

The Highest Level of All

The Highest Level of All

The Story of Fantasy Wargaming

By Mike Monaco
Illustrated by Heather Ford

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Pittsburgh, PA

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Design and Illustration by Heather Ford


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The Highest Level of All

Fantasy Wargaming



Compiled & Edited by Bruce Gallows

THE ARMORY CHARACTER

Character Description

Name: Swidtheif (Lover) Age: 33(22)
 Race: Half-orc Sex: Male Hgt: 5'10" Wgt: 170
 Alignment: Chaotic Evil God: none
 Class: Assassin Area of Origin: Wild Coast
 Level: 9 Experience: 28 Hit Points: 55
 Wealth: Platinum: 5 Gold: 80 Electrum: 0 Silver: 0

Secondary Languages: Dwarvish
Karn-Turn

Character Abilities

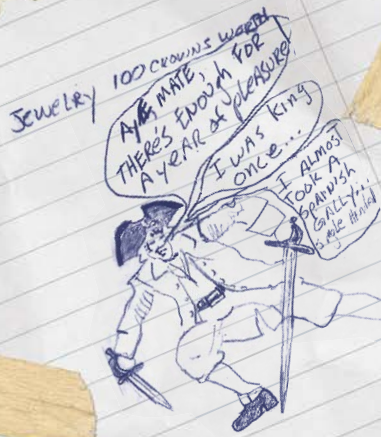
Str
 Int
 Wis
 Dex
 Con

Sav
 Psi
 M
 M

Racial
 Sav
 Det
 Det
 Savi

Special

① Comely
Leaving
 Pick Po
 Hide in



Is Hunting?

old man who lived as long as his candle remained upright.

Urd and the Men
 Utgard - giant's lands (at side of Midgard)

Utgardlok - giant - magical - Deceiver, Chained - coven
 serpents
 Vafthrudnir - wise giant / question contest with Odin

Valhalla - mead hall consumed here. Eagles & wolves roam
 Mail & shields adorn walls. 100's of doors so all
 can retreat and attack enemy at R at once.

Vali - Odin's son. Killed Hoder to avenge Balder.
 Valkyries - carry out Odin's orders, ~~fighting~~ file death
 Valkyries - Hl. D.D. Gods (Core-Aesir) A Kill Ymir

CTER RECORD

Player's
lary Skills: Woodcu
ges: Orcish
Warvish
For Common

er: Coppe

Weight All
w Spell

0

t: +

90

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guages: 25%

Introduction



Fantasy Gaming



Fantasy Wargaming (FW) was written by a circle of gamers in and around Cambridge University under the leadership of Bruce Galloway. It would be fair to say that it was tremendously influential on my gaming, even though, to be perfectly honest, I've barely played it at all. My brother and I were pre-teens in the early 1980s and had been playing *Advanced Dungeons & Dragons* for a while. We'd moved on to some other TSR games, mainly *Gamma World* and *Boot Hill*, as well as a few other systems like *Villains and Vigilantes* and *Champions*. *Dungeons & Dragons* (D&D) was our main reference point for fantasy but we'd been looking at other options. My brother, who would eventually become an engineer, loved

to tinker with systems and mechanics, and I had strong opinions, partly informed by my voracious reading. For whatever reason, when we stumbled onto the bizarre and idiosyncratic tome with the legend "The highest level of all -- Fantasy Wargaming" on its cover, we were intrigued. A casual skimming of book told us the authors meant to bring a kind of *realism* to the fantastic. The few tables, badly laid out as they were, promised a complicated system where one's strength and agility determined which weapons a character could wield effectively and magic was powered by something called "mana" that could be accumulated by various methods, including sacrifices! But there was also much more here than mere weapon fetishism and schoolyard Satanism. There was a kind of purism that focused on history and legend. The monsters were not just monster-movie chimeras. They were based on myth, legend, and the fantastic imaginings of alien civilizations – for what could be more alien to the pulp and comic book sensibilities of

D&D than actual medieval bestiaries and romance? It was something out of this world, although also wholly of this world, from the "foreign country" of the past.

We spent a great deal of time figuring out the character generation, combat, and magic systems. We puzzled over the incomplete and at times incoherent subsystems. I don't think we ever played out more than a single session, regardless of how many characters we rolled up. My brother eventually moved on to other systems, but something about this game kept me fascinated. In junior high school, I'd compile lists





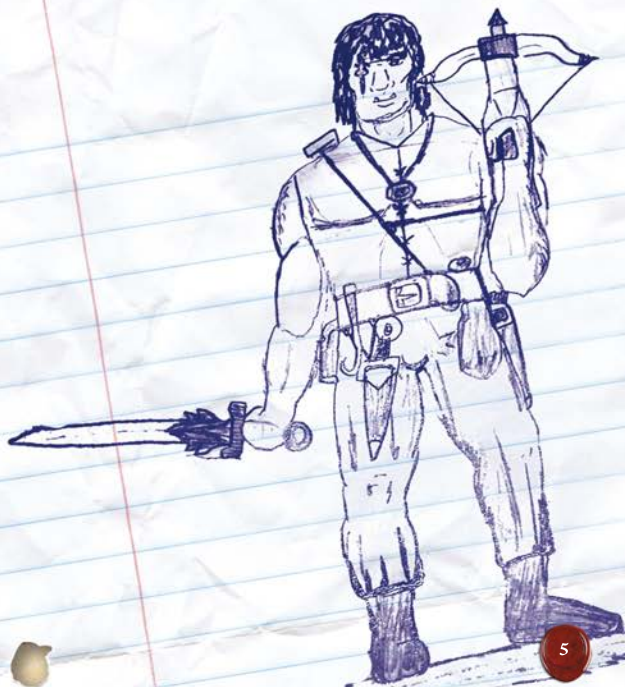
Image: The author's first D&D group -- from the right: his brother Tom, Mike, and the Miller twins

of magic items and monsters from myth and folklore to supplement the sketches in *FW*. I filled a sketchbook with drawings of monsters and their *FW* statistics. By high school, my first attempt at game mastering (GMing) would be a scenario based on Beowulf, using *FW* as the rules. It did not go well, for a number of reasons, and no one in my group asked to try *FW* again.

I put *FW* aside for maybe 20 years. Through the 1990s I played dozens of different games in a college club and with my brother and friends. The groups broke up and my hobby time dwindled. TSR was sold off, *D&D* re-imagined, and I focused on miniatures, painting and collecting for roleplaying games (RPGs) and wargames I rarely played.

In the later 2000s, I found the "Old School Renaissance" (or OSR), started a blog, and even became a Dungeon Master for a couple of reasonably successful *D&D* campaigns. The OSR bloggers often discussed old games, and I was saddened to see how little respect *FW* tended to get. Indeed, the conventional wisdom

seemed to be that it was unplayable, bigoted, and of interest only as a curiosity. But I also met a few folks who had the same soft spot for it. I saw other bloggers track down and interview the authors and artists of gaming past and wondered that no one had ever bothered to find this Bruce Galloway character, who edited *FW*, or the other contributors. As a professional librarian, I had a bit of experience tracking down writers and determined to put my investigative skills to use. Similarly, some bloggers were doing "cover-to-cover" commentaries on RPG materials, and I decided *FW* deserved no less treatment. This work is largely documented on my blog, *Swords & Dorkery*, and the curious might look there for a play-by-play account of it, but I'd like to present the result of my research in a more concrete, perhaps lasting, format, which is the present volume. In the meantime I published my own gaming book which was inspired



by much of the same spirit as *FW* which might equally well stand as my tribute to *FW*. However it would be a shame for the work I've done to bring *FW* back into the fold of semi-legitimate old school games to be lost whenever Word-Press decides it no longer reaps enough revenue from the visits and clicks on my blog and *Swords & Dorkery* disappears. I should admit that part of my motivation also comes from the fact that I've found my blogs on this topic cited in an academic treatise on games (White, 2014), which confirms my conceit that this work in some way advances scholarship. Indeed, the work here far outstrips and supersedes the blog posts in terms of accuracy and completeness, especially as so many additional sources have come to light since I started the project.

FW is what it is because of a constellation of factors: the aims of the lead author/editor, the contributions of the co-authors and their assorted friends, the intent of the publisher, and more. Both the flaws and the genius of the book were more than accidents,



Image: Christmas 1982. Author with the *Dark Tower* game, another RPG-related obsession

I think, and understanding the soil the book grew out of helps shed light on the artistic achievement it represents. I am no biographer and cannot pretend to tell the whole story of the authors and their authorship, but I hope the reader will find something here that increases their appreciation for *FW*.

Acknowledgments

This monograph would not have been possible without the support and help of many people. First and foremost, a huge thanks is owed to the people wrote or otherwise contributed to *FW* especially to Kevin Prior, Andy Strangeways, Lawrence Heath, and Ian Heath for their patient efforts to answer my questions and share memories, and most of all to Nick Lowe who went above and beyond with detailed recollections and excavating the primary sources to be found in the appendices here. Special thanks to my brother Tom Monaco, who made the fateful decision to buy the *FW* book in the mall's bookstore in 1984 or so, shared my enthusiasm for this unusual game, and provided many insights into the mechanics of the game. Thanks to C. Lee Vermeers, David Trimboli, and K. David Ladage, who share my fascination with *FW*, helped me understand the rules, and provided feedback on many occasions. Your patience is appreciated! Thanks to Ian McCullough for proofreading and insightful sug-

gestions. Thanks to all the folks online who posted in forums and who left comments on my blog, especially “Coyotegrey,” “Luke,” Jack Colby, “Tony,” “Ze Bulette,” Jeff Rients, “Telecanter,” Anthony Emmel, “Scottsz,” and “classicdnd.” Many thanks also to David Day Stein, Hannah Sturman, N. Eric Phillips, Estelle Wolfers, Jon Green, Cheryl Morgan, Steve Coote, and the King’s Lynn RPG & Gaming Club. Thanks to

Jon Petersen for tracking down the review in *DragonLords*, and Ian Marsh for answering some questions about the zine. Special thanks to Matthew Das who found an important reply to a review by one of the authors, and further aided me by looking for additional sources. Librarians, of course, are among the biggest supporters of all research, and I am grateful specifically to Stephen J. Hills,

Tara C. Craig, and William Ingraham for their answers to my queries. Thanks to Timothy Hutchings, who first suggested revising the blog entries from 2010 into the present volume. Huge thanks to Heather Ford for the spectacular layout of the text and for providing so many great illustrations. And thanks to my family and friends for their patience with the hours I spent working on, and talking about, this book.

A note on citations of the text and other games

Fantasy Wargaming was published in three distinct editions. I would inevitably need to cite specific passages of the book, and settled on the book club edition (Galloway, 1982b) as it is the edition most readily available on the used book market. When referring to the game, I will follow the authors’ habit of using “FW.”

In the case of other games, it is generally clearer to cite them by title rather than the scholarly Author



Illustration by Lawrence Heath

(Year). The initial mention of games will include the Author (Year) citation, but thereafter I will prefer to use the title of the game, following the conventional abbreviations for *Dungeons & Dragons* (D&D) and *Tunnels and Trolls* (T&T).

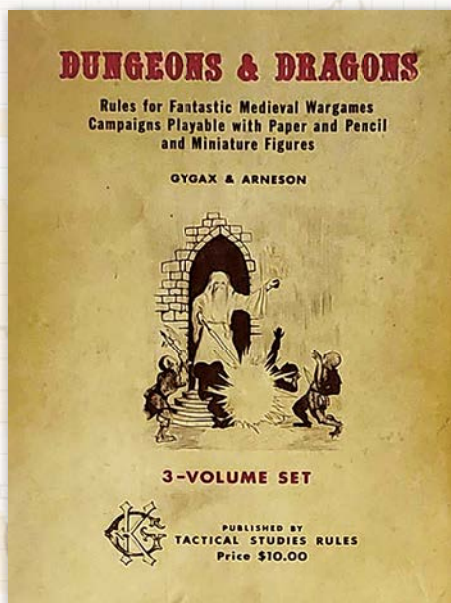
A note on my informants

Some of the people who provided information about *FW* asked not to be identified for personal reasons. In the interest of preserving their privacy, I do not indicate them.

A note on terminology

"Roleplaying games" is sometimes hyphenated as "role-playing games," or abbreviated "RPGs," with or without the modifier "fantasy" (and thus "FRPGs"). I prefer the unhyphenated usage and use the acronym RPG, and pluralizing it as RPGs, but most often use just "games," as do most of my sources. "Roleplaying game" or "RPG" is most often used to distinguish the hobby from other kinds of games; I trust the reader will be able to pick up the meaning in context.

The player in charge of running an RPG (as opposed to playing a personal "player character" or PC) is variously referred to as game master, GM, dungeon master, DM, judge, or referee within games texts and by gamers. I will use "game master" (generally abbreviated GM) in the present text, except of course when quoting other sources, and follow the convention of using "game mastering" (or GMing) to describe the activity involved in being a GM.

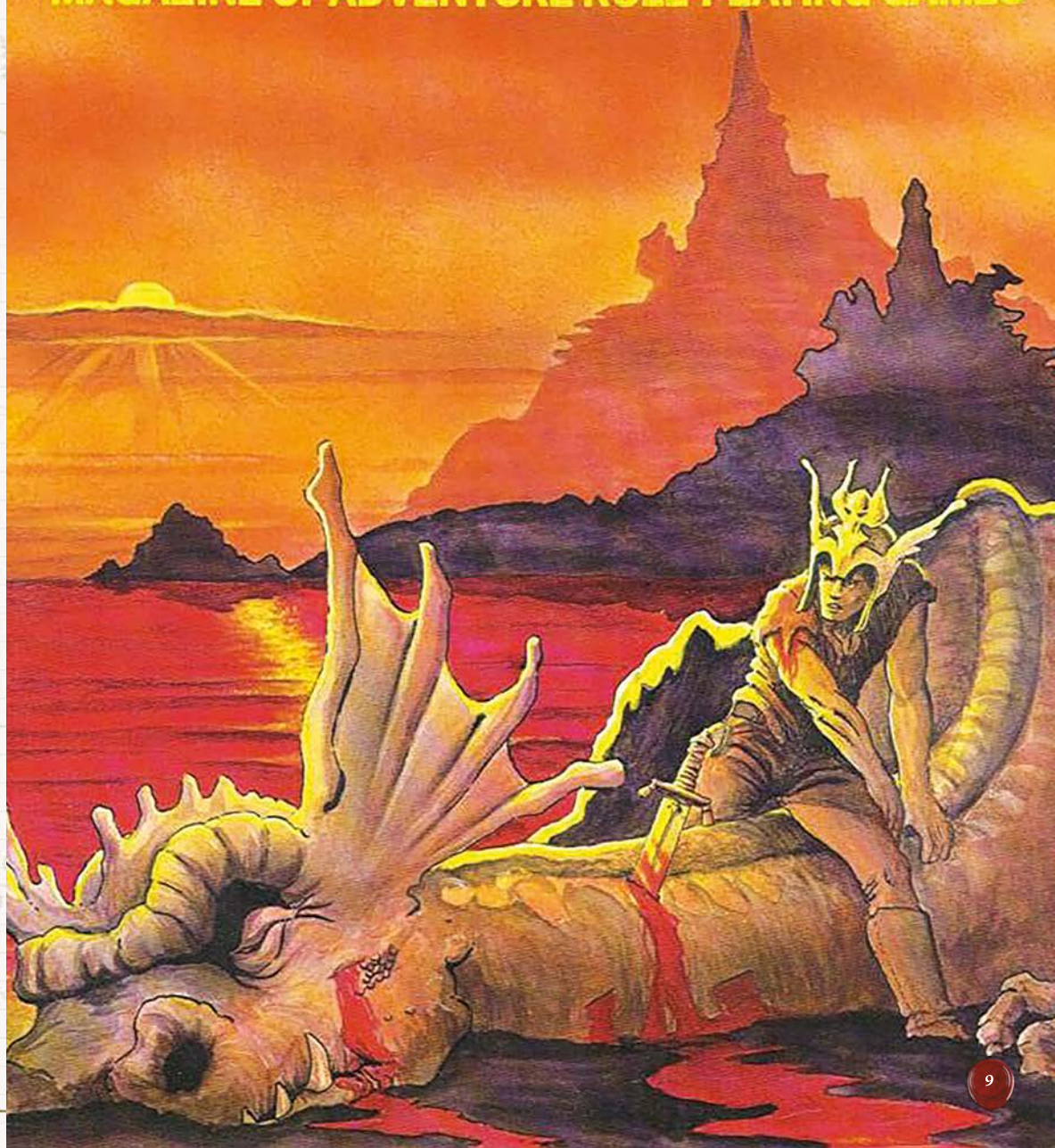


DIFFERENT WORLDS



ISSUE 8
JUN/JUL 1980
U.S. \$2.50

MAGAZINE OF ADVENTURE ROLE-PLAYING GAMES



Monthly adventure role-playing aid

\$3.00

#65

- Fantasy football
- More new dragon
- Celtic mytho

DragonTM



Norse Encounters

- 1 Animated Bone Skeleton
- 2 Barro
- Teuton
- Dark
- Ele
- G

- Bears
- Wolves
- (Cattle)
- Dogs
- (Horses)
- Snakes



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2022



Illustration by
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Chapter 1

The people behind Fantasy Wargaming



Roleplaying games (RPGs) are social activities, so to understand *Fantasy Wargaming* (FW) the game one must start with the people responsible for FW. The credits in the preliminary pages and acknowledgments of the FW book mention a veritable host of people. The copyright holders, obviously, would be the main contributors to the work, but

it's clear from the content of the book that the rules grew out of a larger gaming community. The acknowledgment of the Cambridge University Library and its staff was an important clue in researching them. While a few of the names are familiar as authors of war or roleplaying games, most did not have any other publications in the games world. But the fact that at least some must have been students at Cambridge in the late 1970s or early 1980s, and that a few did write other works, provided more leads. Ultimately, my blogging about the search (Monaco, 2010) led to some more information too. The Cambridge University

Science Fiction Society (CUSFS) student organization was one hub that many of them met through; other hubs appear to be more informal wargaming groups.

The five authors

Obviously, the five people identified on the copyright page of FW bear the greatest responsibility for the work. One of the authors would summarize the main authors as “simply a group of friends – one a book editor, one a university don, one a computer designer, one a schoolteacher and one an insurance salesman – who happen to share common interests.” (Quarrie, 1981, June)².

Bruce Galloway (1952-1984)

was clearly the ringleader and visionary responsible for *FW*, as well as the Tom Sawyer who convinced his friends to research, write, and illustrate the separate chapters that comprise the book. He was a history student who was working on a Ph.D. at Cambridge University and described as a key figure in the CUSFS club. Bruce seems to have been a very charismatic, if eccentric, personality. Correspondence with contributors and thankees turned up some vivid and touching memories of Bruce, and some still ached a bit at the loss of their friend, who died suddenly at the altogether too young age of 32. It is perhaps a testament to his powers of persuasion that contributor Nick Lowe was really not

“Bruce was the kind of person who could carry you away on his enthusiasm and make anything seem possible.”

~ K. Prior

a gamer at the time that he agreed to co-author the book, and that there are no less than thirteen co-conspirators named in the acknowledgments. His friends describe him as full of ideas and plans which he could persuade others to help with. He was married in 1974 to another student and CUSFS member. After the publication of *FW*, he devoted much of his time to writing and campaigning

for equal rights (Galloway & Cohen, 1983; Galloway & the Grass Roots Group, 1983; Galloway & Greaves, 1983; Galloway, 1983b), as well as publishing a history of Cambridgeshire (Galloway, 1983a) and two books on hiking in East Anglia (Galloway, 1981b; Galloway, 1982c), and editing another book of sources on his dissertation topic, the union of England and Scotland (Galloway &

¹ K. Prior, personal communication, September 3, 2010.

² This listing appears to be partly sincere, but may equally well be a bit of a joke. The “book editor” was obviously Bruce Quarrie; the “university don” most likely refers to Nick Lowe (who was completing a Ph.D. in classics) or Bruce Galloway (who had just earned his Ph.D. in history, but who had also severed ties with academia); the “schoolteacher” was surely Mike Hodson-Smith; however, the “insurance salesman” would be Paul Sturman (who also may have worked in some administrative capacity with the police, per an informant; my sources do not all agree). None of the authors fits the description “computer designer,” but the possibilities which suggest themselves are (a) Galloway may have impressed Quarrie with his ideas for applying computers to wargaming problems, something he’d discussed with other informants; (b) Quarrie may simply have been mistaken; (c) Quarrie may have been thinking of another collaborator, as several people participated in playtesting and other ways as described below.

Levack, 1985). He was active in politics, recruiting candidates and working on campaigns for the Liberal Party. In May of 1984 he died in a tragic accident, cutting short a promising career as a historian – he wrote in April of that year that he planned to take an appointment at the University of St. Andrews in early Scottish political thought. His dissertation would be published as a book (Galloway, 1986) that was well-received and considered prescient. He was preparing the dissertation for publication as a book around the time of his death. Historian John Morrell lavishes praise on the quality of writing and the importance of Bruce's contribution, noting that his thesis has been confirmed by new scholarship in the intervening years (Morell, 1986). A review of the book in a history journal concludes: "This fine book shows that Galloway was a meticulous scholar who had a powerful mind to formulate new ideas based on the evidence available. This book is a fine monument to a budding scholar." (Stevenson, 1987). Galloway's untimely death

is even more tragic in light of how prolific a writer he was in his last four years.

Mike Hodson-Smith (1947-1992)

was probably not a student at Cambridge at the time. No thesis or dissertation for him is in their catalog, so he was not enrolled as a graduate student there, or at least did not complete a thesis, and my informants remember him as already in the workforce at the time of the writing of *FW*. He was a gamer in Galloway's circle and a friend of co-author Paul Sturman. Hodson-Smith has a few credits for articles in *White Dwarf* and *Miniatures Wargames* magazines from 1978 to 1983, so he was already engaged in the larger gaming community, perhaps more so than any of the other authors apart from Quarrie. Hodson-Smith (1978) is a review of the board game *Space Marines* by A. Mark Ratner, published by Fantasy Games. Hodson-Smith (1983a) is a description of the wargaming retreat operated by Peter Gilder, which is now called the Wargames Holiday Centre.

Hodson-Smith (1983b) is an article that suggests ways war games might be set up using randomized armies, rather than strict points and army lists, to create scenarios that more realistically reflect the variation in forces that generals could muster. The idea is drawn from something he saw at Peter Gilder's Wargames Centre; Hodson-Smith added variations and a detailed example for American Civil War battles. Outside of gaming, Hodson-Smith was a secondary school teacher, teaching history at Gywood Park High School, and ran after-school games for some of his students into the late 1980s. He co-founded a gaming club in King's Lynn called St. Anne's Garrison (Fitzhorn, 2013). The club exists to this day, but the current officers were unable to provide further information. Hodson-Smith was also an historical reenactor, and is described by Nick Lowe as "the largest human being I had ever encountered."⁴ Evidently he was plagued by some health problems – my informants could not provide precise details – and passed away relatively young at about 45.



Image: Nick Lowe, circa 1980

Nick Lowe

was a graduate student at Cambridge and is now a university Reader in Classics, as well as a highly regarded film critic. He was gracious enough to respond to my inquiries regarding the writing of the book, and some excerpts from his emails are reproduced in the present book. Nick was a couple of years younger

than Bruce and met him through the CUSFS, where they gravitated toward each other as some of the only humanities majors in the club. He could not recall exactly why he was recruited to help with the project, as he was not a gamer. Nick would marry Margaret Welbank, one of the illustrators of *FW*.

Nick's major contribution to the book was writing chapter 3 and text of the bestiary in chapter 7, although the game statistics for his entries were added by others. Lowe's academic works have nothing to do with *FW*, apart from an interest in the concept of narrative, which might tangentially relate to roleplaying. In Lowe (2000),

³ See the Centre's website for a general history: <https://www.wargameshc.co.uk/>

⁴ N. Lowe, personal communication, Sept. 12, 2010.

⁵ Quarrie wrote more than 40 books, in addition to many short articles etc., so I have not attempted to create a comprehensive bibliography of his work. Similarly, the bibliography includes only a few representative works of Lowe and Tamlyn; nor have I attempted to compile bibliographies of the works of Ian and Lawrence Heath.

dramas are metaphorically described as “games,” but more in the sense of a board game with pieces maneuvering toward a goal. Some of his monographs are included in the bibliography to provide an idea of his interests (Lowe, 1982; Lowe, 2007; Lowe, 2009). His film criticism is regularly published in the science fiction magazine *Interzone*.

Bruce Quarrie (1947-2004)

was a well-known writer on wargaming. He graduated from Cambridge University in 1968 and remained in the area. He worked extensively with the publisher of *FW*, Patrick Stephens Limited (PSL), since 1972, and was responsible for brokering the deal that led to *FW*'s publication both in the UK and USA (by Stein & Day). PSL published a series of wargaming books that contained both descriptive/background chapters and rule sets, including Barker (1975), Featherstone (1975), Hague (1980, 1991), and Quarrie (1974, 1976, 1980, 1987, 1988).⁵ My initial hunch was that Quarrie sold *FW* on the idea that it would be a general introduction to “fantasy wargaming,” a term which at the time covered both wargames in fantastic settings and RPGs. A book on fantasy wargaming would be a very sensible addition to the PSL catalog. Ian Heath confirmed that Quarrie commissioned and made editorial contributions to the manuscript, which explains his status as a copyright-holder.⁶ Nick Lowe confirms that Quarrie's experience and professionalism was crucial to the project, given that none of the other authors were professional writers.

Paul Sturman (-2018)

was an avid wargamer and historical reenactor in the Sealed Knot, an English Civil War reenactment society. He was good friends with Hodson-Smith, and continued gaming throughout his life. He briefly relied on the royalties of *FW* as a newlywed, and contributed both text and illustrations to *FW*,⁷ including the chapter on arms and armor and the drawings of weapons and castles in the rules. Sturman is the most mysterious of the authors of *FW*, as he has no other publications and was not well known to most of my informants. What has emerged suggests he was amiable and well-liked. He acquired

⁶ I. Heath, *personal communication*, April 1, 2020.

⁷ H. Sturman, *personal communication*, May 1, 2020.



Image:
Paul Sturman on Right



Image: Bruce Quarrie Second from Left

the nickname “Pasta Man” as a pun on P.A. Sturman and because of his fondness for food. One informant describes him as the “comparatively sane” author of the group. He worked in insurance, and possibly for the police in an administrative capacity. Unfortunately, I was not able to track him down for more information before he passed away in 2018.

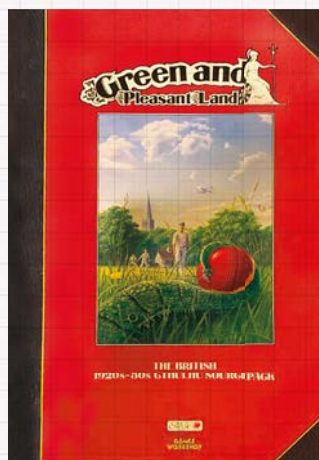
These five collectively held the copyright to *FW*. Galloway was the creative force and lead writer. Lowe provided additional research. Sturman and Hodson-Smith helped with the rules. Quarrie, as the most experienced author, provided editorial guidance, and wrote the mass combat rules. But several other people played important roles – playtesting, or contributing art, ideas, or moral support – and are called out in the book’s acknowledgements.

The Acknowledgees

It is likely that Galloway selected many of the names mentioned in the acknowledgements for indirect contributions, as none of my informants could place more than a few of the names. My efforts to track them all down had some limits. First, I was committed to respecting the privacy of one individual I’d been advised would have been distressed if asked to recall this period. Secondly, two others preferred not to have their identities too easily connected to the story for private reasons. Lastly, some individuals simply remained elusive – in some case I had pretty good leads on their identities but they did not respond to inquiries; in others, I could never make a positive identification.

Adrian Palmer remains the most elusive figure, and is tentatively identified as an active member of the CUSFS.

Pete Tamlyn would become famous in the UK gaming scene as the author of RPGs, supplements, and columns in magazines like “Tavern Talk” in TSR UK’s *Imagine* (Tamlyn, 1983-1984). Tamlyn would go on to write *A green & pleasant land* (Tamlyn, 1987), a Call of Cthulhu RPG sourcebook, and co-wrote three rule books for *Advanced Fighting Fantasy* (Gascoigne & Tamlyn, 1989, 1990, 1994). Tamlyn was most likely inspirational to *FW* by way of the columns on RPG design in the fanzine *The Acolyte* (Tamlyn, 1979-1984), as Tamlyn reports not knowing any of *FW*’s authors personally.





Andy Strangeways, then a Cambridge student, was a player in both Leigh Cliffs and Tarn Malham, a pair of games run by Galloway and Prior – Leigh Cliffs being cited as the moment of inspiration for *FW* in the introduction (Galloway, 1982b, p. x), and, according to some informants, a playtest of some of the rules that would go into the final game. He's now a computer security expert.

Gail Smith was a Cambridge student and a gamer, and also an English Civil War reenactor. Smith and Sturman both participated in Lord Saye and Sealé's regiment of the English Civil War Society.

Kevin "Igor" Prior, another Cambridge student, met Galloway through the CUSFS. They became good friends in 1977, and Galloway introduced Kevin to his gaming friends. In fact Kevin briefly lodged with the Galloways in August of 1977, and it was around this time, Kevin recalls, that the idea for a game started to form. He would assist Galloway running Leigh Cliffs and Malham Tarn, and was briefly enlisted as a writer but says he had nothing substantial to contribute to the book.

Lawrence H. Heath did the illustrations at the beginning of each chapter of *FW*, as well as the cover painting. Several of these illustrations appear in the present volume. His other illustration work was a series of advertisements in *White Dwarf* from the same period as *FW*. Issues 11-18 all have full-page ads for Tangle Model Workshop, a retail and mail-order business, illustrated by Heath in the recognizable style used in *FW* (Tangle Model Workshop, 1979a-1980c). Indeed issue 13's illustration, a wizard in his study and menaced by a demon emerging from a book illustration, was re-used in *FW* and clearly inspired the cover painting. The PSL edition of *FW* includes an acknowledgement to Tangle for permission to use the illustration, but this statement is not in the American editions. The ads in issues 11 and 12 used science fiction-inspired themes (robots and aliens struggling in 11, and a robot riding a creature that looks like a mastodon with four trunks in 12). Issue 14 has a clever scene of a barbarian woman rescuing a bound man from a two-headed giant, with two scenes from the immediate future shown in a series of mirrors revealing that the would-be rescuer will be captured. Issue 15 shows a pair of barbarians lounging in a middle-class modern home, wearing slippers. Issue 16 has the legend "Peace on Earth" and parodies an Albrecht Durer woodcut of the nativity. Issue 17's ad is described as Heath as 'the Vole at the dungeon door.' Heath and the owner of Tangle Model Shop, Kevin Baker, had a running joke about voles. The vole is dressed in a scarf and overcoat and stands in a doorway as assorted monsters panic and flee.



Issue 18 shows what appears to be a human sacrifice being interrupted at a megalithic circle – which on closer examination forms an optical illusion. Finally, Issue 27 (Patrick Stevens Ltd., 1981) has an advertisement for *FW* on page 5, as a half-page ad. The art is from the frontispiece for chapter VII of *FW*, and the ad includes a mail-in order form.

Heath became a civil servant but remained active in the arts, organizing and promoting folk music clubs and events, as well as illustrating “wargaming almanacs, folk dance manuals, and most recently, Janet Dowling’s *Surrey folk tales*.” (Heath, 2015) The illustrations for Dowling’s book (Dowling, 2013) are striking silhouettes, but not immediately recognizable as the hand of the more comic styled *FW* and *White Dwarf* illustrations. Lawrence Heath is also a writer, having co-founded the folk music magazine *fRoots* and more recently publishing his own original fiction (Heath, 2014).

Lawrence’s brother **Ian Heath** is acknowledged as well. Ian Heath is best known as an author and illustrator of books on history and wargaming, and still lives in Cambridgeshire. Ian Heath was not formally involved in the development of *FW*⁸ but helped his friend Quarrie with editing the book. The Heaths were likely brought onto the project by Quarrie.

Bob Whittaker was an experienced gamer in Cambridge who helped with the playtesting and played in Leigh Cliffs, as well being a member of the CUSFS. Whittaker and Strangeways both served as GMs in playtests as they were more experienced in that role.

“**Teddy**” was provisionally identified by one informant as a member of the re-enactment and costume scene who uses no surname. As the only name given in scare quotes, I wondered if he might just as likely be a pet, a pseudonym for some other person, or an in-joke. This remains unresolved.

Maggie is most likely Bruce Quarrie’s late wife Margaret. However, one informant thought that the name’s proximity to “Teddy” could indicate it was another re-enactment and costuming enthusiast, Maggie Percival. Maggie Percival and “Teddy” competed together in costume contests.

Margaret is Margaret Welbank, another CUSFS member, now a commercial artist and illustrator. Her simple but striking illustrations grace several sections of the rules, usually signed with a simple “MW.” They often imitate medieval style (e.g. Galloway, 1982b, page 153, and throughout the bestiary), while others have a cartoonish style reminiscent of Gorey. Welbank illustrated a number of children’s books

⁸ I. Heath, personal communication, April 1, 2020.

⁹ D. Stein, personal communication, June 18, 2020.

(Atkins, 2017), as well as working as a commercial artist for textbooks (Poulton, 1997; Hadfield & Hadfield, 2000; Wood, 2003), cards, advertisements, and other projects ("Margaret Welbank, London," n.d.). Around the time of *FW*, she was also doing cartoons for fan zines (for example, Welbank, 1979). She and Nick Lowe would eventually marry.

Verity was a member of the CUSFS, and one of the more active female members.

David Stein is David Day Stein, son of Sol Stein and Patricia Day of Stein & Day, the American publisher of *FW*. Stein & Day was a family business, and David was the "family expert"⁹ on RPGs, so naturally he was assigned to the project. He adapted the text for American audiences, and so appears only in the acknowledgements for the American editions.

The list of authors and contributors is diverse, as were their artistic and academic talents, and because of them *FW* is still a singular achievement in the field of RPGs.

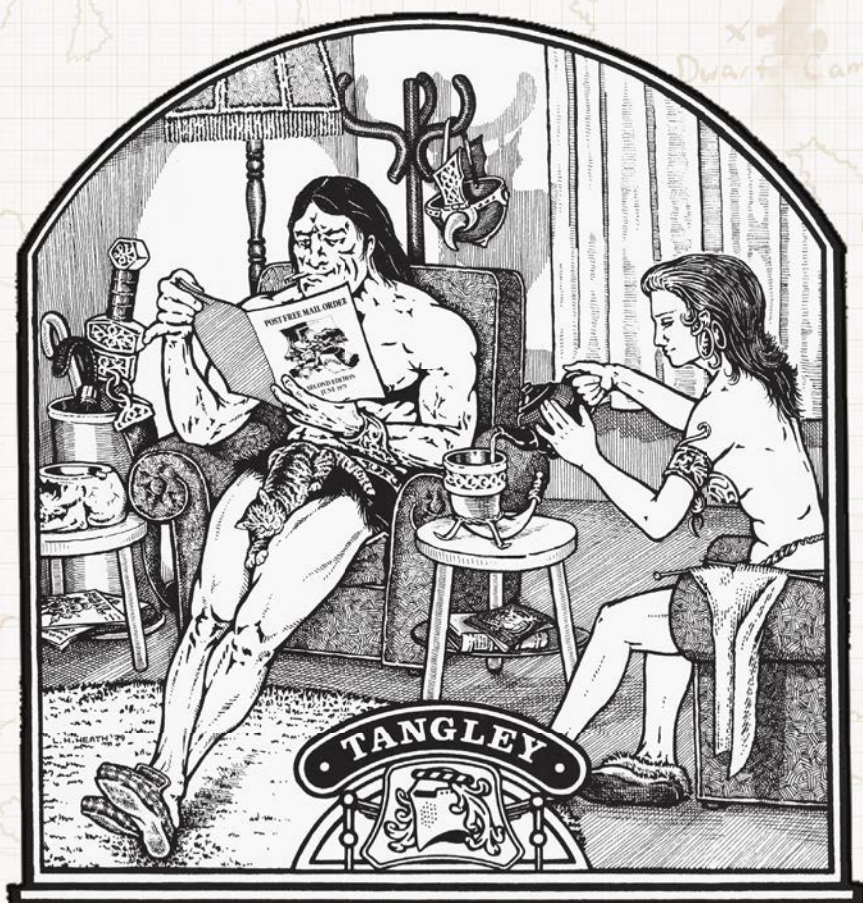


Illustration by Lawrence H. Heath

Sea-giantesses



Illustration
© Heather Joy Ford
2022

Ask and Embla Ash & Embla

after enchanted by the gods

Anim
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Dogs
Horses)
Snakes

Illustration
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Illustration
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Chapter 2

The book Writing



Galloway and his friends were spending a considerable amount of time gaming and devising their own house rules, as was fairly common in the late 1970s gaming scene. The desire for a more coherent and satisfying background to their games led Galloway and Prior to devise the detailed Leigh Cliffs scenario, which would be played with house rules largely devised by Galloway. More about Leigh Cliffs, and the follow-up game called Malham Tarn, is included in Appendix 2.

The book was written under Bruce Galloway's direction, with the different chapters and the corresponding rules in chapter VII assigned to different people. The amount each actually contributed was accounted for in an agreement on the division of royalties, documented in a long, amusing letter by Lowe, who was entrusted with the money (Lowe, 1982, November 8). The letter credits Galloway with the lion's share of the responsibility for FW, at just over 55%. Sturman is credited with about 20%, Lowe 15%, Quarrie 6%, and Hodson-Smith just under 4%.¹¹ These figures reflect an adjustment whereby the Bruces are given a slight bump in recognition of their editorial services to the others. Galloway and Sturman were the lead rules-writers, and

Galloway also edited or reworked the first six chapters to give them a more unified voice. Quarrie took an editorial role as well, particularly with respect to Sturman's pieces on arms and warfare. Lowe wrote chapter III and the bestiary in chapter VII, but the game statistics were added by Galloway and Sturman.¹² Sturman on the other hand wrote chapter IV, as well as providing artwork.¹³

Bruce Galloway's contribution seems to include chapters two, five, and six, as well as key ideas for the "mechanics" of the rules. Paul Sturman is credited by two informants as the other main architect of the rules mechanics. Galloway is also credited as the editor and compiler, and although there is some inconsistency in the tone and some confusion as to whether the goal

is to run an authentically medieval campaign or just more coherent dungeon crawls, his hand is evident in many ways in each section. The introduction and essay chapter titles all give whimsical alternative titles. This seems consistent with Bruce Galloway's personality, as he had a quick and sharp wit and brought a great deal of humor and levity to his games. Lowe reports that the alternative titles were intended as self-deprecating humor, to keep the book from seeming too pompous.

The illustrations were done by at least three different hands. Lawrence Heath did the cover and each chapter's frontispiece. Paul Sturman illustrated chapter IV, as well as the diagrams in the mass combat rules section, such as the castle plans. Margaret Welbank did the remaining illustrations in the text.

Editions

The first edition of *FW* (Galloway, 1981a) was published by Patrick

*"Fantasy Wargaming ... was the result of Bruce and his historically-minded gaming friends (none of whom I knew previously) feeling there was something to be done with a more ambitious and historically rooted approach to game-making than they were finding in the nascent mainstream, and Bruce had the idea of a volume that would be both a presentation of the tools and an actual playable game in its own right."*¹⁰

Stephens Limited (PSL). It is a 222 page "octavo" sized book (about 25 cm along the spine). The dust jacket has Lawrence Heath's color painting of a wizard at his study while an illustration of a devil comes to life over his shoulder. In fact the devil is clearly Elias Levi's "Baphomet," and it has been noted that, since the central rod of the caduceus is phallic symbol, *FW* was the first RPG manual to feature the Devil's penis in the cover art. A maroon box gives the title and the credit "edited and compiled by Bruce Galloway." The dust jacket flaps include a promotional blurb and the price ("£7.95 net or 20 Gold Pieces") on the front and an advertisement of other PSL titles on the back. It is

¹⁰ N. Lowe, personal communication, July 31, 2010.

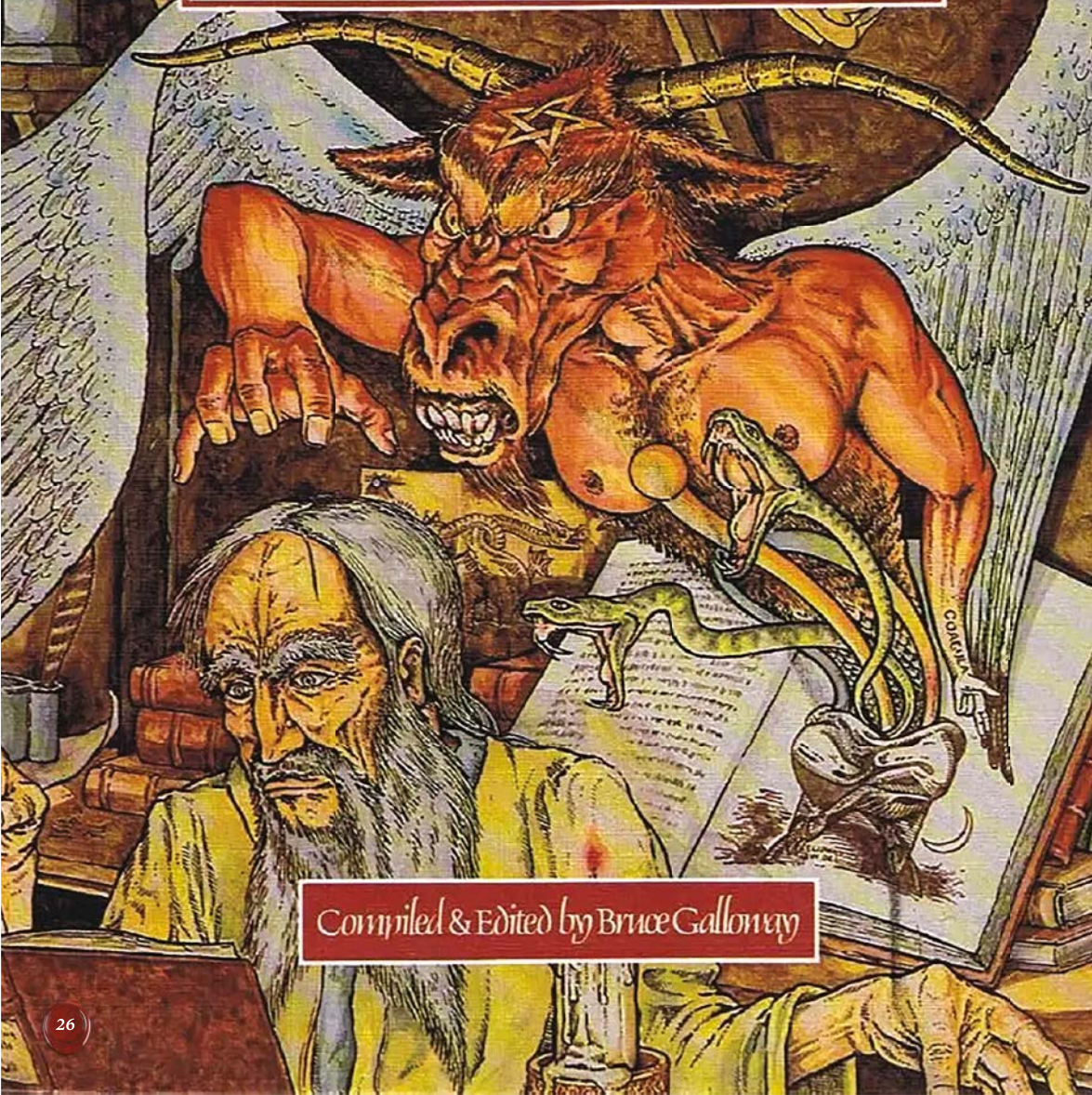
¹¹ The chapter head artwork was done by Lawrence Heath at a flat rate of £25 each, while Margaret Welman's art was bundled into Nick Lowe's contributions, as he researched the monsters she drew.

¹² N. Lowe, personal communication, August 1, 2010.

¹³ H. Sturman, personal communication, May 1, 2020. This was also confirmed by the royalties letter in the Appendix 3.

The Highest Level of All

Fantasy Wargaming



Compiled & Edited by Bruce Gallowsay

also worth noting that the PSL edition cover art is printed in much more saturated color and the internal illustrations are reproduced more sharply than either of the U.S. editions.

PSL would publish another work of the same title (Hackett, 1990), but this would be the work of one hand, Martin Hackett. His book is more in line with the PSL introductory books overseen by Bruce Quarrie, with an overview of the hobby, suggestions on painting models and building terrain features (with many photographs), and detailed rules for a mass battle game along with the author's original campaign setting.

In the USA, there were two editions, both published by Stein & Day. The first U.S. edition (Galloway, 1982a, hereafter called the trade edition) was announced for March 1982. It would be a small "quarto" (28 cm spine) with a slightly different page count than the PSL edition: while the trade edition has twelve preliminary pages numbered in roman numerals, and 208 pages in Arabic numerals, the PSL edition's 222 pages begin numbering on page 6, thus counting the half-title, title page, and table of contents. The trade edition, like the Advanced Dungeons & Dragons books which would have been the only comparable hardcover RPG books being published at this time, had the cover art printed directly on the coverboards rather than on a dust jacket. The cover places the phrase "The highest level of all" above the title, which caused some consumers and reviewers to think the book's full title was "The highest level of all fantasy wargaming," or "Fantasy wargaming: the highest level of all." A second box toward the bottom of the cover has the editing/compiling credit. The painting is slightly cropped at the bottom, cutting off part of the candle and desktop. Indeed, the wizard's robe is a vivid green on the PSL cover, but a pale yellow on the U.S. editions. A new descriptive blurb, which would be used in some advertisements, appears on the back cover. The ten-digit ISBN 0812828623 is also printed on the back cover, and the price \$14.95 is on the front. The trade edition would go through several printings, and the second printing in 1984 corrected typos and omissions evident in the first printing.

Stein & Day also published a "book club" edition (Galloway, 1982b), in a digest-sized or "octavo" format (22 cm tall), for the Science Fiction Book Club. Reformatting for smaller print and pages increased the page count to 300 pages. The dust jacket art is similar to the other Stein & Day cover, but the top of the painting is cropped a bit and the title box covers the devil's horns. The summary is on the dust jacket flaps again. The identification number "5140" appears on the back of the dust jacket. This was a publisher's identification number and would be used (with an extra digit added to the end) as a catalog number in the book club flyers. It has no ISBN, and was not distributed in the retail market until after Stein & Day's closure when old stock began to turn up in discount stores and used book dealers.

The American editions were edited by David Day Stein – son of the publishers Sol Stein and Patricia Day. David had been a Dungeons & Dragons player,

Left: Cover of the U.S. trade edition of FW

so he was given the task of making edits for an American audience, such as changing spellings. He also changed the explanation of units of currency. The PSL edition converts the coinage to pounds, shillings, pence, and farthings, and because it assumed the reader would know the conversion for these coins does not explain the relative values; the American version introduces an entirely different (and somewhat inaccurate) conversion rate.

The preliminary material varies in the American editions. The acknowledgements ("Gramercy!") in the book club edition follows the introduction ("Revelation"), but in the trade edition it follows immediately after the title page. Gramercy is extended to David Stein in both the American editions. The trade edition also has, as page 1, the title in the same font that appears on the cover with a blurb which is slightly different from the text on the dust jacket flaps.



Another difference in the American editions is the running headings — they both have “Fantasy Wargaming” on even numbered pages, but the chapter title is given on odd pages of the book club edition, while the trade edition gives a more specific subheading from the chapter. In both cases, these are shortened forms.

The American editions are also notable for including indexes – both an index of tables & charts, and a topical index. As these are not present in the PSL edition, this represents a significant investment of time: indexing was not automated in 1982. Presumably this was also David Stein’s handiwork.

There are several typos and misprints in the American editions. Perhaps most glaringly, a page of the weapons table which should have appeared on page 105 of the trade edition was replaced by a repeat of the armor table. The second printing corrects this, and the error did not appear in the book club edition. On the other hand, the book club edition omits a number from the spell chart which is present in the trade edition, has a misspelling on page 62, and has a pair of lines transposed on page 107. In the PSL edition, the last page of content is a table of animal characteristics. The PSL edition therefore refers the reader to the “overleaf” to see it. This line is retained in the trade edition, although in both American editions the table falls on the same page as the preceding text. The book club edition omits this line.

