



THE COMPLETE BOOK OF ELDRITCH MIGHT

An arcane sourcebook

BY MONTE COOK

Requires use of the Third Edition rules.

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ADDITIONAL CREDITS

Editing and Production: Sue Weinlein Cook

v. 3.5 Updating Assistance: Mike Johnstone

Cover Illustration: Sam Wood

Interior Illustrations: Torrey “MacBin” Atkinson, Talon Dunning, Brian LeBlanc, Eric Lofgren, Stephen Shepherd, J. T. Sparks, Tyler Walpole, Sam Wood, and Kieran Yanner

Cartography: Rob Lee

Proofreading: Mark Ashton

Cover and Interior Page Design: Peter Whitley

For supplemental material, visit Monte Cook’s Website: <www.montecook.com>

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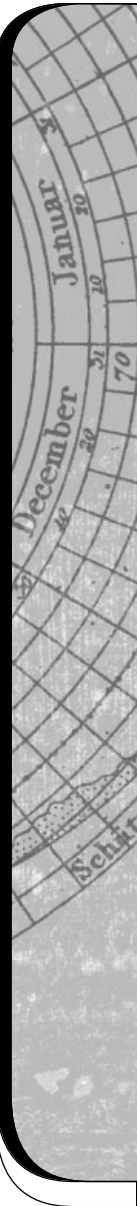
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The Story of Eldritch Might

'And thus my studies with The Book continued. I sent my companions on a fool's errand to a city ruled by vampires in order to keep them from disturbing me. I do not expect to hear from them for... quite some time. It has become clear that The Book holds secrets contained in no mortal mind for untold aeons. I found extensive sections on magical songs and locales and sentient spells, plus many other tantalizing entries. The Book offers me the power I have craved for so long! All the arcane might from all the wizards who have come before me is mine to command...'

—Malhavoc

Malhavoc was an arrogant bastard, but his ideas were interesting. Arcane spellcasters—arcanists—do possess the unique attributes to call power into themselves, serving only their own wishes. Of course, this led to the development of their not entirely undeserved reputation of evil, power-mad egoism.

Wizards, sorcerers, and bards are formidable characters who command great power. But power is only as great as the knowledge behind it. Much of the secret arcanist lore lies within the covers of a massive tome known as *The Book of Eldritch Might*. Frequently, snippets from this magical book are copied from it and disseminated as books of magic all their own. This particular volume holds many of the treasures found in those pages.

Malhavoc, a powerful wizard, is the only known mortal arcanist to have “possessed” *The Book of Eldritch Might* for any significant amount of time. This tome of magical knowledge surpasses most similar artifacts. Malhavoc said it was intelligent—an elder god of magic trapped within a simple item. In his “conversations” with The Book, he transcribed details of new areas of study, new spells, new magical items, and more. We are proud to present his work.

AUTHOR'S NOTE: ELDRITCH ORIGINS

I love magic. I love wizards and spells and magic items.

Small wonder, then, after more than a decade as a game designer, that the very first product I created when I had the chance to write whatever I wanted was a book on magic. *The Book of Eldritch Might* was written with no idea how it would be received—it was entirely a labor of love. The fact that it was extremely successful was just icing on the cake.

Only days after the book first appeared, people began asking me, will there be more? I hadn't really thought about a sequel, but I had no shortage of ideas for what could go into such a book, once I considered it. The material already existed, in fact, because so much of what appeared in these books showed up in my own personal campaign before I ever thought of publishing it. (I believe that, generally speaking, if you create something for an actual game session, rather than just to fill the pages of a book, you get much better material. If for no other reason, you saw a need for it in a real game, with real players.) *Book of Eldritch Might II: Songs and Souls of Power* also saw some real success, due in large part to the popularity of its variant core classes, the bard and the sorcerer.

Then came *Book of Eldritch Might III: The Nexus*. Again, it was no chore to come up with more material—much of it originated in my campaign—but I was a little tired of the format. I didn't want to publish just another book of spells and feats and whatnot without context. So I gave them specific locales. Each had a place to be used, and each place could slide easily into a campaign. It was fun to write some setting-style material again.

