

A MONTHLY EZINE WITH TIPS, RULES, AND MORE GOODIES FOR
THE MYTHIC ROLE-PLAYING SYSTEM, MYTHIC GAME MASTER EMULATOR, AND CRAFTER SERIES

MYTHIC MAGAZINE



The Mythic
Magic
System

A Chat With
Trevor Devall

VOLUME 21



MYTHIC MAGAZINE

EACH MONTH MYTHIC MAGAZINE PRESENTS NEW RULES AND COMMENTARY ON SOLO ROLE-PLAYING
AND GETTING MORE OUT OF YOUR MYTHIC AND CRAFTER ADVENTURES.
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WRITING & DESIGN
Tana Pigeon

COVER ARTWORK
Jorge Muñoz

INTERIOR ARTWORK
Tithi Luadthong via [123RF.com](https://www.123rf.com)
& Jorge Muñoz

Word Mill
GAMES

5055 Canyon Crest Dr. • Riverside, CA 92507
www.wordmillgames.com

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Magic Is In The Air

This is a magical issue for me, for two reasons.

First, I got to interview the fabulous Trevor Devall of Me, Myself & Die! The conversation itself was a ton of fun, and a lot of good solo role-playing wisdom developed from it. You can listen to it online at each of our Patreons, and you can also read about it in this issue.

The other magical thing is magic itself. The second article presents a Mythic magic system using concepts from the Mythic Role Playing game. You don't need the red book to use this system if you don't have it since I tailored it to work with both the Mythic RPG Fate Chart and the version in Mythic Game Master Emulator.

The system presents a way to add magic to any role-playing game, and to craft the arcane arts to fit your tastes.

Happy adventuring!



WHAT IF

Discussion of some aspect of solo, Mythic, or Crafter play for you to chew on.

A Chat With Trevor Devall

Near the end of July I had the pleasure to chat with Trevor Devall, the host of the solo role-play show *Me, Myself & Die!* Wrapping up its third season now, MM&D's exciting storylines combined with Trevor's dynamic presentation have earned the show a large and dedicated following. You can find *Me, Myself & Die!* on YouTube and Patreon.

Trevor's approach to solo play is creative and fast-flowing and we had the chance to dig into his method for crafting exciting adventures!

THE RAILROAD STOPS HERE

Like a lot of Game Masters, in Trevor's early days of role-playing he excelled at crafting adventures but he may have guided it with too heavy of a hand.

"I started out very young and my whole thing was I was basically a railroading DM. Here's the story



ME, MYSELF &
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guys, and this is what you're going to do, and then this is going to happen," Trevor said.

That approach was all well and good, until he realized a very important fact. "I've removed all the



agency from my players. And as much as they say they love it, I think they might like something else.”

Wanting to be a better Game Master, wanting to surprise his players as well as himself, is what led him to the world of solo role-playing.

“I want the opposite of a railroad. I don’t want to know what’s going to happen. I want the players to drive that. I want the world to drive that. And so when I saw Mythic, I saw this tool that did exactly that and I was like, oh my God, this is going to be able to help me be a better GM,” he said.

Trevor, who is a highly successful voice actor, had worked with the creators of Critical Role on various animated productions and game projects. This got him to thinking about doing his own actual play show, but one where he performs all of the voices himself.

And with that *Me, Myself & Die!* was born. You don’t have to watch the web series for long to realize that Trevor is a natural at switching from voice to voice. His adventures come alive, and all of it being generated as he plays.

OPENING YOUR MIND TO PROMPTS

Part of the joy of watching Trevor weave a tale is the way he responds to oracle prompts as he plays. The art of interpretation in solo games is a difficult one to describe to new players, largely because it’s as much dependent on individual style as it is on anything based in rules or mechanics.

The key, according to Trevor, is to open your mind. “I believe that when you’re interpreting these things, you have to keep your mind as open as possible. You have to be willing to see new



LISTEN FOR YOURSELF

If you’d like to hear the entire interview from start to finish, you can find it on my Patreon at www.patreon.com/wordmillgames as well as the *Me, Myself & Die!* Patreon at www.patreon.com/MeMyselfAndDie.

possibilities that might emerge, but also to use every tool at your disposal,” he said.

The tools he refers to include random tables and RPG rules and supplements, but also what the player brings to the experience. Memories, personal history, other media he has consumed, these are all tools Trevor reaches for to help turn vague prompts into role-playing gold.

And what’s the key to unlocking and opening your mind? Your gut.

“Go with your gut, go with your instinct. Just grab it and go. And if you got nothing, great. You got nothing, move on. But if you do grab it and go, if you allow yourself to, as the improvisers of the world say, say yes, then that is a huge advantage. Because if you say yes to the first idea that comes along, whether you intended or not, it’s going to tap into your own memories of things that maybe aren’t there on the conscious level, but are there in the subconscious level.”

It’s All About Trust

Opening your mind. Going with your gut. For some role-players this comes naturally, for others it’s more difficult to do. I think for all of us learning to do this is a process.

While playing solo means you don’t have to

compromise with other players, there is one person you still have to contend with: yourself. Tapping into the power of your own imagination requires trust.

“I think if there’s one thing that’s going to set you apart as either an effective GM or an effective solo player, is that you have to learn to trust yourself. And I can’t tell you how to do that because it’s such a deeply personal thing. But yeah, you’ve got to trust your ideas,” Trevor said.

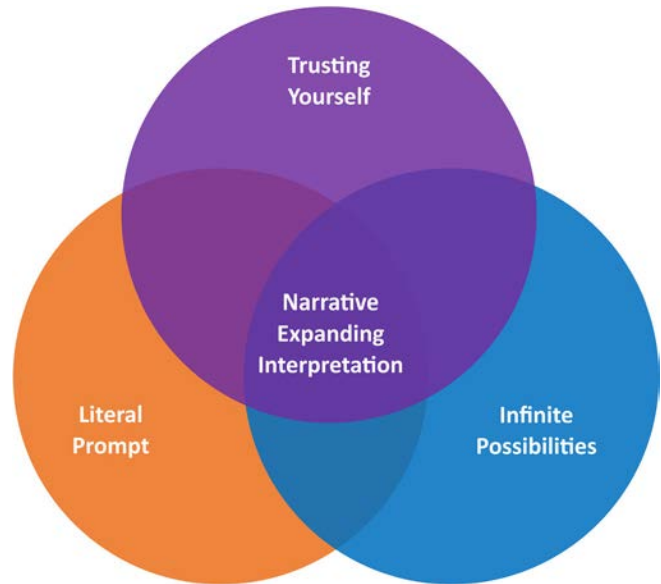
It’s Literally A Problem

While the prompts offered by your chosen oracle are meant to be a gateway to ideas, they can become a barrier when taken too literally. When you trust yourself and listen to your instincts, a prompt can be a magic carpet ride to unlimited possibilities. But that prompt can also be a weight that holds you down if you don’t move past its face value.

One way to get past the prompt is to view it as a starting point. “I look at the prompts as a starting point for inspiration, and that’s it. Yes, that’s all it is,” Trevor said.

He pointed to his *Me, Myself & Die!* drama where the characters are on a quest to find the Soul Cage. That’s a major story arc of the third season and it started with a prompt.

“A really good example, actually, is the Soul Cage,” Trevor explains. “So when I discovered what the Soul Cage was, which I think was in episode seven of season three, because I had no idea, but I rolled and what came up was transform reality. So that could mean a bunch of stuff, right? Well, I sort of took that literally, okay, this whole cage can literally change reality into something else. But also I thought, well, it’s not specifically that ... it’s transformed the current situation because Edbert wants to get rid of Sherilyn,



Prompts are a starting point, they are inspiration that acts as kindling to spark your imagination.

who’s a ghost. So what I interpreted that to mean was because he’s going after this item that he knows is useful to him, transform reality means it’s going to transform the reality of his situation. In other words, he can use it to banish her and get rid of her.”

RUNNING WITH IMPROVISATION

Letting prompts inspire your imagination is key to successful GM-less role-playing. It leads to wonderful improvisation as you take the ideas unleashed by those prompts and run with them.

How far you go with improvisation is an individual decision. At what point should you stop improvising and ask another question to Mythic? How much control should you take versus when you

turn it back to your oracle?

That point for Trevor is when he runs into doubt. “I only stop to ask a question if I don’t know what comes next,” he said.

Context fuels our expectations about what will happen next in a solo adventure. Understanding the characters populating your story and what is happening in that world go a long way to building context that allows us to improvise before having to ask for another prompt.

This extends right down to details like what characters say. “I will go in there and try and create that dynamic and all that is, again, trusting myself, trusting that I know these characters, I know what they want. And if I know what they want, then I’m pretty sure for me the conversation is going to flow more easily, right?” Trevor said. “So I go with that until I get to a moment where I think, now hold on a second. Would he say this or would she believe that? And at which point we go to the chart. I don’t know. Let’s call it unlikely. Boom.”

Taking your improvisation as far as you can, fueled by your expectations, and only stopping for a prompt when you are unsure gives you a chance to maximize your own internal resources while letting the oracle do what it does best: send your adventure into unexpected directions when your expectations are tapped out.

“If you look at season one of the show, one of the things I’m most proud of is the moment where Arn, who was sent as a bounty hunter to bring in Simon, realizes that his cause is unjust and instead decides to help Simon. That moment changed the whole course of the series because it turned Arn into a main character and it gave him his own season. All of season two was about Arn. So that wouldn’t have happened if the chart didn’t indicate that. You know what I mean? So that’s what I love about it.”

And that brings us back full circle to why many



CONVERSATIONS

Mythic Magazine has probably had more articles about generating NPC behavior than any other single topic. It makes sense, right? What NPCs do and say is important and sometimes it’s difficult to determine.

Which is why I was glad when Trevor talked about his own NPCs having conversations. His characters talk, they argue, they interrupt each other, and they do all of this with him barely making a roll. It’s clear Trevor often runs with improvisation for character conversation because he knows his characters so well.

When he’s unsure what opinion they would have or what decision they would make, he checks for a prompt. But otherwise he lets himself embellish and be creative with their words and their voices.

