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

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

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 *D&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 alternatingly 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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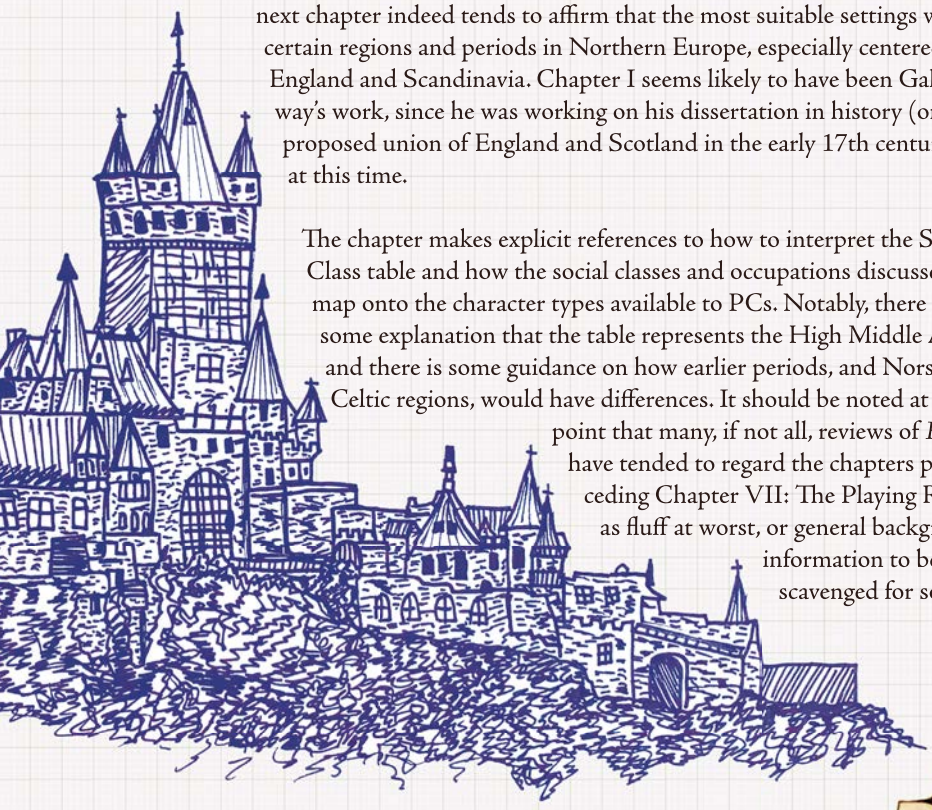
and urban life, economics, law, and the like. While much of the chapter is accurate for northern Europe, there is relatively little discussion of the distinctive cultures of Celtic and Scandinavian regions which will be given more mention in the later chapters. The description of the "fringes" of civilization, 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 Galloway'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 author[20] 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 definition[21] 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 Paracelsus[24] (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.*

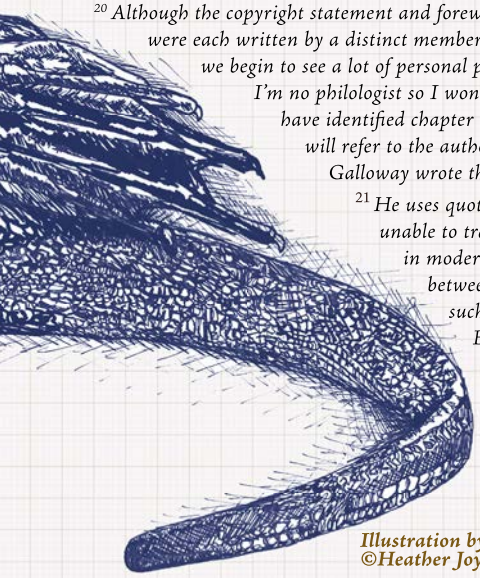
[21] *He uses quotation marks but does not cite his source. I have been unable to track one down. This sort of definition is not uncommon in modern occultism, where authors often gloss over the difference between science, religion, and magic. Perhaps the most succinct such effort is Aleister Crowley's 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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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)


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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.

