

Legend of the Five Rings

Beta Updates

v4.0

Updates

Hello, and welcome to the updates for the Legend of the 5 Rings Roleplaying Game Beta. This document will be updated periodically with modifications to the game based on playtester feedback. The most recent updates will be in [magenta](#).

Playing the Game

p. 16, Accumulating Strife: In the first sentence of the second paragraph, replace “, and for narrative reasons” with: “, and as a response to any narrative occurrence the GM and player both feel should cause the character to feel something very deeply.”

p. 16, Composure: Remove the last sentence of this paragraph.

p. 16–17, Outbursts: Replace the header, first, second, and third paragraph of this section with:

Becoming Compromised and Unmasking

Although specifics vary by region and tradition, Rokugani culture at large idealizes a samurai who maintains a stoic outward demeanor. Joys and sorrows alike are to be accepted with the same stern affect. However, the truth of the matter is that no human being can uphold this ideal perfectly all the time—without an outlet for this emotion, a character will eventually become unfocused, distracted, and exhausted.

Becoming Compromised

While a character's strife exceeds their composure, the tumult of emotions that has built up causes the character to become compromised. While a character is compromised, they are at their emotional limit, which their player should roleplay through various subtle cues that they are repressing accumulated emotion. Additionally, when making a check, a compromised character cannot keep any dice showing ∞ symbols (to a potential minimum of 0 kept dice).

A character ceases to be compromised when their strife drops below their composure.

Unmasking

Becoming emotionally compromised is bad for any human being (and it makes the character more likely to struggle at tasks), but a character only remains compromised as long as their player wills it. Once per scene, when a character is compromised, their player may choose that the character unmask, briefly expressing the true emotions beneath the guise of a perfect samurai that society demands they maintain. Keep in mind that character can stay compromised as long as their player deems it appropriate, and can seek other ways to soothe their emotions, but these often take time. The act of unmasking gives a character the chance to achieve immediate emotional clarity and openness, at the cost of potentially disturbing the scene.

Unmasking is an outpouring of raw emotion—anger at difficult circumstances or injustice, joy as a result of success over harsh trials, mirth at a humorous occurrence, or despair at a tragic turn of events. Importantly, the player never loses control of their character while unmasking, because the player chooses the shape the character's unmasking takes and the time at which the loss of their unmasking occurs. The form of the unmasking should be suited to the scene in which it occurs and the various emotions that lead the character to become compromised.

Benefits of Unmasking

When a character unmasks, they remove all of their strife. Then, the

player roleplays the way in which their character lets their facade fall, and the GM determines any narrative and mechanical consequences this has. Players and GMs can look to the following example means of unmasking for inspiration, or design their own to fit the scene and the character!

Like any moment of vulnerability, unmasking is a risk but also a chance to achieve things one otherwise could not. Important moments in a character's life often revolve around the incidents in which they allow their facade to slip, even briefly. Sometimes, this bared emotion even allows the character to transgress societal norms for an advantage or surpass their own limitations to pursue a goal they otherwise could not.

They can also say and do things they normally couldn't—and while such behavior might have a cost in honor or glory, a valid point raised in anger is still often valid. The GM should take this into account for the character's checks during the remainder of the scene. A character who rebukes their lord should suffer consequences for doing so (the relevant forfeit of honor or glory, and potential narrative costs), but might also convince their lord to reconsider a foolish course of action in doing so. A character who reveals their secret love for someone might suffer social repercussions but also catch that person's attention, allowing them to begin a clandestine relationship with someone beyond their station. A character who challenges a social superior in anger might get that person to accept a duel they would normally refuse without consideration—though of course, this too carries its own deadly risks. The GM and player should consider the risks the act of unmasking entails in the context, but also the unique opportunities it might create.

p. 17, Listed Outbursts: Replace the listed outbursts with the following:

Example Ways of Unmasking

No matter the method the player decides to roleplay, there should be narrative consequences to unmasking, usually both for good and for ill. Sometimes, the GM and player will need to work together to determine now best to suit the temporary slip of their composure to the scene.

The following are a few example ways a character can reveal their inner emotions, but players are encouraged to invent their own means of unmasking based on their character's personality and the circumstances. As always, the GM should inform the player of any honor, glory, or status their character might have to forfeit or stake before the player commits to the course of action.

Challenge of Honor

The character can bear their indignities no longer, and demands satisfaction by way of steel. The character must challenge an antagonist in the scene to a duel (not necessarily to the death). The duel might be fought immediately, or the participants might take the opportunity to prepare for their battle.

Compromise

The character does something that stands in contrast to their values, oaths, or view of right and wrong to bring about the results they desire. Unmasking in this way might well let a character enact a solution to a problem they would normally never consider, but to do so, they must usually forfeit honor equal to their honor rank (or more, at the GM's discretion).

Expose an Opening

The character reveals a vital flaw in their argument, defenses, or position, often related to one of their disadvantages. Unmasking in this way allows others to strike at this weakness; the TN of the next check by a hostile character (as defined by the GM) that targets the character is 1.

Panicked Flight

The character departs the scene immediately, without regard for propriety. Unmasking in this way might allow a character to run away from certain defeat and live to fight another day, but to flee from battle or another scene with high stakes in this manner, they must usually forfeit honor equal to their honor rank, and glory equal to their glory rank, or both.

Inappropriate Outburst

The character says something out of line or commits a deep breach of etiquette, shocking onlookers. Unmasking in this way might let a character raise a vital argument forbidden by propriety or reveal something that society demands they keep within, but to do so, they must usually forfeit glory equal to their glory rank (or more, at the GM's discretion).

Rage

The character fails to contain their fury, and they lash out at people or objects around them. Unmasking in this way might let a character launch a first strike against an unready foe or let them reinforce a threat by destroying a nearby object, but to act so violently in an inappropriate context, the character must usually forfeit honor equal to their honor rank, glory equal to their glory rank, or both.

Additionally, wherever the term appears in the text, replace the term “outburst” with “unmasking” or “unmasks” as appropriate.

p. 17, Battle Rage (Sidebar): Remove this sidebar.

p. 17, Outbursts during Conflict Scenes: Replace this sidebar with the following:

Unmasking during Conflict Scenes

While a character is compromised, they may unmask at any point during their turn.”

p. 18, Table 1–2: Example Ways of Spending ☼: Apply the following changes:

In the “Mechanical Uses” entry for Earth, change the first entry to “**Earth** ☼+: Choose one character in the scene per ☼ spent this way; each chosen character removes 1 strife.”

In the “Mechanical Uses” entry for Fire, change the first entry to “**Fire** ☼+: Choose one character in the scene per ☼ spent this way; each chosen character suffers 1 strife.”

In the “Mechanical Uses” entry for Water, change the first entry to “**Water** ☼+: Remove 1 of your strife per ☼ spent this way.”

p. 21, Resilience (now Endurance): Replace all instances of the game term “resilience” with “endurance” throughout the document.

p. 21, Void Points: Replace the first sentence of the second paragraph with the following:

“A character begins each game session with Void points equal to half their Void ring, rounded up, and can accrue a maximum number of Void points equal to the value of their Void ring.”