There are many ways to model NPC actions and words. This is why I keep coming back to this topic. There should be lots of ways to do it so you can find the way that fits your style best.

I think Trevor’s approach is an excellent example of allowing your expectations to be the primary guide for what a character says and does. In this way character behavior is no different than any other aspect of your unfolding adventure. You follow your expectations until you aren’t sure anymore, then you ask Mythic for a prompt.

of us solo role-play in the first place: we want those twists. We want to be just as surprised when playing solo as we are when playing with a GM.

“I said at the beginning of this that I never want to know what’s going to happen as a GM. And that is, I have no idea what’s going to happen when I sit down for this. And that’s so exciting for me,” Trevor said.

ASKING THE HARD QUESTIONS

Trevor stressed the importance of tension when weaving a story, even a story you are telling as you experience it and have no idea where it's going. How do you, as a solo player or a GM, create tension when you and an oracle are inventing the narrative as you go?

"One of my viewers said, wow, you always ask these really hard questions about your characters. And yes, of course I do, because again, the essence of all drama is conflict. If everything happens too easily for the characters, there's no conflict, and it's boring," Trevor explained.

"So I always think to myself, okay, what's the worst possible thing? What's Murphy going to say of Murphy's Law? Murphy comes in and says, Right, okay, things are going off too nice for you. I'm going to throw things off. Now, what does Murphy say in this moment? The worst possible thing that could happen? What is it? And I asked that question."

Hard questions create tension not just for the characters and their story arcs but for Trevor himself.

"There's a moment in that episode where the sea monster is attacking and it gets called off. But I asked the question, now, hold on a second. What if it doesn't want to be called off? That's a terrifying moment because, oh my God, you can destroy the ship and then they're screwed. But I have to ask it because it's honest."

Honesty Is The Best Policy

Playing honestly leads to hard questions. Those hard questions create tension, but they also create an internal structure to the story of your adventure.

"You have to be honest with your characters. That's



TENSION BUILDING QUESTIONS

When talking about asking hard questions, Trevor made the point that there's a difference between hard questions that build tension, and hard questions that kill the narrative.

"I make things really hard on my characters, but at the same time, I guess it's how you phrase the questions, right? I would never ask a question of the character like, does this choice kill the main character? I'm not going to do that," he said.

Ask hard, honest, tension building questions, but also questions that you are interested in.

"I think it's absolutely crucial to keep yourself interested, to keep your characters on their toes all the time."

Focusing on tension building questions that you are interested in will help keep you from asking questions that send your adventure over a cliff.

how you create a sense of consistency as well with your characters. You don't have to write up a giant backstory for all these characters and stuff. You just have to know what they want and what they're willing to do to get what they want. And that's basically it," Trevor said.

Trevor has watched how this brutal honesty has led to consistency that has led to satisfying stories. "I'm very pleased with how my seasons have worked out because as chaotic and random as they seem at the beginning, they always eventually drive to that conclusion."

CHAOS IS AS CHAOS DOES

Mythic's Chaos Factor is sometimes loved, sometimes hated, by solo role-players. What is the point of having a game mechanic that can make highly improbable events probable?

The point is in the name of the mechanic itself: chaos.

"A lot of people have issue with the Chaos Factor. I've read some viewers say, oh, well, I don't like this idea that sometimes the possibility of No Way. There's no way this can happen. It's actually 50%. Well, I like the idea of the fluctuated Chaos Factor because it ramps up the tension, it ramps up the randomness.

And randomness is how you get great things to happen that spin you around in a new direction," Trevor said. "As long as you're true to your characters and true to what they want and you're trusting your instincts, those things always tie up at the end."

Trevor has experienced the coming together of chaos, randomness, context, characterization, tension, expectations, and great storytelling for three seasons of his show.

"Mythic has, through the threads, through the characteristics, through the randomization, the system has driven our story to its climax, which we're about to get to. And that's trusting your instinct. It's also trusting the structure of the system that you provided," he said.





VARIATIONS

New rules and twists on current rules

The Mythic Magic System

It's time to bring on the magic!

The Mythic Role Playing book is intended as a way to play games solo and also to use Mythic to bridge the content of other games. Material from one RPG can be converted into Mythic terms, and the opposite is also true where Mythic rules can be translated to your chosen RPG.

In this issue I present a magic system built with Mythic rules that can be universally translated to any RPG system.

Why Use Mythic Magic?

Why would you use a Mythic specific magic system? Because:

- You're not using another RPG, you're playing your games using Mythic alone. This system will slot in nicely with your current play, giving you a versatile magic system that can be applied to just about any genre.



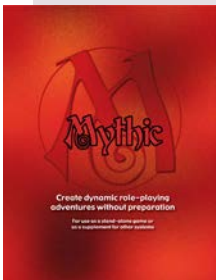


RANKS ROOTS

The Ranks system in this chapter is derived from the Mythic Role Playing Game. I've presented a summarized version of the rules here, detailing what is necessary for a magic system.

The rules in this chapter assume you'll be using the Fate Chart in the Mythic GME book, which doesn't include Ranks. The Ranks system in this article converts an Acting Rank against a Difficulty Rank into Odds to use with the blue book Fate Chart. While the percentile values will be similar to those when using the Mythic RPG Fate Chart, they are not always identical.

If you're familiar with the Mythic RPG system, then you can use the Ranks presented in this chapter to serve as Acting and Difficulty Ranks as normal with the Mythic Fate Chart in that book.



If you're interested in more about Mythic Ranks and how you can customize your adventure or your chosen RPG using them, then I urge you to check out Mythic Role Playing.

- Your chosen RPG doesn't have a magic system and you'd like to add one. You can include a whole new level of wonder to that gritty World War III game you're playing when your soldier is also a magician.
- Your chosen RPG has a wonderful magic system, but you'd like to add components to it. The Mythic magic system gives you an easy way to create new magical effects and port them over to your RPG system.

MYTHIC MAGIC COMPONENTS

Before we start boiling potions and slinging spells, let me go over briefly what's involved in the pages ahead.

Ranks

Since the idea is to play with a magic system in Mythic that can easily communicate with other RPGs, we need to establish a statistic that denotes relative degrees of power. That translatable currency is Ranks, just as they are in the Mythic Role Playing Game.

I'm not going to assume you're familiar with Mythic RPG since a lot of Mythic fans only use the Game Master Emulator. This article includes the relevant rules for working with Ranks and how to use them with the Fate Chart in the Mythic Game Master Emulator book.

Mythic Magic 101

The base magic system described in this chapter follows certain rules to make it work. This is the default version of the system which you can use as is. However, it's designed to be customizable to match the tone of your adventure and your chosen RPG, if you're using one.

Choose Your Magical Flavors

I include a number of magical traditions you can use to customize the base magic system. Each option includes the rules you need. Want a four-color, high flying superhero magic system? Done. Maybe you want a gritty, cosmic horror magic system. You can have that too. You can mix and max different

traditions to get the kind of magic you want.

These Traditions can be used as presented, or they can serve as a model for coming up with your own magical Tradition.

RANKS

Ranks are the scale we will use to measure spells and magical effects. A Rank only has relevance in relation to other Ranks, so a scale must be established. This scale uses real world language and numerical values to give you some idea of what a particular Rank can do. This makes it easier to understand a Rank and to translate it into values used by your chosen RPG or representative of the real world.

You know that a spell with a Casting Time of Average Rank takes 10 seconds to cast. You also know that a Rank of Exceptional has 4x the value of an Average Rank. So, a Spell with a Casting Time of Exceptional would take four times as long to cast, or 40 seconds.

See the Magical Ranks Compared chart on the next page to help you establish Spell Ranks in your adventure.

Rank Name

Each Rank is given a name using common language to help you identify relative power levels. The Ranks range from Miniscule at the lowest to Superhuman at the peak.

These Rank names assume a human standard: we are describing the power of a human being. What is Superhuman to an average person might just be typical for a supernatural being or something that's not alive, like a vehicle. However, we need to set some standard



RANKS AND MAGIC

Magic is power, and Ranks are all about evaluating power. The Rank rules are used in this article mostly for two things: measuring the magical might of a mage, and measuring the difficulty of casting a particular spell.

Usually, the mage's spell casting ability will be considered the Acting Rank when casting a spell. The spell will have its own Rank, measuring how powerful and difficult it is to cast. This is the Difficulty Rank.

Pitting the Acting Rank versus the Difficulty Rank is how we determine if the magician succeeds in casting the spell.

to measure our Ranks by, and humans will do.

A spell that can lift 1 ton of material might be described as a Rank of Superhuman (6) because it would take superhuman strength for a human being to lift that much weight.

MOVING OFF THE SCALE

Superhuman and Miniscule both continue off the chart with additional values measured in numerical increments. For instance, Superhuman progresses to Superhuman 2, then Superhuman 3, etc., while Miniscule continues to Miniscule 2, Miniscule 3, etc. Each additional Rank of Superhuman doubles its value, while each additional Rank of Miniscule halves the value.

Your Superhuman (6) spell just got upgraded to Superhuman (7). It can now lift double the weight of material, or 2 tons.

MAGICAL RANKS COMPARED

RANK NAME	RANK NUMBER	MULTIPLIER	WEIGHT
SUPERHUMAN 2+	+1 per Rank	Double per additional Rank	
SUPERHUMAN	6	20x	1 ton / 900 kg
AWESOME	5	14x	1,400 lbs. / 630 kg
INCREDIBLE	4	8x	800 lbs. / 360 kg
EXCEPTIONAL	3	4x	400 lbs. / 180 kg
HIGH	2	2x	200 lbs. / 90 kg
ABOVE AVERAGE	1	1.5x	150 lbs. / 70 kg
AVERAGE	0	Baseline	100 lbs. / 45 kg
BELOW AVERAGE	-1	0.75x	75 lbs. / 35 kg
LOW	-2	0.5x	50 lbs. / 20 kg
WEAK	-3	0.2x	20 lbs. / 10 kg
MINISCULE	-4	0.1x	10 lbs / 5 kg
MINISCULE 2+	-1 per Rank	Half per additional Rank	

Rank Number

A Rank Number is provided in case you'd rather use a number to describe your magical powers than a descriptor. For instance, if you have a mage with a Sorcery Power of Exceptional you may prefer to describe it as Rank 3.