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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-worshipers? *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-worshipers 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 worshipers 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 passive and active magic. Passive magic is

[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. Trimboli, 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.

Illustration by Lawrence H. Heath

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.*

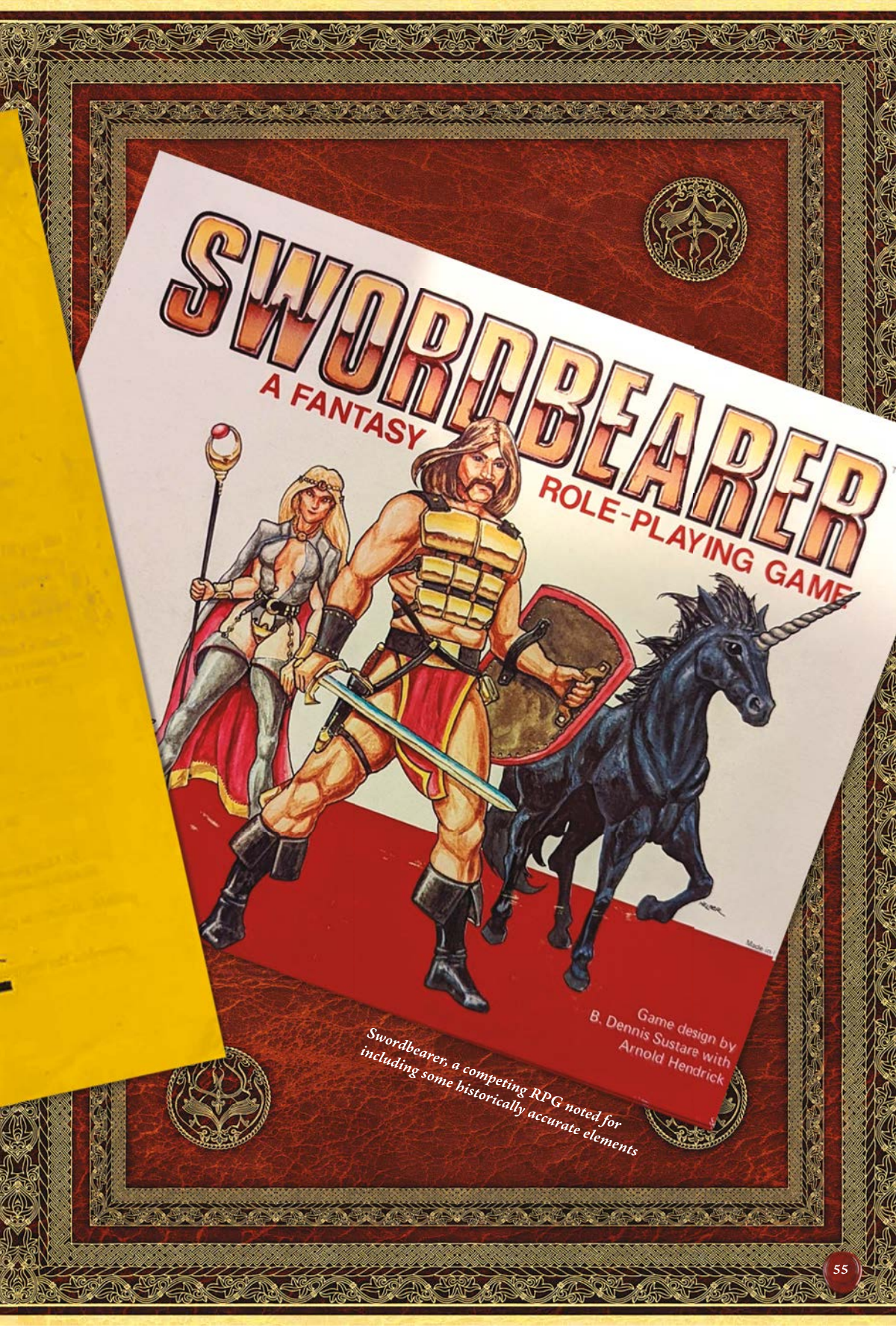
FW is meant to cover. This chapter is the first and only one to use the personal pronoun extensively and is admittedly a personal and quirky catalog of fantasy novels. The authors and titles that are mentioned include:

