Magic

Some of the most powerful weapons player characters have at their disposal in the AD&D game are magical spells. Through spells a player character can control earthquakes, call lightning out of the sky, heal grievous injuries, hurl explosive balls of fire, create barriers of stone, fire, and ice, and learn secrets long forgotten. These are only a few of the things player characters can do once they master the strange lore of spells.

Not every character is capable of casting spells. The ability requires a certain amount of aptitude depending on the type of spells cast. Wizard spells are best mastered by those with keen intelligence and patience for the long years of study that are required. Priest spells call for inner peace and faith and an intense devotion to one's calling. Craft spells require a close association with the earth and its creatures.

The vast majority of people in a fantasy campaign lack these traits or have never had the opportunity to develop them. The baker may be a bright and clever fellow, but, following in his father's footsteps, he has spent his life learning the arts of bread making. There has simply been no time in his life for the study of old books and crumbling scrolls. The hardworking peasant may be pious and upright in his faith, but he lacks the time for the contemplative and scholarly training required of a priest. So it is only a fortunate few who have the ability and opportunity to learn the arcane lore of spellcasting.

A few character classes have a limited ability to cast spells. The ranger, through his close association with nature, is able to cast a few spells, though his choices are limited to his natural inclinations. The paladin, through his devotion and humility, can use some of the spells of the priest. The bard, through luck, happenstance, curiosity, and perseverance, can manage a few spells, perhaps by persuading a lonely wizard or witch to reveal their secrets.

Regardless of their source, all spells fall into the general categories of mana (or mage), craft, necromantic, or clerical. Although some spells appear in more than one category, the categories differ in how spells are acquired, stored, and cast.

Schools of Magic

Although different forms of magic have different sources and different means of access, the spells themselves are grouped into eight different schools of magic. Each "school of magic" is a group of spells related by form or function.

Abjuration spells are a group of specialized protective spells. Each is used to prevent or banish some magical or non-magical effect or creature. They are often used to provide safety in times of great danger or when attempting some other particularly dangerous spell.

Alteration spells cause a change in the properties of some already existing thing, creature, or condition. This is accomplished by magical energy channeled through the caster.

Conjuration/summoning spells bring something to the caster from elsewhere. Conjuration normally produces matter or items from some other place. Summoning enables the caster to compel living creatures and powers to appear in his presence or to channel extraplanar energies through himself.

Divination spells include any spell that seeks knowledge, from finding lost objects, detecting lies, or identifying nature or function. More powerful divinations enable the caster to learn secrets long forgotten, to predict the future, and to uncover things hidden or cloaked by spells.

Enchantment/charm spells cause a change in the quality of an item or the attitude of a person or creature. Enchantments can bestow magical properties on ordinary items, while charms can unduly influence the behavior of beings.

Illusions deal with spells to deceive the senses or minds of others. Spells that cause people to see things that are not there, hear noises not made, or remember things that never happened are all illusions.

Invocation/Evocation spells channel magical energy to create specific effects and materials. Invocation normally relies on the intervention of some higher agency (to whom the spell is addressed), while evocation enables the caster to directly shape the energy.

Necromancy/healing is one of the most restrictive of all spell schools. It deals with dead things or the restoration of life, limbs, or vitality to living creatures. Although a small school, its spells tend to be powerful. Given the risks of the adventuring world, necromantic spells are considered quite useful.

Mana Spells

Mana spells range from spells of simple utility to great and powerful magics. The mana spell group has no single theme or purpose. The vast majority of mana based spells were created by ancient wizards for many different purposes. Some are to serve the common man in his everyday needs. Others provide kings with the might and power to rule. Some are relatively simple and safe to use others are complicated, filled with hazards and snares for the rash and unwary. Perhaps the greatest of all wizard spells is the powerful and tricky *wish.* It represents the epitome of spell-casting--causing things to happen simply because the wizard desires it to be so. However, it is a long and difficult task to attain the mastery needed to learn this spell.

Although some characters can use spells, the workings of magic are understood by few at best. It is accepted that the power for magic itself comes from the sun, whether it is present in the sky or not. The mysterious combination of words, gestures, and materials that make a spell somehow taps this source of energy that in turn causes the desired effect. Somehow the components of the spells; those words, gestures and materials, route this energy to a specific and desired result. How magic happens is not very important to the majority of wizards. It is enough to know that "when you do this, that happens."