After the book was published, Nick Lowe handled distribution of the royalties for the book. According to the correspondence among the Bruces and Nick Lowe, there was interest from the publisher Hamlyn in publishing a paperback edition of the book, and also plans for an Italian translation. These did not, however, materialize, perhaps in part because Bruce Quarrie moved from the editorial side of PSL to publicity in September 1982, and *FW* thereby lost its biggest advocate in PSL’s editorial department. Sales were also strong

Illustration by
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enough to create interest in a second volume, but this would not come to fruition, as described below in chapter four. *FW* went out of print a few years after Galloway's death, the royalties tapered off, and most of the co-authors began to lose touch with each other. Sturman and Hodson-Smith remained friends and continued to enjoy games together, while Quarrie continued to work with PSL as a publicist and author, and Lowe focused on his career in academia.

A scanned version of the book club edition is available at the Internet Archive. The Internet Archive's¹⁴ scan is misidentified as the PSL edition in their catalog. It is in the DAISY file format for the visually impaired, and can be "borrowed" for a short period by registered users. As all but one of the authors is now deceased, and the copyrights will have passed onto their estates, it is unlikely that *FW* will be republished, or made available in digital form, despite some interest among a few stalwart fans.

PSL was publishing as late as 2010, but has been bought sold repeatedly since the 1980s and is now dormant. Stein & Day ceased publishing in 1987 amid litigation surrounding a chapter 11 bankruptcy filing and hostile takeover, as is chronicled from the founder's perspective in Stein (1989). So much for the history of the writing and publication. To understand why *FW* remains of interest forty years after its publication, we must also look at the contents. The following chapter will provide an in-depth analysis of the book itself.

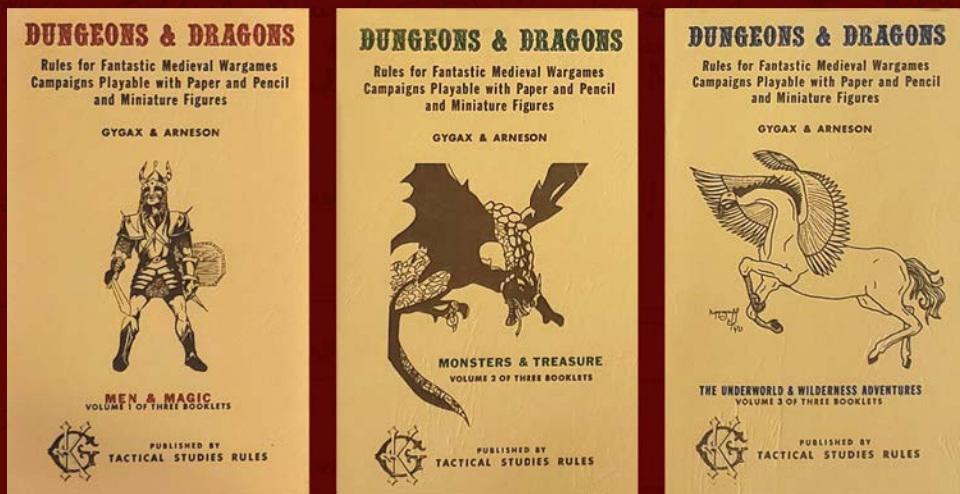


Image: The original Dungeons & Dragons booklets, photos courtesy Timothy Brannan

¹⁴ <https://archive.org/details/fantasywargaming00gall>



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WOODED UPLANDS AND RIVER MEADOWS BY STOKE
CANON

Stoke Canon-Brampford Speke-Stoke Hill-Huxham-Stoke
Canon. 7m.

Turn R (SW) away from the river bend through a farm gate on to a metalled track. At the farm buildings, turn

Pick up a hedge-side path L (SW), with the railway on your left side. The path soon diverges from the hedge L (WSW) as a raised bank. Cross a gate and low barbed wire, keeping the next hedge on your right to a broad crossing track.

Continue E from here to a minor road. Turn L (NE) for 60 yards and then R (ESE) up a sign-posted, tarmac bridleway to Stoke Hill Farm. This takes you past the Stoke Hill Iron Age hill fort, on your right, and magnificent views left up the Exe valley.

Skirt the farmhouse on its L (N) side and continue ahead through two gates into pasture. Continue ahead (E) for ¼m, above the woods and beside hedges, to a small farm. Keep straight ahead here through pasture and over a narrow gate to a fenced track skirting the buildings on their eastern side.

Turn L (S) up a tarmac track into Stoke Woods, through the car park to the woods map. (Look at this carefully: it may help you find your way) Turn R (SSW) on to the

The recommended route soon divides. The bridleway is broad but very muddy. A footpath leaves the bridleway after 150 yards, over a gate to the edge of the wood; you can take this, skirting the N edge of the woods, or follow the bridleway into pasture. These pastures continue beside the woods and over a hill, with more splendid views, towards Huxham.

Go through a gate and continue N/NNE down an avenue of trees towards a farmhouse ahead. Pick up a farm lane and road to Huxham Church, then turn L (WNW) at the next minor road over two delightful river bridges back into Stoke Canon — conveniently close to the inn!



88/64

life, use of drugs + herbs (drugs b. mostly woods + wood resins). Details p467 ff. Surgery - also brain, inc. cataract removal!

Chemical tech. - Primitive alchemy practiced only by initiates. Sm. adv. equipmt: filters, crucibles, retorts + mortars, dist. bottles, stills + extracs, eqmnt, sulphur matches. Sulphuric acid and nitric acid known, as well as a variety of salts and metal sulphides. Used eg in tanning leather, dyeing, soapmak. etc.

Art. Splendid jewellery, seals, sculpture, amulets, ivory + wood carvings, carpets, carved limestone floors, prophylactic necklaces, statues, inlay work etc. Clay figurines, reliefs on plaques. - Gt virtuosity - whatever it be. A huge winged man-headed lion guard. the gates of Nineveh or a necklace of gold and beads. Walls covered in murals, mostly of ritual sig but some with geom. l. designs or dec. rep. of animals mythical + real. Sm. excellent metal work - eg head of Sargon of Akkad.

Religion + Magic.

GOD

TABLE

- 1 The Pantheon**
- ① The Triad: Anu - Head of pantheon, ^{FK of Heaven} Royalty his charac. Venu: sceptre, kiam, of headdress, shepherd's staff, horned cap. Spouse: Antum. City: Uruk. Number: 50.
 Enlil - Anu's son. king of the Earth. "Lord Wind": warrior-god of storms etc. Later overshadowed by Ashur in Assyria, Marduk in Babylonia. Spouse: Ninkil. City: Nippur, ^{Lagash} Iraschida to men. Number: 50.
 Enki/Ea. God of wisdom, all of waters. Favours men. City: Eridu. Lord of Magic. Spouse: Damkina. Father of Marduk. Number: 40.
 Sin. Moon-god: ghost of the Group. Controller of night. City: Ur (or Harran). Symbols crescent moon. Son of Anu. Spouse: Ningal. Father of Shamash. Number: 30.
 Shamash. Sun-god, god of justice: wears jud. l. rod + ring. City: Sip. + Larsa. Knows all secrets. Symbol: winged disc. Number: 20.
 Ishtar/^{sup. Eshnunna} Inanna. Venus. Leading goddess, goddess of love and war. Revered in most cities, and by Hittites/Syrians/Phitites. Daughter of Sin. Symbol: eight-pointed star. Consort: various, but esp Tammuz the dying-god of veg. Number: 15.
 Adad. Weather-god: thunder + lightning. Symbol: forked lightning. Lord of abundance (thru ~~major~~ rain). Fighting-god. Esp. revered by desert Semites. ^{City: Assin} Number: 10.
 Ninurta. Another storm-god: assimilated after 1800 to Enlil: favored by Assyrian kgs. Appears in myths as champion of Enlil, god of combat and of hunting. City: Calah (Nimrud). Spouse: ~~Gula~~ ^{Ninigi} (goddess of ~~heal~~ healing: symbol a dog).
 Nergal. God of plague and the underworld. City: Cuthah. Spouse: Ereshkigal, Q. of the U. Powers to procreate fertility, etc.
 Nusku. God of fire. Symbol: the lamp. God of religious ceremonies + sacrifices. City: Shuruppak.
 Gibil + Gira. Brother-gods of fire: destroyers of witches and

Chapter 3

Cover to Cover

Much of the following is adapted from a critical blog series I wrote a decade ago.¹⁵ Several other bloggers had reviewed older publications “cover to cover,” (for example, Maliszewski, 2011) and a similar if somewhat less detailed effort had been attempted for *FW* in a series of forum posts (Felix, 2008). My intent was to begin a sort of rehabilitation of *FW*, partly to counteract all the very negative reviews I had seen online and partly to determine if there really was a playable game in it after all. My efforts to add some context led me to begin contacting the authors and acknowledged people.

The edition being read cover-to-cover is the book club edition. It seems



to be the most readily-available version to be found for sale at the time of writing; on the other hand, the U.S. trade edition shows by far the most library holdings in the OCLC bibliographic utility, so that might be the edition to request by inter-library loan.¹⁶ The section headings in this chapter refer to those in the *FW* text itself, which may help the reader refer to whatever edition they happen to have available. Minor section headings are often omitted where they would break the flow of the commentary.

Revelation (or, “In which all is revealed”)

This introduction is signed by all the copyright holders, and dated 1981. It begins with the claim that fantasy wargaming began in America “a few years ago,” confirming that *FW* was a product of the 1970s, even though it did not see print until 1981. The authors compare and contrast fantasy and historical wargaming – the former requiring nothing but imagination, while the latter requires historical research and painting masses of miniatures. It is evident that the term “roleplaying game” had not really caught on, at least among the authors. All RPGs, apparently, will

be generically referred to as “fantasy wargaming” with lowercase letters; the game presented here is variously referred to as *FW* or *Fantasy Wargaming* with capitals.

Curiously, the introduction states: “It is probably safe to say that if you enjoyed reading *The Lord of the Rings*, you will also enjoy fantasy wargaming” (Galloway, 1982b, p. vii). This is curious because *The Lord of the Rings* is widely regarded as the most foundation source of ideas for the competing games *FW* seeks to replace. The rest of *FW* rejects the traditional “high fantasy” worlds of *Tunnels & Trolls* (St. Andre, 1975; hereafter T&T) and *Dungeons & Dragons* (Gygax & Arneson, 1974; hereafter D&D), opting for something grounded in a semi-historical medieval worldview. This comment, especially when considered in the light of the “actual play” anecdotes we will see later, suggest that there may

*FW was a product
of the 1970s, even
though it did not see
print until 1981.*

be some tension between the authors’ played games and the tone of *FW*.

The authors also note that, of the possible RPG worlds, the most popular kind is simply what we might nowadays call the “dungeon crawl.”¹⁷ Much of the remainder of the foreword deals with why the authors were dissatisfied with dungeons (lack of logic and motive, mainly) and how they developed their own rules. They say they actually started out with *T&T*, which was indeed very popular in England, and they mention their own adventure “Leigh Cliffs” which they promise to publish next.

The authors also reject the “Law vs. Chaos” worldview from the writings of Michael Moorcock that informs *DE&D*, and instead tout their “unified field theory” that eliminates the need for spell lists.¹⁸ Law and Chaos represent opposed metaphysical forces that mortals align

¹⁵ These posts are retrievable with the following link: <https://mikemonaco.wordpress.com/tag/fantasy-wargaming/>

¹⁶ In the United States, libraries often reject “book club editions” in favor of other editions, as book club editions are usually printed on cheaper paper and have weaker bindings than retail editions, which may explain why there would be more copies of the book club edition on the used book market but fewer in library collections.

¹⁷ That is, a style of play focused on exploring one or more fantastic underground complexes without any overarching narrative, plot, or motivation for the players beyond exploration and looting.

¹⁸ Modern reviewers alternately complain that such a list is lacking and complain that the sample spell list is too conventional to support this claim.

with in *D&D* – Law representing civilization, authority, and the common good; Chaos representing barbarism, freedom, and selfishness. This concept was introduced in Poul Anderson’s fantasy writings where humanity generally aligns with Law and anything magical or fey aligns with Chaos, including the Pagan gods (Law being represented by monotheism) – most especially in the novel *The Broken Sword*. Moorcock’s struggle of Law versus Chaos is a more developed version of this dichotomy with “Balance” (or in *D&D*, Neutrality) standing between them. The Lawful, Chaotic, or Neutral gods allow worshippers to channel their magic to power spells, and wizards tap into these forces to cast spells of their own, so that magic is granted to mortals by the gods or other supernatural forces. In contrast, the “unified field theory,” as described in chapter II, makes the flow of power a cycle, from mortals to the higher powers and back.

The authors also mention that their wargame rules for mass battles accommodate small miniatures collections by allowing the man-to-figure scale to be variable. This, they claim, is a major innovation. Quarrie’s introduction to the 1980 *PSL Guide to Wargaming* discusses how man-to-figure ratios can be modified by adjusting distances in various rules sets, but assumes that each rule set has its own predetermined ratio, so this may in fact be an advance in design, and one especially welcome to non-wargamers who use figures in smaller numbers for roleplaying.

Gramercy!

These acknowledgements direct thank-yous to thirteen specific people and a general thanks to other “Higher Powers” not listed. The named persons (identified in chapter one of the present work) are: Adrian Palmer, Pete Tamlyn, Andy Strangeways, Gail Smith, Kevin “Igor” Prior, Ian & Lawrence Heath, Bob Whittaker, “Teddy”, Maggie, Margaret, Verity, and David Stein. Stein of course is thanked only in the U.S. editions.

Chapter I: City, Court, & Country (or, “God is groat”)

Chapter I attempts to explain the general social and economic conditions of medieval Europe. The focus is England and the vicinity, and this chapter sketches the social conditions of the Middle Ages: feudalism, rural

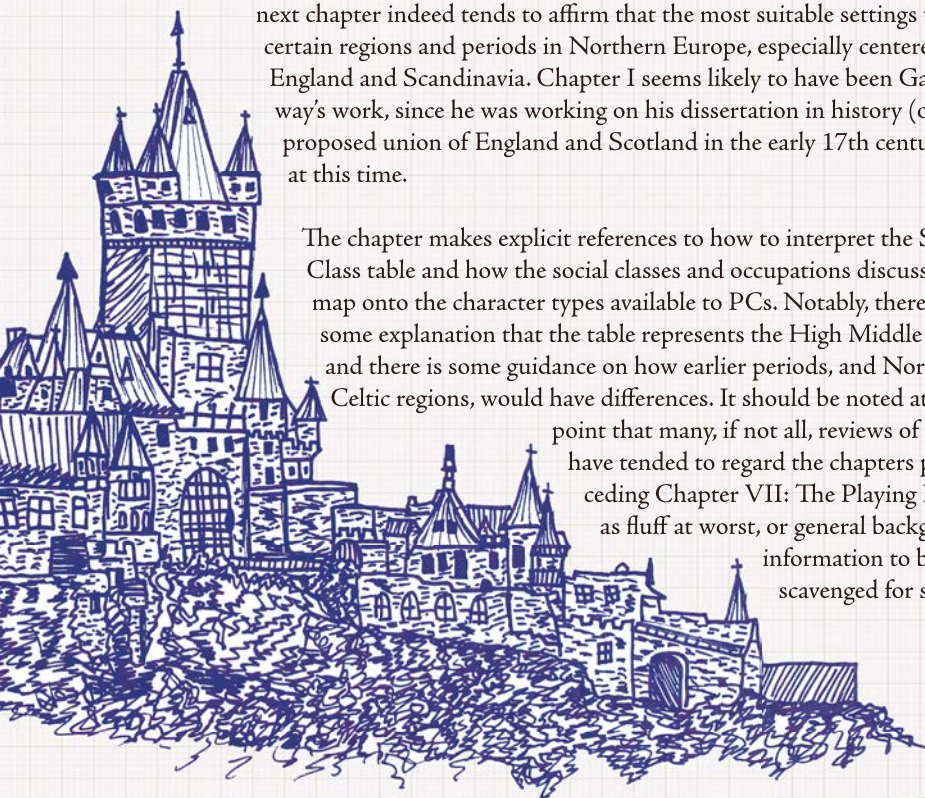


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and urban life, economics, law, and the like. While much of the chapter is accurate for northern Europe, there is relatively little discussion of the distinctive cultures of Celtic and Scandinavian regions which will be given more mention in the later chapters. The description of the “fringes” of civilization, not yet bound by feudalism, would apply to them. The next chapter indeed tends to affirm that the most suitable settings will be certain regions and periods in Northern Europe, especially centered on England and Scandinavia. Chapter I seems likely to have been Gallo-way’s work, since he was working on his dissertation in history (on the proposed union of England and Scotland in the early 17th century) at this time.

The chapter makes explicit references to how to interpret the Social Class table and how the social classes and occupations discussed map onto the character types available to PCs. Notably, there is some explanation that the table represents the High Middle Ages, and there is some guidance on how earlier periods, and Norse or Celtic regions, would have differences. It should be noted at this point that many, if not all, reviews of FW have tended to regard the chapters preceding Chapter VII: The Playing Rules as fluff at worst, or general background information to be scavenged for some



other game at best.¹⁹ These “background” chapters ought to be understood as part of the rules, laying the groundwork that makes the rules themselves far less ambiguous. This is especially apparent in the next two chapters.

Chapter II: Myth, Magic & Religion (or, “*Mana maketh man*”)

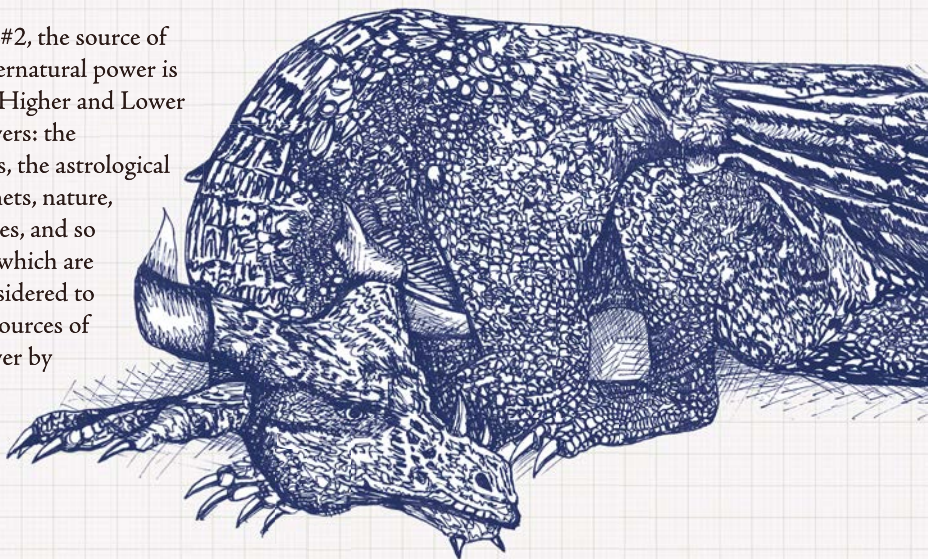
Chapter II explains the “unified field theory” of magic mentioned in the introduction, and the reasoning behind most of what follows, especially in the rules section. The magic and religion rules don’t make a lot of sense without the context this chapter provides, and consequently this chapter is summarized in more detail than the previous one.

The author²⁰ explains that because the supernatural (magic) is so central and distinctive to fantasy, it must be carefully considered, and the goal is to create a concept of magic that is both self-consistent and true to the “culture” of the game world (medieval northern European culture). To do this, he tackles three big questions:

1. What is the supernatural?
2. Where does the Power come from?
3. How does the Power operate?

To answer #1, he accepts a definition²¹ that magic is “using invisible and incomprehensible means to achieve visible and comprehensible effects” (Galloway, 1982b, p. 26). This definition makes magic indistinguishable from science, religion, and medicine, as there was no distinction among them in the medieval worldview.

For #2, the source of supernatural power is the Higher and Lower powers: the gods, the astrological planets, nature, places, and so on, which are considered to be sources of power by



various people in various cultures. This power is referred to generically as *mana* although the Polynesian concept is merely an example and not the only form it takes. Mana is the stuff of magic power, and it comes from those things *believed* to be sources of mana. In fact, this is the “unified field theory” the FW author(s) take so much pride in (and it appears in all caps in the text):

THEIR POWER COMES FROM YOUR BELIEF; THE
GREATEST SOURCE OF MANA IS YOURSELF.

It is the person's worship of gods that gives them their power.
(Galloway, 1982b, p. 28)

Lest we think everyone is therefore a wizard, the mana generated from a single person's belief is modest. Gods and other powers get their potency from the collective faith of many believers. This ties religious miracles to magic spells in the theory; in fact they are the same thing. This section has some of the very few citations to the works consulted in the research that went into the game, although they are rather indirect. The discussion cites Storms (1948)²², Kors and Peters (1972)²³, and Paracelsus²⁴ (an occultist who wrote many works on medicine, astrology, botany, and general occultism).²⁵

The answer to question 3 is that mana is built up by ceremonies or rites. The gods accumulate mana from worship — which also explains why some gods are jealous of other gods, and even want their followers to evangelize for them... more worshippers means more mana. But even mortals can accumulate mana through rites and ceremonies, and the distinction between “divine” and “arcane” magic, in so far as it exists at all, is that Clerics build up & expend *the mana of their gods*, while Mages build up and expend their

¹⁹ See the survey of reviews in Chapter 4 below.

²⁰ Although the copyright statement and foreword point to this book being a group effort, the chapters were each written by a distinct member of the group and edited by Galloway. After chapter II, we begin to see a lot of personal pronouns, reinforcing the idea that there was one author.

I'm no philologist so I won't try to identify the different authors, although informants have identified chapter 3 as being Lowe's work and chapter 4 as Sturman's. “He” will refer to the author(s) from here on out, rather than “they.” It is likely Galloway wrote this chapter.

²¹ He uses quotation marks but does not cite his source. I have been unable to track one down. This sort of definition is not uncommon in modern occultism, where authors often gloss over the difference between science, religion, and magic. Perhaps the most succinct such effort is Aleister Crowley's motto from Liber IV (ABA. Book 4): “The method of science, the aim of religion.”

²² Quoted in Galloway (1982b) pp. 28-29.

²³ Quoted in Galloway (1982b) p. 29.

²⁴ Mentioned in Galloway (1982b, p. 29) without citing a specific work.

²⁵ Much later, Galloway (1982b, p. 229) indirectly cites Thomas (1971).

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ding Norse Hero
 Garm - Goat leaves & Yggdrasil / gives mead, not milk
 m call Van... Keen Hearing + Vision

d. & Loki Hel
 in herds her. Horror, not torture
 from Hel.

Drivin...
 askjet...
 der / flat...
 enir


ni -> sig...
 Thoragat...
 esvelg...
 Faxi...
 gnir

Killed...
 once...
 inn one...
 gnir...
 un w. &...

little... - Ynglings line of...
 Apples Youth.



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own personal mana. Ultimately, the “unified field theory” of *FW* erases the distinction between divine and arcane magic as developed in *D&D*, for both are just ways of accessing mana. *FW* was not the first game to incorporate the concept of mana, and a detailed history of the concept in early RPGs is provided in Golub and Peterson (2016). However, given the authors’ limited exposure to developments in RPGs in the U.S., *FW* should be credited with developing the concept independently from the publications that Golub and Peterson discuss (such as *The Arduin Grimoire*, *The Book of Shamans*, and *Authentic Thaumaturgy*).

So, the big questions are settled, but a fourth piece of the magical puzzle for *FW* is the abode of the Higher and Lower powers. This is called the Otherworld or Ethereal Plane in *FW*. It is the home of the gods and all spirits, including the spirits of living beings (the spirits of humans, for example, roam the Ethereal Plane freely while alive and then join their god(s) in their respective halls, paradises, or hells on death). Heaven, Hell, and Purgatory of Christianity are in the Ethereal Plane, as are the Pagan Asgard, and fading remains of the Celtic underworld, Olympus, and so on -- fading because belief in them has mostly disappeared in the Middle Ages. Likewise the Muslim paradise, and Hindu and Buddhist otherworlds, are all in the Ethereal Plane, but would not be significant in a Europe-centered campaign. The Ethereal Plane and Earthly Plane can and do intersect at certain highly magical points, the most important of these being Faery, the realm of the fairies or elves. Sacred groves, haunted houses, shrines and tombs of saints, and similar places might also be points of overlap between the planes. The geography of the Ethereal Plane is indistinct and not really map-able, so there is no diagram as you’ll find in *D&D*’s illustrations of the outer planes. But like Fantasia in *The NeverEnding Story*, these realms exist because and as long as they are believed in.

The next section of chapter II focuses on religion. First, there is a brief outline of Church organization and Church-state relations. Then, there is some interesting discussion of heresy, and the first mention of *piety*, a concept just as central to religion as “mana” is to magic. The context is a mention that when the Church burns heretics, they are in effect making a sacrifice to God which produces mana for God and piety for His worshipers, but at the same time the heretic’s tribulations are just as real and earn the heretic piety points *as a Christian*. Apparently the seeming contradictions between orthodox and heretical views are to be understood in relative terms, and the question as to whether the Arian or Pelagian God is the same as the orthodox Christian God (let alone whether any of these can be identified with the Allah or Jehovah) is left unanswered. Perhaps this ambiguity is entirely intentional, as the Otherworld is, after all, mysterious.

The section on Christianity leads by a natural and logical path to the Devil. The Devil’s place in medieval thought and the *FW* rules are described as the adversary and opposite of God. For example, the Devil accumulates mana by condemning and torturing human souls, whereas God accumulates mana from adoration and worship. This explains why the Black Mass is the opposite of a Christian Mass. As God and the Devil are competing for the limited supply of human-produced mana, naturally they are in conflict.



Illustration by
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From here, we move on to witchcraft, a very difficult topic for historians and game designers both. Should witches be treated as peasant magician types, or Pagans, or actual Devil-worshippers? *FW* solves this problem by saying "Yes!" to all three. To quote the text, "*Fantasy Wargaming* treats witchcraft as a Pagan cult infiltrated and perverted by the Devil into a foul parody and deadly enemy of Christianity." (Galloway, 1982b, p. 36) Witches are one of the several types of Mages playable in the game, while Devil-worshippers have extensive rules in the religion section of the rules. Here again the "unified field theory" of magic provides a theoretical grounding for a difficult problem.

The third major part of the religion section deals with Paganism, although the author stresses that the discussion should be understood as applicable to the Dark Ages only, and not the High Middle Ages. *FW* intentionally conflates Anglo-Saxon, German, and Norse mythology into a pastiche that covers all three, given their common Teutonic origins. But as the Paganism of the Dark Ages is not very well documented, *FW* invents a more organized religion: "Our vivid, coherent picture of the Norse region of the Ethereal Plane is an accident of literature more than a reflection of belief" (Galloway, 1982b, p. 37). That is, there is not really an organized Norse "Church." Still, there are temples, priests, and sacraments. The most important Norse sacraments are sacrifices, usually of animals but possibly humans, and there is even a brief mention of the infamous "blood eagle" as a sacrifice. The text also notes that the Norse gods are not jealous and don't seek converts, but they also are very fickle and may let down even a devoted servant. Perhaps this failure to safeguard a supply of worshippers accounts for their downfall.

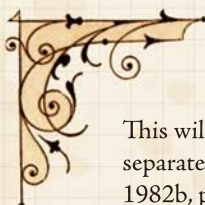

Finally, the author turns to "The challenge of magic" (Galloway, 1982b, p. 39). The author means both the challenge magic poses to religion and the challenge it poses to rules writers. The authors are aware of the 1977 rule set *Chivalry & Sorcery* (Simbalist & Backhaus, 1977), which attempted to bring historical realism to FRPGs, but that game included a great deal of fantasy fiction as a source as well, and so the magic system, while based in part on historical beliefs and occultism, is dismissed because the game's classifications of mages tends toward the fantastic rather than historical. *Dungeons & Dragons* (Gygax & Arneson, 1974), *Tunnels & Trolls* (St. Andre, 1975), and *Chivalry & Sorcery* all include extensive spell lists to cover the effects of magic.

²⁶ Statements like this make the lack of a bibliography for *FW* sting all the more. Lowe commented that Galloway was afraid that including a bibliography would make the book seem too scholarly. At the time *FW* was being written, there was no 'Dungeon Masters Guide' "appendix N," and the bibliography of the 'PSL guide to wargaming' was simply a listing of wargaming rules and army lists for them, so perhaps this fear was well-founded. It is possible to identify some of the sources consulted in the writing, as they are referenced in the text. The references to literature are clear enough. Lowe commented that in addition to the impressive collections of Cambridge University, Galloway purchased part of the personal library of a faculty member who was a distinguished historian and passed away at the time of the project.

Spells Table, Magic Users

1st Level	2nd Level	3rd Level
Detect Magic	Detect Invisible	Hold Person
Hold Portal	Levitate	Dispel Magic
Read Magic	Phantasmal Forces	Clairvoyance
Read Languages	Locate Object	Clairaudience
Protection/Evil	Invisibility	Fire Ball
Light	Wizard Lock	Lightning Bolt
Charm Person	Detect Evil	Protection/Evil, 10'r.
Sleep	ESP	Invisibility, 10' r.
	Continual Light	Infravision
	Knock	Slow Spell
		Haste Spell
		Protection/Normal Missiles
		Water Breathing
4th Level	5th level	6th Level
Polymorph Self	Teleport	Stone-Flesh
Polymorph Others	Hold Monster	Reincarnation
Remove Curse	Conjure Elemental	Invisible Stalker
Wall of Fire	Telekinesis	Lower Water
Wall of Ice	Transmute Rock-Mud	Part Water
Confusion	Wall of Stone	Projected Image
Charm Monster	Wall of Iron	Anti-Magic Shell
Growth/Plant	Animate Dead	Death Spell
Dimension Door	Magic Jar	Geas
Wizard Eye	Contact Higher Plane	Disintegrate
Massmorph	Pass-Wall	Move Earth
Hallucinatory Terrain	Cloudkill	Control Weather
	Feeblemind	
	Growth/Animal	

The magic-user's spell list from D&D, grounded in fantasy fiction rather than history or folklore



This will not do: "Our systematic examination has produced more than 3000 separate uses of magic throughout the Dark and Middle Ages"²⁶ (Galloway, 1982b, p. 37). This vast list of examples is what convinced the writers that a "spell list" would be pointless, and that it makes more sense to try to work out a flexible system of on-the-fly spellcasting. The focus then is on determining the preparations required for a given effect and the difficulty the effects pose.²⁷ Keeping with the idea of the Ethereal realm from the beginning of the chapter, spell casting is broken into two distinct steps: establishing an ethereal link between the caster and target(s), and then the execution of the spell(s). Also, using history as a guide again, the author wants to distinguish types of magic, types of Mages, and how the two relate.

As mentioned in the introduction, he rejects the Chaos/Law/Neutrality idea, saying it just doesn't fit an historical outlook, although such an overlay has been tried in another game.²⁸ Next he considers the Black/White magic distinction and rejects that too, as it really arose in the 16th century. He will use this distinction only with reference to piety calculations later. For *FW*, all magic has a single source of power: mana.

Whereas other RPGs differentiate mages by the source of their power, the types of Mage in *FW* are defined more by social hierarchies than anything else. They are:

- ♦ The Peasant Mage (Cunning man/Wise woman)
- ♦ The aristocrat/noble (Sorcerer)
- ♦ The middle-class, possibly upwardly mobile, and partly a charlatan (Wizard)
- ♦ The Satanist (Witch)
- ♦ and the Jewish outsider, who is dedicated to esoteric meditations to improve himself spiritually and in worldly power (Cabalist)

In the Dark Ages, the Sorcerer type will be referred to as a Runic Sorcerer, and the later/High Middle Ages type will be referred to as a High Sorcerer. They are similar in that they focus on learning and lore (runes in the first case and ceremonial magic in the second), but are better at different types of magical effects.

These spell casters will make use of both positive and active magic. Positive magic will be

²⁷ In fact *FW* will include a short list of spells, presented because the authors feel such is "inevitable" in a game (Galloway, 1982b, p. 198). The list has been rather confusing to some reviewers, who have interpreted it as an exhaustive list, or who see its very presence as contrary to the stated goal of the game. Both criticisms miss the point. The "miscellaneous spells" in the list fall outside the general categories in the rules for devising spells, but are common effects from folklore and legend. A few appear to be included because although they do fall into those categories, the *DD* listed for them is considerably different than what the rules would be calculated. (D. Trimbo-li, personal communication, October 16, 2020)

²⁸ This may be an oblique reference to *Chivalry & Sorcery*, the only FRPG game other than *D&D* and *T&T I* can confirm was familiar to any of the authors.

Dear Mr. Galloway,

I have been reading your book, Fantasy
Wargaming, and of what I've read of it so far
(up to page ix of the Introduction), I've liked. It is
have a complete assault and victory
D&D. This is a very advanced
it is a very advanced

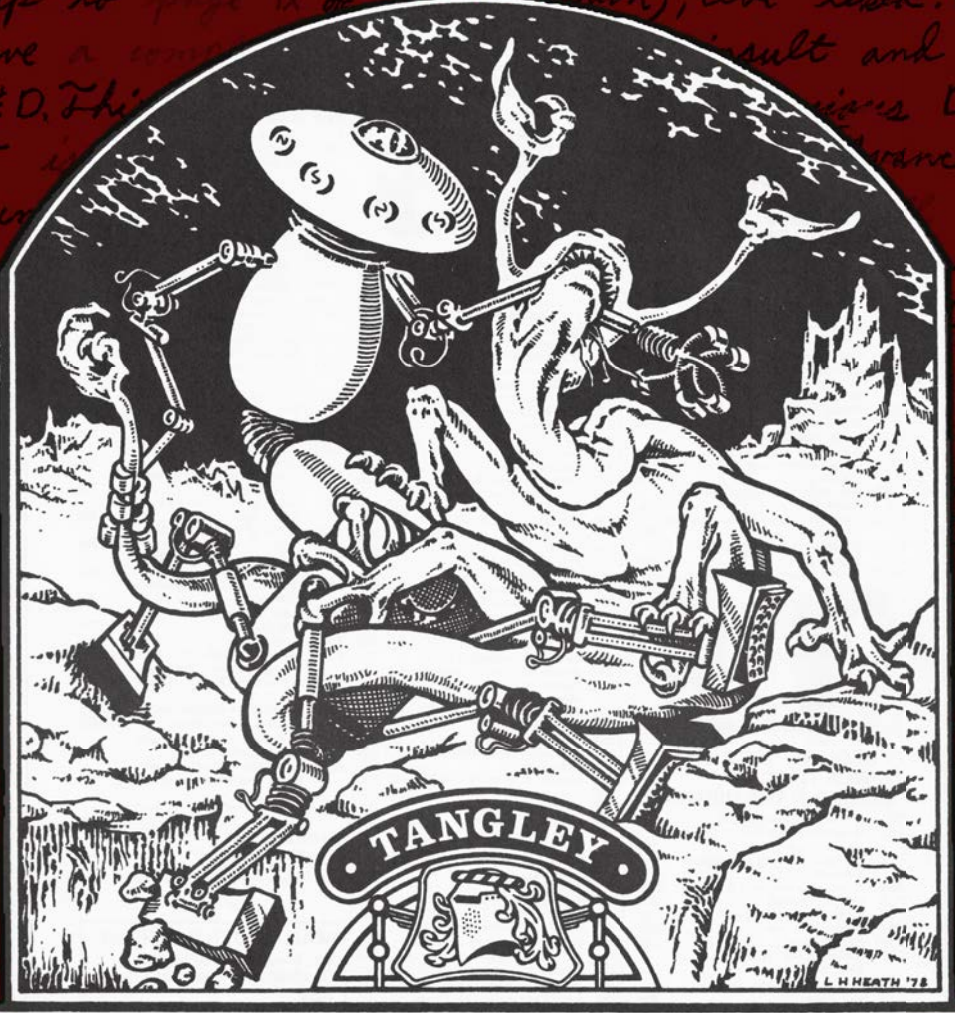


Illustration by Lawrence H. Heath

Background), "Giants have been the lands of men
in large bands, with giants of different sorts in these
marauding groups. Death and destruction have been laid heavily
upon every place these monsters have visited." This
only gives a reason for the adventures to go
there, it does not give my point. However,
the giants are here because, for Heaven's sake,
they have to live somewhere! They live in a

divination and other knowledge-seeking magic that doesn't really change the world; active magic "alter[s] the structure of the universe" (Galloway, 1982b, p. 41). Active magic falls under three types: basic sorcery (changing some part of the world with a spell – a very broad category); enchantment (creating magical items by tethering spirits to physical objects); and conjuration (summoning and controlling Ethereal beings like spirits and demons). The different kinds of casters also rely on different preparations for collecting mana: ululations and incantations being the most common, but other possibilities include meditation & study, fasting, and shamanistic dance and frenzy. The types of magic and preparations of each type of Mage are laid out. These factors are repeated later in the lists and charts used for magical calculations. The fact that the lists and charts occur some distance from the explanation of how the calculations are made is an example of the book's poor organization. Lastly there is a discussion of astrology and the "System of correspondences," which are important factors in all kinds of magic. The centrality of astrology to magic in *FW* is one of its distinctive and unique features and provoked comment from reviewers. This goes far beyond the mention of the four elements we find in other RPGs, with the only other comparably detailed attempt at historically-based structuring of magic being *Chivalry & Sorcery's* reliance on the Tarot. However, *Chivalry & Sorcery's* Tarot system is mostly an invention of the authors, informed partly by occultists writing long after the medieval period.

The next section of chapter II is titled "Myth: the bard's tale," and it begins with a jab at "other games" that "copped out" (Galloway, 1982b, p. 46)²⁹ and used pulp fiction to inspire its monsters. The authors hoped outlining the tropes of heroic tales from different cultures would "inspire fantasy game enthusiasts to try casting their adventures in the style of real medieval epics, legends and romances" (Galloway, 1982b, p. 46). Therefore this section attempts to explain the mythic spaces of the Dark Ages and High Middle Ages, in terms of the:

- ♦ landscape (geographic features)
- ♦ magic (forms of enchantment common to the setting)
- ♦ monsters (only briefly touched on here and to be covered more in chapter III)
- ♦ heroes (the heroic ethos, abilities, and arms typical of the setting)
- ♦ imagery (themes, images, & objects)
- ♦ patterns of adventure (typical storylines)

These explanations make this section of particular importance for the "world-building" a game master (GM) does to prepare a campaign and the particular adventures that will occur in it.

Notably, the mythic spaces listed are restricted to certain regions and periods in Northern Europe, I take to be confirmation that *FW* does not aim to cover all of medieval Europe, but only selected medieval settings. This is one area where the authors' tension between presenting a complete RPG and offering a "how-to" manual is most evident.

The Dark Ages section covers the Anglo-Saxon, Norse, and Celtic worlds, each in a reasonable amount of depth. The GM should still do some more research, such as reading some literature from those periods. For the Anglo-Saxon period, *Beowulf* is the main reference; for the Norse, the many sagas and romances; and for the Celtic era, readers are directed to the relative wealth of Irish and Welsh sources. The author admits that he had some trouble fitting the bizarre

²⁹ Asides like this, which dismiss the hugely popular D&D and T&T franchises, are frequently mentioned in negative reviews of the game. Moreover, it seems inconsistent with the reading recommendations in chapter V.

and alien features of Celtic myth into his system, but does offer some suggestions. The “patterns of adventure” details for each period have some ideas for plots and story lines GMs may want to explore.



The last period that *FW* attempts to simulate is the “High Middle Ages,” the period of about the 11th to 15th centuries. This section looks at the tropes of medieval romances, mentioning the three major bodies of literature surrounding Arthur, Alexander the Great, and Charlemagne. Unfortunately, the author cops out a bit here, deciding to ignore the Alexandrian romances (because they are set in the wrong time and place for *FW*) and the Carolingian romances (because Charlemagne and his paladins have adventures in too varied a milieu to summarize — the author points to the vastly different worlds of *The Song of Roland* and *Orlando Furioso*). However, Arthurian lore is covered as three distinct settings: the historical, the Welsh, and the Chivalric legends. Each is given some discussion as a setting, with suggestions for combining elements of the three.

Next Faery is covered in some more detail, emphasizing that it is a sort of no-man’s land in every sense. It is neither divine nor diabolic, not wholly of earth or ethereal plane, and most importantly not human. An important feature of Faery is the decline it undergoes across the whole period, including a diminution of fairies and elves themselves, from the Tolkien-sized Sidhe of Celtic lore, to the puny fairies from the end of the High Middle Ages, to flower-sized Victorian fairies. This is to be understood in terms of the “unified field theory” too: as belief in the realm of Faery wanes, so does its very existence. The smaller and smaller forms the residents take over time is explained in terms of the economy of mana — a small form costs less mana to maintain. Moreover, it is a land of enchantment in the strict sense of enchantment outlined in the explanation of magic: in Faery, the land is united with the Otherworld because, as mentioned earlier, the Ethereal intersects with a physical space.

Lastly, saints and miracles are discussed, because after all there is quite a bit of fantasy in the hagiographies (saints’ biographies) of the Middle Ages.

These too are explained in *FW* terms – the miracles worked by saints are to be understood as interventions answering appeals by the saint to God. The mythic landscape of saintly miracles is described briefly.

Chapter III: *The book of physiologus* (or, “Oh God! It’s a thesaurus!”)³⁰

Chapter III is one of the few where it is possible to definitively name the author, as he was able to answer my queries. This chapter is meant to explain the origins of the fabulous beasts and monsters to be found later on in the rules (heraldry and bestiaries, for the most part, plus the literary sources). It was written by Nick Lowe, who was never really a gamer but knew the others mainly through the CUSFS. Just as in the previous chapter, we are reminded that *FW*’s aim is critical as well as constructive: “It seems a pity, in view of the broad and splendid medieval teratological tradition, to throw it all over for feeble coinages in the Clark Ashton Smith vein, or to attach real names to shoddy travesties of the creatures they originally designated” (Galloway, 1982b, pp. 61-62). Of course, *D&D* and *T&T* both utilize both weird coinages and traditional monsters.

Lowe writes that some liberties are taken in the bestiary which will be found toward the end of the book, as some are inspired by the precedent set in legends of having out-of-place wildlife (such as lions in Wales), and some creatures appear only in heraldry. Rather than repeat the descriptions found in the bestiary, the chapter provides an overview of some traditional monster types such as the undead, elves, dwarfs, and trolls, especially as they vary from modern treatments. Vampyres, for example, do not turn into bats, and are not undead in *FW*, as those parts of the legend formed later than the periods covered.

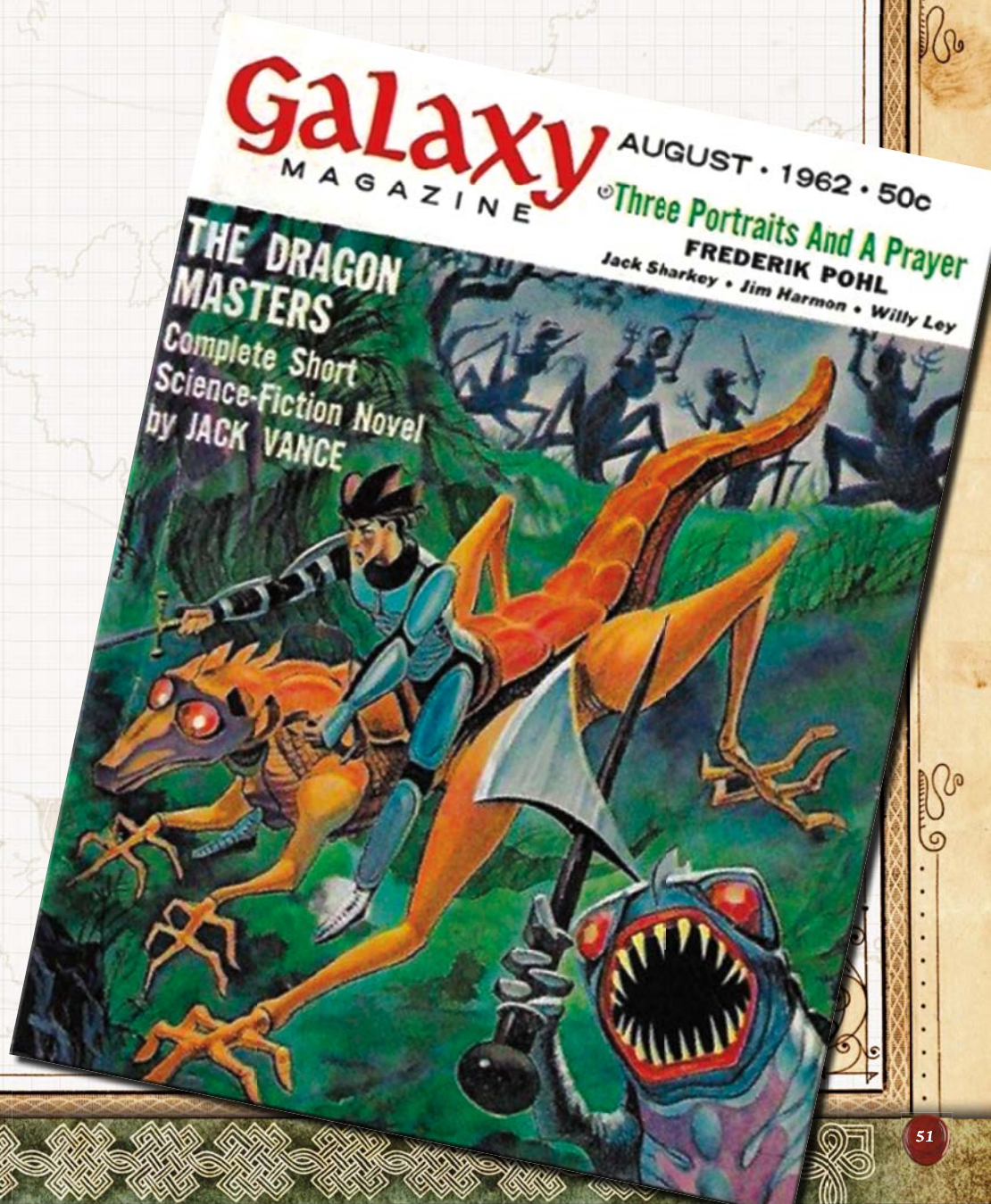
Chapter IV: Mortal combat (or, “A poignard in your codpiece”)

Chapter IV is the other chapter with a relatively certain provenance—this

³⁰ The alternative title is a quote from the parody ‘Bored of the Rings.’ Nick Lowe, the chapter author, wasn’t thrilled with the “alternate title” given his chapter by Galloway, but confirms it was his intent to add some humor and appear less stodgy. Lowe also reports that the lack of footnotes or bibliography was intentional as Galloway was afraid the book would look too academic if they were included.

³¹ H. Sturman, personal communication, May 1, 2020.

chapter was written and illustrated by Paul Sturman.³¹ The weapons of 600-1500 CE are discussed briefly. The author also comments that most people will be familiar with the pike because of the re-enactments by the English Civil War Society (ECWS) and the Sealed Knot. In fact several authors and people in the acknowledgements belonged to such groups. Sturman himself was a member of the ECWS.



The chapter includes a nicely drafted illustration of some weapons, chiefly those common to England in the periods covered by the rules. There is also a brief explanation of how 'sword-breaker' parrying daggers work in *FW*, which is an odd place to stash this rule, so far before the rest of the combat rules.³² But this also reinforces that these early chapters are neither filler nor merely background – indeed the combat rules in Chapter VII do not mention sword-breakers at all.

Armor is discussed next, and again we get a decent overview. It is followed by a section on the organization of a medieval army, again focused on England. Sturman's experience as a wargamer shows in the extended discussion of the *en herse* formation used by English armies. There is a relatively esoteric dispute among military history enthusiasts about exactly what the formation would look like, and the controversy is something wargamers care about as it affects how they ought to deploy models on the gaming table.

Next is a brief section on castles and sieges. The plans of three typical castles are given – two Welsh and one French. The chapter as whole is Anglo-centric, but would be of great help to a reader unfamiliar with the authentic arms of the Middle Ages. The chapter concludes with a glossary of arms and armor terms, possibly taken from a museum pamphlet as they mostly identify parts of a suit of plate armor. Few if any of these terms come up anywhere else in the text.

