

# 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%.<sup>11</sup> 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.<sup>12</sup> Sturman on the other hand wrote chapter IV, as well as providing artwork.<sup>13</sup>

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."*<sup>10</sup>

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

<sup>10</sup> N. Lowe, personal communication, July 31, 2010.

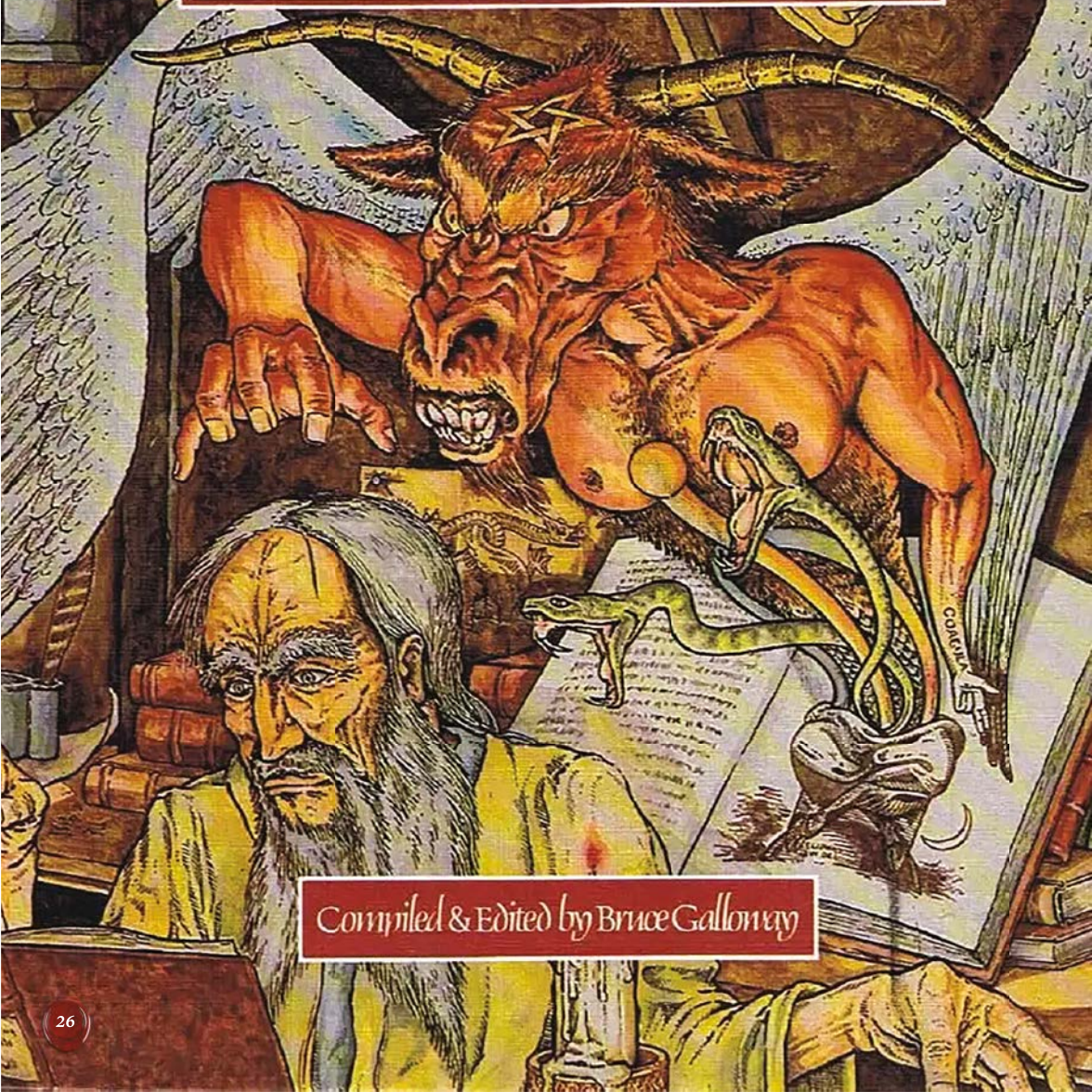
<sup>11</sup> The chapter head artwork was done by Lawrence Heath at a flat rate of £25 each, while Margaret Welman's art was bundled into Nick Lowe's contributions, as he researched the monsters she drew.

