other social classes do not consider the hinin even human beings.

**Skills Proficiencies:** Stealth, Survival

**Linguistic ability:** 1

**Conditions:** dishonored

### **MONACO**

Monks have spent their lives voluntarily serving within a Shinto temple driven by devotion to one or more Kami. Monks are scholars of nature and interpret its signs, acting as intermediaries between humans and the divine realms.

Service within the temple might involve cleaning and maintenance, spiritual retreat, archiving and knowledge, guiding the faithful, and so on.

Monks are respected as intermediaries of the value of the Kami but still considered inferior to the noble class who enjoy an enlightenment and path to perfection to which a monk cannot aspire.

A monk will always find refuge in a Shinto temple for himself and his companions.

Inside the temple it is possible to receive food, care and shelter for the night.

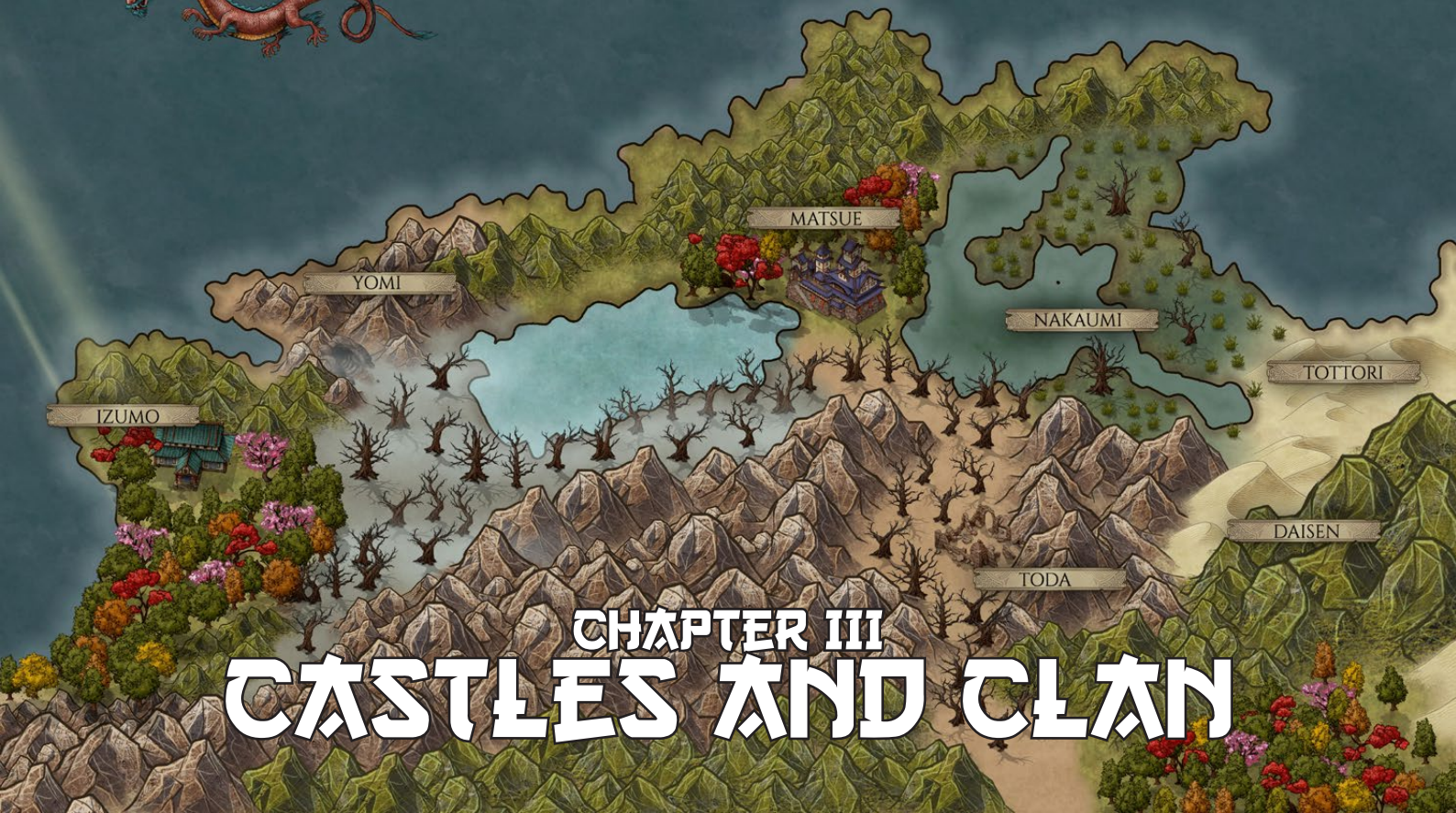
**Skills Proficiencies:** nature, religion

**Tool Proficiencies:** Herbalism kit

**Linguistic ability:** 3







## CHAPTER III CASTLES AND CLAN

Your story begins in the domain of a fortress. Because of the rare displacements, the population spends most of their existence in their native lands, culturally identifying with the dominant fortress.

You'll have to choose the castle in which you grew up. You can choose whether your adolescence took place within the castle walls, in the fortifications surrounding the fortress, in the villages or in the nearby sanctuaries.

If you have noble origins, you must choose the clan to which you belong from the regent clan or those of other ruling or fallen families.

### VIRTUE AND KNOWLEDGE

Virtues are talents related to cultural customs or duties to the emperor of the people of a specific castle. Similarly, knowledge indicates specific knowledge and special abilities related to ancient events and legends of that place.

If you have chosen to play a human, you must choose whether your character possesses the knowledge or virtue of its people.

If your character is a Han-yo, you have no right to choose virtue and knowledge. Han-yo are tied to the Kami and their instincts.

### WEALTH

Depending on your background, your initial equipment and economic resources will change.

Roll the dice according to your background (humble or noble), as shown later, to determine the amount of initial coins.

### CLAN

The choice of clan is purely interpretative, since it does not have any advantages in the game, except for the resources available to the character.

The value of the Koku indicates the income of the fortress and its possessions, therefore it is an indicator of the power and resources of the clans that live there. The greater the amount of koku, the greater the power of the clan and its allies.





# HIROSAKI

*Young Castle (1411)*

Hirosaki fortress was built in 1411 to defend the empire from threats from the north.

The fortress, since its construction, has never fallen.

Isolated from the main commercial traffic, it is the last stop on the Tosando road, a route through the eastern mountains.

Hirosaki Fortress is surrounded by wilderness and snow, separated from the Adachigahara Plain by the Iwaki River to the north. The plain is populated by evil yokai who feed on human flesh.

To the south lie the great swamps of Ozegahara. On the eastern side stands the beautiful Mount Iwaki which houses an ancient shrine, now abandoned. To the east, along the Oirase River, there are beautiful valleys and wild orchards of apples, citrus and cherries. Hirosaki is the main producer of apples in the empire.

The dangerousness of the lands to the northwest has forced all inhabitants to leave the coastal villages. Small settlements of pickers and carpenters are present along the course of the river, up to the great lake Towada.

These mountains and their forests are famous throughout the empire for their beauty, and legend has it that there are over three thousand cherry trees around the castle.

The fortress of Hirosaki houses a large village protected by a massive wooden fence. There are only two gates, one to the south and one to the north. The northern door is rarely opened and leads to a forgotten path that leads to an ancient marina. Beyond the sea lies the large island of Ezo, a forgotten place populated by terrible yokai.

According to the few explorers who have ventured to its shores, hordes of monsters are gathering in the heart of the island.

The castle is white, majestic, with three large floors containing numerous embrasures, lying on a base of light-colored stones and defended by a large moat obtained thanks to the Iwaki River.

The dark roofs, often covered in snow, are devoid of important decorations and form three regular, elegant vaults.

## VIRTUE: HARD AS STEEL

Spend inspiration to repeat hit dice rolls spent during short rests and keep the highest result.

## KNOWLEDGE: BETWEEN THE SNOW AND THE MOUNTAINS

You are proficient in the Survival skill. Your proficiency bonus is doubled if you already have the Survival skill.

## REGENT CLAN

**Name:** Tsugaru

**Koku:** 50.000

**Allies:** Nambu, Minamoto

The Tsugaru clan is derived from the Nambu clan, originating from the noble Minamoto lineage, and is originally from the north.

The fortress of Hirosaki is built in 1411 to defend the empire from possible invasions of yokai from the north and the forgotten island of Ezo, considered by all to be a future danger to the empire.

The Tsugaru clan swore to the emperor to defend the northern borders of the empire.



## WEALTH

Humble backgrounds: 30 (5d10) Kan

Noble backgrounds: 3 (1d4) Monme



*Clan Tsugaru, Clan Nambu, Clan Minamoto*





## IGA UENO

Fortezza giovane (1485)

Also called “the white phoenix,” Ueno (or Iga, or also Iga Ueno) Castle was built in 1485. In 1512, part of the fortress was destroyed by strong magical winds during clashes with yokai. The fortress was evacuated, recaptured and rebuilt.

The purpose of the fortress is to defend important crossroads that connect numerous castles, and to watch over Todai-ji, an ancient Buddhist temple in the area of Nara, dominated by evil forces.

In these valleys, among the mountains, there are many villages where ninjas are trained, which is why many nobles claim that Ueno is a den of thieves rather than Samurai.

Many believe that the entire fortress is full of traps, just like the houses and villages of the ninja.

A strong commercial center, a city of passage, rich in forests and important resources, Ueno is a strategic point of great importance but also a not negligible military resource because of its obscure traditions.

The fortress has three floors with few windows and loopholes. The main gate is reached by a large staircase that climbs along the walls.

The shoulders of the castle are defended by a wide and deep moat full of water on which large walls ninety feet high climb the mountainside that houses the fortress.

Imposing stone foundations raise the white structure to the sky, consisting of a main tower and a smaller side one.

From the top of the west wall, above the moat, there are sweeping views of the surrounding countryside, allowing the Daimyo to keep a close eye on his lands.

### VIRTUE: DARK STRATEGIES

You may spend Inspiration to add 1d6 to the roll of any die after seeing the result, be it a hit roll, a saving throw, a damage determination roll, or a characteristic test.

### KNOWING: NOTHING IS AS IT SEEMS

You are proficient in the Insight skill. Your proficiency bonus is doubled if you already have the Insight skill.

## REGENT CLAN

**Name:** Tsutsui

**Koku:** 50000

**Allies:** Fujiwara

The Tsutsui clan is derived from the powerful and noble Fujiwara clan. The clan built the fortress after the advent of the Kamikaze in 1385 to defend the valley, guard the Nara temple that had fallen into the hands of the Gaki, and protect the important crossroads connecting the southern fortresses with those in the center of the empire, including Nagoya and Kyoto.

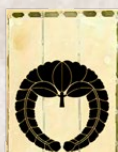
Rumor has it that many of the clan's Samurai are actually ninja warriors in disguise.



### WEALTH

Humble backgrounds: 30 (5d10) Kan

Noble backgrounds: 3 (1d4) Monme



*Clan Tsutsui, Clan Fujiwara*







## OKA

*Fallen Castle (1185)*

After the kamikaze, the volcano near the fortress erupted with great violence, transforming the entire surrounding area into a desert of ash and lava. The Oka fortress, founded in 1185 by the Ogata clan, formed an alliance with the powerful Otomo clan to defend its domain from the wrath of the Yokai and Kami.

The fortifications and large army repelled numerous attacks and withstood several sieges. Still exhausted by the war, and a land now barren and poor, they suffered the greatest invasion of Gaki, known as the Hungry Horde.

Oka, now known as the city of sorrow, fell overwhelmed by the hungry spirits, the Gaki.

Once men, they are now reduced to a larval state, forced to live completely plagued by an insatiable hunger. The Gaki have small mouths, long necks, and disproportionate abdomens.

### **OGATA CLAN (FALLEN)**

The Ogata clan, founder of the Oka fortress, formed an alliance with the Otomo clan to maintain control of their lands, but all clans were annihilated by the ravenous Gaki horde.

The Ogata clan, of humble origins, grew quickly due to their military strength.

Their defeat was cause of concern for many clans due to the Ogata family's military tradition and

power.

The surviving members of the Ogata clan are vagabonds and ronin, conspirators and rancorous warriors often hired as mercenaries due to the fame of their ancestors.

### **THE CITY OF PAIN**

From all over the empire, the Gaki migrate towards Oka, now reduced to a cluster of crumbling houses and temples desecrated by blood and carcasses. templi profanati dal sangue e dalle carcasse.



*Clan Ogata, Clan Otomo*



# KASAMA

Old Castle (1235)

Kasama Fortress fell in 1490 but was recaptured and rebuilt. Although small in size, the fortress controls a very large area known as the Mikawa Province, which is rich in cultivable areas, mountain refuges, and fishing villages along the coast.

Previously, the coastal area of this province was controlled by the old fortress of Mito, but it was destroyed during the Oni invasions of 1490 despite the help of many Minamoto family clans, including Sakama.

Kasama Castle rises in the mountains and overlooks the valley. Small in size, it owes its strength primarily to its defensible location and the lush forest that surrounds it. The numerous embankments built with stone walls offer observation and shooting points all along the path leading to the fortress.

To reach the castle, one must walk up a long flight of stone steps that meanders through the forest.

On the roads leading to the fortress and through the province there are numerous villages reinforced with wooden barricades, watchtowers and portals. Kasama does not have a neighboring village but several settlements in the valley defended by wooden walls erected thanks to the trees of the great mountain forests.

## VIRTUE: SURVIVOR OF WAR

You gain a +2 bonus to martial art (see new rule).

## KNOWLEDGE: HANDS IN THE EARTH

You are proficient in the Nature skill. Your proficiency bonus is doubled if you already have the Nature skill.

## REGENT CLAN

**Name:** Kasama

**Koku:** 30000

**Allies:** Nambu, Minamoto

Il clan Kasama, deriva dal clan Makino, discendenti del clan Minamoto, di cui porta il mon con fierezza. Sono una famiglia nobile che controlla numerose aree coltivabili, forti di una vittoria contro gli yokai nel 1490 in cui cadde la fortezza di Mito e fu distrutto il clan Baba.

## BABA CLAN (FALLEN)

The Baba clan, derived from the noble Minamoto family, was related to the Takeda clan.

It lost Mito Castle during the Oni invasion of 1490. The few survivors escaped along the coast thanks to fishermen's boats.

Some of the survivors appear to be members of the Takeda clan, the family from which the now fallen Baba family originated.

## ONI

Numerous Oni, fierce guardians of the kingdom of darkness, still live in the mountains of the province, hidden inside caves.

Here they have gathered in clans and whenever possible they raid merchants and villages. Kasama is one of the lands of the empire where it is more frequent to run into a half oni, han-yo, detested by almost all the population.



## WEALTH

Humble backgrounds: 30 (5d10) Kan

Noble backgrounds: 3 (1d4) Monme



Clan Makino, Clan Minamoto, Clan Takeda





# Matsuyama

Young Castle (1403)

The Shiroyama Forest totally envelops the plateau on which the Matsuyama Fortress perches, the largest fortress on the island of Nankaido and one of the largest in the empire, built in an area spared from yokai and major wars. Nevertheless, although the roads are safe, Matsuyama controls a large village in its thriving valley.

The Ishite River bathes the forest and flows through the village. Large rice paddies and orchards follow its waterway ensuring rich harvests at all times.

In the village there are also barges, used to move in the rice fields, to fish and to move large loads of fruit along the river.

The forest, marvelous for the variety of trees, has lush heaps of cherry and maple trees, as well as numerous yew trees with valuable wood and useful for the production of bows.

The fortress is imposing, visible from the mountains at half a day's walk, erected on enormous walls of perfectly regular pale stone.

Not far from the fortress stand the ruins of two now abandoned castles, used for the construction of the newer and larger fortress, and an ancient Buddhist temple hidden in the mountains.

The fortress is defended not only by walls and two vast embankments, but also by powerful guarded gates. An avenue of cherry trees leads towards the castle, which is also defended by walls and large gates.

The fortress appears mostly light-colored, with white walls and light gray roofs. The structures and buildings are numerous, and defend each side of the fortress offering a complete view of the entire surrounding fortress, from the mountain to the sea.

Following the course of the river, it is possible to reach the sea where a few fishermen villages conduct a solitary life but can be reached in less than half a day's walk.

Beyond the village, at the foot of the fortress, a small temple and an ancient cemetery can be found among the trees.

Inside the fortress there are rooms built with precious wood, embellished with works of art and paintings, ancient weapons and precious texts. Another great asset of Matsuyama are its splendid baths, the envy of many clans.

## VIRTUE: DEFEND HONOR TO THE DEATH

When a hit drops the character to 0 hit points but doesn't kill him instantly, he can spend Inspiration to recover 1 hit point.

## KNOWLEDGE: TRADITION AND POWER

You are proficient in the History skill. Your proficiency bonus is doubled if you already have the History skill.