The numerical Ranks also make it easier

when comparing Ranks to determine their Rank differences.

Our mage with Exceptional power is trying to cast an Above Average spell. That's a Rank Shift difference of 2 because we can see on the chart that the Ranks are 2 levels apart. Or, we could say that our mage with Rank 3 power is attempting to cast

a spell of Rank 1, marking a +2 Rank Shift difference between the two.

Multiplier

The Multiplier is there to help you establish real world and in-game effects of the different Ranks. To understand what a multiplier means, we need to first establish a Baseline.

BASELINE

The Baseline is a value assigned to an Effect of magic when it's at a Rank of Average. Maybe we decide that a spell that does Average harm inflicts 1d4 damage in the RPG we're using. This gives us a frame of reference for the effects of other Ranks. If your mage is casting a spell that does Incredible (Rank 4) damage, the Magical Ranks Compared chart tells us that the Incredible spell should do about 8 times as much harm as the Average Rank spell.

Coming up with the Baseline is all we need at the start; it's not necessary to define the value of every Rank because we can figure it out from the Multiplier for that Rank.

You're playing a fantasy game where you've decided to make your own rules for magic with this system. You know that certain elements will be necessary for most spells, such as damage, range, and casting time.

Given the context of your adventure and how you want this magical tradition to work, you decide to make the following Baselines for Ranks of Average (0):

RESISTED RANKS ODDS TABLE

DIFFERENCE IN RANK SHIFTS (Acting Rank - Difficulty Rank)	ODDS
+6 or more	Has To Be
+5	A Sure Thing
+4	Near Sure Thing
+3	Very Likely
+2	Likely
+1	Somewhat Likely
0	50/50
-1	Unlikely
-2	Very Unlikely
-3	No Way
-4 or less	Impossible

- *Damage: 1d4*
- *Range: 3 feet / 1 meter*
- *Casting time: 30 seconds*

Knowing these Baselines makes it easy to figure out what any Rank of a spell can do. For instance, a High (2) Rank spell would do about 2d4 damage, have a range of 6 feet, and would take 1 minute to cast.

Starting from the Baseline and using the Multiplier is how you convert the Mythic Ranks into real

world values you can use to describe effects in your adventure and into values that mean something in the chosen RPG you are playing with.

Use the Multiplier as a guideline more than an exact rule. For instance, using the Baselines in the previous example, taking the Multiplier and saying a Rank 5 (Awesome) spell does 14d4 damage is a lot of die 4's to throw around. Maybe 4d12 or 3d20 would work better.

Weight is placed on the table to show an example of how the Ranks and Multipliers could be put to use to represent a real world value. This assumes we are using 100 lbs / 45 kg as the Baseline for Average Rank Weight. Based on this Baseline, and the Multiplier, we know that Rank 5 Weight is about 1,400 pounds.

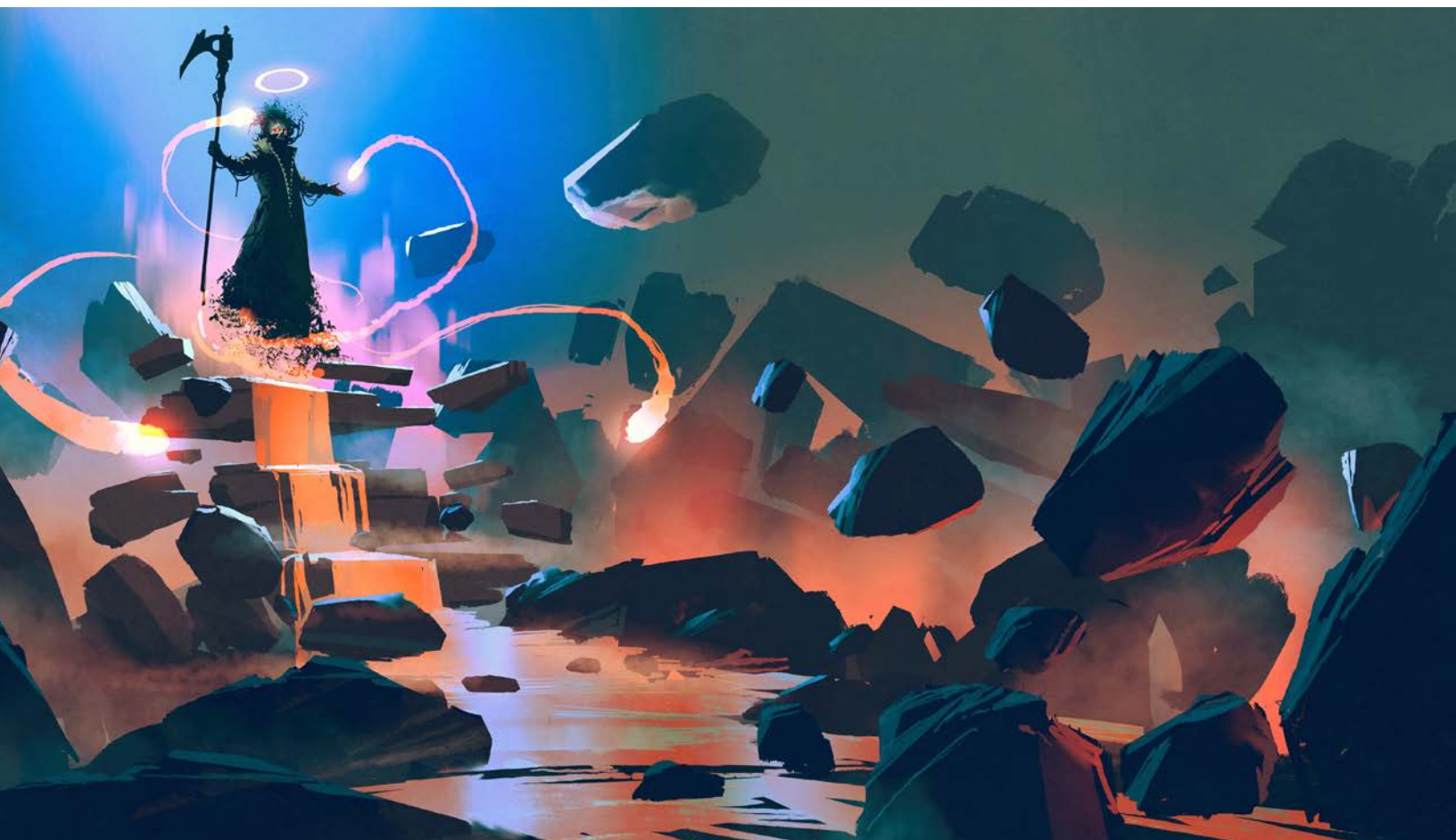
We can use values like this when determining the Ranks of spells.

If you are trying to cast a spell that will lift a typical car off the ground, we can figure the car probably weighs about 2 tons so that would count as Rank 7 weight. We would have to cast a spell capable of handling a Rank that high.

Resisted Ranks Rolls

Ranks are usually going to be used in opposition to another Rank. This is a Resisted Ranks Roll, with an Acting Rank rolling against a Difficulty Rank.

The Acting Rank in this case will usually be the mage's spell casting power Rank. The Difficulty Rank





SETTING A FEW BASELINES

When using this magic system the first thing you should do is define a Baseline or two for Average spell Rank effects. For instance, you decide that Average damage is 1d4, average distance is 3 feet, Average Difficulty Challenge is 10 (for an RPG that uses a Difficulty Challenge scale for task resolution), etc.

Knowing a handful of values unlocks a wide range of effects based on Rank Multipliers. It also makes it easy to figure out how powerful a mage is by deciding what effects are simple for them and what are difficult.

is assigned to the spell being cast based on the Ranks of its Spell Effects.

To see if the Acting Rank prevails over the Difficulty Rank, compare them to see how many Rank Shifts (denoted as RS sometimes for brevity) there are between the Ranks. Consult the Resisted Ranks Odds Table to see what Odds this gives you. Then, ask the Fate Question “Do I successfully cast this spell?”

Your fantasy mage character is trying to subdue a beast in the forest by casting Animate Roots, which will ensnare the target with tree roots. Your mage has a magic Rank of Exceptional (3). The Difficulty Rank of the Spell is Above Average (1).

The Rank Shifts between the Acting Rank of Exceptional (3) and the Difficulty Rank of Above Average (1) is +2 in favor of the Acting Rank. That gives the mage Odds of Likely when answering the Fate Question to see if he successfully casts the Spell.

Conversions

The rules presented here are guidelines for converting values between your chosen RPG, real world values, and Mythic. You’ll have to use some interpretation when coming up with the exact values, but the guidelines here should give you plenty to work with.

MAKING MAGIC

Let’s get down to making the magic happen! The basic magic system presented here is very simple. It involves defining the power Rank of the spellcaster, defining the power Rank of the spell being cast, and then treating those like a Resisted Ranks Roll to determine if you cast it successfully.

Magic Power Rank

For magic wielding characters using this system you define a Magic Power Rank for them to represent how strong their magic is and how good they are at controlling it.

The sidebar above, Setting A Few Baselines, encourages you to define some Average Rank spell effects. Based on these Baselines, even without defining any specific spells yet, we can figure out what Magic Power Rank a mage should have.

Let’s say you’re making a magic system from scratch for an RPG that has no magic in it. Your chosen RPG uses various dice, and a moderate amount of damage in that system is represented as 1d6. This is what a dagger or arrow would do. You’ve decided that 1d6 is your Baseline damage for an Average Rank Spell.