Chapter V: Moorcock and more... (or, "Whatever takes your fantasy")

Chapter V is most likely the work of Bruce Galloway. It is a review of modern fantasy literature, but the precise intent of including the chapter has confused some readers. The author states that GMs usually base adventures on plots from fantasy fiction, and that new players may want to acquaint themselves with such plots. But the survey of fantasy that follows is partly an autobiographical essay about the books most influential to the author, and partly a review to highlight novels that either have the sort of consistent and satisfying worlds that readers of *FW* should aim for, or else which have content related to the mythic spaces

³² "A successful parry with a sword breaker in the combat rules shifts the breakage table two columns to the right" (Galloway, 1982b, p. 76). This is a curious note, as there is no listing for a sword-breaker on the weapons table, and sword-breakers would be anachronistic anyway, appearing much later than the periods covered by *FW*.

³³ Simak's 'Where the evil dwells,' a fantasy set in the Dark Ages, would be a great starting point for an 'FW' campaign, but was published after *FW*.

FW is meant to cover. This chapter is the first and only one to use the personal pronoun extensively and is admittedly a personal and quirky catalog of fantasy novels. The authors and titles that are mentioned include:

- ♦ J.R.R. Tolkien (of course)
- ♦ Alan Garner (The Weirdstone of Brisingamen, Moon of Gomrath, Elidor, Owl Service, Red Shift)
- ♦ Richard Kirk (Raven stories)
- ♦ T.H. White (The Sword in the Stone and The Once and Future King)
- ♦ Mary Stewart (Merlin stories)
- ♦ H. Warner Munn (Merlin's Godson and Merlin's Ring)
- ♦ Fritz Leiber (Lankhmar stories)
- ♦ Andre Norton (Witch World)
- ♦ Anne McCaffrey (Pern)
- ♦ Marion Zimmer Bradley (Darkover)
- ♦ Arthur Landis (A World Called Camelot, Camelot in Orbit)
- ♦ Michael Moorcock (Gloriana, and the Corum, Hawkmoon, and Elric sagas)
- ♦ Clifford D. Simak (The Goblin Reservation)³³
- ♦ Dennis Wheatley (The Devil Rides Out and other occult thrillers)
- ♦ Lin Carter (Thongor)
- ♦ Robert E. Howard (Conan)
- ♦ John Jakes (Brak the Barbarian)
- ♦ John Norman (Gor series, which the author says are poor to start but get better)
- ♦ Ursula K. LeGuin (Earthsea series)
- ♦ L. Sprague DeCamp (Compleat Enchanter)
- ♦ Robert Heinlein (The Number of the Beast)



ALARUMS AND EXCURSIONS

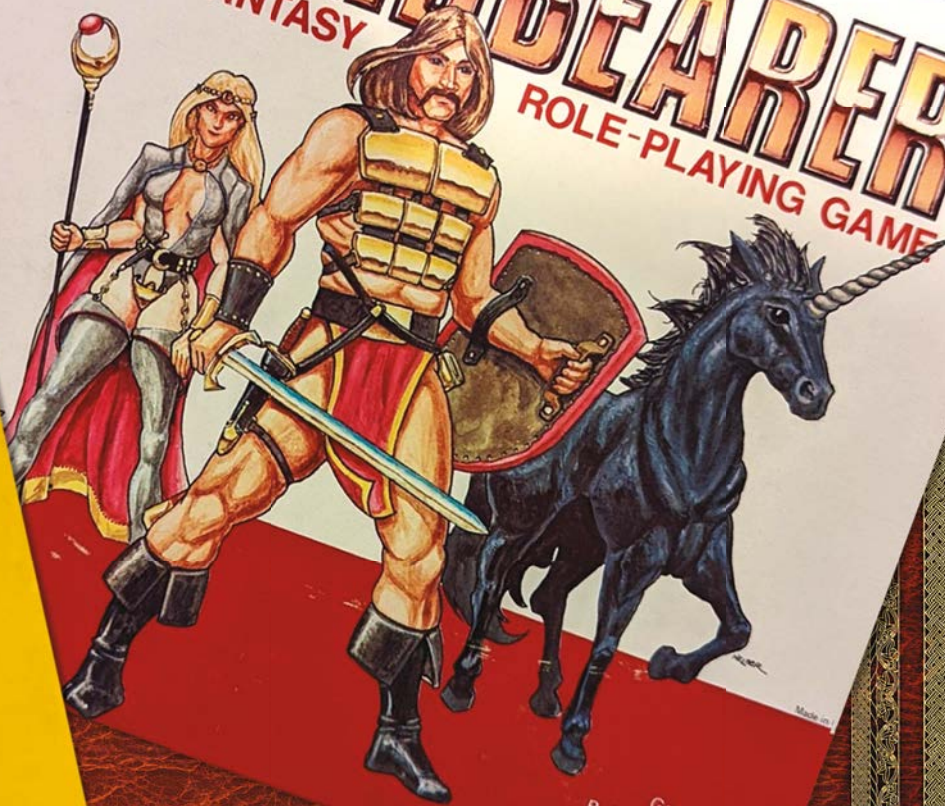
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OCTOBER



SWORDBEARER

A FANTASY
ROLE-PLAYING GAME



Game design by
B. Dennis Sustare with
Arnold Hendrick

*Swordbearer, a competing RPG noted for
including some historically accurate elements*

A few books are singled out for criticism or disrecommendations:

- ♦ Trevor Ray's *Raven*
(a novel based on a juvenile Arthurian television program)
- ♦ Stephen Donaldson (*Thomas Covenant* series)
- ♦ Patricia McKillip (*Riddlemaster* series)
- ♦ Tanith Lee (*The Storm Lord* & sequels)

Many of these books are recommended simply because the author enjoyed them. The Arthurian books have obvious relevance to *FW*, and the *Earthsea* series is said to be particularly close to *FW*'s approach to magic and the uncertain relationship between man and the higher powers. Notably absent from the list is Larry Niven's *The Magic Goes Away*. The central conceit of that novel – that magic was a limited resource which could be depleted – would inspire *FW*'s concept of mana as a limited resource.³⁴ But the chapter concludes by reiterating that the recommendations are to suggest non-historical worlds in which to set adventures. The chapter is too short to have been included as “padding” but seems, at first glance, to be unrelated to the *FW* project. This is clarified in the next chapter.

Chapter VI: The Complete Enchanter (or, “What in Hell do I do now?”)

This chapter provides extensive advice for new GMs, and like chapter V may not seem relevant to *FW*'s project of setting up a campaign in the medieval world. The chapter might have been included as a nod to the idea of being a general introduction in the vein of other PSL books – and indeed that would also help make sense of the previous chapter's survey of fantasy literature. But *FW* set out to offer a consistent and coherent world for fantasy adventuring in the Middle Ages, not as an overview of the fantasy wargaming hobby. It would appear that the authors were well aware of this tension, and clarify that the system of rules to follow are meant to show what can be done, rather than be the “fantasy heartbreaker” so many reviewers think it is (e.g. Gascoigne, 1981; Morgenson, 2020; Mystic Mongol, n.d.)³⁵:

I feel it is most important to have your scenario set firmly in a world and society. [...] I offer a suggestion for a quick and simple method of setting your adventures in a ready made world. Fantasy

³⁴ K. Prior, personal communication, September 3, 2010.

³⁵ A brief discussion of the idea of “fantasy heartbreakers” follows in chapter four of the present volume.

Wargaming does just this – offering you the world of the Dark and Middle Ages. Alternatively, take one of the worlds of the fantasy novels and use that as a setting for your dungeon or adventure. (Galloway, 1982b, p. 104)

Here, the truth about *FW* is laid bare: the essential idea is to strive for more coherent, consistent, and fleshed-out worlds in which to adventure. The Dark and Middle Ages are just used to demonstrate the concept. One might question just how novel that approach was even in the early days of RPGs,³⁶ but the rules that follow in the next chapter remain a striking achievement. Interestingly, the author muses about an idea for an adventure based on R.E. Howard's "Red nails." The 1982 D&D module B4 (*The lost city*) is in fact based partly on "Red nails," (Sachlas, 2018, p. 8) so Galloway's instincts for D&D-style dungeon adventures seem on target.³⁵



Illustration by Lawrence H. Heath

about "..." At another point it says: "Throw D6, 1-3="+", 4-6
does this refer to?

According to the rules, a mage's limit for mana is 16 times his magic level. Now since characters start with level zero, they have no mana. If you want to make a mage, then a mage can't do anything. On page 152, the book says about accumulating magic experience on pages 152-153 it seems impossible to gain experience; for all the operations that give magical experience, you have to use up all your mana. Is this a trick to give a mage a "no" way of saying "there is no such thing as magic"?

[...] I offer a suggestion for a quick and simple method of setting your adventures in a ready made world. "Fantasy War-

"gaming" does just this ~ offering you the
world of the Dark and Middle Ages.


Alternatively, take one of the worlds of

Alternatively, take one of the worlds of the fantasy novels and use that as a setting for your dungeon or adventure.

(Galloway, 1982b, p. 104)

The Merchant - A green-haired and ~~and~~ y. Ronald ...
 spends his time walking around the Inter ...
 na - daughter of the mayor who sends her ...
 walking around the Inter ... my dream ...
 of Becoming a adventure. ...
 IF - TALL DARK AND HANSON ...
 he is a floppish Dandy ...
 the castle once. He ...
 Strange, and he was ...
 king. But he has ...
 He is the son of ...
 d - The most Im ...
 he Tall and h ...
 He runs the c ...
 SHARA Brea ...
 n - The Armored ...
 he make the ...
 weapons are ...
 of Beedly the ...
 di - an acien ...
 it. Will say he ...
 when ...
 dan - Priest of ...
 water Drum ...
 nes - "chun" ...
 and a com ...
 1 gp
 3gp
 mind ...
 Illustration by
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 2022





The GMing advice that follows is probably not far off what you'd see in any game of the time, emphasizing fairness, preparation balanced with improvisation, and attention to details to make the setting come to life. Despite the scorn heaped on dungeons in the foreword, the advice here has many ideas for making more realistic dungeons. A survey of *The Dragon* from 1978-1980, when *FW* was being conceived and written, reveals surprisingly few articles on this topic.³⁷ Similarly, *White Dwarf* in the same period has no articles concerned with realism or consistency of setting. The emergence of other games and supplements meant to evoke specific settings demonstrates that Galloway and company were not the only gamers to feel this way, but they appear to offer the first how-to manual on such an enterprise.

The adventure design advice in the chapter includes:

- ♦ Construct your “wandering monster” tables by looking over the dungeon key and deciding which monsters are likely to leave their rooms.
- ♦ Construct traps that would be likely to continue working after being left in place for years or centuries, versus those that should malfunction after a shorter time.
- ♦ Instructions for making your own gridded battle mats (laminating poster board onto which a grid was drawn, and using grease pencils or markers).
- ♦ Advice about using miniatures and mentioning that *FW* assumes their use in play.³⁸
- ♦ A discussion of when to allow saving throws (pretty much whenever the players ask).
- ♦ Some guidelines on assigning saving throw chances in *FW* where they are not covered in the rules.
- ♦ Use a tape recorder to play sound effects and relevant songs (or sing them yourself).³⁹

This chapter also provides a pair of anecdotes from what might be play-testing sessions. There is no mention of rules, but one incident involves a Norse Warrior who goes berserk, which is something *FW* includes rules for. The other anecdote involved a hapless character using the greeting “Shalom” when passing a djinn guard, provoking an attack. The second anecdote is meant to illustrate the use of humor, and the author admits to being inordinately fond of bad puns. This seems to be quite in-character for Galloway’s gaming style. User “coyotegrey” comments, on the RPG.net forums:

³⁶ *Empire of the Petal Throne* and *RuneQuest* stand out as particularly strong efforts at establishing RPGs in fully realized secondary worlds – in each case the worlds having been imagined long before the games were written.

³⁷ For example, James Ward’s “The wandering monster,” in the June 1978 *The Dragon*, and his “Boredom and the average D&D dungeon” in the August 1978 issue, are the exceptions. The unsigned article “Inns and taverns” from August 1979 discusses a realistic distribution of these establishments in one’s campaign. There are some other articles on historical topics, such as the arms and pantheons of particular regions, often with a wargaming rather than a RPG focus, but that is all.

³⁸ The question of whether or not miniatures were commonly used in the early days of gaming would become a debate in the Old School Revival during the mid-2000s.

³⁹ The *Malham Tarn* game included using an old wind-up gramophone to play period music from the 1930’s to help set the mood. (K. Prior, personal communication, September 6, 2010)

Tome II

Galloway, Nick Lowe & Bruce Quarrie

RATIONALE

Before I ever heard of [FW], I read 'Fantasy' as a genre, a thing, a way of playing. I was of the D. & D. Middle Ages in Europe. For this reason, the emphasis is strongly on the early struggle of the Christian Church against what was then the old pagan, Norse, gods.

The proposal for Tome II is to provide similar coverage of the previous 1,000 years, from the capture of Jerusalem by Nebuchadnezzar in 586 BC to the sack of Rome in 410 AD. The geographical scope is extended to the Mediterranean and Eastern cultures, but obviously includes such fascinating mythologies as the Egyptian cult of the dead, Persian Magic and the Zoroastrian religion.

It is possible to broaden the scope of Tome II in this way because the Playing Rules are the same. The first volume, all the basics remain the same, and all that needs to be added are character tables and a few new rules. These new rules will be integrated with the existing Playing Rules in the first book.

CHAPTER BREAKDOWNIntroductionPART ONE -

Chapter 1: Egypt - the Nile Basin 600 BC-80 AD; native cults of Amon-Ra, Isis, Osiris, and Anubis; the Hittite, Assyrian, and Coptic Christianity.

Chapter 2: Mesopotamia - the Tigris and Euphrates 600 BC-800 AD; Babylonian, Assyrian, and religious cults, including later survivals.

Chapter 3: Persia - 600 BC-400 AD; Zoroastrianism and Achaemenid Empire.

Chapter 4: The Levant - Semitic cultures on the Mediterranean coast including Israel, Phoenicia/Carthage 600 BC-600 AD; cults and religious practices including Judaism and Islam and early Christianity.

PART TWO - CLASSICAL CIVILIZATIONS

Chapter 5: Greece, including Greek colonies founded by Alexander 600 BC-1 AD; The Olympian hierarchy and the Mystery Cults (Eleusis, Dionysus, etc).

Chapter 6: Rome - the city of Rome to Empire 600 BC-400 AD; the Jovian pantheon, deification of Emperors and Heroes, imported



Chapter VII: Playing Rules

The rules for *FW* are unfamiliar even to many who own the book, as the presentation of them has universally been criticized as poorly laid out at best, and incoherent at worst. Therefore it makes sense to explicate the rules, and the commentary on this chapter is necessarily much more in-depth than on the previous chapters.

Constructing a fantasy character

The chapter begins with character generation, which is a logical place to start. However it soon becomes clear that unlike the previous chapters, this chapter is intended to be used more like a handbook than the earlier chapters. The player needs to refer to other sections -- tables found in the combat, magic, and religion rules. Moreover, explanations of some statistics and factors are not explained until the relevant section of the rules where they come into play.

There is a logic to this sort of "economy," where nothing is ever repeated, but it also means that players need to read through all of the rules. It is unfortunate that *FW* did not include the generation of some example characters. It is evident that most of the calculations for actions have both a "fixed" component and a "situational" one; the fixed one based on the character's abilities and the situational ones based on the opponent/obstacle/spell target. Better organization of the factors (for example, arrayed on tables) would likely improve comprehensibility.

Character generation in *FW* uses a roll of three six-sided dice, in order, for the ability scores, with random rolls for additional features of your character. This has led some to regard the rules as a modification of *D&D*, and understandably so -- *D&D*, *T&T*, and *FW* all use a set of randomly generated attributes and a "class" or profession to describe characters. In *FW* there are three classes for characters (Mage, Warrior, and Cleric), but characters can gain experience levels in all three categories, and are therefore somewhat looser than *D&D* classes.

The ability scores are:

- ♦ **Physique** (physical strength)
- ♦ **Agility**
- ♦ **Endurance** (both general health and the ability to absorb damage; there are no separate "hit points")
- ♦ **Charisma** (personal charm)

SAMPLE CHARACTER SHEET

Name: _____ Sex: _____ Nationality: _____

Physical attributes

Height: _____ Weight: _____

Physique: _____ Agility: _____

Endurance: _____

Mental attributes/magical and religious factors

Intelligence: _____ Faith: _____ Star Sign: *

Literacy: _____ Languages: _____

Mana: _____ Piety: _____

Personality factors

Charisma: _____ Social Class: _____ Bravery: _____

Greed: _____ Selfishness: _____ Lust: _____

Leadership: _____ Special attributes: _____

Social background

Father's social position: _____ Age: _____

Family rank: _____ Occupation: _____

Social position: _____

Material possessions

Equipment: _____ Money: _____

Skills

Riding: _____ Tracking: _____

Swimming: _____ Stealing: _____

Climbing: _____ Singing: _____

Experience

Combat/adventuring level: _____ Religious level: _____ Magic level: _____

- ♦ Greed (a lower score representing better self-control over the vice in this and the next two abilities)
- ♦ Selfishness
- ♦ Lust
- ♦ Bravery (courage and anger, so higher is generally good but high Bravery can lead to berserking)
- ♦ Intelligence (reasoning and the ability to learn)
- ♦ Faith (understanding and awareness of the Ethereal Plane: since belief generates mana, faith is critical for Mages more than for Clerics)
- ♦ Social Class (the most important of all in hierarchical societies like the Dark and Middle Ages)

It should be noted that after rolling for a Social Class score, the player would then need to decide whether their background is as a rural-dweller, city-dweller, or part of the clergy or land-owning/warrior class. At this point the text directs players to “choose” their character’s father. Depending on character’s birth order and/or legitimacy, their father will have the same or a higher Social Class as outlined on a table. Social Class thus reveals where the character comes from. New characters are 16 years old, so they are not necessarily in the position described by the Social Class And Background table.

The ability score for Leadership is derived from a formula where Charisma and Social Class count a lot and Bravery, Physique, and Intelligence count to a lesser degree. After rolling the ability scores, a 12-sided die is rolled to determine the character’s astrological sign. The star sign is important when magic comes into play, and optionally the star sign can modify ability scores as well. There is no attempt to make these modifiers “balanced” – some signs are simply better or worse than others. Lastly, the player is given some discretion to modify the abilities by rolling two six-sided dice and subtracting 7, and then applying difference to as bonus or penalty points. The ability scores can also be improved as levels are gained, so low starting abilities don’t necessarily doom a character.

Next, players roll on the infamous “Bogey” table to determine special characteristics and quirks.⁴⁰ The number of rolls taken is itself randomly determined. A 01-34 is no result; for 35-00, the Bogeys resulting from even numbered rolls will be beneficial and odd rolls detrimental. They generally apply a +1 or -1 to an ability, or have some other minor effect, ranging from quirks that may not matter much in a game (e.g. sexual perversion) to fairly significant powers (healing hands once

⁴⁰ *The assignment of bogeys to individualize characters may well be one of the more influential ideas in FW in terms of the development of other games, as it is often noted in online discussions as something readers adapted to other games.*

per day) or disadvantages (heretic: persecuted & shunned by all right-minded Christians). Nationality and gender are up to the player, but the penalties for playing a woman are severe: -3 to Physique, Endurance, & Social Class, -2 Bravery and Charisma, offset by -3 to Greed, Selfishness, and Lust. These are meant to reflect a society that sheltered and repressed women and taught them to be submissive.

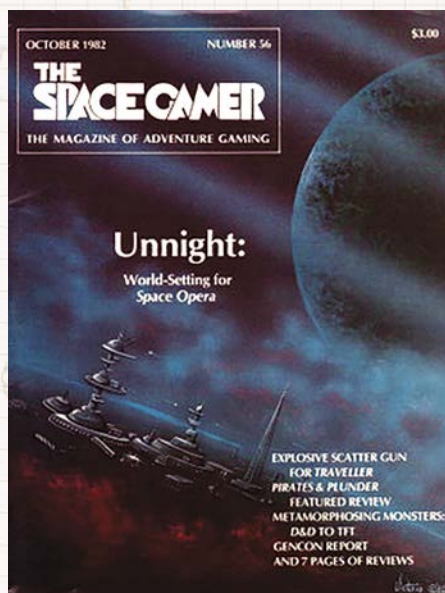
Social Class

At this point the character's background (rural dweller, townsfolk, landowning/ warrior, or clergy), along with ability scores and Social Class, are used to determine whether the character has any of six skills.

These are:

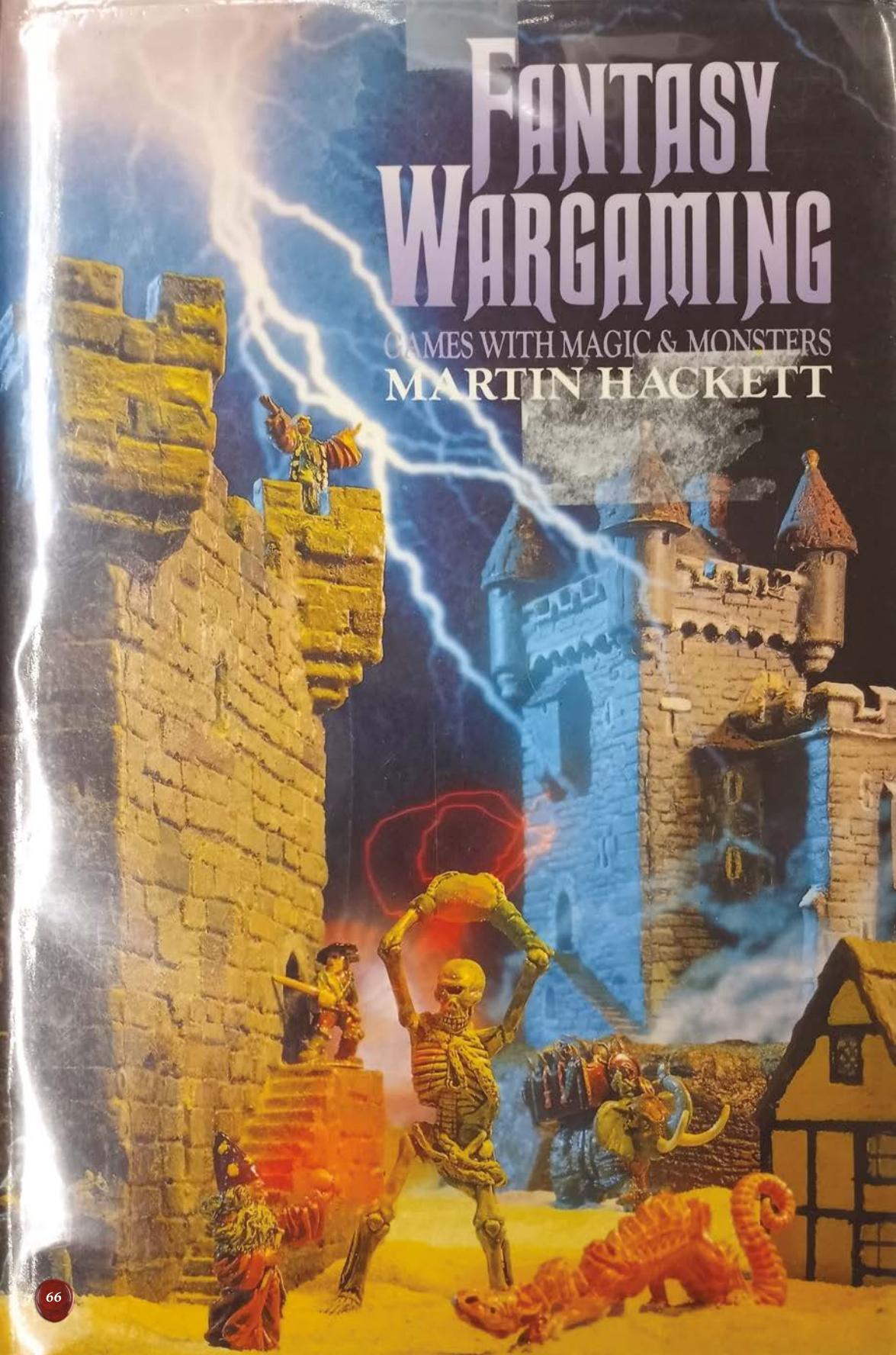
- ♦ Riding
- ♦ Swimming
- ♦ Climbing
- ♦ Tracking
- ♦ Stealing
- ♦ Singing

Some skills, if present, may be rated above-average, or "well." Characters with the Stealing skill at "well" are professional thieves for purposes of the game but this is not a separate Thief class per se – a Warrior, Mage, or Cleric might be skilled at Stealing. Indeed the concept of character class is somewhat fluid as all characters may gain experience and levels in the areas Combat/Adventuring, Magic, and Religion.



FANTASY WARGAMING

GAMES WITH MAGIC & MONSTERS
MARTIN HACKETT



At this point it is necessary to ignore the flow of the FW and discuss character classes, because the concept of a character class is explained in disparate sections of the rules. On the one hand, Galloway explicitly rejects the idea of character classes as rigid roles for characters, as any character can fight or attempt to use magic, and all characters will likely pray. Still, characters may identify with a primary occupation: Warriors, Mages, or Clerics.⁴¹ These occupations are further subdivided into specializations or types.

We saw in Chapter II the possible types of Mage: Cunning Man/Wise Woman (or Peasant Mage), Wizard, Sorcerer, Witch, and Cabalist. A Mage may change specializations in certain circumstances. First, the Peasant Mage may become a Wizard if they attain 4th level in Magic experience and have raised their Social Class to qualify. Secondly, Wizards may change to Sorcerer at 4th level, if they have raised their Social Class sufficiently. Third, any Mage may become a Witch by becoming a Satanist. In any case, this requires dropping one level of Magic experience, but the character retains both specializations and the attendant advantages of the specialization working in a given type of magic.

Clerics will need to choose an order -- monastic, secular, friar, or religious knight, or else perhaps a Devil-worshiper. Norse Pagans did not have a clergy/lay distinction like that in Christianity, so Norse characters should be Warriors or Mages. Norse priests would be tied to a holy site and unable to adventure; moreover they would be characters promoted to that religious rank rather than starting characters.

Warrior would be an option for any male character, for able-bodied men were expected to serve in time of war. Warriors must choose a culture, and based on this and their Social Class, an appropriate warrior type from the Warrior Table later in the rules. The Warrior Table also serves as an army list for the Large Scale Combat rules, covering the periods of the game: about the 6th to 15th centuries. In the High Middle Ages, culture doesn't matter much, as armies were relatively similar all over northern Europe, but the Anglo-Saxon, Pictish, Welsh, Viking, and other Dark Ages lists are fairly varied. The type of warrior chosen will determine what armor and weapons the character begins the game with, and which weapons count as "favored." There is a modest bonus to attacks with favored weapons, so this will encourage the use of historically accurate weaponry. The player may also choose one more weapon or armor piece, adding some customization.⁴²

Finally, some characters will also be considered Thieves, but this will depend on Social Class and Agility. The character must belong to the Slave, Unfree, or Poor Free categories of their background to have a chance to have the Stealing skill and/or be categorized a

⁴¹ It would also be possible for a character to choose none of these, if for example they had too low a Social Class to qualify for a religious order, can't choose a warrior type in their culture because they are female or a slave, and don't want to be a Witch.

⁴² Galloway's correspondence with reader Eric Schwarzenbach describes a "house rule" ascribing "Favored" status to weapons -- "a character who had made kills equal to 3 x his Combat Experience Level" with a given weapon could count it as a favored weapon. See Appendix 4.

“Thief” for the purpose of the rules. Such characters would still likely choose to be a Mage, Cleric, or Warrior though.

Social Class determines starting wealth, and the equipment list is painstakingly researched from the Middle Ages, although it includes a bit of the standard dungeon-delving gear like 50' ropes, torches, and so on despite the anti-dungeon comments in the first half of the book. The list does not include everything on the armor and weapons tables, although prices are given there too, so it is not too much of a problem.

It should be noted that Social Class is ultimately the most important attribute for characters, as it will determine adventuring class choices, starting wealth, and Leadership, as well as coloring all social interactions with NPCs. It also increases automatically as a character gains levels, and further increases can be bought with money.

The rest of chapter seven covers all the remaining rules: combat and adventuring, magic and religion, and the monsters.

Role playing rules

The first rule discussed is Luck rolls, which are used in pretty much every other mechanic. A d6 is rolled and 1=-2, 2=-1, 3 or 4 =0, 5=+1, 6=+2. The plus or minus is added to whatever calculation of factors is being made. The total of the “factors” in play is indexed on a chart, and the player rolls percentile dice to determine success. The luck roll seems superfluous at first glance, since you are also rolling percentile dice on the chart, but in some cases the shift from one column to another caused by a +/-2 affects whether successes or failures are possible. The luck roll is important in the large scale combat rules where it is actually the only roll made to determine casualties.

Leadership and social interactions are covered next. The Leadership score calculated in character generation is used to decide who is party leader, and deputy leader (second highest overall). There is a subleader in each class, if present (warrior, mage, & cleric) since the leadership score includes 1/2 the character's level. Thus we might have a party with Sir Gawain (Warrior, leadership 17), Sir Owain (Warrior, leadership 16), Sister Nan (Cleric, leadership 15), and Clever Rudi (Mage, leadership 15), along with a smattering of other characters with leadership scores that are lower. Gawain would be sub-leader of the warriors and overall leader; Owain deputy leader; Nan is sub-leader of the

³⁴ K. Prior, personal communication, September 3, 2010.

³⁵ A brief discussion of the idea of “fantasy heartbreakers” follows in chapter four of the present volume.

clerics, and Rudi sub-leader of the mages. This is further complicated by the fact that tied leadership scores require that one character stand down, or else that the characters settle the question of leadership with a challenge.

The leader seems to have the “caller” role from early editions of *D&D*, acting as the liaison between the other players and the GM, and declaring what the characters do. Unlike the *D&D* caller, the Leader may issue orders without consulting the other players, but there are rules for challenging the leader if a character disagrees with the orders. The challenge may be violent, and no other characters may interfere when the leader is “called out” because, the text says, the cultures covered all respect single combats. The challenge may alternatively be settled in a magic duel, or clerical appeals, and lastly it is also suggested that the party may vote. Each character’s Leadership is counted as his vote, so that the election of a new leader is weighted. Also, if a character’s leadership increases above the leader’s, they must challenge the leader. Those who lose these challenges suffer a loss of prestige (and Leadership score) for the rest of the adventure.

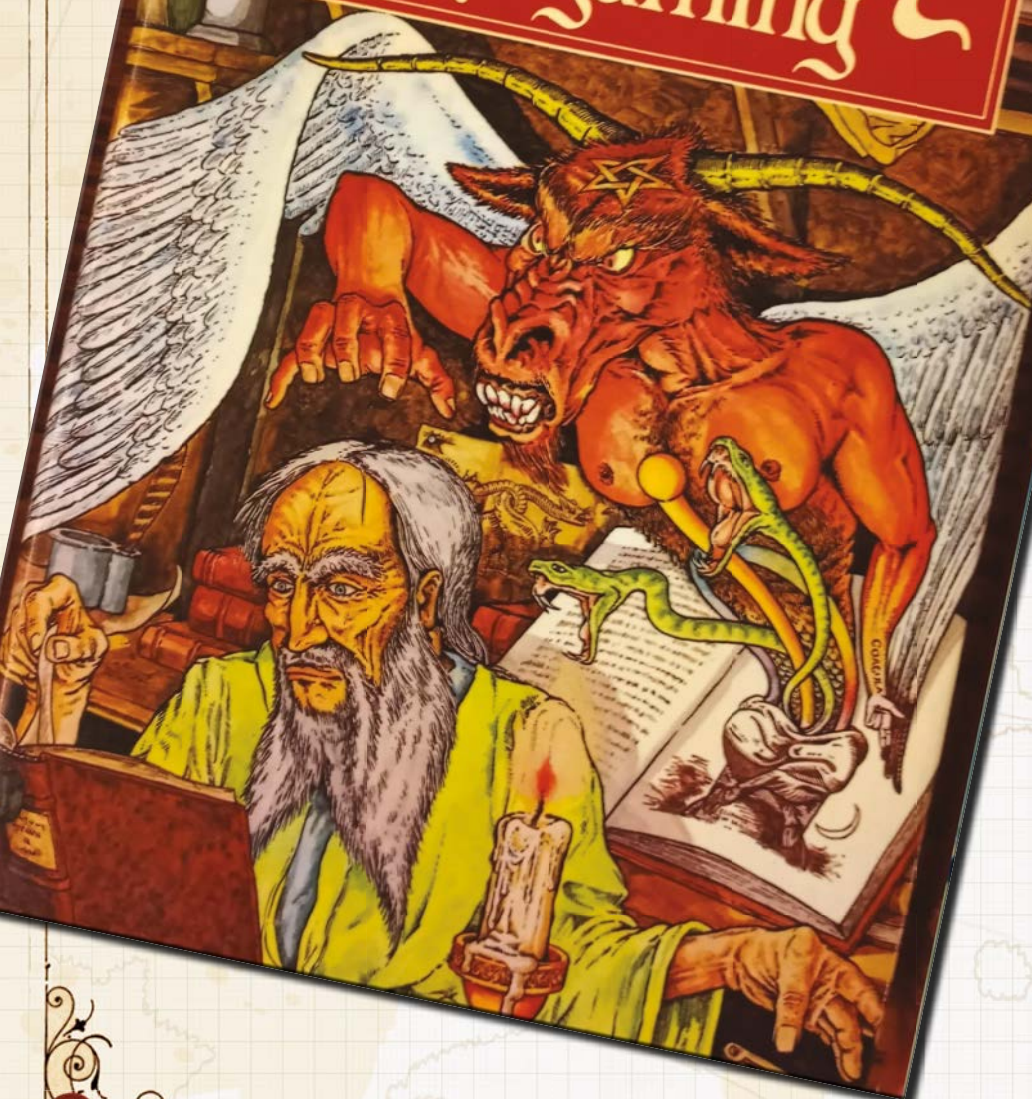
The game gives serious XP bonuses to leaders (50% for party leader, 10% for deputy leader, and 10% for each sub-leader), so there is reason to vie for leadership. While this seems destructive of party unity and harmony, it does make some sense for simulating the hierarchical cultures of the settings recommended in *FW* and adds an interesting dimension to the game not present in other RPGs.

Next there are “temptation” rules, to bring the personality traits (Greed, Selfishness, Lust, and Bravery) into play. If a GM feels a character is not being played well, he may use these rules to compel the character to succumb to temptations. There are also “persuasion” rules, for when a character resists a reasonable and persuasive argument of another PC or NPC, and the GM feels it is out of character to do so. These rules would be criticized by some reviewers for denying player agency, but many later games would incorporate rules to compel character actions.

There are also rules for “temporary handicaps” like illnesses, hangovers, and foul moods. This adds some flavor, and gives the GM discretion to impose some extra challenges and roleplaying opportunities. This is the first of a small subset of rules focusing on weaknesses of the flesh. Next are rules for fatigue, and a list of actions that produce exhaustion, and the times required to recover. These matter because certain activities that Mages and Clerics perform to accumulate mana and/or piety are exhausting, as is combat. Rules for starvation, dehydration, and fasting are then given. Fasting is obviously a part of medieval life, and less obviously a source of mana. Having covered the rules for navigating the social and physical worlds, the rules turn to adventuring. First we find that, of the kinds of

Fantasy Gargaming

Compiled & Edited by Bruce Gallowsay



activities a character may earn experience for, combat and adventuring are considered similar enough to be combined in one pool. The text rather sourly rejects granting experience points for collecting loot, a reminder that *FW* is solidly “simulationist”⁴⁴ in certain respects. Combat nets experience by calculating the opponent’s Combat Level (CL) or Monster value x 100, and dividing this product by the character’s level. This presents some problems.

First, a starting character has zero levels, and so for their XP players will be dividing by zero. Secondly, “Monster Value” is never mentioned again in the text, but monsters do have a “Combat factor” which is presumably intended.

Adventuring XP comes from successfully overcoming obstacles of various kinds; take 100 minus your percent chance of success and divide by two, with no XP gained for failures. Since your level will increase your chances of success, this slowly diminishes unless you take bigger and bigger risks, trying more and more difficult tasks.

The rules for adventuring activities generally follows the pattern of specifying a series of factors for relevant attributes, situations, and so on to yield a number from negative 5 to positive 10, with each number (or range of numbers) representing a table column that lists percentile ranges giving the results of any percentile die (d100) throw. Some tables have just two possible results (success or failure) but most have a range of “degrees of success” -- typically failure, partial success, substantial success, and total success. A few other tables are more specific, although the range of results is usually 2-5 possible outcomes. For example, the Temptation table results are “accept with alacrity,” “accept,” “accept if offered more,” “reject,” and “reject with indignation.” Much as there is an explicit “unified field theory” of magic and religion, the game rules also have a unified mechanic implicit in these tables. The fact that many actions are resolved on the “secret door identification” table,⁴⁵ which has success/partial success/failure as results, shows how unified the *FW* system really is. Further study may reveal an underlying algorithm to the math in play. The combat rules’ “Striking table” uses the same failure/partial success/substantial success/total success breakdown but further divides these results as hit locations. Dearman (2008) reproduces most of the tables, with improved formatting and explanations in his “Handouts” section.

The “degrees of success” type chart is a fairly common mechanic in games of the 1980s, most prominently featured in *Rolemaster* – the first iteration appearing

⁴³ *Pendragon* being a prominent example of a game with rules specific to vices and virtues (Traits and Passions), but other games like ‘GURPS’ would have rolls to avoid succumbing to “disadvantages,” horror games have introduced fear or sanity checks, and so on.

⁴⁴ To use the controversial “three-fold model” of games, identifying or distinguishing among simulation, rules mastery, and narrative as the main emphasis of a given game.

⁴⁵ In his correspondence with Eric Schwarzenbach, Galloway notes that zero-level characters should use a factor of ½ when calculating combat experience -- that is, a zero level character would gain double experience for defeating foes -- and that omitting this was a proofing error. See Appendix 4.

⁴⁶ Specifically: identifying secret doors/compartments, opening locks, recognizing and escaping traps as they spring, negotiating obstacles, and picking pockets – mostly skills ‘D&D’ would associate with thieves but of general utility in a dungeoneering type adventure.

in *Character Law* (1982). The concept of a die roll giving not just success or failure but degrees of success or failure was introduced in 1978 by *RuneQuest* (Perrin et al., 1978),⁴⁷ where critical or special successes, and fumbles were determined by the ratio of the roll to the chance of success. In *FW*, there is not an obvious algorithm behind the progression of the tables, but clearly some thought was put into the ranges of numbers such that the likelihood of extreme results is related to the base chance of success for a given roll.

Role Playing Rules

Luck Rolls

A d6 is rolled and 1=-2, 2=-1, 3 or 4 =0, 5=+1, 6=+2.

The plus or minus is added to whatever calculation of factors is being made.

Leadership Score

Used to decide who is party leader, and deputy leader (second highest overall); since the character's highest level is added in, it is possible to distinguish the leaders of Warriors, Mages, and Clerics within a party, by the highest leadership score among each sort of character in the party.

Temptation Rules

If a GM feels a character is not being played well, they may use these rules to compel the character to succumb to temptations.

Persuasion Rules

When a character resists a reasonable and persuasive argument of another PC or NPC, and the GM feels it is out of character to do so.

Temporary Handicaps

Like illnesses, hangovers, and foul moods. This adds some flavor, and gives the GM discretion to impose some extra challenges and roleplaying opportunities.

Fatigue, Actions that produce exhaustion, and the Times required to recover

These matter because certain activities that Mages and Clerics perform to accumulate mana and/or piety are exhausting, as is combat.

Adventuring XP

Comes from successfully overcoming obstacles of various kinds; take 100 minus your percent chance of success and divide by two, with no XP gained for failures. Yield a number from negative 5 to positive 10

⁴⁷ I have not been able to find any confirmation that the authors of *FW* had any familiarity with 'RuneQuest,' or any other FRPGs besides *D&D*, *T&T*, or 'Chivalry & Sorcery.' If Galloway et al. were in fact familiar with 'RuneQuest,' it could have informed the concept of mana in 'FW,' as it is used to explain the Power attribute in that game.

Group Combat Rules

After these “adventuring” rules, the combat rules are explained. These are meant to cover combat involving up to 20 characters; for larger engagements there are wargame rules immediately following this section. Combats are broken up into 10 second phases, signaling a less abstract (and more “realistic”) approach to combat than *D&D* or *T&T*. Indeed the rules follow a procedure similar to a wargame with orders, morale checks, and distinct phases for ranged and melee attacks. These are presented as a programmatic sequence.

Combat Overview

The combat sequence consists of several phases. The pre-combat phase is:	
1.	Morale check
2.	Control (Berserking) check
3.	Players note actions for the next 10 second phase (attacking, moving, disengaging, parrying etc.)
4.	Missile attacks are made
5.	Prepared & instant spells are cast
This phase is skipped if the party is surprised. It may be repeated until enemies are close enough to engage in melee. Then, the Combat Phase begins:	
1.	First strike (for combatant(s) with 2 foot or more reach advantage, or 4+ Agility advantage over opponent)
2.	Strike backs (for those attacked above)
3.	Simultaneous attacks (for all remaining combatants)
Finally, the post-combat phase has:	
1.	Morale checks (if necessary)
2.	Return to Combat phase

We can see from this outline that while missiles and spells go first, they are assumed to only go at the start of the combat, unless the players are willing to risk friendly fire affecting allies when melee is engaged. “Striking” can mean attacking, or attempting to parry, dodge, or disengage. The combat “flurry” appears to go on until all involved in melee combat are dead or victorious. However some Control Tests (see below) are triggered by wound results, suggesting that Control Tests may be repeated after the start of combat if the GM desires; moreover, missile attacks and spell casting could be attempted, and the players need to declare their next action in any event, so step two of the Post-Combat Phase may logically return to step 3 of the Pre-Combat Phase rather than the Combat Phase.

Morale

The GM is instructed to make checks and to hint at the results to players. If a player “consistently ignores” (Galloway, 1982b, p. 146) these hints, the GM may take over the PC for the phase. Like the persuasion, temptation, and leadership rules, this seems to be an attempt to enforce adherence to roleplaying. Indeed the morale and Control Tests could be regarded as a temptation test based on Bravery. The factors relevant to morale are Bravery, Combat Level, and a host of situational factors. These are rolled against another table with results ranging from “Obey orders” to “Flee.” It should be noted that the morale check is used to see if PCs follow the orders of the “Leader” of the party, as well as generally to see if they stand and fight or panic.

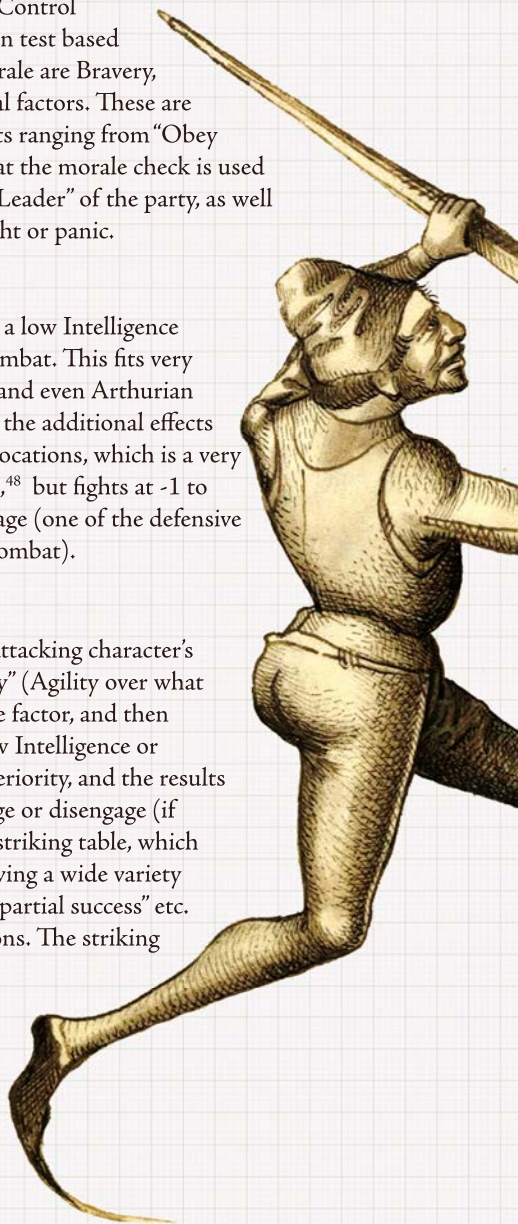
Control, or “berserk” test

Vikings and any other characters with a low Intelligence and high Bravery may go berserk in combat. This fits very well with Norse sagas, Celtic legends, and even Arthurian romances. A berserk character ignores the additional effects of exhaustion and wounds to specific locations, which is a very powerful benefit, and does +3 damage,⁴⁸ but fights at -1 to the combat factor and may not disengage (one of the defensive maneuvers and the only way to leave combat).

Combat procedure

Striking is determined by adding the attacking character’s Combat Level (CL) and “surplus agility” (Agility over what is required by the weapon) for the base factor, and then applying various factors for high or low Intelligence or Bravery, wounds taken, numerical superiority, and the results of the opponent’s efforts to parry, dodge or disengage (if any). This is then indexed against the striking table, which is the most complex in the sense of having a wide variety of results possible, as each of “failure,” “partial success” etc. is further broken down into hit locations. The striking player rolls a percentage for the result.

⁴⁸ Since a sword does a base of $d4+3$ and damage is subtracted from Endurance -- a score ranging from 3-18 -- the +3 is a considerable bonus.



Lunging gives a 15% bonus on the roll, and is necessary for some of the most lethal results (throat and heart hits, which are rare unless the overall factor is very high). But lunging also means the attacker cannot defend on their next turn. Damage is rolled based on the d4+8 for a two-handed battle (the staff requires 9 Phy-

the attacker cannot defend on their next turn. weapon (ranging from d4 for a quarterstaff to axe) and half the surplus Physique of the character to use, and the axe a 14, so a strong character, say a

16 Physique, will do d4+3 with the staff and d4+9 with the axe). Most weapons are closer to d4+3 base damage. The overall effect is that stronger characters are better off with heavier weapons, but a weaker warrior might still do well with a very light weapon. Armor provides a damage reduction of 1 to 6 points of damage. A helmet will do the same for the head and possibly face, at about 2 to 5 points, and a shield also provides its damage reduction on shield hits (a low striking roll will sometimes

land on the shield or torso if unshielded), although the shield is also very effective for parrying.

Different hit locations have different effects: double damage for hits to the heart or throat; head hits may stun, and face hits blind; arm hits can cause weapons to be dropped, and so on. Determining hit locations was something a few other FRPGs had been trying for some time and was not particularly innovative. The game also provided defensive options. Instead of striking at a foe, a combatant may make a shield parry, a weapon parry, dodge, or disengage. These can all cause the

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opponent to miss, or at least negatively affect the striking factor so that a less vital area is hit. Some weapons have bonuses to parrying, as do shields. There is also a chart for checking for the breakage of weapons & shields when parrying, so that bigger weapons are more likely to break smaller weapons. A battle axe will likely break almost any smaller weapon, whereas a dagger will almost never break any other weapon.

Armor and shields also may reduce the user's effective Agility, so a heavily armored fighter is giving up a little offensive ability. *FW* would not be the first game to implement many of these features in its combat mechanics. The game *Melee* (Jackson, 1977), for example, also rated weapons by minimum strength required, and had rules for dodging, defending, and disengaging, and use damage reduction for armor (rather than *D&D's* armor class system which made armor reduce the chances of a hit), and also penalized dexterity for using armor. There is no evidence that the Cambridge gamers were familiar with *Melee*, and it is most likely that the game designs have so much in common because they both sought realism. Indeed, like several of *FW's* authors, Steve Jackson (the author of *Melee*) was an historical reenactor.⁴⁹

Large Scale Combat

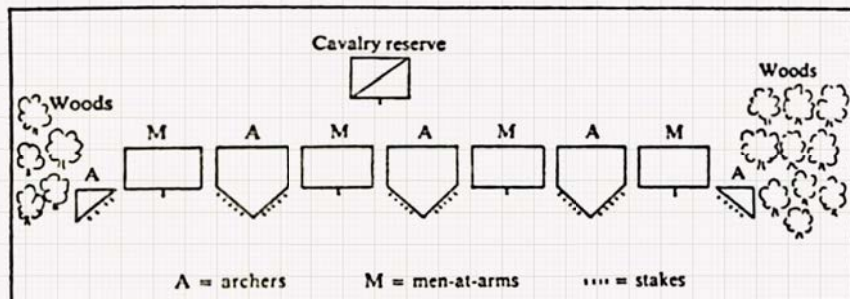
These mass combat rules are recommended for engagements involving 20 or more characters. These rules assume the use of miniatures. While the text states miniatures were used for the individual combat rules too, there is little or nothing necessitating their use.