## REGENT CLAN

**Name:** Kato

**Koku:** 200000

**Allies:** Fujiwara

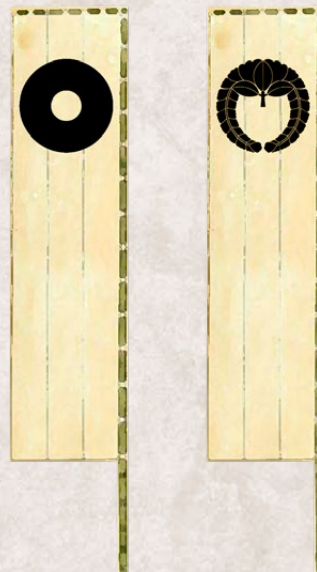
The Kato clan is derived from the noble Fujiwara family. Builders and lords of the great fortress of Matsuyama, they are among the richest and most powerful clans. The Kato clan has had the good fortune to fight few wars in its own territory. Matsuyama was built in 1403 from the remains of two other fortresses not far away and is one of the most impressive fortresses in the empire. The Kato clan is known for not appreciating and not bending to the role of the Shogun and the military hierarchy, always following the will of the Emperor.



## WEALTH

Humble backgrounds: 120 (20d10) Kan

Noble backgrounds: 12 (4d4) Monme



Clan Kato, Clan Fujiwara





# MATSUE

Young Castle (1411)

Matsue Fortress is located on the west coast. The castle is surrounded by a large moat obtained by diverting the course of the Kyobashi River, which makes the land on which the fortress stands practically an island. The castle, also known as the black castle, is built with dark wood and a few white walls, on tall stone plinths. Equipped with a few openings, it has, on the highest floor, a beautiful balcony from which you can watch the entire domain. On the island where the castle stands there are several houses and temples, as well as numerous walls, defenses and barricades strategically placed. To the south, behind the castle, another river defends the castle making the area very circumscribed. At about fifteen minutes walk it is possible to reach the village on the large lake Shinji, through cultivated lands. Following the sea route in just over two hours you reach the coast, where there are small fishermen villages.

Proceeding along the roads around the lake is possible, crossing the plain of Izumo, to reach the homonymous shrine, the oldest Shinto temple in Japan. This whole region and a part surrounding Matsue is known as the "land of the spirits". The mountains, temples, abandoned villages are populated by spirits. Here is the realm of Yomi, whose open boulder allows creatures of darkness to escape from their underground moors. North of the low uplands are home to Shinto temples and a Buddhist temple frequented by a community of Yamabushi known as "the abandoned hermits." Beyond the highlands, from which wood is obtained, one continues to the great mountains, the largest of which is Daisen. Beyond this lies the Tottori Desert, a sandy heath that continues to swallow the land, growing larger every year.

## VIRTUE: SIXTH SENSE

You gain a +2 bonus to Passive Wisdom.

## KNOWLEDGE: BORN BETWEEN YOKAI

You are proficient in the Religion skill. Your proficiency bonus is doubled if you already have the Religion skill.

## REGENT CLAN

Name: Matsue

Koku: 250000

Allies: Toyotomi

The Matsue clan takes its name from the fortress and the lands it controls. The Matsue clan is derived from the Toyotomi clan, a now fallen clan of humble peasant origins whose name was assigned by the Emperor himself during the great wars. For this reason, many Samurai prevent members of the Matsue clan from holding imperial office. Despite their humble origins, the Matsue clan has sworn to watch over the entrance to the realm of the dead and guard the ancient shrine of Izumo.

## CLAN SASAKI (CADUTO)

The Sasaki clan, derived from the noble Minamoto family, lost Todo Castle during the wars. The fortress of Matsue, not far from Todo, repelled the threats and offered support to the Sasaki clan. Not all Samurai accepted protection, preferring to fight to the death in the ghostly forests around the fortress. The clan was disbanded but some members of the clan survived and proudly bear their name and claim that their clan, noble and descended from the Minamoto, could not ask for help from a clan of humble origins like the Matsue clan.



## WEALTH

Humble backgrounds: 30 (5d10) Kan  
Noble backgrounds: 3 (1d4) Monme



Clan Toyotomi, Clan Sasaki, Clan Minamoto







## CHAPTER IV NEW RULES

### MARTIAL ART

Combat techniques have evolved to take full advantage of the form and attributes of each weapon.

The character's ability to use certain weapon attributes in combat is given by his strength or dexterity, depending on how he prefers to approach the technique, and his experience.

To take advantage of a weapon's attributes, the character must have proficiency in the corresponding way.

**Martial Art save DC** = 8 + your proficiency bonus + your Dexterity or Strong modifier

### SHARPING

When a creature suffers a critical with a bladed weapon with the sharpened attribute, it must make a Strength saving throw with CD equal to the attacker's martial technique or suffer the Mutilated condition.

Sharps can gain the sharpened property if, during your own short rest or long rest, you have the time and thoughtfulness to care for your weapon. To perform this action you must be proficient in the way of the weapon you wish to sharpen and be proficient in the Nagura Stones tool.

If you roll a 1 on the roll to hit with the sharpened weapon, it loses the sharpened attribute.

Yurei are immune to the Mutilated condition.



## **HEROIC SACRIFICE**

The DM may allow you to implore the help of a Kami in a difficult moment. You must describe in detail what you are doing and what you are desperately trying to achieve with the Kami's invocation. Next, roll a d20. Heroic Sacrifice is a bonus action.

**If you roll a 20 on the d20**, the DM chooses the nature of the Kami's intervention. The intervention of the Kami will consist in bringing the clash back to a level playing field.

The DM may also decide to have a Kami intervene with a natural event that benefits your position or, in very rare cases, with the appearance of the Kami himself facing adversity along with you.

**When you roll a 1 on the d20**, you are Unconscious Condition for 2d12 hours..

Once you use this privilege, you cannot use it again until you complete a long rest.

Heroic sacrifice can be made when:

- All allies are at 0 hit points or subject to one of the following conditions: blinded, enthralled, poisoned, incapacitated, paralyzed, petrified, unconscious, prone, frightened, stunned or restrained. You are the only one who can act!
- You face by yourself one or more opponents with twice the number of Hit Dice to protect one or more creatures (not necessarily present in the fight). The DM will tell the player if the conditions for the Heroic Sacrifice are met, but will not tell the exact number of Hit Dice.

### **INSPIRED HEROISM**

You can spend up to 4 points of inspiration to increase your chances of success.

If you spend 1 point of inspiration, you will be successful with a 19-20 shooting score.

If you spend 2 points of inspiration, you will be successful with a 18-20 shooting score.

If you spend 3 points of inspiration, you will be successful with a 17-20 shooting score.

If you spend 4 points of inspiration, you will be successful with a 16-20 shooting score.

## **LANGUAGES**

The only language in the empire is Japanese. There are four level of knowledge of the language that are often taught only to certain social classes. The different cultures present in the islands are able to speak Japanese among themselves, but very few individuals can read and write, therefore it is not certain that one's character possesses this competence.

### **1ST LEVEL - SPOKEN**

This level of knowledge allows you to communicate with any creature that knows the Japanese language. This is the lowest level of knowledge of the language. The creature is unable to read or write. The DM may grant mnemonic recognition of some commonly used signs.

### **2ND LEVEL - READING AND WRITING**

La creatura sa leggere e scrivere un cartello o una semplice missiva in Giapponese. Questa conoscenza gli fornisce anche un vocabolario più ampio e raffinato nella lingua parlata.

### **3RD LEVEL - ANCIENT WRITING**

The creature knows refined, now-defunct ancient ideograms found almost exclusively in ancient documents, rituals, or formal missives.

The character is able to speak with obsolete terms, has an extensive vocabulary and mastery of language.

The character is proficient in shodō (Instrument).

### **4TH LEVEL - POETRY**

The creature knows literature, writes, and strives for perfection in words and their forms through writing. This proficiency allows the character to compose Haiku, short verses that use a few words to describe the beauty, pain, or emotions of a single moment. The character is proficient in shodō (Tool).



## HONOR

Honor is very important for an adventurer who moves his steps in the lands of the empire and needs to ask for hospitality during his travels.

When a character performs a dishonorable act in front of witnesses who can tell what happened, he gains the **dishonored condition**.

The Dungeon Master may take this condition into account whenever the character seeks to obtain services or attempts to converse with courts or clan members.

It may be equally difficult to gain the trust of the villagers, creditors and witnesses.

The dishonored status can be removed by cooperating selflessly with the various clans, doing the will of the Emperor, relating to the Kami and following their will, making gestures of great value, respecting the pacts and showing an example of virtue by defending the weak and helping the needy.

If the character continues on the path of dishonor by repeatedly committing vile deeds, the character will earn the **outsider condition**.

Branded heroes and adventurers enjoy a certain reputation for their repeated nefarious deeds, so unless disguised, the dishonored character cannot avoid the penalties of his or her condition.

### PLAY A DISHONORED CHARACTERS

If for the noble classes honor is a code to be followed, so it is not for those who have humbler origins and had to fight for their survival.

Normally it is possible for nobles, as well as humbler people, to be wary of individuals without honor. The DM can assess on a case-by-case basis whether the character's condition is known to the interlocutor. Nobles are usually well-informed about those who commit certain crimes or disregard Bushido.

Outsider enjoy a certain reputation for their repeated nefariousness, so unless disguised, the character will not be able to avoid the penalties of his outsider condition.



## MEDITATION

In Kamon the Arcane skill is not present and is replaced by the Meditation skill.

Through a Wisdom (Meditation) test, the character can meditate during a short rest or a long rest. The CD depends on the environment in which the meditation takes place. If the test succeeds the character gains 1 inspiration.

*Tips. If you meditate in a temple surrounded by nature, in the solitude of a valley with only the sound of a stream you get CD 10. If you meditate in a garden or a busy temple you get CD 15. If you meditate in a crowded temple, a festive shrine or other context with numerous distractions you get CD 20.*

## INSPIRATION

In Kamon you can accumulate up to 4 annotated inspirations in your character sheet.



## **DEATH**

Every time you start his turn with 0 hit points you fight between life and death in the realm of Yomi, the land of shadows.

The more time you spend in these wastelands, the greater your hunger will be, and if you give in to the temptation to feed on the food of the dead, then it will no longer be possible to leave the realm of darkness and the character will be considered dead.

Whenever you start your turn with 0 hit points, you must make a saving throw against death.

Roll a d20 and add up your Wisdom modifier.

If the result is equal to or greater than 12, the saving throw is passed. Otherwise, it fails.

### **SUCCEED**

Passing the saving throw against death means resisting the temptation to eat Yomi's food.

If you pass the saving throw, you are stable and do not have to repeat the saving throw the next turn.

If you roll a 20 on the d20, you regain 1 hit point.

If you take any damage while you have 0 hit points, you suffer a death saving throw failure.

### **FAILURE**

Failing the saving throw against death means getting dangerously close to Yomi's food, smelling it, imagining the taste, taking it in your hands.

The final death occurs only if the food is swallowed. Every time the character risks falling into temptation, he weakens his resistance.

For each failure fill one of the 6 slots in the character's sheet. If you can't fill a slot because they are finished the character is dead.

When you make a death saving throw and roll a 1 on the d20, you taste the food of Yomi kingdom. You gain the Dark Spirit condition.

### **BECOME A DARK SPIRIT**

Dark spirits are also known by the term han-yurei. Literally meaning half-yurei, it could be interpreted as a creature halfway between life and death.

The word yurei is composed of two kanji: yu meaning evanescent and rei meaning spirit. The kanji yu can also be read with the meaning of dark.

For this reason when a character transforms into

a han-yurei he is considered a dark spirit, still endowed with his body and all his physical and mental faculties but closely connected to death. A dark spirit appears pale, emaciated, the extremities of the limbs consumed by mild gangrene, the eyes turn white, and with time begins a slow and inexorable decomposition. The dark spirit manifests a poor appetite. Usually silent and unwilling to make physical contact with other living beings, it is not attracted to pleasure and desires of the flesh as ends in themselves. Dark spirits in some sacred places manifest their Hitodama, a floating flame of blue or green color. The Hitodama can be considered the spirit now removed from the body of the dark spirit.

Dark spirits are feared and considered bearers of misfortune despite being respected for the great will that allowed him to remain in the realm of the living by refusing Izanami's call.

The character's spirit is, though still physically present in the realm of the living, worn down by hunger for Yomi's food.

### **INSTANT DEATH**

Massive damage can kill you instantly. When damage reduces you to 0 hit points and there is damage remaining, you die if the remaining damage equals or exceeds your hit point maximum.

In the case of blunt weapons it is possible to interpret the wound as a decapitation or division of the body.

In the case of pointed weapons we are faced with the perforation of vital organs. If the damage is caused by blunt weapons we can hypothesize the crushing of the head or the rib cage. Large Yokai could crush, incinerate, chew and eat the character. The DM is free to interpret the outcome of the action as he sees fit.



## **NEW CONDITIONS**

In Kamon there are 4 new conditions: dishonored, outsider, mutilated and dark spirit.

### **DISHONORED**

A dishonored creature has disadvantage on any ability check to interact socially with non dishonored creatures.

### **OUTSIDER**

A outsider creature has disadvantage on any ability check to interact socially with non dishonored creatures.

A outsider creature has advantage on Charisma (Intimidation) ability check.

Outsider condition is permanent.

### **DARK SPIRIT**

While in sunlight, a dark spirit creature has disadvantage on attack rolls, as well as on Wisdom (Perception) checks that rely on sight.

A dark spirit creature has damage resistances: necrotic, poison, cold, bludgeoning, piercing, and slashing from nonmagical weapons.

A dark spirit creature has disadvantage on any ability check to interact socially.

A dark spirit has advantage on Charisma (Intimidation) ability check.

A dark spirit creature automatically fails death saving throws check.

### **MUTILATED**

The mutilated condition can have different effects based on the limbs or cognitive organs involved. The nature of the creature itself can alter the consequences of mutilation. Yurei are immune to the Mutilated condition. **To determine the mutilated part, simply roll a d6:**

1) **EYE.** The creature has disadvantage on Wisdom (Perception) checks that rely on sight.

If the creature does not have this organ or an equivalent cognitive system, the DM may freely choose another mutilation which is compatible with the action.

2) **EAR.** The creature has disadvantage on Wisdom (Perception) checks that rely on hearing.

If the creature does not have this organ or an equivalent cognitive system, the DM may freely choose another mutilation which is compatible with the action.

3) **NOSE.** The creature has disadvantage on Charisma (Persuasion) checks that rely on appearance. If the creature does not have this organ or an equivalent cognitive system, the DM may freely choose another mutilation which is compatible with the action.

4) **HAND.** The creature cannot use two-handed weapons. The creature can, with the aid of prosthetics, secure a second weapon or shield to the maimed arm. If the creature is quadrupedal its movement on the ground is halved. If the creature has claws it will lose one of its two attacks.

5) **ARM.** The creature cannot use two-handed weapons, as well has disadvantage on Strength (Athletic) checks that rely on arms.

If the creature is quadrupedal its movement on the ground is halved. If the creature has claws it will lose one of its two attacks.

6) **LEG.** The creature's speed is halved, as well has disadvantage on Dexterity (Acrobatics) checks that rely on legs.

A character cannot suffer the same type of mutilation twice, so a character cannot lose both eyes, legs, or arms.

If the roll indicates a mutilation already suffered this will be repeated. If a character has already suffered all mutilations, the new mutilation is considered an instant death.





# EQUIPMENT

For nearly a century, after the advent of the Kamikaze, bartering and the use of old coins, often imported, prevailed throughout the empire. The emperor, with an edict, allowed the clans to forge a new coinage, call him the “Onogoro coinage”, using the old coins and personal resources. All the old coins lost their value over the years and became increasingly rare.

Thanks to the new coinage, the clans resumed trade along the routes of the empire, such trade was concentrated mainly in the center of the country, while very rarely occurred in the large island in the south and far north.

## KOKU

The currency takes as reference value the unit of measurement known as Koku, that is the quantity of rice sufficient to feed a person for a year. The weight is about 150 kg. The Koku is the salary of a man, the unit of measure for taxes and to evaluate the power of a clan. Three Koku have the value of one Ryo, the gold coin.

## NEW COINS OF ONOGORO

**Ryo.** Oval gold coin with a square hole in the center. Worth 3 koku or 60 Monme.

**Monme.** Silver coin, round with a square hole in the center. Worth 4000 Kan.

**Kan.** Copper coin, round with a square hole in the center.

**Oban.** Large oval gold coin worth 10 Ryo or 30 Koku.

*With the exception of the Oban, people carry the coins strapped to their wrists or belts thanks to a rope passing through their central hole.*

## VALUE AND COST OF LIVING

In the society of the empire everyone has a place, and the clans provide sustenance to all those who contribute to social life.

When it is not possible to ask for hospitality or you need resources for your adventure, you can consult this small guide to understand the value of an object and the cost of living.

## KAN: THE VALUE OF COPPER

Copper is the most widely used currency. It can be used for small donations at a temple, to pay for a meal or a small item. Copper is used to buy linen and cotton clothes, wooden weapons, straw hats or accessories made of stone, wood, bone or bamboo. Remember that 4000 pieces of copper are needed to get the value of a silver coin (Monme). Copper is also used to stay in an inn, repair or build a small house in a village, pay for a passage or for a person's work. As an example you consider that the valuable work of a farmer, and therefore of his production, is valued at about 200 copper coins per day although these are not really paid.

## MONME: THE VALUE OF SILVER

Silver is a precious commodity. You can make a lavish donation to a temple, buy a silk kimono, a fine piece of jewelry, decorations for weapons and ceremonies. A silver coin can bribe and allow you to hire a professional for an entire month or for a risky job.