Creating a Character

Table 0-2: New Family and Clan Bonuses (found on the next page) includes information for revised character creation options, and supercedes those in **Chapter 2: Creating a Character** where relevant.

p. 35, Kakita Duelist School: Replace the “Iaijutsu” technique with “Iaijutsu Cut: Rising Blade.”

p. 36, Akodo Commander School: Replace the school ability with the following:

“When you succeed at an Attack or Support action check during a skirmish or mass battle, you may suffer 1 fatigue to remove a number of strife from your character up to your school rank. If you do, add that many additional bonus successes to the check.”

p. 37, Shiba Guardian School: Replace the second paragraph of the school ability with the following:

“Once per scene, when a character at range 0–3 makes a check, you may negate all ☼ results on that check. Then, the character removes strife equal to your school rank.”

p. 37, Bayushi Manipulator School: Add the following to the beginning of the second paragraph:

“When making a check for a Scheme action, you do not need to spend a Void point to exploit one of your target’s disadvantages (see page 61).”

p. 38, Shinjo Outrider School: Add the following to the “Starting Outfit” field:

“quiver of arrows”

p. 39, Question 5: What is your character’s duty to their lord?: Replace the question and first paragraph with the following:

Who is your character's lord, and what is your character's duty to them?

“Your samurai’s lord is a figure of utmost importance in their life—the individual to whom they have sworn their fealty directly. While your samurai’s lord might in turn have a lord of their own, your samurai’s oath is to their lord directly rather than the hierarchy in which they exist. Who is this individual, and how does your character serve them? Your lord might be a provincial daimyo, an official of some kind in the Imperial bureaucracy, a great general, or someone of humbler status (but still higher than your own). Ask your GM if they want you to invent this figure on your own, or if they intend to provide the identity of your character’s lord.

Once this is established, add in a few details about your character’s relationship with their lord, and then determine the most important aspect of their relationship: how does your character serve their lord on a day-to-day basis?”

p. 39, Question 6: What does your character long for?: Replace this question with the following:

“What does your character long for, and how might this impede their duty?”

p. 39, Question 6: Replace the second sentence of the third paragraph with the following:

“To create quandaries for your samurai that enhance drama and make for enjoyable roleplaying, you should think about how your character’s giri and ninjo might come into conflict. They do not need to be diametrically opposed, but there should always be the possibility for friction between the two—and the conflict your character would feel at such times should be interesting to you! If you can’t imagine a few exciting moments that might arise from your character being forced to choose between the two (or you wouldn’t enjoy roleplaying those moments), modify one or both selections until you can.”

p. 40, Question 7. What is Your Character’s Opinion of Their Clan?: Change the second bullet point to:

“If your character has a fundamental disagreement with their clan’s beliefs, policies, or practices and has defied these in the past, gain one rank of one skill in which they have 0 ranks, and decide why the character’s possession of this knowledge is in defiance of their clan, family, teacher, or community.”

p. 41, Question 14. What detail do others find most striking about your character?: Add the following to the third paragraph:

“Additionally, choose one distinctive piece of equipment (other than a weapon or armor) that your character carries or wears most of the time. This bit of personal flare might accent their striking features or stand in contrast to

Table 0-1: New Clan and Family Bonuses			
Family	Ring Increases (Choose one)	Skill Increases	Starting Koku
<i>Crab Clan Families (+1 Earth Ring, +1 Fitness skill, 30 Status)</i>			
Hida	+1 Earth or +1 Fire	+1 Command, +1 Tactics	4 koku
Hiruma	+1 Air or +1 Water	+1 Skulduggery, +1 Survival	3 koku
Kaiu	+1 Earth or +1 Fire	+1 Smithing, +1 Labor	5 koku
Kuni	+1 Earth or +1 Void	+1 Medicine, +1 Theology	4 koku
Yasuki	+1 Air or +1 Water	+1 Commerce, +1 Design	10 koku
<i>Crane Clan Families (+1 Air Ring, +1 Culture skill, 35 Status)</i>			
Asahina	+1 Water or +1 Void	+1 Aesthetics, +1 Theology	6 koku
Daidoji	+1 Earth or +1 Water	+1 Fitness, +1 Tactics	7 koku
Doji	+1 Air or +1 Water	+1 Courtesy, +1 Design	10 koku
Kakita	+1 Air or +1 Fire	+1 Aesthetics, +1 Meditation	10 koku
<i>Dragon Clan Families (+1 Fire Ring, +1 Meditation skill, 30 Status)</i>			
Agasha	+1 Fire or +1 Void	+1 Medicine, +1 Smithing	4 koku
Kitsuki	+1 Air or +1 Water	+1 Government, +1 Sentiment	6 koku
Mirumoto	+1 Warth or +1 Water	+1 Fitness, +1 Tactics	5 koku
Togashi	+1 Earth or +1 Void	+1 Fitness, +1 Theology	3 koku
<i>Lion Clan Families (+1 Water Ring, +1 Tactics skill, 35 Status)</i>			
Akodo	+1 Earth or +1 Air	+1 Command, +1 Government	5 koku
Ikoma	+1 Air or +1 Water	+1 Composition, +1 Performance	5 koku
Kitsu	+1 Void or +1 Water	+1 Meditation, +1 Theology	4 koku
Matsu	+1 Earth or +1 Fire	+1 Command, +1 Fitness	5 koku
<i>Phoenix Clan Families (+1 Void Ring, +1 Theology skill, 30 Status)</i>			
Asako	+1 Air or +1 Fire	+1 Culture, +1 Sentiment	5 koku
Isawa	+1 Fire or +1 Void	+1 Medicine, +1 Meditation	5 koku
Shiba	+1 Earth or +1 Water	+1 Meditation, +1 Tactics	5 koku
<i>Scorpion Clan Families (+1 Air Ring, +1 Skulduggery skill, 35 Status)</i>			
Bayushi	+1 Air or +1 Fire	+1 Courtesy, +1 Design	8 koku
Shosuro	+1 Air or +1 Water	+1 Courtesy, +1 Performance	6 koku
Soshi	+1 Air or +1 Void	+1 Courtesy, +1 Theology	6 koku
Yogo	+1 Earth or +1 Void	+1 Composition, +1 Theology	4 koku
<i>Unicorn Clan Families (+1 Water Ring, +1 Fitness skill, 30 Status)</i>			
Ide	+1 Earth or +1 Water	+1 Commerce, +1 Courtesy	7 koku
Iuchi	+1 Air or +1 Void	+1 Meditation, +1 Theology	6 koku
Moto	+1 Earth or +1 Fire	+1 Command, +1 Survival	5 koku
Shinjo	+1 Fire or +1 Water	+1 Sentiment, +1 Survival	8 koku
Utaku	+1 Earth or +1 Fire	+1 Survival, +1 Tactics	6 koku

them.”

p. 42, Question 16. What are your character’s preexisting relationships with other clans, families, organizations, and traditions?: Add the following to the second paragraph:

“Additionally, choose one item of rarity 7 or lower that your character received as a gift from one such group, took in battle fighting against them, or that otherwise relates to or symbolizes the character’s past and ongoing relationship with them. Add this item to your starting equipment.”

p. 42, Question 17. How would your character’s parents describe them?: Add the following to the second paragraph:

“Additionally, gain one rank of a skill in which your character has 0 ranks, and determine whether your character’s parents approve of this extracurricular interest or see it as a regrettable deviation, and why.”

p. 42, Question 18. Who was your character named to honor?: Add the following to the end of the second paragraph:

“At the GM’s discretion, all players in a game may choose the first result, the second result, or both results.”