To bust down a typical door in your chosen RPG, the rules state that you have to do 30 points of damage to it. When thinking about your mage character and the power level they possess, you'd like them to be able to blast a door down with a single magic spell. That's about the level of power they have. You figure if a door can take 30 points of damage, and an Average Rank spell can do 1d6 damage, then an Exceptional Rank Spell would be capable of taking a door down. The player arrived at this figure because 30 is up to 5 times as much as a maximum roll of 6 on 1d6. The closest Multiplier to that on the Magical Ranks Compared Chart is Exceptional with a Multiplier of x4.

Based on this, the player assigns their character a Magic Power Rank of Exceptional (3).

Spell Difficulty Rank

To cast a spell, your mage applies their Magic Power Rank as the Acting Rank against the spell's Difficulty Rank in a Resisted Ranks Roll.

To determine what Difficulty Rank a spell has, we have to figure out what the spell does and how well it does it.

PRIMARY EFFECT

The first thing to determine about a spell is its Primary Effect. This is the main thing the spell is doing. Maybe you're casting a fireball, in which case the Primary Effect is Damage. Maybe you're trying to control a creature's mind, in which case the Primary Effect is a Resistance value the target must overcome. Maybe it's a travel spell that lets you fly, in which case the Primary Effect is Special, how much weight you can hold aloft or how fast you can fly.



COMPLICATED OR SIMPLE, YOU DECIDE

Usually a single spell will incorporate multiple Ranks to describe it. It may do Rank 3 Damage, have Rank 4 Range, and require Rank 1 Casting Time.

Meanwhile, your mage has a single Magic Power Rank.

You can make Magic Power Ranks more varied if you want a more complicated system. For instance, you could assign different Magic Power Ranks for different kinds of spell effects to show a mage's varying degrees of power in multiple disciplines.

Maybe they have a Magic Power Rank of 3 in Mental Magic, a Rank of 2 in Elemental Magic, and a Rank of 4 in Fire Magic. You can then apply the Magic Power Rank that best fits the kind of spell being cast.

Whether you want to keep it simple or vary it up is your choice. You might want to assign multiple Ranks if you're converting from another RPG's magic system and having more Ranks matches that system better.

For a list of possible effects see the Spell Effects Table.

PRIMARY EFFECT RANK

Next, decide the Rank of this Primary Effect. The Magical Ranks Compared Table will help you decide what the Rank should be based on what the Primary Effect can accomplish, what the Baseline for that Spell Effect is, and what the Multiplier says about the Spell Effect Rank.

Your mage is casting a flying spell on a group of people. You figure this calls for a Primary Effect of Special: Lifting Weight. Including the caster and their

two companions, that's about 700 pounds of weight. With a Baseline of 100 pounds being an Average Rank, this puts the Primary Effect Rank of this spell at Incredible (Rank 4) because that Multiplier comes the closest to matching 700 pounds.

The Primary Effect Rank also establishes the Spell Difficulty Rank, at least to start with. The flying spell in the example above has a Rank 4 Primary Effect and is thus a Rank 4 Difficulty Spell.

SECONDARY EFFECT RANKS

Secondary Effects of a Spell is every other Effect associated with the Spell that should have a Rank. Secondary Effects should all be necessary aspects of the Spell, something that is required to allow the Primary Effect to happen. The most common kinds of Secondary Effects would be things like Range and how long it takes to cast the spell.

A Fireball Spell would have a Primary Effect of Damage, and Secondary Effects of Casting Time and Range. There is no need to have Duration or Resistance as Secondary Effects since they don't apply to that spell.

The Flying Spell from the previous example would have a Primary Effect of Special (lifting weight), and Secondary Effects of Casting Time and Duration. Damage and Resistance don't apply to it.

Secondary Effect Ranks start the same as the Primary Effect Rank. However, you'll see in a moment how they can change.

MORE THAN ONE PRIMARY EFFECT

Secondary Effects of a spell exist to allow the Primary Effect to happen. You can't cast a Fireball

SPELL EFFECTS	
PRIMARY EFFECT	This is the Spell's main Effect. It can be any of the Effects listed below.
DAMAGE	How much damage the Spell does.
RESISTANCE	For this Spell to work, the target must fail to resist it. The Resistance Effect represents a value you can use to allow the target to test against.
RANGE	How far from you the Spell extends.
CASTING TIME	How long it takes to cast the Spell.
DURATION	How long the Spell lasts once it's been cast if it has a lingering Effect.
SPECIAL	Special is a catch-all category for any other Effect a Spell might have that isn't covered above, such as how much weight it lifts, how many dimensions you can travel to, how many people effected, how fast you travel, etc.

Spell without Damage and Range.

If a spell has more than one active Effect, however, then it has multiple Primary Effects.

Your mage can cast Wrack Mind, a Spell that usurps physical control of a target's body allowing you to manipulate them as if they were your puppet.

While controlling them, the spell also does Damage to the target.

This spell has two active effects, the mind control element that is represented as a Resistance Effect and a Damage Effect. If the spell had been mind control alone, without doing harm, then a Damage Effect wouldn't be necessary. Similarly, if the spell caused Damage alone, the mind control element wouldn't be necessary (although the spell may still have Resistance as a Secondary Effect to avoid taking the Damage).

Additional Primary Effects start off with Ranks equal to the first Primary Effect.

For every Primary Effect beyond 1, give the Spell Rank Difficulty +1 Rank Shift.

Wrack Mind has a Resistance Rank of High (2) and a Damage Rank of High (2). Since this spell has two Primary Effects, its Spell Difficulty Rank is Exceptional (3).

Improving Spell Effect Ranks

So far, determining the Ranks of spell Effects is easy. Everything has the same Rank as the Primary Effect. However, you can Improve the Rank of one Effect by Sacrificing the Ranks of another or by taking a Disadvantage.

Improving Spell Effect Ranks through Sacrifice and Disadvantage does not change the Spell Difficulty Rank. These are ways to adjust Spell Effects without altering the Difficulty Rank, which was set when you first determined the Primary Effect and its Rank.

SACRIFICE

You can Sacrifice 2 Ranks from a Secondary Effect to Improve 1 Rank of a Primary Effect. Conversely,

IMPROVING SPELL RANKS

SACRIFICE 2 RANKS OF A SECONDARY EFFECT	Improve 1 Rank of a Primary Effect or Improve 1 Rank of a Secondary Effect
SACRIFICE 1 RANK OF A PRIMARY EFFECT	Improve 2 Ranks of a Secondary Effect
TAKE A DISADVANTAGE	Improve 1 Rank of a Primary or Secondary Effect

you can Sacrifice 1 Rank of a Primary Effect to Improve 2 Ranks of a Secondary Effect. Finally, you can Sacrifice 2 Ranks of a Secondary Effect to Improve 1 Rank of another Secondary Effect.

An Effect can only be Improved once in this way. You can sacrifice 2 Ranks of a Secondary Effect to Improve 1 Rank in a Primary Effect, but you cannot Sacrifice another Secondary Effect to improve that Primary Effect again unless it is a different Primary Effect.

Sacrifice means making the Effect weaker, while Improve means making it stronger. Usually this will mean gaining Ranks are an Improvement and losing Ranks is a Sacrifice, but not always. For instance, the Casting Time Effect is an Effect where lower is better, so losing Ranks in Casting Time is an Improvement.

The mage casting the Flying Spell on his friends wants to include one more companion, so they need to increase how much weight can be lifted. They decide to Improve the Primary Effect of Special (lift weight) 1 Rank to 5 by Sacrificing 2 Ranks in the Secondary

Effect of Duration down to Rank 2. They can now carry twice as much weight as before, but the spell will only last about one-third as long.

TAKING A DISADVANTAGE

A special kind of Sacrifice is taking on a Disadvantage. This is a Special Effect in its own right that diminishes the spell, makes it less advantageous, or even hurts the caster.

It's up to you what the Disadvantage is but it should be something consequential.

Some examples of taking on a Disadvantage:

- » The Spell has almost no Duration Effect at all with a Spell where Duration matters. It just lasts a few seconds. You better make those seconds count.

- » The Spell puts a major strain on the caster, who cannot cast any more spells for another hour.
- » The Spell is wild and inaccurate, likely to damage your friends as well as your enemies.

You can take on a Disadvantage to Improve a Spell Effect even if that Spell Effect was already Improved by a Sacrifice. The Disadvantage and the Sacrifice are considered two different ways to Improve a Spell Effect Rank. The only time you can't combine them is if they cancel each other out.

You might be tempted to Sacrifice Ranks in Duration to Improve the Primary Effect, then take on a Disadvantage of almost no Duration. Since the Disadvantage overrides the Sacrifice, however, you can only do one or the other.





BRIZA'S GRIMOIRE

Here are some sample spells courtesy of the Arch-Lich Brizas. If you don't tell her I took them then I won't.

Brizas Freeze Us

Spell Difficulty Rank: 3

PRIMARY EFFECT RANKS

Resistance: 2

SECONDARY EFFECT RANKS

Range: 1; Casting Time: 1; Duration: 4

This Spell freezes opponents, paralyzing them for a time if they fail to resist.

This spell started with the Primary Effect of Resistance at 3. To bring down the Casting Time I Sacrificed 1 Rank of the Primary Effect to Improve 2 Ranks of Casting Time (from 3 to 1). To Improve Duration from 3 to 4 I Sacrificed 2 Ranks of Range (from 3 to 1)

To resist this spell, translate what Rank 2 means in terms of a Difficulty Roll in the Task Resolution system of your chosen RPG you're using this with based on what you choose as the Baseline for Resistance.

Brizas Scry & Fry

Spell Difficulty Rank: 7

PRIMARY EFFECT RANKS

Damage: 4

Special (remote viewing): 4

SECONDARY EFFECT RANKS

Range: 10 miles; Casting Time: 4; Duration: 4

This nasty spell requires a cauldron of boiling river water. After chanting and focusing on a target in your mind, you will see them appear on the surface of the water where you can observe them. At any time you can make the water turn to flames and transport to the target, burning them.

This spell has two Primary Effects, Damage and Special (remote viewing). Both are at Rank 4, so the Spell Difficulty Rank is 5 (the extra Primary Effect makes for a +1RS). I want this spell to have really good range, however, so I Max Out the Range. A reasonable Maxed Out value for this seems like 10 miles. This gives the Difficulty Rank a +2RS to 7.