I've got to tell you, though, after three years, it's wonderful to see all of this information compiled into one book. This meaty tome offers so many new spells, feats, items, classes, and options for your game, it would take months of play to incorporate it all. But what a fun challenge it would be to try.

I hope you find that the material in this book adds the same excitement and fun to your campaign that it added to mine. I'd like to dedicate this book to the members of “Okay—Your Turn,” the Malhavoc Press and montecook.com message boards. You asked all the right questions, you provided feedback, you were always ready for new material, and you helped create and sustain a fun, friendly community for me to be a part of. And of course, you asked for this book.

Here it is.

Playtesters

Thanks to all the members of my regular gaming group for always being willing to playtest new concepts and rules for this book: Michele Carter, Andy Collins, Sue Cook, Bruce Cordell, Jesse Decker, Erik Mona, Chris Perkins, Jeff Quick, Sean Reynolds, and Keith Strohm.

My special gratitude goes to all those who took the time to respond with helpful playtest feedback: Carlos J. Lopez Acosta, Patryk Adamski, David Ainsworth, Matthew Arieta, Jérôme Beaulieu, Hugh Belmont, Artur Biesiadowski, Roger Burgess III, Roger Carbol, Bob Cooper, Brenda Copping, Philippe Daigneault, Joshua Deren, Donovan Dufault, Mylène Dumais, Matthew Frederick, Tjark Freese, Mark Galpin, Kelly Graham, Edmund Hack, Marc Hartstein, Rob Helton, Marc Hertogh, Chris Hows, John Iarocci, Jeff Johnston, Frauke Jürgensen, Matt Katch, Tilo Koester, Matt Locke, Joseph Lockett, Tom Lommel, Germán Martín, Marzy Marziano, Marie-France Matte, Bridget McAndrew, Ken McKinney, Chad McMinn, Sami Merila, M. Sean Molley, Brian A. Morgan Armstrong, Robert Mull, John Mowat, Doug Nelson, Susan Patrick, Matt Penniman, Nicholas Pevishan, Bobby Politte, Eric S. Polovich, Jacob Proffitt, John E. Raymond, Steve Rees, Oliver “Kae Yoss” Rietz, Bryan Ruther, Jason Saving, Hajo Schiewe, Del Shand, Nicolas Shand, Johnny P. Smith, Phil Sirvid, John Henry Stam, Bradd W. Szonye, Rasmus Nicolaj West, and Christian Yde.

About the Author

Monte Cook started working professionally in the game industry in 1988. In the employ of Iron Crown Enterprises, he worked on the Rolemaster and Champions games as an editor, developer, and designer. In 1994 he came to TSR as a game designer. As a senior game designer with Wizards of the Coast, he codisigned the 3rd Edition of Dungeons & Dragons, authored the Dungeon Master's Guide, and designed Return to the Temple of Elemental Evil, the d20 version of Call of Cthulhu, and The Book of Vile Darkness. For WizKids games he designed the HeroClix system of superhero combat. He created the best-selling Monte Cook's Arcana Evolved for Malhavoc Press.

A graduate of the Clarion West writer's workshop, Monte also has published short stories and two novels. In his spare time, he runs games, builds vast dioramas out of LEGO building bricks, and reads a lot of comics.

About the Illustrators

Toren "MacBin" Atkinson is known by night as the lead singer in the Cthulhu rock band, The Darkest of the Hillside Thickets, but by day he collects Saturday morning cartoons and is a voice-over actor. You've seen his work in d20 Call of Cthulhu, Delta Green, and the Freeport trilogy, as well as many Malhavoc Press titles. He is currently celebrating the release of his first published writing credit for the pulp sci-fi RPG Spaceship Zero.

Atlanta artist and graphic designer **Talon Dunning**, a survivor of White Wolf's intern program, is now the chief illustrator for their Ravenloft line as well as a regular in other Sword & Sorcery projects, including Demon God's Fane from Malhavoc. He's also worked for West End Games, Wizards of the Coast, Eden Studios, and KenzerCo.

