



Pagoda

Wuxia Role Playing Game

About Pagoda

Pagoda is a role-playing game. In a role-playing game, players take on the persona of a fictional character, and react to a fictional environment provided by the Game Master. Remember when, as a child, you played House? That was a form of role-playing. Although *Pagoda* is played around a table, with dice, a pencil, and paper, the principle remains the same.

Pagoda is a game of wuxia, or melodramatic chinese martial arts. While wuxia features wild, high-strung, fast paced crazy kung fu martial arts, that is not what the genre is truly *about*. Wuxia is not about fighting, it is about *why* the characters are fighting; their motivations and drives.

Characters in *Pagoda* are made up of three Degrees: Elements, Aspects, and Paths. When a character performs a task, the Element chosen represents why they are doing this. The Aspect chosen represents how they are doing this. The Path chosen represents what they are actually doing. There are five components of each of the first two Degrees, and an infinite number of Paths, although any given character possesses only five.

Elements

The First Degree of a character is their Elements. Elements are the base components of the world; they are the things that bind the universe and all living things together. Characters can Sense (1) two elements, are in Harmony (2) with two other elements, and have Mastery (3) of the fifth. The five Elements are Water, Wood, Fire, Earth, and Metal.

The Water (*Shui*) element is a still pond, a reservoir of great, untapped energy. Water is the element of Winter and extreme Yin. Those who are stressful and passionate find that Water drains from them, while the calm, cool, and even

minded store Water. A character who has Mastery of Water must be in Harmony with Wood, and can only Sense Earth.

The Wood (*Mu*) element is a coiled spring, waiting to release its explosive energy. Wood is the element of Spring, and is the New Yang. Wood represents youth, vigor, growth, and sexuality. Those in which Wood flows strongly are free spirits, expressive and constantly changing. Blocking Wood results in frustration, jealousy, and anger. A character who has Mastery of Wood must be in Harmony with Fire, and can only Sense Metal.

The Fire (*Huo*) element is a blossoming flower, showering the world with energy in a great burst. Fire is the element of Summer, a time of heat and flourishing life, and represents the Full Yang. Fire is associated with compassionate love, joy, openness, and generosity. If a man blocks Fire, he will experience fits of hysteria and nervousness, and be plagued by heart problems and hypertension. A character who has Master of Fire must be in Harmony with Earth, and can only Sense Water.

The Earth (*Tu*) element is a brown field of waving wheat, contented in its state of harmony with the world around it. Earth is the element of the point where Summer fades into Autumn, and is the perfect balance between the Yin and the Yang. Earth is associated with mellowness, contented peace, and lazy easy living. Blocking Earth results in impaired digestion, as the center of the organism is thrown off balance. Characters who have Mastery of Earth must be in Harmony with Metal, but can only Sense Wood.

The Metal (*Jin*) element is an egg, drawn into its self for storage, until the energy inside is needed by the world. Metal is the element of Autumn, when crops are being brought in for reserve and all are settling in for winter, and is the state of New Yin. Metal is associated with cleansing, preparation, and meditative insight on what is to come. Blocking Metal results in hanging onto the past, melancholy, and grief, which results in breathing problems and low immunity. Characters who have Mastery of Metal must be in Harmony with Water, and can only Sense Fire.

Aspects

The Second Degree of a character is their Aspects. As Elements are the foundations of the world, Aspects are the foundations of a human being. Characters are Adept (1) in two Aspects, Strong (2) in two Aspects, and Prodigious (3) in the fifth. The five Aspects are Power, Grace, Cunning, Awareness, and Presence.

Power is a character's muscle and endurance. Power is the ability to hit hard, be hit hard, and remain standing. A high Power might be required to lift a fallen tree, or to budge the great boulder blocking the entranceway of an ancient shrine to the deities.

Grace is a character's finesse and agility. Grace is the ability to strike precisely, and to not be where blows land. A high Grace might be required to leap a great distance, or to slip quietly past the alert guard waiting at the entrance to the Emperor's chamber.