The rules themselves are fairly simple. Once a figure ratio is decided (how many men each figure represents) the forces are organized into tabletop units. Combat factors are detailed in a long list, and the movement rules are vague by the hair-splitting standards of modern wargames. Movement is given in terms of "paces," to be converted to inches with a provided graph. There is no discussion of how units should be arranged in ranks and files, how maneuvers like wheeling or changing formations might work, and so on.⁵⁰ The text refers

⁴⁹ "Steve Jackson (American game designer)," Wikipedia, accessed August 3, 2020. [https://en.wikipedia.org/wiki/Steve_Jackson_\(American_game_designer\)](https://en.wikipedia.org/wiki/Steve_Jackson_(American_game_designer))

⁵⁰ Comparing the Warrior table, Weapons table, and movement and ranges in the Large Combat Rules poses a bit of a difficulty in deciphering the distance and time scale, as a "pace" can mean a single step or double step, and thus one or two yards. For example, a Viking slinger can move 160 yards in a minute, per the Warrior table, while open order infantry have a move of 80 paces, and a charge bonus of 25 paces. Their slings have an effective range of 60 paces per the Mass Combat Rules, and 120 yards per the Weapons table. We might reasonably infer that a pace is therefore the "double step" pace, and a turn is one minute.

readers to Quarrie (1980) for information on wargames in general.⁵¹ My initial guess was that Bruce Quarrie, the most experienced writer, and editor of the *PSL guide to wargaming*, wrote this section of the rules. In correspondence, Ian Heath described Quarrie's role as more editorial than authorial.⁵² However, Quarrie's spirited defense of *FW* in *DragonLords* issue #9 (Quarrie, 1981 June) affirms his role as an author, and he remains the most likely contributor of this section. The recommended basing for miniatures follows the conventions of the Wargames Research Group (both the organization and the rules are commonly referred to as *WRG*). *WRG* was a widespread standard for wargames competitions and clubs, so it is no surprise that these would be adopted. *WRG*, being competition rules, was revised fairly often and was published in multiple editions. The fifth edition (Wargames Research Group, 1976) is likely the version the authors of *FW* would have been referencing, although the sixth edition (Wargames Research Group, 1980) would be published while *FW* was being completed. The "Warrior table," which also functions as the army lists for the mass combat rules, includes equivalents for most troop types from *WRG*. Troop types are given only for the various



FW illustration by Paul Sturman

Dark Ages cultures (Vikings, Picts, Scots, etc.) and not the generic period lists ("About 1100," "About 1300," "About 1475."). Quarrie's aforementioned defense in *DragonLords* acknowledges the debt the system owes to WRG as the most widely known and played set of rules, making it a natural starting point for FW's main elaboration: a variable scale and man:figure ratio.

To introduce the large scale combat rules, the reader is walked through a game pitting Normans against Anglo-Saxons in a sort of mini-Battle of Hastings. This is the only extended example of play anywhere in the rules.

Once troops are in contact, there are rolls for morale and luck but the combat results are largely predetermined by the sums of the factors, and luck plays very little role in the outcomes. Both sides inflict some casualties and morale is checked. The sample clash of Normans and Anglo-Saxons suggests that battles will be somewhat drawn-out grinds, which was more or less the standard for wargames of the day. However casualties will tend to increase as the battle continues, because all units become disorganized after two rounds of melee, and being disorganized significantly increases the casualties a unit suffers.

There are fairly simple rules regarding character involvement in battles. Chances for death & injury are determined by how the larger unit fares. Leaders help with morale but don't have much if any effect on combat itself, unless they are the general.

As promised, they do provide some guidance on how to scale man:figure ratios and ground scale according to the figures available and numbers of troops involved. This innovation is singled out as the most important idea in the mass combat rules. Ranges for missile weapons are given here in paces rather than yards (which is following WRG conventions).

Most glaringly absent from these rules (in light of the game's title) are any consideration of magic or monsters. Skipping ahead to the religion rules you'll find possible effects on morale brought about by Masses and the like, but nothing else that could really be called "fantasy" here. It's possible that the authors found

⁵¹ As an introduction to wargames, this work would be helpful for players hoping to try out the mass combat rules. A simplified set of rules, based on the Wargames Research Group's rules, is presented and in each chapter additional rules are given for specific periods. Different writers covered specific periods: Phil Barker wrote the ancients section, Ian Heath wrote the medieval chapter, Quarrie wrote the Napoleonic and WWII chapters, and so on.

⁵² I. Heath, personal communication, April 6, 2020.

⁵³ Quarrie (1981) might have addressed this concern, which was explicitly leveled in critique given by Gascoigne (1981), but Quarrie's reply instead reiterates that there are in fact magic and monsters in the rules.

no references to magic and monsters being mentioned in period accounts of battles, and therefore did not account them being involved in mass combat, but it would appear more likely to be an oversight than an intentional omission.⁵³

Large Scale Combat Summary

These mass combat rules are recommended for engagements involving 20 or more characters. These rules assume the use of miniatures.

Once a figure ratio is decided the forces are organized into tabletop units.

Movement is given in terms of “paces,” to be converted to inches with a provided graph.

There is no discussion of how units should be arranged in ranks and files, how maneuvers like wheeling or changing formations might work, and so on.

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Character involvement in battles: Chances for death & injury are determined by how the larger unit fares. Leaders help with morale but don’t have much if any effect on combat itself, unless they are the general.

Active Magic Rules

The magic rules begin with what the authors called “Active” magic -- sorcery and altering the structure of the universe, as opposed to “Passive” magic like divination.

There are three basic steps to cover when casting a spell:

1. Establishing an ethereal link to the target
2. Target attempts to resist the link
3. Casting the spell(s) or absolute command(s) through the link

Step (2) is only taken when the target is very sensitive to the Ethereal plane. Each of these steps is referred to as a “Basic Magic Calculation,” and in shorthand as BMC(1), BMC(2), and BMC(3).

Basic Magic Calculations

BMC(1), establishing the link, if successful allows the caster to cast up to three spells, or issue up to seven “Absolute Commands” on the target, but they must all occur within 30 minutes or before any other circumstance changes, at the GM’s discretion. The link can cut across fairly vast distances, as it goes through

the Otherworld of the Ethereal Plane, a bit like a “wormhole.” One ambiguity is how one establishes a link for spells or commands that affect multiple targets. Because the spell system is so open to on-the-fly custom spells, a Mage might well try to cast a spell that affects multiple targets. Also, the target may not really be specifiable beforehand, as with magical traps, illusions, and so on: a reasonable interpretation would be to treat the affected environment as the “target.” so the GM will have to improvise, perhaps setting a generic set of factors for unknown/multiple targets, making the link to a place rather than a person, or even dispensing with the link in such cases.

BMC(2), resisting the link, is a sort of “saving throw” allowed to sensitive creatures: that is, those with a Faith of 12+ or a Magic or Religious level of 2+. They will feel the link as an Ethereal touch and may either use their own powers (magic) to resist, or ask for divine (or diabolic) help. Spell casters can attempt a counter spell (which falls under the Absolute Command rubric). Others can make an appeal to Higher or Lower Powers which is covered later in the Religion rules. If a link is successfully resisted, the caster and target (or the Higher/Lower Powers appealed to) both expend some mana but the target is unaffected by the spell.

BMC(3), the command, is the roll to actually cast the spell. All spells can be generically understood as making some command – the aforementioned Absolute Command is a special case explained in more detail later, and are distinguished by being limited to one or two words directed at a living being or spirit. As usual, various factors are added and the sum used to determine the column rolled against on a table. Having multiple targets increases the difficulty of the spell, but as mentioned this is not reconciled with the BMC(1) procedure. The Mage can pledge extra mana to increase the chances of success. Other Mages can assist the Mage by successfully casting the same spell, “echoing” the command, but do not contribute mana.

BMC(1)

Allows the caster to cast up to three spells, or issue up to seven “Absolute Commands” on the target, but they must all occur within 30 minutes or before any other circumstance changes, at the GM’s discretion.

BMC(2)

Resisting the link, is a sort of “saving throw” allowed to sensitive creatures: that is, those with a Faith of 12+ or a Magic or Religious level of 2+. They will feel the link as an Ethereal touch and may either use their own powers (magic) to resist, or ask for divine (or diabolic) help.

BMC(3)

The command, is the roll to actually cast the spell.

Some additional rules are presented to add flavor and detail to the spell casting rules, or to cover special situations. For example, Mages can “master” specific spells by casting them three times in a row in a six hour period. The “true name” of a person or spirit aids in casting spells against them, just as in folklore. Spells (“commands”) can be inscribed and made permanent, either for the spell’s effects on creatures (amulets, etc.) or to make magic items or traps. Such traps spend the caster’s mana when triggered. Presumably if the caster does not have available mana, the spell fails. The mana cost of a spell is the Degree of Difficulty (DD) plus any extra mana pledged plus 1/2 the Magic Level (ML) of unwilling targets. The link established in BMC(1) also costs mana equal to 1/2 the DD of the spell or command to be cast. Because up to three spells or seven commands can be issued with the link, players will need to agree how this is calculated – perhaps the link simply sets a maximum on the DD of spells to be cast through it.

Finally, a two-page table of physical correspondences, with very detailed information is given: which metals, colors, body parts, animals, and so on are influenced by which star sign. This system of correspondences is perhaps the most distinctive feature of the magic section. The table is like a crib sheet on Western occultism. Indeed the text describes this table as “The system of invisible levers by which the physical universe is run” (Galloway, 1982b, p. 182). These correspondences are used in BMC(1) (establishing the link), in creating magical devices, and in divination. The 12 zodiac signs are “Ethereal influences” that affect everything, even the Higher & Lower Powers, and the GM is encouraged to have them affect places in his campaign world. Rules for this are provided in this section, including rules for letting characters detect these influences. So for example a location might be under the influence of Pisces, enhancing water magic and diminishing fire magic.

The next “active” magical operation described is creating magical devices.

Magical Devices

These devices help in creating links and casting specific sorts of spells, but could also have other effects. The examples given include:

Wands, staves, etc. (used for establishing links)

Amulets (for protection, helping in BMC(2))

Single Spell Devices (tailored to aid casting a particular spell)

Magical swords, shields, keys, etc. (which add factors to non magical operations like combat, opening locks, etc.)

Inherently functional items like swords and keys can add no more than +1 to magical operations. Magic wands and staves are assumed to be too small or light to use as walking sticks, or anything else useful apart from being magic aids, and can therefore have larger bonuses to magical operations. But functional items can add up to +4 to their non magical purposes (to strike, damage, etc.).

Lastly some notes on magic items are given to explain that magic items remain linked to their creators. Therefore, stolen magic items may resist their thieves. Mages may however bind magic items they find or acquire with a command spell. It is also noted that all magic items have actual spirits bound in them. In fact, if the creator of an item weakens (1/2 Endurance or less due to wounds, starvation, etc.), the spirit may attempt to escape, and the spirits always escape if the item is broken. At this point the rules take a sort of digression.

Preparations for sorcery/ the accumulation of mana

Having discussed some ways mana is spent, the rules turn to how it is accumulated. The five methods listed are:

incantation/ululation

shamanistic dancing/frenzy/etc.

deep meditation and study

fasting (including sexual abstinence), and

sacrifices

The first four all take some time and have limits on how long they can be performed, and each also provides bonuses to BMC(1) as preparation. They are associated with specific types of Mages, but this is explained toward the end of the section on magic.

Sacrifices can be done by anyone, but they count as sins for Christians. An animal yields d6 mana (the Norse religion rules specify definite amounts for various animal types in the religion rules) while human sacrifice yields d6+6. The Mage must also consume some part of the sacrifice, such as an organ.

There are limits on mana accumulation. Characters normally can have no more than 16 times their magic level (ML) in mana; Ethereal and Faery spirits can accumulate 32 x ML. Later on there are rules concerning the self-conjuration of spirits that can allow mortals to accumulate 32 x ML mana too.⁵⁴

Completing the look at magical preparations, the rules turn to magical diagrams or “pentacles” one might draw, for use in defense against sorcery (BMC(2) bonuses) and against conjured beings. The simplest pentacle (a mere circle) gives just a +1, while a triangle inscribed in the circle gives a +2 and a five or six pointed star inscribed in the circle gives a +3.

Conjuration

Another sort of active magic is calling Ethereal beings to the Earthly plane, normally to control, bind, and/or compel them. Higher or lower powers, the spirits of any living or dead being, and elementals can all be summoned. Living or dead things in their earthly form, beings whose body & spirit are united (Faeries and self-conjured Mages), and zodiacal forces cannot be summoned.

The mechanics of conjuration involve establishing a link (BMC(1) again), then the issue of a command (BMC(3)). Normally a defensive pentacle is prepared first. The text then mentions some reasons one might conjure a spirit, such as to have it cast a spell, give information, teach skills or spells to the caster, bind them as servants or into magic items, binding them into dead bodies to create undead servants, and so on. There is also a cautionary tale from actual play about summoning a demon and asking it to create light, which it did by igniting the whole room and destroying the conjurer, as a warning that demons are unreliable. Summoning angels and demons are sins for Christians, as is self-conjuration, which is described next.

There is a chance the operation will cause the character to go temporarily or permanently insane.

The conjuration rules illustrate another way that the “unified field theory” of magic operates in FW. Demonic possession, familiars, necromancy, and more all fit into the theory of the Ethereal plane and commands.

⁵⁴ This presents a problem similar to the division by zero problem we saw with combat experience: a starting Mage evidently can accumulate $0 \times 16 = 0$ mana, and therefore work no magic. The fact that human sacrifices are worth $d6+6$ mana suggests a solution: perhaps any human can accumulate at least that much mana even at zero magic level. But in his correspondence with Eric Schwarzenbach, Galloway notes that zero-level characters should use a factor of $\frac{1}{2}$ when calculating maximum mana, so that the correct answer would be for a character with zero levels in magic to accumulate up to 8 mana. See Appendix 4.

Self-conjuration is perhaps the only concept in FW that does not have an obvious analog in real world beliefs.⁵⁵ It is the binding of one's own spirit to one's body. It is a serious sin, and very difficult, but it has many advantages:

The self-conjured no longer need to do BMC(1) — links are automatic because the self-conjured are partly in the Ethereal plane

The self-conjured's spirit cannot be conjured by others (and forced to reveal secrets or be bound to something else)

They can vanish for an hour at time into the Ethereal plane

They gain 2 magic levels outright

They can accumulate twice as much mana as other mortals

Other kinds of conjuration include:

Conjuring the spirits of living beings:	Instead of summoning one's own spirit, summoning another being's spirit to gain information about their Earthly form, or to bind to the summoner. This is how Witches gain familiars — the animal's spirit is bound to the Witch.
Necromancy:	Including communing with the spirits of the dead or binding them to bodies as the undead.
Conjuring elementals:	Summoning part of the Elemental powers either for normal divinatory purposes or to use their powers in sorcery. Each of the elementals is a vast being, and conjuration must be restricted to summoning a small part to the earthly plane (bounded by a circle) lest they consume the entire plane.
Joint conjuration:	While Mages cannot share the burden of a particular operation or BMC, it is possible for one Mage to create a protective circle for the other to use. It is further clarified that group ceremonies may involve multiple Mages accumulating mana together but that the BMCs are made separately, as each individual attempts to cast the spell.
Possession:	Demons can also use the conjuration process to possess human bodies.

⁵⁵ Setting aside the "Ethereal plane" which is a generalization of the spirit world/faery/etc.

PHYSICAL CORRESPONDENCIES

Star sign	Planet	Date	Day	Hours of day	Element	Metal	Gem	Wood	Herbs	Color	Number	Body (loc. ill. and wounds)	Beasts	Type of place	Particular aspects of human life
Aquarius	Uranus	Jan 20- Feb 18	Saturday	2.0-3.0	Air	Tin	Opal	Elm	Fumitory Mullein Barley	Transparent			Horses	Wet-lands	Magic, treasure-seeking, friendship with comrades Religion, mysticism, treachery, travel
Pisces	Neptune	Feb 19- Mar 20	Thursday	3.0-4.0	Water	Bronze	Pearl	Beech	Meadow-sweet Rosehip Lungwort Rosemary Marjoram Cowslip	Blue	10 Feet		Fish, frogs etc	Open water	
Aries	Mars	Mar 21- Apr 20	Tuesday	4.0-5.0	Fire	Iron	Ruby	Oak	Mint Thyme Tansy	Green	1	Brain	Sheep	Hills	Individual combat, deeds of strength & valor Health & curing, endurance, leisure
Taurus	Venus	Apr 21- May 20	Friday	5.0-6.0	Earth	Copper	Sapphire	Horn-beam	Willow Dill Parsley Lavender	Black	6	Head	Cattle	Fields	Communications, gathering of knowledge, concealed things Fortune, madness, rational thought Worldly power, justice, leadership Love, sex, language, worldly knowledge Peace, cooperation, commerce, organisation War, vengeance, evil deeds, scheming Humor, teaching, resurrection, defense Death, failure, old age, destruction
Gemini	Mercury	May 21- June 20	Wednesday	6.0-7.0	Air	Mercury	Onyx	Willow		Violet	11	Chest	Deer	Woods	
Cancer	Moon	Jun 21- Jul 20	Monday	7.0-8.0	Water	Silver	Emerald	Thorn	Balm Agrimony Daisy	Pink	8	Guts	Shellfish, Under-insects	Plains	
Leo	Sun	Jul 21- Aug 21	Sunday	8.0-9.0	Fire	Gold	Topaz	Mistle-toe	Bay Rue Saffron	Yellow	12	Heart	All cats	Heaths	
Virgo	Mercury	Aug 22- Sep 22	Wednesday	9.0-10.0	Earth	Mercury	Diamond	Pine	Fennel Valerian Savory	White	7	Sex organs	Unicorn, rodents	Towns	
Libra	Venus	Sep 23- Oct 22	Friday	10.0-11.0	Air	Copper	Jade	Yew	Yarrow Violet Dandelion	Red	2	Hips	All dogs		
Scorpio	Mars	Oct 23- Nov 22	Tuesday	11.0-12.0	Water	Iron	Aquamarine	Fir	Basil Nettles Tarragon	Orange	5	Stomach	Scorpion, snakes	Deserts	
Sagittarius	Jupiter	Nov 23- Dec 20	Thursday	12.0-1.0	Fire	Tin	Cornelian	Poplar	Sage Chervil Samphire	Grey	3	Arms, hands	Birds, bats	High-lands	
Capricorn	Saturn	Dec 21- Jan 19	Saturday	1.0-2.0	Earth	Lead	Garnet	Ash	Comfrey Sorrel Beet	Brown	9	Lungs	Goats	Icy wastes	

Astral signs six places on from each other are opposite: e.g., Aquarius and Leo.

Table from FW

Spells

The next section on active magic gives more detailed instructions for assigning the “Degree of Difficulty” (DD) for spells. These will also apply to appeals for miracles in the religion rules.

The general types of spells covered are:
Curing/disease & death
Illusion
Protection from magic
Absolute commands (which may be directed at living, Ethereal, or undead creatures)
Elemental matters (instead of conjuring and commanding an elemental, a Mage may just work sorcery using the four elements)
Complex matter (using combinations of the four elements, such as metals and living matter)
Transmutation (there are no specialist “alchemists” in FW but Sorcerers do study alchemy)

There is also a list of 36 “miscellaneous spells,” some of which obviously fall into the above categories, but most of which are less clear-cut and in general all of them are similar to traditional FRPG spells (Evil eye, Lightning bolt, Weapon/armor enhancements, Stoppage of time, etc.). The chart gives some details of the effects the spells produce and the DD for each type of caster. For example, Witches are better at Evil eye, while Cabalists are better at Stopping time, according to the adjustments for each caster type listed on the table given later in the rules. In general, Cabalists are the strongest casters (most spells are relatively low DD for them) while the cunning man/wise woman is the worst, although each type has its strengths.

The factors determining DD include the types of matter affected, area of effect, duration, complexity, and so on, as well as the astrological correspondences involved, and factors specific to the type of spell. The text then turns to passive magic.

Passive magic

Passive magic is chiefly divination (gathering information), and for this type of magic, Intelligence is actually as important as Faith. The overall mana costs are lower too, so beginning Mages will probably do more divination than sorcery.

⁵⁶ No, really; that’s the example, Galloway (1982b) p. 214.

Two main kinds of divination are possible. The first kind relies on the system of correspondences more than personal power, and involves sophisticated techniques like astrology and tarot cards. Only High/Runic Sorcerers, Wizards above 4th level, and Cabalists use this kind of divination. This kind uses very little mana but takes a lot of time. The other kind of divination concentrates the Mage's power into some focus to see into the Ethereal plane. The focus might be a crystal ball, a pool of ink, the entrails of a sacrificed creature, and so on. Wizards, Witches, and Peasant Mages use this kind of divination, which uses more mana but is also much faster. Standing in between these two is the Runic (Dark Ages) Sorcerer, who uses enchanted "runic rods" designed to take advantage of correspondences, each rod representing one star sign. These runic rods also help in active magic, unlike the other divinatory devices. In fact, it is also possible to gather information in at least two more ways — dreams/visions and certain religious ceremonies — but those use different rules.

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The other kind of divination concentrates the Mage's power into some focus to see into the Ethereal plane. The focus might be a crystal ball, a pool of ink, the entrails of a sacrificed creature, and so on.

Divination uses a modified version of the BMC(1) calculations, where the difficulty/complexity of the question, and the Intelligence of the Mage, factor in. This allows the question to be asked, but does not determine the answer.

The nature of the question determines how it will be answered. The text encourages questions about future events to be interpreted as regular informational questions, when possible. One example presented is "Will I be able to do what I want to do without getting VD?" which should be interpreted as a "detect disease" type of question.⁵⁶ If the question can't be re-interpreted, the GM is advised to roll, with 1-60 = yes, 61-100 = no. The GM is reminded that the "stars" always have an out should this be wrong, since the future is never certain. Other questions are answered according to their complexity as described on a chart, so that the two kinds of divination have different DDs and mana costs for different questions, and zodiacal controllers/diminishers affect this too.

In addition, Mages and Clerics with a Faith of 12+ may have prophetic dreams/visions, and characters with high Intelligence may interpret these dreams and visions. The chances of having a dream can be increased by taking prepara-

tions (using the normal methods of mana accumulation) and then spending mana. Interpretations may yield anything from a major secret of the adventure or an NPC to a wild lie, depending on how well the interpreter rolls. Prophetic dreams cost Mages 1-3 mana or Clerics 1-2 Endurance points. At this point the table detailing how each specialization of Mage operates is provided.

The Social Class and backgrounds required to become various Mage types at character creation is given (using the character's father's Social Class score). The methods each type uses to accumulate mana and make preparations for sorcery and divination, and the modes of divination they use, and their base bonuses/penalties to use various types of spells, are also laid out on the table.

Notably, Cabalists are required to be Jewish or Muslim. Presumably Muslim Cabalists are really practicing an esoteric tradition like *simiyya* but are similar in all respects to Cabalists. Being Jewish is something a character might roll on the Bogey table, but given that a nationality suitable to the campaign setting can be chosen, a player might be able to choose to be Jewish or Muslim too, especially in the later, more cosmopolitan period. Any Mage may also become a Witch by joining a coven (and damning their souls). Peasant Mages may become Wizards, and Wizards may become Sorcerers, if they can get to the required Social Class and magic level.

The magic section concludes with a rundown of gaining magical experience points (XP) to gain levels. Experience is gained by casting spells, magical preparations (accumulating mana), resisting spells and counter-magic (BMC(2)), divination, and detecting influences. Awarding magical XP would clearly require a lot of record keeping. Like adventuring XP, it is mainly based on keeping track of chances of success and failure, and the gain is 100 minus the percent chance of success (or more simply, $XP = \% \text{ chance of failure}$). But XP is also gained by accumulating and spending mana, so each point of mana gained and spent should be tracked as well. At this point the rules turn to religion.

Appeals, intercessions, & miracles

The first section of the religion rules cover the rules of divine intervention. Clerical magic in FW is not cast by the Cleric, but directly by the Higher or Lower Powers. Anyone can make appeals for miracles, but Clerics will have better success rates because Gods (and other powers) have a vested interest

⁵⁷ While several contemporary reviewers and later internet forum commenters find the game statistics for the Higher and Lower powers baffling, the reason they have star signs, attributes, levels, and mana listed is for these BMCs.

in making sure their Church is effective, so that they continue to be worshiped and thus accumulate mana. The basic process is making an appeal (or request), and if the power grants the appeal either the power directly performs a miracle or it asks a higher-up to do so (intercession). A character might appeal to a saint, for example, and the saint may or may not grant the appeal. If the saint does grant it, they may need to ask an archangel, or the Virgin Mary, or more likely God himself to perform the miracle. This very accurately models the fact that saints were often asked to intercede in their areas of patronage, and the Virgin Mary was especially prayed to for miracles: she is a lot less busy than God, and is compassionate, and as Jesus' mother, she has some pull.

Appeals are calculated by adding up a long list of factors, including the DD of the miracle asked for (as if it were a spell), the appellant's Divine Grace/Devil's Favor as appropriate, and bonuses for giving proof of serious intent (offerings ranging from a mere thought to days of fasting).

Features of miracles are:

The Faith attribute is actually more important for magic than religion.

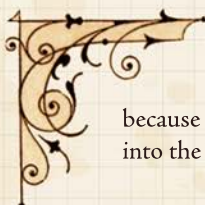
Successive appeals are a negative factor.

Areas of control and interest are listed for each power, so one is better off asking St. Sebastian for protection from persecutors, but St. George is more helpful in dealing with Dragons, and so on. But astrology is an influence just as it is in magic.

The total of the factors will reach -5 to +25 (which is the biggest range yet) and the roll will result in a success or failure, with or without penalty. The "penalty" is always some piety loss. It is possible to have an appeal refused but at no penalty, or to succeed with a penalty (in which case the Power thinks less of the appellant for asking but does it anyway).

On a success, whether or not there is a penalty, the power that was appealed to will do what was asked, casting a spell or counterspell, giving information, etc. But if the power appealed to is not really capable of performing the favor asked, it will appeal higher up its hierarchy, possibly all the way up to God or the Devil. This appeal (an Intercession) has a simpler mechanic, based mainly on the difference in rank of the powers in the hierarchy. There may be an automatic success, or a 25 or 50% chance.

Performing the actual miracle uses the normal sorcery rules, although being Ethereal, powers obviously don't need to establish a link, and go right ahead to BMC(2) and (3).⁵⁷ Additional factors and informational requests are given DDs on a chart, ranging all the way up to resurrections. Lastly, the rules for bonuses granted for holy sites, relics, and similar are given. Even "fake" relics can give bonuses,



because the power has been venerated through the item, which fits perfectly into the “unified field theory” of the game.


Divine Grace/Devil's Favor

Piety plays a central role for clergy and devil-worshippers. Instead of using personal mana to appeal for miracles, the religion rules have these characters risk piety points for the appeal. Moreover, the piety of the appellant affects how likely the Power is to grant miracles. The next section explains how to determine a character's Divine Grace or (for Devil-worshippers) Devil's Favor.

Players generally do not know their character's exact status here, and an exact account of one's state was one of the suggested questions listed under Appeals. The Grace or Favor is determined by three things: Religious Level, Religious Rank, and Piety Band. The first two a player will certainly know; the last is a secret tally known only to the GM, except under certain conditions.

Religious Level is the experience level of the character in the Religious area, and starts at zero. Religious rank is the rank of the character in some religious organization, whether it is the Church, a coven, or some religious order. Given the excellent gloss of Witches as a Pagan cult subverted by the Devil, it is disappointing that the Knights Templar don't have the same sort of description. Christian Clerics belong to one of several main organizations or types of organizations: Secular Clergy (i.e., clergy “in the world” from deacons and parish priests all the way up to the Pope); Monastic orders (traditional monks & nuns); Friars (itinerant clergy with no permanent congregations); or Religious Knights (Hospitallers, Templars, etc.). The religious knights are a special case because they would also choose a “Warrior type” and so begin with armor and certain favored weapons. Religious knights range from rank 1-5, but the other types range up to rank 10 (Pope). Devil-worshippers belong to Covens which also range up to rank 10 (Anti-pope). There are rules for promotion within religious hierarchies, and promotion requires gaining Religious Levels and having or buying sufficient Social Class.

Piety Band (PB) is mostly unknown to the player and tracked by the GM. PB is determined by the total number of Piety points a character has accumulated, and can be a negative number or positive. Points are lost for committing sins and gained by doing acts of piety or “virtues” that the power approves of. Because God and the Devil are in direct opposition, Devil worshippers gain Devil's Favor by having negative piety and Christians try to keep positive piety. The point total converts to Piety Bands in a fairly straightforward manner, but each “Band” is increasingly broad, so that 0-9 piety points is PB 0, 10-39 is PB 1, 40-79 is PB2, 80-129 is PB 3, 130-189 is PB 4, and so on with the width of each band increasing by 10. The higher a PB one attains, the more slow the progress gets, because sins and virtues have variable piety values depending on which PB the character is in. PB extends negatively as well, so piety -10 to -39





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All Clerics are expected to maintain PB 2 to be in God's good graces, and they will actually sin if they perform ceremonies and offices while below PB 2 (although the ceremonies and sacraments remain effective, just as theologians held).

At PB 0 and again at (PB) 2, a character may get visions of hellfire or other serious warnings that they are in danger of damnation.

At (PB) 2 a character's spirit is damned to hell. At (PB) 3, the Devil himself may come to claim the sinner's soul.

is (PB) 1, for example, and PB 0 is actually piety -9 to 9. When piety is very, very negative, only the worst sins will matter. Contrariwise a very high piety character loses more points for a sin than a lower piety character, as God expects more of saints. Sins and virtues are rated as class 1 through 7 and spelled in detail for Christians, Devil-worshippers, and (later on) Pagans.

There are a few situations when a player will learn his character's exact PB. These are at the "break points" of PB 2, PB 0, and (PB) 2.⁵⁸ All Clerics are expected to maintain PB 2 to be in God's good graces, and they will actually sin if they perform ceremonies and offices while below PB 2 (although the ceremonies and sacraments remain effective, just as theologians held). At PB 0 and again at (PB) 2, a character may get visions of hellfire or other serious warnings

⁵⁸ This certainly complicates play for characters attempting appeals, since they will not know their PB. The mystery surrounding one's piety rating also raises the question of why the "Character sheet" lists Piety as factor players would track.

⁵⁹ Intriguingly, a note on Ethereal hosts and hierarchies (Galloway, 1982b, p. 243) says while the cherubim, imps, and similar low-ranking entities have standardized attributes in the table, "Players may, however, create individual characters by use of luck rolls to alter characteristics."

that they are in danger of damnation. At (PB) 2 a character's spirit is damned to hell. At (PB) 3, the Devil himself may come to claim the sinner's soul. He might kill the character and drag him to Hell, or more usually he'll bind the character to him with spells (Absolute Commands) and force him into a contract.

Piety is also used to determine the fate of a character's soul after death. There are calculations to determine if the soul goes to Hell, Heaven, or how long it will spend in Purgatory – or for Pagans, whether the soul will go to Valhalla. There are also rules for determining if a soul will be promoted to a saint or demon. Later in the rules there are guidelines for the promotion of spirits to higher ranks within the Ethereal host, so in principle one could continue a party's adventures long after death.⁵⁹



Illustration by Lawrence H. Heath

Delegated, Routine, & Ceremonial Clerical Powers

The third section under religion deals with all the other benefits and powers that come with worshipping a higher or lower power that don't require making appeals. These are called delegated, routine, and ceremonial clerical powers.

They all work automatically for the most part, but a Cleric who is not in good standing with his power will lose some piety for doing them, as mentioned earlier.

The effects of these powers range from morale boosts to magic.

They also raise mana for the Power worshiped, although only 25% of the total raised actually transfers to the Power, the rest being lost -- presumably going back to the Ethereal Plane.

There is an extensive list of Christian ceremonies and sacraments with their game effects: Mass, High Mass, Benedictions, Maledictions, Ordination, Investment, Confession, Final Absolution, Excommunication, Interdiction, Baptism, Marriage, Exorcism, and so on. Most of these affect piety (granting piety for attending the ceremony or receiving the sacrament); most boost morale; most also grant XP to the Cleric and possibly the attendees. A few also transfer mana to God, give bonuses to rolls for the recipients or have other magical benefits, such as boosting ability scores and reducing the effects of fatigue. There is a note that exorcism only works on demons, and not on Norse deities, elves, or other ethereal beings. Presumably that means an exorcism won't force a spirit out of a dead body, so "turning the undead" will require an Appeal. This may be a departure from medieval lore, unless the authors are saying that while the priests considered fairies and Pagan gods to be demons, enough of the secular world disagreed to make the priests wrong.

The ceremonies of Devil worshipers are mostly reversals/parodies of the Christian ceremonies, using blood rather than holy water and possibly involving sacrifices. We are also reminded that Witches benefit from Satanic ceremonies because most Satanic ceremonies are followed by dances and orgies that build up the participants' personal mana. There is also a brief description of the Satanic Feast, which is similar to the Pagan feast described later but which involves a continuous droning hum or chant which sounds truly frightening.

Inspiration

Most of the ceremonies list a Ceremonial Morale Factor (CMF). After the ceremony this factor (and some others) are used to generate a number which will be used to roll to determine if there is a morale bonus for participants. In some cases there may even be a chance for "Inspiration," which provides numerous bonuses and a few penalties to simulate religious fervor. The medieval tradition of Masses being said before battle and other major undertakings is the most obvious source for this.

Inspiration grants an increase in piety (to the next higher band), +2 morale, increased stamina, +1 to Physique, Endurance, Bravery, Charisma, and Faith; -1 to Intelligence and Agility; a bonus to Control Tests (the berserking roll; Christians are less likely to go berserk, Pagans more likely); and +3 to Appeals. This is really potent and lasts until PB drops below 2. There is also a 5% chance each day for the effects to wear off, but that is absolute, not cumulative, so one might remain inspired for weeks at a time.

Inspiration has a small chance of coming after a ceremony, and may also come spontaneously when a pious character: faces an enemy from a different religion's powers or servants; sees a successful appeal; or is rescued by a deity's intervention, including exorcism. Those with a very high piety (PB 5, or (PB) 5 for Devil worshipers) may also test for inspiration after any notable event or victory occurs. Lastly, Inspiration may come from an Appeal, and may affect an individual or an entire community. Such inspiration can come to those not otherwise eligible for inspiration due to low piety, wounds, or exhaustion. These communal inspirations use the same 5% chance of wearing off.

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+1 to Physique, Endurance, Bravery, Charisma, and Faith
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A bonus to Control Tests (the berserking roll; Christians are less likely to go berserk, Pagans more likely)
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Ethereal Hosts and Hierarchies

The Higher and Lower powers are organized into 9 “ranks” denoting their approximate power.

At the top of the hierarchies are Trinity and Lucifer, respectively (Rank 9)

At the bottom mere servants (Cherubim and Imps/Hellhounds/Demon Warriors)

Saints and demons generally rank in the 5-3 range, although certain archdevils fill out the upper ranks of the Lower powers.

The corresponding rank 6-8 in for the Higher powers are angels, archangels, and the Virgin Mary.

Rather interestingly, there are rules for promotion within the hierarchies, and also suggestions for how to “personalize” the lower ranks (as lesser saints, cherubim, imps, etc. all have generic rather than individualized attributes).⁶⁰

The Heavenly and Infernal hosts are listed in detail on a pair of tables that have contributed to some of the game’s infamy. In fairness, these are primarily meant to chart the appropriate powers to appeal to, their resistances to appeals, and their areas of interest/favor or disfavor. The powers’ Magic Levels are given to help with calculating their spells’ effectiveness. However they do also have Combat Levels and other physical attributes given (excepting the Trinity who are off the chart in most respects). Most helpfully the chart details the many, many patron saints of various minutiae that would take some research on the part of a GM, and similar information for the demons, using names from the Grand Grimoire, an historical grimoire.

Lastly religious experience is explained. XP is gained by making Appeals, performing or attending religious ceremonies, exercising other clerical powers, resisting temptation, and earning piety points.

The Norse Religion

The final religion section deals with the Pagan Norse religion in lines that mostly parallel the previous sections, although with some changes in the order

⁶⁰ Suggesting, at least to me, a possible supernatural campaign where the players start in the lowest ranks and work their way up.

⁶¹ Judaism and Islam are also notably absent, but one can infer from the comments about heretics under Divine Grace/Devils Favor that the Christian sins and virtues would mostly apply.

⁶² A scene in Poul Anderson’s ‘The Broken Sword’ has the Devil visit a Viking woman who is desperate for revenge, illustrating how this idea might work.

of presentation. "Norse" religion stands in for all Germanic, Teutonic, and Scandinavian religious traditions, as they were fairly similar. Unfortunately the Celtic religion does not get a similar treatment, but the Norse model makes it pretty clear how one might simulate other pantheons and religions, with a little research.⁶¹

First, the hierarchy of gods and goddesses is discussed. This is more complex than the hierarchy in Christianity, as there are differences between Vanir and Aesir, as well as blood and marriage relations. Moreover, some of the Powers are enemies. All this complicates intercessions. Promotion within the hierarchy is discussed as well, with an example of how a Valkyrie might rise through the ranks and usurp a goddess.

Piety for Pagans is always with respect to their own gods, not the Christian ethereal host, but Pagans with negative piety attract the Devil's attention, as he may claim the souls of anyone, of any religion.⁶² The sins and virtues of Norse Paganism are generally different from those of Christianity, with much more focus on heroism and hospitality than self-abasement and charity, as one might expect. The afterlife is handled differently too, as there is no Norse Purgatory and the circumstances of death matter more, so a character may go to the appropriate part of the Norse afterlife depending on whether they die in battle, at sea, or have a "straw death." Heroes from the lower ranks of the Norse Ethereal host, so in principle fallen heroes could advance to become full-fledged gods in time.

While temples and sacred sites have professional priests maintaining them, the Norse religion does not have clergy/lay distinction that is so important in Christianity. Instead, all Norse freemen have religious rank based on their Social Class and can perform ceremonies.

"Norse" religion stands in for all Germanic, Teutonic, and Scandinavian religious traditions, as they were fairly similar.

The Norse ceremonies mostly involve sacrifices and feasts, and as noted earlier the mana values of specific animals are listed (ranging from 2 for fowl to 5 for cattle).

There are also ceremonies for marriage, baptism (dedication to a specific god or goddess which also adds a component to the recipient's name), funeral rites (barrow and ship burials), oaths (which are immensely important for the flavor of sagas), and Seidhr (a sort of divinatory appeal combined with a ceremony).

Inspiration may follow appeals, ceremonies, or oaths, and the Norse are more easily inspired spontaneously than are Christians.

Monsters, magical beings, and general fauna

The final section of the *FW* rules is a sort of bestiary. Like the corresponding essay (chapter III), this was written by Nick Lowe, although as he was not a gamer the game statistics were added by Sturman and Galloway. About sixty types of creature are detailed, including several specific giants such as Giolla Dacker. The monsters here have frequently been criticized as ridiculous,⁶⁴ silly,⁶⁵ even racist.⁶⁶ But all derive from period literature, legends, and heraldry.

The monsters are described briefly, with several general items in every “stat block.” **Size** ranges from tiny to bloody huge. **Speed** is given qualitatively, in comparison to a human. So “very fast” means “a lot faster than you can run.” Speed and size are also important because they modify attacks made with ranged weapons. **Society** is a descriptive term for the number appearing, from unique/solitary (1), to lairs/nests (1-6), to flocks/herds (10-50) and swarms (50-200). Finally, **source** gives the specific literature or tradition the beast appears in, to help the GM determine whether they are suitable for his milieu. Many are derived from fairly generic sources such as “bestiaries” and “heraldry” which would be appropriate to multiple settings, while others are specific to Arthurian, Celtic, or Norse legend. Monsters also have their physical attributes and some mental attributes listed, as well as combat factors, armor, methods of attack, and magic levels. A paragraph headed “Other factors” provides default attributes for monsters where they are not otherwise provided, and explains that magical creatures have no souls and therefore no Piety. Rules for infant and senile monsters are given (each accounting for 5% of the monsters that grow).

No rules specify how much damage a horn or bite attack does, although one could fairly easily improvise these. The effects of some poisons are given, but the rules for “saving throws” are given in chapter VI.

Finally the U.S. editions of the book have a topical index and an index of tables. Given that the pagination in the editions are different, it’s a bit surprising that so much effort went into something most game books lacked at the time.

⁶⁴ The Bonnacon, for example: a cow-like animal firing flaming excrement as a defense.

⁶⁵ Venomous sheep, for example.

⁶⁶ Specifically the “Black Men” which to be fair are explicitly explained as a jet-black giant race, not Moors or Africans, as detractors imagine.

On Right: Illustration by Lawrence H. Heath



Chapter 4

Supplementary material, reception, and influence

Supplementary material

The promised adventure Leigh Cliffs, which might have been a scenario for FW, was never published. The book went through multiple printings, with at least three for Stein & Day. At some point between the publication of FW and his untimely death, Galloway proposed a sequel to FW and even sent a sample chapter to Stein & Day. Long believed lost⁶⁶, the chapter and plans for the rest of the book have been rediscovered among papers passed to Nick Lowe by Bruce

Galloway's parents
after his passing.
Quarrie (1981)



summarized the plan thus:

We are now planning a 'Vol II' which will essentially concern itself with cultures and beliefs, European, Mediterranean and Indo0-Asian, from circa 600 BC to 400 AD, and any ideas for improvements over VOL I would be gratefully received.

In fact Galloway's plans were quite detailed. He and Quarrie were confident

that the core rules of FW would work for the classical period, given that medieval beliefs about magic owed so much to Mesopotamian and Greco-Roman ideas. The planned chapter breakdown would be to cover Eastern cultures (one chapter each for Egypt, Mesopotamia, Persia, and the Levant), Classical cultures (Greece and Rome), barbarian cultures (Celts in one chapter and Germanic, Gothic, and Slavic in a second), followed by magic, religion, and a bestiary chapters incorporating all of these cultures' beliefs. The Appendix 5 of the present volume presents the relevant documents, so I will not attempt to summarize them further. Notably,

however, the plans initially called for some contributions by both Bruces, Lowe, and Hodson-Smith, but eventually only the Bruces and Lowe were assigned parts of the work. The second volume was expected to have relatively few additional rules. We have a draft of one rule for how deities “fade away” if neglected, and one completed table for the Mesopotamian/Sumerian pantheon and some monster characteristics. His plan seems to have been for a short summary of the rules to be included, with new tables for various magical and religious calculations. He hoped Lowe would help him with this, while Quarrie was to compile new warrior tables and anything needed for the combat rules (new weapons/armors, perhaps adding chariots to the mass combat factors?).

In spite of Galloway’s ideas and extensive notes, the second volume was not to

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~ Quarrie (1981)

be. Quarrie’s new position as a publicist for PSL made him unavailable for the planned contributions (principally covering the combat rules as noted above, plus additional material on Mithraism and Arthurian Britain). Lowe meanwhile was completing his dissertation and planning to move on to a full time career in academia. He reports that the assignments given to him by Galloway (covering the whole classical section, reviewing the rules as noted above, and also all of the bestiaries) were a source of anxiety. Galloway himself appears to have

⁶⁶ My original note said: “The Stein & Day Publishers Records and Sol Stein Papers archives at Columbia University were searched in August 2013 by librarian Tara C. Craig, to no avail. Stein (1989) notes that several boxes of documents intended for the archives were taken by BookCrafters before Columbia could retrieve them from the Stein & Day building. David Stein reports having no knowledge of the proposal, but speculated that any old files from Stein & Day not at Columbia would have long ago been lost after Stein & Day was acquired in a hostile takeover by BookCrafters. (D. Stein, personal communication, June 18, 2020) Of course there is no way to know if Stein & Day would have set any correspondence related to FW aside for the archives to begin with.” Here the trail went cold, until Nick Lowe unearthed the papers reproduced in the appendices of the present volume.

given up on the project, focusing instead on publishing his own dissertation, books on hiking in East Anglia, and political activism.

No third-party products were made for the game or published in magazines. Indeed there are only traces of the game to be found in reviews and entries in reference books. However interest in the game was never completely extinguished, and a few web sites offer useful play aids that summarize and explain elements of the game.

Galloway's papers include some correspondence from readers offering suggestions or asking for clarifications of the rules. These are discussed above in the chapter-by chapter analysis of the rules.

Trimboli (n.d.) presents a web site with explanations of some of the rules of the game as well as some tweaks to the combat rules. There is also a character-generation walkthrough, and errata for the weapons table (one page is missing from the first printing of the mass market edition) and Warriors Table (weapons and armor are mis-numbered in all editions, presumably reflecting changes that were made to the table at some point). These notes should help anyone interested in trying out the game. Trimboli also comments on some of the forums under the user name "Stormcrow."⁶⁷

Writer G.L. Dearman set up a web page for a campaign to try out the rules as well (Dearman, 2008). This site has handouts and background information on *FW* for players who were going to play a campaign under his direction. Unfortunately the website has not been updated since the first game session, which was apparently devoted to character generation. The handouts however would be useful for anyone planning a game. His house rules reflect recommendations that have appeared in various discussion threads and blogs: female characters begin at age 18 with two experience levels and division by zero is avoided for zero level characters to permit them to gain experience from combat and cast spells at zero level. He also permits choice of zodiac sign and more flexibility in rolling starting scores and bogeys.

In September 2015, "Thane" created a blog with posts to assist character generation, reorganizing the rules for the Mage types, Cleric types, and so on, called "Beer and Brigantine" (Thane, 2015). Unfortunately the posts stopped abruptly in December 2016.

Various online discussion threads and blog entries also discuss the game and suggest house-rules or rulings to cover lacunas in the game itself. These are mentioned below.

⁶⁷ *SuStel* on RPGnet and *"SuStel_DAT"* on Board Game Geek/RPG Geek.

Reviews and notices

Because *FW* was published by mainstream publishers, rather than games specialists, it received a bit of notice outside of RPG fandom and scholarship. The trade periodical *Bookseller* (Fantasy Wargaming, 1980) dryly noticed *FW* as “An introduction to the dungeons and dragons cult” (p. 1463). The *American Bookseller* (Fantasy Wargaming, 1981) has a slightly expanded notice: “Explains for the layman the fascination of the blooming ‘dungeons and dragons’ cult and shows how anyone can become a chairborne warrior or wizard” (p. 138). Curry and Featherstone (2008) list *FW* on the timeline of wargaming history, amongst other publications that brought wargaming to the general public. In fact *FW* has the distinction of being the only publication noted there for 1981.

The October 10, 1981 *Cambridge Evening News* had a short notice of the book’s publication (Gaskell, 1981). The piece is very brief, but claims a central place for Cambridge in the rise of RPGs in the UK, noting that the UK distributors of *D&D* are in Cambridge, as are the authors of the newly released *FW*. The article describes the authors as “an editor, two Ph.D. students, a schoolteacher and a university lecturer.” This characterization is similar to Quarrie’s (Quarrie, 1981) but does not quite ring true. It might be accurate if the “university lecturer” were replaced with “insurance salesman.” The article of is little interest apart from a largish reproduction of one of Heath’s chapter illustrations.