## RYO: THE VALUE OF GOLD

Gold has great value. Gold makes it possible to build entire villages and bridges, to buy fine fabrics, rare inks and perfect brushes. Weapons of fine workmanship or requiring demanding workmanship, such as katanas, are valued in gold. The gold coin is not a currency for trade or for everyday life. A single piece of gold guarantees an income that allows a man to live for 3 years with dignity. Gold can bribe even noblemen. The oban is a gold coin so valuable that it allows a man to live decently for 30 years. The oban is worth as much as a village and they are coins used for the purchase of weapons supplies or for the purchase of equipment and objects of great value, for the construction of castles and fortifications, for the corruption of the highest offices of the empire.



## **TOOLS**

### **NAGURA STONES**

This set includes a rectangular stone the size of a foot in a light color, smaller stones, oils, and other tools essential for blade maintenance. Use during a short rest or a long rest gives a slashing weapon the attribute “sharp”. You can use nagura stones if you are competent in the use of the weapon (way) you want to sharpen

### **DAISHO**

This set of weapons identify the Samurai and consists of the Katana, the Wakizashi, the Tachi, and the Tanto. With the exception of the Tachi, the other three blades are always carried by the Samurai in their obi (belt). Proficiency with this kit lets you double your proficiency bonus to any ability checks on Charisma (Intimidation) versus humanoid creatures not affiliated with a clan.

### **KITSUKE**

This set includes all the parts that make up a noble kimono. Also attached to the Kitsuke are indispensable hairstyling tools such as the Kogai and the Kotzuga. Proficiency with this kit lets you double your proficiency bonus to any ability checks on Charisma (Persuasion) versus humanoid creatures.

### **CHA NO YU**

This set includes everything needed for the tea ceremony. Proficiency in this tool allows you, when serving tea, to double your proficiency bonus for each Charisma (Entertain) test made on a human (or han-yo) creature. Preparing good tea in a hostile environment, outside a palace, temple, or fortress wall, heals 1d4 hit points. Once a tea ceremony has been performed, the character cannot do it again until he completes a long rest.

### **SHODO**

This calligraphy set allows one to write in the correct form, style and aesthetic order, on the right media and in the right ink. Proficiency with this kit lets you add your proficiency bonus to any ability checks you make to create flawless documents with appreciable artistic value.





# ARMOR AND WEAPONS

## WEAPONS PROFICIENCY

Races, classes, backgrounds, and archetypes grant you proficiency in certain weapon groups.

These weapon groups are identified as Ways (Do) and are very different from each other. There are six weapon way:

**Way of the hand** is a discipline that indicates the character's ability to injure and neutralize their opponents with the use of their hands, walking weapons and a few other complementary wooden weapons.

**Way of the sword** includes the use of noble weapons designated exclusively to the Samurai class.

**Way of the war** includes any weapon used in battle including swords, maces, and pole arms.

**Way of the occult** includes weapons often considered dishonorable, effective, and aimed solely at prevailing over the enemy.

**Way of the fields**, also called kobudo, this way encompasses weapons derived from the working tools of the lower classes.

**Way of the bow** is the discipline that is dedicated to the study and perfection of archery form intended not only as an offensive practice but also as a search for oneself.

## **NEW WEAPONS PROPERTIES**

**Disarming.** If a creature of medium size or less is struck by a weapon with the disarming property, you can give up dealing damage and disarm the target, forcing it to drop one of the wielded weapons of your choice. The weapon falls at the creature's feet. The creature can make a Dexterity check against the attacker's martial art CD.

**Grappling.** If a creature of medium size or less is struck by a weapon with the grappling property, you can give up dealing damage and the target becomes restrained until it can break free. On its turn, the target can make a Strength check against the CD of the attacker's martial art.

**Concealable.** The weapon cannot be detected in the character's equipment even when held and ready to use.

**Monstrous.** The character must possess a Strength

statistic of 18 or higher to use this weapon.

If a creature of medium size or less is struck by an unclean weapon, it must pass a Strength check against the attacker's martial art CD or suffer the prone condition.

The use of unclean weapons confers the dishonored condition.

## WEAPONS

**Te.** One's body used as an offensive tool.

**Bo.** Long wood stick used with two hands.

**Bokken.** Wooden sword used during training and exercises.

**Tessen.** This weapon is a fan with iron slats. Also used by the Samurai against unworthy enemies, the tessen is worn like ordinary fans.

**Katana.** Long sword with a curved, single-edged blade. Etiquette dictates that this weapon is used exclusively by the Samurai.

**Wakizashi.** Short sword with curved blade single cut. The label wants this weapon to be used exclusively by Samurai.

**Tanto, Kogai, Kozuga.** The tanto is a long straight-bladed single-edged dagger without guard adorned with the mon of one's clan. The Tanto is used in the suicide ritual, seppuku. The Kogai is similar to an awl, used for hair styling. The Kozuga is a very sharp flat-bladed knife used as a letter opener or for slicing meat. The Kogai and Kozuga are rarely used as primary weapons.

**Tachi.** Two-handed weapon, a very curved blade designed for drawing and fighting on horseback. A medium-sized creature can use this weapon on horseback as if it were versatile.

**Yumi.** The yumi is an ancient bow, characterized by a distinctly longer upper part than the lower part, making it asymmetrical. Composed of several sheets of wood, in its long version called daikyu can exceed 2 meters. The arrows are usually made of bamboo.

**Kusarigama.** Used in both long-distance and hand-to-hand combat, the kusarigama derives from the Kama from which it inherits the sickle-shaped blade to which is applied a chain that ends with a lead handle.

**Kunai.** Small, wide-bladed daggers that are not sharp.



**Sai.** Rounded, pointed staff characterized by two unsharpened projections as hilt that follow the main core after a right angle.

**Kama.** The Kama is a sickle used by farmers to harvest crops. The curved blade is not broad.

**Eku.** Weapon derived from the oar of the barges of the rice fields. It is a large stick used with two hands with a wide widening at one end.

**Nunchaku.** Used to harvest crops by farmers, the nunchaku is a poor weapon consisting of two small sticks of wood, rarely reinforced with metal plates, secured by a short rope or chain.

**Zambato.** The zambato is a gigantic weapon, a sword one and a half times as tall as a man and with a wide blade that is not always sharp. Born to counter the arching Samurai, it is also used as a weapon in melee combat.

**Naginata.** This is a weapon in rod characterized by a long curved single-edged blade wider towards the end.

**Nodachi.** Long war sword with an only slightly curved blade generally carried behind the back. The weapon is often characterized by a long handle.

**Kanabo.** Powerful metal mace with a wider ring handle at the end.

**Yari.** The Yari is a light, slender spear with a double-edged metal tip.



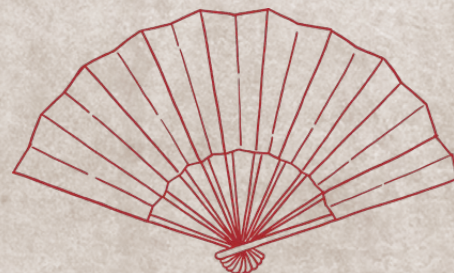
*Tanto  
Wakizashi  
Katana  
Tachi*



*Kabuto*



*Menpo*



*Tessen*



## WEAPONS

Name	Cost	Damage	Weight	Properties
Way of hand				
Te	-	1 bludgeoning	-	Finesse, Grappling
Bo	Copper	1d4 bludgeoning	2 lb	Two-handed, Reach
Bokken	Copper	1d4 bludgeoning	1 lb	Versatile (1d6), Finesse
Tessen	Copper	1d4 slashing	1 lb	Light, Finesse, Concealable
Way of sword				
Katana	Gold	1d8 slashing	3 lb	Finesse, Versatile (1d10)
Wakizashi	Gold	1d6 slashing	2 lb	Finesse
Tanto, Kogai, Kozuga	Silver	1d4 slashing	1 lb	Light, Finesse, Concealable, thrown (range 20/60)
Tachi	Gold	1d10 slashing	4 lb	Two-handed, Special
Way of occult				
Kusarigama	Silver	1d6 slashing	4 lb	Two-handed, Reach (3), Finesse, Disarming, Grappling
Kunai	Silver	1d4 piercing	1 lb	Light, Finesse, thrown (range 20/60), Concealable
Sai	Silver	1d6 piercing	2 lb	Light, Disarming
Way of bow				
Yumi daikyu	Copper	1d8 piercing	2 lb	Ammunition (range 150/600), two-handed, heavy
Yumi hankyu	Copper	1d6 piercing	2 lb	Ammunition (range 80/320), two-handed
Way of fields				
Nunchaku	Copper	1d4 bludgeoning	1 lb	Light, Two-handed, Grappling
Ekku	Copper	1d6 bludgeoning	3 lb	Two-handed, Reach
Kama	Copper	1d4 slashing	1 lb	Disarming
Way of war				
Naginata	Silver	1d10 slashing	8 lb	Two-handed, Reach
Nodachi	Gold	2d6 slashing	6 lb	Two-handed, Heavy
Kanabo	Silver	2d6 bludgeoning	10 lb	Two-handed, Reach, Heavy
Zambato	Gold	2d8 slashing	12 lb	Two-handed, Reach, Heavy, Monstrous
Yari	Copper	1d8 piercing	6 lb	Two-handed, Reach



*Kanabo*



## ARMOR

### LIGHT ARMOR

**Manchira.** Short slip of padded cloth, leather, and iron.

**Manju no wa.** Short chainmail jacket with leather epaulets.

### MEDIUM ARMOR

**Yoroi.** Literally means “great armor” and is mainly used by samurai composed of leather, leather, iron plates and iron mesh. The armor is decorated with motifs and symbols of the clan to which it belongs.

**Karuta tatami.** Iron mesh armor interspersed with leather and iron slats. Main armor of the Ashigaru. Includes Jingasa helmet.

**Kikko tatami.** Iron mesh armor interspersed with hexagonal leather and iron slats.

### HEAVY ARMOR

**Kusari tatami.** Iron mesh armor worn over an undergarment of heavy cloth and leather.

**Hara ate.** Banded metal armor

## SHIELDS AND HELMETS

**Kabuto.** Helmet characteristic of the Samurai. It is considered a part of the Yoroi medium armor. Kabuto increases your Armor Class by 1.

**Menpo.** Leather and metal mask often used in combination with the Kabuto helmet by the Samurai to which it was anchored. A Menpo has advantage on Intimidation ability check

**Jingasa.** Battle helmet made of lacquered and hardened leather, rarely metal, derived from the

large straw hats of peasants. Jingasa increases your Armor Class by 1.

**Tate.** Large rectangular wooden shield. Tate increases your Armor Class by 2.



## ARMOR

Name	Cost	Armor Class (AC)	Strength	Stealth	Weight
<b>Light Armor</b>					
Manchira	Copper	11 + Dex modifier	-	-	8 lb
Manju No Wa	Copper	12 + Dex modifier	-	-	13 lb
<b>Medium Armor</b>					
Karuta	Silver	13 + Dex modifier (max 2)	Str 13	Disadvantage	20 lb
Kikko	Silver	14 + Dex modifier (max 2)	Str 13	Disadvantage	30 lb
Yoroi	Gold	15 + Dex modifier (max 2)	Str 13	Disadvantage	40 lb
<b>Heavy Armor</b>					
Kusari	Silver	16	Str 14	Disadvantage	60 lb
Hara	Gold	17	Str 15	Disadvantage	65 lb





## CHAPTER V ADVENTURE

# THE MYSTERY OF INUYAMA

### DM INTRODUCTION

About two years ago, Hajime, the lord of the Oda clan and keeper of Inuyama Castle, lost Megumi, his second daughter, to a serious illness.

He and his wife Airi suffered greatly from the loss. She closed herself in a gloomy silence, spending her days in the company of her cat while he sought comfort in the dojo and sake.

During this difficult period Hajime became infatuated with a young and beautiful girl named Atsuko with whom he spent some time walking in the garden of the castle. Taken by his new love, he had a beautiful garden built for her, dedicated solely to their meetings.

Two months after the loss of his daughter, Airi was found

dead on the bank of the river Kiso that flows near the castle.

Although many witnesses claimed to have seen Airi walking alone towards the river, many maliciously claimed that the lord of the castle had gotten rid of his old wife in order to marry the young and beautiful Atsuko.

Four months later, the lord of the castle married Atsuko, further fueling the rumors among the inhabitants of the fortress. Airi's cat continued to roam around the castle looking for her mistress until it too disappeared about a year after the tragedy.

The animal, however, had not escaped or died, but in her old age had turned into a *nekomusume*, a shape-shifter full of hatred and resentment for the fate suffered by his mistress.





*With cunning, the nekomusume killed young Atsuko burying her in the garden dedicated to her and took her appearance to get closer to Hajime and take revenge slowly because the yokai considered him the only guilty of the death of the mistress.*

*From 12 days Hajime is in bed weak and pale, and from ten now unable to speak and eat independently.*

*The demon with the appearance of Atsuko, pretends to take care of him during the day, then sucking all his vital energy at night, when she remains alone with him in the top floor of the castle.*

*The presence of the demon and her curse have attracted other yokai and yurei, as well as a large number of Oni, to the castle.*

*Taikan, the young son of the lord, is unable to make important decisions and spends his days at the temple praying for his father rather than acting vigorously to threats.*

*Neighboring fortresses, having no more news from Inuyama and noticing the presence of Oni in the forests along their borders, have requested help from the emperor.*

## **INTRODUCTION**

The characters who take on this adventure are all guardians of the emperor on their first assignments.

Players are free to determine, through their connections, whether they have known each other for some time or are still strangers.

Their journey begins on Onogoro Island, in the Emperor's palace. In this sacred place they have been given the task of reaching the fortress of Inuyama.

To reach their destination they must cross numerous domains, staying at villages and fortresses along the way. The last of their stops was at the fortress of Gifu.

Inuyama Castle is a fortress controlled by Hajime, lord of the Oda clan, descendant of the ancient and noble Fujiwara family. The fortress, built after the advent of the Kamikaze never fell.

## **THE CALL FOR HELP**

The lords of the fortresses of Gifu and Nagoya, controlled respectively by the Nikaido clan and the Imagawa clan, both descendants of the noble Minamoto clan, have sent a missive to the emperor containing a request for help.

The clans claim that Oni have been spotted in the Kinka Forest and that no one has come or returned from the road leading to Inuyama.

## **RESEARCH AND INFORMATION**

Players may request additional information. The DM may respond to players' requests by assuming that they have inquired or obtained these directions at the Gifu fortress or along the way.

- Inuyama Fortress is only five hours away from Gifu Fortress.
- The road to Inuyama continues until you reach Nagoya.
- The Oni were seen by merchants and lumberjacks near the Kinka forest which extends to the Inuyama fortress but also borders the domains of Nagoya and Gifu. Frightened, the merchants abandoned the road and returned to their respective fortresses.
- The fortress of Inuyama has never fallen into the enemy's hands. Built after the advent of the Kamikaze, it has a reputation for being

The Mystery of Inuyama is an adventure divided into 4 episodes.

If the DM sees fit, he may use the experience points rule for milestones.

In this case the characters gain a level at the end of each episode, they will then face the last challenge as a 4th level company.



impregnable due to its walls and natural defenses.

- Hajime, of the Oda clan, a descendant of the ancient and noble Fujiwara family, is a valiant and righteous Samurai who has controlled the fortress of Inuyama for decades. He has a male heir.

### OTHER IDEAS FOR PLAYING THE ADVENTURE

If players are unmotivated by the idea of playing the Emperor's guardians, the DM may consider having them choose one of the clans described in this manual and send them as allies concerned about the fate of a hypothetical trade agreement, a debt to be collected, or a debt to be settled.