Character Advancement

p. 44, Experience Points and Character Advancement: Remove “or ‘buying off’ disadvantages” from the 4th bullet point.

p. 44, Table 2–2: Advancement Costs: Under the “Restrictions” field for “Ring value +1”, add “(to a maximum of 5).”

p. 44, Table 2–2: Advancement Costs: Under the “Restrictions” field for “Skill rank +1”, add “Maximum 5.”

p. 44, Experience Points and Character Advancement: Add the following section:

Campaigns and Additional Experience Points

From novices fresh from their gempuku to veteran retainers of the high lords of Rokugan, there are many different types of characters who players might want to roleplay. However, there is no one “correct” starting point for a story—one campaign might revolve around experienced courtiers, while another could be focused on new heroes thrown into the chaos of intrigues or even war! The GM determines how many additional experience points all PCs in a campaign start with (if any). Here are three recommended starting points, but GMs should feel free to tailor these as they see fit:

New Samurai (+0 XP): These characters have just completed their gempuku, and have little real-world experience.

Young Heroes (+14 XP): These characters have served their lord for a time or have otherwise acquired some practical experience in the world.

Veteran Samurai (+46 XP): These characters are seasoned warriors, courtiers, priests, or monks, skilled in their arts and confident in their position.

School Advancement Tables

p. 49, Isawa Elementalist School Advancement Table: Replace the “Sanctification” entry with “Cleansing Rite”.

p. 49, Kakita Duelist School Advancement Table: Replace the “Crescent Moon Style” entry with “Iaijutsu Cut: Horizontal Blade”.

p. 56, Bayushi Manipulator School Advancement Table: Replace the “Stinging Insult” entry with “Feigned Opening”.

p. 57, Iuchi Meishōdō Master School Advancement Table: Replace the “Sanctification” entry with “Cleansing Rite”.

Advantages and Disadvantages

p. 76, Painful Honesty: Replace the text of the first bullet point of the

“Effects” field with the following:

“You cannot make claims you know to be false, though you can say technically truthful things that imply untruths if politeness or circumstances demand it.”

Skills

p. 82, Table 3–2: Additional Artisan Skill Opportunities: Replace the “Water ☯” entry with the following:

“Add or remove one appropriate quality from an item you are altering into another item. The GM determines whether adding or removing a particular quality is suitable for the item in question.”

p. 93, Medicine: Add the following sidebar:

Special Uses of Medicine

The following actions related to the Medicine skill are available to all characters.

First Aid

Patching up cuts and bruises in the field is a key use of Medicine. As a Support action, a character may make a TN 2 Medicine (Earth) check targeting a character at range 0–1. If the healer succeeds, target heals fatigue equal to 1 plus the healer’s bonus successes and cannot benefit from the First Aid action again until they have been treated more thoroughly, such as with the Treatment action. The healer may spend ☯☯+ to affect one additional target per ☯☯ spent this way.

Treatment

While quick action in the field can get a character back on their feet, long-term care is also important. As a downtime activity, a character may make a TN 2 Medicine (Water) check targeting a character convalescing character in the scene. If the healer succeeds, the target heals fatigue equal to the healer’s Water ring plus their bonus successes. The healer may spend ☯☯+ to affect one additional target per ☯☯ spent this way.

p. 94, Medicine Approaches: In the 3rd bullet point, “instilling patients with energy (Create)” should read “instilling patients with energy (Invent).”

P. 95, The Art of Investigation: Add the following paragraph after the second paragraph:

“During an investigative scene, the GM should offer the PCs a few angles they can explore, helping to guide them in their skill selection. However, if a character wishes to search an area for objects and clues of interest but is unsure which skill to use, they can generally fall back on a skill that will yield information about the area they are searching. Common examples include:

- Wilderness environments - Survival
- Large cities - Commerce or Skulduggery
- Small towns - Labor
- High courts - Culture or Government
- Markets or docks - Commerce or Seafaring
- Shrines or religious locales - Theology
- Library - Government or Theology
- Battlefields - Tactics”

p. 98, Table 3–19: Additional Martial Skill Opportunities: In the “Air ☯” section, replace the second sentence with:

“In a conflict, if this the next time you inflict a critical strike this turn, you choose which condition or disadvantage within the critical strike’s severity is

applied (instead of it being determined by the ring used to resist it).”

p. 98, Table 3–19: Additional Martial Skill Opportunities: In the “Water ☼” section, replace the entry with the following:

“**Water ☼:** You move fluidly, striking inside of your normal range. In a skirmish, treat the minimum range of this attack check as 1 lower.”

p. 98, Table 3–19: Additional Martial Skill Opportunities: In the “Void ☼” section, add the following line:

Void ☼☼: You block out all the chaos around you, finding the proper path of the universe. During an Assessment check, gain 1 Void point.

Techniques

p. 108, Iaijutsu: Replace this technique with the following techniques:

Iaijutsu Cut: Horizontal Blade

Description: The bushi twists their scabbard outward as they draw, cutting horizontally to extend their reach.

Prerequisites: School rank 2

XP Cost: 2

Activation: As an Attack and Movement action using one sheathed Razor-edged weapon, you may make a TN 2 Martial Arts [Melee] check targeting one character at range 1–2.

Effects: You draw and ready the sheathed weapon in a one-handed grip. If you succeed, you deal physical damage to the target equal to the weapon’s deadliness plus your bonus successes.

New Opportunities

☼: As part of this action, you may choose and ready one additional sheathed Razor-edged weapon.

Iaijutsu Cut: Rising Blade

Description: The bushi grips their scabbard against their hip and draws, cutting upward to catch an advancing foe without being cut.

Prerequisites: School Rank 2

XP Cost: 2

Activation: As an Attack action using one sheathed Razor-edged weapon, you may make a TN 3 Martial Arts [Melee] check targeting one character at range 1.

Effects: You draw and ready the sheathed weapon in a one-handed grip. If you succeed, you inflict damage equal to your weapon’s base damage. If the attack inflicts at least 1 damage this way after reductions, the target also suffer a critical strike with severity equal to your weapon’s deadliness.

New Opportunities

☼: As part of this action, you may choose and ready one additional sheathed Razor-edged weapon.