Artist **Brian LeBlanc** uses his learn-as-you-go approach for each assignment, spawning new techniques from countless late-night work sessions, RPG and anime soundtracks playing in the background. Brian believes you've got to take responsibility for your own growth, with or without an art degree.

Eric Lofgren's early influences included comic book art, the oils of Frazetta, and the inks of Berni Wrightson. Upon discovering roleplaying games, he schooled himself in fantasy art. After years of working other jobs to sustain himself while drawing away evenings and weekends, he decided to take the plunge, illustrating in the RPG industry. See more of his work at <www.ericlofgren.net>.

Cartographer **Rob Lee** has created maps for If Thoughts Could Kill, Anger of Angels, and The Banewarrens from Malhavoc Press, plus many other d20 products. A graphic designer by day, Rob received the EN World d20 System Award for Best Cartography in 2002.

Stephen Shepherd is a Florida-based artist who got his start with Malhavoc Press, illustrating Book of Eldritch Might II: Songs and Souls of Power, and Demon God's Fane. He has worked on a number of books for Mongrel Press, Publishing and Troll Lord Games, as well as many others. He lives with his supportive wife Julie and his inspirational daughter Andi. He is currently plotting world domination. Visit his website at <<http://voodoo.home.sapo.pt/>>.

J.D. Sparks creates imaginative interior illustrations for Malhavoc titles, including Demon God's Fane. In addition, he designed the Malhavoc Press logo and Monte Cook's popular website <www.montecook.com>.

Years ago, **Tyler Walpole** spent a good deal of time in school being scolded by his teachers for drawing when he should have paying attention in class. Today, many of those same teachers are happy that the self-taught 27-year-old is able to pursue his illustration career full time. He lives in Des Moines, Iowa, with his wife Petra and son Keegan and co-owns a comic book store, Cup o' Kryptonite.

Cover artist **Sam Wood**, a Seattle-based illustrator, works primarily in the role-playing and electronic game industries. While a staff artist at Wizards of the Coast, Sam illustrated Dungeons & Dragons, Magic: The Gathering, and many other games. In addition to Malhavoc Press, he's worked for a wide range of companies, from Green Ronin to Microsoft.

Kieran Yanner has always been interested in art, roleplaying games, and the fantasy/sci-fi world. From Decipher to Malhavoc Press, White Wolf to Dream Pod 9, Kieran has produced hundreds of illustrations for the roleplaying industry and continues to do so.

Malhavoc Press

Malhavoc Press is Monte's d20 System imprint devoted to the publication of unusual magic, monsters, and evocative game elements that go beyond traditional fantasy. Malhavoc Press products exhibit the mastery of the d20 System rules that only one of its original designers can offer.

The variant player's handbook Monte Cook's Arcana Evolved presents new rules, races, and classes for advanced players. Monte's newest release, the super-deluxe Ptolus setting book with CD-Rom, offers urban fantasy excitement.

Current titles are available to purchase in both print and electronic (PDF) format at <www.montecook.com>.

USING THIS BOOK

Magic is a wonderful thing. Not only because it allows spellcasters to accomplish miraculous deeds, but because it is infinite in scope. If you have read the spell and magic item selections in the revised d20 core rulebooks, you've only just started to plumb the depths of magic. This book presents a foray into the unknown—peruse its pages with excitement. But beware: These new powers and abilities can be used to your benefit, or they can be used against you. Arcane magic is a fickle thing.

This book is a smorgasbord. It presents a vast selection of new feats, new classes, new spells, new locales, new creatures, and new magic items. You can use as little or as much as you want. While some of the material complements other bits very nicely, it all works independently.

If you're a DM, that should be important to you. That means you can go through this book and freely pick and choose what is available in your campaign. You can throw out things you don't like, or that you have already decided work differently in your game, without worry that it affects anything else found in the book. Great effort was made to balance the new features in this book with the core rules, but the DM is the final arbiter of what goes and what doesn't.