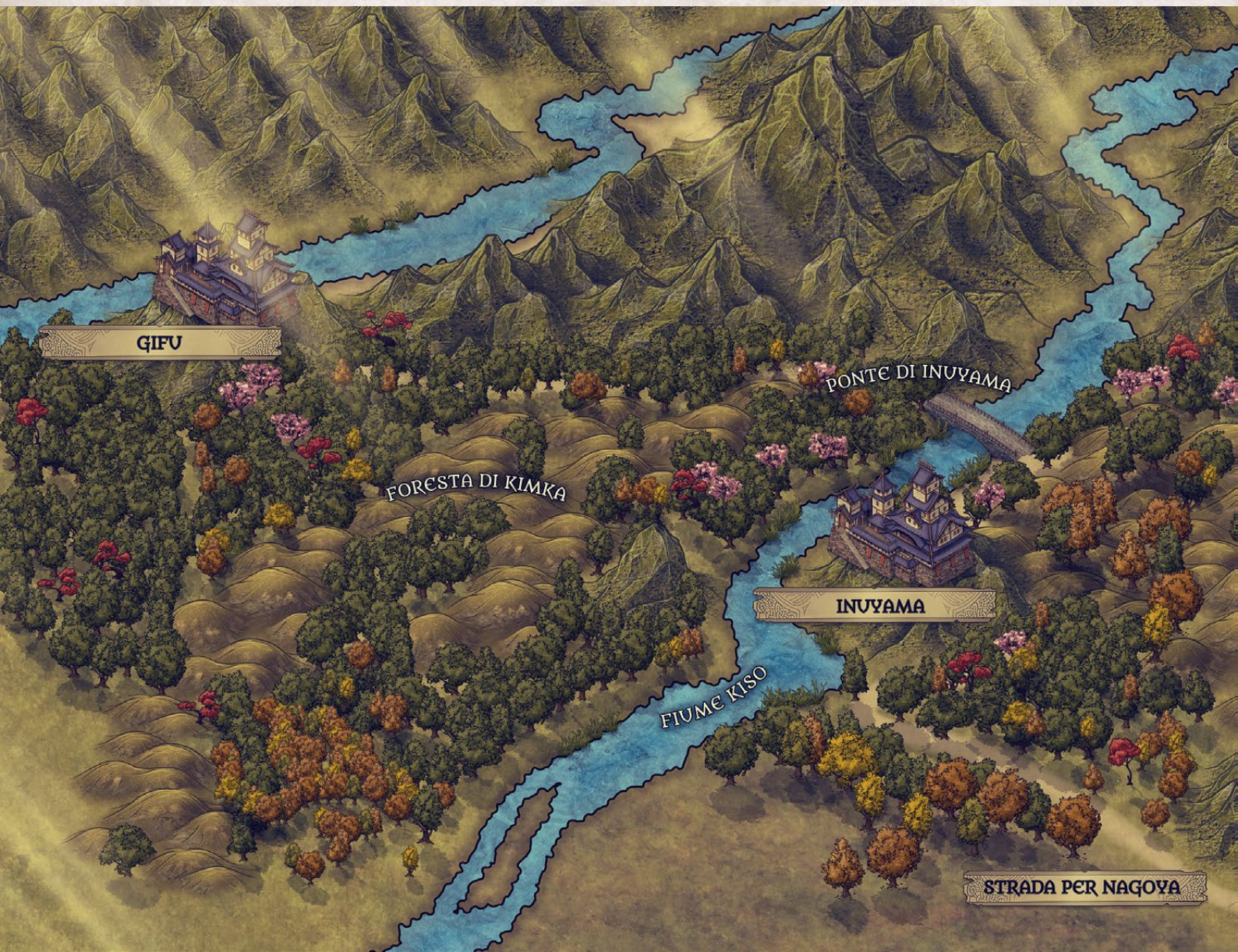
If the players don't like this option either, the DM may feel free to turn the session around and send characters to hasten the fall of Inuyama at the hands of a rival clan.

Characters can then consider whether to open the doors from the inside to let the Oni in, knock out

the lord of the fortress or kill the heir in order to throw the clan into confusion, frame the Samurai, damage resources, and so on.

Text highlighted in red are descriptions that the DM can read directly to players as an introduction to a new area of the game.

These contain details and information that can help players complete the challenges the adventure offers.





# EPISODE 1

## THE MOUNTAINS

The road to Inuyama follows the course of hills and plateaus until it meets the Kiso River.

To reach the fortress, it is necessary to cross the river. The road leads to the Inuyama Bridge.

When you reach the opposite bank, just follow the path along the river to get to the gates of the castle. The fortress is clearly visible from the river banks near the bridge.

Walking at a steady pace, the characters will reach Inuyama Fortress in only five hours. Assuming an early morning departure, the characters will arrive in the early afternoon near the fortress.

## THE FOREST TRAIL

The trail traverses the great Kinka forest between hills and low plateaus.

Around the valleys that house the fortresses of Gifu, Inuyama and Nagoya rise mountains and gorges wrapped in lush forests.

You have been told to walk the trail until you cross the Kiso River, cross its waters thanks to the Inuyama Bridge, and then follow its course to the castle.

Groves of chestnut and cherry trees are visible among the green foliage of conifers. Tall beech trees catch the sun's rays with their light green leaves, while maples break up the uniform mantle with their colors ranging from yellow to fiery red. Deers and squirrels hide as you pass by gently stirring the underbrush.

If the characters analyze the road they will notice numerous traces, none recent. These include those of several wagons, footprints and horse hooves. On the sides of the road it is possible to identify small paths that go into the forest, perhaps traced by woodcutters, hunters and prospectors and strengthened by the passage of wild animals.

Players must make a **DC 10 Wisdom** (Survival) checks to recognize among the most frequent and recent footprints those of heavy humanoids that can be traced back to the Oni and those of forest animals: boars, bears and wolves.

## THE CART

On either side of the path, tree branches block the sun's rays, leaving a wooden cart lying on its side in shadow.

A cloth sack containing rice lies on the ground, and some birds feast on the part of the contents scattered on the ground.

Some vegetables, battered and enveloped by swarms of insects, are scattered around the vicinity of the cart.

If players make a successful **DC 12 Intelligence** (Investigation) checks they will find traces of blood and a drag (perhaps a man or a sack) towards the forest, but the traces are soon lost in the undergrowth. They will also find a deep claw mark in the wooden cart.

If the characters follow the tracks into the forest the players must make a new **DC 15 Wisdom** (Survival) checks to find broken branches and signs on the ground leading to a cabin. A column of smoke billows into the sky in the direction indicated by the tracks.

## THE HOUSE IN THE FOREST

The house is situated in the middle of a clearing created by the felling of numerous trees of which only the roughly cut stumps remain.

The house rests on a wooden base about half a meter high. The wooden sides of the house are eroded by time and do not present, at first glance, any opening.

In front of the house there is a small porch made from a roof of branches that protects a sliding door. Above the door and beyond the canopy is a light wood sliding window.

Smoke escapes from an opening in the large thatched roof, so wide that it almost touches the ground and its shady parts are now covered with moss.

Next to the house there are several working tools, such as kami, an axe, ropes, arrows and a bow. On the shady side of the house there are barrels and sacks, branches and straw, wood already cut and placed in dry places.

On the ground you can clearly see the marks of a heavy object dragged to the door of the house.

The characters can observe the house by walking around it undisturbed. The house has two identical openings on the front and back, while there are no





openings on the sides.

The shape of the house is regular, about 8 steps long and 5 steps wide. An individual without armor can pass under the wooden floor and enter through the trapdoor in the middle of the house, next to a small square covered with flat stones. If a player analyzes the stones he will discover that they are very hot.

The thatched roof is walkable and it is possible to climb up it and then reach the window above the door through the roof by passing a **DC 10 Dexterity** (Acrobatics) checks.

Players can take items from outside the house. Barrels and sacks contain rice, vegetables, mushrooms and little salted meat.

### INSIDE THE HOUSE

The interior of the house can be described by the DM depending on the position of the characters, i.e. whether they are looking out of one of the doors, the trapdoor or the window from the upper floor.

The house consists of a single room. The sloping roof makes the sides of the small house unusable. In the center there is a fire on which is arranged a cauldron from which comes a smell of meat stew. Tatami mats are arranged around the fireplace, lying on a sandy area.

An upper wooden floor, about half the size of the house, is reached by a very steep wooden staircase. The exposed roof is supported by strong dark wooden planks firmly joined together by rope.

An old man, bent over by the years, wearing a ragged kimono and old sandals frequently approaches to turn the stew. He holds a knife with which he cuts vegetables on a plane not far from the fire.

### Kijo (1)

### THE INUYAMA BRIDGE

Characters may decide to continue straight down the path, without following the trail to the forest house, and without trying to go unnoticed within the undergrowth (*read the information at the end of episode 1*).

In this case they will reach the Inuyama Bridge after a few hours of walking.

The wind carries the sound of the river's waters

and the rustling of the reeds well before you reach the riverbanks.

As you glimpse the arch of the red wooden bridge across the river, you also catch a glimpse of the dark roofs of Inuyama Castle. Beyond the bridge, the path continues to your right toward the fortress, skirting the riverbank.

Sitting on a long cut log are two large Oni who are taking turns drinking from a wineskin.

Their large Kanabo are resting on the ground. Their limbs are powerful and the dark hairs give their humanoid bodies a beastly appearance. The horns and jaws, sharp in those wrathful faces, are symbols of the ferocity typical of Yomi's guardians. They do not seem aware of your arrival.

Players may try to catch the Oni by surprise, and it may be a good opportunity for them to confront and study an enemy they will encounter in force later on.

### Oni (2)

If players pass a **DC 10 Wisdom** (Perception) checks they will find that there are no other Oni near the bridge.

Characters may consider wading the river to avoid the Oni or try to catch them from behind.

A **DC 15 Strength** (Athletics) checks is required to overcome the waters and current of the river.

If they fail the test the characters will be left at the mercy of the current and will accumulate 1 level of Exhaustion condition for each failure. Characters may turn back at any time by abandoning the test.

If players kill the Oni, they can scour the path beyond the bridge and find numerous footprints of various sizes of humanoid creatures that can also be traced back to the Oni.

Passing a **DC 10 Wisdom** (Survival) checks, players will find that Oni come and go to the path and fortress from the woods, and that fewer instead cross the bridge to Gifu's domain. They can then consider the fact that the creatures are voluntarily going to Inuyama.

### THE TRAIL ALONG THE RIVER

You have reached the banks of the Kiso River and a few hours of walking separate you from the fortress.





The view of the water to your right is often obscured by vast reeds. To your left, the Kinka forest continues to dominate the territory.

Bare cherry trees await the coming spring while on the other side of the river a beautiful maple forest is reflected in the water giving it a red glow.

In the distance you can see, beyond the branches of tall trees, the roof of the castle and its white walls standing out in the blue sky.

If characters proceed cautiously while looking around, they can make a **DC Wisdom** (Perception) checks. The results should be interpreted as follows:

- **DC 10** in the trail are the tracks of numerous Oni, some very large. Most of the footprints lead toward the forest and the fortress in your own direction.
- **CD 15** On the banks of the river and dragged by the current, the characters manage to spot a dozen bodies. From the clothes they are wearing they appear to be farmers. If they approach the riverbanks they will find bodies wedged between the reeds and the banks. An **DC 10 Intelligence** (Medicine) checks can reveal a death several days ago caused by blunt weapons that have smashed the chest or head of the victims.
- **DC 20** Among the reeds, along the river, players will discover a faint blue flame that never leaves the bank but moves along with them. A **DC 10 Wisdom** (Religion) checks allows the characters to understand that it is a hitodama and therefore a spirit returned from the realm of Yomi must not be far from them.

### THE YUREI

Among the reeds along the river, the characters see the figure of a spirit, a woman in kimono with long black hair.

It is a Jibakurei, the spirit of a person who died by suicide or violent death. The spirit belongs to Airi, Hajime's first wife, who was attracted to the place of her suicide by the evil influence of the Nekomusume.

The spirit will not attack the characters but will merely observe. If the players try to interact the spirit will disappear into the river. If they prove hostile the spirit will attack.

Among the reeds moved by the wind, along the banks of the river you catch a glimpse of the evanescent silhouette of a woman. Her long dark hair covers her face and her legs are lost in the folds of the white kimono imprisoned in the dance of the wind. Her motionless arms fall along her sides, heavy as the sadness that spreads her presence.

Characters can investigate and discover more details about this spirit that is strongly linked to Inuyama's current fate. Airi's grief is the main cause of her cat's transformation into a Nekomusume. Airi's body is buried in the castle temple, next to her daughter.

The Jibakurei will return, though defeated, every morning to the banks of the river. He will scare the travelers and carry out attacks. In order to rid the stretch of road of his presence, Hajime will have to apologize to the Jibakurei.

### Jibakurei (1)

## CROSSING THE FOREST

If the characters walk the path there is no chance of getting lost or running into dangerous beasts.

If they decide to leave the path and go into the Kinka forest they must pass a **DC 12 Wisdom** (Survival) check to reach the bridge. If they succeed they take 6 hours, if they fail they take 8 hours.

If players enter the forest they may encounter bears, wolves and boars. These animals will only attack the characters if provoked. If players carefully move away from them or the area they are staying in, they will avoid a confrontation.

If the characters leave the path after crossing the bridge, then near Inuyama, and enter the forest, they will run into Oni patrols.



# EPISODE 2

Characters will arrive in Inuyama by daylight, even if they get lost, barring special situations or particularly long stops, it won't take them more than 8 hours to get there.

Inuyama Castle sits on a tree-lined rise.

Its dark spires with gold inserts catch the sun's rays and glow in response. The castle is defended by a double wall and several towers.

The village at the base of the promontory is defended on one side by the Kiso River, while the rest of the land is entirely surrounded by wooden walls built on a stone base.

When the road meets the promontory on which stands the castle, it curves following the ground, protecting the main entrance of the fortress.

## MAIN GATES (太)

The main doors are two, very similar in size and structure. The door gives access to the area surrounding the fortress but other defensive walls are clearly visible and it is necessary to go through them to reach the castle clinging to the promontory.

Watch the two main entrances from afar. Numerous Oni traffic in the vicinity of the castle stacking sacks of rice and barrels of sake.

The gates are constructed of large planks of solid wood, reinforced with metal bands and umbels.

Stone walls and towers are manned by archers who watch silently without launching an offensive or attempting to ward off those filthy creatures.

The clan's blue mon flies on the gates and in the walls.

You count a dozen Oni, but the presence of two greater Oni and one Oni of Storms worries you the most.

The Greater Oni, almost as tall as two Oni, wields a large kanabo and wears the skin of a tiger on his mighty shoulders.

The Oni of the Storms, with his blue skin and ceremonial mask, is undoubtedly a priest.

Trying to get to the gates would mean coming up against some very powerful enemies. To go unnoticed would be very difficult as well as to coordinate with the guards the timely opening of the doors.

Players can openly challenge the Oni and then try to enter through the main doors. This is a challenge that is beyond their capabilities, but one that they can consider.

The two gates are far apart, but it is impossible for all the Oni present in the wall area not to notice the ongoing battle.

Players must therefore consider a battle against numerous enemies, even if not at the same time, without a chance to rest or reorganize their resources.

If players engage in battle near the walls, they will hear the steady voice of a man and the sound of drums in the towers. At each turn the archers will fire all their arrows at a target, knocking it down.

If one or more characters find themselves incapacitated, unconscious or otherwise at 0 hit points, a samurai in red armor will come out of the gates to their rescue and escort them inside the walls of Inuyama quickly.

**Oni (4), Greater Oni (2), Storm Oni (1).**

**Note:** *Characters with serious wounds will be taken to the temple in the castle area and treated.*

## ESCAPE INTO THE FOREST

Players may consider abandoning the fight and hiding in the forest. The Oni will not persistently seek out the characters, preferring to return to the vicinity of the walls to drink sake. Characters must pass a **DC 12 Dexterity** (Stealth) check to outrun the Oni and hide.

## STRATEGIES, DIVERSIONS AND HELP FROM THE WALLS

The DM may decide not to help the characters from the fortress wall.

The samurai Kantaro (See in the Important Characters chapter) is a man of honor who can also be employed for other actions depending on how the characters move their attack on the Oni.

Players could plan diversions to lure the Oni into the forest and thus thin out the guards near the gate.





## THE REEF (B)

Characters can head for the river instead of following the road to the two main gates and then continuing on to Nagoya. The first section of the river is guarded by two watchtowers, both presided over by different ashigaru. The banks below the walls are sandy.

The walls end at the sheer ridge of the river. To continue in this direction characters must enter the water. If they continue they will reach the river gate.

You leave the curve of the path that lies against the walls and continue to the right of the fortress, in the shadow of the ridge on which the great castle of Inuyama rests, reflected in the waters of the river. A large willow tree hangs halfway between the land and the water, protecting the water lilies cradled by the movement of the river with its large branches spilling into the waters.

To your right is the reedbed that continues up to

the road that led you to Inuyama. At the base of the ridge, a small sandy beach is lapped by the water of the river.

Characters can examine the strand near the river by passing a **DC 10 Wisdom** (Survival) check with CD 10 to distinguish some Kappa footprints from those of birds and other beasts.

There are no recent human or Oni footprints or tracks in the sand.

### Minor Armored Kappa (3)

Thanks to the reed thicket and the large willow tree, it is possible to move along the banks of the river with a fair amount of protection.

The top of the wall is protected by a tower guarded by two ashigaru facing the other side of the river.

The walls continue following the course of the river until they cross a rocky slope that hides the curve of the river. The castle is perched on that stone rise, protected at the base by another freestanding tower.





Climbing the cliff is difficult and so is going unnoticed. Characters must pass a **DC 15 Dexterity** (Stealth) check to avoid being noticed by guards and a **DC 20 Strength** (Athletics) to climb up the cliff.

If the character fails, he must make a **DC 15 Dexterity** (Acrobatics) check to avoid the rocks and fall into the river.

If he falls on the rocks he will suffer 3d6 Hit Points before falling into the Kiso River, attracting the attention of the guards with his thud.

## **THE GATE ON THE RIVER (C)**

Between the main ridge on which stands the castle and another small promontory there is a strip of land accessible only by the river Kiso. The walls run from one natural ridge to the other, preventing the possibility of reaching this area below the castle by land.

The gate, guarded by two ashigaru on the walls, is not very big but is well positioned and reinforced. It is not possible in any way to forcibly load it to knock it down.

The sandy shore has several wooden piers on which boats are moored and fishermen's tools are arranged.

Characters are free to climb the walls trying not to be seen or to go to the door to ask the ashigaru to let them in. The ashigaru on this side are more distracted, intent on checking the kappa and not expecting an incursion on the walls.

If the players decide to climb the walls see point (D).

## **FORTRESS DEFENSES (D)**

The walls of the fortress are mainly white, decorated in some places with dark wooden panels of regular shapes probably openable from the inside.

The basement is composed of large stones while the roof was created with many small dark tiles. Before the walls there are depressions of soil, wood barricades and ditches, some full of water. These elements can help an individual reach the walls without being seen but make it impossible for an army to march in a compact manner to one of the gates.