- **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

#326

OCTOBER



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

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 War-gaming" 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)

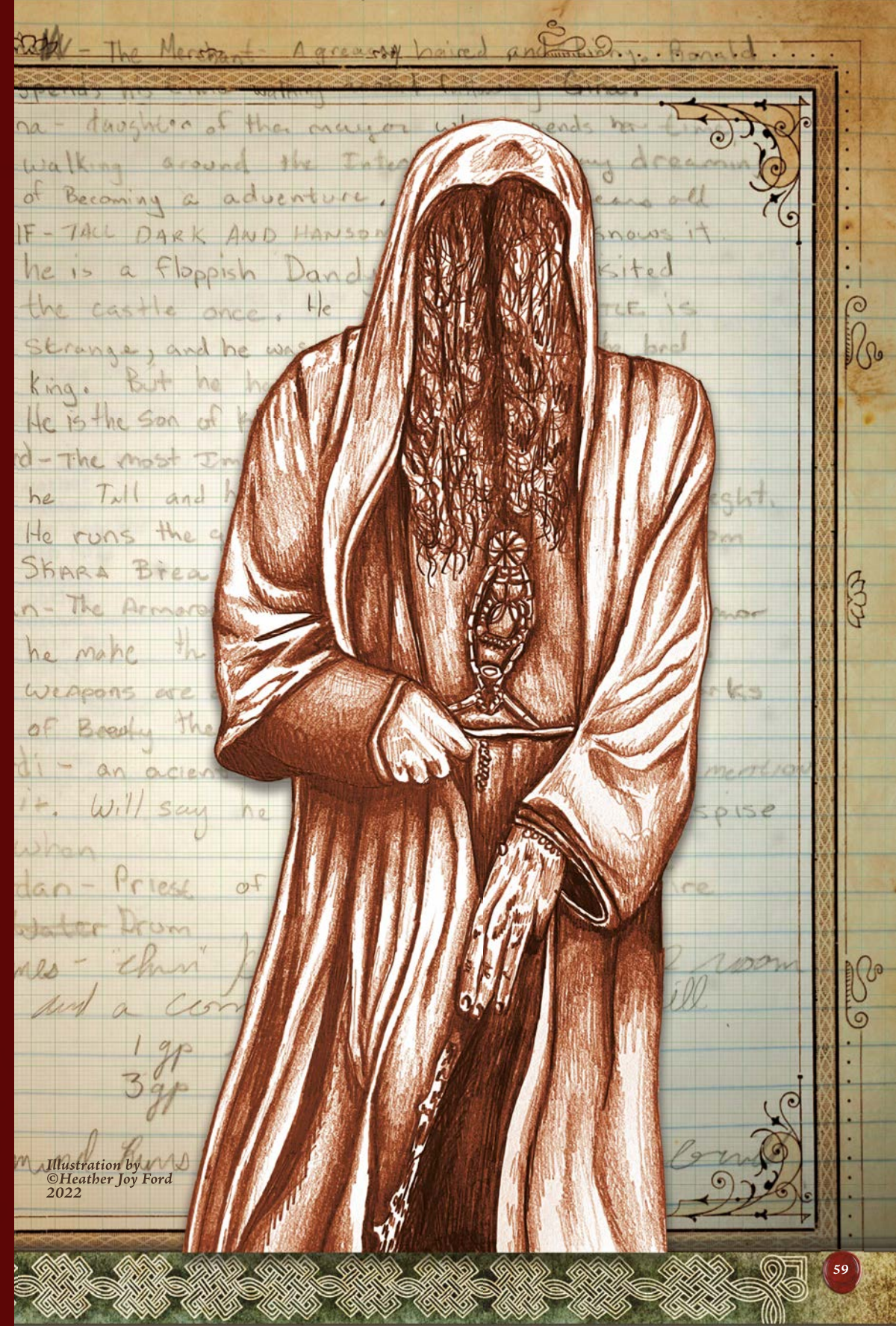


Illustration by
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2022

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)*

Before I ever heard of [FW], I played 1st edition D&D in a summer class at one of our local community colleges. It was run by a chap named Bruce Galloway. The adventures were quite memorable. My favorite was exploring the cave that later turned out to be the inside of a giant dragon. I'll let you guess where we got in. Or the Mexican flying carpet driver and his lunch of peppers of fire breathing that he shared with us on the way to a castle built on cotton candy clouds.