☼☼: If you succeed while performing a finishing blow, the deadliness of the critical strike you inflict is increased by your target’s strife instead of your bonus successes.

p. 109, Striking as Air: Ignore the contents of the “Description” field (to be rewritten for new mechanics at a future date). In the “Activation” field, replace the second paragraph with the following:

“Reserve 1 of your kept or dropped dice, plus one additional die per ☼☼ spent this way. When making a check with the same skill before the end of your next turn, you may roll 1 fewer Ring die per reserved Ring die and 1 fewer Skill die per reserved Skill die, then add the reserved dice to your roll.”

p. 110, Open-Hand Style: In the “Activation” field, after “when making a Martial Arts [Unarmed] check” add “using a weapon with the Snaring quality”.

p. 116, Spiritual Backlash: Replace the second sentence of the second paragraph with the following:

“The shugenja suffers 3 fatigue as the raw power overtaxes their body, and then suffers an additional effect based on the sort of kami they are entreating for aid.”

p. 116, Spiritual Backlash, Fire: Replace the effects field with:

“**Effect:** The technique targets each character in range instead of its normal targets. Additionally, the terrain at range 0–2 of the character performing the invocation gains the Dangerous terrain quality (see page 167), and small flammable objects in that area might even catch ablaze.”

p. 116, Spiritual Backlash, Earth: Replace the effects field with:

“**Effect:** The terrain at range 0–3 of the character performing the invocation gains the Imbalanced (Earth) terrain quality (see page 167). Additionally, the character performing the invocation suffers the Prone condition.”

p. 116–117, Spiritual Backlash, Water: Replace the effects field with:

“**Effect:** The character cannot perform Water invocations until they have performed an invocation of another element. Additionally, the terrain at range 0–1 of the character performing the invocation gains the Ensnaring terrain quality.”

p. 116–117, Spiritual Backlash, Air: Replace the effects field with:

“**Effect:** The GM chooses up to 2 additional characters in range who become targets of the invocation (or may nominate a player to choose, in the case of an NPC performing an invocation). Additionally, the character performing the invocation suffers the Disoriented condition.”

Equipment

p. 144, Table 5–1: Weapon: Apply the following adjustments:

Wakizashi, Qualities: Remove “Concealable”

Bokken, Qualities: Remove “Durable”

Between Hook Swords and Zanbatō, add the Nodachi entry (see **Table 1–1: New Weapons**).

Ōtsuchi, Qualities: Remove Durable, Price: 30 Koku, Rarity: 8

Kusari-Gama, Range: 0, Grips: 1-handed: –, 2-handed: Range 2–3

After the Kusari-Gama entry, add the Tessen entry (see **Table 1–1: New Weapons**).

Yumi, Price: Change to “3 Koku”

Crossbow, Qualities: Add “Prepare”

Repeating Crossbow: Add “Prepare.” Additionally, in its full text entry, the Repeating Crossbow will contain the following line: “While performing an Attack action check with this weapon, you may spend <OP> as follows:

☼☼: After performing the Attack action, immediately prepare this weapon for use again.”

Between Repeating Crossbow and Improvised Weapon (Blunt), add the shuriken entry (see **Table 1–1: New Weapons**).

p. 146, Concealable: Add the following paragraph to the end of the entry:

“Concealable weapons can also be drawn more quickly in combat. When a character selects their stance during a conflict, they may ready or sheathe 1 Concealable weapon.”

p. 146, Cumbersome: Replace the second paragraph with:

“While wearing Cumbersome armor, increase the TN of Movement action checks and other check to maneuver in your environment by 1. If you moved this turn, increase the TN of Attack action checks using a Cumbersome weapon by 1.”

Table 0-2: New Weapons

Name	Skill	Range	Damage	Deadliness	Grips	Special Qualities	Rarity	Price
Nodachi	Martial Arts [Melee]	1-2	5	6	2-handed: –	Ceremonial, Razor-Edged	7	20 koku
Tessen	Martial Arts [Melee]	0-1	4	3	1-handed: –	Ceremonial, Concealable	7	15 koku
Shuriken	Martial Arts [Melee]	0	2	4	1-handed (stab or slash): – 1-handed (thrown): Martial Arts [Ranged], Range 1–3	Concealable	6	1 koku

p. 146: After the “Mundane” quality, add the following entry:

Prepare

This weapon must be reloaded, reset, or otherwise prepared after use.

As a Support action, a character may prepare this item for use again.

p. 147: **Qualities, Razor-Edged:** Add the following paragraph after the first paragraph:

“While you make an Attack check with a Razor-Edged weapon, you may spend ☼ as follows:

☼+: Treat the deadliness of this weapon as 1 higher per ☼ spent this way.”

p. 147: **Readied Weapons (Sidebar):** Add the following sentence after the first:

“A character may ready a weapon at will during narrative time, or as an action during a conflict scene.”

p. 147: **Readied Weapons (Sidebar):** Remove the second paragraph.

p. 147: **Sheathed Weapons (Sidebar):** Replace the second sentence with the following:

“A character can sheathe a weapon at will during narrative time, or as an action during a conflict scene.”

p. 148: **Ammunition (Sidebar):** Replace the second paragraph with the following:

“If a character goes an especially long time without having a reasonable opportunity to refill their quiver (such as while adventuring in the Shadowlands, the Shinomen Forest, or other places without infrastructure), the GM may state that the quiver is running low, with only 3 standard arrows remaining; the character gains 1 Void point. The character still possesses any special arrows they might have had.”

Conflicts

p. 153: **Step 2: Set Stance:** Replace the first paragraph after the bulleted list with the following:

“As part of setting a stance, a character may set the grip with which they are wielding a weapon (see page 143). A character may also drop any number of items on the ground. Readying a new weapon requires an action, however.”

p. 153, **Table 6–1: Stances:** In the Water Stance section, replace the “Effects” cell with the following:

“During your turn, you may perform 1 additional action that does not require a check.”

In the Air Stance section, replace the “Effects” cell with the following:

“Increase the TN of Attack and Scheme action checks targeting you by 1 If your school rank is 4 or higher, increase the TN by 2 instead.”

Intrigues

p. 159, **Actions (Intrigues):** Add the following action:

Calming Breath

Description: *During a conflict, you may inhale deeply before exhaling, drawing upon your inner strength.*

Activation: *As a Support action, you may use this action.*

Effects: *Remove 1 strife (to a minimum of half your composure) or 1 fatigue (to a minimum of half your endurance).*

Duels

p. 160, **Duel Objectives:** Replace this section with the following:

Terms of the Duel

Duels are fought all the time in Rokugan, from good-natured exhibition matches in the dōjō to deadly clashes that carry the weight of generations-long grudges. Before any formalized duel is fought, the participants set the terms—whether it is a practice bout, rigid and refined iaijutsu duel with naked steel, a field duel with no weapon limitations, or a mystical match between shugenja. Of course, sometimes characters break the rules of an duel, attempting kill their foe when the bout is not meant to be to the death. The following are some of the more common forms Rokugani duels take, and each one describes the weapons the participants are allowed to use, along with the duel objective a participant must achieve to end the duel. However, achieving the duel objective is not always sufficient for victory; both characters might achieve their objectives within the same round, or a character might achieve an objective but have a successful strike disqualified by the judges. Such are the vagaries of ritualized battle, for not every judge can see every strike perfectly between the clash of blades!