Within the literature of the RPG hobby, *FW* received a fair amount of attention within the UK, especially among fanzines. But *FW* was not reviewed in the largest and most influential gaming magazines of the time: *White Dwarf*

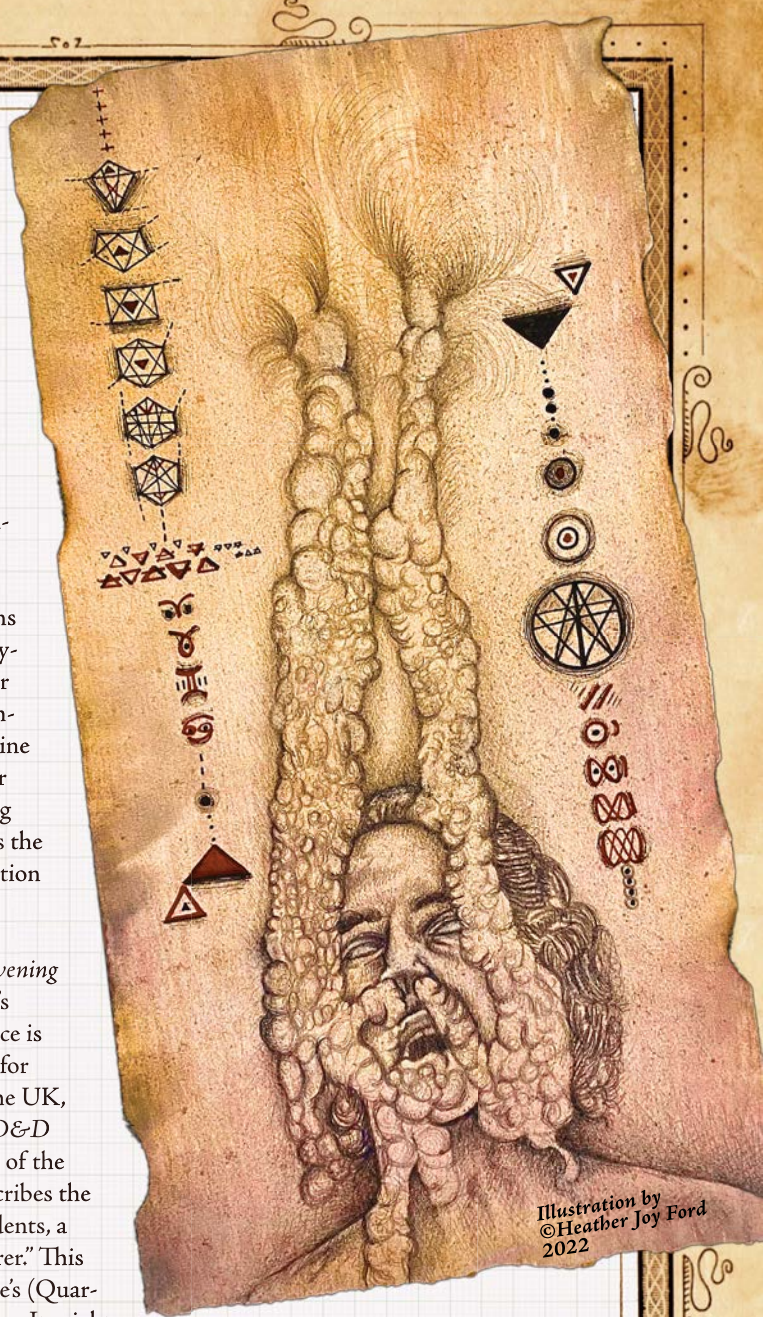


Illustration by
©Heather Joy Ford
2022

and *The Dragon*. It did however enjoy a mention in the news column of *White Dwarf* (The Star, 1981). There, the hobby news presented as a spoof of the tabloid *The Star*, has a short article worth quoting in full:

UNIVERSITY DON EXPOSES CULT SHOCK. 'You may begin to believe that magic might really work', says Bruce. University lecturer Bruce Galloway has just edited a book 'lifting the lid' off the current Dungeons & Dragons cult. The book, published by Patrick Stephens Ltd, explains how it originated, how the newcomer can get started, and how the experienced play can make his game more enjoyable. History, culture, society, economy, myths, magical and religious beliefs, armour, weapons, military organisation and magic and combat systems are all covered in this comprehensive work. The book *Fantasy Wargaming* is not without humor as the subtitles to the chapters – A Poniard in Your Codpiece – show.⁶⁸

Because *The Dragon* was published in the U.S., it would not be noticed until the U.S. edition was published a year later, as described below. Other smaller magazines reviewed it and did not rate it highly.

The first review appears to be in the fanzine *DragonLords*. Gascoigne (1981) wrote a review pairing *FW* with a review of Holmes (1981), and pans them both as "obituar[ies]" for *D&D*. *FW* specifically is faulted on many fronts as a "misleading, misguided attempt at foisting yet another set of antiquated rules" (p. 24) on consumers.⁶⁹ The historical essays are derided as "CSE-level history."⁷⁰ Gascoigne reads *FW*'s main concern to be with "realism" and launches a snarky, humorous attack on the book for including unrealistic ideas such as magic, God, and monsters. The review also finds fault with the reading recommendations, and considers the rules to be little more than a wargame with rules for character generation tacked on. This review stands in contrast to the others that would follow, as Gascoigne's criticisms almost perfectly invert the criticisms others will level – as we will see, most of the other criticisms find the essays useful while deriding the excessively complex roleplaying rules, and complain that the wargaming aspect is underdeveloped. He concludes: "*Fantasy Wargaming* has been written by a bunch of wargamers pretending to be roleplayers, for God-Knows-Who."

⁶⁹ Because Holmes (1981) was published at about the same time as 'FW', and like 'FW' was published by a mainstream publisher rather than a specialist games publisher with a fairly generic title, the two works, as different as they are, appeared in the same column or as in this case were paired in reviews.

⁷⁰ Certificate of Secondary Education, the equivalent of a high-school course in the U.S.

⁷¹ I. Marsh, personal communication, April 18, 2022.



THIS by War imag

WHAT with the respect at an all-time low, it's too surprising that we are literally escaping into a world of fantasy.

Every week to otherwise normal adults assume the role of ancient warriors, harlots, goddesses, take part in scary castles, on-remote using black magic and human sacrifice.

Why haven't you seen this in the "Fantasy World" you make?

The simple answer is all a game, but a game, to judge by the number of its followers, particularly pre-war, where the

● WOULD you like relating to the game, please contact the publisher, it's possible to get a regular read of the game, fully all will

● Bringing the character to life . . . one of 20 illustrations by Lawrence Heath in "Fantasy Wargaming."

Gascoigne's savage review would also be singular in that it would be the only one to elicit a public response. Bruce Quarrie (1981) wrote a reply for the following issue of *DragonLords*, addressing Gascoigne's criticisms point by point. Apart from taking issue with Gascoigne's tone and rhetoric, Quarrie defends the rules themselves as the product of "many hours of discussion and analysis of existing role-playing systems," and in particular the innovative "unified field theory"

of magic and the scalable mass combat system. The editors of *DragonLords* followed Quarrie's heated reply with a call for comments from the zine's readers, but no readers answered the call.⁷¹

Different Worlds published one of the first reviews in a dedicated RPG magazine (Stafford, 1981). Greg Stafford is a fairly well-known figure in RPG history, and his review reads a bit like a disappointed professor's comments on a promising undergraduate's paper. The title of the review ("Another editorial blunder") sums it up. This would be the longest and most detailed review the game seems to have gotten at the time, discounting later reviews that would appear on the internet decades later. Stafford has some positive comments about the background essays, and expresses disappointment that the book makes the claim that it will present a complete FRPG. He notices the different voices authoring each section, and the resulting lack of overall consistency. Most of all he finds fault with the editor for failing to make the real intent of the project clear. It is hard to disagree with his criticisms, and perhaps the authors should take some

⁷² Stephen R. Turnbull, the noted author on samurai, was able to confirm that he is not the author (S. Turnbull, personal communication, April 18, 2022). The late Don Turnbull was of course a well-known writer and editor in the UK RPG scene, and we might speculate that this Stephen Turnbull was a relation of Don, but there is no particular evidence for this.



heart from the fact that someone so “big” in the industry took such an interest in the book. As the author of several classic games and supplements, his opinion should carry some weight.

About the same time, the house organ of game publisher SPI, *Phoenix*, carried a short book review (Wilson, 1981) of *FW*. The reviewer is admittedly unfamiliar with RPGs in general, and while he calls the “impressive reading” he expresses dissatisfaction that it does not compete with, so much as compliment, Holmes (1981). Wilson particularly enjoyed the background chapters and the bestiary, but balks at buying a copy of the book “unless you’re into that kind of gaming.”

Military Modelling, a popular magazine devoted to the hobby of collecting, building, and painting military models, noted *FW* as well in its unsigned book review (On Parade, 1981). It praises the book as a highly anticipated introduction to fantasy wargaming, and gives it a rating of “Recommended.”

S.E.W.A.R.S., the newsletter of the South Essex Wargames and Roleplaying Society, published an appreciative review of *FW* (Oliver & Baylis, 1981). The two authors are impressed by the scholarship and detail, but lament the lack of an index. They note that they did not actually play the game, but conclude that the book is a “pleasure to read” and recommend it to anyone interested in trying something new.

From among Galloway’s files provided by Lowe, I found one more review with a very unclear source, as the clipping is of a single page with no caption or running head (Turnbull, 1981?). It seems to be an A5 sized digest, and as it is typewritten with an illustration clipped from an advertisement for the book, my best guess is that it belongs to a fanzine. The clipping has “Dragon Claw” hand-written on the upper right. I could find no other reference to such a zine, but it might be the name of regular column in some other title. It is signed “Stephen Turnbull,” although I have not been able to identify the author further.⁷² The review is enthusiastic and places *FW* in the “third generation” of RPGs – the first generation being “D&D, plus the instant rip-offs it inspired”; the second being “AD&D, *Chivalry & Sorcery*, and so on,” while the third includes “*Runequest* ..., *Dragonquest*, and now... *Fantasy Wargaming*.” The author is especially appreciative of the personality traits (Lust, Greed, etc.) as they help define a character’s role: “A system now exists whereby real role-playing can occur.”

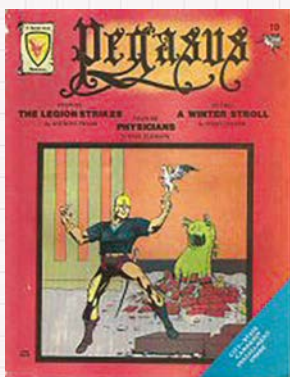
The American edition’s publication, and especially the wide distribution of the book club edition, led to a pair of reviews in 1982. The most influential American gaming magazine, *The Dragon*, mentioned but never reviewed *FW*. It is cited approvingly in an article on legal systems in fantasy worlds, where Greenwood (1982) quotes a passage on the relative strength of the crown in different countries but makes no comment on the rest of the work. Two years later a letter to the editors singled out as a game imposing more severe penalties on female characters than

Advanced Dungeons & Dragons (Golding, 1984). The reviews would appear in smaller magazines.

Space Gamer featured a mixed review by Armintrout (1982). Mr. Armintrout is now best known as the editor of a web site devoted to gaming miniatures (*The Miniatures Page*), but was also involved in the RPG scene. His review in the “Capsule Reviews” column mentions a few positives: parts of the magic system, the extensive background chapters, the idea of including heraldic beasts as monsters, and the influence of the zodiac on character attributes. But on the whole his review is very negative: “the game is abysmal,” he writes, and “I’ve never seen a worse game” (p. 29). He found the rules vague and was particularly offended by the notion that a player would have to roll to determine how their character reacts to temptations, and whether they can resist the orders of a leader. Moreover there is not enough help designing adventures, in his view, and the background chapters are not especially good compared to what one might find in any good library. It’s tempting to defend *FW* here – after all, the whole point of including the background chapters is to save the reader from having to reproduce the authors’ work, and there are in fact some general pointers on adventure design in both the criticism of *D&D* and the sections on the Celtic, Dark, and High Middle Ages. But a game master looking for practical pointers on challenging PCs, placing treasures or magic items, and running a campaign will indeed be disappointed. Whether the rules for temptations and leadership are welcome will be a matter of taste.

Cram (1982) reviewed *FW* in the Judges Guild magazine *Pegasus*. Cram’s review notes the historical essays with appreciation, singling out chapter IV (on warfare and combat) for praise, but considered the rules too unclear and complicated to learn for any but the most dedicated players: “DMs and Judges will probably find it useful and interesting, but, as a game, it will appeal only

to those dedicated players who must have total realism at whatever cost to playability” (p. 93). He also finds fault with the magic system as Mages will need to devise their own spells using the complex and ambiguous rules. Cram is also notable as the sole contemporary reviewer to find the game sexist: “This is a very male-chauvenist [sic] game. Women are relegated to traditional roles and severely [sic] limited in what they can do” (p. 91). This criticism would be taken up much later in online discussions.





My first thought on picking up this book was - "7".
Then after I had a brief look through and realised what it was - "Oh no not another FRP system."
This is the tale of what went on from there.

The so-called "Third Generation" Role Playing Games are now well under way in Gaming society. "First Generation" was D&D, plus the instant rip-offs it engendered. These were self-contradictory, spotty, and generally not very well designed. The "Second Generation" was AD&D, Chivalry and Sorcery, and so on, which while being more sensible in layout and logically thoughtout, still suffered from the hangovers of the "First Generation". Now we have the "Third Generation", Runequest was probably the first, then Dragonquest, and now....
Fantasy Wargaming

So I turned to Character Generation, - aargh!
Dozens of characteristics - looks like C&S on a bad day, Astrology, Lust Greed - where will it all end? But read the reasoning and they (the writers) make good sense. When is a role-playing game not a role-playing game? - When the players don't play roles!
A system now exists whereby real role-playing can occur.

Next stop Combat, well I have my own ideas on that subject - but this is the only system I have met which gives you a method of changing the scale of play, from 1:1 play (i.e. Dungeoning) up to 500:1 or more (i.e. extremely big table topping). For those of you who have read "The Book of Pthath" - those armies of billions can be played out.

Then onto Magic - when I skimmed through it it seemed OK, but again quite like C&S - how wrong could I be? This book is divided into two halves, the second half gives you the playing rules, but the first half covers the history of the period used, - and uncovers, obliterates, and wipes the floor with the destructive misuse of the various mythos, as practiced by some others in the field of FRP.
It also explains in plain terms medieval magic, (with reference to source books), how it worked, and how the FW system operates.
They have finally united Magic and Religion into one sensible, fully workable system, with no exceptions. To be frank it is excellent.
No spell lists, no miracles. There are "Mana points", but these are very cleverly used. Any spell is possible if you have the power.
As far as religions are concerned, while only Christian, Diabolic, and Norse religions are covered in the book it would be easy to extend it without causing any contradictions. It is perfectly feasible to have any god and any sect included within the set up without causing any problems, (except maybe arguments in the heavens).
The Lawfully - Chaotic alignment becomes redundant, but an excellent system of Virtues, Sins and Piety covers what AD&D and C&S failed to do, and other systems ignore.

You may have gathered from the tone of this review that I like the book - well I couldn't recommend it more, and at £7.95 it compares very favourably with the other source books on the market.

Well done
Stephen Turnbull

Fantasy Wargaming was compiled and edited by Bruce Galloway, and is published by Patrick Stephens Ltd.

The next and most enthusiastic review we find is in *Adventurer* magazine (Vincent, 1986), a relatively short-lived publication. While the review here is relatively positive, it is also a bit contrarian, praising the game as self-contained, realistic, and as having an “inspired” article on GMing. It is notable that this review, which is explicitly of the PSL edition, comes five years after it was published. This seems to be the last notice the book got until the dawn of the internet.

Alarums and Excursions, a long-lived fanzine, included a brief review by Nick Parenti (2002), a used game dealer and frequent contributor to the zine. He notes some of the same weaknesses already mentioned (lack of organization, complexity) and adds that the heraldic monsters are odd. Moreover, he writes, the gods, saints, and demons are given combat statistics that would never come into play. He does allow some of the strengths others noted, but ends by saying the reader’s money would be better spent calling a wrong number at random.

When *FW* was published, several other books on roleplaying games were also appearing. Livingstone (1981), Holmes (1981), and Plamondon (1982) appeared at about the same time as *FW*, and so none of these mention *FW* in their surveys of available games. Albrecht and Stafford (1984) do not include *FW* among the handful of RPGs they review either. Butterfield et al. (1984) mention *FW* in their bibliography as one of the only nonfiction books about D&D (aside from Holmes, 1981), but do not otherwise comment on the contents.

Two major surveys of the field would be published in the 1990s and these both notice *FW*.

Swan (1990) gives *FW* one star (the lowest rating) and calls it “among the worst RPGs ever published” (p. 84). His review begins with the note that the term “wargaming” is misleading⁷³ and then criticizes the introductory essays (“rambling, dry, and mostly superfluous to the game it supposedly supports”) and use of astrology and the System of Correspondences as “pointless” (p. 84). His rating system admittedly puts a great deal of importance on presentation, an area most reviewers note is poor in *FW*. His criticisms of the essays and magic system (which most reviewers praise) stand out. He also finds the

⁷³ A point other more recent reviewers focus on as well, owing perhaps to the fact that while “fantasy wargaming” was the common usage for RPGs in the 1970s, by the 1980s “roleplaying games” was the more familiar term.

⁷⁴ Indeed Dixon falls somewhere between the “moral panic” writers mentioned below and pure scholarship. His book is focused on criticizing the amorality of capitalist marketing and production and these forces impose cultural values” as “of capitalist marketing and how toys and games impose cultural values.

references to Black Masses “distasteful,” which is understandable for an American reviewer writing during the “satanic panic.” Swan had access only to the book club edition, and while he attempted to provide “buyer’s note” for all the games listed, there is no mention of the trade or UK editions.

Schick (1991) aims to be a complete bibliography of RPGs, for gamers and collectors. He does not offer critical reviews but instead aims for concise descriptions. The three sentence summary for *FW* notes that the rules are “rather complex” (p. 157) and mentions the historical essays and distinctive features of the game already noted by the other reviewers. The entry also notes all three editions of the book.

Perhaps the most unexpected early mentions of *FW* is in the literature of computer gaming. Several books in The Virgin Computer Games Series (for example Gifford et al., 1984, Pillinger & Olesh, 1984, and Way, 1984), share a bibliography which mentions *FW*. This series presents BASIC computer games, meant to be typed into various home computers. The bibliography lauds *FW* as useful inspiration for adventure games:

Fantasy Wargaming (compiled Bruce Galloway, published Patrick Stephens) provides a complete unified system for ‘historically accurate’ (or at least in tune with the beliefs and circumstances of individuals in the peasant, feudal-economy times in which many Adventures are set) games. The fight, weapon and monster tables alone are worth the book, as many of their ideas can easily be incorporated into your Adventures.” (Gifford et al., 1984, p. 125)

The idea that *FW* will be useful to computer game designers is reinforced in another brief review in *Commodore User* magazine (Ransley, 1984). The review emphasizes both the background chapters and the rules as a “treasure trove of information” and concludes that “if you have half a mind to start writing your own board or computer-based fantasy games, there’s absolutely loads in it to help. I can’t believe that anyone will ever produce a better book of this kind.” (p. 54)

A few outliers in this review of the literature are books for educators and librarians. One notable book on toys and games (Dixon, 1990) refers to *FW* only to discuss some of the book recommendations from chapter V in its own chapter on role-playing games. Dixon’s work is largely critical of mass market recreation, and raises concerns about the values promulgated by fantasy fiction and fantasy games without singling out *FW* for criticism.⁷⁴ Montgomery (1993) includes *FW* in a bibliography of RPGs without comment. Similarly, Allard (1990) includes *FW* as the only “general source” on the subject of fantasy gaming or war games, perhaps attesting more to the wide distribution of the book than its authoritativeness.

A number of books on the rise of the RPG as a recreation, and on the history of particular publishers and games have been published, but as a whole they

neglect to mention *FW*. Gygax (1987) naturally focused on *D&D*, but an appendix listing currently available games does not mention *FW*. Likewise Gygax (1989) makes no mention of *FW* as a possible resource for GMs. However at least one member of Gary Gygax's gaming circle, Mike Mornard, is said to have appreciated and run *FW*, (Trimboli, 2020) so it is possible Gygax was aware of the book. Fannon (1996) focuses on mainstream RPGs, and omits *FW* (and most independent RPGs) from its timeline; reviews are provided only for games widely available at the time of writing. Brown and Lee (1998) also make a brief mention of the book, summarizing it: "A role-playing game, despite the title; a convoluted fantasy game based on astrology" (p. 192).

Several popular histories/memoirs of gaming were published in the 2000s and 2010s. Barrowcliffe (2008), Gilsdorf (2009), and Ewait (2013) have no mention of *FW*. Peterson (2012) focuses exclusively on the lineage of *Dungeons & Dragons*, and while he discusses some derivative games he makes no mention of *FW*. Similarly, Appelcline (2013-2014) does not touch on PSL or Stein & Day, instead focusing on game publishers, so *FW* has no place in that work either. Arnaudo (2018) uses *FW* to introduce the connection between wargames and RPGs but says nothing about the game itself.

FW has received some mention in scholarship related to RPGs. Fine (1983) does not encounter any *FW* players, but his work was being conducted before *FW* would hit American shores. Punday (2010) mentions *FW* in a footnote (p. 160), as an early example of the complaints about *D&D*'s "heterogeneous nature."⁷⁵ Torner (2015) examines *FW*'s combat procedures as a refinement of those in *D&D*, leading a movement to strive for increased simulationist realism. Drury (2011) and Hume and Drury (2013) in their discussions of magic in roleplaying quote *FW* as an authority. Drury (2011) quotes *FW* on worldbuilding and the centrality of commands in spellcasting, while Hume and Drury (2013) cite *FW*'s theory of magic and the hierarchy of Mages outlined in the game.

In the book *Digital Gaming Re-imagines the Middle Ages*, White (2014) finds that *FW*'s piety and religion rules encourage "players to react to the game world in a way that evokes medieval European cultural attitudes. In general, this aspect of Fantasy Wargaming was not widely appreciated then or now." (p. 22) White also notes many table-top gamers remember *FW* as confusing, idiosyncratic, and unplayable, but notes that some also contest this opinion.

⁷⁵ Punday (2005) is essentially an earlier draft of the chapter in Punday (2010) and cites *FW* in the same way.

FW was recognized as an early example of “staged resolution” in its mechanics (Casey, 2003). Staged resolution is defined as “breaking the resolution of an action or task down into separate steps in which different things are resolved” (Casey, 2003, paragraph 1). It is considered a useful mechanic as it breaks down successes and failures into discrete areas, giving the player an idea of whether a failed attempt could be salvaged or re-tried, encourages player cooperation, and generally makes a game more engaging.

Perhaps the longest-running discussion of *FW* is at the RPG.net Forum, spanning 2004 to the present (The Grey Elf, 2004). While the comments are mostly scattered observations and skepticism about the playability of the game, this thread is among the most civil and patient of the online discussions. Another discussion, again focused on the playability of the rules, ran its course in 2005 (Johansen, 2005). The most detailed discussion is an RPG.net “Let’s Read” thread on *FW* (Felix, 2008). The large amount of discussion there makes it clear that many dedicated RPG fans have run into *FW* at bookstores, libraries, and elsewhere. Felix compares the structure and layout of the book to modern RPG publications, noting that it lacks such common elements as credits for play-testers, signed artwork, and credits for layout. But importantly it also notes the underlying “system” for task resolution, and

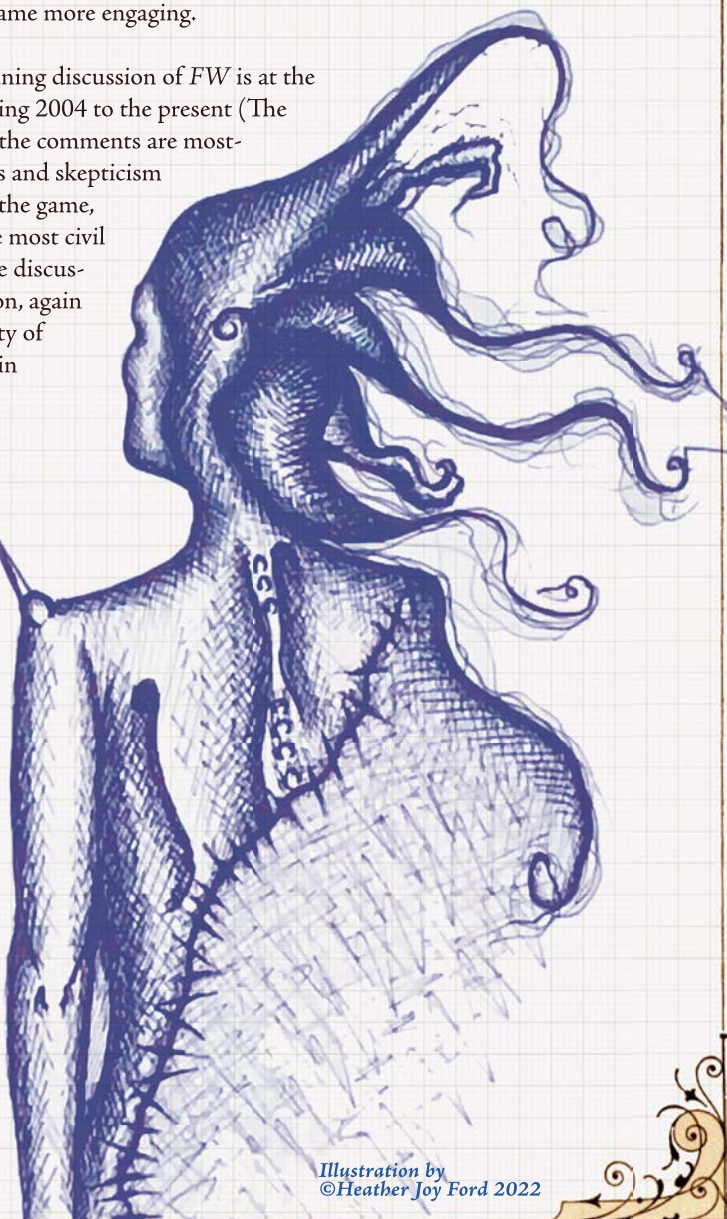


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Outline of Contents/Contents Page.

Contents (10,000 words) (see Acknowledgements). *→ Bonus.*

SECTION ONE: THE CULTURES.

With a thorough rewrite and

revision, this could have been one

of the greatest fantasy roleplaying

games of all time. As it stands, it

is still one of the most valuable for

(actual and would-be) game

designers to examine for ideas.

(Faoladh 2012a-i)

Character Generation
Role Playing.
Group Combat.
Weapons & Armour.
Large Scale Combat.
Warrior Tables.
Active Magic.
Spells.
Passive Magic.
Religious Aspects & Miracles.
Favour.
Friendly Powers.
Ethereal Hosts and Hierarchies.
Areas of Influence.
Monsters and Magical Beings.

Earliest Possible Submission Date: Christmas 1982.

Length: 60,000 words including approx 12 pages of illustrations and 25 page tables or semi-tabulated information.

pays close attention to finding a design philosophy in the game. Felix's posts and the occasional comments from other gamers give a good sense of how *FW* was received both at the time of its publication and by modern gamers with the hindsight of thirty years. While the threads include a wide range of views, there is a consensus the *FW* was never particularly popular and many readers never tried playing it. Modern gamers are perhaps even less impressed with the game, since the standards for presentation changed significantly over the years and much more slick, carefully laid out graphic design is the norm.

A thread on the Dragonsfoot forums (Lord Gorath, 2005) covers much of the same ground as the RPG.net threads, but takes a deeper dive into understanding the rules. Among the commenters is David Trimboli, who developed the supplementary material mentioned above.

Faoladh (2012a-h) ran an eight-part series of blog posts taking a close look at the game and how the mechanics compare to other systems. While Faoladh finds many things to critique, including the usual problems with the organization of the game, he also notes consistency issues with the choices made for the bestiary (which is heavily tilted toward Celtic legends despite Chapter II's note that the Celtic world is not a focus for the game). He finds much to admire, however, including innovative rules, the copious designer's notes, and attention to historical detail. He concludes:

With a thorough rewrite and revision, this could have been one of the greatest fantasy roleplaying games of all time. As it stands, it is still one of the most valuable for (actual and would-be) game designers to examine for ideas. It is important for the history of gaming, as well. Its reputation among online gamers is largely undeserved, and the game should be sought out for examination, if nothing else. (Faoladh, 2012i)

There are two extended reviews of the game at the *Roleplaying Game Geek* website, both quite negative. The first (Williams, 2008) is titled "Fantasy Wargaming: Hangins' too good fer 'em!!" As the title gives away, it's a rather hostile review, but several of the criticisms are walked back based on feedback in the thread of comments that follow it. This is perhaps the first review to accuse the authors not only of poorly organizing the rules, but of multiple forms of bigotry: sexism, racism, and anti-Semitism. Several forum participants take issue with these claims, and Williams made several edits in 2011 to the review to correct some factual errors and soften some of the criticisms.⁷⁶

⁷⁶ Williams (2013) is a verbatim re-post of the 2011 version of the review, without the subtitle "Hangins' too good fer 'em!!!"

The second RPG Geek review (Timmins, 2017) is a snarky critique of the game which takes exception to the stated goals of the writers, but is perhaps worth a read for the heated exchange between Timmins and David Trimboli in the ensuing thread, before moderators cut off the discussion. Timmins concludes: "If I had to sum this book up in one word, I guess I'd go with: 'NO'"

Finally, a number of blogs, podcasts, and YouTube channels have revisited *FW* in the past two decades. These can be categorized broadly as appreciations (which may find inspiration in the essays, rules, or sheer ambition of the writers) and send-ups (ranging from gentle ribbing to outright mockery of the game as the worst ever written).

I would classify fourteen of the social media sources as belonging to the first category. Maliszewski (2009) describes *FW* as the "weirdest RPG I ever owned," but ultimately concludes that he keeps and peruses his copy as a fond reminder that "the craziness of gamers has remained a glorious constant of the hobby for as long as I've been involved in it. May that never change." Ze Bulette (2009) is a short discussion of the piety rules in *FW* and how it might be adapted to other games. Modernkutuzov (2010) provides a brief appraisal of the game as an artifact of 1980s gaming. Monaco (2010) is a compilation of blog posts I made in the summer and fall of 2010, and much of the discussion of the rules in the present volume is adapted from this. The comments on this post lead to much more information about the authors. For example, the comment from "Fitzhorn" (Fitzhorn, 2013) contained information on Mike Hodson-Smith, and other comments led to email exchanges that filled in other information. Kinney (2013) has, about 42 minutes into the podcast, a short discussion of the game in a "where are they now?" segment. J.B. (2014) expresses enthusiasm for the rules along with skepticism that they can be run as written. Daniel (2016) gives a brief summary of the game, finding that the rules support the "recreation of medieval epics, romances and legends and not the sword & sorcery or Tolkienesque tales of certain other games." Ned (2016) briefly outlines the book with some commentary. He recommends the book for research but does not recommend trying to play it. Olde Schoole Rules (2016) is mostly appreciative of the book for inspiration but pans the rules. Magic Penny Productions (2018) is a video review, in four parts, focusing on summarizing the rules. De Goede (2020) is a review touching on the usual high and low points, with ratings of 3/5 for the rules, 5/5 for inspiration, and 1/5 for playability. Dead Games Society (2020) is another video review of the game,

⁷⁷ F.A.T.A.L. is still among the most reviled of all RPGs, insofar as gamers know of it. It is hyper-complex (and hence supposedly realistic) game that celebrates bigotry, sexual violence, and gore. The title is variously given as *Fantasy Adventure To Adult Lechery* and *From Another Time Another Land* in different editions of the game, the first edition being 901 pages.

with very little evaluation. Horvath and McGuire (2020) provide a nostalgic discussion of the rules and the history of the game. MHDebidour (2020) takes a short look at the book club edition with narration in French.

The second category consists of just five sources, although they tend to take much deeper dives into the material. Siskoid (2007) is the shortest take, with a brief, snarky take-down of the book, concluding:

“It’s F.A.T.A.L.⁷⁷ without the anal rape. It can be amusing to skim through as an example of how NOT to design an RPG. The System of Correspondencies [sic] is an interesting attempt at injecting medieval color, but it’s totally inefficient at doing so. In a weird way, it’s a sort of ancestor to *Ars Magica*.”

Aldrich and Taylor (2015) cover *FW* in their comedy podcast series. Many of their claims about the rules are inaccurate or misleading, but their intent is mostly comedic rather than objectivity. Captcorajus (2020) is a video review which highlights some websites created in support of *FW* (Dearman, 2008; Trimboli, n.d.) and recaps information from my blog (Monaco, 2010) before giving a quick review of *FW* as a game; it is noted as the first negative review in the series. The final ratings (out of 20) are: Style: 4, Presentation: 1; Value: 7; Overall: 4 (poor). One conclusion was that *FW* sought to solve problems that had already been addressed in the time between its conception and publication, which seems like a fair point. Mystic Mongol (n.d.) is a repost of a long review originally posted on the members-only forum *Something Awful*. The focus is on humor, largely accomplished through satire and mockery. While the reviewer appears to have little interest in the historical context of the book, s/he does attempt to be thorough and accurate. Finally Morgeson (2020) briefly notes that the different voices of the chapter authors were off-putting, and the rules too complex to understand because, he complains, one would have to read the whole book!

No discussion of RPGs in the twentieth century can ignore the “Satanic panic” that surrounded *D&D* and by extension all RPGs. Stackpole (1990) provides an exposé of some of the key players in the anti-RPG part of the Satanic panic, while Laycock (2015) gives a detailed overview of the movement and its motives. *FW*, despite being widely available, and despite the prominent depiction of a devil on the cover, seems to have mostly avoided direct mention in the literature. Weldon and Bjornstad (1984) promise to cover *D&D*, *T&T*, *Chivalry & Sorcery*, and “other fantasy games” but focus almost entirely on *D&D*, with little more than mentions of the listed games in addition to *RuneQuest* and the supplement *The Arduin Grimoire*. Leithart and Grant (1987) and Robie (1991) are more representative of the literature and focus exclusively on *D&D*. Larson (1989) is vaguely aware of a few other RPGs such as *Warhammer* and *Stormbringer*, but not *FW*. Perhaps the facts that relatively few games of *FW* seem to have been played and that the game remained obscure even within gaming circles despite the wide distribution in the U.S. account for it escaping notice. *FW* does get a

mention in Porter (1998) in a footnote recommending it (along with Butterfield et al., 1982, Livingstone, 1982, and Hackett, 1990) as a source on *D&D* by *D&D* players. However Porter's work is more fairly categorized as belonging to a moral concern, rather than a moral panic, movement. He does not condemn RPGs as a whole so much as raise concerns about how some RPGs affect children, from a deeply religious but comparatively reasonable position.



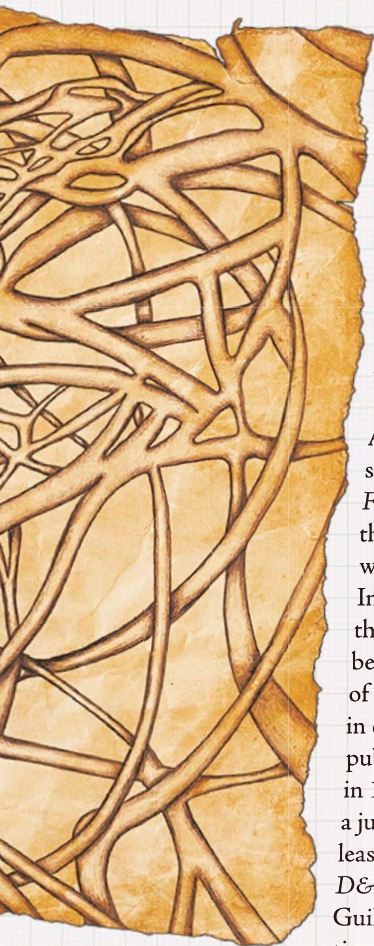
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Criticism

All discussions of *FW* as a rule set take note of the poor organization and layout of the rules. Some take issue with the tone of the writing, and find inconsistencies already noted in chapter three. But a few charges are repeated often enough to bear examination. First, there is the charge that *FW* is a “fantasy heart-breaker,” as defined by Edwards (2002). In an essay on game design, Edwards noted that many FRPGs published in the 1990s were largely derived from *Advanced Dungeons & Dragons* mixed with ideas from other games, each with one great idea buried (heartbreakingly) in the rules. Edwards’ idea is often broadened to include any misguided attempts to improve upon *D&D*. Several reviews in the 2000s would therefore refer to *FW* as a fantasy heart-breaker in that broadened sense. But *FW* obviously does not meet the specific

criteria of Edwards’ idea – fantasy heart-breakers are a specific set of games published in the 1990s, with most of their rules taken from *D&D*, and attempting to correct perceived problems in the rules. There is really very little in common, mechanically, between *FW* and *D&D*. They certainly share some concepts such as randomly rolled characteristics, experience points, and levels, but *FW*’s issue with *D&D* and *T&T* was not rules so much as world-building and setting. Even so, there is undeniably a sense that Galloway, in particular, hoped to improve the FRPG hobby with his insights, whether or not the specific rules of the game should catch on.

And this leads to another criticism leveled against *FW* by some of the more prescient reviewers and critics. It is that *FW* seems to have arisen in a sort of vacuum, with the authors unaware that many of the innovations in the field that were happening just before and during the creation of *FW*. Indeed Gascoigne (1981) and Captcorajus (2020) both note that some of the problems *FW* set out to correct had largely been addressed by products for existing games, with a variety of settings and sourcebooks that would help GMs run games in coherent, consistent invented worlds. For example, TSR published the first edition of the *World of Greyhawk* setting in 1980, and while it might be short on details and seem like a jumbled mélange of ideas from historical cultures, it did at least answer some of the questions about the logic of the *D&D* world. Likewise third-party publishers like Judges Guild and Iron Crown Enterprises would develop settings for games, sometimes with setting-specific rules and sometimes tailored for existing rules sets like



D&D. Metagaming's *The Fantasy Trip* offered a more logical and realistic combat system which compares favorably to *FW* in some respects. Indeed it is likely that the authors of *FW* were only passingly familiar with much of the RPG market. Lowe was not a gamer at all, Quarrie was devoted to wargaming, and even Hodson-Smith and Sturman were equally aligned to wargames and re-enactment. So it is a fair criticism to note that *FW* was partly addressing a problem that was much less pressing by the time of its publication. One may wonder, though, what force can really be attached to the criticism that a recreation as such is unnecessary. Is any game *necessary*?

Another criticism often raised is that rules for temptation, leadership, morale, and control tests limit player agency by taking some control of a character's actions away from the player. As noted above, such mechanics would become more common in later games. Even so, this is a divisive issue in gaming. It's worth noting that *FW* places these tests at the GM's discretion. These tests might be less controversial if players have more control over the assignment of personality trait scores. Ultimately this is a difference of opinion about the nature of roleplaying.

But by far the most serious criticism is that the game has a bias against women and minorities. The reviews on internet forums, in particular, emphasize the perceived bigotry of the authors. This question is the subject of long argumentative threads online. Specifically, there are several features of the game which are claimed to reveal bigotry against women, homosexuals, and Jews. In some cases these charges are broadened to include racism and religious intolerance in general.

Two passages are often cited as sexist. These are the winking description of John Norman's infamous *Gor* series in Chapter V, and the rules for female player characters. The first reads:

Unfortunately, John Norman suffers from a deeply rooted bondage fetish which he obviously expects his readers to share, for all of these books are full of nubile slave girls who are forced to call all men "master," who are kept permanently chained and whose erotic instincts are usually aroused by a touch of a whip. I'm no great advocate of women's lib but these books are sufficiently strong in places to be more than mildly offensive, and you'll have to form your own judgement of them. For heaven's sake don't let a "liberated" wife or girlfriend read them, though, or you'll never hear the end of it! (Galloway, 1982b, pp. 94-95)

It is of course ironic that Galloway, who would embark on a career in liberal politics and as an advocate for gay liberation, would disavow women's liberation. However


the passage gives a fairly clear indication that he is troubled by the problematic Gor series. The disclaimer about a “liberated” wife/girlfriend may have been an attempt at humor, or may even reflect his personal experience. The second passage runs:

Name, sex, nationality. These are entirely open to the player’s choice. The player should, however, choose a name suitable to the character’s nationality, and a nationality covered by the geographic scope of Fantasy Wargaming. Players wishing to play a female character must unfortunately take the penalties of a patriarchal society. Make the following adjustments to diced characteristics: physique and endurance -3, charisma -2, social class -3, bravery -2, greed/selfishness/lust -3. They will be excluded from combat, from all parts of the Church save the nunnery, and expected in most cases to adopt a domestic position as wife, housekeeper and servant. These factors are invariable. (Galloway, 1982b, p. 121)

Whether the “penalties of a patriarchal society” reflect the rules writers’ sexism would seem to be easier to answer. The penalty to Physique is rather severe, even if there is some sexual dimorphism in humans. The Endurance penalty is even harder to justify given that women in medieval society worked the same long hours as men, and perhaps longer. The Charisma and Social Class penalties could reasonably reflect the lower status of women in game terms. The penalty to Bravery would help ensure women are less likely to engage in combat, and to go berserk. The penalty to the other three vices however are actually a “bonus” in the sense that female characters will be less likely to succumb to temptations, and reflect the society’s expectations that women would be more virtuous than men. While most of these adjustments are on the face of it unrealistic, if the intent of the game is to reflect what medieval people believed about the world, they are not an unreasonable interpretation of societal norms and expectations, at least within some of the recommended settings for *FW*.

It is worth noting that the one sample chapter for *FW* volume II details another patriarchal society. Here the patriarchy is again described in fairly neutral terms, but clearly without approval. A passage on daily life in Sumeria seems to register Galloway’s authorial restraint, as he describes a particularly repressive society:

It was an overwhelmingly patriarchal society. The prehistory of Sumer gives glimpses of a time when women were equal, or even rulers. By 2200 BC at the latest, this had changed. The Code of Hammurabi gives the father absolute authority over the wife, any concubines he might take and any children he might have. Marriage was monogamous, but concubinage (especially of slaves) common. Wives owned no property, and divorce was rare. The accent on fidelity, especially on her part, was marked. Homosexuality, among men at least, was punished by castration. Almost the only avenue of



sexual and career fulfilment alike open to women and to gay men lay in religion. Priestesses often achieved great power, and independence, while religious prostitution of men and women alike was sacred to the goddess Ishtar. The Persian attitude to women (and homosexuality) was rather different, and signalled a turning away from the sexual rigidity of Semitic laws. It remained however a man's world - as it was among the Hittites, and in Syria-Palestine. (Galloway, 1983c, p. 9)

I find it hard to give much credence to the idea that Galloway particularly approves of the patriarchal structure of Mesopotamian, let alone medieval, society. Internalized or unconscious sexism is another matter.

The history of sexism in RPGs is examined in some depth by Peterson (2014) in his chronicle of female players and player characters in wargames and RPGs. While the emphasis is on *D&D* and its wargame precursors, his essay provides context as well as examples of how female characters were penalized in other games of the 1970s and 1980s (including *Chivalry & Sorcery*), and the attitudes of males gamers towards women in the period. While not universal, sexism was often quite open and unquestioned among young men, and perhaps heightened by the male-dominated scene noted by Fine (1982). Later game writers, aware that a patriarchal setting would potentially alienate female players, have often tried downplaying the patriarchy, by modifying the game-world institutions to be more egalitarian than real-world analogs (RPGPundit, 2016), by choosing to simulate more egalitarian cultures or periods (Crawford, 2020), and/or by emphasizing the exceptionalism of adventurers and their ability to skirt norms and mores (Crawford, 2020; Davis, 1992). Often critics take issue with the final sentence in the passage from *FW* quoted above – “These factors are invariable” – claiming that it precludes exceptions. In the rest of the section, attributes are described as “invariable” or “variable” depending on whether they can change as the character gains levels. For example, height is invariable, because the character does not grow taller even if Physique, which determines height, changes; Physique is variable because gaining a level may allow the character to increase that score. In this context, it would seem the meaning of the factors being invariable is that increasing levels or Social Class would not remove the modifiers to attributes nor societal expectations.

The most strident critics also consider the exclusion from combat and other social expectations to be an invariable restriction in the sense that the game prevents female characters from adventuring.⁷⁸ There is no reason one could not follow historical precedents and have exceptional characters break conventions, such as the often-cited example of Joan of Arc. To be fair, *FW* explicitly points to Norse settings as potentially more egalitarian: “Women have rather more opportunities for distinction in Norse legend than elsewhere in the

⁷⁸ *Mystic Mongol* (n.d.) in particular carries this point to extremes with a humorous illustration of character generation, designing a Joan of Arc type character and applying astrological and gender modifiers to slowly morph the character from an armored warrior to a slave in chains.



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period; in character, martial prowess and magical skill they can sometimes rival men" (Galloway, 1982b, p.50). Similarly, being relegated to a nunnery is not such a disadvantage in Anglo-Saxon England: "Monasteries were ... paralleled by nunneries, of particular importance in Anglo-Saxon England where a royal princess might wield great power as an Abbess" (Galloway, 1982b, p. 32). And Witches are certainly a potent option. Dearman (2009) recommends using the modifiers as given but granting female characters a couple of experience levels to make up for the penalties.

The charge of bias against homosexuals and Jews (as well as atheists and heretics) is traceable to the "Bogey Table" and the religion rules. The Bogey Table has random quirks and characteristics, and in general rolling an odd number bestows a negative trait and penalties, while even number rolls grant positive traits and bonuses. Homosexuality is the first negative bogey listed (a roll of 35), while at the other end of the table rolls of 95, 97, or 99 result in "Jewish," "Heretic," and "Atheist." These religious minority statuses all note: "You will be persecuted and shunned by all right-minded Christians" (Galloway, 1982b, p. 125). Some reviewers see this as evidence that the authors delight in the intolerance of the medieval Church, but it's difficult not to read the phrase "right-minded Christians" as a tongue-in-cheek comment. Moreover, "Homophobia" is also in the odd/negative column on the Bogey table, while "Bisexuality" is on the even/positive side, which is harder to fit with a theory of the authors' biases.⁷⁹ That homosexual activity is listed as a class 2 sin along with incest and "other sexual perversions" (Galloway, 1982b, p. 227) for Christians is hardly the authors' bias either -- sodomites are after all confined to the seventh circle of Dante's inferno. Likewise, denying God is a class 1 sin, while blasphemy (which may include Judaism and heresy) are class 2 sins, because orthodox belief was extremely important in the Church. The authors can't really change this fact without doing a disservice to their project.

Current scholarship might take a more nuanced view of medieval sex roles, how homosexuality was viewed in the medieval world, and the treatment of non-Christians in Christian Europe, but there can be little doubt that the authors were reflecting what they understood to be the medieval world-view. To take issue with these as bigotry on the part of the authors seems uncharitable at best, and to misunderstand the project of reflecting the medieval world-view in the game. It seems fair to say the authors made no special efforts to counter-balance the effects of patriarchy and intolerance. But patriarchy and intolerance were very much a part of the Middle Ages.

⁷⁹ Presumably homophobia is counted as a negative bogey as it constrains a character's options, and bisexuality is a positive because it permits greater latitude in the character's behaviors.

Influence

It is difficult to ascertain the influence *FW* had on the RPG world. It was certainly not the only game to attempt to create a milieu based on the medieval world as contemporaries believed it to be, although it may be unique in attempting to accommodate multiple periods and settings, and in the emphasis on using the real world as a setting rather than attempting to simulate medieval romances. And *FW* was not the first game to attempt to draw more on medieval lore than fantastic fiction. *Knights of the Round Table* (Edgren, 1976) as the title suggests took Arthurian legend as its setting. The game focuses on tournaments, jousting, and quests, with simple rules (Pulsipher, 1978; Schick, 1980). While the game has rules for wargame-style play with no GM, there are campaign rules that make it a simple RPG, with magic playing a smaller role than other FRPGs (Pulsipher, 1978). *Chivalry & Sorcery* (Simbalist & Backhaus, 1977) would attempt a more detailed simulation of medieval knighthood, but the setting was still partly rooted in fantasy fiction, with hobbits and balrogs appearing in the first edition. Another interesting attempt to draw upon real-world lore and beliefs was the wargame *The Emerald Tablet* (1977). *TET* was a highly complicated miniatures wargame meant to cover the fantasy genre, in the pseudo-medieval “high fantasy” vein common to most fantasy RPGs. Thus the troops are generally equipped with medieval arms and use medieval tactics and formations, according to the popular imagination. But one aspect that was based on research into history was the magic system, which was clearly meant to simulate the ceremonial magic of various historical grimoires. Indeed wizards in the game would invoke angels, demons, and “Olympic spirits” drawn directly from the *Lesser Key of Solomon* and the *Arbatel De Magia Veterum*. While grimoires generally date to the early Modern period, this sort of “historical accuracy” had not been previously attempted. Bonewits (1978) would follow a similar path in his book *Authentic Thaumaturgy*, attempting a fresh take on magic in RPGs based on his own serious study and practice of ceremonial magic. It’s possible that some of the authors of *FW* could have heard of either *The Emerald Tablet* or *Authentic Thaumaturgy*, but none of my sources indicated they had. The magic system in *FW* bears similarity to them only insofar as all three have similar source material, and thus refer to some similar ideas about ritual magic and casting spells. For example, the names for some of the demons that appear in both *FW*’s Ethereal hosts are similar to those listed in *The Emerald Tablet* as infernal spirits. It would be fair to say *FW* was the first RPG to narrow the focus to the medieval world.