Cunning is a character's wit and imagination. Cunning is the ability to trick an enemy, and to realize when one is being fooled. A high Cunning might be required to survive in a barren desert, or to convince the province that the Celestial Mandate has abandoned their ruler.

Awareness is a character's perception and the acuteness of their senses. Awareness is the ability to find a hidden clue, and to realize when something is missing. A high Awareness might be required to notice someone sneaking up behind you, or to react to the man with the poison-tipped blow dart in time.

Presence is a character's bearing and willpower. Presence is the ability to cow others, and to hold your head high when disgraced. A high Presence might be required to intimidate the provincial duke into submission, or to continue the charge in spite of a wound.

Paths

The Third Degree of a character is their Paths, or Dao. Where Aspects are the basic structures of a man, Paths are how the architect chooses to elaborate upon those structures. Characters are Followers (1) of two paths, Accomplished (2) at two paths, and Legendary (3) in a fifth. Some sample Paths are described below.

- The Path of the Sword teaches melee weaponry and fighting.
- The Path of the Fist teaches unarmed martial arts.
- The Path of the Bow teaches ranged weaponry and archery.
- The Path of the Spirits teaches mysticism and magic.
- The Path of the Beast teaches the handling and riding of animals.
- The Path of the Honorable teaches honor and glory.
- The Path of the Invisible teaches stealth and ambush.
- The Path of the General teaches leadership and tactics.
- The Path of the Emperor teaches intrigue and statesmanship.
- The Path of the Survivor teaches self-preservation.
- The Path of the Lover teaches passion and emotion.
- The Path of the Sage teaches knowledge and understanding.
- The Path of the Balanced teaches harmony between all elements and with all else.
- The Path of the Scourge teaches intimidation and brutality.
- The Path of the Vengeful teaches justice and revenge.
- The Path of the Meditative teaches introspection and careful consideration.
- The Path of the Runner teaches fitness and athleticism.
- The Path of the Laymen teaches crafts and professions.
- The Path of the Merchant teaches acquiring wealth and determining value.

These are only some of the possible paths. Keep in mind that as a general rule, a Path should be a particular characteristic of an Aspect or element, although exceptions to this rule are fine, as long as the Path makes sense.

Flaws

No man or woman in history has ever been close to perfect, and neither are characters in *Pagoda*. Although not a Degree, Flaws are a vital part of any character. People are defined by what they can't do, as much as by what they can. Players will create one predominant Flaw, or Que Dian, for their character.

A Flaw will be attached to a particular Element, Aspect, or Path. A flaw should not necessarily go into your character's weakest area, but rather, consider putting it into their strongest, for added depth.

Once you have chosen an Element, Aspect, or Path for your Flaw, you must briefly describe it. Example descriptions are Overconfident (for Fire), Blindness (for Awareness), and Uncontrollable (for the Path of Sorcery).

Now you must explain why this Flaw hinders your character, and how it may help. Note that both parts of a Flaw are equally important. Continuing the Blindness example from above, the obvious hindrance is that the character cannot see. However, they have come to realize that the other senses are equally important, and have honed their senses of smell and hearing.

Sign of the Zodiac

The Chinese zodiac consists of twelve animal signs: Rat, Ox, Tiger, Rabbit, Dragon, Snake, Horse, Sheep, Monkey, Rooster, Dog, and Pig. Each year is matched up with an animal in an ongoing cycle. It is believed that the sign one is born under can tell much about their personality and fortune later in life. In

Pagoda, each character must have a Sign, one of the twelve animals. Players should choose the animal who's personality most closely matches that of their character. The twelve animals and their personalities are given below.