Casting a wizard spell is a very complicated ordeal. The process of learning the correct procedure to cast a spell is difficult and taxing to the mind. Thus, a wizard must check to see if he learns each new spell (according to his Intelligence, see Table A8). Furthermore, there is a limit to just how much of this strangeness; illogical mathematics, alchemical chemistry, structuralist linguistics, a wizard's mind can comprehend, and so he must live with a limit to the number of spells he can know.

As the wizard learns spells, he records their arcane notes into his spell books. Without spell books, a wizard cannot memorize new spells. Within them are all his instructions for memorizing and casting all the spells he knows. As the wizard successfully learns a new spell, he carefully enters its formula into his spell books. A wizard can never have a spell in his books that he does not know, because if he doesn't understand it, he cannot write the formula. Likewise, he cannot enter a spell into his books that is higher in level than he can cast. If he finds an ancient tome with spells of higher power, he must simply wait until he advances to a level at which he can use them.

The exact shape and size of a character's spellbooks is a detail your DM will provide. They may be thick tomes of carefully inked parchment, crackling scrolls in bulky cases, or even well bound

books of fine velum.

Ultimately, it is the memorization that is important. To draw on magical energy, the wizard must shape specific mental patterns in his mind. He uses his spell books to force his mind through mental exercises, preparing it to hold the final, twisted patterns. These patterns are very complicated and alien to normal thought. Long training is required to remember such things.

Once a wizard memorizes a spell, it remains in his memory to be cast as long as he possesses the fortitude to cast spells. The release of the spell energy does not wipe the spell from the wizard's memory, but is physically, and mentally taxing. Attempting to cast spells beyond the wizard's limit is extremely dangerous to life itself. The number of spells a wizard can memorize is given by his level (see Table C23).

Memorization is not a thing that happens immediately. The wizard must have a clear head gained from a restful night's sleep and then has to spend time studying his spell books. The amount of study time needed is 10 minutes per level of the spell being memorized. Thus, a 9th level spell (the most powerful) would require 90 minutes of careful study. Clearly, high-level spellcasters do not lightly change their memorized spells. Spells remain memorized until replaced by another spell, or lost through the action of a spell, injury, or an item.

Learning Spells

The magician character must learn his spells from somewhere. While it might be possible for the exceptional wizard to learn the secrets of arcane lore entirely on his own, it isn't very likely. It is far more likely that your character was apprenticed to another wizard as a lad. This kindly (severe), loving (callous), understanding (ill-tempered), generous (mean-spirited), and upright (untrustworthy) master taught your character everything he knows at the start of the game. Then, when it was time, the master sent him into the world (threw him out) with a smile and a pat on the back (snarling with his foot on your character's behind).

Perhaps your character studied at a proper academy for wizards. There he completed his lessons under the eye of a firm (mean) but patient (irritable) tutor who was ready with praise for good work (a cane for the slightest fault). Alas, your character's parents were impoverished and his studies had to end (fed up with this treatment, your youthful character fled during the night).

As you can see, there are a number of ways your character might have learned his spells.

The one good thing that comes from your character's studies is his initial spell book. It may have been a gift from his school or he may have stolen it from his hated master. Whatever the case, your character begins play with a spell book containing a few 1st level spells. Your DM will tell you the exact number of spells and which spells they are. As your character adventures, he will have the opportunity to add more spells to his collection.

When your character attains a new level, he may or may not receive new spells. He may return to his mentor (provided he departed on good terms) and add a few spells to his book. It may be possible for your character to copy spells from the spell book of another player character (with his permission, of course). He may have to wait until he can find a spell book with new spells. How he gets his spells is one of the things your DM decides.

In all cases, before he can add a new spell to his spell book, you have to check to see if your character learns that spell. The chance of learning a spell depends on your wizard's Intelligence, as given in Table A8. To learn a spell a mana using character, be they a magician, Illusionist, Healer, or Bard must save on a d20 or lower against their Intelligence. Success indicates the spell is learned. Failure means it was not learned. That given spell can be approached at another time, but until the character has gained a level they will have a -1 for each failed attempt at that level. Half the penalty will be carried to the next level, rounding down. There is no advantage in pressing forward without certain new knowledge.

Priest Spells

The spells of a priest, while sometimes having powers similar to those of the wizard, are quite different in their overall tone. The priest's role, more often than not, is as defender and guide for others. Thus, the majority of his spells work to aid others or provide some service to the community in which he lives. Few of his spells are truly offensive, but many can be used cleverly to protect or defend.