The earliest game that should be mentioned as a successor to *FW* is *Swordbearer* (1982). While the game includes many elements of high fantasy, such as a host of playable non-human races, the game also insists that the GM can tailor the contents to fit in various historical settings. Moreover, the two magic systems reflect real world beliefs: the “elemental” magic is partly adapted from the five traditional Chinese elements, while the “spiritual” magic uses the four humors of medieval thought. Lastly, the game is moneyless, relying on social status rather than coinage to determine what a character may purchase. Thus, like *FW*, *Swordbearer* makes significant efforts to represent the importance of social class in the medieval world.

There were two other games in the 1980s that shared *FW*'s focus on the real past and enjoyed more success: *King Arthur Pendragon* (Stafford, 1985; hereafter, *Pendragon*) and *Ars Magica* (Tweet & Rein-Hagen, 1987). Indeed these two games would become "classics" even though they never rivaled the popularity of more conventional fantasy RPGs.

Pendragon is focused on Arthurian romances, and is therefore in some ways ahistorical, despite the inclusion of real world locations and events. Of course *FW* advocated blending legend and myth with historical fact for Arthurian games too. *Pendragon*'s use of virtues and vices (called Traits and Passions) as ability scores echoes the Piety, Greed, Lust, Bravery, and Selfishness attributes in *FW*. Stafford was undeniably aware of *FW* when writing the *Pendragon* rules, since he reviewed *FW* for *Different Worlds* (Stafford, 1981). Whether he borrowed any ideas or found inspiration in *FW* is unanswerable, but to be fair the commonalities may owe just as much to common sources (medieval romances) which stress the importance of the Christian (and Pagan) virtues and religious life.

Ars Magica is focused on the High Middle Ages: the setting is described as being in the 13th century, specifically the year 1220. Much like *FW*, it assumes that medieval beliefs in monsters and magic are true, and co-author Jonathan Tweet affirms that *FW*, with *Chivalry & Sorcery*, *Pendragon*, and *RuneQuest* inspired the first edition of *Ars Magica* and its generic medieval setting.⁸⁰ Indeed the game seems to have many other influences beyond *FW* – for example, the purchase of goods and services uses an abstract system based on status, like *Swordbearer*, rather than an accounting of coins as we see in *D&D* and *FW*. The revised edition of *Ars Magica* (Tweet & Rein-Hagen, 1989) explains that "The world in *Ars Magica* is the world the way the medieval folk looked at it: It is as magical as they imagined it to be" (p. 5). This idea obviously hearkens back to the conceit behind *FW* (the medieval world as medieval people believed it to be), but magic in *Ars Magica* does not follow the assumptions or patterns in *FW* and the game rules are entirely different. Importantly, the *FW* concept of mana is absent, and the nearest analogue would be "vis," which is magical power in a physical form. Like mana, vis can be expended, but unlike mana, vis is wholly external to the magician. The third edition ("*Ars Magica*," 1992) echoes the sensibilities of *FW*, most explicitly in the description of the game's setting:

Many fantasy worlds don't hold together – they aren't self-consistent. *Ars Magica* overcomes this weakness by evoking the full richness of the medieval world. *Ars Magica* is set in Mythic Europe because that's the only way to create a truly realistic medieval setting for a fantasy game. (p. 11)

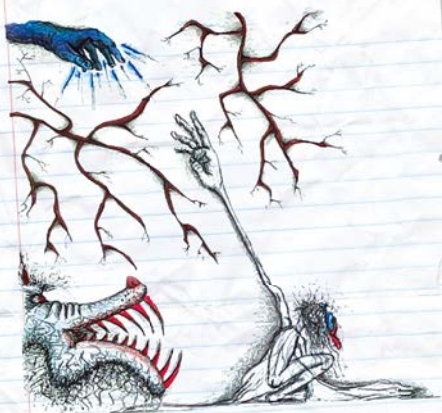
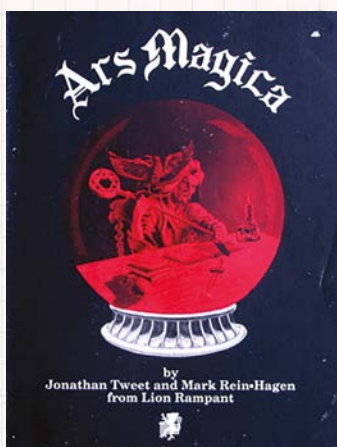


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The third edition of *Ars Magica* also explicitly adopts the idea that the people's belief powers magic, but this is less an homage to FW than an attempt to make the game consistent with the publisher's other World of Darkness games ("Relationship of World," n.d.). Each edition of *Ars Magica* introduced institutions



and historical events unique to its "Mythic Earth" setting – the first edition mentions the Order of Hermes which takes on greater importance and is more fully described in the revised and second editions; by the fifth edition ("Ars Magica," 2011), there are "tribunals" with authority over vast swathes of Europe. In the latter edition the GM is also advised to consider non-historical, and even "pure fantasy" games ("Ars Magica," 2011, p. 199; pp. 220-221). Even so, there are extensive notes on creating an authentic medieval feel, so the game never wholly abandons the idea of using a historical setting.

From the late 1980s onward, there was considerable interest in using real world settings in RPGs.

Indeed, *D&D*'s second edition would see a series of supplements intended to provide historical settings for adventure.⁸¹ Some games focused on specific periods or settings, on the assumption that a set of rules tailored to a specific world would be more satisfying. On the other end of the spectrum, there was also interest in more "generic" (generalized or universal) rule sets that could incorporate multiple settings or realities, real or imaginary. But GURPS and other "universal" systems also encouraged the use of historical settings, in part to demonstrate their flexibility, and GURPS is especially known for well-researched period sourcebooks. Because such games allow mixing genres and a flexible approach to determining what is "real" in a game, they may offer the best hope of realizing Bruce Galloway's dream. The GURPS supplement *Middle Ages I* (Davis, 1992) focuses on the actual history rather than pure legend, but also provides ideas for adding fantastic elements. While there would obviously be overlap in topics due to the source material, the author does not cite FW at all. But at least two game books do acknowledge FW.

Hite (2001) mentions FW as an inspiration for *GURPS Cabal*: "This odd little book was where I first learned about the theory of correspondences. Blame it." (p. 126) Strayton (2012) lists FW in the recommended reading list of *The Secret Fire* RPG (p. 308) without further comment. *The Secret Fire* is an eccentric RPG combining elements of classic *D&D* with the more modern story game *FATE*. FW is listed in the recommended reading list, along with an assortment of game-related books, literature, and philosophy. The book's frontispiece – Eliphas Levi's Baphomet – is perhaps a clue as to why. More likely, the do-it-yourself ethos and GMing advice is intended.

⁸⁰ J. Tweet, personal communication, August 22, 2020.

⁸¹ The HR1-7 Campaign Sourcebook series: *Vikings*, *Charlemagne's Paladins*, *Celts*, *A Mighty Fortress*, *The Glory of Rome*, *Age of Heroes [ancient Greece]*, and *The Crusades*.

The Secret Fire makes no particular effort to create a setting based on history. Beyond these examples, I'm unaware of any other major game writers acknowledging a debt to *FW*, even though it must have circulated very widely, given the books' eventual publication as a sci-fi book-of-the-month club selection.

FW has had some revival of interest, carried on the tide of the "OSR" (variously spelled out as "Old School Revival" or "Old School Renaissance," depending on the context and preference of the user). The OSR combines nostalgia for the games of the 1970s and 1980s with a do-it-yourself ethic that encourages creativity and modifying existing games. Often *FW* is recognized as a source of useful ideas for other games. Ze Bullette (2009), as mentioned above, discussed adopting *FW*'s piety system in other games. Gloine36 (n.d.) created a website for a "living campaign" (that is, a campaign consisting of multiple collaborating gaming groups) in the low-fantasy RPG *The Dark Eye*. While the site is mostly incomplete, the author explicitly adopts *FW*'s Social Class table as the most understandable and authentically medieval system available. Ladage (2020) places *FW* on a list of five books recommended especially for game masters. *FW* is listed as number five on the strength of the first six chapters. Chapter VII, the rules, is recommended only for a selection of ideas (astrological influence, the Bogey table, the social class table, and so on).

There is a relatively unquestioned consensus among modern reviewers that the game itself is unplayable and/or un-played. The comment section of Captcorajus (2020) goes so far as to suggest that only "hipsters" will claim to like or have played the game. In fact the play-testing appears to have been sporadic, occurring mainly during the Leigh Cliffs adventure (before the rules reached their final form) and then piecemeal as sections were written. Although Nick Lowe reports joshing the Bruces that *FW* would be the first game published without ever having been play-tested, some of my informants say they did in fact play-test the game. Andy Strangeways cautioned though that it would take both Bruce Galloway and Kevin Prior to run it: "perfectly playable and run at a reasonable pace -- if and only if you have Bruce and Kevin GMing. Total nightmare for a nyone else, I think."⁸² He reports that his gaming circle moved on to other "home-brew" systems after *FW* was published.

Given the wide distribution the book had there must have been many attempts to play the game by consumers. A review of the discussions of the game at RPG.net, Dragonsfoot Forums, and RPG Geek provide no accounts of extended campaigns played using the system. However, multiple users do report having played the game. More often, the book was used for inspiration and as a source

⁸² A. Strangeways, personal communication, June 16, 2020.



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of ideas. This would likely have satisfied the authors, as the introduction explicitly states that “We hope that, after reading *Fantasy Wargaming*, you will have acquired some of the ‘feel’ of the period and its beliefs and that your future adventures will benefit therefrom.” (Galloway, 1982b, p. xi) Galloway’s correspondence with a reader provides an example of FW’s influence as an example to be followed. Arlynde Cota wrote:

“I recently purchased your book ‘Fantasy Wargaming’ and was delighted by your logic, amused by your wit, and inspired – to write a game of my own! [...] I strongly feel that yours is an invaluable source of inspiration and information.”⁸³

Galloway replied with encouragement and must have felt some pride – even though I’ve been unable to find any traces of the game Ms. Cota created. Of course very few players ever consider publishing their own games, and the point of a game is play it. Further evidence of appreciation among players is given in a handful of other letters Galloway saved in his files, and range from a detailed critique of the interpretation of the influence of astrological signs to simple questions about specific rules. This correspondence is reproduced in Appendix 4.

The authors should take some consolation in the fact that the tide of the RPG industry did in fact flow in the direction of more consistent and coherent worlds, and most of the games to follow in the 1980s, 1990s, and onward pay a great deal of attention to settings. *D&D* itself would see a large number of sourcebooks and campaign settings designed to aid Dungeon Masters in creating coherent fantasy worlds beginning in the 1980s. Whether or not FW was a direct influence on these projects, the proliferation of settings confirms the authors’ insight that this was wanting. Staats (1994) would include FW as an important reference in his seminar on world-building for RPGs.

If there are any heirs to FW’s other project – fleshing out a setting based on medieval history and the worldview of people in the Dark and Middle Ages – there seem to be at least four branches in that family tree.⁸⁴ There are numerous historical sourcebooks for GURPS, filling the historical niche, and similar products for other “generic” rules systems, but the distinctive feature of these

⁸³ A. Cota, October 19, 1982, see Appendix 4.

⁸⁴ The proliferation of games, published, self-published, or distributed for free, makes it far beyond the scope of the present work to list all the games or supplements in these branches.

⁸⁵ A supernatural investigation RPG set in England in 1086. It features detailed historical background information, and the system derives from the *Advanced Fighting Fantasy* rules to which Gascoigne & Tamlyn contributed. While the game’s influences are not listed, the character generation includes a “characteristics” chart similar to the *Bogey* table.

games is that they may be played with little or no fantasy element. Or the fantasy element may be a focus of the game, with the players investigating the supernatural events in an otherwise mundane world, as in *Maelstrom: Domesday* (Bottley, 2013).⁸⁵ Another branch is the rich tradition of games that especially play up fantastic elements from legend and folklore, including *Pendragon*, *Ars Magica*, and other similar games; *Wolves of God* (Crawford, 2020) is an impressive effort written in a style evoking the age of Bede. A third branch focuses on authentic medievalism in alternate worlds, like the classic *HårnMaster* (Crosby, 1986) and the recent *Lion & Dragon* (RPGPundit, 2016); such games omit real-world religion and cultures, and introduce elements of high fantasy. A fourth branch latches onto the madcap sensibilities evident in Galloway's games married to an interest in history. I think this branch is well represented by the *Burgs & Bailiffs* series of supplements, which mix historical research with dark comedy and sensationalism (Greco, 2013a; Greco, 2013b; Monaco, 2016).

It is my hope that this exploration of the book and game will enhance the appreciation of *FW* and dispel some of the misconceptions that have tainted its memory, and encourage others to visit or revisit its pages for inspiration.



Illustration by Lawrence H. Heath



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referred to in the text.*

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of **FW** are also listed
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Character HANS GRIFFON Jr.
 Align. CG Race DWARF Class RANGER Level 4
 Player's Name Andy Betzhold
 Homeland PARIS UNKNOWN
 Sex MALE Age 27 Family GRIFFON
 Ht. 4'6" Wt. 165 Liege/Patron Peoples Resistance
 Hair Red Eyes Blue Social Class UPPER middle CLASS
 Honor - Appearance DU JOUR Birth Rank 3rd BORN
 (Base Honor) Reaction adjustment -
 Race/Clan Mountain Religion ST. FRAN
 Status SINGLE # Siblings 3

ABILITIES									
STR	15	Hit Prob	+2	Dmg Adj	+2	Wgt Allowed	85	Max Press	230
DEX	15	Rctn Adj	+2	Missile Att Adj	+2	Op Drs	10	BB/LG	13
CON	17	HP Adj	+3	Sys Shk	95	Res Sur	96	Pois Save	Regen
INT	10	No of Lang	2	Spell Lvl		Lrn Sp		Spells/Level	Spell Immun
WIS	14	Mag Def Adjus	+1	Bonus Spells		Spell Fail		Spell Immun	
CHR	13	Max No Hench	5	Loy Base	0	Rctn Adj	+1		

MOVEMENT	
Base Rate	10
Light ()	
Mod ()	
Hvy ()	
Svr ()	
Jog (x2)	20
Run (x3)	30
Run (x4)	40
Run (x5)	50

SAVING T	
+4	Paralyze
+4	Poison
	Rod, Staff or Wand
	Petrify/Polymorph
	Breath Weapon
+4	Spells
Modifier	

ARMOR



Adjusted AC
 Surprised 13
 Shieldless 18
 Rear 16

Armor Type (Pieces)
Medium Shield
Studded Leather

HIT POINTS
34

Wounds

Weapon

Weapon	#AT	Attack Adj/Dmg Adj	THACO	Damage (SM/L)	Range	Weight	Size	Type	Speed
Heavy Crossbow	1/2	+2 / +2	+3	1d8+1 / 1d10+1	16 82 48	14#	d12+1	P	8
DAGGER	1	+2 / +2	+3	d4 / d3		1#	d6	P	1
BATTLE AXE	3/2	+2 / +2	+3	d8 / d8		5#	d10	SLASH	5
HAND AXE	1	+2 / +2	+3	d6 / d4		5#	d8	SLASH	2
" THROWN	1	+2 / +2	+3	d6 / d6	2 4 6	5#	d8	SLASH	2

Special Attacks THE GRASSHOPPER, THE MANTIS, THE CRAB, THE TIGER

Ammunition: Crossbow

Special Abilities

Good orator +1 chr
Mechanical Genius
Tracking (wis+1)
Hide in shadow 25%
move silently 33%
Appt w/ Trained And
untam ANIMAL Rod 2

Proficiencies/Skills/Languages

Dwarvish
Common
Brownie



Appendix

Appendix 1. Promotional texts

While the promotional texts that appear on the dust jackets of the UK and book club editions and the back cover and preliminaries of the mass market edition were doubtless written by the publishers, they provide one more piece of context for how FW was intended to fit into the FRPG market. I reproduce them here, along with the ad copy.

The PSL dust jacket reads:

Suppose – just suppose! – ‘magic’ actually worked in the way it was believed to work centuries ago.

Suppose that the Islamic influence on scientific methodology had not occurred and that Western man, instead of concentrating on technology, had concentrated instead on ‘psi’, to give it its modern name. What sort of world would we be living in?

If you have the sort of imagination which can take this rhetorical question at face value, then *Fantasy Wargaming* is the book which has been missing from your life to date. It is not necessary, as in the case of most existing role-playing games systems, to rely on the imaginations of modern ‘science fantasy’ novelists; our real historical and mythological past provides much more scope and richness.

‘D&D’ has acquired tremendous popularity over recent years and, indeed, has virtually supplanted conventional, historical, wargaming. But, as this book explains, existing D&D systems and their many imitators suffer from a lack of internal consistency; the sort of consistency, for instance, which makes *Lord of the Rings* such a powerful novel in comparison with the average modern ‘swords and sorcery’ title.

This book goes back to the original source material, to bestiaries and grimoires hidden in the darker corners of ancient university libraries, and explores the possibilities of the real world of the European Dark and Middle Ages as a setting for role-playing adventures. The book covers the cultural background, the prevalent religious and magical beliefs, the mythology, the armour, weapons and military systems of the medieval period. It also contains a guide to the best reading in modern fantasy novels, a chapter on designing and getting the most out of your adventures, and a detailed set of playing rules embodying not only a revolutionary new ‘unified field theory’ of magic and religion but also an infinitely flexible combat system for individual encounters or pitched battles.

It is thus ideal reading for all those who have wanted to know what fantasy wargaming is about but were afraid to ask, for experienced players wishing to broaden their horizons; and, indeed, for anyone who fancies himself (or herself) as swashbuckling warrior or mighty magician, thieving cleric or brazen harlot, beautiful princess or chivalrous knight. (Galloway, 1981a, dust jacket flap)

It would be difficult to imagine this being used in the U.S. in 1981, during the Satanic Panic, and the reference to “psi” is peculiar. The text does mention the rules’ innovations as a selling point. The last paragraph seems to confirm the idea that this was planned as part of the PSL introductory series, and the final sentence is interesting for the archetypes suggested, particularly the “thieving

cleric" and "brazen harlot," which were not really typical of FRPGs in the U.S.. Possibly the copy-writer was not all that familiar with RPGs, but did read the introduction carefully.

White Dwarf ad copy

The Complete book of Fantasy Wargaming compiled and edited by Bruce Galloway. Fantasy Wargaming is the book for everyone dissatisfied with existing gaming systems or seeking to broaden their horizons. Containing chapters on myth, magic, and religion, the city, court, and country, mortal combat, monsters and magical races plus others on the modern fantasy novel and running your own adventures. It roots adventure roleplaying firmly in our real cultural past and includes a detailed set of playing rules embodying both a unique 'unified field theory' of magic and infinitely-flexible combat rules for whole armies. 222 pages, illustrated, ISBN 0-85059-465-0. £7.95 net (£8.95 by post.) Patrick Stephens Limited. (Patrick Stephens Ltd., 1981)

This very straightforward blurb is well-tailored for the audience, as *White Dwarf* readers were at all levels of experience with RPGs and wargames. I have not found a similar ad in *The Dragon* magazine, which is a pity as this might have helped the game find an appreciative audience.

Trade edition half-title page

The key words for Fantasy Wargaming are motive and logic created for expert and demanding players.

Whether you use a commercially packaged scenario or one of your own mind's design, whether you and your band of adventurers seek a quest—finding a hidden treasure, rescuing a damsel in distress, exploring lost cities, venturing into forbidden lands—to be really satisfying, a fantasy scenario must contain its own intrinsic and consistent logic. This can be found in some fantasy novels, but it is a great deal more challenging and much more fun to design your own world. And this is what Fantasy Wargaming enables you to do with a consistency and logic unavailable in previous books.

In Fantasy Wargaming you enter into a realm where magic really does work, where ancient revelations unfold and provide a gateway to the Supernatural. As you devise your own adventures in this highest level for fantasy players, your cunningly logical maneuvers enable you to overwhelm

dangerous opponents and formidable obstacles.
(Galloway, 1982a, p. 1)

Trade edition back cover

Deeper dungeons

More dangerous dragons

Fantasy combined with never-before-explored logic for expert players. Here in Fantasy Wargaming is an invaluable guide with complete playing rules and sections on:

Monsters and Magical Beings

Cultures, Myth and Religion

Character Generation

Role Playing

Spells

Warrior Tables

Motivations, and Index, and more. (Galloway, 1982a, p. 4 of cover)

This copy emphasizes that *FW* is intended as an aid to GMs, and the breathless superlatives and flattery match the unfortunate “The highest level of all.” The bullet list of topics suggests that the blurb was written by someone familiar with RPGs -- so probably David Day.

Book club edition dust jacket

Deeper dungeons

More dangerous dragons

Whether you use a commercially packaged scenario or one of your own mind's design, whether you and your band of adventurers seek a quest—finding a hidden treasure, rescuing a damsel in distress, exploring lost cities, venturing into forbidden lands—to be really satisfying, a fantasy scenario must contain its own intrinsic and consistent logic. This can be found in some fantasy novels, but it is a great deal more challenging and much more fun to design your own world. And this is what FANTASY WARGAMING enables you to do with a consistency and logic unavailable in previous books.

In FANTASY WARGAMING you enter into a realm where magic really does work, where ancient revelations unfold and provide a gateway to the Supernatural. As you devise your own adventures in this highest level for fantasy players, your cunningly logical maneuvers enable you to overwhelm dangerous opponents and formidable obstacles.

Fantasy combined with never-before-explored logic for expert players. Here in Fantasy Wargaming in an invaluable guide with complete playing rules and sections on:

*Monsters and magical beings
Cultures, myth and religion
Character generation
Role playing
Spells
Warrior tables
Motivations, and index, and more.
(Galloway, 1982b, dust jacket flap)*

This is a reworking of the trade edition's blurb, and is perhaps the best summary of the aims and contents of the book.

The book was also advertised as a selection in Science Fiction Book Club ads, but without any special note apart from an image of the cover among the other selections available to new members. No doubt this would be the most widely seen advertisement for FW. Another advertisement for the book I've found is in a 1983 issue of *Starlog*, the Star Trek and general science fiction fandom magazine. It is an ad placed by B. Dalton, the bookstore chain often found in shopping malls. The full text is:

*Season's Readings from B. Dalton
Challenge the Wargaming Enthusiasts on Your Gift List with –
Deeper Dungeons...More Dangerous Dragons...
FANTASY WARGAMING
The Highest Level of All
Compiled & Edited by Bruce Galloway
Fantasy Wargaming combines fantasy with never-before-explored logic for expert players. This invaluable guide provides complete playing rules and sections on:
Monsters & Magical Beings
Cultures, Myth, & Religion
Role Playing
Spells
Warrior Tables
Index, and more...
Stop in your nearest B. Dalton Bookseller for your copies of FANTASY WARGAMING – you're sure to want a copy for yourself, too!
\$14.95 hardcover Stein & Day
B. Dalton Bookseller
Check your Yellow Pages for the store nearest you.
(B. Dalton Bookseller, 1983)*

This is also adapted from the copy in the Stein & Day editions. Several online reviews and discussion threads mention B. Dalton Bookseller (or generally, “mall bookshops”) as the place people first discovered *FW*.

The last advertisement I’ve found occurs in a 1986 issue of the magazine *Adventurer*, a short-lived role-playing magazine published in Liverpool by Mersey Leisure Publishing. Like the *White Dwarf* ad, it was placed by PSL. It used a detail from the cover and the following copy, adapted from the PSL dust jacket blurb.

Adventurer ad copy

Fantasy Wargaming

Are you an invincible warrior or mighty magician, thieving cleric or brazen harlot? Imagination can take you a long way in fantasy wargaming but sometimes hard fact can add just that extra edge. Bruce Galloway's exciting 'portal to the supernatural' gives you that edge. Concentrates on the dark and middle ages with sections on myth, magic, religion and monsters. Hardback £8.95 plus £1.00 postage and packing.
(Patrick Stephens Ltd., 1986)

Interestingly it only offers the book for mail-order and does not suggest checking your local book dealer, perhaps indicating that the books was no longer being distributed to stores. The price is slightly higher, no doubt owing to five years of inflation, but I have not seen an examples of a revised dustjacket for the PSL edition. Maybe they were hoping to liquidate remaining stock.

Remaindered copies would appear in book outlets in the U.S. after Stein & Day's bankruptcy concluded, and new or near-mint copies still turn up occasionally on the used book market. However, I found no evidence that *FW* was ever distributed in specialist games stores, at least in the U.S.. It is possible this influenced how the game was received by the gaming public. PSL had more of a reach with hobbyists in the UK, as is evidenced by the fact that PSL advertised in *White Dwarf* and *Adventurer*.

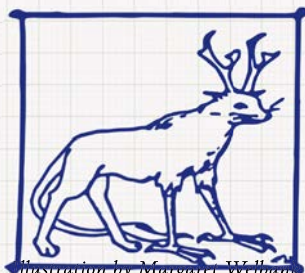


Illustration by Margaret Welham



Appendix

Appendix 2: *Leigh Cliffs and Malham Tarn*

According to informants from Bruce Galloway's circle of gaming friends, the story of *FW* really starts with an adventure Galloway ran with Kevin Prior – a fantasy scenario called Leigh Cliffs. Prior was not particularly interested in the rules being used but both Galloway and Prior threw themselves into roleplaying scores of non-player characters for the players to interact with. Leigh Cliffs is mentioned in the introduction of *FW* as a source of inspiration because the GMs and players were so happy with the game's detailed and consistent background.

Malham Tarn was similar to Leigh Cliffs in that it was a large-scale weekend game run with many players, and Prior again helped Galloway run the game. Malham Tarn however was set in the modern period, and played after *FW* was sent to the publisher. One informant thought it may have used the *FW* rules. In any case Malham Tarn is worth a mention here because the characters and plot details provide more insight into the gaming group responsible for *FW*.

Leigh Cliffs

Leigh Cliffs was run with a very large group of players in early 1979. Prior reports that there were enough players for them to break into five smaller parties, at which point the game became easier to manage. The adventure was played over the course of a weekend. The game is described as rather chaotic, with many clues and plots completely missed by the players, and hundreds of NPCs. It ended in disaster for the players, as they never pieced together the mystery at the center of the game to prevent an apocalypse.

Leigh Cliffs was a medieval village with dark secrets. The introduction of *FW* promises that Leigh Cliffs will be marketed as a separate product, and Prior confirmed that Galloway gave him a box of notes for Leigh Cliffs and expected him to edit it into something publishable. However he is convinced that the contents of the box – notes and scribbles on various beer-stained papers which were largely indecipherable – were lost or discarded when they were soaked by a leaky roof. There is another informant's tantalizing recollection that Galloway wrote up a report of the events of the game, and distributed this to the players. So far no copies have emerged, however. The following are some recollections offered by players.

[Around] August 1977 Bruce introduced me to some of his mates who played both wargames and D&D. It was probably around this time that the idea for a proper game came about, but I can't remember for sure. ... we worked on the idea for about 6-9 months. It evolved gradually. It was a joint effort by me and Bruce and reflected both of our weird imaginations. Bruce was totally responsible for the rules, which I had no interest in. Consequently, I can't remember much about them, except they were only loosely those which finally made it into *Fantasy Wargaming*. I do remember the starting point, which was a SF idea that there was only a certain amount of magic in the world and you could use it up.⁸⁶ Religious energy could be topped up by praying or acts of devotion. Or something like that. The scenario for Leigh Cliffs developed gradually. The idea was that there was a medieval village with something very, very nasty going on in it which an intrepid band of explorers had to sort out. The name came about from two parts of Southend [...]. These were Leigh on Sea, and Westcliff. There were hundreds of characters in the game, some devised by Bruce and some by me. A lot of the ones which were my invention were basically eccentric Cockney wide boys in peasant's costumes. Lacking any kind of editorial control, the cast of thousands just spiraled completely out of control. Both of us liked developing plot, and characters. I seem to remember that I was very good at doing hundreds of different voices and enjoyed hamming things up – still do, probably. There were also hundreds of very bad jokes in the thing – most of which the players never found. We introduced a whole street

⁸⁶This would almost certainly be Larry Niven's novel 'The magic goes away.'

filled with dwarves, simply so that we could have a statue placed at one end which was of Snow White. No-one ever got it, despite our increasingly detailed descriptions of the statue, every time anyone walked past it. The game was only played once, probably about the start of 1979. The players included some experienced D&D folk from the Cambridge group, some wargamers who were also friends of Bruce and some friends of mine who had not played before. It was total chaos for a weekend and I remember ending up feeling very exhausted and losing my voice. Very soon the party fragmented into about five different groups which went and did their own thing. That made working with each group easier, but we had a great deal of trouble in keeping them in synch. This was the very first time that either of us had ever attempted something like this, and it was probably only the third or fourth game I had ever been in. Hubris? Us? I think the game had barely finished before Bruce had announced that he wanted to write a book on wargaming, and run another game.⁸⁷

Andy Strangeways fills in some more from a player's perspective:

I played the "mighty sorcerer," the most powerful of the Good forces. (Bruce liked saying that he ran Manichean dungeons: absolute good vs. absolute evil in balance.) The campaign was deeply seeded with clues and references that went totally over the players' heads as no-one had told us this was a medieval mystery puzzle (think *Da Vinci Code*) rather than a swords and sorcery adventure. E.g., Desiree Street was the only wide street in town, and it cut at an angle across the rest of the tangled alleys. Desiree Street was a corruption of Dies Irae Street, where the massive meteor had crashed through town, providing a pointer to where the baddies were using meteoric iron for their dark rituals. Honestly, how could we have missed that? Or Kevin's random yokel chortling "Burstin in't getting' any," which was a clue that the mayor Burstin's wife, leader of the coven, was drugging the unfortunate fellow every night so she could go and celebrate black mass or whatever. We did figure out where we needed to be, but didn't have a clue what we were walking into, expecting cattle thieves rather than the anti-Christ. So when we set off into the night with an army of peasants with torches and pitch-forks we were torn apart by a pack of were-wolves and the apocalypse and the end of the world followed.⁸⁸

⁸⁷ K. Prior, personal communication, September 3, 2010.

⁸⁸ A. Strangeways, personal communication, June 16, 2020.

⁸⁹ N. Lowe, personal communication, September 6, 2010. At the time of publication, the search continues!

⁹⁰ K. Prior, personal communication, September 3, 2010.

While the original GM notes for Leigh Cliffs are lost, Nick shared one hopeful bit of news:

One piece of documentation [some players might still] have from Leigh Cliffs was Bruce's subsequent write-up of the actual course of the game. My copy is definitely in this house somewhere, but then so unfortunately is everything else; I went looking for it again just now and found the desiccated remains of Lord Lucan in a box next to the Ark of the Covenant. But I'll keep hunting.⁸⁹

As of this writing, none of my informants have turned up a copy, but it sounds like a good read.

Malham Tarn

Malham Tarn was a game run shortly after *FW* was turned in to PSL. While the content was unrelated to *FW*, being a 1930's murder mystery with spy craft and intrigue, some of my informants considered it playtest of the *FW* rules. Moreover it put into play some of the GMing tips suggestions in *FW*, such as the use of props and music, exaggerated characterizations for comedic effect, and the general madcap sensibilities of the authors.

While the book was being put together, Bruce and I worked on a second game. I had had my fill of swords and fighting, and I was more interested in the problem solving aspects of the game. I think Bruce may have felt the same. As a result, our second and final game was a country house murder. We created a number of characters based on book or film detectives and stuck them in a village with a dead body. ... This is the game where [Nick Lowe] played a Chinese detective like Charlie Chan. We also had a Miss Marple look-alike, but I can't remember the other characters. The game was set in the late 1930's, and there were possibly German spies around. Or maybe not. I know Bruce saw some drawings I had of components for a vacuum system which were going into my Ph.D. thesis and he wanted to use them as blueprints for a radar system. (His lack of knowledge of all things technical was astonishing.) I can't remember very much about this game at all, except getting exasperated with the lack of problem (murder) solving skills in the average Cambridge Ph.D. student. I can't even remember what we called it.⁹⁰

Nick Lowe was able to fill in some blanks, having been a player as well:

The equally bonkers but much less successful [than Leigh Cliffs] country-house [scenario], which I now remember was called Malham Tarn. There were definitely Nazi saboteurs; there were some submarines in there somewhere, too, I'm pretty sure. And I was the **real** Charlie Chan, but traveling incognito under the identity of Xan Chao-Li, a Chinese

author of hardboiled American detective novels about a Chandleresque gumshoe with the obviously fictional name of Earl D. Biggers... Bruce Quarrie was Bulldog Drummond, and Paul Sturman was an undercover FBI agent. But there was a lot more. I'm not sure I ever found out who most of the characters really were beneath the disguises beneath disguises. I was sorry to see it discarded after one abortive run; it had fantastic potential, but was far too clever and literary for any discernible market at the time.⁹¹

Some of the recollections of Malham Tarn also sheds light on Galloway's GM style:

Nick's recollection of the other game seems to be better than mine! I really didn't remember we called it Malham Tarn. That was definitely one of Bruce's, as I had never been to Yorkshire in those days.

I do remember reading some detective fiction to get the mood right, and borrowing a wind up gramophone and some 1930's records for effect.

One other thing – I also remember that Bruce and I were having fun with the *Illuminatus* series of books. In particular, we found the whole mindset behind conspiracy theorists fascinating. One of the things historians have in common with scientists is an idea that any opinion or theory should be backed up by proof and logic and subject to Occam's razor. (Bruce always had a down on archaeologists – his comment was "they can find an arrowhead and from that recreate an entire battle.") Anyway, the idea that someone would force facts to fit a theory that was obviously crackpot was really fun for us.

So we invented a non-player detective to spice things up. He was a young enthusiastic aristocratic chap who was deeply into the works of Aleister Crowley, among others. I played him most of the time. He had an uncanny knack of being able to spot all of the clues the other characters had missed (well, with me playing him he would). Unfortunately, this was compounded with the ability to get the wrong end of the stick. Every clue was shoehorned into one of half a dozen or more theories involving aliens from Mars, giant green

⁹¹ N. Lowe, *personal communication*, September 6, 2010.

⁹² N. Lowe, *personal communication*, September 6, 2010.

⁹³ A. Strangeways, *personal communication*, June 16, 2020.

lizards, the hollow earth, the faery realm, psychic powers and lots and lots of different conspiracy theories.

We rather hoped that the other players would realise that he was spotting all the clues at some stage, and then a bit later twig that he was getting them all wrong and was clearly mad. Or getting them nearly all wrong. We gave him one trait which was completely off the wall. As one of our nasty jokes, we gave him the only psychic talent in the whole story. Being a product of the British public school and Oxbridge system, he had the astonishing power to know exactly which public school and college any upper class person had gone to the instant he met them. Of course he never realised this was a true psychic talent... But it did mean that when one major suspect came through claiming to have a background which was different from his real one, this character spotted him correctly straight away. And of course was unable to do anything with the information because by this stage all the player detectives were ignoring him.

I've also just remembered we had two batty old ladies (me and Bruce) who were best friends and disagreed with each other the whole time (me and Bruce again). One of them always gave the correct version of events and the other one the wrong one.

This game was really far more to our taste for ham acting. The whole village was crawling with gibbering peasants, creepy vicars, sinister Nazis and loony old ladies who finished each other's sentences. Any resemblance between that and most of rural England was purely in our twisted minds.⁹²

Lastly, player Andy Strangeways filled in a piece of the central conspiracy:

In ... Malham Tarn, I was the Nazi spy/agent (senior rank, can't remember what) in 1939 posing as an English gentleman. I'd had to kill someone to keep my cover and now the house was crawling with detectives. Long story short, fooled them most of the way through, eventually was challenged, killed most of them and had a U-boat crew come ashore in Russian uniforms to clean up, precipitating a version of WW2. Bruce seemed delighted that the bad guys won both times, I think because they were his creations rather than the players.⁹³



Appendix

Appendix 3: The division of royalties for Fantasy Wargaming

The following letter from Nick Lowe to Bruce Galloway explains the rationale for the division of the royalties among the five authors, and is of interest because it gives a better picture of how much of the book was written or edited by each. It is also an endearing picture of the how the friends joshed each other, and quite funny in its own right.

Tel. (0223) 211506

205 Coldham's Lane,
Cambridge.
CB1 3HY.
11/8/82.

EXETER MAN WINS FORTUNE!

Fabulous Wealth Awarded to Mr B R Galloway

Dear Mr Galloway:

How many times have you dreamed of reading a headline like
that one? How many times have you seen stories like that in your local paper in
Exeter, of people like yourself winning extravagant fortunes in prize
draws or on the pools, and wished that story could be about you?

Well, now, Mr Galloway, that dream could come true. Because our
computer has selected Mr B R Galloway of 9 Heavitree Park from a list of
literally trillions of names and addresses, as one of the lucky winners of PSL®
Fabulous Wealth. Yes, Mr Galloway, your Fabulous Wealth could soon make you
the envy of all your friends in Exeter, Devon!

With this letter you'll find your own personal sample of PSL® Fabulous Wealth.
You could use it as a down payment on a new house for the Galloway family,
or buy a brand new car to drive around Exeter. Or you could take
the Galloway's on the holiday of a lifetime in Tokyo, Vienna, Rio, Port Stanley,
Salt Lake City... or perhaps you'd just like to stay at home and blow it on booze,
dope, and kinky sex. We're sure you have your own personal dreams that Fabulous
Wealth can realise.

This Fabulous Wealth is yours to keep, without obligation, as a lasting
adornment to your home. There's no catch; no hidden strings; no commitment at all
to receive, at your own expense, any of the literally duodecillions of magnificent
PSL books available to you now at low low prices, to examine at your leisure before
deciding to yuck them in the wastie. No sir. Hahaha, these dimbos will swallow
anything. Uh, better strike that out, Miss Livelylegs, and zip me up while you're
down there.

We hope you enjoy being the proud owner of your new Fabulous Wealth. But while
we're about it, Mr Galloway, we'd like to make you a FREE offer. In just a
few weeks' time, you'll receive, absolutely free of charge, a copy of the latest in
our widely-acclaimed Hackwork for our Times series: a new edition, specially made
for us in the USA, of our popular Fantasy Wargaming. This new edition has been
completely reset, with wider margins and an altogether pretty bleeding snazzy
look, and we feel sure it'll be greeted as a welcome addition to your library.
This book is yours to inspect, without obligation, for ten million years. If, at
the end of that time, you should decide not to keep the book, you are at liberty
to irradiate it with virtual pions and feed it to your fish.

Frankly, we feel that nobody who once handles this fascinating, informative,
highly lucrative work could possibly resist retaining it for year after year of
enduring pleasure. But if you feel, at the end of the free trial period, that the
new edition of Fantasy Wargaming is not for you, all you have to do is simply stick
your head up a camel's bum and kick the beast hard in the shins, you ungrateful
little turd.

Yours,

Nick Lowe

Chief Ingratiating Creepo.

Your Fabulous Wealth and You

Nobody seems to feel terrifically hard done by in respect of the percentage divvying of text/royalties we've been following in share-outs so far, and as the prospect of getting the Group together in the near future seems to recede further as time goes on, I've stuck to the same percentages in this pay round. You'll find a detailed breakdown of how it was originally worked out in the first royalties circular; if you've mislaid your copy, I've spares, as also of the circular that went with the spring statement. So this is the economic outlook:

Balance left in Group account after previous share-out £	6.20
Royalties paid to Group 30/7/82	1083.23
Total	1089.43

Leaving the odd £9.43 to keep the account open, we then have spoils of £1080 to line our coffers; which we duly do as follows.

"Rogue" Galloway:	55.2% of £1080 = £596.16
"Bishop" Hod:	3.6% of £1080 = 38.88
"Basher" Lowe:	15.3% of £1080 = 165.24
"Bruce" Quarrie:	6.1% of £1080 = 65.88
"Grunt" Sturman:	19.8% of £1080 = 213.84
	<u>1080.00</u>



Little Notes

(i) As you'll have gathered from the previous page, the Stein & Day US edition of *FW* has now been published, and complimentary copies are on their way. They've been a bit held up by the whims of surface mail, but Bruce rang me up in the middle of typing the last bit to say they've arrived with PSL this morning. So "weeks" on the last page should now read "days".

(ii) It will be observed by the astute and mathematical that the PSL royalty statement attached does 10% of $(615 \times £7.95) = \text{not } £488.91$ but $£488.92\frac{1}{2}$, thus defrauding us of a collective 1 $\frac{1}{2}$ p. Legal advice is being taken about this outrageous attempt to swindle hard-working authors out of their due, and we believe that we have a close-to-evens chance of being able within the year to send you all a cheque for the missing $\frac{1}{2}$ p. (Actually, that's an average; Bruce G. would get a staggering - oh, I can't be bothered, I can't find my calculator. Work it out for yourselves.) Needless to say, this disgraceful fraudulence merely illustrates the corruption rife in the international publishing industry today

((contd. p. 94))

Finally, please note my change of address. This means you, Galloway, you great thicko! (Bruce sent the countersigned withdrawal slip back by return of post to my old address, and with his signature in the wrong place, then buggered off to Scotland totally incommunicado for an indefinite period. Whence the minor delay in getting the cheques out. Luckily the TSB proved sympathetic about the signature. They like to say yes, apparently.) From October, I'll be lecturing at Westfield College London, but I'll still be based in Cambridge.



**Patrick
Stephens
Limited
Publishers**

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CB3 8EL,
England.

(Registered office)

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Patrick J. Stephens
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A. Guichard (Swiss)
Colin Webb (Secretary)

ROYALTY STATEMENT

TO: Cambridge Fantasy Wargamers Group

IN RESPECT OF:

PERIOD COVERED November 1981 TO April 1982

Fantasy Wargaming

30 JUL 1982

Sales Details	Pub. Price	Proceeds	Royalty Rate	Royalty
Normal Sales: 615	7.95	n.a.	10% RP	488.91
Sales @ 45% discount or more: 58	n.a.	231.31	10% NIV	23.13
Review copies etc (18)	-	-	-	-
<u>FOREIGN RIGHTS</u>				
50% share of advance received from Stein & Day, USA..				571.19

Total Royalties Payable

£ P 1083.23

Less:

Advances Paid

Unearned Balance B/Fwd.

Deductible Corrections/Contributions

Reserve for Returns

Author Goods Purchased

Sub Total:

Add: VAT @ % on * Items

1083.23

Balance Payable/(Unearned)

£1083.23

Agenda for a seminar:

Multiple Authorship in the Apocryphal Gospel of St Bruce the Coordinator

Introduction

Virtually all present-day knowledge of the so-called Christian Era of ancient European history depends on the remarkable document traditionally known to scholars as the Apocryphal Gospel of St Bruce the Coordinator; but sometimes also under what may have been its original title, a cryptic phrase translating as Imaginary Death Sports. This is thought to be an allegorical description of the subject-matter, which is nothing less than the entire nature of life and the universe as perceived by the civilisation of the Christian Era. The book was evidently a sacred text from the late twentieth century onwards, as literally millions of copies have been found in the excavated homes of primitive Europeans, among whom it rapidly came to supersede the earlier "Buble" or "Bibble", about which little is known to-day.

The Gospel of St Bruce is nothing less than a complete documentation of the curiously ritualised society of the Christian Era - a handbook of the strange rules that governed not only the workings of society but the very processes of life and death, and detailing the bizarre yet elegantly consistent system of beliefs those primitive men and women entertained about supernatural forces, about good and evil, and about the workings of the vast and (to their puny brains) incomprehensible universe outside.

Recently, the Gospel of St Bruce has been subjected to extensive textual scrutiny, and the remarkable discovery emerges that several hands are responsible for what had been thought the work of a single author. As luck, moreover, would have it, it has proved possible to identify with a high degree of certainty the individual authors responsible. Perhaps the most remarkable finding is that there was no such single person as St Bruce the Coordinator. This role turns out to be a composite of two already-known Christian Fathers: St Bruce the Pedant (also known as St Bruce the Bent), and St Bruce the Savage (or Publisher), who between them appear to have been jointly responsible for the book's genesis - to have "co-ordained" the Gospel's compilation.

What follows is a tentative, and merely preliminary, assessment of the proportions of the Gospel perpetrated by each contributor. It is hoped that adjustments may be made to this evaluation at a seminar on the topic in January, to be arranged at the mutual convenience of interested scholars. For further explanation of the present analysis, students are invited to consult the circular "How the book will be written", which should already be in their files.

(i) Pages of the published text written by each contributor. (See note 2 below.)

St Bruce the Pedant	154	
St Bruce the Savage	10	(to 17)
St Paul the Fluffy	73	(to 66)
St Michael the Pietistic	12	
St Nicholas the Debonair	51	
St Total the Unacceptable	<u>300</u>	

The adjustments indicated to the contributions of Sts Bruce & Paul arise from an agreement between them that 10% of Paul's share should go to Bruce Q. for rewriting in English, general editorial farting about, &c. So 7 pages transfer from Paul to Bruce for the purposes of the next stage of the calculation. God, it's just like those bloody Rules, isn't it? Perhaps we should roll % dice for royalties in future.

(ii) Percentage royalties to each contributor, based on above estimate.

The coordinator's fee of 10% (see "How the book will be written", where "1%" is a typo) is split between Bruces Galloway (9%) and Quarrie (1%). So:

Bruce the Smooth: $(\frac{154}{300} \times 90\%) + 9\%$	= 55.2%
Bruce the Shaggy: $(\frac{17}{300} \times 90\%) + 1\%$	= 6.1%
Paul the Stout: $\frac{66}{300} \times 90\%$	= 19.8%
Mike the Stouter Yet: $\frac{12}{300} \times 90\%$	= 3.6%
Nick the Going to Get Lynched: $\frac{51}{300} \times 90\%$	= 15.3%
Total the Fudged:	= 100.0%

(iii) Carving up the spoils: a breakdown of our wealth in store

Total royalties paid to Group to date:

On acceptance:	£100	(but only £100 paid owing to PSL error)
On delivery of manuscript:	£400	(plus missing £300 from last payment)
On publication:	£100	
Total:	£600.	

Total expenses claimed by members of Group: £61.55 (= £21.85 on reference books, £39.75 to Bruce G. in February - for misc. expenses already incurred, though I haven't the breakdown). We can wrangle about these at the Group meeting.

Interest on TSB account (to 20/11/80): £6.83.

Sum left to hold account open: £5.28.

Sum available for distribution to members of Group: £540, of which £140 advanced to Bruce G. on 21/8/81 to placate his bank manager.

(iv) Lining our pockets: payments due to each member of the Group

Brucie-Poohs: 55.2% of £540 = £298.08	less £140 already siphoned off = £158.08
Brucie-Wuñie: 6.1% of £540	= 32.94
Paulums: 19.8% of £540	= 106.92
Mikey baby: 3.6% of £540	= 19.44
Icky Nicky: 15.3% of £540	= 82.62
What's left after Galloway's pilfered the till:	£400.00.

(v) Notes.

1. The total of 300 hypothetical pages was arrived at wholly by accident; it wasn't a fudge, honest. See next bit.
2. In working out the above guesstimate, Bruce Q. and I had to make a few pro rata decisions on the tables, which I imagine will be the main thing we might want to make adjustments on at the Group meeting. On the whole, we've only counted the full 4X page value for the complicated tables that really have taken four times the work. In some borderline cases we've counted a table at 2X. The only

drawings we've counted at 4X are Paul's weapons and castles ones (sorry, haven't the page references as my copy's lent out; but it should be obvious which I mean).