Serious acid trip stuff.

(Coyotegrey, 2008)

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.

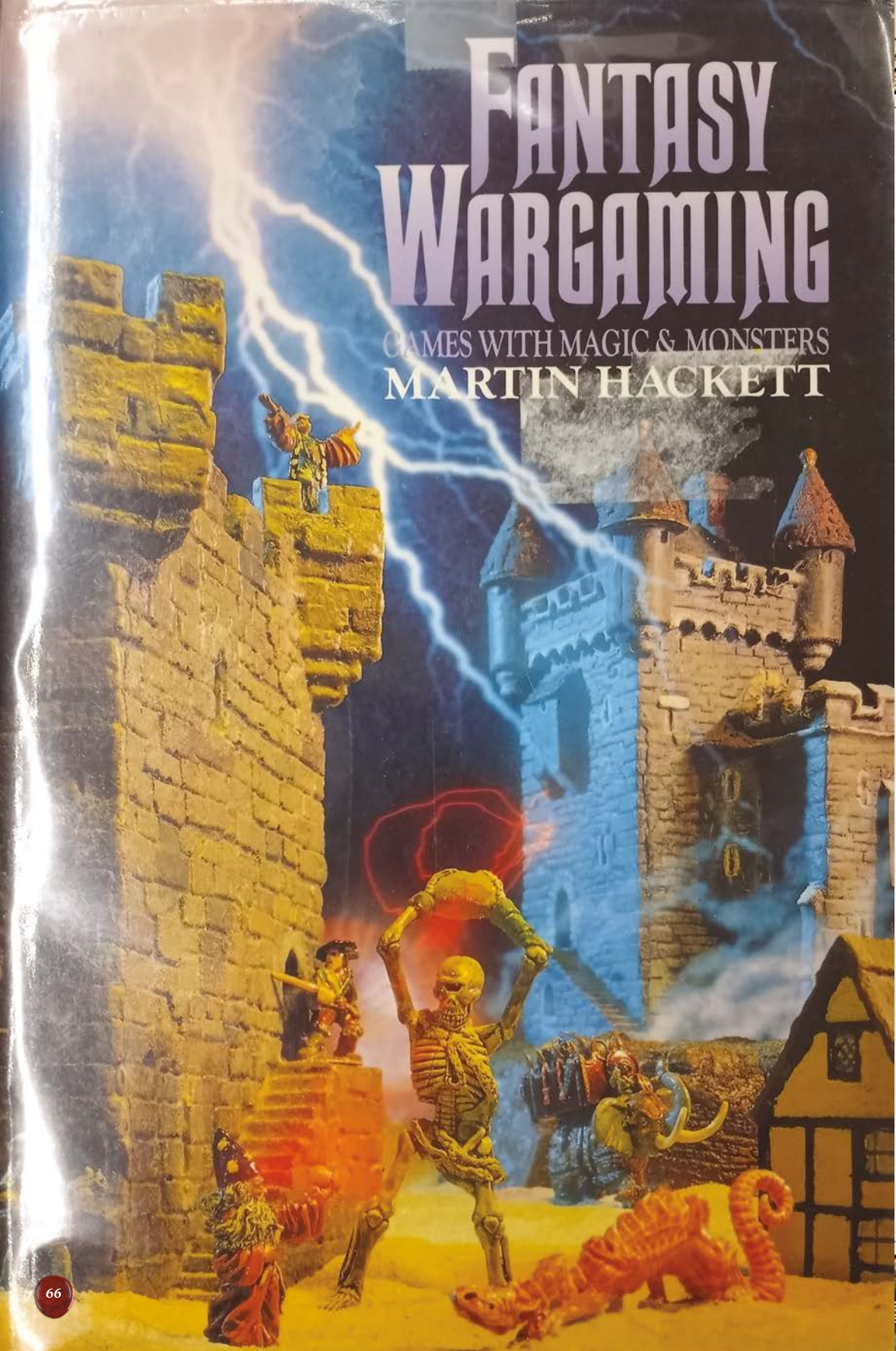
Social Class

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.*

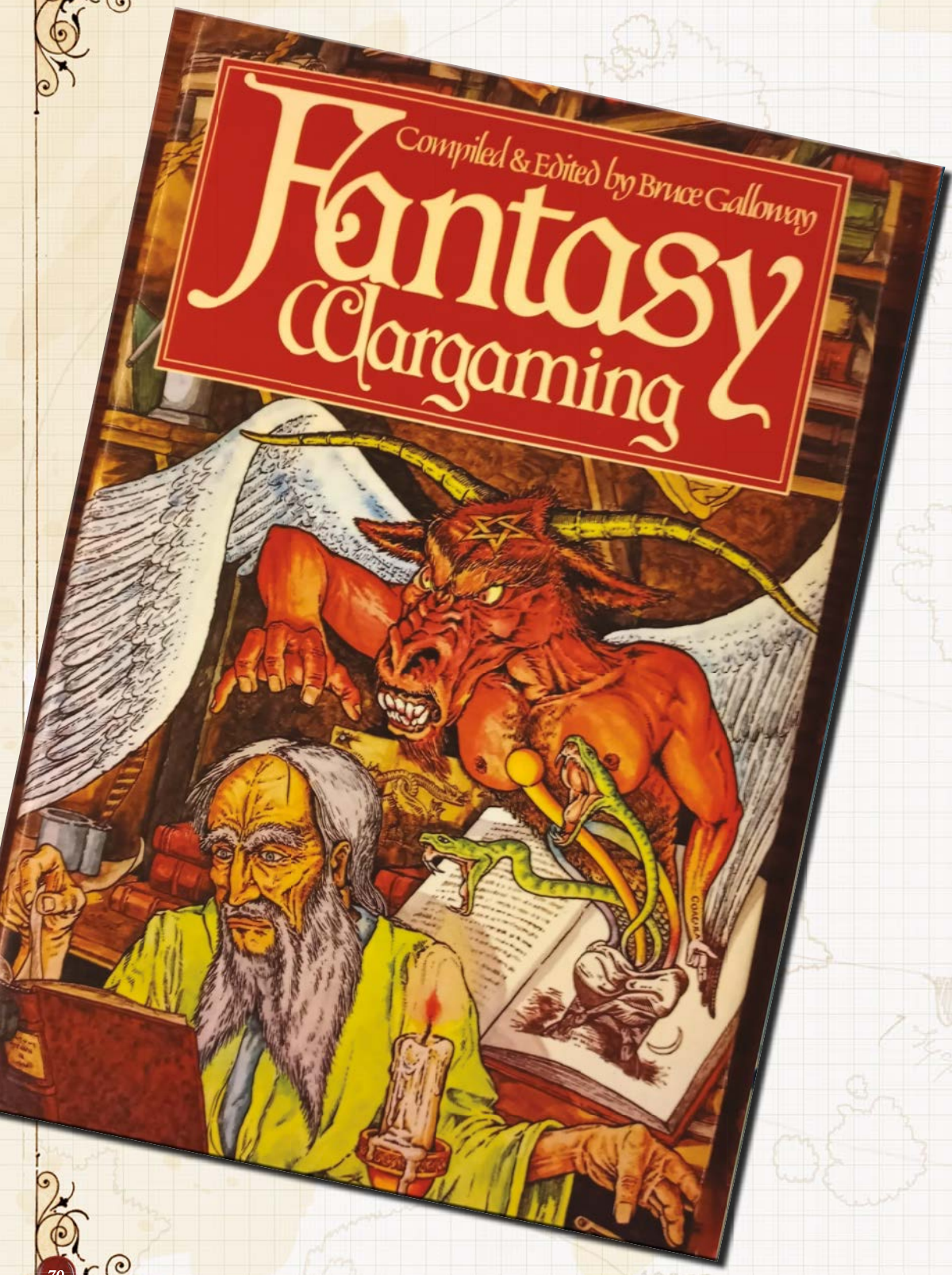
clerics, and Rudi sub-leader of the mages. This is further complicated by the fact that tied leadership scores require that one character stand down, or else that the characters settle the question of leadership with a challenge.