Reaching the walls unseen requires a **DC 12 Dexterity** (Stealth) check.

Failure means being spotted by the guards on the

towers who will shoot their arrows.

At any point in the fortress it is possible to scale the stone walls with bare hands by making a **DC 15 Strength** (Athletics) check or a Dexterity (Acrobatics) check if the character uses ropes and trees near the walls, or any other object to help him reach the top.

The walls are constantly guarded by Ashigaru who, if they notice the characters, will shoot arrows and sound drums to raise the alarm.

The sentries are numerous and, once the alarm is given, will focus on the imminent threat.

**Ashigaru** targeting characters are always 8, 2 of them in range while 6 others are out of range (they will shoot to hit with disadvantage).

## **CONCLUSION OF EPISODE 2**

Characters have numerous access options that will set in motion very different situations. The DM needs to be very flexible and accommodate the players' desire to explore the walls and surrounding area. Following are some examples of a likely conclusion to this episode that should end with access to the interior of Inuyama.

- Characters access the fortress by breaking through enemy lines. The doors are opened amidst the joyful cheers and thanks of the Ashigaru and the Samurai.
- Characters during the fight with the Oni lose consciousness, are injured or find themselves in a situation of inevitable defeat, but they receive the help of the castle army and are treated within the walls.
- The characters manage to reach the walls and enter the castle without being seen.
- They can be escorted by the guards from Kantaro after announcing themselves as guardians near the walls or a door, in A after defeating the Oni or in C if they manage to reach it by crossing the river.
- They can climb the ridge and gain direct access to the castle courtyard and go to the clan lord or anywhere else in the main building.
- They can be mistaken for raiders by the guards and be wounded by the archers or surrounded with spears near the walls or in the yards. In this case they will be taken inside the castle by Eizo or Kantaro as prisoners.





- They may try to climb up the moat waters with a stolen boat along the piers of Entrance
- They can scale the secondary high ground and enter the village area directly without being seen.

## EPISODE 3

Once over the walls, the characters will find themselves in one of the many areas of the fortress, among houses and cultivated fields, in the main structure of the castle (honmaru) or inside the wounded temple.

Characters are now free to move within the many areas of the fortress to conduct investigations and organize defenses if they see fit.

The DM must take into account whether the characters have entered stealthily or whether they have shown themselves and will therefore be able to use aid and passes.

- Characters can be inside the fortress in secret and will be free to continue hiding, gathering information, and bluffing in the different areas of the castle. In this case, for now, Eizo and Kantaro's directions and help are not known to characters who have not had a chance to talk to any of the main characters.

- If the characters are now identified they will be able to interact freely with the inhabitants and the Ashigaru. **Eizo** is the captain of the Ashigaru and is the only one, along with the samurai **Kantaro**, who gives orders and holds up the defenses of the fortress. Both of these main characters can be used to provide information to the characters, hints and clarifications on the organization of the fortress. More information on these main characters can be found at the end of the adventure.

### ASHIGARU

*Medium humanoid (human), any alignment*

**Armor Class** 14 (Manju No Wa, Jingasa)

**Hit Points** 11 (2d8 + 2)

**Speed** 30 ft

STR	DEX	CON	INT	WIS	CHA
13 (+1)	12 (+1)	12 (+1)	10 (+0)	11 (+0)	10 (+0)

**Skills** Perception +2

**Senses** passive Perception 12

**Languages** Japanese 1

**Challenge** 1/8 (25 PE)

### ACTIONS

**Yari.** *Melee Weapon Attack:* +3 to hit, reach 5 ft. one target. Hit: 5 (1d8+1) piercing damage.

**Yumi hankyu.** *Melee or Ranged Weapon Attack:* +3 to hit, reach 5 ft. or range 80/320 ft., one target. Hit: 4 (1d6 + 1) piercing damage.

### ALLIES

Eizo and Kantaro can be two valuable allies. The DM can use these two introductions to introduce players to these important main characters.

### INTRODUCING EIZO

"I am Eizo, at your service." After a long bow, the elder ashigaru, turns to you again, nods you to follow him. "You may use the barracks quarters for as long as you remain in Inuyama. They are located on the right once you pass the second door, but you can also access them from the opposite side from a door that allows entry into this large square." Ashigaru points to some men-at-arms. "As you can





see this is where we train. That building at the far end is the stable. We don't own many horses."

The old man's hollowed face is covered by the shadow of his boiled leather hat, his leather armor as worn as his sandals and robes. His legs are steady and determined with every step.

### INTRODUCING KANTARO

"My name is Kantaro, samurai of the noble Oda clan, descendant of the Minamoto family. Welcome to Inuyama Castle, guardians of the emperor.

The clan is currently without a leader. The nobles have resigned themselves to the idea that our Lord Hajime will soon die, forgetting their duties as samurai to the people they are sworn to protect.

As you can see, our fortress is well defended by stone walls, fences, bumps and moats filled with water made by diverting the course of the Kiso River." After a brief pause he places his hands back in his obi, not far from the hilt of his weapons.

"Arriving here, you will have noticed that the back of the castle is well defended by a cliff and the course of the river itself. The outer perimeter has three gates. Only one leads to the river and is used by fishermen and villagers to collect water. The two gates you came across are well defended by stone walls and towers. If you have been watching the slope along the river, you will have noticed the two tall watchtowers that precede the beginning of the cliff."

Young Kantaro opens his arms pointing to two opposite locations. "In both of these directions are rice paddies and cultivated fields, as well as villages and artisan stores."

With a theatrical gesture he invites you to look up at the high ground on which Inuyama Castle stands, protected by great walls and ancient trees whose green foliage contrasts with the white of the walls and the dark tone of the tiles. The towers follow the defensive outline of the fortress, suggesting wide spaces, walkways and steep stairs to reach the main building.

"The castle has only two entrances." He points to a modest wooden doorway. "This one behind me leads to the military training camp. From the camp you can directly access the third door but you will need to pass two more to access the honmaru where my lord resides."

Looking in the opposite direction. "The other way, the main way, is defended by five gates, none placed across from each other, all defended by towers and stone walls."

After a brief bow, the Samurai in red armor turns to you again. "Now tell me: do you want me to lead you towards the castle or do you want to move on your own? If you so decide I will instruct the ashigaru to open the doors of the fortress each time you pass."

### THE VILLAGE AND THE FIELDS

Inuyama has two large inhabited areas, both on the sides of the fortress and close to the river.

The smaller area to the right of the river has vegetable fields, a few dwellings and a few craft stores.

The houses are all made of wood, with sloping light-colored thatched roofs, with the exception of the samurai houses, which are larger, defended by walls and have private gardens inside.

The inhabited area behind the river gate, under a small promontory, is larger. This is also where the fishermen who reach the piers beyond the gate dwell in a small strip of land between the two hills that naturally protect the fortress.

Some well-kept rice paddies and turnip fields can also be glimpsed.

Players will come across many laborers at work and can, if they wish, talk and gather information among the villagers. Conversations could be about the following topics:

- There are many concerned residents. We know that we can't go out because there are Oni outside the wall. We trust that our lord will resolve the situation soon.
- We elders are confident. The fortress has never fallen and we are confident that the Oda clan and the emperor will defend the fortress.
- Kantaro is an impulsive man. A great warrior but often it is better to plan and be patient waiting for the right moment to act.
- Our lord has been locked up in the castle for many days. He is certainly planning the attack to free us from the Oni and the other Yokai.
- Eizo is one of us, a man of the people. If he had been of noble birth, he would certainly have become a Samurai. His place as captain of the Ashigaru is well deserved.
- The fortress has 13 watchtowers and there are lookouts in every corner of the castle. Inuyama is impregnable. There are fields and provisions in abundance to survive for a long



time.

- Atsuko, the young wife of our lord, is beautiful. So beautiful that even a Kami could fall in love with her.
- Our Lord's first wife died. According to some she died of sadness over the death of her little daughter, for others she committed suicide in the river. A small minority malign that she was killed by the Clan Lord to marry the young and beautiful Atsuko. I have faith in our lord, his spirit is pure.
- I know that many fishermen can no longer go out on the river to cast their nets because of the Kappa. The situation is more and more dangerous.

### **ASHIGARU BARRACKS**

The barracks is a rectangular building built on a wooden foundation. It has a roof of branches resting on high wooden walls that have sliding openings on all sides.

There are numerous rooms that overlook the walkways of the basement along the entire perimeter. Inside, wooden corridors and large areas with tatami mats alternate in regular geometries.

Racks house spears, bows and shields, while barrels contain hundreds of arrows.

Soldiers are always present in the barracks, resting, bivouacking or maintaining weapons.

*In this area it is possible for the characters to often meet Eizo and Kantaro.*

### **ACCOMMODATION**

Although the characters are given free access to the castle, they stay in one of the rooms in the barracks.

They are allowed to sleep and rest on clean tatami mats and futons, have use of the fire in the main hall, water, and food.

The food served in the barracks is mostly rice, with fish and vegetables in season.

Ashigaru respect characters, especially if those characters are guardians, and will stoop whenever they meet them.

Should they exchange words with them, the following are answers and conversation topics from which the characters might gain useful information:

- The walls of Inuyama have never been

overcome by any enemy. My father was an Ashigaru like me and always defended these lands with courage.

- This is not the first time we have seen Oni but it is the first time they have gathered under the walls. Kappa have also been spotted near the riverbanks.

- The horses are sick, our Lord is bedridden with illness. Misfortune has befallen Inuyama.

- Eizo is a valiant man, the best commander to die for. He should carry the Daisho. He has the heart of a Samurai.

- All of us Ashigaru were instructed directly by Atsuko not to allow anyone to enter her beloved's garden. The guards on the towers were explicitly asked to frequently check the inner areas of the fortress, especially that garden. It is not a vulnerable spot but it was a place of their own, important, intimate.

- Kantaro is the most warmongering of the Samurai. Several times he spoke ill of our future Lord Taikan, painting him as a coward.

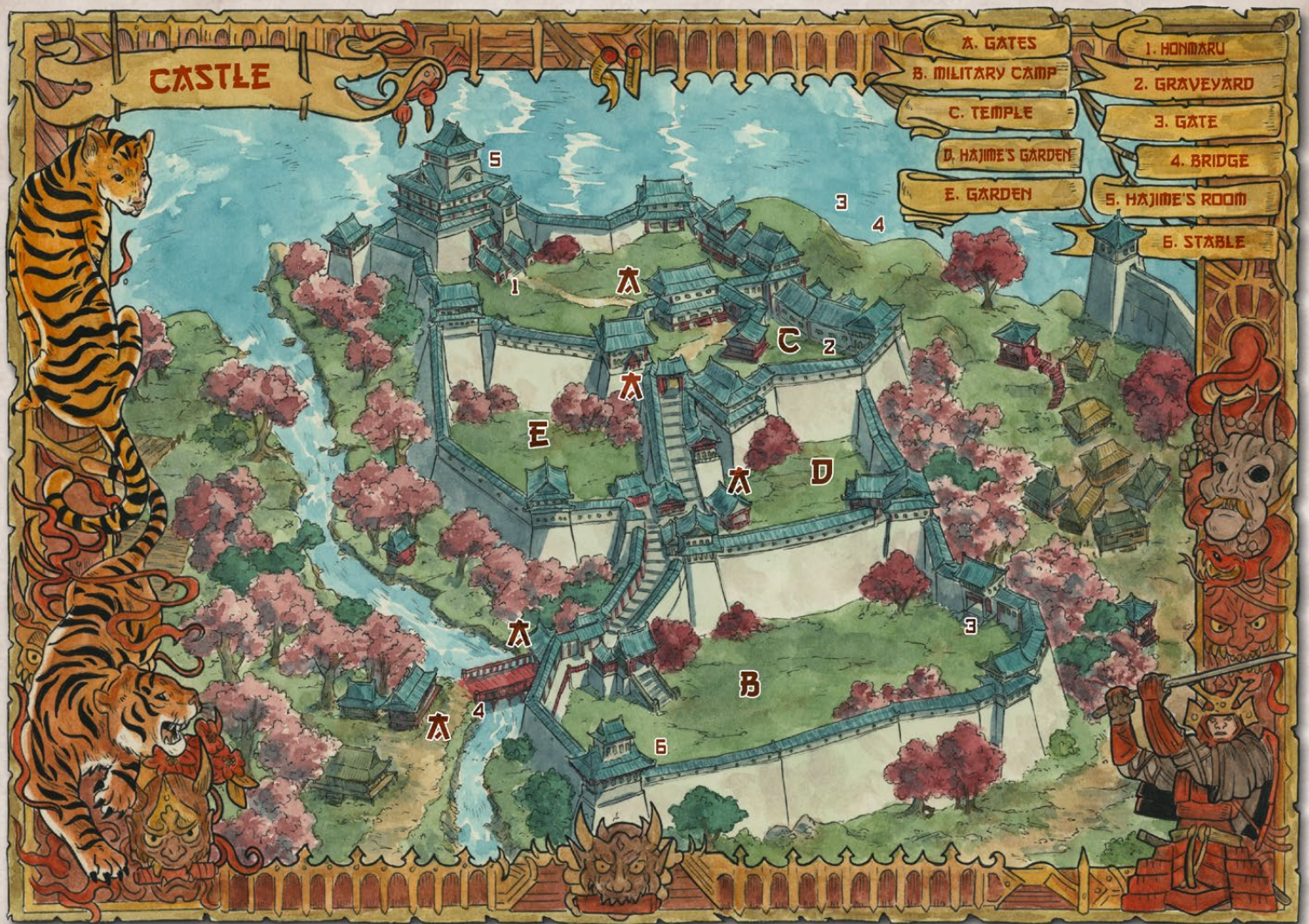
- Atsuko is beautiful. Our lord is lucky that such a beauty is taking care of him. He will surely heal from her loving care.

- We have 13 towers and 26 men always on lookout. If a large army of Oni or other Yokai were to approach the fortress they would be spotted well in advance.

- The castle is well defended. There are 5 gates to pass through to get to the top. The large spaces allow all inhabitants to be rescued even if the first walls give way.







## THE CASTLE

Players can move around the many areas of the castle to investigate, and unless they climbed the escarpment in Episode 2, they are required to walk through certain areas and past doors to reach the main building.

### GATES AND FORTIFIED ROAD (A)

In order to reach the honmaru, the main building where the Lord of the fortress resides, it is necessary to walk up long stairs and cross five defended gates.

The way is defended by towers and massive walls, made of large stones, structured so that no door is arranged in a linear fashion, thus forcing any army to have to constantly change direction without being able to take advantage of any charges or rams.

Each door is defended by ashigaru that, at the passage of the characters, make a bow and then play a drum beat that echoes inside the stone walls. The blue mon of the Clan flies on the towers and walls.

### DEVIATIONS

After the second door the characters can access a side door to their right that leads to the training ground.

After the third door the characters are at a crossroads consisting of two side doors, one on their right and one on their left, leading to the gardens.

After the fourth door, on the right, there is another side door that leads to a sacred area where a temple stands.

The fifth door is the largest and precedes the area before the honmaru.

### MILITARY TRAINING CAMP (B)

At the base of the castle is a large field where numerous ashigaru shoot bows and practice their weapons. There are numerous wood fences, racks, and a building used as a stable.

The characters have probably already been to this area of the castle to stay inside the barracks.

The training ground can be reached from the defended way and from a door on the walls.

In this area it is possible for the characters to meet



Eizo and Kantaro often.

### THE STABLE

The stable is a large elevated wooden building where inside are lean, dying horses surrounded by flies.

A **DC 12 Intelligence** (Investigation) check allows characters to figure out that the stench and bugs are coming from under the floorboards.

If the characters stay more than 1 turn inside the barn they must make a **DC 15 Constitution** saving throw to avoid being poisoned. Farmers barely enter or throw some hay towards the dying beasts from the doorframe while covering their noses with a cloth.

Poisoned characters will remain in that state for 6 hours

If players try to lead horses out of the stable they will find that the horses are weak and frightened and will not be led outside. In addition to the risk of poisoning, players must make a **DC 18 Wisdom** (Animal Training) check to lead each horse outside.

There are 11 horses, including one gorgeous and imposing one, probably Hajime's.

If the characters remove the floorboards or crawl through the darkness under the floor from the outside they will come across a gama, a huge Yokai in the shape of a toad.

In both cases the gama will attack the characters immediately, as soon as the ripped planks allow him to act. This situation is to his advantage because the axes protect him.

The characters will then have *disadvantage* on rolls to hit. If they reach the gama by crawling under the floor, they will have to face it in a disadvantageous condition, since they cannot fight standing up, but are forced between the ground and the wooden boards.

### Gama (1)

In the gama's lair you can find the remains of many animals, some still decomposing and recently killed. A nest of bones and rotting carcasses that contains nothing of value.

Once the gama is dead, it will only take half a day for the horses to recover.

### DECEPTIVE CORRELATIONS

There is no connection between Hajime's illness and the presence of the gama. The creature was attracted by the obake's evil presence.

### THE TEMPLE AND THE CEMETERY (C)

The temple inside the fortress is made of red wood with large sloping roofs covered with bronze sheets, now oxidized.

Numerous worshippers are lined up in front of a small square pagoda, following each other in prayer and tolling an old bronze bell.

The first large building houses a closed place of prayer, whose open shutters allow a glimpse of a stone garden at the back of the temple.

The garden is crossed by a paved road on whose sides are arranged many stones of different heights, funerary monuments and lanterns.