This book contains only new opportunities—not new restrictions. If you are a player, look upon this book as a selection of whole new paths to power. Choose wisely.

This book is a repackaging of three previously published volumes: *The Book of Eldritch Might*, *Book of Eldritch Might II: Songs and Souls of Power*, and *Book of Eldritch Might III: The Nexus*. We have combined the complete contents of all three books, arranging the material according to topic. We've also updated the material to conform to the v. 3.5 revision of the core rules, corrected a few typos, included some material from Monte Cook's website, and added an appendix with tips for using these feats, classes, spells, spellsongs, items, locales, and monsters with *Monte Cook's Arcana Evolved*.

Throughout this sourcebook, sidebars offer special information and guidelines for the DM. Spells, items, feats, etc. introduced in this book are marked with a dagger (†). Otherwise, all references to spells, feats, and other rules are from the v. 3.5 revision of the three Core Rulebooks: the *Player's Handbook*, *DMG*, and *MM*.

Bonus source material and ideas to augment the information in *The Complete Book of Eldritch Might* appear on Monte Cook's website. To find the links to these free web enhancements, visit the book's product page online at http://www.montecook.com/cgi-bin/page.cgi?mpress__BOEMC.

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Alternate Classes

The new versions of the bard and sorcerer class presented in this chapter are intended to serve as alternates to the traditional versions found in Chapter Three: Classes of the Player's Handbook.

Before you adopt either of these classes for your own character—or before you adopt any new class, for that matter—it's a good idea to discuss the details of them with your DM.

BARD VARIANT

Music holds great magic, although few realize this power, and even fewer know how to tap into its potential. Some take the bard as a simple minstrel with nothing more to offer than a few songs to warm the heart. And, in truth, this is an apt description of a beginning bard. However, as she progresses in knowledge and skill, the bard becomes a formidable spellcaster and combatant, using those powers together in ways that no one else can.

Adventures: Bards explore new territories and old ruins to learn more about their world. In addition to being masters of music, they are keepers of lore as well—often incorporating this knowledge into their songs.

Characteristics: Bards are knowledgeable and broadly skilled—yet still unique. For example, they maneuver in light armor more like fighters than mages, yet they do not rely on strength alone. Their music is magical, but more flexible

than the spells of wizards or sorcerers. They are almost as skilled as rogues in certain areas but lack their penchant for sneak attacking or using mechanical devices. If they have a primary focus, it lies in music, which, in turn, provides them with powers of diplomacy and charm.

Alignment: Bards are free spirits, wanderers, and intellectuals. They appreciate creativity, freedom, and individuality over structure and order. Their spontaneity and intuitive nature preclude those of lawful alignment from joining their ranks.

Religion: Bards usually worship gods devoted to music, creation, or travel. (For one example music deity, see the “Jode, the Guardian of Song” section in this chapter.) They often do not tie themselves down to a rigid religious structure. However, in congregations and fellowships that give them the breathing room they require, the bards' skill with song and lore can provide wonderfully inspirational support to faith and devotion.

Background: Bards, it is said, are born, not made. Still, their skills and knowledge result from long years of training and study, usually as apprentices to skilled masters. Occasionally, a particularly famous bard will found a college that serves as a school and guild for a large number of other bards.