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


Compiled & Edited by Bruce Galloway
Fantasy
Wargaming

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,[46] 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

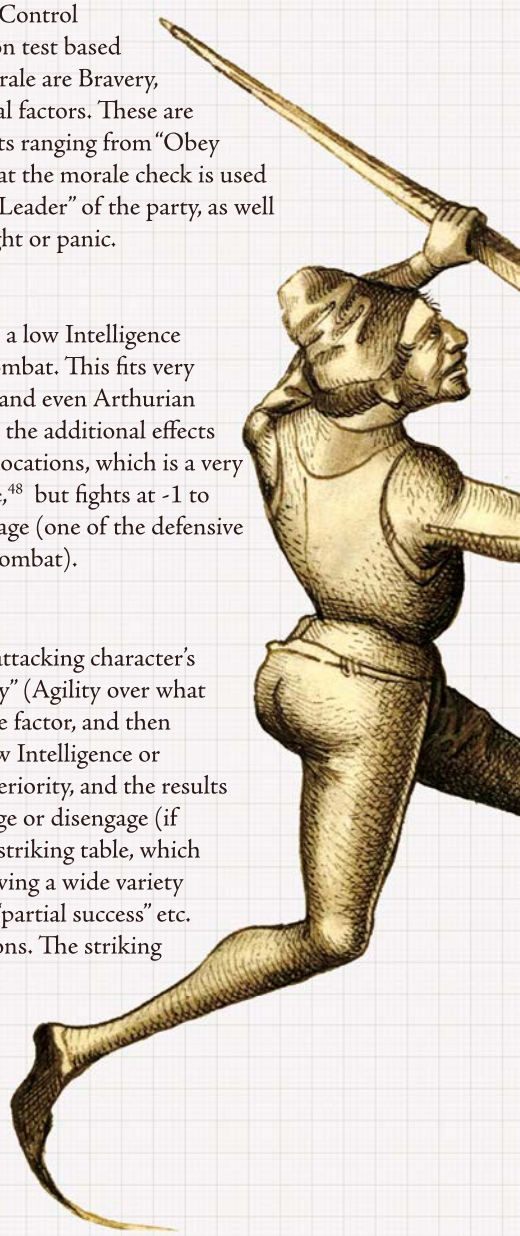
The GM is instructed to make checks and to hint at the results to players. If a player "consistently ignores" (Galloway, 1982b, p. 146) these hints, the GM may take over the PC for the phase. Like the persuasion, temptation, and leadership rules, this seems to be an attempt to enforce adherence to roleplaying. 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 weapon (ranging from d4 for a quarterstaff to d4+8 for a two-handed battle axe) and half the surplus Physique of the character (the staff requires 9 Physique 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.

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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

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

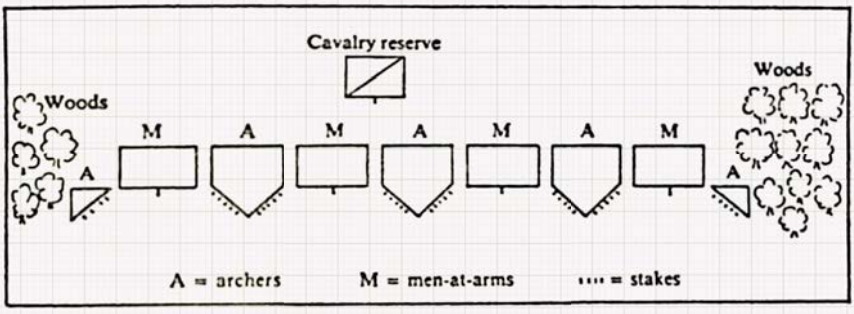
These mass combat rules are recommended for engagements involving 20 or more characters. These rules assume the use of miniatures. While the text states miniatures were used for the individual combat rules too, there is little or nothing necessitating their use.