At the end of the road stands another building, also made of red wood. Inside the temple the monks and the miko prays and helps the inhabitants locked up in the fortress not only with prayers and words of comfort but also with basic necessities.

On one side of the garden, where some older trees touch each other to form a green roof, stands another older dark wooden temple.

Here a wooden statue now eroded by time has recently been adorned with a red ribbon. A samurai is enclosed in prayer in front of the ancient statue.

A **DC 10 Wisdom** (Religion) check will reveal that the statue belongs to the Kami Izanagi, intent with his halberd on creating the world.

Izanagi is the father of the Kami, a good deity strongly linked to life.

If the characters approach the samurai in prayer, they will be blocked by an elderly Sohei named Gombei. The priest, born and raised in Inuyama, will be able to tell the characters a lot about his own lord, his wife, and his late consort. It will be Gombei who will reveal to the characters that the samurai is Taikan, the son of the lord and heir of Inuyama.

Gombei will report to the characters that he has tried several times to spur Taikan to react. The priest is convinced that the eldest son is torn by grief over the possible loss of his father.

Having lost first his sister and then his mother,





Taikan has always lived in his father's shadow. Atsuko, Hajime's new bride is the same age as the son and could never be a real mother to him.

Gombei will defend their lords against any accusation or assumption. For the monk Airi committed suicide, Hajime would never disgrace himself by soiling his hands with the blood of an innocent woman.

If the characters insist on talking to Taikan the priest will let them go towards the old temple.

When the son of the lord sees and recognizes the guardians (or the heroes who have come to the rescue) he will stretch out his face in a sincere smile. A quick bow and then he will be immediately available for any collaboration. The reaction will amaze even Gombei and could, according to the information gathered, amaze also the players.

### TAIKAN'S REACTION

Taikan is not only as grief-stricken as Gombei thinks he is, but also worried about making the wrong decisions.

Having always lived under the shadow of his valiant father, he does not feel able to give orders to his samurai. He has therefore created for himself a mask of pain to hide his cowardice, a truth he has been unable to hide from the captain.

The guardians, as mandated by Onogoro's council and the Emperor, are above any present authority and no one will be able to challenge his decision to entrust them with foiling threats. Taikan will loudly claim that his prayers have been heard and that this whole nightmare will soon be over.

### COURT PLOTS

One of the hypotheses that may make its way to the players is a plot made by Atsuko and Taikan imagining a secret love between the two young peers.

As much as Taikan is not indifferent to the beauty of his new stepmother, he loves his father and would never do anything to disgrace his family.

Atsuko herself has eyes for nothing but her own husband, and seems even more caring now that Hajime is unwell.

Another hypothesis that could creep into the minds of the players is a correlation between the jibakurei of Airi, the lord's first wife, and his illness. If the characters convince Taikan to go all the way

to the reedbed along the river to meet his mother he will accept.

The soul will not attack the players and will communicate in some way by miming gestures of affection towards the son and pointing irate at the top of the castle.

The Yurei is not related to Hajime's condition but has been summoned from the kingdom of Yomi by the evil Obake.

### GRAVES

Beyond the temple, in the sacred area, there are graves. If the characters ask Gombei, he will accompany them showing them the graves of Airi and her daughter Megumi. The stone tombs are arranged side by side, the mother's slightly larger.

There is no sign of tampering in any of the graves present.

### GOMBEI

If the players insist and manage to get Gombei open to dialogue, he will reveal to the characters that he was summoned to court but then Atsuko downplayed Hajime's illness by attributing it to fatigue.

Gombei saw Hajime lying down and without strength, although his body showed no signs of injury. No smell of death could be perceived in the room. He was not allowed to question the Kami and was subsequently denied the opportunity to visit the Lord.

### THE GARDEN (E)

The entrance to this garden is across the street from Hajime's guarded one. Although there is also a door here to close off the area, it is open and no one stands guard.

Inside are beautiful cherry trees, wooden bridges over man-made ponds. Flowers and cleverly placed stones line the short paths.

Some ladies and samurai of the court stroll through the garden talking. When the guardians arrive, the courtiers bend over and stop talking.

### RUMOURS FROM THE COURT

Characters can talk to courtiers in the garden and get different information. Some of the possible discussions follow.

- About two years ago, Megumi, Hajime's second daughter, died of an incurable disease.





He and his wife suffered greatly.

- Hajime lost his virtue when his daughter died. He neglected himself and indulged in drinking. His wife Airi also withdrew into herself. At that time the castle was left without a guide.

- Could Hajime have the same illness as his daughter?

- After the death of his daughter, Hajime became dangerous and violent. Many in the dojo feared his wrath, especially when he drank too much sake.

- Airi Hajime's first wife, the mother of his firstborn son, when her daughter died she shut herself away. She spent her time in silence with her cat, in the gardens or in her rooms.

- Hajime became infatuated with Atsuko, a beautiful young girl, in a time of great distress and grief. His wife seemed to notice nothing, locked in her silence. And while Hajime, spurred on by a new spring and a new love, tried to rise from the abyss, Airi seemed to fall further and further into the abyss.

- Airi, Hajime's first wife, committed suicide a few months after the death of her daughter on the river. Her lifeless body was found among the reeds. Her grave is located in the temple and Hajime has been seen praying for his wife and daughter several times.

- Not all the villagers believe in suicide. Many malign that the lord committed a horrendous crime in order to marry the young Atsuko.

- Taikan is a sensitive samurai who has yet to find his true strength. He has not gotten over the death of his sister and the loss of his mother.

- Many in the village claim that Taikan is in love with Atsuko. Taikan is younger than his stepmother but they have been seen together often, especially before his father's illness.

- Atsuko spends all her time at the castle lovingly caring for her husband.

- Taikan is afraid. He doesn't know how to handle the situation and prays to the Kami that his father will get well and he can go back to lazing around.

### MISLEADING AND BLUFFING

The frequency, completeness, and emphasis with which this information is reported to players can point them toward the truth. This information may be reported by courtiers at the castle, monks, ashigaru, and why not, in some cases, peasants.

The DM is free to use, modify, expand or draw new equivocations inspired by the general story and that of the non-player characters.

### HAJIME'S GARDEN (D)

This garden is guarded by an armed man and the entrance is reserved for Hajime. Given the situation, the characters can try to convince the guard or Kantaro to let them enter for a brief patrol. To do this they must pass a **DC 15 Charisma** (Persuasion) check.

To scare the guard a **DC 20 Charisma** (Intimidation) check.

The guard rests his spear on the stone wall and opens the wooden door leading to the garden. Protected by four walls, it is shady and private. Three watchtowers overlook the garden and you can feel the guards' eyes on you.

Beautiful trees that have been carefully pruned frame a garden of stones and heated wooden tubs. An area covered in moss and small green plants follows a shaded wall interspersed with occasional bamboo.

Atsuko will always oppose and intrude if possible. As soon as someone is seen inside the garden new guards will arrive to escort the intruders outside.

This behavior might make the players suspicious and they might consider coming back later to search the garden.

### THE BURIAL

If players carefully patrol the castle lord's garden, they must pass an **DC 15 Intelligence** (Investigation) check or a **DC 20 Wisdom** (Perception) check to notice, along the wall, some loose soil and dried moss.

The tree canopy makes that area dark and barely visible from the watchtowers along the walls.

Closer examination and removal of the soil will uncover the remains of what appears to be a young woman, naked and now unrecognizable.

A **DC 15 Intelligence** (Investigation) check or a **DC 12 Wisdom** (Medicine) check allows you to tell that the corpse is no more than 2 weeks old and belongs to a young woman. The hair is long, black and straight.



Noticing the dislodged soil simply by looking from the entrance to the garden or in a hurried manner due to guards or other impediments does not allow you to make a Test of Investigation.

Characters must pass a **DC 25 Wisdom** (Perception) check to notice the burial area.

## **HONMARU**

The honmaru is the most important building of the fortress, located at the highest point of the promontory. Here resides the court and Hajime, the lord of the clan.

### **ARRIVAL AT HONMARU (OUTDOOR)**

The castle is built on an imposing basement of stones, with colors ranging from dark gray to ocher.

To the right of the entrance is a watchtower defending the large wooden gate, reached after a flight of stone stairs.

Your gaze travels upwards along the floors of the honmaru. On the basement rests a large two-colored wall, the lower part of which is composed of a dark wooden enclosure that has several tactical sliding openings to implement defensive maneuvers near the gate. This wooden enclosure precedes a wall whose white plaster does not appear to have any openings and is topped by a dark gray roof that is narrower than the next ones and surrounds it throughout. This appears to be a single floor, but the contrast with the height of the second suggests that there is an intermediate floor with no opening to the outside.

On the second floor there are three large regular windows, above which there is the highest roof of the structure; in the middle of which you find embedded another floor, much narrower than the previous ones, which ends in a characteristic roof with a sinuous shape, in contrast with the straight and sloping ones of the previous floors. Here a wide shutter is raised held by a rod.

A last floor, still whitewashed, is surrounded by a dark wooden balcony from which it is possible to dominate all the valleys.

Regular axes draw the perimeter of the walls.

Here a woman with long black hair and light clothes is watching you. Behind her, a large double-doors light wood door is wide open.

The dark roof, with its gentle sloping lines, is adorned at the top with sculptures of trout.

As you lower your gaze you see that in front of you are two Ashigaru armed with spears on either side of the door.

Atsuko has instructed the guards not to let anyone in, with rare exceptions. Characters are one of these but they will never be let in at night and are not allowed access to the upper floors without Atsuko.

Characters will always be seated in a waiting room guarded by a samurai and 4 armed guards.

If the characters look at the surrounding area they will notice that the honmaru is preceded by a very large and unobstructed courtyard, suitable for military maneuvers, protected by towers positioned on all sides.

Along the walls are beautiful cherry trees and small manicured gardens. Courtiers and Samurai talk in these places and characters can interact with them.

### **ARRIVAL AT HONMARU (INDOOR)**

The walls inside the castle are white, interspersed with mighty dark wooden beams.

Along the walls there are racks holding naginata ready for use. The perfectly sanded floor is made by a polished wood that covers the entire length.

In the central part you see tatami mats, rooms, and rice paper walls that are opened and closed by guards, samurai, and the court.

Some walls and ceilings are decorated with colorful paintings depicting fishing scenes, with large golden fish.

Small, narrow wooden stairs lead to the upper floor.

Characters are not allowed, by order of Atsuko, to move freely through the rooms of the castle. Characters may run into Samurai and guards as well as courtiers.

The Samurai most loyal to Atsuko are Toyotomi and Tomoe. Toyotomi is in charge of organizing the shifts of the guards and the defense of the honmaru and will be adamant and very strict with the characters.

The DM may use Toyotomi to get in the way of characters by escorting them out or restricting their investigations to such an extent that players may think Toyotomi is involved in some way with Hajime's illness.

In reality Toyotomi is loyal to Atsuko and, unfortunately, in love with his lord's young wife.





## ACCESS TO HONMARU BY OTHER WAYS

Players can decide to persuade the guards in the name of the emperor or the power of their clan.

In this case they will have to pass a **DC 15 Charisma** (Persuasion) check or a **DC 20 Charisma** (Intimidation) check.

Sneaking in through the wooden shutters requires a climb along the walls between the roofs of the castle. This requires a **DC 20 Dexterity** (Acrobatics) check. If the character intends to do this without being noticed by the guards on the towers, he will take the check at a disadvantage.

Failure will draw the attention of the guards on the towers who will shoot their arrows.

## COURT

Samurai, guards and courtiers who dwell or work in the honmaru can converse with the characters and will answer their questions.

Players, in addition to the information already suggested and found in the garden will reveal the following clues that the DM can integrate, combine, modify and adapt to the context.

- Our walls keep us safe. We know that Kantaro spurs the Ashigaru to do their best. If we all stood on the walls ready for battle the people would be frightened. The Samurai do not want to disrespect Taikan's decision to focus his prayers toward his father.
- Although the Samurai must remain loyal to their lord, not everyone approves of Taikan's choice to wait and pray.
- Atsuko is very caring and spends day and night with her lord. She demands that the room be guarded at all times.
- Atsuko personally brings the meals and teas inside the room.
- Akinori, the court physician, visits our lord Hajime in the morning and evening. You can ask each individual guard.
- As far as we know, the visits always take place with Atsuko present. The doctor claims that the lord is tired and needs rest. No signs or symptoms of serious illness were found, much less injuries.
- At night, in that small, cramped space, it is difficult to stay awake. We are ashamed to admit it but, talking among ourselves, we found that some people dozed off during the night.
- We saw only one day Gombei, the Sohei who

looks after our temple, visit our Lord. He spoke privately with Atsuko.

Beyond the waiting room, characters may move to other rooms.

On the ground floor, beyond the waiting room are kitchens and storerooms. A staircase leads down to the cellars within the stone basement. Characters here will find only tools and supplies.

In the intermediate floors to get to the last room where the lord rests, there are the rooms of the court, all divided by corridors of polished wood and sliding rice paper walls.

In those rooms stays samurai, officials, the lord's son, Atsuko - in her private room - and other members. Nothing is relevant

## HAJIME ROOM

Hajime's room offers a very different context whether it is visited by day or by night by the players. In order to make it up to the top floor of the castle, characters must be able to convince or intimidate the guards to ignore Atsuko's order not to let anyone in.

They could enlist Kantaro's help or distract the castle's more adamant samurai, such as Tomoe and Toyotomi.

Arriving at night, on the other hand, requires more complex actions such as a raid, a diversion, or the use of divine aid.

There's nothing to stop characters from getting their way by deception or force if they deem it necessary.

## THE ROOM (DAY)

A steep, narrow staircase leads to a small, dark wooden hall with a sliding wall of rice paper. In front of the opening two Ashigaru stand guard armed with spears. On either side of the staircase two small lanterns illuminate the shutterless room.

The door gives access to a single large room. Along the perimeter of the long planks of polished wood create a regular geometry with their joints, setting a floor of tatami embellished with borders of embroidered fabric.

A large French window is open revealing a balcony from which one can have visual access to the entire clan domain.

A large suit of armor is perfectly stowed in the corner of the room. The dark blue lacquer reflects the daylight entering through the large opening.

The imposing helmet has a golden mask and two





large pearl trousers on top.

In the center of the room Hajime lies, eyes closed and breathing faintly, on his futon.

Next to the noble lord rests a tray containing hot drinks and small sweets, a few tea towels and a bowl of cool water. The scent of the tea on the tray carried by the gentle breeze entering the room reaches you. A richly embroidered silk kimono is folded at his side. On her lap sits a beautiful young woman with very long black hair touching the tatami. Atsuko, the young wife of the clan lord, lovingly cares for him. Upon your arrival she looks at you for a moment and then turns her attention back to her ailing husband.

If the characters make it all the way to the room, Atsuko will talk to them. She will not be able to completely mask her discontent with the behavior or negligence of the guards and Samurai.

At the first moment of embarrassment or silence she will invite the characters to leave the room by approaching the door herself. Atsuko will apologize and turn her gaze towards her sick husband.

Atsuko will close the door after a short bow as soon as the characters are gone.

Atsuko is cunning and will respond to characters with the gentleness of a victim, with malice if she sees fit, with a red herring if necessary. If Atsuko lies the characters can make a **DC 20 Wisdom** (Intuition) check to see if she is telling the truth.

*After the meeting the surveillance of the castle will be stricter and the characters will be categorically blocked from entering the honmaru.*

### THE ROOM (NIGHT)

The steep, narrow staircase leads to a small antechamber dimly lit by two lanterns; silence reigns in this space.

Two ashigaru sleep while they mount guard at a closed sliding rice door.

One of the ashigaru is resting on the floor, the other on the wooden wall of the room to the left of the door.

A **DC 10 Intelligence** (Nature) check may reveal to the characters that this is a magical sleep.

Opening the door silently requires a **DC 15 Dexterity** (Stealth) check. Successfully opening the door does not change the situation in any

way, because the light from the lanterns in the antechamber will filter in and catch the bakeneko's attention. If the lanterns are turned off earlier, the change in light intensity will alert the bakeneko's acute senses.

Being able to climb the stairs silently and observe the guards without making any noise is difficult. If characters attempt to sneak up on the room they must pass a **DC 25 Dexterity** (Stealth) check.

Hajime's body is arched, lifted by an invisible energy. The backs of his hands touch the tatami without strength while the blankets on his body slide to the ground showing a torso and a neck too thin to belong to a warlord. The head leaning back is supported by a clawed hand, the mouth wide open and the eyes staring at the void join in a feeble but tangible exchange of energies with a floating creature with a human body but the face of a cat, deformed by its evil intent. The light silk kimono flutters only partially covering that beastly body.

### Bakeneko (1)



# EPISODE 4

Hajime, free from the grip of the bakeneko, will wake up after a long rest dazed and confused. In a short time and after a meal the lord of the fortress will be lucid. The Yokai will quickly disperse leaving the vicinity of the castle. The kappa will move away from the banks and the spirit of Hajime's wife will return to Yomi. If the gama has not been confronted and defeated it will engage the Ashigaru in the castle forecourt as it searches for a way back into the river.

The only creatures that will not spontaneously leave Inuyama are the Oni who will continue to lay siege to the fortress.

Hajime will be lucid and with enough energy to engage in an important conversation but not to go into battle.

The characters could be inside the honmaru, in the gardens, or checking in with the soldiers and Kantaro on the situation outside the walls.