Animal	Personality
---------------	--------------------

Rat	Aggressive, ambitious, suspicious, power-hungry, honest, generous, hot tempered, overly critical, and free with their money.
Ox	Powerful, unyielding, stubborn, natural leaders prone to success if given a chance, Oxen lean towards easygoing conservativeness.
Tiger	Prone to fighting, sensitive, aggressive, unpredictable, charming, emotional, and courageous, Tigers often risk themselves for others.
Rabbit	Affectionate, obliging, pleasant, sentimental, and tranquil, Rabbits tend to get a bit too superficial and avoid emotional conflict.
Dragon	Intelligent, bossy, loud, garish and unfaithful, Dragons are vital and enthusiastic and are often charismatic and popular.
Snake	Clever, intense, determined, romantic, wise, and charming but vain. Snakes are often beautiful, and are strongly guided by intuition.
Horse	Hardworking, smart, friendly and cheerful, Horses tend towards being impatient and arrogant selfishness.
Sheep	Creative, passionate, elegant, warmhearted and honest but often pessimistic, timid, and disorganized, Sheep do fail under pressure.
Monkey	Intelligent, clever and inventive, Monkeys are often entertaining but dangerous and easily discouraged, and have many close friends.
Rooster	Courageous, hardworking, shrewd, and arrogant, Roosters tend to be eccentric and reckless but decisive and desiring of knowledge.
Dog	Dogs are honest, quiet, intelligent, and stubborn, but fiercely loyal and faithful. They are dedicated and cynical and prone to anxiety.
Pig	Tending to be honest, reliable, sincere, tolerant, shy, and affectionate, Pigs are also short tempered, naive and impulsive.

The Rules of the Game

Note the numerical value that goes along with each descriptor of an Element, Aspect, or Path. While the descriptors are more aesthetically pleasing, it is upon these numbers that the ‘mechanics’ of the game are based.

When a character attempts a difficult action, their player must choose an Element and an Aspect that pertain to that action. If they can, they may also choose a relevant Path. As stated earlier, the Element represents *why* the character is doing something, the Aspect represents *how* they are doing it, and the Path represents *what* they are doing. For instance, slaying a bandit might be a Fire / Grace / Path of the Sword task, if you are ridding the countryside of this man out of compassion for the peasants, with style and poise, and using a weapon. If you were slaying the bandit because he has seduced the girl you love, you would use the Wood element, as you are acting out of jealousy.

The player will then roll a number of normal six-sided dice equal to the sum of the numerical values of the Element, Aspect, and maybe Path selected. If the action relates to the personality of their Sign, they may roll one extra die. If they roll at least a doubles (two dice show the same number), they have succeeded at the action. Easier and harder actions might require different rolls, as shown on the table below.

Difficulty	Roll	Example
Easy	None	Jump over a mountain stream
Difficult	Doubles	Jump over a small boulder
Very Hard	Triples	Land unscathed from a fall from a high roof
Legendary	Quadruples	Destroy well made armor with no weapon
Impossible	Quintuples	Punch through a foot thick brick wall

If a character is taking an action that is being actively resisted by another player, the roll that they need is not set. Instead, both players make a roll. The roll in which more dice show the same number is superior (triples beats doubles, and so on). If both rolls are tied in this respect, the game master decides who wins the conflict. This type of character against character confrontation is called an Opposed Roll, while other rolls are known as Unopposed Rolls.

Chi

Chi is a character's spirituality, their harmony with themselves and with the rest of the world. Chi flows through all things, it is a force of life, created by the Yin and the Yang, the balanced elements.

In *Pagoda*, characters can use Chi to push the envelope of their capabilities. When a player spends a point of Chi on a roll, the result of that roll is increased by one step (doubles to triples, triples to quadruples, and so on). The player must decide to spend the Chi before they make roll any dice, and after the dice have been rolled, they may not take it back. Only one point of Chi may be spent per roll.

Each character starts the game with an amount of Chi equal to the numerical value of their Earth element, since Earth is has a balanced Yin and Yang. At the end of a scene, the Game Master may choose to reward a point of Chi to a character. They should do so whenever the character is played very well, is helped or hindered greatly by their Flaw, or spices up a fight scene with good description of their moves and motivations.

In addition, a few extra points of Chi should be given out at the end of the game session: each player will be given a slip of paper. On that slip, they will write the name of a character who deserves an extra Chi point, and why. They may choose their own character, or no character at all. For each 'nomination' that they

received in this fashion, the character gains 1 point of Chi.