MAXING OUT

You can "max out" a Spell Effect, ignoring its Rank and assigning it a value that would normally go far beyond what the Multiplier says it can do. Doing so adds a +2RS to the Spell Difficulty Rank.

When Maxing Out a Spell Effect you need to define what the Maxed Out Effect is. You can follow these guidelines:

- » Maxed Out Damage may mean instant death or destruction.
- » Maxed Out Resistance means the spell cannot be resisted.
- » Maxed Out Range would be for spells that have very long ranges, like teleporting to another continent.
- » Maxed Out Casting Time means the spell is cast instantly. This is useful for battle magic.
- » Maxed out Duration would make a spell last for years, or be permanent.
- » You can have Special Maxed Out conditions, like a spell that effects an entire community of people.

Use common sense when Maxing Out a Spell Effect. Even though the Effect is pushed to an extreme there should still be limits. Follow the context you've set for the magical Tradition you are using to help define how the Maxing Out works.

CASTING SPELLS

To successfully cast a Spell you must test your Magic Power Rank against the Spell Difficulty Rank. Compare the Rank Shift differences between the two and see what Odds the Resisted Odds Ranks Table gives you. These are your Odds for the Fate Question, “Does the spell successfully cast?”

It’s up to you if you want to allow the Chaos Factor to influence this Question. It depends on how you want to play this magic system. If you want it to act more like the consistent rules of an RPG, then ignore the current Chaos Factor and treat it as though it is 5 for purposes of checking your Odds against the Fate Chart. However, if you want a more narrativist feel to this magic system, where magic power can ebb and flow throughout the adventure, then use the current Chaos Factor as you normally would.

Spell Success Table

The Spell Success Table shows the results of the Fate Question when checking for a successful casting.

EXCEPTIONAL YES: Not only does the Spell successfully cast, but it does so at +1RS to one Spell Effect Rank. You can choose from among any of the Primary or Secondary Effects.

YES: The Spell successfully casts with results as expected.

NO: The Spell does not cast and its Effects don’t happen. This doesn’t necessarily mean you’re done, however. See Continuous Casting below.

EXCEPTIONAL NO: The Spell fails and triggers a Penalty associated with the Tradition of magic you’ve established. This is explained in more detail on page 26.

RANDOM EVENT: If the Fate Question generates

SPELL SUCCESS TABLE

“DOES THE SPELL SUCCESSFULLY CAST?”	RESULT
EXCEPTIONAL YES	The Spell does better than expected. Improve one Spell Effect by 1 Rank.
YES	The Spell Effects happen as expected.
NO	The Spell fails, its Effects don’t happen.
EXCEPTIONAL NO	The Spell fails and you suffer a Penalty.
RANDOM EVENT	The Random Event can be treated as caused by the Spell.

a Random Event you may consider the Event as part of the Spell if it makes sense. For instance, if you rolled an Exceptional No you might consider part of the Penalty being the Spell producing a random and unexpected result. This could be your Random Event.

Continuous Casting

Failure to cast a Spell doesn’t have to mean that the Spell fizzled and you stop casting. It just means that your Spell hasn’t worked yet. You can continue to try and cast the Spell, thinking of it as one long, continuous Spell.

You still roll against the Spell success Fate Question for each attempt, and the results of each roll still apply. For in-game terms, however, your

character never stopped the original casting. The Casting Times for each attempt are added together until you give up or you succeed.

Your character is trying to cast Brizas Freeze Us on a group of zombies shambling toward you in a dungeon corridor. Given the Baselines you've defined in your magic system (the Baseline for Casting Time is 10 seconds) the Rank 0 Casting Time of this Spell should take 10 seconds to cast.

Your first attempt at casting it, however, met with a No result from Mythic. You keep casting as the zombies stumble toward you, and you fail again. Sweating as the creatures are getting within biting distance, you try again and finally get a Yes.

In game terms, your caster stood there mumbling and chanting, waving their fingers, and it took 30 seconds to cast the spell.

Thinking of Spell failure as an ongoing attempt to continuously cast as Spell may be more satisfying than thinking of repeatedly casting a Spell over and over. This also helps show the difference between one

spellcaster and a more competent one who can cast the same spell faster.

Automatic Success

Some Spells are so easy for a spell-slinger that they don't have to check to see if they cast it or not. If your Magic Power Rank (after any modifiers applied) is at least 2 Rank Shifts higher than the Spell Difficulty Rank you can skip rolling for the Fate Question and assume the answer is a Yes.

You can still roll for the Fate Question if you like in the hopes of getting an Exceptional Yes, but it also opens you up to getting a No or Exceptional No.

Spell Types

Manipulating magic is a delicate and complicated process. It requires energy and skill, and often a lot of trial and error to figure out how to get it right.

Spells fall into various categories depending on how refined they are.



FORMULA SPELLS

A Formula Spell is one that has been tested and proven. The Effect that is sought has been maximized with the incantations required, the components, and any other aspects that go into achieving it. Mages might spend their lifetimes figuring out the best way to cast a particular Spell, and many destroy themselves in the process. This is one reason why ancient magical lore is so valuable, no one wants to repeat the process of getting a Spell right once it's been figured out.

Formula Spells follow an exact recipe for how to cast them. These are Spells that have to be learned and mastered to get their full effects.

In game terms, this means that any given spellcaster will have a limited number of Formula Spells they can cast. You should record what those Spells are and exactly what they do. When they are cast, they produce the same effects every time (unless the Spell itself notes otherwise).

The advantage of using Formula Spells is that you can cast them using your full Magic Power Rank. The other Spell types limit your ability to use your full power.

Determining how many Formula Spells a mage knows is up to you. The quantity may depend on how you've customized this magic system for your own adventure.

You can use the Spell Learning Table as a guideline:

TIME REQUIRED: It takes one month of study and practice per Rank of the Spell Difficulty before you can check if you learned the Spell. After that time has been put in, ask the Fate Question "Is the spell learned?" Use your Magic Power Rank as the Acting Rank against the Spell Difficulty Rank.

EXCEPTIONAL YES: You succeeded in mastering the Spell and you did it in half the time

SPELL LEARNING TABLE

TIME REQUIRED	1 month per Spell Difficulty Rank.
"IS THE SPELL LEARNED?"	RESULT
EXCEPTIONAL YES	You learn the Spell and do it in half the time required.
YES	You learn the Spell.
NO	You did not learn the Spell.
EXCEPTIONAL NO	You're having trouble understanding the Spell. You can't try to learn it again for the same amount of time.
RANDOM EVENT	While learning the Spell you triggered an unexpected Spell Effect represented by this Random Event.

required. You can add this Spell to your collection and cast it at your full Magic Power Rank.

YES: You succeeded in learning the Spell and can add it to your collection to cast at your full Magic Power Rank.

NO: You failed to master the Spell although you can try again.

EXCEPTIONAL NO: You failed to master the Spell and you're having a difficult time with it. You can't try again to learn this Spell for at least as much time as 1 month per Spell Difficulty Rank.

RANDOM EVENT: If you roll a Random Event while trying to learn a Spell, it means a mishap

occurred while you were experimenting with it. Roll a Random Event for inspiration of what happens.

PERSONAL SPELLS

Personal Spells are magic you cast off the cuff, using nothing but your skill, imagination, and the power you summon from within yourself. These Spells require no special formula since you are making them up as you go.

Casting a Personal Spell still follows rules you've set for yourself in your magic Tradition and the Spell Context you've set for yourself (you'll read about that in a moment.)

Casting Personal Spells doesn't allow you to draw on your full potential, however. These Spells are cast with your Magic Power Rank at -2RS.

MODIFIED FORMULA SPELLS

If you know a Formula Spell but change some aspect of it as you cast it becomes a Modified Formula Spell. This falls somewhere between Formula and Personal: you're using the perfected method for casting the Spell, but you're going off book and improvising a little so you aren't quite as sure about the casting.

You can change any aspect of a Spell, such as changing the Rank of a Primary or Secondary Effect, adding a new Effect, Maxing it out, or taking a Disadvantage. Changing the Spell will likely require you to re-factor its Spell Difficulty Rank.

You've learned Brizas Scry & Fry Spell and are about to cast it. You decide to wing it a little to try and make the Spell easier to cast. You lower the Ranks of both Primary Effects from Rank 4 to Rank 2. This has the consequence of also lowering the Casting Time



BY THE BOOK SPELLS

Another Spell Type to consider is By The Book Spells. These are inscribed Spells, written in books or on scrolls for instance, that as long as the caster reads the words and follows the instructions the Spell will cast. You don't even necessarily have to be a spell caster.

A By The Book Spell is a Formula Spell, its details spelled out like any Formula Spell. There is no need to ask the casting Fate Question; casting is considered an Automatic Success, as if you had rolled a Yes on the Spell Success Table.

The creation of a By The Book Spell should include a significant cost somewhere along the line. For instance, maybe your mage character inscribes a powerful By The Book Spell into a magical tome, where anyone who reads the words can cast it. However, to create such a spell you permanently lose 1 Rank of your Magic Power Rank and the Spell always includes a Random Event to represent an unexpected extra outcome.

Maybe you're a mage who makes scrolls for non-casters. To satisfy the cost of a By The Book Spell you cannot cast any magic for a week after making such a scroll, and once the scroll is read it disintegrates upon casting.

and Duration to Rank 2, although the Range of 10 miles stays the same since that was a Maxed Out Effect of the original Spell that you aren't changing.

These changes make it a Spell Difficulty Rank of 5 instead of 7.

Casting a Modified Formula Spell is done at a Magic Power Rank of -1RS.

Spell Context

This article details rules for a generic magic system. You're likely going to customize it to suit your adventure. For instance, maybe you fashion this into necromantic magic for a dark adventure about the undead, or you make a magic system focusing on nature.

To help define your magic system you should create a short summary of context for it. This is a simple description of the magical Tradition that you can use as context when describing the results of Spells and other details related to the magic system.