Iaijutsu (to first strike): *Iaijutsu duels are highly ritualized: only the katana and the wakizashi are permitted, and each warrior must begin with their blade sheathed, drawing them no earlier than their first turn. When fought to the first strike the duel objective is inflicting a critical strike on the opponent. To intentionally kill one’s foe in a duel to the first strike, a character must forfeit 10 honor (and 5 glory, if there are any witnesses to the events).*

Iaijutsu Duel (to first blood): *When fought to first blood, the duel objective is inflicting a critical strike of severity 5 or higher on the foe. Killing your foe in an Iaijutsu duel to the first blood is unusual and frowned upon, but not technically outside the bounds of honor; a character must forfeit 5 glory to intentionally slay their foe in such a contest.*

Iaijutsu Duel (to the death): *When fought to the death, the duel objective is killing the opponent, or inflicting the Dying condition on them.*

Sparring Bout (to incapacitation): *Practice duels let warriors sharpen their skills and build callouses that will serve them well on the field. Bushi and monks frequently practice these duels (monks favoring barehanded encounters). Warriors are expected to use training weapons or blunted weapons, but can use anything on hand. The duel objective is inflicting the Incapacitated condition on the foe. Killing your opponent in practice duel is considered a tragic accident at best, and possible murder at worst; to intentionally kill one’s foe, a fighter must forfeit 10 honor (and 5 glory, if there*

are any witnesses to the events).

Warrior's Duel (to defeat or the death): While the Iaijutsu duel is one famously graceful form of duel, there is rougher sort of battle favored by many rōnin who wish to prove their skill with the blade, that a lord might see their skills and hire their services. Warrior's duels are fought with any weapons on hand and few regulations. The duel objective is inflicting the Unconscious condition on your opponent, killing them, inflicting the Dying condition upon them, or getting them to yield. Theoretically, anyone can participate in such a duel, from courtiers to shugenja to monks, but practically speaking they are fought most often by bushi.

Taryu-Jiai (to incapacitation): Shugenja are rare and valuable, and thus they are generally not allowed to fight sword duels, or are at least discouraged from doing so. However, they are a prideful lot possessed of great power, and their squabbles can shake mountainsides and shatter the land. Taryu-Jiai bouts between shugenja are fought with Invocations—physical strikes are permitted by the spiritual leaders of some Clans, such as the Crab and Scorpion, but forbidden by others, such as the Phoenix and Crane. The duel objective is inflicting the Incapacitated condition on the foe, or demonstrating one's absolute mystical potency such that the foe surrenders. As a result, some Taryu-Jiai are won simply through an invocation executed with sufficient skill and power that the enemy cannot deny their challenger's superiority. To intentionally slay one's opponent in a Taryu-Jiai, a shugenja must forfeit 10 honor (and 10 glory, if there are any witnesses to the events).

p. 160: Add the following sidebar:

Embedding Duels in Other Scenes (Sidebar)

Duels do not generally occur in a narrative vacuum. Usually, a duel arises out of a clash between two political factions or personalities at court, because two champions mark each other out in a larger battle, or as a response to an ongoing feud between factions. Most of the time, the duelists are not the only people invested the outcome of their battle, and the stakes for these characters—as well as the opportunity it presents for them—should not be ignored!

When running a duel, the GM can have the two combatants fight while the other characters look on without acting, but it is generally advisable to give the other characters something to do, so that their players are not sitting idly as the two combatants stare each other down dramatically for a scene before drawing steel. To run a duel in parallel with another scene, the GM can embed the duel in that scene (or the duel can arise through character actions during a skirmish or mass battle, or even a formal challenge during an Intrigue). Intrigues can be especially effective for this, if there is not a wider battle raging at the time.

When a duel is embedded in another scene, each round of the duel is resolved at the end of the round, after all other characters have acted.

Characters acting in the wider scene are, of course, honor-bound not to interfere in the duel, and any character must forfeit honor equal to three times their honor rank to breach the virtue of Honesty and Justice in this way (and the same amount of glory, if they are seen doing it). However, this does not mean they cannot pursue meaningful objectives during this time. Socially oriented characters might use a duel as an opportunity to pursue their schemes and intrigues, leveraging their champion's position to gain the edge on rivals or trying to negotiate a concession before the duel turns deadly. Warriors might prepare for the battle to spill over into the wider scene, should the other faction dispute the outcome with their swords.

p. 160, Terms of the Duel: Add the following after the third sentence of the first paragraph:

Choosing the Terms of the Duel

Different organizations and clans have different practices when it comes to dueling. The Crane Clan reveres the iaijutsu duel as the highest art of combat, but warriors of the Crab Clan scoff at the notion of removing their armor for any sort of battle—and rarely allow duels to the death, for skilled warriors are ever in short supply on the Kaiu Wall. The Unicorn Clan often fight duels with bows rather than melee weapons, or arrange a hunt with the greatest prize claiming victory. As a result, if the belligerent parties cannot agree to terms for the duel, it falls to the reigning lord (the individual with the highest status present, or the one on whose lands the duel is taking place, in the case of a tie) to decide the method of battle and stakes of victory.

Concession

At the start of any round of a duel, a character may concede the duel, honorably withdrawing from the contest. Rokugani law dictates that they have lost the battle for all intents and purposes, and are subject to the terms of defeat—up to and including death, if that was included in the terms of the duel. However, provisions in the law allow for the victor to forswear some or all stakes in the name of the Bushido tenet of Compassion—a warrior might tell a vanquished enemy to cut their topknot instead of severing their head, for instance, forcing them to withdraw to monastic life instead of killing them. Refusing to show mercy is notably not seen as dishonorable, but sparing a foe's life can allow a duelist to bury an old grudge or preserve societal harmony when killing their enemy might create greater disturbances in the future—without the appearance of weakness. Thus, a duelist who has seen that they cannot possibly win might surrender not only to save their own life, but also in the hopes of sparing their family from a destructive cycle of retribution.

Common Forms of Duel

The following are some of the more common forms Rokugani duels take, and each one describes the weapons the participants are allowed to use, along with the duel objective a participant must achieve to end the duel. However, achieving the duel objective is not always sufficient for victory; both characters might achieve their objectives within the same round, or a character might achieve an objective but have a successful strike disqualified by the judges. Such are the vagaries of ritualized battle, for not every judge can see every strike perfectly between the clash of blades!

p. 160, Terms of the Duel, Iaijutsu Duel (to first strike): Replace this section with the following:

Iaijutsu duels are highly ritualized: combatants wear ceremonial clothes, only the katana and the wakizashi are permitted, and each warrior must begin with their blade sheathed, drawing them no earlier than their first turn. When fought to the first strike the duel objective is inflicting a critical strike on the opponent. To intentionally kill one's foe in a duel to the first strike, a character must forfeit 10 honor (and 5 glory, if there are any witnesses to the events).

p. 161, Initiative Order: Replace this section with the following:

Initiative Order

Each character has an initiative value based on the results of their Initiative check, as usual. However, before proceeding to actions, participants begin each round with a staredown (see below).

Staredown

As tension mounts during a duel, even the most stoic of samurai are sure

to feel a building pressure. The warrior's senses are elevated, and the grind of gravel underfoot or the cry of a cicada becomes thunderous. During the staredown, each character suffers strife equal to the round number (1 strife for the first round, 2 for the second, 3 for the third, and so forth).

Additionally, during the staredown, each character may bid additional strife to increase their initiative value for that round. To bid, each participating character secretly chooses a number between 0 and their focus attribute.

Then, all simultaneously reveal the number, and each suffers that amount of strife. Finally, each character adds the number they chose to their current initiative value to determine their initiative value for the round.