Like the wizard, the priest's level determines how many spells he retains. Unlike the wizard, the priest needs no spell book and does not roll to see if he learns spells. Priest spells are obtained in an entirely different manner. To obtain his spells, a priest must be faithful to the cause of his deity. If the priest feels confident in this (and most do), he can pray for spells in times of need. There is no need for the priest to memorize spells.

A priest's spell selection is limited only by his level and by the spells granted by his god or gods. The knowledge of what spells are available to the priest becomes instantly clear when he advances in level. This, too, is bestowed by his deity.

Priests must maintain strict adherence to their god's commandments to obtain spells. They are requesting their abilities from some greater power be it their deity or some intermediary agent of this power. Failing to cleave to the precepts of the religion will quickly have consequences. Priests who slip in their duties, harbor indiscreet thoughts, or neglect their beliefs, find that their deity has an immediate method of redress. If the priest has failed in his duties, the deity can deny him spells as a clear message of dissatisfaction. For minor infractions, the deity can deny the highest level spells. Major failings result in the denial of most spells or, even worse, all spells. These can be regained if the character immediately begins to make amends for his errors. Perhaps the character only needs to be a little more vigilant, in the case of a minor fault. A serious transgression could require special service, such as a quest or some great sacrifice of goods. These are things your DM will decide, should your character veer from the straight and narrow path of his religion. Clearly then, it behooves the priest to maintain himself in good standing with this power, through word and deed.

Finally, not all deities are equal. Those of lesser power are unable to grant certain spells. Powers of demigod status can only grant spells up to the 5th spell level. Lesser deities may be able to grant 6th level spells, while the greater deities have all spell levels available to them. Additionally all spells are not granted by all powers. Spells granted will vary according to the religion's sphere of influence and the god's interests. Players must choose a religion when creating a priest character, and the spell lists, commandments and so forth are all in the religion gloss. This will prevent any unwelcome surprises later on.
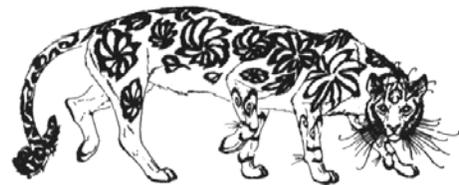
Earth Magic

This magic is the result of tapping the power of the earth itself. Calling on the sentient nature of the very ground you walk on for power. Earth magic is used by the Craft, Rangers, and some Bards. Earth magic has both its limits and its advantages.

To use this magic the caster must be in tune with the land itself. The caster must be aware of the world around them, the turn of the seasons and the rhythms of nature. The self absorbed, the greedy, and the rapacious do not possess these traits, and cannot use it.

Earth magic has neither the ease (ease?) of learning and access that mana does, nor the need to adhere to a given belief system that the priest requires. To those willing to maintain the centered and open nature earth magic requires it does grant great power.

Earth magic cannot be used in any place that does not have a connection with the Prime aspect of the world itself. It is not available on the outer planes, space outside the gravity of the world, the afterlife planes, or the astral plane. It can be accessed from the ethereal plane, and the elemental planes, but not renewed there. A few limited items exist that can convert mana into earth magic.

What does the practitioner get in exchange for these limitations? Some of the most powerful spells in the game. Earth magic lends itself best to the spheres of alteration, conjuration/summoning, enchantment/charm, and illusion/phantasm. Evocation and invocation spells are not as easily accomplished because of the disconnection from the planes.

Earth magic is accessed and held in much the same manner as mana. The caster must learn spells, keep records of them and rest to rejuvenate their casting ability. The caster is limited in the number of spells that can be cast in a day as is the magician and the priest. Further details on earth magic are located in the Craft Player Character Class listing.

Learning Earth Magic

The process of learning spells works much the same for the Craft particticner as the magician. Spells are kept in books. Initial spells are learned from the Mentor, and depending on the relationship further spells can also be gained in that manner. While the means of memorizing craft spells does differ, the same rules apply to learning them. Users of earth magic cannot use scrolls prepared by priests or magicians.

Death Magic

The last of the major sources of magic is death. Any feat that mana can accomplish can be done with this source as well. Some are even easier. Indeed, tapping and using this source of magic is easier than any other. Mastery comes quicker power flows freely to the necromancer. However, as every master of magic that has ever existed warns the curious Apprentice, "That way lies madness."