Your adventure is about esoteric magic and secret cults communing with the dead. You decide the magic system you are using is necromantic. You come up with the following context to describe it: "Shadow Magic is about connecting with the dead in the halfway place between the living world and the Netherworld."

Record the context you come up with so you can apply it consistently as you use the magic system. You can apply the context to any Spell when trying to decide how the Spell looks and acts when cast. This can also help with fashioning Random Events brought about through Spell failures or when failing to learn a Spell.

Describing Spell Effects

Spells are more than a collection of Ranks and catchy names. No matter what the Spell actually does, it will represent itself somehow in your adventure. This representation includes how the Spell is cast, what happens once it's cast, and anything associated with the look and feel of the magic.

Defining the Spell Context can go a long way to describing a Spell in action. If you'd like some



SHADOW MAGIC TIME

This example uses the advice in Spell Context and Describing Spell Effects.

You're including the magic rules in this chapter for your fantasy adventure. You're calling the magic system Shadow Magic, using the context described on this page.

You've listed a handful of Formula Spells on your character sheet that do various things, but you've never cast them within the game before and aren't familiar yet with how they behave. You decide that you will figure out how they look and act as you cast them.

Your character is trying to get information about a break-in at a noble's house. Your character knows a Spell called Invoke Ghost, which summons a nearby spirit to communicate with. You're hoping that a ghost witnessed the intruder busting down the door and can give you some useful details.

You know the particulars about the spell, such as its Effect Ranks, but you don't know exactly what happens when it's cast because you haven't cast it yet and you didn't determine what happens.

To decide what this Spell looks like when cast, the player considers the stated context, "Shadow Magic is about connecting with the dead in the halfway place between the living world and the Netherworld." This implies that summoning a ghost opens a shadow portal for the ghost to pass through.

Looking for some random inspiration, the player also rolls on the Spell Effects Table and gets Create and Weather. The player interprets this to mean that instead of a defined portal appearing, a mist shrouds the area which acts as the gateway.

random inspiration, roll twice on the Spell Effects Table for a pair of words to interpret.

Spell Enhancers

To further define the magic system you're creating you can define Spell Enhancers, circumstances that make the magic more powerful. A Spell Enhancer likely gives a Rank Shift bonus to your Magic Power Rank, or a Rank Shift reduction to the Spell Difficulty Rank.

Wanting to run with the death motif for Shadow Magic, the player decides that this kind of magic is more easily cast in places where death is more present. Casting in such places as a graveyard or a morgue grants a -1RS to the Spell Difficulty Rank.

Spell Enhancers should be defined when you first fashion your magic system.

Spell Limiters

Where Spell Enhancers make your magic more potent, Spell Limiters are circumstances that limit or prevent your magic from working. As with Enhancers, Limiters are meant to give your custom magic system more flavor. These rules should be defined when you first create your magic system.

Shadow Magic seems like an arcane art meant for the darkness. The player decides that casting this kind of magic in direct, full sunlight is impossible. The magic just won't work with sunlight shining down on you.

Spell Penalties

The Exceptional No result when attempting to cast a spell results in a Penalty, something negative that happens as a result of the failed casting.

SPELL EFFECTS

1: Animal	51: Harm
2: Animate	52: Heal
3: Assist	53: Helpful
4: Attack	54: Ice
5: Attract	55: Illusion
6: Bestow	56: Imbue
7: Bizarre	57: Immunity
8: Block	58: Imprison
9: Break	59: Information
10: Bright	60: Inspect
11: Burning	61: Life
12: Change	62: Light
13: Cloud	63: Limitation
14: Cold	64: Liquid
15: Communicate	65: Loud
16: Conceal	66: Manipulation
17: Conjure	67: Mind
18: Control	68: Nature
19: Counteract	69: Object
20: Create	70: Others
21: Creature	71: Pain
22: Curse	72: Physical
23: Damage	73: Plant
24: Dark	74: Poison
25: Death	75: Portal
26: Deceive	76: Powerful
27: Decrease	77: Protect
28: Defense	78: Radius
29: Destroy	79: Ranged
30: Detect	80: Resistance
31: Diminish	81: Restore
32: Disease	82: Self
33: Dominate	83: Senses
34: Duplicate	84: Shield
35: Earth	85: Soul
36: Elements	86: Strength
37: Emotion	87: Stun
38: Enemies	88: Summon
39: Energy	89: Time
40: Enhance	90: Transformation
41: Environment	91: Trap
42: Exotic	92: Travel
43: Expose	93: Trigger
44: Fire	94: Uncertain
45: Fix	95: Undead
46: Food	96: Wall
47: Free	97: Water
48: Group	98: Weak
49: Guide	99: Weapon
50: Hamper	100: Weather

No matter what kind of custom magic system you're assembling, it should include a Penalty and the circumstances for triggering it.

The Spell Penalties Table lists 4 Penalties you can choose from, although you can create your own as well. The default trigger for a Penalty is rolling an Exceptional No when attempting to cast a Spell, although you can create other triggers if they seem appropriate to the magical tradition you're crafting.

Special Situations Rules

Magic being what it is, with endless possibilities, you are bound to come up with circumstances that you think should have an effect on your magic.

Rather than try to have a specific rule for everything, consider Special Situations to come

under their own rule category. If you think a Special Situation has a bearing on the casting of a Spell, then apply a +/- 1RS to either the Spell Difficulty Rank or the mage's Magic Power Rank.

If more than one Special Situation exists, take them all under consideration and apply a single Rank Shift modifier you think is most appropriate. Whatever modifier you apply it can't be more than 1 Rank Shift.

Your anthropologist is casting the Rite Of G'Gornoth from an ancient book he discovered. He's attempting to cast the Difficulty Rank 5 Spell to seal the Warp Gate and keep the elder god from our world.

While not mentioned in the Spell, you are casting it within the Temple of G'Gornoth under a blood moon. You figure these both sound like Special Situations, so you apply a -1RS to the Difficulty of the Spell, making it easier to cast.

SPELL PENALTIES

BURNOUT	You burnt yourself out. You can't cast again for an amount of time equal to what the Duration of this Spell would have been or until you've recuperated, whichever comes first.
FATIGUE	Your abilities are strained. Your Magic Power Rank is -1RS until you have time to recuperate. Multiple penalties are cumulative.
POWER POOL	You have a limited amount of energy with which to cast Spells. You have a Power Pool you can draw on that is equal to your Magic Power Rank x 6. Each time you cast a Spell subtract the Spell Difficulty Rank from this Pool. You can only cast a Spell if you have enough points left in your Power Pool to cast it. Even successful Spells cost points. A failed Spell does not cost points unless it failed with an Exceptional No, then it does cost.
CHAOS	Your Spell may not have worked as intended, but something is happening. Generate a Random Event to determine what unintended consequence happens as a result of your Spell. If the Fate Question already generated a Random Event then use that for this result instead of generating two Random Events.

TRADITIONS

The Mythic Magic System is meant to serve as a blank slate. It provides the mechanical rules for implementing a magic system using nothing but Mythic. Ranks and Multipliers are used to translate Spell statistics to real world values or values that mean something in your chosen RPG.

You have a lot of room to bring your magic system to life with atmospheric detail. You can customize the Spell Context, Enhancers, Limiters, and Spell Effects to achieve the feel of magic you seek. You can create your own Formula Spells or adapt Spells from other RPGs.

You can use Personal Spells to create spells as you play.

On the following pages you'll find tables showing details for a number of magical Traditions. These are suggestions for themed magical rulesets. You can use these Traditions as guides when creating your own system, or you can use them right out of the box.

Each Tradition includes a suggested Context, Baselines, Enhancers, Limiters, and Penalties.

If you use the Traditions directly don't feel locked in to using only one Tradition at a time. You can combine Traditions to get a more tailored magic system. Use the aspects of each Tradition that you think is most



appropriate for the tone you're trying to achieve.

You want a magic system that follows traditional fantasy tropes of wizards studying ancient tomes. However, you want the magic to be focused on nature. You decide to combine the Wizardry and Nature Traditions. The Baselines for Range and Duration are the same. You decide to go with the Wizardry Casting Time Baseline of 10 seconds. You keep both Limiters, that spells require components and the spells must be about nature in some way. For Penalty, you go with Wizardry's Power Pool.

You could also choose one Tradition to serve as the default for most spells, but slot in other traditions for spells that seem to fit that category better.

In your superhero adventure you're using the Supers magical Tradition to represent the high-flying, high-powered magic of the comics. You want your adventure to have a dark tone to it, however, with your mage character dealing with demons.

For most magical effects, such as firing off force bolts and flying you use the Supers Tradition. When it comes to demon summoning and binding, you use the Infernal Tradition.



MAGIC TRADITIONS			
TRADITION	CONTEXT	SUGGESTED BASELINES	ENHANCERS, LIMITERS, & PENALTY
WIZARDRY	Magic requires careful study and adherence to rigid rules to function.	Range: 25' Casting Time: 10 seconds Duration: 10 minutes	Limiters: Spells of Rank 1 Difficulty or less require spoken words or gestures. Rank 2 or higher requires physical components. If you lack these components or can't perform the actions, then you can't cast it. Penalty: Power Pool.
SUPERS	Magic is flashy, colorful, and dramatic.	Range: 50' Casting Time: Instant Duration: As long as necessary	Enhancers: The Primary Effect Rank is +2RS. Penalty: Fatigue.
RITUAL	The casting of magic is an arduous and complicated process that takes time, preparation, and fortitude.	Range: 100' Casting Time: 1 day Duration: 1 hour	Enhancers: Ritual magic requires lots of preparation and components, often strange and rare ones. If you go beyond with even more and stranger components, you get a +1RS on the Primary Effect Rank. Limiters: Casting components are vital, but a ritual can be attempted if you are missing some. However, you suffer a +1RS to the Spell Difficulty Rank. Penalty: Burnout happens with a simple No. With an Exceptional No you get Burnout and Chaos.
ELEMENTAL	The elements ... fire, earth, air, water, stone, tree, cold ... are the building blocks of nature, and we command them.	Range: 25' Casting Time: 5 seconds Duration: 10 minutes	Enhancers: Casting a spell near an abundance of the element you are calling upon is easier, granting a -1RS to the Spell Difficulty Rank. Limiters: Cannot cast Spells that aren't about an element. Casting a Spell of an element without any of that element present is +1RS to the Difficulty Rank. An Elementalist can specialize in one specific element, making the Difficulty Rank of those Spells -1RS, but all other element Spells +1RS. Penalty: Fatigue.
NATURE	Nature is the source of all energy, and my magic is about connecting with the source.	Range: 25' Casting Time: 5 seconds Duration: 10 minutes	Limiters: Your Spell must be about nature or the natural world in some way. Penalty: Fatigue.