The Game Master should keep this in mind: just as Chi can be used as a reward, it can, if absolutely necessary, be used as a leash. If a player completely goofs off during a scene, ruining the feel of the game, the Game Master should take away one of their points of Chi at the end of the scene.

Note that, although characters may occasionally increase Degrees via The Last Straw, Chi is used as the main method of improvement. Players should keep this in mind when choosing Elements, Aspects, and Paths for their character.

Fighting

When two characters engage in combat, they will make a series of Opposed Rolls. During a combat, time is divided into rounds; periods of time in which each character can take one or more actions. In terms of real-time, each round can simulate anywhere between one or two and ten seconds of action.

At the beginning of a round, each player will make a roll, using the Wood element, either the Awareness or Grace Aspect, and the Path of either the Sword, Fist, or Bow. A doubles indicates that the character can take two actions during the round, a triples means three actions, and so on. A character take a reaction (such as parrying a sword) any number of times, regardless of the result of their roll.

Actions include things like attacking with any weapon, attempting to trip or disarm an opponent, disengaging from a melee, or rerolling a reaction. Characters can take an action whenever they like, as long as no other character is currently taking an action, and they haven't used their full allotment for the round. When multiple characters attempt to act at the same time, the Game Master determines who acts first. When all characters are out of actions, a new round begins.

When a character hits another character in combat, the defender takes a point of damage. If the defender didn't get a duplicate roll (they didn't even get

doubles), they take one extra point of damage, unless the attacker made a similarly miserable roll. If the attacker's roll was at least two degrees higher than the defender's (quadruples against doubles, for example), the defender takes one more point of damage.

There are many situations in which a player may wish for their character to perform an attack that targets multiple opponants with a single action: spinning circle kicks, rains of shuriken, tossing one enemy into another, and other such stunts. If this is the case, the character will simply roll the attack, subtracting a number of dice from the roll equal to the number of targets. Each target rolls their defense individually.

Injury

When a character has taken at least as much damage as the numerical value of their Power Aspect, they are Injured, and whenever they make a roll, they roll one less die. When they have taken at least as much damage as the combined numerical values of their Power Aspect and Metal Element, they are Wounded, and their rolls are penalized by two dice. When they have taken more damage than the combined numerical values of their Power and Presence Aspects and their Metal Element, the pain has driven them unconscious. If they take any more damage, they will most likely die. For the purposes of calculating injury, a character born under the sign of the Ox has one additional point of Presence.

Note that combat is not the only scenario in which characters may take damage. For instance, a Sorcerer will take damage if they are not careful with their spells. If a character falls off of the highest tower in the Emperor's palace, they will most likely take a few points of damage. Note that the Game Master should rarely, if ever, assign more than three points of Damage to a hazard.

Damage does not stay with a character forever. When characters are at rest

for a substantial period of time, they may make an appropriate roll. If the character scores doubles, they recover one point of damage. Triples indicates that they are relieved of two points, and so on.

Shamans and Sorcerers

Magic is a prominent part of many Wuxia films. Kung-Fu priests throw fireballs and evil Eunuch Sorcerers summon spirits from the Nether world to do their evil bidding. Magic is both powerful, and costly.

Characters can not cast spells unless they walk upon the Path of the Spirits. Even though there are two types of magic in *Pagoda* (Spirit Magic and Elemental Magic), a character only needs the one path to use both forms. The distinction between the two types of magic is somewhat artificial and exists purely for rules purposes; after all, how does a priest call lightning, but by beseeching the spirits of the sky? However, the method of casting the different types of spells, and what happens when something goes wrong, makes separate mechanics necessary.

Just because a character can command spirits doesn't mean that they can't fight, too. In fact, it is encouraged to possess both the Path of the Spirits and the Path of the Sword or Fist.