THE BARD

Level	Base Attack	Fortitude	Reflex	Will	Special	—Spellsongs per Day—		
	Bonus	Save	Save	Save		Notes	Chords	Melodies
1	+0	+0	+2	+2	Bardic knowledge	3	—	—
2	+1	+0	+3	+3	—	4	—	—
3	+2	+1	+3	+3	—	5	—	—
4	+3	+1	+4	+4	—	6	—	—
5	+3	+1	+4	+4	Weave notes	7	—	—
6	+4	+2	+5	+5	—	8	0	—
7	+5	+2	+5	+5	—	8	1	—
8	+6/+1	+2	+6	+6	—	8	2	—
9	+6/+1	+3	+6	+6	Evasion	9	3	—
10	+7/+2	+3	+7	+7	—	9	4	—
11	+8/+3	+3	+7	+7	—	9	5	—
12	+9/+4	+4	+8	+8	Weave chords	10	6	—
13	+9/+4	+4	+8	+8	—	10	7	0
14	+10/+5	+4	+9	+9	—	10	7	1
15	+11/+6/+1	+5	+9	+9	—	11	7	2
16	+12/+7/+2	+5	+10	+10	—	11	8	3
17	+12/+7/+2	+5	+10	+10	Improved evasion	11	8	4
18	+13/+8/+3	+6	+11	+11	—	12	8	5
19	+14/+9/+4	+6	+11	+11	—	12	9	6
20	+15/+10/+5	+6	+12	+12	Weave melodies	12	9	7

Races: Humans, elves, half-elves, and halflings become bards more commonly than do members of other races. Half-orcs and dwarves find themselves ill-suited to mastering the magic of music and ill-tempered for the light and bright disposition that most bards find useful in their duties and deeds. Occasionally a gnome takes to the art of spellsongs and bardic lore, but usually as a result of studying with a master of another race.

Other Classes: Bards have few equals when it comes to dealing with others, making friends, handling diplomacy, and conducting negotiations. They also facilitate and support their comrades, as their songs and powers help their allies as well as themselves. Skilled in so many areas, they often can fill in where a group of adventurers seems to have a deficiency. No matter what niche they might fill, however, they usually act as speakers for the party, thanks to their deft social touch and winning nature. They get along equally with all other classes, although their music often leaves wizards and sorcerers scratching their heads, as it does not work in the same way as traditional spellcasting.

GAME RULE INFORMATION

Bards have the following game statistics.

Abilities: Charisma determines the spellsongs a bard can cast, and how hard those spellsongs are to resist. (For details, see “Spellsongs” under “Class Features.”) Charisma, Dexterity, and Intelligence all affect the bard’s favored skills (see below).

Alignment: Any nonlawful

Hit Die: d6

CLASS SKILLS

The bard’s class skills (and the key ability for each) are Appraise (Int), Balance (Dex), Bluff (Cha), Climb (Str), Concentration (Con), Craft (any) (Int), Decipher Script (Int), Diplomacy (Cha), Disguise (Cha), Escape Artist (Dex), Gather Information (Cha), Hide (Dex), Jump (Str), Knowledge (any) (Int), Listen (Wis), Move Silently (Dex), Perform (any) (Cha), Profession (Wis), Sense Motive (Wis), Sleight of Hand (Dex), Speak Language (none), Spellcraft (Int), Survival (Wis), Swim (Str), Tumble (Dex), and Use Magic Device (Cha). See the *Player’s Handbook*, Chapter Four, for skill descriptions.

Skill Points at 1st Level: (6 + Intelligence modifier) × 4

Skill Points at Each Additional Level: 6 + Intelligence modifier



CLASS FEATURES

All of the following are class features of the bard.

Weapon and Armor Proficiency: A bard is proficient with all simple weapons. Additionally, the bard is proficient with one of the following weapons: longbow, composite longbow, longsword, rapier, sap, composite short bow, short sword, shortbow, or whip. Bards are proficient with light armor, medium armor, and shields. Note that wearing armor heavier than leather gives the bard an armor check penalty on some bard skills (Balance, Climb, Escape Artist, Hide, Jump, Move Silently, Sleight of Hand, and Tumble). Double the normal armor check penalty applies to Swim checks. Unlike traditional arcane spellcasters, a bard can cast spellsongs while wearing armor or using a shield, suffering no chance of spellsong failure if the total armor check penalty affecting her is –3 or better. Otherwise, she suffers arcane spellsong failure as normal.

Spellsongs: A bard casts arcane spellsongs according to the tables on the next page. Spellsongs are similar to spells, divided into three types: spellnotes, spellchords, and spellmelodies (or occasionally just “notes,” “chords,” and “melodies”). They all have verbal components, but no somatic or material ones.