Necrominicons, the dark books of the dark art abound. Most of them are nonsense and unintelligible gibberish. Those few that do tell the truth, and can be understood, where the cause of the unspeakable ends of those that authored them.

No player class uses this magic as it is not a proper school. Individual magicians start down the dark path, and live among death for the sake of the power they gain. Few, if any, remain sane. Dark demands and bargains are the price of power, and those that will make them are forever cast out from the society of their fellow creatures.

There are those that will ask; "Master, if there is power in death, is there power in life also?" The answer is yes such power exists. However, as the path of death comes easily, the path of life is hard. A bitter and difficult road that is littered with the ambitions and dreams of all that have traveled it, save one. That One is more force than man, more power than person. It can be said that Abba Book is as much the magic, as the magic is him.

Illusions

Of all spells, those of the illusion school cause the most problems. Not that they are more difficult for your player character to cast, but these spells are more difficult for you to role-play and for your DM to adjudicate. Illusions rely on the idea of believability, which in turn relies on the situation and the state of mind of the victim. Your DM must determine this for NPCs, which is perhaps an easier job. You must role-play this for your character.

Spells of this school fall into two basic groups; *Illusions* are creations that manipulate light, color, shadow, sound, and sometimes even scent. Higher level illusions tap energy from other planes, and are quasi-real, being woven of extradimensional energies by the caster. Common illusions create appearances; they cannot make a creature or object look like nothing (i.e., invisible), but they can conceal objects by making them look like something else.

Phantasms exist only in the minds of their victims; these spells are never even quasi-real. (The exceptions to this are the *phantasmal force* spells, which are illusions rather than phantasms.) Phantasms act upon the mind of the victim to create an intense reaction, fear being most common.

The key to successful illusions or phantasms is believability, which depends on three main factors: what the caster attempts, what the victim expects, and what is happening at the moment the spell is cast. By combining the information from these three areas, the player and the DM should be able to create and adjudicate reasonable illusions and phantasms.

When casting an illusion or phantasm, the caster can attempt to do anything he desires within the physical limits of the spell. Prior knowledge of the illusion created is not necessary but is extremely useful.

Suppose your character decides to cast a *phantasmal force* spell and can choose between creating the image of a troll (a creature they have seen and battled) or that of a beholder (a creature they have never seen but has heard terrifying descriptions of). They can either use their memory to create a realistic troll or use their imagination to create something that may or may not look like a real beholder. The troll, based on first hand knowledge of these creatures, is going to have many little details--a big nose, warts, green, scabby skin, and even a shambling troll-like walk. The illusion of a beholder will be much less precise, just a floating ball with one big eye and eyestalks. She doesn't know its color, size, or behavior.

The type of image chosen by the caster affects the reaction of the victim. If the victim in the above case has seen both a troll and a beholder, which will be more believable? Almost certainly it will be the troll, which looks and acts the way the victim thinks a troll should. He might not even recognize the other creature as a beholder since it doesn't look like any beholder he's ever seen. Even if the victim has never seen a troll or a beholder, the troll will still be more believable; it acts realistically, while the beholder does not. Thus, spellcasters are well advised to create images of things they have seen, for the same reason authors are advised to write about things they know.

The next important consideration is to ask if the spell creates something that the victim expects. Which of these two illusions would be more believable; a huge dragon rising up behind a rank of attacking kobolds (puny little creatures) or a few ogres forming a line behind the kobolds? Most adventurers would find it hard to believe that a dragon would be working with kobolds. The dragon is far too powerful to associate with such little shrimps. Ogres, however, could very well work with kobolds; bossing them around and using them as cannon fodder. The key to a good illusion is to create something the victim does not expect but can quickly accept.

The most believable illusion may be that of a solid wall in a dungeon, transforming a passage into a dead end. Unless the victim is familiar with these hallways, he has no reason not to believe that the wall is there.

Of course, in a fantasy world many more things can be believed than in the real world. Flames do not spring out of nowhere in the real world, but this can happen in a fantasy world. The presence of magic in a fantasy world makes victims more willing to accept things our logic tells us cannot happen. A creature appearing out of nowhere could be an illusion or it could be summoned. At the same time, you must remember that a properly role-played character is familiar with the laws of his world. If a wall of flames appears out of nowhere, he will look for the spellcaster. A wall blocking a corridor may cause him to check for secret doors. If the illusion doesn't conform to his idea of how things work, the character should become suspicious. This is something you have to provide for your character and something you must remember when your character attempts to use illusions.