3. Illustrations. The cost of the five chapter heading drawings is £125; this sum will be deducted, at source, by PSL from our first royalty statement, which is due in January and with any luck will include the advance from the US publishers. The drawing prefacing the Rules section was incorporated at the last moment as a PSL design decision, and the Group is not liable for its cost. Margaret's little text illos are free, except that the ones in the Monsters section have been reckoned in as part of my page as I did have to research the details for them myself. Anyway, sod it, she's my girlfriend...
4. Sorry about the lag in getting these cheques out; it's partly thanks to the complications of getting money out of the account when the signatories are so far-flung, but mainly due to PSL's being a trifle dilatory with the payment hem-hem. Thanks to Bruce Q. for sticking the finger down the company throat, as it were! Publishing joke: did you hear about the Texan millionaire whose little boy asked for a cowboy outfit for Christmas? He bought him PSL.
5. Generally, sales seem to be going pretty well, particularly from specialist outlets. Heffers have sold two, Verity tells me, but considering how well it's concealed that's not bad going. (Bowes & Bowes actually have it displayed, sort of.) Forbidden Planet in London had it prominently displayed when last I heard (with the new sf hardbacks by the door) and had it on the stall at Games Day, where it seems to have excited moderate interest. Informed critics I've spoken to have been jolly impressed by FW, particularly in contrast to the by all accounts diabolically crass Fantasy Role-Playing Games. PSL seem pretty certain to want a follow-up; an Italian edition is pretty well sewn up, and a paperback was on the cards when I spoke to Bruce on his return from Frankfurt. I hope there'll be more exciting news, not to say more exciting money, when we meet as a Group some time in January. Proposed date and place to follow shortly; let Bruce G. or me know if you have preferred/unpreferred weekends.

Nick Lowe
7 Gifford's Close
Girton
Cambridge CB3 0PF.
Telephone (0223) 277418.

Oh, P.S.: Can you remember what the bloody hell the £39.75 expenses I paid you on February 16th this year was for? I haven't any record, but it was obviously something quite specific (eg not a guesstimate xerox bill, which was my first thought). Books? If so, can you remember what they were? I foresee wrangles over these expenses when we get the Group together, as we haven't anything about what happens on expenses in "Financial Arrangements" as originally drawn up. Bruce reckons any books bought for reference become property of the Group, and their cost gets lopped off our net pax royalties. I'm not entirely happy with that, but I don't see a sensible alternative.

Telephone (0223) 277418.

7 Gifford's Close,
Girton,
Cambridge.
CB3 0PF
4/11/81

Dear Bruce,

Right! (Stiff drink needed before you read further.)
PSL have actually sent the £400 they owed us, after a considerable delay, three
cheques "in the post, honest", half-a-dozen weekly phone calls to Bruce, and a great
deal of arm-twisting by Bruce at his end. I always thought the tales told of publishers
were vici us calumnies, but it's true, isn't it? They're all out-and-out crooks. My
faith in human goodness and the essential nobility of all things to do with LITERATURE
and WISDOM lies shattered and bleeding...

Anyway, of course the crucial thing now is to get the money to its rightful owners
(as an alternative, you and I could skip to Tierra del Fuego, but I don't want to
force you). Now, our account with the TSB is an investment account, not a cheque
account, which means it costs us 50p every time we draw a cheque on it; so what I
recommend we do is transfer the appropriate total (£540; see enclosed circular to
accompany payments) to my own bank account, and I'll promptly ~~draw the~~ draw the
cheques on my account and send them out to the individual members. This is going to
get a bit of a shag if we have to do it every time we want to share out our immense
odding royalties hem-hem, but we can worry about that when we get a Group meeting
together. At any rate, whether we want the stuff in cheques or via the proposed
alternative outlined in the last sentence if you were paying attention no last but
one shows how much attention I've been paying but then I'm too engrossed in the
interesting new noise being made by the bearings on my typewriter and wondering whether
it'll last one more lecture, and whether the o will st p printing entirely like it did
just then before I've written this week's on the fucking thing. Sorry, where was I h
yes. Whatever we actually do to pay the money out to our colleagues, we need two
signatures on a withdrawal slip. Could you add your fair mark to the enclosed and
zap it right back to me? The yellow bit only, that is - the seminar programme is
yours to retain, and if you've anything else you'd like stuck on/ send it out with it
you can let me have that with the slip.

I don't know if you've heard from Bruce since he got back from the Frankfurt
Book Fair, but the big news there (still too tentative to go in the circular) is that
Hamlyn are interested in a paperback edition of FW. Nice on Bruce if it comes off; he
simply went round hawking the bugger till somebody pricked up their nostrils. The
Italian edition seems now certain; Bruce is rather pleased with this, as the Italian
publishers have been rather lucrative in the past, giving him at least as much in
royalties as he's had from the UK editions of his masterpieces.

I, meantime, sit chewing my nails up to the shoulder as I await my viva on the
23rd. God, it says something about rates of completion of theses in the arts that
you're the only research student in an arts subject other than classics I know of
who's actually qualified to offer hints on such (by virtue of having got written up).
Must pump your experience (ooh! rudeness, smacky-smack) when next you're about in
Cambridge. I hope the sunny south agrees with you, and that the little bastards
are duly agog at your wisdom; gie's a ring when next you're home.

Yours in a spirit of mutual profit,

Nick



Appendix

Appendix 4: Letters from readers of Fantasy Wargaming

Bruce Galloway saved several letters he received from readers of *FW*, and in some cases included copies of his replies. Notably, one reader asked for clarification of some rules. The following letters were in a file of papers passed along to Nick Lowe after Galloway's funeral. The readers were all in the United States (the first three all give U.S. addresses; the last wrote to the American publisher, which strongly suggests that reader was in the U.S. as well.

The first letter was written by a high school student in New Jersey, and asks about the problem of combat experience and mana accumulation for zero-level characters. Galloway answers the letter, settling the matter and also acknowledging the assumption that readers would be familiar with the WRG rules – an assumption quite unfounded when it came to American readers. The author notes that he sent another letter to Galloway, which is unfortunately not among the papers Nick Lowe received. He admits that the second letter was a bit less tactful and hopes it was not received.

Dear Mr. Galloway:

Two things have prompted me to type this letter. The first was joy at finding a game which corrected (at least most of) the sins of Dungeons and Dragons. The second was frustration at the many vaguenesses and incompletenesses of the rules.

I have played D&D for quite some time now and have always found things lacking; but I never had the time, resources, or ambition to do something about them. You pointed many of them out in the introduction to Fantasy Wargaming, and even found some I had never been able to put my finger on. One of these, however, your book does not offer a solution to: Why would a motley band of fighters, mages, and clerics (of differing social classes, yet) be together? This is only a minor problem.

Forgive me if my letter now shifts to a slightly disconnected and unreadable (more unreadable?) style, but I cannot find a smooth way of you of the divers problems with FWG.

First of all, you neglect character classes. Perhaps FWG has no definite character classes, but it is not even clear whether it does or not. For example can a warrior also be a wizard? Can a warrior also be a priest? Can a priest be a mage? Is thieving a separate class, or merely a secondary skill? If it is a class, what other classes can it combine with?

A lot of problems come with the section on page 96 entitled: "Selecting a warrior and weapons". This section tells how one selects a warrior from the table, looks on the table to see what armour and weapons he may use, and selects one additional item of armour or a weapon. This selected weapon cannot be treated as a favored weapon until the warrior gains sufficient experience in its use, the rules tell us. The rules do not tell us how much experience is enough to allow treatment of that weapon as "favored". It also says that the warrior selected must be suitable to his social standing. How does one determine what warrior type is suitable to which class? What if the character in question is not a warrior, but is, for example a wizard? How would he discover which weapons and armour he would use (if any)? How many and which can he use as favored weapons? It would be helpful to playing the game if the book gave such information for all character types!

The warrior tables beginning on page 115 is also a problem. Under "Type of mount" the table uses the abbreviations L, M, H, and EH, which could mean light, medium, heavy, and extra-heavy. One cannot be sure, the rules don't say. Under "Special factors" it gives WRG class; these are HI, IMI, LI, LHI, HC, MI, LO, and Ireg C. These could stand for such as heavy infantry, light cavalry; or the H's and L's could stand for low and high, and could vaguely denote social class. Again the book says nothing

PS: THE BOOK DOES NOT EVEN SAY
WHAT "WRG CLASS" MEANS. PLEASE

EXCUSE THE MESSINESS OF MY LETTER: I AM TOO BUSY AND UNSKILLED
TO DO MUCH BETTER. AGAIN, I APOLOGIZE

about this. At another point it says: "Throw D6, 1-3="+, 4-6
="-. What does this refer to?

According to the rules, a mage's limit for mana is 16 times his magic experience level. Now since characters start with level zero in everything (see page 83), and 16 times zero is zero, then a mage who starts out cannot accumulate mana. From what it says about accumulating magic experience on pages 152-153 it seems impossible to gain experience; for all the operations that give magical experience require the expenditure or accumulation of mana. Is this vicious circle a sneaky way of saying "There is no such thing as magic?"

I do not doubt that there are many more such problems that I could not think of, and many that would only be encountered when trying to play the game. Despite these, FWG remains a very good fantasy game, making it all the more annoying that all these questions make it difficult to play the game. It is bad enough for a D&D veteran such as I, but for a novice to such games, this game would not be encouraging. I strongly suggest you correct future editions of this book, and if possible publish another book, pamphlet, or something to help those of us who already have the book.

I realize that you might (or probably do) have too much mail about your book to answer me personally (although I would be glad if you would), but I would like to suggest that you at least write a formletter for such frustrated Fantasy Wargamers as I to clear up these (and other) difficulties.

Thank you very much (unless this letter lies at the bottom of a trash bin, unread, in which case "A thousand curses!")

Eric Schwarzenbach

Eric Schwarzenbach
77 Dardale Terrace
Haskell, NJ 07420
U.S.A.

P.S. I am eagerly awaiting the publication of Leigh Cliffs in America.

HOME ADDRESS: 9 HEAVITREE PARK, EXETER, DEVON, ENGLAND. TEL: EXETER 51048

17 September 1982.

Dear Eric,

Re: FANTASY WARGAMING.

Thank you for your letter, which has just reached me.

I think you have succeeded in picking up all the ambiguities and omissions in the rules - congratulations! Works of this kind are never complete, and rarely completely correct; I apologise if you have found difficulty in playing the game. Here are answers to some specific questions:

a) Magic/Mana/Experience. Characters begin with a level of 0, as stated on page 83, but a multiplier for all purposes of $\frac{1}{2}$. Thus the mana limit at the beginning is $16 \times \frac{1}{2} = 8$, combat experience is Experience divided by $\frac{1}{2}$ (ie doubled). Proofing error!

b) Character Classes. It is in fact clearly stated in the main text that these do not per se exist: a wizard can be a cleric, warrior etc, as they were in the Middle Ages - although most people were obviously more proficient in one discipline than others. Thus a Mage may fight, a Warrior attempt a spell, and anyone and everyone is expected to pray!

c) Warrior Tables. This is unfortunate, an example of a book originally written for Britain not being directly translatable for the American market. "WRG" is "Wargames Research Group", whose rules are regarded as definitive in Britain for ancient/medieval wargaming. These initials and those of the classes included were thought famous enough to need no spelling out! HI = Heavy Infantry, LMC = Light-Medium Cavalry, etc. "Irreg B" etc can be ignored unless using WRG rules.

d) Favoured weapon. This was deliberately left to the GM's discretion. In our games, we used various possibilities, usually based on kills: eg a character who had made kills equal to $3 \times$ his own Combat Experience Level using that weapon.

e) Social Class & Warrior Type. Again, there is need here for GM's discretion within the guidelines established by the rules and Chapter 1. By obtaining a social class from page 85 you will see, if a warrior, your general position: Nobility, Knight, Captain, NCO, Basic Regular Soldier, Irregulars (mercenaries, bowmen etc). These are reasonably translatable into the tables after page 115. All non-warrior types indulging in warfare will use any weapon to hand, although these will again reflect their class: a high-class Wizard is likely to use a sword, a peasant Witch a club or short knife. Obviously, we needed to make this clearer!

Thanks for bringing these to our attention. Only the first is a major omission, and not our fault - but we will certainly bear all your comments in mind for later editions!

Yours sincerely,

The next letter is from a precocious 13 year old reader, who vigorously defends *Advanced Dungeons & Dragons* and its supplements against the criticism leveled in *FW*'s introduction. Galloway did not reply to this letter.

12/7/82

Dear Mr. Galloway,

I have been reading your book, Fantasy Wargaming, and of what I've read of it so far (up to page ix of the Revelation), I've liked. I do have a complaint, however. You insult and criticize D&D. This is not a letter from a furious D&D fan, it is just a letter from an AD&D (Advanced Dungeons and Dragons) fan trying to tell you something. D&D, in fact, is all that you said it is, but you should have mentioned how AD&D strongly differs. I quote you from page ix: "very few game designers seem to give much thought as to why it [the dungeon] is there." I think it is proper for me to take back what I said about D&D being all that you said it is, because, frankly, I wouldn't know. I tried D&D, found it immensely boring, and immediately skipped on to AD&D (which I found to be excellent). Back to your quote. AD&D dungeon modules give considerable mention as to why the creatures in the dungeon (and the dungeon itself) is there. For example, in AD&D modules G1, G2, and G3, Gary Gygax mentions (under the heading Background), "Giants have been raiding the lands of men in large bands, with giants of different sorts in these marauding groups. Death and destruction have been laid heavily upon every place these monsters have visited." This only gives a reason for the adventurers to go there, it does not prove my point. However, the giants are here because, for Heaven's sake, they have to live somewhere! This doesn't help my point much either, but I can't go into minute detail. To show you I'm right, I can only ask (dare) you to go to a store, pick up an AD&D (make sure of the A part) dungeon module for the cost of five or six dollars, and read it thoroughly, from beginning to end. If you still don't agree with me, you're a hopeless case (no offense intended, and I hope none was taken).

Sincerely,

Dary Mozaffarian (it's a mouthful, isn't it)

P.S.: Please reply, hopefully after you've read an AD&D dungeon module.

P.P.S.: Excuse the bad use (actually, no use) of paragraph form.

P.P.P.S. (if there is such a thing): A good module to read is the D&D (bite my tongue) dungeon module B2: "Keep on the Borderlands." The creatures therein not only despise each other, they have feuds constantly. P.P.P.P.S. (I have a lot of afterthoughts, don't I?): excuse the messy writing.

12/7/82
Dear Mr. Galloway,
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Sincerely,

Dary Mozaffarian (it's a mouthful, isn't it)

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P.P.P.P.S. (I have a lot of afterthoughts, don't I?): Excuse the messy writing.

The third reader letter reflects pure appreciation, and Galloway replies cordially, with a mention of the planned volume II. I was unable to track down Ms. Cota and it is unclear whether the referenced game was ever published professionally. It might have been self-published, or contributed to a zine, or be an unpublished manuscript awaiting discovery. The reference to "Dragonwehr" in her return address suggests an interest in McCaffery's Dragonriders of Pern novels.

10-19-82

ARUNDE COTA
DRAGONWEHR
P.O. BOX 95
WEIMAR, CA 95736

DEAR MR. GALLOWAY:

I RECENTLY PURCHASED YOUR BOOK
"FANTASY WARGAMING" AND WAS DELIGHTED
BY YOUR LOGIC, AMUSED BY YOUR WIT,
AND INSPIRED - TO WRITE A GAME OF MY
OWN!

I AM WRITING TO THANK YOU FOR
CREATING YOUR EXCELLENT WORK, AND
TO ASK YOUR PERMISSION TO QUOTE A
BIT OF YOUR TEXT, OF COURSE WITH FULL
CREDIT TO YOU. ALSO, I WOULD LIKE
TO RECOMMEND THE PURCHASE OF "FANTASY
WARGAMING" AS AN INDISPENSABLE AIDE
TO THE DEDICATED GAMER. I STRONGLY
FEEL THAT YOURS IS AN INVALUABLE
SOURCE OF INSPIRATION AND INFORMATION,
AND I WOULD LIKE TO SEE IT RECEIVE
THE ATTENTION AND RESPECT IT SO RICHLY
DESERVES. THANK YOU FOR PERFORMING
SUCH A SERVICE FOR GAME ADDICTS EVERY-
WHERE!

HOPING FOR YOUR PERMISSION, I REMAIN
IN GRATITUDE,

Arlynde

P.S. - THANKS AND AFFECTION TO ALL WHO
PARTICIPATED IN THE WRITING, TOO!
A,

9 Heavitree Park,
Exeter,
Devon,
England.

3 November 1982.

Dear Ms Cota,

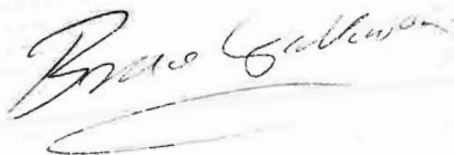
Thank you very much for your letter of September 19 re "Fantasy Wargaming". The letter finally reached me this morning !

I am pleased that you have found the book useful and enjoyable, and wish you the very best of luck with your own game. You can certainly quote bits of the text, of reasonable length, and am naturally grateful for any recommendations and credit.

You may be interested to know that we are currently working on a second volume, on "The Ancient Cultures" - broadly everything in Europe and the Middle East from 1000 BC to the fall of the Roman Empire. This should be available in the U.S.A. in about a year's time.

My thanks again for your most encouraging letter, and best wishes.

Yours very sincerely,



The last letter is the longest and represents a lengthy critique of both the system of astrology and the depiction of witchcraft in FW. I was unable to track down the author of this letter. Again, there is no reply, probably because the letter is more of a monologue than a question.

Mr. Bruce Galloway
% Stein and Day/Publishers
Scarborough House
Briarcliff Manor, NY 10510

Dear Mr. Galloway;

I recently finished reading your book Fantasy Wargaming, and would like to make some comments. I'll save the compliments for later and offer a few specific criticisms right now.

I find myself taking exception with your astrological interpretations. I am quite familiar with several astrological systems. The one you are using is obviously that which is most widely practiced in the West. Unfortunately, you (not "you", personally, of course--the collective "you" referring to everyone who made up the FW system) seem to have a few misconceptions which are typified in the ASTROLOGICAL ALTERATIONS table on p. 119. While the entire table needs to be revamped, a few glaring mistakes should be changed for certain. Scorpio appears to be the most misunderstood sign, and you have made no exception here. Scorpio natives (assuming no other influences) are among the hardiest of people--add +1 to both Physique and Endurance. -2 to Charisma?! Come on, now. These people are among the most charismatic around! Scorpio is the "sign of sex", yet you make no adjustment to Lust. The -2 to Intelligence is astounding. I suggest no adjustment, here. Virgo should hardly have a +2 to Lust. -1 is more reasonable. The same thing applies to Gemini, which sign should also have at least +1 to Agility--not the -2 you give. Aries is a leader type. Why no +1, or even +2, to Charisma? These are only the most important errors in this table. As I said, the entire table needs to be revised.

One idea in the table is a good one, but needs to be a little less absolute. This is the idea that a character's astrological sign will affect social class. This should NOT be automatic, however. A Leo will certainly have a good chance to rise in social standing, but my not either get the opportunity, or take advantage of it if the opportunity arises. I find that reasonable probabilities can be calculated as follows: $p=EA-40$. Consult the following table for values of E and A:

	"E"		"A"
Fire sign	40	Fixed sign	3
Air sign	30	Cardinal sign	2
Water sign	20	Mutable sign	1
Earth sign	10		

This formula gives the basic chance of a gain or loss of one point of Social Class. If this happens, there is a $p/2$ chance of an additional gain or loss. If this happens, there is a $p/4$ chance of an additional gain or loss, etc. until the chance is less than .5. Thus, Leo (fixed fire) has an 80% chance of gaining one point, 40% chance of gaining another point, 20% chance of gaining another point, 10% chance of gaining another point, 5% chance of gaining another point, 3% chance of gaining another point, 1% chance of gaining another point and finally a 1% chance of gaining a final point. Note that these chances must be rolled successively. There is NOT a 5% chance of gaining 5 points, but only a 0.032% chance (probability = 0.00032). It might be a good idea to add to a character's age for every attempt by the player to use this system to increase the character's Social Class, whether the attempt succeeds or not. Note that a negative "p" means a loss of Social Class.

Regarding attributes...

"Star Sign" should read "Sun Sign". Literacy--just because you can speak a language does not mean you can read it (or vica versa, for that matter!). You should determine literacy separately for each language. Example: I can speak and write English fluently. I can speak Russian and Greek. I can't read Russian, and still have much difficulty reading Greek. I can read German fluently, and can read French with moderate fluency. My conversational German is limited, and I cannot speak French at all. Personality factors--I strenuously object to telling a player how to play their characters. When they are required to perform a certain act because of rolled personalities, the character becomes an automaton and players frequently lose interest. Rather, allow characters to CHOOSE personality factors. In the system which I use there are 36 personality ratings which a player must assign (on a -5 to 0 to +5 scale). These ratings are not for single characteristics, but rather for a range between two extremes (Vulgar...Refined, Drunken...Abstentious, Wanton...Chaste, etc.). The most important thing, however, is that the players get to Choose. Charisma--I never liked this characteristic, simply because it combines a personality factor with an appearance factor. It should properly be split up into its components. After all, physical appearance is of little or no consequence to some people, and other people may completely ignore the personality component of "charisma". Special Attributes--I guess most comprehensive systems attempt to "randomize" a character like this. Your table is one of the best, but still has a few hangups. What if you roll an 18 Charisma and then roll "Ugliness"? You now have a character with 17 Charisma who is "repellent to others", and I contend that this would not be the case. "Poor Sight" is another such error. First of all, if your sight is only poor enough to subtract a single point from Agility, is it unlikely to be so poor that you "cannot" read. In fact, a nearsighted person who would suffer much more than -1 to Agility (in REAL world terms, anyway), would have little difficulty reading. A farsighted person, on the other hand, would have difficulty. "Asthma"--asthmatics do NOT sneeze constantly. Asthma is not an allergy of that nature, if, indeed, it is an allergic reaction at all. It is a much more serious condition which could possibly incapacitate a character at times. Skipping much of the table (there are still problems, though) we come to "Fear of Water" and "Fear of Heights". These do not mean that you CAN'T swim or climb. I have a fear of heights, but I climb, anyway. I worked with someone in the Navy who was terrified of water, but could swim quite well if you threw him in. "Jewish", etc.--what if a player does not WANT to play a Jew? What if the character has an 18 Piety? I think you can get a general idea of the problems with this table. Perhaps you need to introduce a percent factor. If someone rolls up "Poor Eyesight", then have that person roll percentile dice to see how bad it really is. Again, you have characteristics which require a character to do something, even if the player does not want to play it that way. I don't mind physical restrictions, but the MIND of the character should be up to the player.

A pet peeve--you don't throw "one dice". You throw one "die". This is like buying one gallons of gasoline: The word "dice" is plural.

Magic--you really should have published a more extensive table of correspondences. I refer you to the A to Z Horoscope Maker and Delineator by George (Llewellyn Publications) for an excellent list

Religion--It appears that Fantasy Wargaming is in a rut. Everything about the religion rules seems to be from the Christian viewpoint (note, for instance, that Demonology is a 3rd class sin--what if your religion is not Christianity?). If you want to run or play in a Christianity-dominated campaign, that is fine. Remember, however, its inherent limitations. If the Christian god exists, then (by the Fundamentalist interpretation, but NOT the literal word of the Bible) no other gods are real. For the Christian god to coexist with other pantheons and "singular" deities will take some serious rethinking of modern Catholicism and Protestantism. It IS possible, of course. The god of the Holy Bible makes it obvious that He is a jealous god, but by no means claims to be the ONLY god. The main problem is resolving the Heaven/Hell dichotomy. If other gods exist, people who worship them will go to the "heavens" of those gods (where the religions do, indeed, promise an afterlife), and not to the Christian Hell, as the Christian religion insists will happen. Actually, I rather think your religious system is workable for any religion by simply removing the obvious Christian biases. Some religions may not have a Heaven, Hell, Purgatory, saints, demons, etc. Some religions may not promise an "afterlife" at all, but are based upon reincarnation (with the Karma concept added, perhaps). Some gods might even allow worship of other deities. Sins in some religions might be proper acts in others. Most religions which actually exist have some version of most of the "Christian ceremonies and powers", and some add other "pagan" rites, as well. I definitely suggest, however, that Piety is NEVER negative. In Christian terms, an evil person can also be pious-- the result is that he will worship an evil entity (i.e. the Devil). Your addition of the Norse religion was a good attempt to offset the Christian bias in your book.

So much for criticisms. I gave you 2 1/2 pages of them, because criticism are intended to offer betterments, and I hope you interpret them in this way. My praises will be fewer because these are areas where I feel you need little, if any improvement in your system.

First of all the book, itself: Your historical treatment has resulted in a few changes in my own gaming system. My campaign is set in a fantasy world, so I don't need to worry about historical accuracy, but the information on social and political systems was much more comprehensive than I had considered previously. Chapter One, alone, was worth more to me than what I paid for the entire book!

I commend you on your magic system. I personally am using a modification of the Spell Law system (Iron Crown Enterprises), but I have long searched for some kind of "unifying" system. I have found it in your system, and am now in the process of working it into my spell-based magic. Traditional magic DOES have unique spell formulae which result in definite and predictable results, contrary to your statement to the contrary on p. 39. Most magic, however, was (and still is) practiced much as you delineate. I find your game system magic to be quite playable, and is perhaps the most valuable part of your book for the average gamemaster.

Your treatment of religion is also a valuable one. I have been using something not unlike the Rune Quest system for religion, but find your own system to be amenable to mine, as well. No one else has gone to quite this detail, and you are to be commended for this contribution.

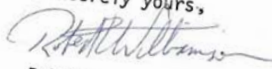
Your bestiary probably leaves something to be desired (such as a comprehensive list of NON-MONSTER creatures), but so do all of the others. You have, though, been more true to tradition than have systems like D&D. I've done some rather intensive research on unicorns, and find your Unicorn to be a little wanting. There actually seem to be no fewer than SIX (!) different types of unicorns, most differing in only minor respects. By the way, the horn of the unicorn IS purported to have magical qualities, contrary to your statement to the contrary. For one thing it is supposed to be an aphrodisiac. Another report states that it can purify water for drinking.

I will not comment on your general playing and combat rules. The system which I am using is extremely realistic and I do not intend to modify it. In reading your rules I get the impression that your system is quite playable and reasonably realistic.

Finally, an admonishment. I very much take exception to your treatment of witchcraft. The term "witch" is an "anglization" of "Wicca", which is the name of a specific religion--My own religion, I might add. Only followers of the Wicca religion can rightfully claim that they are witches. What would Christians think if a Voodoo priestess called herself a "Christian"? Wicca has ABSOLUTELY nothing to do with Christianity, much less the Devil. We do not now, and have never in the past, worshipped ANY Christian demon. We have our own deity, rituals, and services. We are NOT a fertility cult, and we do NOT engage in orgies. Your treatment of witchcraft is a total perversion of reality and is typical of the common "knowledge" of our religion. The Christian church of the middle ages chose to begin referring to all of the pagan gods as "demons", apparently in an attempt to absorb all religious practice, even if it meant making most of the people in the world into demon worshippers. For some reason, known probably only to the Church, Wicca was especially singled out. (I can offer an explanation--precepts of Wicca and of Christianity are VERY similar. In short, since Wicca predates Christianity by at least centuries if not millenia, Christianity borrowed most of its basic moral values from us! The Church had to "put distance" between the two religions and did so by attributing precisely opposite values to the "witches".) At any rate, witches often depicted The God (we have no name for God, as to name it will limit it!) as horned. Somehow, Christians perverted this into goat-headed and later even added cloven hooves instead of human-type feet. They then transferred this apparition over to Satan (remember the physically beautiful Satan of the Bible?!), and could therefor point out our God and claim devil worship. Interesting, since the "horns" on God are symbolic, and it (we don't consider God either masculine or feminine) doesn't have either a goat's head or cloven hooves.

Anyway, other than my previous criticisms and my hopes that you will change your treatment of witchcraft in any future editions of the book, I am pleased with it. You could easily cure the witchcraft problem by simply calling your "witches" "devilworshippers".

Sincerely yours,



Robert L. Williamson.



Appendix

Appendix 5: Fantasy Wargaming Volume II

The first I heard of the possibility of a second volume of FW was when one of my contacts, back in 2010, mentioned that Galloway had sent some sample chapters to Stein & Day before giving up on the project. The trail went cold with Stein & Day – while some of their files were entrusted to a university archive, those files were all for books of a more respectable, literary bent. Any other files seemed lost in the hostile takeover of the firm. It was only in 2022 that Nick Lowe found a cache of documents he had believed, since the 1980s, to be drafts of Galloway's dissertation in a folder mislabeled "Fantasy Wargaming." While there were in fact some proposals related to the publication of Galloway's dissertation, the bulk of the materials related to this idea for Fantasy Wargaming: Volume Two, *The Ancient World* (or some variation of a title along those lines). Here we reproduce the proposals and correspondence related to this plan, along with the sample chapter Galloway wrote to interest publishers.

FANTASY WARGAMING

Tome II

by Bruce Galloway, Nick Lowe & Bruce Quarrie

RATIONALE

'Fantasy Wargaming' covers a time span of approximately 1,000 years of the Dark and Early Middle Ages in Europe. For this reason, the emphasis is strongly on the early struggle of the Christian Church against witchcraft and the old pagan, Norse, gods.

The proposal for Tome II is to provide similar coverage of the previous 1,000 years, from the capture of Jerusalem by Nebuchadnezzar in 586 BC to the sack of Rome in 410 AD. The geographical scope is extended to the Mediterranean and Celtic cultures, and obviously includes such fascinating mythologies as the Egyptian cult of the dead, Persian Mithraism and the Greek and Roman pantheons.

It is possible to broaden the scope of Tome II in this way because the Playing Rules need not be as long as in the first volume: all the basics remain the same, and all that needs to be added are character tables and lists of the various deities and weapon factors. All these integrate with the existing Playing Rules in the first book.

CHAPTER BREAKDOWN

Introduction

PART ONE - EASTERN CULTURES

Chapter 1: Egypt - the Nile Basin 600 BC-80 AD; native cults of Amon-Ra, Thoth, Osiris, Bast, etc., including the Aten cult and Coptic Christianity.

Chapter 2: Mesopotamia - the Tigris and Euphrates Basin 600 BC-500 BC; Babylonian magical and religious cults, including later survivals.

Chapter 3: Persia 600 BC-400 AD; Zoroastrianism and Mithraism.

Chapter 4: The Levant - Semitic cultures on the Mediterranean coast including Israel and Phoenicia/Carthage 600 BC-67 AD; cults and religious practices including Judaism and Cabalism and early Christianity.

PART TWO - CLASSICAL CULTURES

Chapter 5: Greece, including Greek colonies founded by Alexander 600 BC-1 AD; The Olympian hierarchy and the Mystery Cults (Eleusis, Dionysus, etc.).

Chapter 6: Rome - the city and its expansion into Empire 600 BC-400 AD; the Jovian pantheon, deification of Emperors and Heroes, imported



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Bruce Galloway Esq
9 Heavitree Park
Exeter
Devon

May 31 1983

Dear Bruce,

Whoa! Hold it - before you rush off to cash the enclosed, you'd better hear the catch and make sure you agree to it...and I need confirmation in writing, preferably.

I have tried umpteen times over the last three weeks to 'phone you, without success, so hope you are still at this address or that whoever is there can forward this letter on to you. It's the last address Verity, Nick or I have for you so if you have moved and this letter does reach you anyway, can you let one of us know, please?

The enclosed is a sort of advance on FWII. The problem is that PSL are not prepared to go ahead with the book on their own and, although Stein & Day have said they are very interested in a second volume, they're not prepared to commit themselves either until they've seen at least part of the text.

What I've managed to negotiate with PSL is £75 each for Nick, you and myself to get things moving so that we can show Stein & Day something and hopefully get a contract out of them. If and when that happens, PSL will put us on a proper contract, but until it does the £75 x 3 is PSL's gamble and the work is ours. However, because the whole deal relies on the American contract, what I have got PSL to agree in writing is that all advances and royalties on an American deal for Vol II will be paid to us within 30 days instead of at the end of six or 12 months under the normal accountancy procedure.

It's the best deal I could swing and it's reasonably fair - if Stein & Day turn the book down, we still keep the £75 each and are free to offer the manuscript elsewhere. If they accept it, then we get a normal contract but receive our shares from their edition months earlier than normal.

What we have got to do between us is put together roughly 1/3 of the MS (30,000 words) in the next three months, and hope S & D 'bite' on the strength of this. If they insist on seeing the full manuscript, we've got until the end of January next year.

Can you 'phone me, or leave a message with a number where I can get you, so we can get things organised and finalise our work-sharing?

Yours,

Bruce

Registered at the above address No 681026-England
Directors: Patrick J. Stephens (Chairman) · Darryl Roach (Managing)
E F Heston · A Guckard (Swiss) · Colin Webb (Secretary) · Ian Heath

Bruce Quarrie,
PSL,
Saxon Rise,
Bar Hill,
Cambs.

Basement Flat,
110 Mortimer Rd,
LONDON N1 4LA.

3 August 1983.

Dear Bruce,

Re: FOUL SPAWN OF FANTASY WARGAMING.

I enclose some material for Stein & Day, as promised. The material is:

(a) A chapter, "THE FERTILE CRESCENT", covering the ancient Middle East in general, with headings like "Arts and Sciences", "Magic and Religion" etc. Descriptive.

(b) Four tables of Higher and Lesser Powers in the main Pantheon of the area and period (a separate Pantheon is necessary for Ancient Persia, and factors are needed for Zoroastrian and Jewish religion).

(c) Two pages giving the chronology of the area.

(d) A map of the area showing where everything was.

This would be part of a section in the book entitled "The Ancient Near East" or similar. The remaining parts would be five small sections (each about 1500 words long) on Mesopotamia, Anatolia, Persia, Syria and Palestine giving basic information (names and size of towns, major rulers etc) and a short spiel on why each is special/what adventures can be run in them. The part you have is about 10,000 words long. The second part would be another 7,000-8,000 words. Do you want/need the second part? I can do it, I have the material but am very short on time. Please advise. I would also be grateful for comments on the material enclosed...like, will it sell S&D the book?

Two other queries:

(a) When's the money for FWI coming through? I need it NOW!

(b) Did you get my letter etc about "HISTORIC CAMBRIDGESHIRE"?

Thoughts?

I did a signing session at Bowes & Bowes last Saturday which was fun, especially as I met a couple of old friends. Didn't sell many books, though!

Love and kisses,

THE FERTILE CRESCENT.

INTRODUCTION.

"...cradle of civilisation..." "...home of the first great empires..."
"...birthplace of three of the world's most important religions..."
"...the fount of Magic..."

The Fertile Crescent and surrounding wastes have been called all of the above, and with reason. Between 3000 and 330 BC, Mesopotamia and its adjacent lands - Arabia, Persia, Anatolia and Syria-Palestine - rivalled Egypt as the unquestioned ~~center~~ ^{core} of the civilised world. A glance at the map on page X or the chronological tables following it will show this very clearly: hundreds of major cities, a wealth of trade routes, half a dozen major empires and a score of lesser kingdoms. Warfare was inevitable. City-states struggled to expand their borders. Empires contended for mastery. Barbarian tribes from the deserts and the hills sniped at civilisation...or overran it. Despite this, the area shows enormous continuity. The "cultures" in our next chapter were in most respects variants from an ideal. They worshipped much the same gods, often under the same names. Their magic and their myths were the same. In trade, society, government and everyday life, they were profoundly similar in pattern. It is this pattern which is presented below...leaving the next chapter to consider those differences vital for the authentic atmosphere of an Adventure !

THE LAND & THE PEOPLES.

The "land" may be divided roughly into two parts: the Crescent proper, and the lands about it. The Crescent was itself geographically divided. In the west was the rich strip of hilly coastal plain making up Palestine in the south and Syria to the north: an area of great natural fertility, relatively high rainfall but difficult overland communications except north-south. In the east was the huge inner basin of the Tigris, Euphrates and lesser rivers. Through here drained all the waters from the mountains of southern Anatolia and western Iran. It was a flat, alluvial plain, and had once been an inland sea opening into the Persian Gulf. Communications were easy, especially along the great rivers. Agriculture and industry were more difficult. The flatlands were dry, productive only through an intricate network of irrigation canals (qanats). Timber, and almost every mineral, had to be imported.

Between the horns of the Crescent lay Arabia, then as now a desert of sand and rock, spotted with oasis settlements and crossed by nomadic trade-routes. Across Mesopotamia to the east lies modern-day Iran. Outside the rich coastal plain of Khuzistan, hugging the Persian Gulf on its eastern side, ancient Iran was another barren place: a mountainous plateau divided by low valleys and ridges running NW to SE, walled off from Mesopotamia by the Zagros range. Settlement here clung to the valleys and fringe areas, eg by the Caspian Sea. It was an area of nomadic tribes, and fiercely independent Anatolia by contrast was in this period a very fertile plateau, well-watered and the home of a settled people. To its agricultural sufficiency was added the gift of mineral wealth, especially in metals silver, gold, copper and (after 1500 BC) iron became its major exports. Its kingdoms sheltered behind the Cilician Gates...and sometimes ventured forth to conquer. Only towards the end of the period did overgrazing begin to produce the poverty characteristic today of inland Turkey.

Geography determined settlement...or lack of it. As Arabia and Iran were principally nomadic, so Anatolia and Syria-Palestine were settled in a wide range of villages, towns and cities. Mesopotamia was a paradox. Dependant on irrigation and trade for wealth, the basin spawned relatively few villages but a score and more of major cities comparable to the greatest elsewhere in size.

Three racial groups dominated the area. Anatolia, Mesopotamia and Khuzistan have each produced evidence of a prehistoric population surviving beyond 2000 BC - the Hattians, Sumerians and Elamites respectively. From 2500 BC, however, two new groups appeared. Semitic tribes from Arabia and Syria-Palestine moved east into Mesopotamia and Elam, fighting or commingling with the existing population. From the north and east arrived Aryan or Indo-European tribes, sweeping into Anatolia and Iran, frequently spilling over the Zagros. Mesopotamia, the heartland of the Fertile Crescent, was therefore frequently a place of defence against invasion, as well as a natural route for trade and the home of Empire. The Hittites in Anatolia, the Urartu in Armenia, the Hurrians and Mitanni in the borderlands of Syria all founded major kingdoms in the north and west. From the east came the Medes and Persians, who were ultimately to rule the Crescent and a great deal more besides !

What were these peoples like ? In the sections below, a picture is built up of their life: the way they were governed, their social and economic structure, their everyday life, what they believed and how they worshipped, their literature, arts and sciences. It is deliberately a picture derived mainly from Mesopotamia...because it was the great Mesopotamian empires - Sumer and Akkad before 2000 BC, Assyria and Babylon thereafter - who did most to influence life in other parts of the area.

GIVERS OF THE LAW.

"There's such divinity doth hedge a king..."
(Shakespeare, Henry IV pt I, Act 5)

From the earliest times, Mesopotamian kings were "hedged with divinity" and this idea of the Priest-King spread to all but one of the other cultures in the area. Early Sumerian chronicles (2600-2400 BC) show its growth. At first, cities were governed by popular assemblies, of all men and women. The Ensi was merely the High Priest, symbolic spouse of the god, and could be of either sex. Gradually, the economic power of the Temple and the need to elect War Leaders (Lugals) led to the establishment of kings, then conquering emperors. They were representatives of the gods on earth, not divine themselves, but had great spiritual power. The connection was double-edged. Not merely did the king have to spend much of his time in religious rites and sacrifices, and live (as far as possible) a pious life; but if the kingdom fell on hard times, or the people suffered from plague or famine, it was due to the king's misdeeds and his duty to find out what he had done wrong and make amends ! At first, this could mean deposition, even sacrifice of the king. It was the king's duty to serve the gods, maintaining and rebuilding their temples, to take regular omens, to report to the gods upon their doings. Assyrian and particularly Babylonian kings were assiduous servants, and were copied in piety by other kingdoms such as the Hittites to the north. The Persian Great Kings took over this tradition throughout their empire. "In Persia he claimed descent from Ahura Mazda; in Babylon from Marduk, and in Egypt from Ammon." In all his countries, Darius and his successors vigorously supported the established gods.

The single exception to the "Priest-King" principle was Israel-Judah. The other rulers in Syria and Palestine - whether Phoenician, Canaanite, Philistine or whatever - understood and accepted the concept. By contrast Israel and Judah vested all power in God. The priests and prophets

4

opposed the election of Saul as a leader in war, and of his successors only David and Solomon pretended, against opposition, to such a role. Kings and prophets remained at loggerheads throughout the history of the two kingdoms...an interesting source of tension !

In Sumer and later in Babylon, "civil services" did not really exist. As all land and all power derived from the temple, so temple priests and officials were the Priest-King's immediate servants of state: collecting taxes, regulating wages and prices, superintending the economic life of Babylonia, exercising law and justice. Even governors of subject cities were frequently priests, working through the local temple officials. Only in distant provinces of the empire did Babylon work through civil officials - usually the native rulers of the area and their underlings.

Increasingly, however, networks of secular officials of all kinds built up around kings elsewhere in the area, to provide administration and justice. The first truly bureaucratic empire in the Crescent was Assyria, north of Babylonia. Their government showed great stability over a millenium and more of existence. At its centre was a court, with a hierarchy of officials, scribes and other functionaries with defined areas of action. These looked over provinces administered by civil governors, who had their own hangers-on including a sizeable corps of troops to meet rebellion or invasion. Below them were governors' representatives in the provincial citizens, which were again garrisoned. Cities and villages alike had their own civil authorities, mayors and councils of Elders from the town's leading families. Communication was provided by official Messengers (mar shipai) - and a network of the King's "Intimates" (Qurbuti), who could either covertly report to the king as spies or enter the province suddenly as inspectors, with absolute powers to investigate the administration. A remarkably similar system operated among the Hittites. There, as among the Persians, the (many) diplomats and high bureaucrats were drawn from a tight circle of aristocratic native families. The Persian court exceeded all others for its size, hierarchy and ceremonial, all designed to emphasise the power of the Great King to whom all must do obeisance. Besides the obvious major departments of state - the war office, the treasury, the chamberlain's department governing the court itself - the Persians instituted the harem, a part of the court to contain all its women. No man but the king might enter, past the eunuch guards. The harem

became a potent behind-the-scenes arena for power struggles, and its head, usually the first Queen's mother or the king's father, could often frustrate the King. The huge Persian Empire was divided into 23 Satraps, each with a civil governor drawn either from a Great Family or that of the native rulers. These governed as minor kings, with full administrative and economic control, especially over taxes. The danger of rebellion was lessened by dividing conquered nations into two or more satrapies, and making the military governor in each a different person from the Satrap...subterfuges which worked only spasmodically !

The functions of the Kings and their underlings in each culture were many, and identical. Service to the gods, maintenance of the temples, cities and canals was one strand. Kings closely regulated the economic life of their states, with laws governing travel, trade, wages and prices, standardised weights and measures...and, of course, taxation. These varied from 15-25% of agricultural produce, as much as 10% on other (eg trade or industrial) goods, plus tribute from conquered provinces or customary "gifts" from others (eg women and castrated boys from Ionia to the Persian King).

The other main function of the kings was the giving of law and justice. Hammurabi of Babylon (1792-1750 BC) was the first great law-giver, and his Code remained the basis of law throughout the period. This covered all aspects of trade and economic life, was particularly full on family matters such as marriage, divorce, concubinage etc, laid down the basic categories of crime (theft, malicious damage, assault, trespass etc) and the penalties thereof, and dealt fully with the taking, keeping, controlling and recapture of slaves. Witchcraft was another favourite target. The Code proceeded on the Semitic "eye for an eye" principle, and left it in no doubt that, ultimately, the exercise of justice belonged to the king and to his appointed officials. In Babylon, these officials would usually be priests; elsewhere, civil governors and inspectors gave out the law. Their decisions were considered to be binding, and "ratified" by specific gods (usually Shamash) expected if need be to add their weight to their enforcement. The master exercised power over the servant and slave, the father over the family; justice between equals belonged to the king. Even in Israel-Judah, bound to the Lord, the Book and the Mosaic Law - a variation on the Hammurabi Code - this was broadly true during the time of kings.

MERCHANTS, MASTERS AND MEN.

The Fertile Crescent is famous in archaeology for its cities; but even in Mesopotamia, the bulk of the population lived and worked on the land, in villages.

At the top of this agricultural society were the landowners. In Sumeria times, all land belonged to the temple, and temples remained especially in Babylonia the landowners above all others to the end of this period. Lands of the king and of the royal family were almost as extensive. The king ensured loyalty in officials and warriors by grants of land, in fief, often planting colonies of soldiers within a restless province. The really large landowners and fiefholders alike, however, were the great feudal nobility. Even in Babylonia, there existed a tight, intermarrying number of aristocratic families, each living in the city but possessed of huge estates outside it. Many of these estates were worked in plantation style, with stewards, overseers and an army of slaves or debtor peasantry. Others were leased to peasants on a share-cropping system which left the peasantry always subject to debt in a bad year. Debt was one way into slavery. Others were capture in war, sale as a child by poor parents, or birth to a slave family. It was not a caste system. Slaves could acquire property, even buy his - or even her - liberty, marry a free person. Some city and temple slaves in the possession of the court or great family reached considerable heights of power, especially in Persian times. It remained an unenviable status. Most slaves bore marks of property - a chain, brand or tattoo - and all were subject by law to the absolute orders and discipline of their owners. Free peasants were at least technically equals before the law, and even governed their own villages through councils of elders.

Within this agricultural landscape were the cities, connected by trade routes along which passed the merchants.

If agriculture were the flesh of the Mesopotamian economy, trade was its blood. Its own fertility in cereals and agricultural products of all kinds - arable, pastoral, fruit etc - gave it goods for commerce. From elsewhere came the valuable minerals of which the area was so scarce. Even in Sumerian times, vessels ^{of 40 tons} reached to Africa and the Indus Valley, caravans ^{of 2000 donkeys plodding at 15 miles a day} to Anatolia, Syria and Egypt. These, and the great eastern trade routes through Persia to Cathay, determined the prosperity of cities and kingdoms alike. Gold, silver and most base metals came from Anatolia, timber from Syria, stone from Persia. Traffic

passed by river, canal and broad, maintained dirt roads - the forerunners of the famous Persian Royal Road from Susa to Sardis in Lydia. The scale of the operation was immense, and so were the potential profits. From Sumerian times, there were grand merchants plying their way across the trade routes - and even grander ones in the cities layout out money, lending at interest, making written contracts, issuing cheques and stocks according to elaborate laws of banking. The temples were again leaders in banking and commerce, merchants often simply acting as agents. Similarly, the Persians established a royal bank with enormous prestige, backed by the huge tax-reserves in the treasury at Persepolis and the standardised, Daric coinage produced from there, 98% pure in gold. Kings had always used merchants, as well as encouraging trade: protecting the trade routes, fighting wars to gain control of them, even sending out ships to explore new markets and new routes for trade. Private banks were however always profitable, and many (like the Egibis in Babylon and Marashu in Nippur) attained gigantic economic power, with fingers in everything from stone-quarrying to licensed prostitution. There is less evidence of sophisticated mercantile transactions among the Hittites, but rich merchants and mine-owners there undoubtedly were.

At the end of the trade-routes, and strung along them like beads, lay the cities. The greatest of these were without doubt the ports: Tyre and Sidon in Syria, Uruk and Susa on the Persian Gulf, Dilmun (Bahrain) on its southern shores. Even inland cities could reach great size, especially in Mesopotamia: Lagash had an estimated 36,000 inhabitants as early as 2000 BC! At their heart lay the palace and the ziggurat: an artificial, stepped mound upon which stood the temple. Most cities were fortified, some like Babylon elaborately so, and had gates inside which stood the main trade markets and commercial quarter. Quaysides formed an alternative market area. A few cities, like Nimrud (Calah), were built to a royal plan, with straight boulevards; most grew up as a higgledy-piggledy mass of narrow lanes, mudbrick houses backing onto each other, with irregular sanitation. Here were housed the craftsmen: the bricklayers, carpenters, smiths and masons: the spinners and weavers, butchers and cooks, the brewers and the bakers: the potters, jewellers, fishermen and hairdressers. There is evidence of guild organisation, at least in Mesopotamia. Below the craftsmen were the unskilled labourers and the unemployed, the poor, the beggars ...and the slaves. The "tamkaru", or rich merchant, might advise kings and enter the aristocracy by purchase of landed estates. The average worker stood more chance of ending up a slave.