<sup>12</sup> N. Lowe, personal communication, August 1, 2010.

<sup>13</sup> 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.

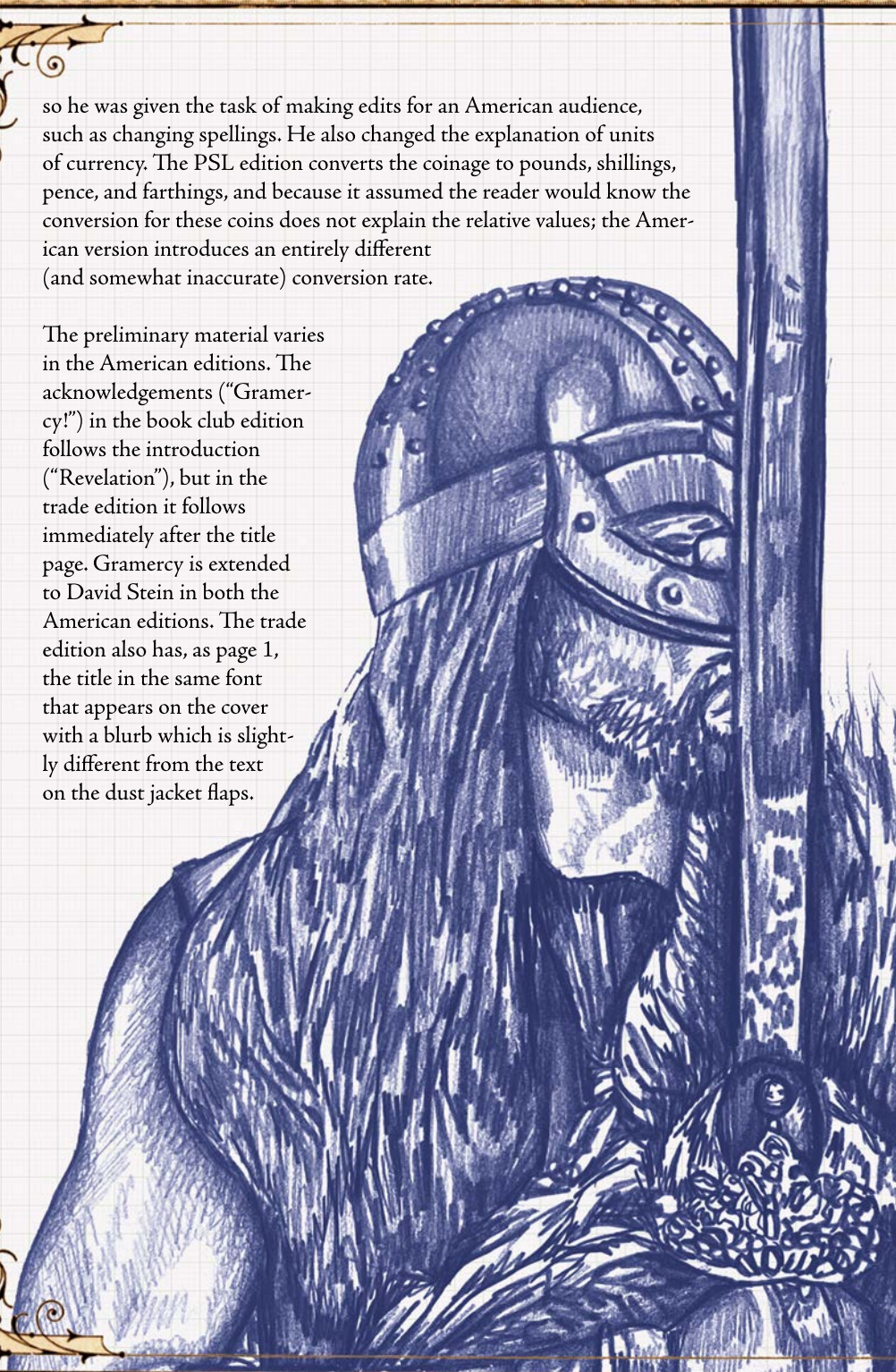
Stein & Day also published a "book club" edition (Galloway, 1982b), in a digest-sized or "octavo" format (22 cm tall), for the Science Fiction Book Club. Reformatting for smaller print and pages increased the page count to 300 pages. The dust jacket art is similar to the other Stein & Day cover, but 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  
©Heather Joy Ford  
2022