This then leads to the third factor in the believability of an illusion, how appropriate the illusion is for the situation. As mentioned before, the victim is going to have certain expectations about any given encounter. The best illusions reinforce these expectations to your character's advantage. Imagine that your group runs into a war party of orcs in the local forest. What could you do that would reinforce what the orcs might already believe? They see your group, armed and ready for battle. They do not know if you are alone or are the advance guard for a bigger troop. A good illusion could be the glint of metal and spear points coming up behind your party. Subtlety has its uses. The orcs will likely interpret your illusion as reinforcements to your group, enough to discourage them from attacking.

However, the limitations of each spell must be considered when judging appropriateness. A *phantasmal force* spell creates vision only. It does not provide sound, light, or heat. In the preceding situation, creating a troop of soldiers galloping up behind you would not have been believable. Where is the thunder of hooves, the creak of saddle leather, the shouts of your allies, the clank of drawn metal, or the whinny of horses? Orcs may not be tremendously bright, but they are not fooled that easily. Likewise, a dragon that suddenly appears without a thunderous roar and dragonish stench isn't likely to be accepted as real. A wise spellcaster always considers the limitations of his illusions and finds ways to hide their weaknesses from the enemy.

An illusion spell, therefore, depends on its believability. Believability is determined by the situation and a saving throw. Under normal circumstances, those observing the illusion are allowed a saving throw vs. spell if they actively disbelieve the illusion. For player characters, disbelieving is an action in itself and takes a round. For NPCs and monsters, a normal saving throw is made if the DM deems it appropriate. The DM can give bonuses or penalties to this saving throw as he thinks them appropriate. If the caster has cleverly prepared a realistic illusion, this certainly results in penalties on the victim's saving throw. If the victim were to rely more on scent than sight, on the other hand, it could gain bonuses to its saving throw. If the saving throw is passed, the victim sees the illusion for what it is. If the saving throw is failed, the victim believes the illusion. A good indication of when player characters should receive a positive modifier to their saving throws is when they say they don't believe what they see, especially if they can give reasons why.

There are rare instances when the saving throw may automatically succeed or fail. There are times when the illusion created is either so perfect or so utterly fantastic as to be impossible

even in a fantasy world. Be warned, these occasions are very rare and you should not expect your characters to benefit from them more than once or twice.

In many encounters, some party members will believe an illusion while others see it for what it really is. In these cases, revealing the truth to those deluded by the spell is not a simple matter of telling them. The magic of the spell has seized their minds. Considered from their point of view, they see a horrible monster (or whatever) while a friend is telling them it isn't real. They know magic can affect people's minds, but whose mind has been affected in this case? At best, having an illusion pointed out grants another saving throw with a +4 bonus.

Illusions do have other limitations. The caster must maintain a show of reality at all times when conducting an illusion. (If a squad of low-level fighters is created, the caster dictates their hits, misses, damage inflicted, apparent wounds, and so forth, and the referee decides whether the bounds of believability have been exceeded.) Maintaining an illusion normally requires concentration on the part of the caster, preventing him from doing other things. Disturb him and the illusion vanishes.

Illusions are spells of trickery and deceit, not damage and destruction. Thus, illusions cannot be used to cause real damage. When a creature is caught in the blast of an illusionary fireball or struck by the claws of an illusionary troll, he thinks he takes damage. The DM should record the illusionary damage (but tell the player his character has taken real damage). If the character takes enough damage to "die," he collapses in a faint. A system shock roll should be made for the character. His mind, believing the damage to be real, may cause his body to cease functioning. If the character survives, he regains consciousness after 1d3 turns with his illusionary damage healed. In most cases, the character quickly realizes that it was all an illusion.

When an illusion creates a situation of inescapable death, such as a giant block dropping from the ceiling, all those believing the illusion must roll for system shock. If they fail, they die; killed by the sheer terror of the situation. If they pass, they are allowed a new saving throw with a +4 bonus. Those who pass recognize the illusion for what it is. Those who fail faint for 1d3 turns.

Illusions do not enable characters to defy normal physical laws. An illusionary bridge cannot support a character who steps on it, even if he believes the bridge is real. An illusionary wall does not actually cause a rock thrown at it to bounce off. However, affected creatures attempt to simulate the reality of what they see as much as possible. A character who falls into an illusionary pit drops to the ground as if he had fallen. A character may lean against an illusionary wall, not realizing that he isn't actually putting his weight on it. If the same character were suddenly pushed, he would find himself falling through the very wall he thought was solid.