Magic is powerful, and it may seem as if there's no reason to ever use anything else. But keep in mind that this might also comes at a cost: use too much Spirit Magic, and you may owe your life to the Spirit World; use too much Elemental Magic, and your life may be burned out of you.

Spirit Magic

Casting a Spirit Magic spell usually requires a few minutes of meditation, sometimes with incense, and in a family shrine or serene glade. During this time,

the caster contacts a family or natural spirit, and asks them for a favor. The Game Master will give the favor a difficulty, usually either doubles or triples. If the player fails to meet the difficulty, the spirit refuses. If they meet the difficulty but no more, the spirit complies, but asks a favor of the caster in exchange. If the player rolls at least a step higher than the Difficulty, the spirit complies without requesting compensation.

There are a few favors that are more common than others. Healing is always needed, and friendly spirits can provide magical restoration. Information is also a precious commodity, and those of the Spirit World are quite knowledgeable, indeed. Spirits of the land can be asked to increase a field's bounty, or malevolent nature spirits can be persuaded to haunt a spot, or plague a man with ill fortune.

Players with the correct path can also exercise their will over weaker spirits. With a successful Opposed Roll, a caster can anchor a spirit to the physical world, stranding it away from home. Similarly, they can put a curse on a spirit, causing bad luck to their descendants or the land that they inhabit.

When a Spirit Magic spell fails (the caster loses an Opposed Roll with a spirit or doesn't meet the difficulty of a request), the caster loses one point of Chi, if they have any remaining. If they do not, they are obligated to help the spirit that they asked a favor of or tried to overpower in its time of need.

Elemental Magic

Using Elemental Magic usually takes only one standard combat round. A caster can manipulate any aspect of any element that they are at least in Harmony with. For instance, making a tree grow to tremendous height would be the direct application of Wood, while cursing a mother with sterility would be a completely different application of the same Element. Causing a man to burst into flames would be a direct application of Fire, while making them see you as an old friend

would be an emotional application.

When a character wishes to affect a creature with their magic, to do so, they must succeed at an Opposed Roll. When they wish to affect only nature, or a man-made object, the Game Master will assign a difficulty to the spell. Simple, small scale spells, such as lighting a fire, should have doubles difficulty, while larger and more powerful spells, such as withering all the crops in a field, might take a triples. Truly tremendous tasks, such as toppling a mountain, should definitely take longer than casting a standard, smaller spell, and have quadruples or greater difficulty. The caster of the spell and the target, if there is one, will both make the roll using the element that the spell manipulates.

When an Elemental Magic spell fails (the caster rolls at least a step lower than the difficulty or, in the case of an Opposed Roll, a step lower than their opponent's roll), the raging elemental energies that the caster tried to control burst free, dealing some damage to them and the surrounding area. Spells with a set difficulty deal one point of damage for doubles difficulty, two points for triples difficulty, and so on. Spells that require an Opposed Roll deal one point of damage in the case of Earth or one of the Yin elements (Metal and Water), and two points of damage in the case of a Yang element (Wood and Fire).

Inner Strength

The characters of Pagoda possess great powers of concentration and spiritual aptitude, represented by Chi. By calling on this power, they can perform great shows of martial and spiritual prowess. This is represented by three things, Kata, Virtue from Fault, and Amazing Feats, all of which require an Inner Strength roll. When an Inner Strength roll is needed, a character will choose a single Element, Aspect, or Path, and roll dice equal to the sum of that Degree's numerical value and their current Chi score.

The main characters in a good deal of Wuxia films possess superhuman powers of flight, the ability to tread on water, or even on air. Characters in *Pagoda* can also perform such impossibilities, called Amazing Feats. Doing so requires an Inner Strength roll. Just like any other difficult task, the GM will set a Difficulty for this roll. As usual, doubles is the standard difficulty, and applies to almost any Amazing Feat, from running across a pond to sprinting up a wall. However, if the character fails to roll above doubles, they have succeeded only sloppily: their feet occasionally break the water's surface of the water, or they must recover their balance. If this happens, all other Inner Strength rolls for the duration of the scene are penalized by one die until the character scores triples or higher on any Inner Strength roll. The penalty for rolling doubles does not stack with its self.