Order of Action

The character with the higher initiative value takes the first turn during each round, followed by the character with the lower initiative value. At the end of the round, each character's initiative value resets to its value before the staredown.

p. 161, Initiative Check (Duels): After the first sentence, add the following:

“Additionally, any character who succeeds may ready 1 weapon or other relevant item (but in an iaijutsu duel, participants are required to begin with their blades sheathed, and drawing before the duel begins is considered cheating).”

p. 162, Actions, Center: Replace this section with the following:

Center

Description: You watch your foe closely, predicting their strategy and preparing to subtly shift to avoid it or make the attack impossible altogether.

Activation: As a Support action, you may focus your energy inward, envisioning your action in your mind and seeking the perfect moment to take it. You must be in a Void stance to use Center, and must name a skill when you use it.

Effects: Roll a number of Skill dice up to your ranks in the skill you chose and reserve any number of those dice. If you do, the next time you make a check using the chosen skill (or use the Center action) this scene, you may roll one fewer Skill die for each reserved Skill die, then add the reserved dice to the results (with the faces they were showing when reserved) instead of rolling them. You cannot reserve a number of skill dice greater than your ranks in the skill this way.

p. 162, Actions, Provoke: Replace this section with the following:

Predict

Description: You shift subtly to draw a reaction out of your foe by repositioning or signaling a strike you never intend to throw. By predicting your foe's reaction, you aim to win the battle in the mind, leaving the foe open to a decisive strike or forcing them to attack earlier than they desired.

Activation: As an Attack and Scheme action, you may secretly select Air, Earth, Fire, Water, or Void.

Effects: The next time your opponent chooses their stance, you may reveal your selection. If it matches the stance they chose, your opponent suffers 4 strife and must choose a different stance. This effect persists until the end of your next turn.

p. 162, Add the following sidebar:

(Optional Rule) One Roll Duels (Sidebar)

Dueling is an activity many groups will want to explore tactically, but for other groups, it might simply be a means to an end. Court-oriented games, for instance, might occasionally require characters to fight duels, but put far more weight on the outcome than the battle itself.

GMs who want to resolve duels in a much faster fashion can do so by having the combatants make a competitive check (see page @@). Each combatant describes their intended action, describing how they factor in any relevant advantages, disadvantages, terrain, and similar effects, then each combatant chooses a weapon and makes the competitive check with the relevant skill for the duel and the ring that their description dictates. The base TN for this check is 1, but it might be adjusted by relevant factors at the GM's discretion.

The character who has more bonus successes is victorious in the duel; in a duel to the death, they inflict a critical strike with severity equal to twice their weapon's deadliness plus their bonus successes upon their foe, which the enemy can resist as normal. In any type of duel, if neither character succeeds, the one with the lower shortfall is victorious (albeit inelegantly), and inflicts a critical strike with deadliness equal to twice their weapon's deadliness on the foe, possibly reflecting an accidental injury that could occur even during a practice duel. If the characters are tied, both are considered victorious and defeated for the purpose of inflicting any critical strikes, but neither actually wins the duel, which ends inconclusively.

The advantage of this method of dueling is that it resolves very quickly. The downside is much the same—participants have a chance to set up their action, but have little tactical input afterward. GMs should discuss which method is preferable with their group, and which fits best with the story they desire to explore together.

p. 163, Actions (Duels), Center: Replace the contents of the Effects field with the following:

“If you succeed, increase the TN of the next Attack check targeting you by 1, plus 1 for every 2 bonus successes. This effect persists until the beginning of your next turn.

If you succeed, when your opponent chooses a stance, you may reveal the ring you chose. If it matches the stance they chose, they suffer 3 strife and must select a different stance. This effect persists until the beginning of your next turn.”

p. 162, Actions (Duels): Add the following actions:

Calming Breath

Description: During a conflict, you may inhale deeply before exhaling, drawing upon your inner strength.

Activation: As a Support action, you may use this action.

Effects: Remove 1 strife (to a minimum of half your composure) or 1 fatigue (to a minimum of half your endurance).

Prepare Item

Description: You prepare, ready, or stow one weapon or other item.

Activation: As a Support action, you may use this action.

Effects: Prepare one item for use, ready a weapon in a grip of your choice, or stow an item.

p. 163, **Table 6-2: Duel Scoring:** Replace the “Points Added” of “Achieved your objective” with “6 points.”

Skirmishes

p. 163, **Initiative Check (Skirmish):** After the first sentence, add the following:

“Additionally, any character who succeeds may ready 1 weapon or other relevant item.”

p. 164, **Movement:** Replace this section with the following:

“Once during their turn, before or after performing an action, a character may move 1 range band. A character may move an additional range band as an action via the maneuver action.”

p. 165, **Actions (Skirmishes):** Remove the “Charge” action.

p. 165, **Actions (Skirmishes):** Add the following actions:

Calming Breath

Description: During a conflict, you may inhale deeply before exhaling, drawing upon your inner strength.

Activation: As a Support action, you may use this action.

Effects: Remove 1 strife (to a minimum of half your composure) or 1 fatigue (to a minimum of half your endurance).

Maneuver

Description: You shift on the battlefield, moving to a more advantageous position.

Activation: As a Movement action, you may use this action. Optionally, you may make a TN 2 Fitness check as part of this action.

Effects: Move one range band.

If you made the check and you succeed, you may move 1 additional range band, plus one range band per two bonus successes.

Prepare Item

Description: You prepare, ready, or stow one weapon or other item.

Activation: As a Support action, you may use this action.

Effects: Prepare one item for use, ready a weapon in a grip of your choice, or stow an item.

p. 165, **Wait (Action):** Replace the contents of the “Activation” field with the following:

“As a Support action, you may declare a non-Movement action you will perform upon the occurrence of a specified event before the end of the round.”

p. 166–167, **Range Bands:** Add the following section:

Optional Rules: Range Bands on a Tactical Grid

Using range bands on a tactical grid requires a few additional guidelines, but adds a level of granularity many players enjoy. Note that some of the distances of the individual range bands are adjusted slightly in this model to fit on commonly sized tactical maps, and the same situation will produce different results than the more abstract model. As with all matters, GMs should choose the option that best suits their storytelling style and campaign!

Distances on a Tactical Grid

Range bands can be converted to distances in squares on a square grid with the following table:

Adjacency of Squares on a Tactical Grid

Two squares are adjacent if they share an edge or a corner.

Movement on a Tactical Grid

Characters move on a tactical grid as follows:

- When an effect instructs a character to move 1 or more range bands, the character moves up to 3 squares per range band they are instructed to move.
- Squares diagonal to a character’s current square are considered adjacent, but moving into a diagonally adjacent square counts as moving 1 additional square.
- Exiting a square occupied by an enemy (a hostile character, as defined by the GM) or significant obstacle (terrain with the Entangling quality, etc), counts as moving 1 additional square (to a total of 3 squares, if the character is also moving diagonally).
- Each move from one square to the next is resolved sequentially, with the character moving between two adjacent squares. If a character cannot complete a proposed move between two squares with their remaining movement, they must stop or move to a different square that they can reach.
- At the GM’s discretion, multiple effects that allow a character to move 1 or more range band at the same time can be combined, allowing the character to move a number of squares equal to the sum of the number of range bands they were instructed to move multiplied by 3.