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)*

[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.
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.
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.
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 x 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 ½ 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	Dates	Day	Hours of day	Element	Metal	Gem
Aquarius	Uranus	Jan 20-Feb 18	Saturday	2.0-3.0	Air	Tin	Opal
Pisces	Neptune	Feb 19-Mar 20	Thursday	3.0-4.0	Water	Bronze	Pearl
Aries	Mars	Mar 21-Apr 20	Tuesday	4.0-5.0	Fire	Iron	Ruby
Taurus	Venus	Apr 21-May 20	Friday	5.0-6.0	Earth	Copper	Sapphire
Gemini	Mercury	May 21-June 20	Wednesday	6.0-7.0	Air	Mercury	Onyx
Cancer	Moon	Jun 21-Jul 20	Monday	7.0-8.0	Water	Silver	Emerald
Leo	Sun	Jul 21-Aug 21	Sunday	8.0-9.0	Fire	Gold	Topaz
Virgo	Mercury	Aug 22-Sep 22	Wednesday	9.0-10.0	Earth	Mercury	Diamond
Libra	Venus	Sep 23-Oct 22	Friday	10.0-11.0	Air	Copper	Jade
Scorpio	Mars	Oct 23-Nov 22	Tuesday	11.0-12.0	Water	Iron	Aquamarine
Sagittarius	Jupiter	Nov 23-Dec 20	Thursday	12.0-1.0	Fire	Tin	Cornelian
Capricorn	Saturn	Dec 21-Jan 19	Saturday	1.0-2.0	Earth	Lead	Garnet

Wood	Herbs	Color	Number	Body (inc. ills and wounds)	Beasts	Type of place	Particular aspects of human life
Elm	Fumitory Mullein Barley	Transparent	4	Legs	Horses	Wetlands	Magic, treasure-seeking, friendship with comrades
Beech	Meadowsweet Rosehip Lungwort	Blue	10	Feet	Fish, frogs etc	Open water	Religion, mysticism, treachery, travel
Oak	Rosemary Marjoram Cowslip	Green	1	Brain	Sheep	Hills	Individual combat, deeds of strength & valor
Hornbeam	Mint Thyme Tansy	Black	6	Head	Cattle	Fields	Health & curing, endurance, leisure
Willow	Dill Parsley Lavender	Violet	11	Chest	Deer	Woods	Communications, gathering of knowledge, concealed things
Thorn	Balm Agrimony Daisy	Pink	8	Guts	Shellfish, insects	Underground	Fortune, madness, rational thought
Mistletoe	Bay Rue Saffron	Yellow	12	Heart	All cats	Plains	Worldly power, justice, leadership
Pine	Fennel Valerian Savory	White	7	Sex organs	Unicorn, rodents	Heaths	Love, sex, language, worldly knowledge
Yew	Yarrow Violet Dandelion	Red	2	Hips	All dogs	Towns	Peace, cooperation, commerce, organisation
Fir	Basil Nettles Tarragon	Orange	5	Stomach	Scorpion, snakes	Deserts	War, vengeance, evil deeds, scheming
Poplar	Sage Chervil Samphire	Grey	3	Arms, hands	Birds bats	Highlands	Humor, teaching, resurrection, defense
Ash	Comfrey Sorrel Beet	Brown	9	Lungs	Goats	Icy wastes	Death, failure, old age, destruction

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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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 = % 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-worshipers) 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-worshipers 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 worshipers 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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PB is determined by the total number of Piety points a character has accumulated, and can be a negative number or positive.
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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-worshipers, 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 worshiping 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
-1 to Intelligence and Agility
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.

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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