Kata are graceful displays of martial arts mastery, and are sometimes referred to as 'forms'. In *Pagoda*, Kata are used to gain an upper hand in combat, and take one action to perform. This action must be the first action in a combat round. The player will describe the Kata, and make an Inner Strength roll. Then, once during the same round when that character makes a roll, the player may decide to grant that roll the Kata's benefit. The roll is made using two extra dice if the character rolled doubles on their Inner Strength roll, three extra dice if they rolled triples, and so on.

As stated earlier, a character's Flaw can be used to help them. Such is the way of Virtue from Fault. When a character wishes to use Virtue from Fault, they must be taking an action that relates both to their Flaw and to the specific part of the Degree that the Flaw is tied to, and they must explain how their Flaw helps them in this situation. To site an earlier example, a character with Blindness could use their Flaw to hear soft noises, saying that their other senses have sharpened in the absence of sight. Then, the character will make an Inner Strength roll. When they make the roll to actually resolve the action, they will roll two additional dice if their Inner Strength roll was a doubles, three if it was a triples, and so on.

The Last Straw

In many Wuxia movies, the film does not start with the main character at the height of their power. Rather, in a single, intense moment, they discover the ‘missing link’, the uncovered part of themselves that holds their true glory. In *Pagoda*, characters reach new heights in a like manner.

When a character is only one point of damage away from unconsciousness and their nemesis stands over them, when their beloved father is brutally murdered before their eyes, when the village in which they grew up is destroyed in smoke and flame--these are the times when a character has a chance to improve themselves.

When a character is in such a situation, the Game Master will let the player increase one of their relevant Elements, Aspects, or Paths by one step.

Alternatively, they may add a new path at Follower (1). The steps that come beyond Mastery, Prodigious, and Legendary are all known as Transcended (4). The Game Master may also choose to immediately give the character a point or two of Chi, if the player role-plays the situation well.

Game Masters will have to decide when it is appropriate to allow a character to advance. If the stress to the character is only mild, or the player does not react strongly to the situation, the character should not gain any benefits. However, if the trauma to the character is great, and the player realizes and portrays this, they should be allowed to go up in power. The GM will also need to judge which Elements, Aspects, and Paths are appropriate to increase. For example, if the character needed to capture a Shadow Spirit, increased Power would not ‘fit’.

Non-Player Characters

If you are the Game Master, you will need to come up with Non-Player Characters (NPCs). These are the characters that you create for the players to

interact with, and range from an evil Eunuch Warlock to the great grandfather of one of the player's characters to the master smith who created the Emperor's sword. There are two main types of Non-Player Characters: Major and Minor.

Major NPCs are the personalities of the setting that really make a difference. It doesn't matter if they're a four thousand year old ghost or a six year old kid, the thing that makes a Major NPC major is their importance to the plot. Just like the characters controlled by the players, Major NPCs should have a comprehensible personality, and at least a bit of background.

Major NPCs follow the same rules as the player's characters. They have the same five Elements, the same five Aspects, and may pick five Paths. The main difference is that, aside from being controlled by the Game Master, they have a bit more leeway. If the Game Master wishes, they may, for instance, have *two* Mastery elements, or start with five Chi points. Conversely, the Game Master may choose that they only have three paths, or are not Prodigious in any Aspect. However, if the Game Master wants a Major NPC to be about as powerful as the player's characters, then they should adhere strictly to the rules presented at the beginning of this book.

Minor NPCs are there for the self esteem of the players. They are extras, inconsequential, target practice. The most common use for Minor NPCs is to throw a couple of them at the player's characters when the game is getting slow, or to slow the players down a bit and maybe deal a point of damage (not likely they'll ever deal more . . .) before they get to their *real* target. Minor NPCs are simply described by a single number. This is the number of dice they roll for any purpose, be it attacking, defending, or resisting a spell. Typical Minor NPCs are rated at four. When they have taken one point of damage, halve this number for all intents and purposes. When they have taken two points of damage, a Minor NPC is out of the fight. If the GM wishes, they may create tougher Minor NPCs which may sustain more than one point of damage before falling, but these, as a general rule, should be rare.