Illusions of creatures do not automatically behave like those creatures, nor do they have those creatures' powers. This depends on the caster's ability and the victim's knowledge of the creatures. Illusionary creatures fight using the caster's combat ability. They take damage and die when their caster dictates it. An illusory orc could continue to fight, showing no damage, even after it had been struck a hundred or a thousand times. Of course, long before this its attackers will become suspicious. Illusionary creatures can have whatever special abilities the caster can make appear (i.e., a dragon's fiery breath or a troll's regeneration), but they do not necessarily have unseen special abilities. There is no way a caster can create the illusion of a basilisk's gaze that turns people to stone. However, these abilities might be manifested through the fears of the victims. For example, Rath the fighter meets an illusionary basilisk. Rath has fought these beasties before and knows what they can do. His gaze accidentally locks with that of the basilisk. Primed by his own fears, Rath must make a system shock roll to remain alive. If Rath had never seen a basilisk and had no idea that the creature's gaze could turn him to stone, there is no way his mind could generate the fear necessary to kill him. Sometimes ignorance is bliss.

Casting Spells

All classes use the same rules for casting spells. To cast a spell, the character must first have the spell available, either memorized in the case of the magician, craft or Illusionist, or granted by the god in the case of the priest. The caster must be able to speak (not under the effects of a *silence* spell or gagged) and have both arms free. If the spell is targeted on a person, place, or thing, the caster must be able to see the target. It is not enough to cast a fireball 150 feet ahead into the darkness; the caster must be able to see the point of explosion and the intervening distance. Likewise, a magic missile (which always hits its target) cannot be fired into a group of bandits with the instruction to strike the leader; the caster must be able to identify and see the leader.

Once the casting has begun, the character must stand still. Casting cannot be accomplished while riding a roughly moving beast or a vehicle, unless special efforts are made to stabilize and protect the caster. Thus, a spell cannot be cast from the back of a galloping horse under any conditions, nor can a wizard or priest cast a spell on the deck of a ship during a storm. However, if the caster were below decks, protected from the wind and surging waves, he could cast a spell. While it is not normally possible to cast a spell from a moving chariot, a character who was steadied and supported by others could do so. Your DM will have to make a ruling in these types of extraordinary conditions.

During the round in which the spell is cast, the caster cannot move to dodge attacks. Therefore, no AC benefit from Dexterity is gained by spellcasters while casting spells. Furthermore, if the spellcaster is struck by a weapon or fails to make a saving throw before the spell is cast, the caster's concentration is disrupted. The spell is lost in a fizzle of useless energy. Spellcasters are well advised not to stand at the front of any battle, at least if they want to be able to cast any spells!

Spell Components

The actions required to cast a spell are divided into three groups: verbal, somatic (gestures), and material. Each spell description (found in *The Spell Book*) lists what combination of these components is needed to cast a spell. Verbal components require the caster to speak clearly (not be silenced in any way); somatic components require free gestures (thus, the caster cannot be bound or held); material components must be tossed, dropped, burned, eaten, broken, or whatever for the spell to work. While there is no specific description of the words and gestures that must be performed, the material components are listed in the spell descriptions when they are required. Some of these are common and easy to obtain. Others represent items of great value or scarcity. Whatever the component is, it is automatically destroyed or lost when the spell is cast, unless the spell description specifically notes otherwise.

If a material spell component is listed, your wizard or priest must have these items to cast the spell. Without them, that spell cannot

be cast. For simplicity of play, it is best to assume that any spellcaster with any sense has a supply of the common items he is likely to need--wax, feathers, paint, sand, sticks, and fluff, for example. For expensive and rare items, it is perfectly proper for your DM to insist that special efforts be made to obtain these items. After all, you simply cannot assume your character has a valuable pearl handy whenever he needs one!

The three different aspects of spell components also change the conditions under which your character can cast his spells. No longer does he need to be able to speak, move, and use some item. He only needs to fulfill the required components. Thus a spell with only a verbal component could be used by a naked, bound spellcaster. One requiring only gestures could be cast even within the radius of a *silence* spell. Most spells require a combination of components, but clever spellcasters often create new spells that need only a word or a gesture, enabling them to take their enemies by surprise.