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's<sup>14</sup> 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.

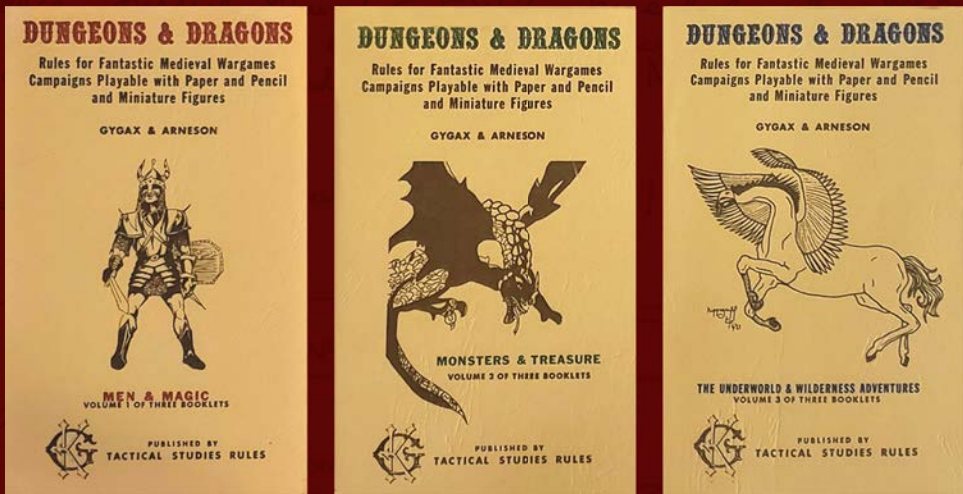


Image: The original Dungeons & Dragons booklets, photos courtesy Timothy Branman

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



Illustration by  
©Heather Joy Ford  
2022





# Devon Walks

By BRUCE GALLOWAY

WOODED UPLANDS AND RIVER MEADOWS BY STOKE CANON

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

Start at Stoke Canon church (locked). Walk SW down the main street and turn R (W) by the post office down Chestnut Crescent.

Go over the level crossing, and pick up sign-posted paths to the old railway line. Follow this to a bridge beside the Exe.

Pick up an excellent and delightful riverside path L (NW); this continues along a hedgerow, through a gate and open pasture to the footbridge crossing the river. Cross into Bramford Speke, up a lane.

Turn L (W) at the post office and then immediately L (S) again at Taylor's Farm. Continue down the main street past the Victorian church to a small bridge by Brook Cottage. Turn L (ESE) down a sign-posted footpath at the road bend.

At the end of the lane, cross the right-hand gate, the stream and veer R (SE) beside the stream and trees, after ¼m, the path crosses the brook and bears R (S) to the Exe.

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

L (S) down a crossing lane to the yard and farmhouse. Skirt the latter on its E and S sides, using two little gates.

Pick up a hedgeside 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.



Jump a ditch on to this and turn L (SSE), crossing the railway line (CAUTION) and river, to the A396. Turn R (WSW) for 300 yards to the entrance to Stoke Woods.