Regardless of what the characters are doing, the Lord of Inuyama will want to thank them and discuss with them how to rid the castle of the Oni.

Hajime will be informed of the events by his son, Kantaro, Toyotomi, Akinori, Gombei, and even Eizo, who is summoned to learn the moods of the peasants and fishermen.

Following are three examples of introductions to the last episode of the adventure based on the location and last actions of the characters.

## INTO THE CASTLE ROOMS

If the characters are waiting for more information in the castle halls, the DM can introduce this new part of the adventure by reading when it follows.

Taikan himself joins you at the room. In spite of his deep bow he cannot hide his shiny eyes and his emotional state. <<Guardians, I thank you.>> After a long sigh he resumes the word <<I must apologize to you for my lack of courage.

I have not been a good son and a right guide for my people>>. Taikan seeks the gaze of each of you and after having tightened his lips he continues his speech. <<Thanks to you I have spoken with my

father. He is now lucid and his gaze is as proud and alert as it once was.>>.

With a new and prolonged bow he again shows his gratitude. <<Now go up to his rooms. He is waiting for you. I presume he wants to thank you in person and ask your advice on how to deal with the threats that besiege our fortress.>>

## INTO THE GARDEN

If the characters are in one of the castle gardens, the DM can introduce the last part of the adventure by reading the following.

The autumn sun warms the day after the cold of the night. The soldiers and workers of the fortress speak in whispers and point at you with their eyes.

Rumors of Lord Hajime's healing must have already spread. Looking up to the sky, you see the Lord on the balcony looking over the walls, protected by a heavy dark kimono.

Despite the height your gazes cross and intentions spontaneously manifest. With a wave of his hand he invites you to come up to his rooms.

## INTO THE WALL (OR VILLAGE)

If the characters are in the company of guards near the inner or outer fortifications of the castle the DM can introduce the characters to the last episode with these lines.

The sun has risen a few hours ago revealing a clear sky. The soldiers are excited, heartened by the news of their Lord's healing. A soldier bends down and invites you to follow him.

## THE ENCOUNTER WITH HAJIME

To free Hajime, it is necessary to kill Atsuko, and this action requires explanations that will be demanded by Taikan, the court, and Hajime himself.

The Samurai, especially Toyotomi and Kantaro, will also lash out at the players.

Akinori and Gombei will provide their points of view in support of the players. The DM may play this part hostile or friendly depending on the relationships that have come about during the investigation.

Characters could show those present the body of the giant cat with young Atsuko's clothes or even





the remains of the real Atsuko buried in the garden.

It will not be difficult to prove the necessity of the gesture and once the position is clarified Hajime will ask the characters to free Inuyama from the Oni.

Toyotomi himself will apologize to his lord for being deceived by the Yokai and will participate in the battle at his side.

## THE BATTLE

Hajime trusts the characters and they will be free, along with his Samurai, to organize the attack.

The characters do not know the exact number of Oni outside the walls, so they may inquire through reports from the guards about their numbers and resources.

The Oni are divided into 2 groups that stand in the main gates of the fortress.

Both groups currently consist of 12 Oni, 10 minor and 2 major.

An Oni of the Storms often floats from one group to another.

### WATCHING THE FOREST

If the characters personally observe the forest, they can make a **DC 12 Wisdom** (Perception) check to notice Oni moving within it.

Determining the number is impossible, but they seem to be numerous, about ten or maybe even more.

### TAKE THE FIELD

Kantaro and the other Samurai will propose, if the characters don't do it, to split up and attack from both gates at the same time so that the enemies can't escape or get organized using the archers on the towers and walls as support.

Players can also propose to make a common front by going out of a door together. If they do so, the second group will disperse into the forest.

Attacking from the walls will push the Oni into the forest, but they will not abandon the territory by attacking the travelers along the path leading from the fortress to the bridge.

Oni (10)

Greater Oni (2)

Storm Oni (1)

## EPILOGUE

Once the Oni are defeated, the presence of the players is no longer required and the task is accomplished. The Oni will not abandon the battle once it has begun.

Defeating the Storm Oni will be necessary to prevent new groups from coming from the forest. The defeat of the Oni of Storms also implies the defeat of the Oni, who will leave the Inuyama territory.

### SEPPUKU AND SILENCE

Toyotomi, having fulfilled his duty in battle, decides to perform seppuku, a ritual for voluntary suicide. To have been subjugated by the bakeneko, almost bringing ruin to the clan and death to its lord, is too great stain to bear.

Toyotomi will be adamant, distraught over Atsuko's death as well.

This ritual concludes the adventure that will free the characters from their duties to Inuyama.

Toyotomi sits, kneeling on his heels, in the center of the square in front of the homnaru, his untied kimono allowing a glimpse of his chest and abdomen. With no breath and a gaze always straight ahead towards the spires of the castle he grips his short blade and wedges it in his belly from left to right and then quickly upwards.

Taikan's blade forever immortalizes that proud expression on Toyotomi's severed head, which rolls to the right of the body as it falls forward; and in the silence filled only by the wind, blood spills beneath the samurai's body.

### INUYAMA'S DEFEAT

If the intent of the players is to bring down the fortress, the DM may be faced with a very different outcome. The players could kill the Lord of Inuyama and his son and then accuse the bakeneko, plunging the clan into chaos at a very delicate moment.

They could incite the forces present by leveraging Kantaro to open the gates and seek a head-on collision to decimate the warriors of the fortress.

An incursion aimed at weakening the resources of the fortress by facilitating the entry of the Oni inside the villages cannot be excluded.



# CHARACTERS

## HAJIME

Hajime, despite being over sixty years old, is still a valiant warrior.

A descendant of the Oda clan, he is a man of honor born and raised in these lands.

Tall, with broad shoulders and a thick mane of white hair, he has a stern face and a gaze framed by thick eyebrows.

A long sword scar marks the right side of his face and part of his neck.

Hajime almost always wears beautiful quilted silk kimonos in blue and light blue, with white and gold embroidery depicting waves and carp.

His samurai armor is dark blue, with white and gold trim.

The helmet, imposing, has a golden mask and two large pearl trout on the top. The armor, when not worn, is neatly stored in his room.

Hajime longs for a more assertive son but is sympathetic to Taikan for the losses he has had to suffer in a short time. When the court or strangers disrespect his son, Hajime utters the phrase “Not all cherry trees bloom on the same day” in order to interrupt the conversation.

Hajime will show his resolve a few hours after his release from the Obake’s influence by donning his armor and heading to the front lines against the Oni or following the eventual plan of attack. Before

the Obake’s death, Hajime will be bedridden, dizzy, and lacking any strength to interact with characters.

## TAIKAN

Taikan is Hajime’s son and looks a lot like his father. His hair is still thick and black. His lips are those of his deceased mother.

Taikan is a samurai, the rightful heir to the clan and the fortress, who does not yet feel ready to hold this important position on behalf of the Oda clan.

The sudden illness of his father, the untimely death of his sister and then his mother have made Taikan vulnerable.

Taikan never makes important decisions as he is used to always supporting those of his father without ever exposing himself to the judgments of the court and the other Samurai.

Taikan spends a lot of time praying in the temple and will see the arrival of the characters as an intervention of the Kami. Relieved of his responsibilities, Taikan will regain trust, although his participation will only be a mask, always supporting the choices of the players, ready to accuse them if the outcome of an action taken does not give the desired results.

## GOMBEI

Gombeï is the Sohei who controls the temple inside the castle. With hair perfectly shaven, he wears the white headdress typical of his order.

He has deep wrinkles around his eyes and a sparse beard. Thin and bony, the skin of his strong hands has numerous spots due to old age.

His naginata is always resting somewhere not far from him inside the temple.

Gombeï is loyal to the Oda clan and to Lord Hajime and his dynasty. He does not doubt his lord’s actions and, although sympathetic to Taikan, would like to see him take charge and accept his fate.

Gombeï is protected by the Kami of Izanagi as well as almost all of the Sohei and Miko in the temple.

For this reason, it is not difficult for the guardians to avail themselves of any care should they need it. In the temple there are about twenty monks who take care of the daily chores and about ten warriors between Sohei and Miko. All the priests of the temple refer to Gombeï, as spiritual guide and guardian of the sacred area.





## TEMPLE RESOURCES

All Sohei and Miko have the skills **Medicine (+3)** and **Religion (+3)**. The DM can, through the temple figures and Gombei himself, offer support to the players through the donation of Omamori. In case the characters have been wounded, Gombei can use the *Spare the Dying Cantrip* and use the following 1st and 2nd level spells: *Detect Poison and Disease*, *Cure Wounds*, *Protect from Poison*, *Lesser Restoration*.

The DM may consider bestowing the intervention of the Sohei and Miko based on the characters' actions, their respect for the sacred area, ceremonies, and conjunction with the Kami and Izanagi.

## EIZO

Eizo is the oldest ashigaru in the fortress. He knows the walls and surrounding lands well, and the ashigaru trust his judgment. Eizo is well liked by the villagers.

His elderly father and mother still live in the village doing the most menial jobs after serving the Clan a lifetime.

Tall and slender, he always wears his hat and never separates from his spear when called upon to defend the walls or territory. Many say that if he had more opportunities to prove himself, the clan would have made him a Samurai. Eizo is a simple man who does not see evil unless it is obvious. He lives with humility and pride, happy to protect his people and serve his lord.

## TOYOTOMI

Toyotomi is a samurai assigned by Atsuko to protect her ailing husband, and his lord, at this delicate time.

Toyotomi is in love with Atsuko and blindly obeys her orders. He has considered, upon the lord's death, to eliminate his cowardly son and rise to power by marrying the young widow.

Despite everything, Toyotomi does not have the courage to implement his plan before time and in his heart he knows that they will remain only fantasies.

Toyotomi has neat black hair, a broad forehead, and two eyes set apart by a large nose.

Unpleasant in appearance, he is a man of few words, shy and does not grant any confidence.

Toyotomi, unlike Kantaro, is not on the characters' side and will try to obstruct their investigations to please the lady. Toyotomi is in charge of castle security and guard duty.

**Note:** If players broke into the fortress to hasten Inuyama's fall and not to save it, they might find Toyotomi an easy ally to manipulate.

## MEGUMI

Megumi is the late daughter of Hajime, Taikan's younger sister, who died from an illness.

Megumi looked a lot like her mother Airi.

If the characters investigate the little girl they can find out that the court loved her cheerfulness and that everyone considered her very beautiful and talented. Her grave is located in the cemetery next to her mother's.

## AIRI

Airi is Hajime's first wife. A good-hearted woman, she was well liked by the people of Inuyama.

Airi, after the death of her daughter Megumi and the departure of Hajime, took her own life on the banks of the river. With the manifestation of the Nekomusume, her spirit returned from Yomi to haunt the place of her death.

**Airi is a Jibakurei and will leave that place only after hearing her husband Hajime's apologies.**

Airi, heartbroken by the death of her daughter, would have wanted her husband's silent support but the two have dealt with their grief differently and have grown more and more distant.

Airi's grief is the main cause of her cat's transformation into a Nekomusume.

If the characters meet Airi they can try to communicate with her. Airi is able to understand but not to speak.

A sympathetic approach may prove useful and Airi may reveal important information.

- If the characters put all their efforts in this direction, the DM can use Airi to provide a clue about the Nekomusume.
- Should the characters show up at the scene with Kantaro, the jibakurei will show a moment of joy by symbolically caressing his son's cheek.
- Should the characters show up with Hajime and convince him to ask for forgiveness, the jibakurei will leave the banks of the river.



## **TOMOE**

Silent and watchful samurai belonging to the Oda clan. He has a neat appearance and is probably older than he seems at first glance. He never wears his great armor but wears his Dasho proudly on a dark blue Kimono with golden geometries. If necessary he will flank Toyotomi to force the characters to respect their lord's rest.

Tomoe spends a lot of time inside the castle and will always be present when the characters wait in the halls of the honmaru.

## **AKINORI**

Akinori is the court physician. Overweight, he has a stocky body and no neck.

Unattractive in appearance, his lips are long and thin. Akinori is a man of culture, an expert in history, medicine and religion.

He visits Hajime daily in Atsuko's presence, reiterating that these symptoms could be attributable to fatigue, old age, or an unseen ailment, and that perhaps reconvening Gombei could help. He highlights the fact that Atsuko is not in favor of Gombei's intervention and that the Toyotomi Samurai does not allow monks access to the castle.

Akinori stays in the village, where he has a small workshop.

## **ATSUKO**

Hajime's young wife has snow-white skin and long black hair. Elegant, with narrow shoulders and a long neck, she has small, slightly pouty lips. Despite the stern look, Atsuko is sweet and caring.

Atsuko was killed and buried about two weeks ago in Hajime's private garden by the bakeneko who had taken her place as Hajime's wife. Atsuko wears kimonos with motifs that recall natural elements such as butterflies, dragonflies and sakura flowers.

Her accessories are often in gold. Her hairstyle is always perfect.

If players have suspicions and try to observe Atsuko carefully, they won't notice anything. To have any doubts it is necessary to pass an **DC 25 Intelligence** (Investigation) check.

## **KANTARO**

Kantaro is a samurai of the Oda clan. He has a large forehead and perfect hair framing a sharp, bony face.

Proud in his crimson and gold armor, he tries to spur Taikan on whenever possible, often



disrespecting his lord.

Considered unruly by courtiers but appreciated by Eizo and the other Ashigaru for his direct and martial ways, Kantaro is the only one willing to investigate with the characters..







## CHAPTER VI BESTIARY

This chapter exclusively illustrates the monsters and creatures from the adventure *The Mystery of Inuyama*.

The DM can use this information to better characterize challenges, devise new strategies and interactions during battles.

With the advent of the Kamikaze and the intensification of supernatural activities, the guardians have studied and diversified the monsters they encountered most frequently.

Although all monsters are generally defined as **Yokai**, it is possible to distinguish within them many types of manifestations and creatures that outline their habits, abilities and weaknesses.

In general we can use the term Yokai for any supernatural manifestation of an evil and vengeful nature. Among the Yokai is important to recognize the **Yurei**, or the spirits of the dead escaped from

the underground kingdom of Yomi, incorporeal presences that haunt the land of the living.

The **Oni**, although they come from the realm of Yomi, do not have a spiritual form. They are the guardians of the land of the dead, servants of the Kami Izanami. The Oni are evil and ferocious torturers, mighty warriors who know no mercy.

Among the Yokai we must distinguish the **Obake**, or shape-shifters. These creatures are equipped with great cunning and great powers.

When an object is possessed by a Kam i or a spirit we can identify it as **Tsukumogami**.

Finally, there are the **Shikigami**, invisible spirits with the appearance (for those who are able to see them) of small Oni. These spirits dwell everywhere and in particular circumstances can manifest or be evoked.



## ONI WARRIORS

Oni are yokai that are very common and hated throughout Japan. Although they have humanoid appearance they behave like beasts, wielding their large iron clubs called Kanabo savagely. They have massive builds and leathery red or blue skin. Some Oni are covered with thick hair in the chest, shoulders and forearms.

Oni have large heads, with cruel and disproportionate eyes. The nose dominates the face and is often adorned with iron rings.

A thick hair towers tousled over their heads from which two small horns sprout. The mouth is large, equipped with fangs, always contracted in a fierce expression.

The Oni generally have black hair, but some of them, such as the Storm Oni, may have long white hair.

Oni are divided into greater and lesser, the former having more imposing size and greater strength than the lesser Oni. They are more intelligent and lead battles, adorned with tiger skins.

### ONI

*Medium Yokai (Oni), Chaotic evil*

**Armor Class** 11

**Hit Points** 13 (2d8 + 4)

**Speed** 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	12 (+1)	14 (+2)	7 (-2)	11 (+0)	10 (+0)

**Skills** Intimidation +2

**Senses** passive Perception 10, darkvision 60 ft.

**Languages** Japanese 1

**Challenge** 1/2 (100 PE)

**Aggressive.** As a bonus action, the ore can move up to its speed toward a hostile creature that it can see.

### ACTIONS

**Kanabo.** Melee Weapon Attack: +5 to hit, reach 5 ft. one target. Hit: 9 (2d6+3) bludgeoning damage.

The Oni love sake and eat like humans; they are terrible and feared looters.

Their warrior nature and their bond with the Kami of Death Izanami, of whom they are faithful servants and guardians of the Yomi moors, leads them to abound in fierce slaughter.

### THE ARMY OF THE ONI

There are numerous Oni beyond those that the characters will face in Inuyama. The Death Oni, terrible guardians adorned in bone armor, Flame Oni, followers of the Kami Kagutsuchi, who fight with great swords, the rare Shadows Oni, deadly assassins devoted to the Kami Tsukuyomi, are some of the Yokai who march in this ruthless army.

### GREATER ONI

*Medium Yokai (Oni), Chaotic evil*

**Armor Class** 13 (hide armor)

**Hit Points** 42 (5d8 + 20)

**Speed** 30 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	12 (+1)	18 (+4)	11 (+0)	11 (+0)	12 (+1)

**Skills** Intimidation +2

**Senses** passive Perception 10, darkvision 60 ft.

**Languages** Japanese 1

**Challenge** (450 PE)

**Aggressive.** As a bonus action, the ore can move up to its speed toward a hostile creature that it can see.

**Thunder Kanabo (1/Day).** When the Greater Oni hits a creature with its weapon it deals 15 (5d6) thunder damage in place of the damage normally attributable to the weapon.