Magical Research

One oft-ignored asset of both wizards and priests is magical research. While the spell lists for both groups offer a wide variety of tools and effects, the clever player character can quickly get an edge by researching his own spells. Where other spellcasters may fall quickly into tired and predictable patterns ("Look, it's a wizard! Get ready for the fireball, guys!"), an enterprising character can deliver sudden (and nasty) surprises!

Although your DM has the rules for handling spell research, there are some things you should know about how to proceed. First and foremost, research means that you and your DM will be working together to expand the game. This is not a job he does for you! Without your input, nothing happens. Second, whatever your character researches, it cannot be more powerful than the spells he is already able to cast. If it is, you must wait until your character can cast spells of an equal power. (Thus, as a 1st level wizard, you cannot research a spell that is as powerful as a fireball. You must wait until your character can cast a fireball.) Finally, you will have to be patient and willing to have your character spend some money. He won't create the spell immediately, as research takes time. It also takes money, so you can expect your DM to use this opportunity to relieve your character of some of that excess cash. After all, how better for a spellcaster to spend his money?

Knowing these things, you should first write up a description of the spell you want to create. Be sure to include information on components, saving throws, range, duration, and all the other entries you find in the normal spell listings. When you give your DM the written description, tell him what you want the spell to do. (Sometimes what you write isn't really what you mean, and talking to your DM is a good way to prevent confusion.) After this, he will either accept or reject your spell. This is his choice and not all DMs will have the same answer. Don't kick and complain; find out what changes are needed to make the spell acceptable. You can probably resolve the differences.

Once all these things are done, your character can research the spell. Be ready for this to take some time. Eventually he will succeed, although the spell may not do quite what he expected. Your DM may revise the spell, perhaps reducing the area of effect or damage inflicted. Finally, all you have to do is name your spell. This should be something suitably pompous, such as "Delsenora's Malevolent Steamroller." After all, you want something to impress the locals!

Spell Descriptions

The spells are organized according to their group (magician, priest, craft, healer, illusionist) and level, listed in *The Spell Book*. Within each level, the spells are arranged alphabetically. At the start of each spell description is the following important game information:

Name: Each spell is identified by name. In parentheses after the name is the school to which that spell belongs. When more than one is listed, that spell is common to all schools given.

Some spells are reversible. Casters that must memorize spells must memorize both versions to use them. When the spell is learned, both forms are recorded in the casters' spell books. However, the caster must decide which version of the spell he desires to cast when memorizing the spell, unless the spell description specifically states otherwise. For example, a wizard who has memorized *stone to flesh* and desires to cast *flesh to stone* must wait until the latter form of the spell can be memorized (i.e., rest eight hours and study). If he could memorize two 6th level spells, he could memorize each version.

Priests who have reversible spells can call on either version as long as they have the strength (spell levels) to cast it. If the priest's religion does not allow a given spell to be reverse that version will not be listed on the priest's spell sheet.

School: In parentheses after the spell name is the name of the school of magic to which the spell belongs. The school notation is used only for reference purposes, to indicate which school the spell is considered to belong to, in case the DM needs to know for spell resistance.

Sphere: This entry appears only for priest spells and identifies the sphere or spheres into which that spell falls.

Range: This lists the distance from the caster at which the spell effect occurs or begins. A "0" indicates the spell can be used on the caster only, with the effect embodied within or emanating from him. "Touch" means the caster can use the spell on others if he can physically touch them. Unless otherwise specified, all other spells are centered on a point visible to the caster and within the range of the spell. The point can be a creature or object if desired. A spell that affects a limited number of creatures within an area affects those closest to the center of the area first, unless there are other parameters operating (such as level or Hit Dice). Spells can be cast through narrow openings only if both the caster's vision and the spell energy can be directed simultaneously through the opening. A wizard standing behind an arrow slit can cast through it; sending a fireball through a small peephole he is peering through is another matter.

Components: This lists the category of components needed, V for verbal, S for somatic, and M for material. When material components are required, these are listed in the spell description. Spell components are expended as the spell is cast, unless otherwise noted. Priest holy symbols are not lost when a spell is cast. For cases in which material components are expended at the end of the spell (*free action, shapechange,* etc.), premature destruction of the components ends the spell.