Diagram 6-X: Range Bands in Squares

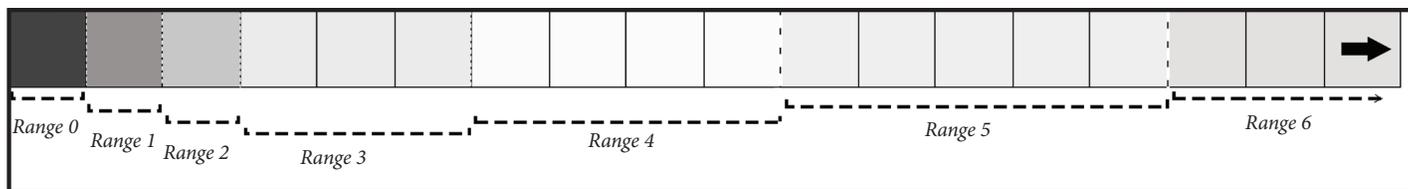


Diagram Not Final

Table 6-X: Range Bands on a Tactical Grid

Range Band	Description	Distance from Center Square (Range 0)
Range 0	The square the character occupies	0
Range 1	The squares adjacent to the one the character occupies	1 square from center
Range 2	The next row of squares adjacent to those at range 1	2 squares from center
Range 3	The next three rows of squares after those at range 2	3-5 squares from center
Range 4	The next four rows of squares after those at range 3	6-9 squares from center
Range 5	The next five rows of squares after those at range 4	10-14 squares from center
Range 6	Any squares on the tactical grid beyond range 5	15+ squares from center

Harm and Healing

p. 168, Dealing Damage: Replace this section with the following:

Dealing Damage

When an effect deals damage to a character, there are two possible results:

- The character defends against the damage, suffering fatigue to dodge, block, or otherwise avoid a telling blow.
- The character does not defend, and suffers a critical strike with severity based on the source of the damage.

Some effects and abilities increase damage dealt, while others reduce damage dealt. When dealing damage to a character, first apply any increases to the damage, and then apply any reductions to the damage.

Defending Against Damage

When an effect deals damage to a character, the character must defend against the damage; if they cannot, they suffer a critical strike with severity based on the source of the damage (the deadline value, for most weapons).

When a character defends, they reduce the damage by their resistance to its damage type (usually physical or supernatural, as described below). Then, the character suffers an amount of fatigue equal to the remaining damage.

Note that characters suffering the Incapacitated condition cannot defend against damage, and thus characters must simply suffer critical strikes while they are incapacitated. A character who is not Incapacitated may spend 1 Void point to voluntarily suffer a critical strike instead of defending, representing the character allowing themselves to be struck for a tactical advantage.”

p. 168, Wounds: Replace this section with the following:

Fatigue

Fatigue represents a character’s growing exhaustion as a battle wears on—shortness of breath, gaps in their perception, strained muscles, and minor

bruises and injuries that might accumulate from blocking, evading, and defending against oncoming strikes.

When a character suffers fatigue, their player should record it on their character sheet.

Consequences of Fatigue

After a character suffers fatigue, if their fatigue exceeds their endurance, the character suffers the Incapacitated condition (see page 171). This represents the character’s being physically overwhelmed to such a degree that they can no longer take effective action or mount a meaningful defense.

A character’s fatigue cannot exceed an amount equal to their endurance plus 10.

Recovering from Fatigue

From rest and various game effects, such as the Medicine skill, characters can heal fatigue. When a character heals an amount of fatigue, their player should remove that many fatigue from their character sheet.

After a full night’s rest, a character heals fatigue equal to two times their Water Ring.

Additionally, all instances of “wounds” throughout the document should be replaced with “fatigue.”

p. 168, Unspecified Deadline (Sidebar), Falls: Replace the text with “The damage inflicted by a fall has a deadline of 7. Sufficiently long falls also inflict critical strikes directly.”

p. 168, Unspecified Deadline (Sidebar), Heavy Objects: Replace “miscellaneous” with “sufficiently heavy”.

p. 168, Table 6-5: Results of Critical Strikes: Replace Table 6-5: Results of Critical Strikes by Severity with the table on page 10

p. 169, Critical Strikes: Replace entries 3-4 and 5-6 with the following:

3-4 Flesh Wound: The hit sinks into the character’s flesh, slicing shallowly or creating a vicious contusion.

The character suffers the Wounded condition for the ring they used for this check. If they are already suffering the Injury condition for this ring, treat this result as 5-6: Debilitating Gash instead. Additionally, if the attack had the Razor-Edged quality, the character suffers the Bleeding condition.

5-6 Debilitating Gash: The hit is agonizing, cutting a deep furrow in the flesh or splitting muscle and fracturing bone. The character likely will not fight at full capacity for some time.

The character suffers the Gravely Wounded condition for the ring they used for this check. If they are already suffering the Gravely Wounded condition for this ring, treat this result as 7-8: Permanent Injury. Additionally, if the attack had the Razor-Edged quality, the character suffers the Bleeding condition.

p. 170, Bleeding: Amend the first sentence of the “Effects” field to the following:

“While Bleeding, when a character suffers strife from keeping  results on dice...”

p. 170, Enraged: Add the following to the end of the “Effects” field:

“A character cannot use the rules for Parrying (see page 172) while Enraged.”

p. 171, Fatigued: This condition should be renamed as “Exhausted” in the title and entry.

p. 171, Fatigued (now Exhausted): Replace the contents of the “Effects” field with the following:

“After an Exhausted character performs a check, the character suffers 1 strife and 1 fatigue.”

Table 6-5: Results of Critical Strikes by Severity

Severity	Result	Effects
0-2	Close Call: The character's clothes or hair are sliced, but the hit fails to draw blood or leave other obvious signs of harm beyond some aesthetic damage.	If the character is wearing armor, the armor gains the Damaged quality (see page 146).
3-4	Flesh Wound: The hit sinks into the character's flesh, slicing shallowly or creating a vicious contusion.	The character suffers the Wounded condition for the ring they used for this check. If they are already suffering the Injury condition for this ring, treat this result as 5-6: Debilitating Gash instead.
5-6	Debilitating Gash: The hit is agonizing, cutting a deep furrow in the flesh or splitting muscle and fracturing bone. The character likely will not fight at full capacity for some time.	The character suffers the Gravely Wounded condition for the ring they used for this check. If they are already suffering the Gravely Wounded condition for this ring, treat this result as 7-8: Permanent Injury .
7-8	Permanent Injury: The strike leaves the character permanently injured, bearing a scar that will impact them the rest of their life.	The character is assigned one of the following scar disadvantages of their choice for the ring they used for this check: Fractured Spine (Earth), Lost Eye (Water), Lost Fingers (Fire), Lost Memories (Void), Maimed Arm (Fire), Maimed Foot (Water), Maimed Visage (Air), Nerve Damage (Air). Additionally, the character suffers the Bleeding condition.
9-11	Maiming Blow: The character is gravely hurt by the strike and might never be able to fully recover from it.	The character is assigned one of the following scar disadvantages of their choice for the ring they used for this check: Blindness (Water), Cognitive Lapses (Void), Damaged Heart (Earth), Damaged Organ (Earth), Deafness (Air), Lost Hand (Fire), Lost Arm (Fire), Lost Leg (Water), Muteness (Air). Additionally, the character suffers the Bleeding condition
12-13	Agonizing Death: The blow is mortal, and the character knows it. Without rapid intervention, the character will perish after a short time.	The character suffers the Bleeding and Dying (3 rounds) conditions.
14-15	Swift Death: The character lives barely long enough to realize that they have been killed, and perhaps to pass along a final message or perform a last action.	The character suffers the Bleeding and Dying (1 round) conditions.
16+	Instant Death: The character perishes immediately, with scarcely even time for dramatic last words.	The character dies immediately.

p. 171, Incapacitated: Replace the contents of the “Effects” field with the following:

“While Incapacitated, a character cannot perform actions that require checks and cannot defend against damage.