### ACTIONS

**Kanabo.** Melee Weapon Attack: +6 to hit, reach 5 ft. one target. Hit: 10 (2d6+4) bludgeoning damage





*LaDon*

## ORIGIN OF THE ONI

The Oni are the tormentors and guardians of the spirits imprisoned in the realm of Yomi. Following the orders of their mistress Izanami, the Kami of death, they leave their underground kingdom to plunder the lands of men and increase the population of the kingdom of darkness. They hate Izanagi, the Kami of life.

## STORM ONI

Storm Oni are the same size as lesser Oni, although they have important and visible differences. Their hair is white, their skin dark blue, and their bodies have lost their hair, showing the power of their build. They have powers derived from the Raijin and Fujin Kami, making them able to control winds, thunder and lightning. Storm Oni float through the winds surrounded by a light, almost tangible energy.

They use a more elaborate clothing, without armor but rich in ornaments that recall Shintoism and Buddhism, as well as masks and clothes of folk tradition.

### STORM ONI

*Medium Yokai (Oni), Chaotic evil*

**Armor Class** 12 (natural armor)

**Hit Points** 45 (6d8 + 18)

**Speed** 30 ft., fly 50 ft. (hover)

STR	DEX	CON	INT	WIS	CHA
16 (+3)	12 (+1)	16 (+3)	10 (+0)	13 (+1)	12 (+1)

**Skills** Intimidation +3, Religion +1

**Senses** passive Perception 11

**Languages** Japanese 1

**Challenge** 2 (450 PE)

**Raijin e Fujin's fury.** The Storm Oni deals an extra 4 (1d8) damage when it hits with a weapon attack (not included in the attack).

**Spells.** Its spellcasting ability is Wisdom (spell save DC 11, +3 to hit with spell attacks).

**At will:** *Shocking Grasp*  
(2/Day): *Thunderwave*, *Gust of Wind*, *Wind Wall*),  
*Lightning Bolt*, *Call Lightning*.

### ACTIONS

**Kanabo.** Melee Weapon Attack: +5 to hit, reach 5 ft. one target. Hit: 9 (2d6+3) bludgeoning damage.



## GAMA

The Gama is a large toad that can reach the size of an ox. It can happen that a Gama, having created its burrow under a stable or a house, slowly begins to poison with its stench the animals or the inhabitants in its vicinity.

The Gama has cunning and wicked eyes, a poisonous bite and a tongue capable of blocking prey.

Often killing a Gama is not the recommended way to get rid of it as the Yokai may take possession of its killer.

People possessed by a Gama have perpetually itchy ears that secrete a liquid that smells similar to sake.

### YOKAI - POSSESSION

If you kill a Gama, i.e. he inflicts the last damage reducing his Wound Points to 0, you must make a saving throw with CD 10 on Wisdom otherwise you will be possessed by the Gama's Yokai.

A priest will be able to free you from the Gama's evil spirit. Until then, however, your condition will be that of Deafened because of the liquid secreted by its ears.

## GAMA

*Medium Yokai, Chaotic evil*

**Armor Class** 12 (natural armor)

**Hit Points** 30 (4d8 + 12)

**Speed** 25 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	12 (+1)	17 (+3)	12 (+1)	13 (+1)	7 (-2)

**Skills** Stealth (+3), Survive +3

**Senses** passive Perception 11

**Languages** -

**Challenge** 1/2 (100 PE)

**Amphibious.** The Gama can breathe air and water.

**Stench.** Any creature other than a Gama that starts its turn within 30 feet of the Gama must succeed on a DC 13 Constitution saving throw or be poisoned until the start of the creature's next turn. If a target's saving throw is successful, the target is immune to the gama's Stench for the next 24 hours.

**Curse of the Gama.** When a creature reduces a Gama to 0 Hit Points, it must pass a Wisdom saving throw with CD 10, or it is Deafened.

### ACTIONS

**Bite.** Melee Weapon Attack: +4 to hit, reach 5 ft. one target. Hit: 6 (1d6+2) piercing damage and the target must succeed on a DC 13 Constitution saving throw or be poisoned for 24 hours.

**Poison tongue.** Melee Weapon Attack: +4 to hit, reach 10 ft. one target. Hit: 9 (2d6+2) bludgeoning damage and the target must succeed on a DC 14 Dexterity saving throw or be Grappled. As long as the Gama grabs a target, the target is restrained and automatically takes 7 (2d6) blunt hits at the beginning of each turn.





## MINOR ARMORED KAPPA

*Small Yokai (Kappa), Lawful evil*

**Armor Class** 14 (natural armor)

**Hit Points** 11 (2d8 + 2)

**Speed** 25 ft, swim 40 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	16 (+3)	11 (+0)	13 (+1)	10 (+0)	8 (-1)

**Skills** Stealth +5

**Senses** passive Perception 10

**Languages** Japanese 2

**Challenge** 1/4 (50 PE)

**Amphibious.** The Kappa can breathe air and water

**Swamp Camouflage.** The kappa has advantage on Dexterity (Stealth) checks made to hide in swampy terrain

**Agile Escape.** In swampy terrain, the kappa can take the Disengage or Stealth action as a bonus action each turn.

**Slippery.** The kappa has advantage on feature checks and saving throws made to evade a fight.

### ACTIONS

**Bite.** Melee Weapon Attack: +3 to hit, reach 5 ft. one target. Hit: 3 (1d4+1) piercing damage

### REACTIONS

**Guscio.** The minor armored kappa adds 4 to its AC against one melee attack that would hit it. To do so, the kappa must see the attacker.

## KAPPA WEAKNESS

A Kappa always returns a bow if it is done correctly. If a character performs a bow in front of a Kappa he can make a Charisma (Entertain) Test with CD 20. If he passes it the Kappa will return the bow. The Creature will roll 1d6, if it gets 1 the water on its head will come out and it will be unconscious until it is returned to a pool of fresh water, otherwise it is prone until the start of its next turn.



## MINOR ARMORED KAPPA

The kappa is a child-sized humanoid yokai similar to a cross between a frog and a man.

The Kappa has webbed hands and feet, slimy skin, and an amphibian-like snout with large eyes and sharp teeth. The Kappa has black hair that thins out in the middle of its head where there is a depression filled with water.

The kappa are intelligent creatures that speak and understand the language of men. They are curious, mischievous but at the same time loyal if they make a pact. A Kappa always returns a bow if it is done correctly.

The Minor armored Kappa has a resistant shell in its back, similar to that of a turtle, which it uses to protect itself even at the last moment.





## BAKENEKO

A bakeneko is a Yokai identified as an Obake, evolved from a cat with metamorphic abilities. The bakeneko has the appearance of a large cat that stands on its hind legs as if it were a man. Agile, cunning and endowed with great powers, the bakeneko attracts other yokai with its evil influence.

Nekomusume is the name given to bakeneko who kill and feed on a young woman to take her form and perpetrate cruel and vengeful actions through their body.

This transformation is generally motivated by a strong pain caused by the loss of the master. Episodes of bakeneko as large as one and a half meters have been documented.

### SMALL CLUES

The bakeneko is as fond of fish as all cats. When the lanterns suddenly go out or the oil runs out faster than expected, it is possible that a bakeneko is eating the oil from the sardines, used to fuel the lanterns.

## BAKENEKO

*Medium Yokai (Obake), Chaotic evil*

**Armor Class** 15 (natural armor)

**Hit Points** 22 (5d8)

**Speed** 40 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	19 (+4)	10 (+0)	16 (+3)	10 (+0)	13 (+1)

**Skills** Perception +2, Stealth +6  
Performance +3

**Senses** passive Perception 12

**Languages** Japanese 2

**Challenge** 2 (450 PE)

**Acute senses** The bakeneko has advantage on Wisdom (Perception).

**Magic Resistance.** The Bakeneko has advantage on saving throws versus spells and magic effects.

**Shapeshifter.** The Bakeneko can at any time assume the form of either a cat or the form of its victim with a bonus action. Only divine intervention can unmask the true nature of a Bakeneko. To harbor any doubt, you must make an Intelligence (Investigation) Test with CD 25.

**Spider Climb.** The bakeneko can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

**Multiattacco.** The bakeneko makes two attacks

with its claws.

### ACTIONS

**Claw.** *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target. Hit: 8 (1d8 + 4) slashing damage.

**Death purr (1/Day).** The bakeneko targets one humanoid that she can see within 30 feet of her. If the target can see the bakeneko, it must succeed on a DC 14 Wisdom saving throw or be magically Exhaustion Condition (5th Level). Long rest is required to remove the condition.

**Spells.** Its spellcasting ability is Charisma (spell save DC 11, +3 to hit with spell attacks).

*At will: Friends, Dancing Lights*  
*(2/Day): Sleep, Charm Person*

**Charm.** The bakeneko targets one humanoid that she can see within 30 feet of her. If the target can see the bakeneko, it must succeed on a DC 17 Wisdom saving throw or be magically charmed. The charmed creature regards the bakeneko as a trusted friend to be heeded and protected.

Each time the bakeneko or its allies do anything harmful to the target, it can repeat the saving throw, ending the effect on itself on a success. The effect lasts until the bakeneko dies. If a target's saving throw is successful, the target is immune to the bakeneko's Charm for the next 24 hours. The dryad can have no more than one humanoid.



## JIBAKUREI

Medium Yokai (Yurei), neutral

**Armor Class** 12

**Hit Points** 22 (5d8)

**Speed** 0 m, fly 50 ft. (hover)

STR	DEX	CON	INT	WIS	CHA
1 (-5)	14 (+2)	10 (+0)	10 (+0)	10 (+0)	11 (+0)

**Damage Resistances** acid, cold, fire, lightning, thunder; bludgeoning, piercing, and slashing from nonmagical weapons

**Damage Immunities** necrotic, poison

**Condition Immunities** charmed, exhaustion, grappled, mutilated, paralyzed, petrified, poisoned, prone, restrained, unconscious

**Senses** darkvision 60 ft., passive Perception 10

**Languages** understands Japanese it knew in life but can't speak

**Challenge** 1 (200 PE)

**Incorporeal Movement.** The jibakurei can move through other creatures and objects as if they were difficult terrain. It takes 5 (1d10) force damage if it ends its turn inside an object.

**Sunlight Sensitivity.** While in sunlight, the jibakurei has disadvantage on attack rolls, as well as on Wisdom (Perception) checks that rely on sight.

**Hitodama.** The hitodama emits bright light in a 5 ft. radius and dim light for 30 ft. If a creature touches the hitodama, it must pass a Wisdom saving throw with CD 10, or it dies. The hitodama has armor class 19.

### ACTIONS

**Life Drain.** *Melee Spell Attack:* +4 to hit, reach 5 ft., on creature. Hit: 10 (3d6) necrotic damage. The target must succeed on a DC 10 Constitution saving throw or its hit point maximum is reduced by an amount equal to the damage taken.

This reduction lasts until the creature finishes a long rest. The target dies if this effect reduces its hit point maximum to 0.

## JIBAKUREI

The jibakurei is the spirit of a person who has died by suicide, or who is killed helplessly, leaving an extremely important task unfinished. The jibakurei leaves the realm of Yomi to travel to the place where he took his last breath. Like all yurei, the jibakurei, too, is always followed by his hitodama, a flame of blue color, which represents the very essence of the spirit in the realm of the living. A jibakurei returns to the realm of darkness only after his inner conflicts are resolved by going to the nearest toori. The jibakurei appears as a pale, dreamy individual, often with undefined lower limbs that fade into insubstantiality or smoke.



### HITODAMA

Yurei are spirits that leave the realm of Yomi to return to the same place where their tragedy occurred when they were alive. The yurei will remain in that place until its conflict is resolved and the spirit finds peace. Driving out or defeating the yurei will only temporarily remove its presence.

Its hitodama will continue to wander in the same place and then summon the spirit again at dawn or dusk.



## KIJO

The Kijo is a yokai that takes possession of the body of an old man to deceive travelers and adventurers and feed on their flesh.

At first the Kijo appears small and defenseless, with friendly and accommodating manners.

When he shows his real appearance, his stature grows to become that of a man and a half. The mouth widens in the face until it reaches the ears, leaving room for small sharp teeth.

The eyes become large and shiny, irrational, pervaded by an evil madness. The long arms usually hold large knives or tools related to the professional or daily life of the possessed.

When the yokai manifests with the body of an old woman it is also called Onibaba.

### KIJO

*Medium Yokai, chaotic evil*

**Armor Class** 10 (natural armor)

**Hit Points** 9 (2d8)

**Speed** 30 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	10 (+0)	10 (+0)	10 (+0)	10 (+0)	12 (+1)

**Skills** Performance +3

**Senses** passive Perception 10

**Languages** Japanese 1

**Challenge** 1/4 (50 PE)

**Multiattack.** The Kijo makes two attacks: one with its bite and one with its knife.

### ACTIONS

**Knife.** Melee Weapon Attack: +4 to hit, reach 5 ft. one target. Hit: 4 (1d4+2) slashing damage.

**Bite.** Melee Weapon Attack: +4 to hit, reach 5 ft. one target. Hit: 4 (1d4+2) piercing damage.

## WILD BOAR

*Medium beast, unaligned*

## BLACK BEAR

*Large beast, unaligned*

## DWARF WOLF

*Medium beast, unaligned*

**Armor Class** 12 (natural armor)

**Hit Points** 9 (2d8)

**Speed** 40 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	16 (+3)	10 (+0)	3 (-4)	12 (+1)	10 (+0)

**Skills** Stealth + 5, Perception +3

**Senses** passive Perception 13

**Languages** -

**Challenge** 1/4 (50PE)

**Keen Hearing and Smell.** The wolf has advantage on Wisdom (Perception) checks that rely on hearing or smell.

**Pack Tactics.** The wolf has advantage on attack rolls against a creature if at least one of the wolf's allies is within 5 feet of the creature and the ally isn't incapacitated.

### AZIONI

**Bite.** Melee Weapon Attack: +5 to hit, reach 5 ft. one target. Hit: 4 (1d4+2) piercing damage.

**Howl (1/day).** At the end of their turn 1d4 dwarf wolf creatures appear within 30 ft. of the dwarf wolf.

## THE HOWLING GOD

The dwarf wolf is much feared in small villages and by travelers because of its swiftness and ferocity. They are often placed in the lands and houses omamori to repel wolves.

His long howls have earned him the name of the howling god, although this word is often used to identify a giant wolf-like yokai spotted in the northern forests.



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CHARACTER NAME

CLASS & LEVEL	CASTLE	BACKGROUND
RACE	ALIGNMENT	EXPERIENCE POINTS


STRENGTH




DEXTERITY




CONSTITUTION




INTELLIGENCE




WISDOM




CHARISMA



INSPIRATION



PROFICIENCY BONUS



☐ STRENGTH  
☐ DEXTERITY  
☐ CONSTITUTION  
☐ INTELLIGENCE  
☐ WISDOM  
☐ CHARISMA

SAVING THROWS

☐ ACROBATICS (DEX)  
☐ ANIMAL HANDLING (WIS)  
☐ ATHLETICS (STR)  
☐ DECEPTION (CHA)  
☐ HISTORY (INT)  
☐ INSIGHT (WIS)  
☐ INTIMIDATION (CHA)  
☐ INVESTIGATION (INT)  
☐ MEDICINE (WIS)  
☐ MEDITATION (WIS)  
☐ NATURE (INT)  
☐ PERCEPTION (WIS)  
☐ PERFORMANCE (CHA)  
☐ PERSUASION (CHA)  
☐ RELIGION (INT)  
☐ SLEIGHT OF HAND (DEX)  
☐ STEALTH (DEX)  
☐ SURVIVAL (WIS)

SKILLS

PASSIVE WISDOM (PERCEPTION)

MARTIAL ART (STRENGTH OR DEXTERITY)

☐ WAY OF THE HAND  
☐ WAY OF THE SWORD  
☐ WAY OF THE WAR  
☐ WAY OF THE BOW  
☐ WAY OF THE OCCULT  
☐ WAY OF THE FIELDS

☐ LIGHT ARMOR  
☐ MEDIUM ARMOR  
☐ HEAVY ARMOR  
☐ HELMET & SHIELDS

WEAPONS & ARMOR PROFICIENCIES

OTHER PROFICIENCIES





ARMOR CLASS INITIATIVE SPEED

HIT POINT MAXIMUM

CURRENT HIT POINTS

TEMPORARY HIT POINTS

HIT DICE

DEATH SAVES

CONDITIONS






EQUIPMENT

FEATURES & TRAITS

NAME	BONUS	DAMAGE/TYPE	PROPERTIES	SHARPENING
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ATTACKS & SPELLCASTING





CHARACTER NAME

AGE

EYES

WEIGHT

SKIN

HEIGHT

HAIR

CHARACTER BACKSTORY

NOTE

SPELLS



KAMI



SPEEL

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KAMI



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KAMI



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CLAN

KOKU

ALLIES

ALLIES

☐ FALLEN CLAN



MON

☐ HONOR ☐ DISHONORED ☐ OUTSIDER

☐ SPOKEN ☐ ANCIENT WRITING

☐ READING AND WRITING ☐ POETRY

LANGUAGES

ADDITIONAL FEATURES & TRAITS

SPELLCASTING ABILITY

SPELL SAVE DC

SPELL ATTACK BONUS