HOW THEY LIVED.

Outside the palaces, and the mansions of the landed or monied nobility, outside the temples, buildings were small. Housing was mainly of mud bricks baked with straw, and topped by a thatched roof. Hovels of a single room were common in town and country alike; a house with three rooms is usually considered a shop or workplace. Only in Anatolia and parts of Palestine and Persia was stone a common building-material. Doorways were low, and windows small, against the sun's heat; lighting was provided by torches of bitumen-dipped rushes, or by sesame seed oil-lamps. Fire was common, and was actual collapse of houses. Furniture was sparse; wooden beds, tables, chairs and benches are known, but less common than clay step benches and platforms. Storage was in wooden chests. Cooking was in clay hearths, washing in clay baths. Tiling was reserved for the grander houses! Water was usually available close by, due to the king's duty of irrigation. Pottery, of course, was in abundance.

The dress and diet of the people in Mesopotamia and surrounding areas remained very similar throughout the period. It was predominantly a vegetable diet, varied by dairy products, fish and the occasional feast on meat - mutton, pork or beef. Cereals predominated, with unleavened barley bread, porridge and pastries of millet, wheat or rye. Soups of lentils, beans, peas and onions alternated with cucumber, lettuce and cabbage salad, with every kind of fruit to follow. Eating utensils were mainly bone forks and spoons, flint or copper knives, pottery bowls etc. The basic dress was the tunic. In Sumerian times, men and women alike wore long, flounced skirts, of wool and goat hair, or short goatskin kilts and shawls. From this developed a shoulderless, knee-length tunic, of wool, linen or cotton, with a simple belt - worn by men from Anatolia to Elam. Women usually wore a longer version of the same. Both sexes wore cloaks, and jewellery varying from the simple pin or string of beads to elaborate tiaras, armlets, anklets, rings and earrings, often in precious metals. Personal adornment was a mark of status, and extended among men as well as women to perfumes, unguents and body oils. The poor, and slaves, had no such luxury: a brief skirt or loincloth might suffice for clothing, with no ornaments. Hairstyles varied: Sumerians shaved theirs off, Hittites wore pigtaails, Assyrio-Babylonians and Persians adopted long, elaborately curled hair and beards.

Hours of work were long, and there was no specified rest day in any week among most of the cultures; it was the Jews who invented the Sabbath. There were however several "holy-days" of leisure and celebration every month (the favourite celebration being of course the feast), while Mesopotamia, Syria and Persia alike had an extended festival in March to welcome in the New Year, at about the time of the Spring Solstice. In Babylonia, this festival lasted as long as 11 days. A rough six-day week with 10 days annual holiday is therefore the equivalent! Little is known of popular leisure interests, outside the court and aristocracy. We know that Sumerians wrestled, while Assyrians, Hittites and Persians were inveterate hunters. Dancing to music (flutes, pipes and drums) had secular as well as religious advocates. A board-game is known from Sumerian Ur...but little more.

It was an overwhelmingly patriarchal society. The prehistory of Sumer gives glimpses of a time when women were equal, or even rulers. By 2200 BC at the latest, this had changed. The Code of Hammurabi gives the father absolute authority over the wife, any concubines he might take and any children he might have. Marriage was monogamous, but concubinage (especially of slaves) common. Wives owned no property, and divorce was rare. The accent on fidelity, especially on her part, was marked. Homosexuality, among men at least, was punished by castration. Almost the only avenue of sexual and career fulfilment alike open to women and to gay men lay in religion. Priestesses often achieved great power, and independence, while religious prostitution of men and women alike was sacred to the goddess Ishtar. The Persian attitude to women (and homosexuality) was rather different, and signalled a turning away from the sexual rigidity of Semitic laws. It remained however a man's world - as it was among the Hittites, and in Syria-Palestine.

ARTS AND SCIENCES.

The centre of the sciences in the ancient Middle East was Babylon - famous for mathematics, medicine, astronomy and astrology. From there came the scientific knowledge of most of the ancient world...and, through Persian and then Arabic translations, much of the lore of the Western Middle Ages (see Fantasy Wargaming I).

No distinction was made in Babylonian, Hittite, Syrian and Persian thought between religion, magic and the disciplines which we artificially designate as mathematics, astronomy or astrology. As the gods

included bodies visible in the sky and moving regularly according to predictable "mathematical" formulae, so the fortunes of people and of empires could be predicted by reference to the movements in the sky. Similarly, medicine mixed in equal parts the herbal, surgical, religious and magical. Art, too, reflected the Mesopotamian concern for the supernatural: sculpture, architecture, painting and design habitually presented motifs drawn from legend and the ceremonies of the Pantheon.

Mathematics was in modern terms the "purest" of the Babylonian sciences. Clay tablets from the period record detailed algebraic, geometrical and arithmetical computations. An accurate π , quadratic equations and the Pythagorean theorem all appear in the record. Calculations were done to a base of 60, rather than the decimal 10. Nippur, the spiritual capital of Sumeria, housed a famous mathematical and astronomical school where the movements of the heavens were charted and presented for astrological purposes. Tablets containing complex star maps have been discovered in groups of - inevitably - sixty, together with predictions of individual and national futures based on the Zodiac to which later centuries became familiar. The study of the Heavens was important alike in agriculture, chronology and religion, involving the calculation of the year and season cycle, eclipses and the dominance of sidereal gods on a particular day.

Chemistry too reached an advanced form in ancient Mesopotamia. A great variety of chemical equipment has been discovered: crucibles, filters, pestles and mortars, sulphur matches and vessels for distillation and extraction. Sulphuric and nitric acids were used, and a variety of salts and metal sulphides. Part of the use was industrial, in tanning leather, soapmaking, dyeing and similar trades...but alchemy was also invented by the Babylonians, reaching the West through the same channels as the other Mesopotamian "sciences".

Nowhere is the mixture of science and the supernatural so visible as in the realm of medicine. Ancient records reveal knowledge of herbal cures, and medical treatments including poultices, potions, infusion bathing, anaesthetic drugs and primitive surgery. Illnesses were still considered the work of demonic (or more rarely divine) influences, with propitiation and magical or religious cures being used instead of or alongside the "medical". Ishtar, Sin and Shamash were particularly common in contemporary prescriptions, along with a wide variety of

devils.

Science was overwhelmingly the prescript of the priest. It was the from the temples that knowledge of all kinds emerged, and there are therefore in this culture no separate professions of scientist, doctor or mathematician. Education too was based on scribe-schools attached physically and professionally to the temples, under the guidance of the god Nabu. These were only for the sons of the great and wealthy, and those assigned to the priesthood; knowledge of all disciplines, including letters, belonged to the church - and was usually expressed in cuneiform ("wedge") script otherwise obsolete after 1800 BC. Only under the Persians did a different form of education emerge for the sons of the great: a rudimentary, "chivalrous" training with its accent on physical feats and traditional values, defined by the Greek historian Herodotus as "to ride, to draw the bow and to speak the truth

Art survives mainly in objects. Physical remains have included much splendid jewellery, seals, carvings in ivory and wood, sculpture (especially in bas-relief), mosaic and inlay. Metal-working is rare, even in metal-rich Anatolia, but includes some magnificent objects such as the mask of Sargon of Akkad from 2200 BC. One superb carpet has come down to today, a freak survivor of the area's destructive climate over 30 centuries. Again, it was from Mesopotamia that the principal artistic and craft influences in the region spread, and Babylon was again the centre of cultural Mesopotamia.

Very little literature of any kind has come down to us. Writing in Mesopotamia was in a durable form: inscriptions made upon clay tablets with a stylus or reed, the tablets sometimes being baked for extra permanency. The great majority of the thousands of tablets that have been translated are however mundane: lists of trade goods or payments, inventories, administrative and legal decisions. Of the legends, only a handful need recording...and most of those belong to our next section, on religion. The most famous are the Epics of Gilgamesh and of Utnapishtim. The latter was the original from which the story of Noah's ark was taken, and spread throughout the Middle East in forms recurring over two thousand years. It relates how the gods tired of teeming mankind, and sent troubles to destroy him: plagues, famine, disease, and finally a giant flood. Warned privily by the friendly god Ea, Utnapishtim of Shurippak caused a huge ark to be built, into which he placed his family and two of every creature. The rains came

and for seven days the ark - a huge vessel of seven decks, each an acre in area - floated serenely upon the waters before coming once more to ground. The gods, repenting, rewarded Utnapishtim and his wife with life everlasting, on an island in the primordial Abyss. The Epic of Gilgamesh is also built upon the themes of divine punishment, human endeavour and the search for immortality. Gilgamesh, the mortal son of the goddess Ninsun and the high-priest of Kulleb, was king of Uruk...and an oppressor. The gods created a wild giant of a man, Enkidu, to end his oppression of the animals about the city. Enkidu sprang the traps, destroyed the hunters - but was himself trapped by the bait of a prostitute, after laying with whom he was rejected by the animals and sought shelter in Uruk. Enkidu and Gilgamesh wrestled, became firm friends, and together overcame the ogre Humbaba in a trip to the cedar mountains. Tragedy struck. Gilgamesh spurned offers of love from the goddess Ishtar, and the two heroes killed a bull sent by Ishtar to punish the king. In retribution, the gods destroyed Enkidu with sickness. Gilgamesh became obsessed with mortality, and sought out Utnapishtim desiring the secret of eternal life. His journey to Utnapishtim was hazardous: a trip east past mountains crawling with scorpion-men, a ferry across the deadly waters of the Abyss. It was also futile. Gilgamesh failed a test to earn immortality, and had a special plant rescued from the waters to renew his youth stolen from him by a snake, which sloughed its skin. He returned, crestfallen, to Uruk. These two legends apart, the secular literature of Mesopotamia was mainly in proverbs and omens - of which more later !

MAGIC AND RELIGION.

Religion and magic in Mesopotamia were utterly intertwined. The gods were magical beings. Priests and sorcerers were usually one and the same person. Magical operations involved invocation of gods and demons, religious worship included elements of sorcery and divination. To readers of Fantasy Wargaming I, the picture is very clear ! No separation is made between religious and magical exercises of mana, except in the ends to which each are put.

Religion in the Fertile Crescent was with two exceptions based on a pantheon of gods, the attributes and names of those gods being often the same from culture to culture and millenium to millenium. The two exceptions were the monotheistic religions of Zoroastrianism in Persia, and Judaism in Israel. These are considered in more detail below (see

pages X and Y). Even here, monotheism had a less than total hold. Zoroastrianism was a court cult...and even the Persian kings assiduously supported worship of the pantheon outside Persia, as we have seen. The Bible is redolent not only with the majesty of God, but also the readiness of His people to turn to "false gods" during the days of the Old Testament. Certain cities or areas claimed "special" gods, protectors or retributors supreme in those geographical boundaries. Baal in Syria-Palestine and Sin among the desert Arabs had this kind of special significance, as did Ashur among the Assyrians and Marduk in Babylonia. Melkart in Tyre, Milkom in Ammon and Chemosh in Moab are other "local" gods who did not - like the other four - find their place within the pantheon of major deities. The God Tables and Rules on pages X-Y show how this local influence manifests itself, and presents the attributes of the gods. (The Hittitepantheon is here assimilated to the Mesopotamian; names of the Hittite gods are different, but as a group they are clearly the same beings).

"Sumerio-Babylonian religion...was basically animistic. The ordinary man saw himself surrounded by gods and devils. There was a raging demon who manifested himself in the sandstorm from the desert, and the man who opposed this demon was likely to be smitten with a painful sinusitis. The fire was a god. The river was a god...A host of demons stood always ready to seize a man or woman in particular circumstances as in lonely places, when eating or drinking, in sleep or in childbirth. The gods themselves were not exempt from the attacks of demons. It was the function of man to appease and to serve the gods, who had created him. Throughout the area, the concept was of wilful, powerful, vengeful gods rather than of divine protectors and champions.

Who were these gods and demons, and how did they arise? The list in the Tables cannot explain their inter-relationships. That is best done by examining the creation myths of Sumeria, which survived with minor changes into Persian times. The original gods were Apsu and Tiamat, representing respectively sweet waters/the male principle and the ocean/female principle. Their union brought forth Lahmu and Lahamu, Anshar and Kishar - the Old Gods. From them came a third generation and then a fourth of gods, the most important of whom were, in descending order, the sky-god Anu, the storm-god Enlil, the water-god Ea and three gods of the heavens - Shamash (the sun), Ishtar (Venus) and Sin (the moon). Adad, Ninurta, Nergal and the other gods in part one of the God Table quickly followed. Very soon, the old

gods tired of their clamouring and plotted their destruction. Tiamat in particular gave birth to eleven kinds of monsters and demons of all kinds, under Kingu her champion. They were defeated through the cunning of Ea and the prowess of Enlil, and a new pantheon established with Anu as its ruler. The old gods were banished to the Abyss, the substance of which was Tiamat herself and brought instant death to men. The new gods then created man to serve them on Earth, Nergal and Ereshkigal being appointed as gods of the underworld to guard and keep the souls of men after death. One of their early victims was Tammuz, a Dying Corn-God of Fertility. His spouse, Ishtar, entered the underworld to reclaim him, but was herself progressively stripped of power and clothing and subjugated to the gods of death. She and Tammuz were rescued by Ea, who sent two sexless champions, kurgaru and kalat-uru to do what neither man nor woman could do - enter the underworld, and return.

The pantheon changed little in composition or relative power. As we have seen, the rise of an empire could elevate a lesser deity into "champion of the gods" - Ashur and Marduk being the most important examples - while other gods held special power in different areas of the Crescent, or had particular interests. It was, with the exception of Ishtar and the healer-goddess Ningarza, overwhelmingly a male list. Spouses of the gods are named, but seem to have been invoked only in an intercessionary capacity - Tammuz, the subject of a widespread fertility cult among the peasantry, being a notable exception.

The temple-ziggurat in a city habitually contained a large chapel to the patron god of the area, and rather smaller chapels for the other members of the pantheon. In each, a ritually purified and richly adorned statue of the god stood, together with possible other statues of the king in the form of worshipper. Gods expected regular worship, including daily offerings from the city and occasional sacrifices or offerings from individual citizens. They were easily offended not only by sins of personal behaviour - neglect of services to the gods or the family, ill-treatment of slaves, servants and captives, criminal act or intent - but by a long list of taboos on food, actions or words operating on particular days or dates. (Hence the special dice throw for "unconscious violation of a taboo", in calculating appeals !). The gods "lived" in the temple, in the high chapel at the top of the stepped ziggurat where the high-priestess/lived, acting as the patron god's spouse. Offerings and ceremonies,

whether private or public, normally took place in a lower temple at the foot of the platform. There was great variety in the form of ceremonies, and an appropriately large band of trained priests and votaries trained in every aspect of worship (see the Temple Hierarchy table below). The most important ceremony was at New Year, and took the form of a Sacred Marriage between god and goddess - in which the king and high priestess took the main roles. The priest-king in his most impressive robes wooed the priestess, who sings a love song, has a ritual "divinising" bath and makes a night of sex with the king following which prophecies are made of fertility, prosperity and good fortune for the year to come. The marriage took place at the top of the ziggurat, and was a private rather than public occasion; but it was combined with general feasting and celebration appropriate to the occasion, and offerings in the lower temple. The rest of the temple complex again clustered around the foot of the platform: storage rooms, a library, the scribe school, as well as the religious brothel to Ishtar and buildings such as workshops and warehouses reflecting the vast economic power of the priesthood. Their power was more than merely religious or economic. Scribes and clerks were usually churchmen. Priests were the scholars of Mesopotamian society - and the healers, sorcerers, demon-exorcists as well.

Magic in Mesopotamia reflected the distinction made in Fantasy Wargaming between sorcery and divination. The latter was carried out not only through appeals to the gods for information, but also direct observation of the supernatural workings of the universe through examination of "Correspondencies" - stars and planets, lots, omens, animals or vegetables, etc. The similarities between this and the system in Volume One is neither accidental nor contrived: it was Babylonian ideas, transmitted over millennia through Persian and Arab intermediaries, which determined the occult beliefs of the Western Middle Ages. Magi - the word is Persian, for priest - also carried out the invocation and exorcism of demons, purification of people and houses to expel misfortune or disease, healing and all the usual spells of "active magic". This could be done either through appeals to the god or direct exercise of supernatural power, both requiring the same preparations and concentration to build up mana. In Mesopotamia, where the gods were not jealous, priests were the natural repositories of all arcane knowledge. Their only rivals were witches - devotees of the deposed gods, in some records, freelance (and mainly malevolent) peasant magicians in others.

MESOPOTAMIA: PRIESTS/MAGIC-USERS: NAMES, DESCRIPTIONS, POWERS.

GENERAL:

Babylonia was the fount of the Cabalist magical tradition both in ancient and (through intermediaries) medieval times. Unless otherwise specified below, the priests etc marked as using magic (*) should therefore be treated as Cabalists having particular areas of speciality indicated by the description. The \pm factors bracketed after the description should be carried forward in all calculations BMC1-3 within that area of specialisation. The "Rank" factor corresponds to Clerical Rank and is used in the calculation of Appeals.

PRIESTS etc: (primarily attached to Temple).

- Ensi. Sumerian Priest-King, participant in Sacred Marriage. Rank: 9, 10 if Ensi of Nippur. Kings after the Sumerian period have the same duties and a rank of 8.
- Entu. High Priestess/God-Spouse, participant in Sacred Marriage. Rank: 10 if Entu of Nippur or Babylon. Lives in the High Temple: absolute chastity except during New Year ceremony. * Divination (+2).
- Sheshgallu. Chief Administrator of the Temple (and Vizier in Babylonia) Rank: 7. Duties mainly administrative and economic.
- Shangamahhu. High Priest. Rank: 7, 8 if Shangamahhu of Nippur, Nineveh or Babylon. Master of Ceremonies in the Lower Temple. Formerly a Shangu. * Divination (+1: -1 in Sorcery).
- Shangu. Temple Priest. Rank: 5. Knowledgeable in all religious rituals. Operates in Lower Temple. Not normally magic-users.
- Naditu. Temple Priestess/Servant of the Entu. Rank: 4. Serve Entu/carry out ceremonies in High Temple. Chaste. * Divination (+1: -2 in Sorcery).
- Ramku and Pashishu. Temple specialists in washing and purification rituals. Rank: 4. Lower Temple. Not normally magic-users.
- Erib-biti. Lesser Priests in Lower Temple. Rank: 3. Assistants to the Shangu, into whose ranks they usually gravitate.
- Naru. Ritual musicians and chanters (either Temple, either sex). Rank: Qadishtu, Issinnu. Respectively, female, and male homosexual or eunuch prostitutes sacred to Ishtar and attached to the Lower Temple brother Rank: 2. Issinnu may exceptionally rise to Rank 3 as Kurgarru, transvestite votaries used in certain cult ceremonies to Ishtar.

MAGI: (magic-using priests who may operate independently of Temple)

Mashmashu. Rank: 4. * Enchantment (+2), Active Magic (+1). Priest/Sorcerers specialising in incantations. May rise to Shangu.

Ashipu. Rank: 4. *Conjuration (+2), Active Magic (+1). Priest/Sorcerers specialising in invocation of beings. May rise to Shangu.

Kalu. Rank: 4. * Specialists in Exorcism (+2) and Healing (+1). Sha'iltu. Female specialists in omen and dream interpretation.

* Divination (+2). Rare. Rank: 3. No promotion to Naditu. Baru. Male specialists in all kinds of Divination * (+2), including Astrology. Often linked to the Court or the Army. Rank: 4. May rise to Shangu.

OTHERS:

Scribes. Rank 2-4: Scribe-Master 5. Attached to Temple or operating independently. It is from the scribe class that Temple Priests and Magi are usually recruited. May use magic, no specialisation. Nasher Patri (Swordbearer). Rank: 3. Ritual sacrifice executioner and commander of the Temple guards (Rank 1).

Mariumanni. Temple craftsmen, workers, servants etc. Rank 1.

WITCHES and freelance magic-users outside the Temple should be treated as in the FWI "Witch" Class.

FERTILE CRESCENT PANTHEON: MAJOR DEITIES

TABLE I

NAME	ASTROLOGICAL SIGN	CHARM LEVEL	INTELLIGENCE	ENDURANCE	AGILITY	PHYSIQUE	MANA	MAGIC LEVEL	FATH	REACH, AIRS, RAINFALL	WIND	WATER	MAGIC NUMBER	PATRON CITY OR AREA	FORM/SYMBOL	CHARACTERISTICS/AREAS OF SPECIAL INTEREST
ANU	LEO	24	28	36	30	32	300	25	30	8	9	60		URUK	CROWNED KING	RULER OF PANTHEON: SKY-GOD; SPOUSE: ANTUM
ENLIL	TAURUS	24	26	36	30	33	280	23	28	9	8	50		HIPPUR, LAGASH	HORSE	KING OF THE EARTH; SPOUSE NINUR; STORMS, COMBAT; DEFEAT OF DEMONS
EA	AQUARIUS	20	30	32	30	29	280	24	28	6	8	40		ERIDU	FISH	LORD OF MAGIC; SPOUSE DANKINA; MAGIC, WISDOM, WATERS
SIN	CANCER	22	26	30	28	30	275	23	27	7	7	30		ARABIA, UR, HARRAN	CRESCENT MOON	CONTROLLER OF NIGHT; MOON-GOD; SPOUSE NINGAL; TRAVEL, TRADE, SURETY
SHAMASH	LEO	22	26	28	27	29	270	21	27	6	7	20		SIPPAR, LARSA	WINGED DISC	SUN-GOD; SPOUSE NINER; GOD OF JUSTICE, CONTRACTS, PROPERTY, ORDER
ISHTAR	LIBRA	22	26	26	28	27	280	22	28	5	6	15		ESHUNNA, BABYLON	EIGHT-POINTED STAR	VENUS; DAUGHTER OF SIN; SPOUSE TISHADD; GODDESS OF LOVE, WOMEN, WAR; BEVERED IN SYRIA, ANATOLIA, MURRIA ETC. [11], [16]
ADAD	ARIES	21	24	27	27	27	250	20	25	6	5	10		ARABIA, ISIN	FORGED LIGHTNING	LORD OF ABUNDANCE; AGRICULTURE, RAIN, ARAB, BATTLE. [11], [16]
NINURTA	LIBRA	21	22	27	26	27	230	19	23	4	4	9		NIMRUP	DOG	CHAMPION OF ENLIL; COMBAT, HUNTING. SPOUSE G-ILA. [11], [16]
NERGAL	CAPRICORN	19	24	23	23	25	280	23	28	9	6	8		CUTHAH	BLACK WING	KING OF THE UNDERWORLD; DEATH, PLAGUE, & LIGHT. SPOUSE ERESHKIGAL
NUSKU	PISCES	18	22	21	24	24	260	21	26	4	4	7		SHURUPPAH	LAMP	GOD OF FIRE; RELIGIOUS RITES, SACRIFICES. SPOUSE NINERAG
GTBIL	GEMINI	17	24	27	24	24	230	21	23	3	5	6		KISH, SIPPAR	FLAME	DESTRUYER OF WITCHES & BLACK MAGIC. SPOUSE GERA
MARDUK	SAGITTARIUS	21	25	28	25	26	280	22	28	5	6	5		NATION OF BABYLONIA	FOUR EYES, FLAMING DISC	CHAMPION OF THE GODS; SON OF EA; PLANET JUPITER; MAGIC, JUSTICE, WAR; SPOUSE SAKINATUM [11], [16]
NABU	AQUARIUS	16	24	23	24	24	250	20	25	3	4	4		BORSIPPA	SCRIBE	SON OF MARDUK; WISDOM, LITERATURE, PRAYER. SPOUSE TASHMETUM [11], [16]
ASHUR	SCORPIO	21	23	28	26	26	270	20	27	5	6	4		NATION OF ASSYRIA	DRAGON/HORNED LION	GUARDIAN OF ASSYRIA'S WAR, RULESHIP. SPOUSE SHARNA [11], [16]
BAAL	SAGITTARIUS	19	22	23	22	23	250	19	25	3	5	3		SYRIA	NONE	THE HIDDEN LORD; KINGSHIP, MINING, COMMERCE, FORTUNE. [11], [16]
TAHMUZ	VIRGO	14	20	20	22	19	220	19	24	2	4	1		ALL VILLAGES	SPRING OF LEAVES	SPOUSE OF ISHTAR; FERTILITY, GROW, LIFE, VEGETATION, THE POOR. [11], [16]



Illustration by Margaret Welbank

FERTILE CRESCENT PANTHEON: DEPOSED DEITIES AND DEMONS

TABLE 3

NAME	ASTRO-LOGICAL SIGN	COMBAT LEVEL	INTEL-IGENCE LEVEL	ENDUR-ANCE	AGILITY	PHYS-IC	MAVA	ALICE LEVEL	FAITH	ADPT-TO	RAVE	IF	FORM	CHARACTERISTICS ETC.
APSU	AQUARIUS	24	28	33	24	31	270	24	30	10	9		SWEET WATER	CREATOR OF THE GODS: "SWEET WATER"
TIAMAT	PISCES	25	28	34	27	32	280	25	30	10	9		THE ABYSS	FEMALE CREATION PRINCIPLE: MOTHER OF GOD DEMONS. SIS, CIO
MUMMU	LEO	22	27	30	27	28	260	23	30	10	8		NONE	MOLT SPIRIT: PURE PRINCIPLE OF CREATION: L4
LAMMU	GEMINI	23	25	29	26	27	255	22	27	9	7			SON OF APSU/TIAMAT
LANAMU	LIBRA	22	26	28	25	26	250	21	27	9	6			DAUGHTER OF APSU/TIAMAT
ANSHAR	TAURUS	22	25	28	25	26	250	21	26	8	6			SECOND SON OF APSU/TIAMAT
KISHAR	SCORPIO	21	26	27	24	25	250	20	24	7	5			SECOND DAUGHTER OF APSU/TIAMAT
KINGU	ARIES	24	24	29	24	26	250	20	24	5	4			COMMANDER OF THE DEMONS. BIS
HAMTARU	CAPRICORN	21	20	26	23	23	245	20	24	6	4			
LILITU	VIRGO	20	21	23	23	22	245	20	24	6	4			
ALU	(CHIEF) VARIOUS	19	20	22	21	20	235	19	21	5	3			
GALLU	(CHIEF) VARIOUS	18	19	21	20	20	235	18	20	5	3			
RABISU	CANCER	19	18	22	20	21	210	18	20	5	3			
LAMASHTU	(CHIEF) VARIOUS	17	17	21	18	19	210	16	19	4	2			
PAZAZA	SCORPIO	19	19	22	18	20	215	17	17	4	3			
(EVIL SPIRITS) URGAL LUMUTI	(CHIEF) VARIOUS	17	15	17	16	17	165	15	16	2	1			

FERTILE CRESCENT PANTHEON: DEMONIC MONSTERS

TABLE 4

NAME	ASTRO-LOGICAL SIGN	COMBAT LEVEL	INTEL-IGENCE LEVEL	ENDUR-ANCE	AGILITY	PHYS-IC	MAVA	FAITH	BLAND	CHARISM	SIZE	SPEED	ARMOR	CLAWS	SOURCE	METHOD OF ATTACK	CHARACTERISTICS ETC.
SCORPION-MEN	SCORPIO	13	10	12	12	13	-	14	12	8	AVOID	FAST	0	2-4	CLAWS, TAIL	TANG, TAIL	HUMAN BODY, SCORPION HEAD AND TAIL (POISON: 1 pt low for 10 hours)
DRAGON	CANCER	18	8	25	20	25	-	13	12	9	AVOID	FAST	4	1-2	CLAWS, TAIL, MOUTH	CLAWS, TAIL, MOUTH	POISONED SPIRIT (-2 pt low for 6 hours)
TIAMAT-SERPENT	AQUARIUS	13	6	20	18	20	-	14	11	6	AVOID	FAST	2	1-2	CLAWS, TAIL, MOUTH	CLAWS, TAIL, MOUTH	POISONED SPIRIT (-2 pt low for 6 hours)
GRAY-LION	LEO	17	3	18	17	20	-	9	13	3	AVOID	FAST	0	1-10	CLAWS, TAIL	CLAWS, TAIL	GIANT LIONS (6' AT SHOULDER)
FISH-MEN	PISCES	13	10	12	13	13	-	12	9	9	AVOID	FAST	0	1-10	CLAWS, TAIL	CLAWS, TAIL	GIANT LIONS (6' AT SHOULDER)
LANAMU-MONSTER	CAPRICORN	17	3	30	6	28	-	8	16	3	AVOID	FAST	0	2-40	TEETH, DRINKING	TEETH, DRINKING	GIANT TORTOISE WITH SHARP CLAWS - KILLS USUALLY BY CUSHING
BIRD-MEN	SAGITTARIUS	12	10	12	16	10	-	14	9	10	AVOID	FAST	5	1-2	CLAWS, CRUSHING	CLAWS, CRUSHING	GIANT TORTOISE WITH SHARP CLAWS - KILLS USUALLY BY CUSHING
TIAMAT-MONSTER	LIBRA	11	3	14	13	16	-	9	12	9	AVOID	FAST	0	2-40	BEARS, ROCKS	BEARS, ROCKS	GIANT TORTOISE WITH SHARP CLAWS - KILLS USUALLY BY CUSHING
RAVEN-WARRIOR	ARIES	11	10	13	12	11	-	13	11	10	AVOID	FAST	0	2-40	TEETH, FANGS	TEETH, FANGS	GIANT TORTOISE WITH SHARP CLAWS - KILLS USUALLY BY CUSHING
GHOSTS	GEMINI	F	A	C	T	O	R	S	A	S	AVOID	FAST	0	10-30	BEARS, ARMS, WEAPONS	BEARS, ARMS, WEAPONS	GIANT TORTOISE WITH SHARP CLAWS - KILLS USUALLY BY CUSHING
GREAT BULL	TAURUS	16	3	20	8	20	-	9	13	13	AVOID	FAST	1	1	* HORN, HOOVES	* HORN, HOOVES	GIANT TORTOISE WITH SHARP CLAWS - KILLS USUALLY BY CUSHING
NIGHTMARE	VIRGO	F	A	C	T	O	R	S	A	S	AVOID	FAST	1	1	* HORN, HOOVES	* HORN, HOOVES	GIANT TORTOISE WITH SHARP CLAWS - KILLS USUALLY BY CUSHING

DATE B.C.	MESOPOTAMIA SOUTH	MESOPOTAMIA NORTH	IRAN	ANATOLIA	SYRIA-PALESTINE	OTHER EVENTS
3000	FIRST EVIDENCE OF LITERACY AND CITY-STATES	EVIDENCE OF TRADE, THEOCRATIC IN "SUMERIA".			PERIOD OF SETTLEMENT IN SYRIA-PALESTINE BY SEMITIC PEOPLES: "CANANITES".	
2950						
2900	PALEST-KINGD. EMERGING FROM POPULAR ASSEMBLIES.					
2850	SYSTEMATISATION OF SUMERIAN RELIGION, LAWS, LEGENDS AND CULTURE.					
2800						
2750	CITY STATES SUPREMACY.	CONTENT FOR NIPPUR PLACE AS CAPITAL BY			SMALL CITY-STATES IN SYRIA DEVELOPING INTO MAJOR TRADE PORTS (EG. TYRE, SIDON).	
2700	ESTABLISHES SPIRITUAL 2700 B.C.					
2650						
2600		ASCENDANCY OF KISH				
2550	URAMA, URUK & LAGASH VIE FOR POWER.		ELAMITE KINGDOM IN KHUZISTAN	NON-ARYAN "HATTIANS" RULE IN ANATOLIA. EVIDENCE OF TRADE IN METALS WITH MESOPOTAMIA	CITY-STATES REMAIN SMALL IN PALESTINE.	
2500						
2450	ASCENDANCY OF UR (FIRST DYNASTY).	KISH AND UR VIE FOR POWER	(INLAND IRAN LEFT TO NOMADS)			
2400	REVOLT OF OTHER CITIES					
2350	EMPIRE OF AKKAD SARGON (2331-2283)					
2300						
2250	NARAM-SIN (2291-2253)					
2200	GUTIAN INVASION ANAR	CHY AND WARRING CITY STATES (21 KINGS LISTED)	ELAM DISRUPTED BY THE GUTI	HITTITE (INDO-EUROPEAN) TRIBES INVADE ANATOLIA.		
2150	ASCENDANCY OF LAGASH GUDEA					
2100	ASCENDANCY OF UR (3RD DYNASTY)	INFLUENCE OF UR				
2050						
2000	GREAT PERIOD OF TEMPLE BUILDING					
1950	AMMONITE 250 YEARS OF ISIN & LARSA HEGEMONY IN	INVASION: WARRING CITIES CONTENT FOR MESOPOTAMIA	TRADE LINKS WITH MESOPOTAMIA	THREE HITTITE AREAS CONTENT FOR SUPREMACY: HATTUSAS (CENTRAL), KUSSARA (EAST), LUWIA (CARZAVA) (WEST). SUPREMACY OVER HATTIANS ESTABLISHED		
1900						
1850	BABYLON FOUNDED	MARI ASSYRIA FOUNDED (ILUSUMMA)	ENDA	TRADE WITH MESOPOTAMIA AND GREEK/CRETAN STATES (FROM LUWIA).		
1800	LARSA CONQUERS ISIN.					
1750	EMPIRE OF BABYLON BABYLON CONQUERS LARSA & MARI HANNU-BAZI (1792-1750) GEN. OF THE LAWS	RAIDS BY HURRIANS/ASSYRIA & ELAM	NORTH IRAN INVADED BY HURRIANS	HURRIAN INVASIONS THREATEN KUSSARA: HATTUSAS RULES	HITTITE RAIDS INTO NORTH SYRIA	
1700	SAMSU-ILUNA (1792-1712)		ELAM PEACEFUL			
1650	SAMSU-DITANA (1680-1595)					

DATE B.C.	MESOPOTAMIA SOUTH	MESOPOTAMIA NORTH	IRAN	ANATOLIA	SYRIA & URARTU	PALESTINE
1600	EMERGENCE OF BABYLON FALLS TO HITTITES	ELAM DECLINES	ELAMITES CONTINUE THEIR RULE (NO DETAILS)	MURSILIS INVADES SYRIA MESOPOTAMIA	ALFPH FALLS TO HITTITES.	PERIOD OF THE PATRIARCHS (ABRAHAM, ISAAC, JACOB).
1500	HITTITES RECREATE MASSIVE EMPIRE RULE BABYLONIA	ASSYRIA AND URARTU CONTEND FOR POWER		EGYPTIAN WAS A INVASION BY HITTITES/URARTU	HITTITES AND EGYPT DISPUTE MIDDLE EAST IN SYRIA.	THE JOURNEY FROM UR. WINTERING IN PALESTINE
1500	INDEPENDENT RULE IN SOUTH BABYLONIA (GILGAMESH SUMERUS)	ASSYRIA: ASSUR-ADAD III		MIDDLE EASTERN ANATOLIA	PERIOD OF URARTU IN SYRIA	EXILE IN EGYPT.
1450	INDEPENDENT RULE IN SOUTH BABYLONIA (GILGAMESH SUMERUS)	ASSYRIA: ASSUR-ADAD III	(SPORADIC)	TUTKALIVAS II (1400-1400)	(DISPUTED OCCASIONALLY BY EGYPT - c. 1450 - AND HITTITES)	
1400	MURSHILIS I	ASSYRIA: ASSUR-ADAD III	CLASHES WITH ASSYRIA	"NEW MIDDLE EAST" SHUPRIULIUMAS (1350-34) EGYPTIAN, DEFEATS ASSYRIA AND CANAAN IN RESIST (1334-36)	INVASION OF SYRIA BY HITTITES	EXILE IN EGYPT.
1350		ASSYRIA: ASSUR-ADAD III	AND BABYLON	MURSHILIS I (1350-34) EGYPTIAN, DEFEATS ASSYRIA AND CANAAN IN RESIST (1334-36)	EGYPT AT Qadesh WITH RAMSES II	EXILE IN EGYPT.
1300		ASSYRIA: ASSUR-ADAD III	THROUGHOUT THIS PERIOD	WARS WITH ASSYRIA		
1250	BABYLONIAN / ASSYRIAN WAR (1250-1230) ASSYRIAN SACK BABYLON & DESTROY DECLINE & REBUILDS	ASSYRIA: ASSUR-ADAD III		INVASION & PASSAGE OF "SEA PEOPLES"	FRAGMENTS	EXODUS FROM EGYPT (MOSES)
1200		ASSYRIA: ASSUR-ADAD III		HITTITE EMPIRE FOUNDATION OF KINGDOMS.	EMERGENCE OF URARTU ON SYRIA-ANATOLIAN BORDER (ROUND CARWASHI).	DAVID
1150		ASSYRIA: ASSUR-ADAD III		TROJAN WAR?	URARTU HELP SYRIANS THROUGH ASSYRIAN TOVE	SOLOMON.
1100	NEBUCHADREZZAR II ELAM, THUS BABYLONIAN (ISRAEL) BABYLONIAN EMPIRE	ASSYRIA: ASSUR-ADAD III	BABYLONIAN OVERLORDS IN ELAM	PHATGID, UZUR, CARIA CONSISTING IN WEST-TASKE, MUSKI, QUE IN CENTRE AND SOUTH	EGYPTIAN INFLUENCE STRONGEST IN SYRIA	ISRAEL
1050		ASSYRIA: ASSUR-ADAD III			RISE OF ASSYRIA	ISRAEL
1000	BABYLONIAN-ASSYRIAN ALLIANCE VS. ARAMAEAN PERIOD OF BABYLONIAN ASSIMILATION & FORMATION OF STATES IN NE	ASSYRIA: ASSUR-ADAD III		TABAL, QUE, MUSKI SUBJECT TO ASSYRIAN TRADE & INFLUENCE	URARTU HELP SYRIANS THROUGH ASSYRIAN TOVE	ISRAEL
950		ASSYRIA: ASSUR-ADAD III		LYDIA, PHRYGIA & CARIA BECAME INDEPENDENT (TRAPEZUS GREEN)	NEW ASSYRIAN CONQUESTS UNDER TIGLATH-PILESER III	ISRAEL
900	PEACE WITH ASSYRIA'S OPPRESSION IN BABYLONIA QUELLED NO MILITARY ADVENTURES. LOSS OF ELAM	ASSYRIA: ASSUR-ADAD III			ASSYRIAN SUPREMACY	ISRAEL
850		ASSYRIA: ASSUR-ADAD III			ASSYRIAN SUPREMACY	ISRAEL
800		ASSYRIA: ASSUR-ADAD III			ASSYRIAN SUPREMACY	ISRAEL
750		ASSYRIA: ASSUR-ADAD III			ASSYRIAN SUPREMACY	ISRAEL
700	ASSYRIAN SUPREMACY	ASSYRIA: ASSUR-ADAD III			ASSYRIAN SUPREMACY	ISRAEL
650	5 REVENUES IN BABYLON ALL REPEATED WITH SUCCESSFUL. ALONG WITH MEDITERRANEAN SACRED	ASSYRIA: ASSUR-ADAD III			ASSYRIAN SUPREMACY	ISRAEL
600	NEO-BABYLONIAN EMPIRE	ASSYRIA: ASSUR-ADAD III			ASSYRIAN SUPREMACY	ISRAEL
550	NEBUCHADREZZAR II (605-562) DYNASTIC SOCIETY WAR WITH PERSIA	ASSYRIA: ASSUR-ADAD III			ASSYRIAN SUPREMACY	ISRAEL
500	THE PERSIAN CIVIL WAR AFTER DEATH OF CAMBYSES	ASSYRIA: ASSUR-ADAD III			ASSYRIAN SUPREMACY	ISRAEL
450		ASSYRIA: ASSUR-ADAD III			ASSYRIAN SUPREMACY	ISRAEL
400		ASSYRIA: ASSUR-ADAD III			ASSYRIAN SUPREMACY	ISRAEL
350	PERIOD OF INTERNAL PEACE	ASSYRIA: ASSUR-ADAD III			ASSYRIAN SUPREMACY	ISRAEL
300	INVASION BY ALEXANDER THE GREAT: COLLAPSE OF PERSIAN EMPIRE	ASSYRIA: ASSUR-ADAD III			ASSYRIAN SUPREMACY	ISRAEL

TO BE WRITTEN.

SECTION: "ASIA BEFORE ALEXANDER" (3000-338 BC).

- ① A double-page map of the Fertile Crescent, Persia and Anatolia. Differentiate by time? Representation of physical features? Trade routes? 2 pps = 1000 words.
- ② A cross-cultural chronological table covering the Fertile Crescent, Anatolia, Persia and (for comparative purposes) Egypt. ~~4 pps = 2000 words~~
2 pps = 1000 words
- ③ Introduction: Life in the Fertile Crescent and the Hills. 12 pps = 6000 words.
15 pps = 7,500 words
- ④ Cultural Sections:
 - (a) Sumer and Akkad.
 - (b) Assyria and Babylon.
 - (c) Anatolia and the North.
 - (d) Persia (inc Elam).
 - (e) Syria and Palestine.

~~3 pps each~~ 3 pps each.

TOTAL WORDAGE: ~~20,000~~
16,500
(330 pages)

~~There is a Good Table and a Sound Class Table?~~
~~Weights and Measures: Find from prior notes~~

RELIGIOUS OPERATIONS: THE "FADEAWAY" FACTOR.

1. Introduction.

Gods are eternal - or so they tell us. In practice, we know this isn't so. Their power depends on worship; where worship diminishes or ceases, so they shrink to an Unknown God / Tutelary or Local Deity / Sprite or Imp, or vanish entirely. Where is Bel-Marduk now? His power, quite literally (to borrow Kipling's line)
"Is one with Nil."

"Is one with Ninereh and Tyne."

Even in his heyday, there were many parts of the ancient world where he was unknown, and unknown: or known, but considered as a minor, foreign or even hostile deity. For worshippers in a foreign land or in an age dominated by the worship of new gods the rewards of their devotion might be skin pickings - unless there were enough believers in the party to create a local area of support.

The effects of time and place on both the accessibility to appeal and the power of gods are known here as the "Fadeaway" Factor. The size of the Factor in any one case is defined by the following calculation.

2. Fadeaway: Calculating its size.

a) Place: The god ~~is~~ ^{in question} is: outside his normal area of worship - 1
regarded ^{here} as a "foreign" ^{or lesser} god - 1
regarded ^{here} as a "hostile" ~~foreign~~ ^{*} god - 2
unknown in this area - 2

b) Time: The god ^{in question} ~~is~~ is: outside his normal ^{now} regarded ^{now} as a ^{now} ~~deposed or lesser~~ "hostile" god - 2
forgotten in this period - 2

c) Numbers: Part of worshippers is: $1-5 = -2$; $5-20 = -1$; $20-50 = 0$; $50-250 = +1$; $250-2000 = +2$; $2000 = +3$.
These figures are cumulative. Add. ~~the figures together~~. This is the Fareway. Apply it both in the Appeals Calculation and in the execution of the Miracle. Note: the Fareway becomes a + factor in BMC (2). "the saving throw".

* "Hostile" gods are those popularly seen in that time or place as those working against or opposed to the generally accepted supreme gods.

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Bruce Galloway Esq
9 Heavitree Park
Exeter
Devon

August 12 1982

Dear Bruce,


I enclose a copy of the US edition of FW, which I think they've produced rather well (although I can't stand their spellings, armor etc!). Nick tells me that he has had the withdrawal slip back from you and that cheques are going out today, hurray!

The revived FW2 proposal has been met warmly here at PSL and I hope for a definite "go" decision at the editorial meeting next Tuesday, in which case I'll get contracts out by the end of next week.

We are agreed, I believe, that this book will just involve Nick, you and myself, so I'll do the contract to ~~three of us~~ each of us so as to keep it separate from CFWG, 1/3, 1/3 and 1/3, OK? We'll be looking for delivery as early in the New Year as possible for next autumn publication so we do need a meeting between the three of us to allocate exact areas of responsibility as soon as possible, and what I'd propose is that Nick and I drive down to meet you halfway between Exeter and Cambridge - Swindon, perhaps, or Newbury, depending on which it is easiest for you to get to. That is, unless you're likely to be in Cambridge over the next month?

Look forward to seeing you soon,

All the best,


Bruce Quarrie

Registered at the above address No 681026 England
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Dear *Bruce*

Please excuse this duplicated letter, which has been produced to save me the time it would otherwise take to type several dozen individual ones.

As you know, I have worked for Patrick Stephens for over ten years, first as editor of *Airfix Magazine* and the related books, then as Senior Editor and, since 1978, as Managing Editor.

From September 1, however, I shall be taking up a new appointment within the company as Publicity Manager, where my main task will be to sell more of your books. Robert Allen will take over the running of the Editorial Department as Senior Editor.

In future, therefore, will you please address all correspondence relating to both future and in-hand projects to Bob, but pass any ideas, names of useful contacts, etc, which would help promote, publicise and sell your books directly to me.

I have greatly enjoyed working with you in the past and would like to take this opportunity of thanking you for the hard work you have put into your books. I am sure that Bob would endorse this and that you will find him as helpful as I have always tried to be.

Meanwhile, don't forget that any ideas for publicity, special sales, competitions, bookshop displays, etc, that you may have now or in the future, will be greatly appreciated.

With best wishes,

Yours sincerely,

Bruce
BRUCE QUARRIE

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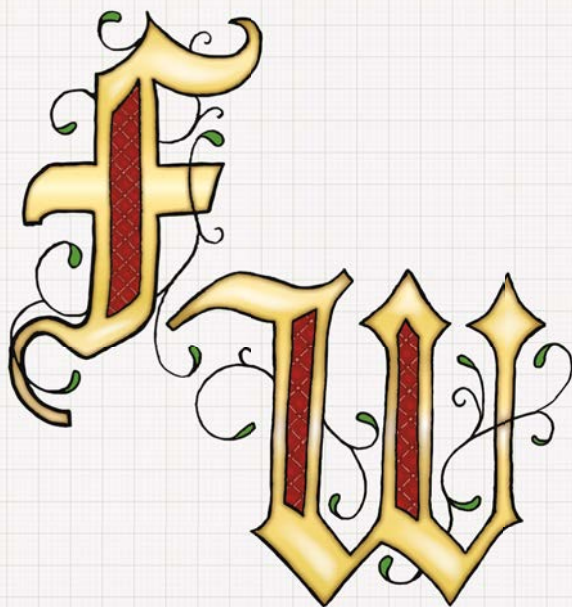
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The ETC Press was founded in 2005 under the direction of Dr. Drew Davidson, the Director of Carnegie Mellon University's Entertainment Technology Center (ETC), as an open access, digital-first publishing house.

What does all that mean?

The ETC Press publishes three types of work: peer-reviewed work (research-based books, textbooks, academic journals, conference proceedings), general audience work (trade nonfiction, singles, Well Played singles), and research and white papers

The common tie for all of these is a focus on issues related to entertainment technologies as they are applied across a variety of fields.

Our authors come from a range of backgrounds. Some are traditional academics. Some are practitioners. And some work in between. What ties them all together is their ability to write about the impact of emerging technologies and its significance in society.

To distinguish our books, the ETC Press has five imprints:

- ♦ **ETC Press:** our traditional academic and peer-reviewed publications;
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- ♦ **ETC Press: Student:** our work with undergraduate and graduate students

In keeping with that mission, the ETC Press uses emerging technologies to design all of our books and Lulu, an on-demand publisher, to distribute our e-books and print books through all the major retail chains, such as Amazon, Barnes & Noble, Kobo, and Apple, and we work with The Game Crafter to produce tabletop games.

We don't carry an inventory ourselves. Instead, each print book is created when somebody buys a copy.

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This is definitely an experiment in the notion of publishing, and we invite people to participate. We are exploring what it means to “publish” across multiple media and multiple versions. We believe this is the future of publication, bridging virtual and physical media with fluid versions of publications as well as enabling the creative blurring of what constitutes reading and writing.