If an Incapacitated character suffers a critical strike, they suffer the Unconscious condition in addition to any other effects.”

p. 172, Unconscious: Replace the “Effects” and “Removed When” fields with the following:

“**Effects:** An Unconscious character cannot move, perform actions, or otherwise significantly act upon the physical world. An Unconscious character can still make checks to resist effects, but they cannot generally make checks that represent any agency on their part. Increase the severity of any critical strike the character suffers by 10.

Removed When: Any character at range 0-1 of an Unconscious character may make a TN 3 Medicine (Fire) check as a Support action to remove the Unconscious condition. Characters also generally awaken from Unconsciousness after several hours. If a character is Unconscious but not Incapacitated (such as if they are asleep rather than having been knocked out), they can defend against damage as normal, and generally wake up if they suffer harm, hear a loud noise, or otherwise experience something that would normally wake someone.”

p. 171, Injured Body Part (Condition): Replace this condition with the following new conditions:

Wounded [Ring] (Condition)

Description: A part of the character's body is injured badly enough to hin-

der their use of it. This is reflected mechanically by one of their rings being negatively effected when the character uses it, which should be recorded along with the condition. See Thematic Wounds by Ring for thematic suggestions to how this condition might manifest.

Effects: Increase the TN of checks with the affected Ring by 1.

Removed When: Any character who can provide treatment may make a TN 4 Medicine (Water) check as a downtime activity to remove the Wounded condition. This check can be attempted once per instance of the Wounded condition per week.

Additionally, a character can remove the Wounded condition on their own through bed rest. Once per week per instance of the Wounded condition, as a downtime activity, a character with the Wounded condition may make a TN 3 Fitness check using the ring associated with the condition (ignoring the modifier to the TN that the condition would normally apply). If they succeed, remove the Wounded condition.

If a character receives the Gravely Wounded condition for the same ring, remove the Wounded condition for that ring.

Gravely Wounded [Ring] (Condition)

Description: A part of the character's body is injured badly enough to completely prevent its use. This is reflected mechanically by one of their rings being extremely hard to use for checks, which should be recorded along with the condition. See Thematic Wounds by Ring for thematic suggestions to how this condition might manifest.

Effects: Increase the TN of checks with the affected Ring by 1, plus 1 for each check they have made with that ring this scene (to a maximum of TN 8).

Removed When: Any character who can provide treatment may make a **TN 4 Medicine (Water) check** as a downtime activity to reduce the Gravelly Wounded condition to the corresponding Wounded condition. This check can be attempted once per instance of the Gravelly Wounded condition per week.

Additionally, a character can remove the Gravelly Wounded condition on their own through bed rest. Once per week per instance of the Injured Body Part condition, as a downtime activity, a character with the Injured Body Part condition may make a **TN 3 Fitness check** using the ring associated with the condition (ignoring the modifiers to the TN that the condition would normally apply). If they succeed, they reduce the Gravelly Wounded condition to the corresponding Wounded condition as the treatment heals their injury.”

p. 171, Thematic Injuries by Ring (Sidebar): Add the following sidebar on page 171:

Thematic Injuries by Ring

The Wounded and Gravelly Wounded conditions do not include specific descriptions or gory details of the harm the character has suffered for the purposes of expedience during battle, but that does not mean that the GM should not describe the harm the character has suffered or factor it into the narrative if it makes sense to do so. Below are a number of suggested parts of the body that might be nicked, sliced, smashed, or stabbed as part of the Wounded/Gravelly Wounded condition:

- Fire: Hand, arm, fingers, nose
- Air: Face, neck, ears
- Earth: Back, torso, thigh
- Water: Foot, leg, eyes
- Void: Head, skull, brain

p. 172, Parrying (Sidebar): Replace this sidebar with the following:

Parrying

Rokugani swordsmanship generally does not encourage blade-to-blade parrying, as a katana's razor edge is quickly degraded or even ruined by such techniques. While a skilled warrior might use the flat of their blade to ward cuts, their primary defense is usually positioning and evasion, with the blade functioning as a last line of defense. However, when the choice is between losing one's blade and losing one's life, a samurai might dramatically intercept a blow with a readied weapon (or even a bare limb).

Once per session, after a player character rolls dice to resist a critical strike, they may parry the blow directly, putting the brunt of the impact on one of their readied weapons. They may reroll all of their dice for the check, and the weapon they used to parry gains the Damaged quality.

Mass Battles

p. 175, Actions, Assault: Replace the “Effects” field with:

“If you succeed, you deal attrition to the enemy army equal to your ranks in Command plus two times your bonus successes.”

p. 175: Add the following sidebar:

Readied Weapons in Mass Battles

At the start of each round, a character may choose one (or two, if both are

one-handed) weapons to be count as readied for the round.

p. 175-176, Actions, Challenge: Replace the second bullet point in the “Effects” field with:

“To decline, the target must forfeit glory equal to your ranks in Command plus your bonus successes, and the enemy army suffers panic equal to your bonus successes. Then, you recover 1 Void point.”

p. 176, Actions, Rally: Replace the first sentence of the “Effects” field with:

“If you succeed, your army removes panic equal to 1 plus your bonus successes.”

p. 176, Actions, Reinforce: Replace the first sentence of the “Effects” field with:

“If you succeed, increase the TN of Attack action checks targeting your cohort by 1 plus your bonus successes.”

NPCs

p. 190, NPC Profile Breakdown: Add the following to the end of the “Conflict Rank” bullet:

“If an effect calls for an NPC's school rank, treat its higher conflict rank as its school rank, to a maximum of 6.”

p. 190, Minions: Remove the third bullet point (which previously disallowed minion NPCs from receiving passive stance benefits).

p. 192, Tracking NPC Strife: Add the following paragraph after the first paragraph of this section:

“Generally speaking, the first time an NPC becomes emotionally compromised during a scene, they should unmask at their first opportunity, as dictated by their demeanor and narrative circumstances. While the GM is free to have an NPC remain compromised under specific circumstances, having NPCs unmask rewards the PCs for playing to their strengths during intrigues and other encounters, and can make for exciting dramatic turns!”

Preview Material Revisions

These updates have also been made in the relevant preview documents.

Mantis Clan, Families of the Fleet. p. 1, Ring Increase: The contents of “Ring Increase” should read “+1 Fire or +1 Water.”

Mantis Clan, Families of the Fleet. p. 1: The entry should also include the lines: “Glory: 36” and “Starting Money: 7 koku”

Mirumoto Two-Sword School. p. 1: The forth sentence should instead read:

“You cannot choose this weapon for Attack actions until the end of your next turn.”