Relics of Power

The Shadow Dragon can only be harmed by weapons of jade. The Nine Ring Sword can open gates to the spirit realm. The Phoenix's Egg will one day hatch to bear a powerful fire spirit who will serve the one who possesses the egg at the time.

Magic items of mystery and power are a staple of many Wuxia films. If you as a Game Master plan to include such objects in your game, they should be rare at best, and often not of obvious import. However, some games may deal with minor enchanted items regularly, such as Ofuda to bring good luck or ward of evil spirits. Regardless of strength, there are two main types of magic items: Assisting items, and Capability items.

Essentially, Assisting items just add a number of dice to certain rolls. For instance, an ancient crystal sword might add 2 dice to all rolls made with it. In general, items should never add more than 3 dice. Some Assisting items might have other effects aside from or instead of adding dice. For instance, an enchanted armor might add 1 die to all rolls made to avoid harm, and make it impossible for a character to suffer more than 2 points of damage from a single effect.

Where as Assisting items allow a character to do something better, Capability items allow them to do something completely new. The three examples given at the beginning of this section are Capability items. Capability items vary greatly in utility and power, and Game Masters should consider carefully possible paths for the rest of the game before they place such an item where players may gain permanent access to it.

Spirits and Beasts

Some classic Chinese and Japanese demons, spirits, mythical beasts, and divine messengers that may be useful in games of Pagoda are presented here, with background information and game statistics. Many of the following creatures have chosen the Path of the Wing or the Path of the Claw or Fang; paths not available to human characters. The former is for flight, while the latter is for combat with teeth, claws, horns, and all manner of natural weaponry. In addition, all of them have one or more special powers, which are explained in the creature's entry. Also note that those of the following creatures who are not suited to high martial arts or magic have no Chi score.

Tengu (also spelled Kenku)

Elements: s/1: water, metal; h/2: fire, earth; m/3: wood

Aspects: a/1: presence, power; s/2: cunning, awareness; p/3: grace

Paths: f/1: beast, spirits; a/2: trickster, leaper; l/3: sword

Chi: 2

Flaw: Alcoholism (awareness)

Shape Change: Tengu can assume the form of humans and blackbirds.

Teleport: All Tengu receive one extra action per combat round. This action can only be used to teleport a short distance.

Tengu are the reincarnated spirits of priests and samurai who have suffered from the sin of pride. They are fey creatures of the woods, and take the form of men with extremely long noses wearing black caps and black feather cloaks. Some Tengu are even more crow-like, with the head and wings of a blackbird. They are enthusiastic tricksters, and haunt groves around sacred shrines and temples, or the abandoned ruins of such structures. Tengu are known far and wide for their swordsmanship, and, to a lesser extent, alcoholism. Tengu have many magical powers, including the ability to grant wishes, speak without moving their lips, teleport from place to place, and assume the form of a human or bird. Many peasants worship Tengu, leaving them offerings of food.

Ghost

Elements: s/1: water, metal; h/2: wood, earth; m/3: fire

Aspects: a/1: awareness, power; s/2: cunning; p/3: presence, grace

Paths: f/1: scourge; l/3: vengeful *or* lover, invisible

Chi: 2

Flaw: Will stop at nothing to get revenge (fire)

As of Fog: Ghosts can only be harmed with magic or enchanted weapons

Malevolence: Ghosts attack using fire/presence/vengeful. This is an attack upon the mind as much as it is upon the body.

Haunt: Ghosts not slain using religious scripture return after about a day.

Scripture: For each round that a ghost hears the recitation of scripture or is in contact with an Ofuda, they take one point of damage. A ghost may not enter an area protected by holy scripture. A creature completely coated with holy scripture is invisible to a ghost.