MAGIC TRADITIONS			
TRADITION	CONTEXT	SUGGESTED BASELINES	ENHANCERS, LIMITERS, & PENALTY
INFERNAL	Trafficking with demons is dangerous business. They are not to be trusted.	Range: 100' Casting Time: 5 minutes Duration: 1 hour	Enhancers: If you use more or better components than required then you get a +1RS on the Primary Effect Rank. Limiters: These Spells are often accompanied by much preparation and components. The Spell must deal either with summoning, binding, or compelling demons. Penalty: Burnout.
ALCHEMY	The crafting of potions, powders, and materials, infused with arcane energy.	Range: 25' Casting Time: 1 day Duration: 10 minutes	Enhancers: Objects made through Alchemy are permanent until they are used or destroyed. Objects count as a By The Book Spell Type, they work without needing a Casting Fate Question (although the Alchemist must still make a roll when creating the object). Limiters: Casting Time represents the time to create the object. The Primary Effect, Range and Duration Effects are built into objects, usually potions or powders. The Spell Effects are triggered when the object is consumed or otherwise used. Once used, the object is expended. Penalty: Chaos.
FABRICATION	Crafting objects of power requires time and sacrifice. You put something of yourself in everything you make.	Range: 25' Casting Time: 1 month Duration: 5 minutes	Enhancers: Objects made are permanent and their Spells can be reused. Objects count as a By The Book Spell Type, they work without needing a Casting Fate Question (although the Fabricator must still make a roll when creating the object). Limiters: Casting Time represents the time to create the object. The Primary Effect, Range and Duration Effects are built into the object, such as a ring or wand. You decide when making the object what triggers the Spell Effects (such as saying a magic word, or simply putting it on). The Spell Difficulty Rank for the Fabricator is +1RS. Penalty: Fatigue, but if you suffer it the loss is permanent. The object itself has the Power Pool Penalty, with the Pool based on the Magic Power Rank of the Fabricator times 6. You can devise Special Situation Rules for how to recharge the magical object.

MAGIC TRADITIONS			
TRADITION	CONTEXT	SUGGESTED BASELINES	ENHANCERS, LIMITERS, & PENALTY
MENTAL MAGIC	The power of the psyche knows no bounds but the strength of will to reach it.	Range: 100' Casting Time: 1 second Duration: Concentration	Enhancers: If exerting power over another's mind, direct physical contact gives you a +1RS to your Magic Power Rank. Limiters: This covers all powers psychic, such as telepathy, mental blast, astral travel, etc. A Spell Effect must fit into a mental category like this. Spell Duration lasts as long as the caster can concentrate. Penalty: Fatigue. Instead of experiencing a -1RS, you can take physical damage equivalent to the Spell Difficulty Rank -2RS.
NECROMANCY	The energy of the dead can be tapped, manipulated, and harnessed, although you may not like what you get.	Range: 25' Casting Time: 10 seconds Duration: 30 minutes	Enhancers: Maxing Out Duration is easier, incurring only a +1RS to the Difficulty. This is usually used for creating undead. Limiters: Spells must concern themselves with the dead in some way. Spells of Rank 0 Difficulty or less require spoken words or gestures. Rank 1 or higher requires physical components. If you lack these components or can't perform the actions, then you can't cast it. If the Spell concerns a specific dead person, then that person's body or part of their body is required. Penalty: Power Pool.
CELESTIAL	Tapping the divine is communion with the holy. One must only ask a favor of a god when that favor would serve their purpose.	Range: 25' Casting Time: 5 seconds Duration: 10 minutes	Enhancers: When a Spell directly serves a god's interests, or is performed in a place highly favored by that god, -1RS to the Difficulty Rank. Limiters: The Spell must be associated with a specific god that you serve. The Spell Effects must represent that god's interests in some way, such as healing for a god of medicine or battle fury for a god of war. Penalty: Power Pool.
MARTIAL MAGIC	The power comes from within, my body is a weapon and my tools are an extension of myself.	Range: Yourself Casting Time: 1 second Duration: 1 minute	Enhancers: No components required other than yourself and your weapons. Limiters: Spell effects must all come in the form of something combat oriented, such as a power punch, flaming sword, or iron skin. Penalty: Power Pool.

MAGIC TRADITIONS			
TRADITION	CONTEXT	SUGGESTED BASELINES	ENHANCERS, LIMITERS, & PENALTY
COSMIC HORROR	The universe is ruled by uncaring alien entities of vast might whose power we can tap at our own peril.	Range: 25' Casting Time: 30 seconds Duration: 10 minutes	Enhancers: When cast during rare moments, such as a special moon that happens once a decade, the Spell Difficulty is -3RS. Limiters: Rank 0 Difficulty or less require only concentration or physical motion. Rank 1 or higher require material components. Components are usually something unpleasant. The more powerful Spells, Rank 4 or higher, have a Baseline Casting Time of 1 hour. Penalty: Power Pool and Fatigue on a regular No. Add Chaos with an Exceptional No.
TECH MAGIC	Science and magic merge, bringing the precision of engineering to the raw wonder of enchantment.	Range: 25' Casting Time: 10 seconds Duration: 10 minutes	Enhancers: Spell components are usually the technological objects themselves you are manipulating. You can also make permanent magic/tech objects. Use the Fabricator Tradition rules for Enhancers and Limiters. Baseline Casting Time for Fabrication is 1 month. Limiters: Spells must involve technology. Penalty: Chaos. Power Pool for the object if a permanent Fabrication, with the Pool set by the mage's Magic Power Rank times 6.
HEDGE MAGIC	I learned magic myself by scraping together bits of secret knowledge. I know what I'm doing. Kind of. I think.	Range: 10' Casting Time: 30 seconds Duration: 5 minutes	Enhancers: You can eliminate the -1RS Limiter if you find a solid source of information for the Spell you're casting. Limiters: For all Spells your Magic Power Rank is -1RS. Penalty: Burnout with a regular No. Chaos with an Exceptional No.
INHERENT	Magic comes naturally to me. I don't have to study and I wasn't taught. I feel it in my soul. Casting is an expression of myself.	Range: 50' Casting Time: 5 seconds Duration: 5 minutes	Enhancers: You suffer only a -1RS for Personal Spells, not -2RS. Limiters: You can only cast Personal Spells, not Formula or Modified Formula Spells. You can try to learn Formula Spells, but you will still cast them as if they are Personal Spells because that is just how you are. Penalty: Fatigue and Chaos.

MAGICAL RANKS COMPARED

RANK NAME	RANK NUMBER	MULTIPLIER	WEIGHT
SUPERHUMAN 2+	+1 per Rank	Double per additional Rank	
SUPERHUMAN	6	20x	1 ton / 900 kg
AWESOME	5	14x	1,400 lbs. / 630 kg
INCREDIBLE	4	8x	800 lbs. / 360 kg
EXCEPTIONAL	3	4x	400 lbs. / 180 kg
HIGH	2	2x	200 lbs. / 90 kg
ABOVE AVERAGE	1	1.5x	150 lbs. / 70 kg
AVERAGE	0	Baseline	100 lbs. / 45 kg
BELOW AVERAGE	-1	0.75x	75 lbs. / 35 kg
LOW	-2	0.5x	50 lbs. / 20 kg
WEAK	-3	0.2x	20 lbs. / 10 kg
MINISCULE	-4	0.1x	10 lbs / 5 kg
MINISCULE 2+	-1 per Rank	Half per additional Rank	

RESISTED RANKS ODDS TABLE	
DIFFERENCE IN RANK SHIFTS (Acting Rank - Difficulty Rank)	ODDS
+6 or more	Has To Be
+5	A Sure Thing
+4	Near Sure Thing
+3	Very Likely
+2	Likely
+1	Somewhat Likely
0	50/50
-1	Unlikely
-2	Very Unlikely
-3	No Way
-4 or less	Impossible

SPELL EFFECTS	
PRIMARY EFFECT	This is the Spell's main Effect. It can be any of the Effects listed below.
DAMAGE	How much damage the Spell does.
RESISTANCE	For this Spell to work, the target must fail to resist it. The Resistance Effect represents a value you can use to allow the target to test against.
RANGE	How far from you the Spell extends.
CASTING TIME	How long it takes to cast the Spell.
DURATION	How long the Spell lasts once it's been cast if it has a lingering Effect.
SPECIAL	Special is a catch-all category for any other Effect a Spell might have that isn't covered above, such as how much weight it lifts, how many dimensions you can travel to, how many people effected, how fast you travel, etc.

IMPROVING SPELL RANKS	
SACRIFICE 2 RANKS OF A SECONDARY EFFECT	Improve 1 Rank of a Primary Effect or Improve 1 Rank of a Secondary Effect
SACRIFICE 1 RANK OF A PRIMARY EFFECT	Improve 2 Ranks of a Secondary Effect
TAKE A DISADVANTAGE	Improve 1 Rank of a Primary or Secondary Effect

SPELL SUCCESS TABLE	
"DOES THE SPELL SUCCESSFULLY CAST?"	RESULT
EXCEPTIONAL YES	The Spell does better than expected. Improve one Spell Effect by 1 Rank.
YES	The Spell Effects happen as expected.
NO	The Spell fails, its Effects don't happen.
EXCEPTIONAL NO	The Spell fails and you suffer a Penalty.
RANDOM EVENT	The Random Event can be treated as caused by the Spell.