Duration: This lists how long the magical energy of the spell lasts. Spells of instantaneous duration come and go the moment they are cast, although the results of these spells may be permanent and unchangeable by normal means. Spells of permanent duration last until the effects are negated by some means, usually by a *dispel magic.* Some spells have a variable duration. In most cases, the caster cannot choose the duration of spells. Spells with set durations (for example, 3 rounds/level) must be kept track of by the player. Spells of variable duration (for example, 3 + 1d4 rounds) are secretly

rolled and recorded by the DM. Your DM may warn you when spell durations are approaching expiration, but there is usually no sign that a spell is going to expire; check with your DM to determine exactly how he handles this issue.

Certain spells can be ended at will by the caster. In order to dismiss these spells, the original caster must be within range of the spell's center of effect--within the same range at which the spell can be cast. The caster also must be able to speak words of dismissal. Note that only the original caster can dismiss his spells in this way.

Casting Time: If only a number is given, the casting time is added to the caster's initiative die rolls. If the spell requires a round or number of rounds to cast, it goes into effect at the end of the last round of casting time. If Delsenora casts a spell that takes one round, it goes into effect at the end of the round in which she begins casting. If the spell requires three rounds to cast, it goes into effect at the end of the third round. Spells requiring a turn or more go into effect at the end of the stated turn.

Area of Effect: This lists the creatures, volume, dimensions, weight, etc., that can be affected by the spell. Spells with an area or volume that can be shaped by the caster will have a minimum dimension of 10 feet in any direction, unless the spell description specifically states otherwise. Thus, a cloud that has a 10 foot cube per caster level might, when cast by a 12th level caster, have dimensions of 10'x10'x120', 20'x20'x30', or any similar combination that totals twelve 10 foot cubes. Combinations such as 5'x10'x240' are not possible unless specifically allowed.

Some spells (such as *bless*) affect the friends or enemies of the caster. In all cases, this refers to the perception of the caster at the time the spell is cast. For example, a chaotic good character allied with a lawful neutral cleric would receive the benefits of the latter's *bless* spell.

Saving Throw: This lists whether the spell allows the target a saving throw and the effect of a successful save: "Neg." results in the spell having no effect; "1/2" means the character suffers half the normal amount of damage; "none" means no saving throw is allowed.

Wisdom adjustments to saving throws apply to enchantment/charm spells.

Solid physical barriers provide saving throw bonuses and damage reduction. Cover and concealment may affect saving throws and damage.

A creature that successfully saves against a spell with no apparent physical effect (such as a *charm, hold,* or *magic jar*) may feel a definite force or tingle that is characteristic of a magical attack. The exact hostile spell effect or creature ability used cannot be deduced from this tingle.

A being's carried equipment and possessions are assumed to make their saving throws against special attacks if the creature makes its saving throw, unless the spell specifically states otherwise. If the creature fails its saving throw, or if the attack form is particularly potent, the possessions may require saving throws using either item saving throws or the being's saving throw. The DM will inform you when this happens.

Any character can voluntarily forgo a saving throw. This allows a spell or similar attack that normally grants a saving throw to have full effect on the character. Likewise, any creature can voluntarily lower its magic resistance allowing a spell to automatically function when cast on it. Forgoing a saving throw or magic resistance roll need not always be voluntary. If a creature or character can be tricked into lowering its resistance, the spell will have full effect, even if it is not the spell the victim believed he was going to receive. The victim must consciously choose to lower his resistance; it is not sufficient that he is caught off guard. For example, a character would receive a saving throw if a wizard in the party suddenly attacked him with a fireball, even if the wizard had been friendly to that point. However, the same character would not receive a saving throw if the wizard convinced him that he was about to receive a *levitation* spell but cast a fireball instead. Your DM will decide when NPCs have lowered their resistances. You must tell your DM when your character is voluntarily lowering his resistance.

Spell Description: The text provides a complete description of how the spell functions and its game effects. It covers most typical uses of the spell if there are more than one. It cannot deal with every possible application the players might find. In these cases, the spell information in the text should provide guidance on how to adjudicate the situation.

Spells with multiple functions enable the caster to select which function he wants to use at the time of casting. Usually a single function of a multiple-function spell is weaker than a single-function spell of the same level.

Spell effects that give bonuses or penalties to abilities, attack rolls, damage rolls, saving throws, etc., are not usually cumulative with each other or with other magic: the strongest single effect applies. For example, a fighter drinks a *potion of giant strength* and then receives the 2nd level wizard spell *strength.* Only the strongest magic (the potion) is effective. When the potion's duration ends, however, the *strength* spell is still in effect, until its duration also expires.