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

forest trail. A stiff climb and yellow waymarks bring you to a clearing.

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.

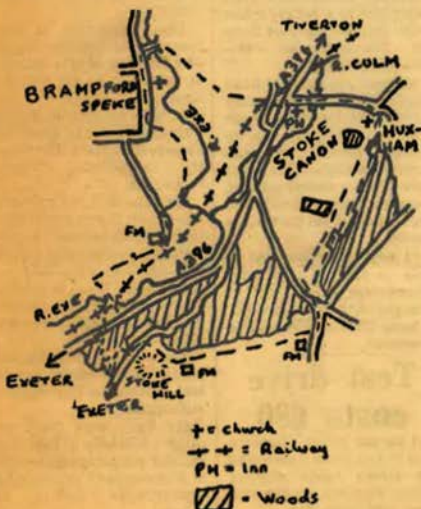
Skirt the farmhouse on its L (N) side and continue ahead through two gates into pasture. Continue ahead (E) for ½m, above the woods and beside hedges, to a small farm. Keep straight ahead here through pasture and over a narrow gate to a fenced track skirting the buildings on their eastern side.



At the road, turn L (NE) down the hill, past two sideroads right. Thirty yards later, turn R (N) down a sign-posted bridleway.

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/NE 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!



82/64

ifn2, use of drugs + herbs (drugs b/c mostly woods + wood resin). Details p467 ff. Surgery - also man, inc. cataract removal!

Chemical techy - Primitive alchemy practiced only by initiates. Some advanced equipment: filters, crucibles, retorts + vials, dist. bottles, distill. + extrac. eqmnt, sulphur matches. Sulphuric acid and nitric acid from, 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. - Art 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
    - ① Anu - Head of pantheon, <sup>FKs of heaven</sup> Royalty his charac. Venus: sceptre, tiara, of headdress, shepherd's staff, horned cap. Spouse: Antum. City: Uruk. Number: 50
    - ② Enlil - Anu's son. king of the Earth. "Lord Wind": warrior-god of storms etc. Later overshadowed by Ashur in Assyria, Marduk in Babylone. Spouse: Ninkil. City: Nippur, <sup>Lagash</sup> Iraschida to west. Number: 50.
    - ③ Enki/Ea. God of wisdom, all of waters. Favours man. City: Eridu. Lord of Magic. Spouse: Damkina. Father of Marduk. Number: 40
  - ② Sin. Moon-god: god of the Group. Controller of night. City: Uruk (or Harran). Symbols crescent moon. Son of Anu. Spouse: Ningal. Father of Shamash. Number: 30
  - ③ Shamash. Sun-god, god of justice: wears jud. l. rod + ring. Cities: Sip, + Larsa. Knows all secrets. Symbol: winged disc. Number: 20
  - ④ Ishtar/Inanna. Venus. Leading goddess, goddess of love and war. Revered in most cities, esp. by Hurrians/Syrians/Elites. Daughter of Sin. Symbol: eight-pointed star. Consort: various, but esp. Tammuz the dying-god of veget. Number: 15
  - ⑤ Adad. Weather-god: thunder + lightning. Symbol: forked lightning. Lord of abundance (thru ~~rain~~ rain). Fiercely god. Esp. revered by desert Semites. <sup>Cities: Assin.</sup> Number: 10
  - ⑥ 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 (Ninrud). Spouse: <sup>Gula</sup> Gula (goddess of ~~heal~~ healing: symbol a dog).
  - ⑦ Nergal. God of plague and the underworld. City: Cuthah. Spouse: Ereškigal, Gr. of the U. Powers to procreate fertility, etc.
  - ⑧ Nusku. God of fire. Symbol: the lamp. God of religious ceremonies + sacrifices. City: Shuruppak.
  - ⑨ Gibil + Gira. Brother-gods of fire: destroyers of witches and