SPELL LEARNING TABLE	
TIME REQUIRED	1 month per Spell Difficulty Rank.
"IS THE SPELL LEARNED?"	RESULT
EXCEPTIONAL YES	You learn the Spell and do it in half the time required.
YES	You learn the Spell.
NO	You did not learn the Spell.
EXCEPTIONAL NO	You're having trouble understanding the Spell. You can't try to learn it again for the same amount of time.
RANDOM EVENT	While learning the Spell you triggered an unexpected Spell Effect represented by this Random Event.

SPELL EFFECTS

1:	Animal	51:	Harm
2:	Animate	52:	Heal
3:	Assist	53:	Helpful
4:	Attack	54:	Ice
5:	Attract	55:	Illusion
6:	Bestow	56:	Imbue
7:	Bizarre	57:	Immunity
8:	Block	58:	Imprison
9:	Break	59:	Information
10:	Bright	60:	Inspect
11:	Burning	61:	Life
12:	Change	62:	Light
13:	Cloud	63:	Limitation
14:	Cold	64:	Liquid
15:	Communicate	65:	Loud
16:	Conceal	66:	Manipulation
17:	Conjure	67:	Mind
18:	Control	68:	Nature
19:	Counteract	69:	Object
20:	Create	70:	Others
21:	Creature	71:	Pain
22:	Curse	72:	Physical
23:	Damage	73:	Plant
24:	Dark	74:	Poison
25:	Death	75:	Portal
26:	Deceive	76:	Powerful
27:	Decrease	77:	Protect
28:	Defense	78:	Radius
29:	Destroy	79:	Ranged
30:	Detect	80:	Resistance
31:	Diminish	81:	Restore
32:	Disease	82:	Self
33:	Dominate	83:	Senses
34:	Duplicate	84:	Shield
35:	Earth	85:	Soul
36:	Elements	86:	Strength
37:	Emotion	87:	Stun
38:	Enemies	88:	Summon
39:	Energy	89:	Time
40:	Enhance	90:	Transformation
41:	Environment	91:	Trap
42:	Exotic	92:	Travel
43:	Expose	93:	Trigger
44:	Fire	94:	Uncertain
45:	Fix	95:	Undead
46:	Food	96:	Wall
47:	Free	97:	Water
48:	Group	98:	Weak
49:	Guide	99:	Weapon
50:	Hamper	100:	Weather

SPELL PENALTIES

BURNOUT	You burnt yourself out. You can't cast again for an amount of time equal to what the Duration of this Spell would have been or until you've recuperated, whichever comes first.
FATIGUE	Your abilities are strained. Your Magic Power Rank is -1RS until you have time to recuperate. Multiple penalties are cumulative.
POWER POOL	You have a limited amount of energy with which to cast Spells. You have a Power Pool you can draw on that is equal to your Magic Power Rank x 6. Each time you cast a Spell subtract the Spell Difficulty Rank from this Pool. You can only cast a Spell if you have enough points left in your Power Pool to cast it. Even successful Spells cost points. A failed Spell does not cost points unless it failed with an Exceptional No, then it does cost.
CHAOS	Your Spell may not have worked as intended, but something is happening. Generate a Random Event to determine what unintended consequence happens as a result of your Spell. If the Fate Question already generated a Random Event then use that for this result instead of generating two Random Events.

MEANING TABLES: ACTIONS

ACTION 1

1: Abandon	21: Carry	41: Failure	61: Move	81: Return
2: Abuse	22: Celebrate	42: Fight	62: Neglect	82: Ruin
3: Activity	23: Change	43: Free	63: Negligence	83: Separate
4: Adjourn	24: Communicate	44: Gratify	64: Open	84: Spy
5: Adversity	25: Control	45: Guide	65: Oppose	85: Starting
6: Agree	26: Create	46: Haggle	66: Oppress	86: Stop
7: Ambush	27: Cruelty	47: Harm	67: Overindulge	87: Struggle
8: Antagonize	28: Debase	48: Heal	68: Overthrow	88: Suppress
9: Arrive	29: Deceive	49: Imitate	69: Passion	89: Take
10: Assist	30: Decrease	50: Imprison	70: Persecute	90: Transform
11: Attach	31: Delay	51: Increase	71: Postpone	91: Travel
12: Attainment	32: Desert	52: Inform	72: Praise	92: Trick
13: Attract	33: Develop	53: Inquire	73: Proceedings	93: Triumph
14: Befriend	34: Dispute	54: Inspect	74: Procrastinate	94: Truce
15: Bestow	35: Disrupt	55: Intolerance	75: Propose	95: Trust
16: Betray	36: Divide	56: Judge	76: Punish	96: Usurp
17: Block	37: Dominate	57: Kill	77: Pursue	97: Vengeance
18: Break	38: Excitement	58: Lie	78: Recruit	98: Violate
19: Care	39: Expose	59: Malice	79: Refuse	99: Waste
20: Carelessness	40: Extravagance	60: Mistrust	80: Release	100: Work

ACTION 2

1: Adversities	21: Elements	41: Illusions	61: Nature	81: Reality
2: Advice	22: Emotions	42: Information	62: News	82: Representative
3: Allies	23: Enemies	43: Innocent	63: Normal	83: Riches
4: Ambush	24: Energy	44: Inside	64: Opposition	84: Rumor
5: Anger	25: Environment	45: Intellect	65: Opulence	85: Spirit
6: Animals	26: Evil	46: Intrigues	66: Outside	86: Stalemate
7: Art	27: Expectations	47: Investment	67: Pain	87: Success
8: Attention	28: Exterior	48: Jealousy	68: Path	88: Suffering
9: Balance	29: Extravagance	49: Joy	69: Peace	89: Tactics
10: Benefits	30: Failure	50: Leadership	70: Physical	90: Technology
11: Burden	31: Fame	51: Legal	71: Plans	91: Tension
12: Bureaucracy	32: Fears	52: Liberty	72: Pleasures	92: Travel
13: Business	33: Food	53: Lies	73: Plot	93: Trials
14: Competition	34: Friendship	54: Love	74: Portals	94: Vehicle
15: Conflict	35: Goals	55: Magic	75: Possessions	95: Victory
16: Danger	36: Good	56: Masses	76: Power	96: War
17: Death	37: Home	57: Messages	77: Prison	97: Weapons
18: Dispute	38: Hope	58: Military	78: Project	98: Weather
19: Disruption	39: Ideas	59: Misfortune	79: Public	99: Wishes
20: Dreams	40: Illness	60: Mundane	80: Randomness	100: Wounds

MEANING TABLES: DESCRIPTIONS

DESCRIPTOR 1

1: Abnormally	21: Curiously	41: Fully	61: Kookily	81: Peacefully
2: Adventurously	22: Daintily	42: Generously	62: Lazily	82: Perfectly
3: Aggressively	23: Dangerously	43: Gently	63: Lightly	83: Playfully
4: Angrily	24: Defiantly	44: Gladly	64: Loosely	84: Politely
5: Anxiously	25: Deliberately	45: Gracefully	65: Loudly	85: Positively
6: Awkwardly	26: Delightfully	46: Gratefully	66: Lovingly	86: Powerfully
7: Beautifully	27: Dimly	47: Happily	67: Loyally	87: Quaintly
8: Bleakly	28: Efficiently	48: Hastily	68: Majestically	88: Quarrelsomely
9: Boldly	29: Energetically	49: Healthily	69: Meaningfully	89: Quietly
10: Bravely	30: Enormously	50: Helpfully	70: Mechanically	90: Roughly
11: Busily	31: Enthusiastically	51: Helplessly	71: Miserably	91: Rudely
12: Calmly	32: Excitedly	52: Hopelessly	72: Mockingly	92: Ruthlessly
13: Carefully	33: Fearfully	53: Innocently	73: Mysteriously	93: Slowly
14: Carelessly	34: Ferociously	54: Intensely	74: Naturally	94: Softly
15: Cautiously	35: Fiercely	55: Interestingly	75: Neatly	95: Swiftly
16: Ceaselessly	36: Foolishly	56: Irritatingly	76: Nicely	96: Threateningly
17: Cheerfully	37: Fortunately	57: Jovially	77: Oddly	97: Very
18: Combatively	38: Frantically	58: Joyfully	78: Offensively	98: Violently
19: Coolly	39: Freely	59: Judgementally	79: Officially	99: Wildly
20: Crazy	40: Frighteningly	60: Kindly	80: Partially	100: Yieldingly

DESCRIPTOR 2

1: Abandoned	21: Disagreeable	41: Good	61: Macabre	81: Remarkable
2: Abnormal	22: Disgusting	42: Graceful	62: Magnificent	82: Rotten
3: Amusing	23: Drab	43: Hard	63: Masculine	83: Rough
4: Ancient	24: Dry	44: Harsh	64: Mature	84: Ruined
5: Aromatic	25: Dull	45: Healthy	65: Messy	85: Rustic
6: Average	26: Empty	46: Heavy	66: Mighty	86: Scary
7: Beautiful	27: Enormous	47: Historical	67: Military	87: Simple
8: Bizarre	28: Exotic	48: Horrible	68: Modern	88: Small
9: Classy	29: Extravagant	49: Important	69: Mundane	89: Smelly
10: Clean	30: Faded	50: Interesting	70: Mysterious	90: Smooth
11: Cold	31: Familiar	51: Juvenile	71: Natural	91: Soft
12: Colorful	32: Fancy	52: Lacking	72: Nondescript	92: Strong
13: Creepy	33: Fat	53: Lame	73: Odd	93: Tranquil
14: Cute	34: Feeble	54: Large	74: Pale	94: Ugly
15: Damaged	35: Feminine	55: Lavish	75: Petite	95: Valuable
16: Dark	36: Festive	56: Lean	76: Poor	96: Warlike
17: Defeated	37: Flawless	57: Less	77: Powerful	97: Warm
18: Delicate	38: Fresh	58: Lethal	78: Quaint	98: Watery
19: Delightful	39: Full	59: Lonely	79: Rare	99: Weak
20: Dirty	40: Glorious	60: Lovely	80: Reassuring	100: Young





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