Ghosts are the tormented souls of passionate lovers who died before their mate, or those seeking vengeance madly who will not rest until their target has died. If the recipient of their emotion passes on, so does the ghost. Ghosts live two lives; one haunting the mortal world, the other trapped in the Land of Hungry Dead. They usually appear as pail, wasted versions of their former selves, wearing white clothing and with the bottoms of their legs fading off into mist. Ghosts are incorporeal, and can not be harmed by normal weapons.

Kappa

Elements: s/1: earth, metal; h/2: fire, wood; m/3: water

Aspects: a/1: presence, grace; s/2: awareness, power; p/3: cunning

Paths: f/1: beast; a/2: fang, healer; l/3: trickster, swimmer

Flaw: compulsion to steal cucumbers (their favorite vegetable) (trickster)

Bowl: If a Kappa can be tricked into tilting his head deeply forward or bowing, the water found in the dent situated there spills, leaving the creature completely helpless (0 Power, 0 Grace, can take no actions).

Shell: A Kappa's Power is treated as if it were two points higher for the purposes of resisting damage only, due to its hard, protective shell.

Kappa are malevolent water sprites that look somewhat like a cross between a monkey and a turtle. They have squat forms with large, hard shells, are about the size of a child, and ugly yellow fur. On top of their head, surrounded by a mesh of hair, is a small dent or bowl that is filled with river water. If this bowl is ever emptied, a Kappa is helpless, losing its surprising strength. Kappa like to drag horses and children into the river, where they drown their victims and suck out their blood, through the anus. Kappa have a special weakness for cucumbers. Although capable of great mischief, they will bargain if their bowl is ever emptied, and will leave children alone in exchange for cucumber with the child's name inscribed into it. Kappa are renowned healers, and often trade the service of healing or teach their ways to those who have them at their mercy in exchange for freedom. Despite any negative qualities, Kappa are extremely polite and entirely trustworthy.

Gaki

Elements: s/1: water, wood; h/2: fire, metal; m/3: earth

Aspects: a/1: presence, cunning; s/2: awareness, power, grace

Paths: a/2: invisible, false, fang

Flaw: Ravenous (fang)

Horrific Feast: As an action, a ghoul can devour the corpse of a fallen (not necessarily dead), once living creature. For every three actions spent feasting, a Gaki gains a +1 increase to their Power Aspect.

Gaki are ghouls, risen dead that feast upon the living. They are the size of a small man, stunted, foul, and toad-like in posture. Indeed, they are sometimes called Gama-Ichizoku, which can be taken to mean either Toad Clan or Clan of

Starving Evil. Gaki have no redeeming features, being thoroughly foul, horrifically tainted creatures. Myth has it that Gaki are invisible, but in reality they are merely so skilled at disguise that when they reveal their true nature, they seem to appear out of thin air.

Oni

Elements: s/1: water, wood; h/2: fire, metal; m/3: earth

Aspects: a/1: presence, cunning, awareness; s/2: grace; t/4: power

Paths: f/1: Spirits, wing; a/2 scourge *or* vengeful, sword; l/3 claw

Flaw: Irredeemably evil (scourge)

Dark Protection: Weapons that are not made from Jade or specially blessed do not harm Oni. Attacks against Oni made with Jade weapons are rolled with one extra die.

Oni are giant, malicious goblins. They come in many shapes, forms, and colors, most often being shaded pink, red, blue or grey. They are gigantic, usually have horns, and sometimes three eyes, toes, or fingers. Oni are stupid, greedy, lustful, and all round evil. It is common for Oni to carry large mallets. Sometimes a man who is driven by nothing but revenge will be reincarnated as an oni should he wish for revenge with his dying words.

Pagoda

Wuxia Role Playing Game

Elements (degree one)

Water _____
Wood _____
Fire _____
Earth _____
Metal _____

Character

Sign

Description

Aspects (degree two)

Power _____
Grace _____
Cunning _____
Awareness _____
Presence _____

Flaw

Degree

Area

Elaboration

Paths (degree three)

Current Status

Chi

Damage

Notes
