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LAST BATTLES

WARGAMING TO THE BITTER END



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ISSUE 394
OCTOBER 2020
UK £5.25



AFGHAN TRIBESMEN
Michael Perry's guide



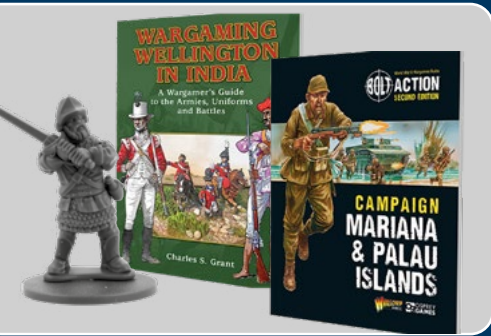
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FROM THE EDITOR

For those of you who are still resisting the temptation to refight some Wars of the Roses action using your free *Never Mind the Billhooks* rules from last month's magazine, you will hopefully be further tempted by a 'Billhooks' scenario which nestles amongst this month's 'Last Battles' theme.

The Battle of Stoke Field was the last - and often overlooked - battle of the Wars of the Roses. It joins several other final showdowns to feature in this magazine, including Texel, Sellasia, Temesvar, Corunna and Castillon. If you have heard of more than a couple of these battles you are doing well - hopefully we'll be introducing you to last battles and new conflicts which you have never heard of or gamed before.

When you're not Last Battling you can take an in-depth look at the new Perry Miniatures Afghan Tribesmen box set and *Frostgrave* Second Edition, and compare *Mortem et Gloriam* with *Hail Caesar*. Plus plenty more besides.

It's not just articles we are providing you with this month - we continue to shower you with free gifts. This time in the form of a Samurai or Ashigaru figure frame, courtesy of Warlord Games. If you wanted Samurai but got Ashigaru, or wanted Ashigaru but got Samurai, don't fret - just keep buying magazines until you get what you want ;)

Happy reading.

Dan Falconbridge

Editor and Owner

Cover artwork: The 42nd Highlanders (Black Watch) defend to the last on the outskirts of Elviña, 1809. By Neil Roberts.



CREDITS

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Printed in the U.K. by: Acorn Printers.

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Neil Smith provides a brief introduction to the historical warriors behind this month's magazine's freebie figures.



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QUICK FIRE!

Quick Fire is a new (and hopefully expanding) feature in which we present short, quick-read posts from Wi readers about their hobby projects, notes, news and observations.

BILLHOOKS BATTLING

By Chris Breese

As a man with an appalling weakness for bows and bills, the release of *Never Mind the Billhooks* felt like Christmas come early. Plus, lockdown had led to a binge of terrain building, so the whole collection came out for a test play against a fellow member of Nottinghamshire's Like a Stone Wall group.

We overcooked our army sizes, doubling the points limit, but hugely enjoyed our first playthrough. The leader and event card-based turn system will be familiar to 'Two Fat Lardies' fans and because the initial manoeuvres (before contact) are done as a separate first phase (before the card deck kicks in) it speeds things up.



Above: Our oversized game set up with double the suggested points number a side.



Above: A ward, the card decks, and tokens ready to play.

Below: Audley's ward with a company of archers and two of men-at-arms.



The game is easy to pick up, doesn't over-emphasise firepower, and keeps the melee system straightforward and important - we found the game quick-moving and well suited to the period.

If you want layers of detail and a system designed to handle vast games and intricate exchanges this isn't for you. If you want something which can be played as a group game, in an evening, with good bespoke period flavour, it's spot on.

Despite our clumsy upscaling it worked well and the game can definitely be adapted for bigger army sizes with multiple commanders/players. *Billhooks* will be back on my table for a Blore Heath battle soon.

Below: Somerset with a ward of twelve billmen, two companies of twelve archers, and a company of men-at-arms.



LOCKDOWN'S SUCH A SAGA!

By James Fishwick-Ford

My local gaming club (the Oxford Outriders) usually meet above a pub every week and a small group of us play historical skirmish games, *SAGA* in particular. Over lockdown the club was forced to close so my most frequent opponent and I took to Skype. With a camera set over a board in my spare bedroom we could continue playing.

We've battled our way through a *SAGA: Age of Crusades* campaign, fighting every two-player mission in the *Book of Battles*, with Robin Hood's Sherwood Outlaws (using Pagan Peoples rules) against the dastardly Guy of Gisborne's Nottingham Garrison (Crusaders).

This year I've also spent a lot of time painting up scenery - one of my aims for 2020 was to run a RPG adventure based in a small village - over lockdown that village plan spiralled until I'd made a substantial city! There are buildings from Tabletop Workshop, Sarissa Precision, Games Workshop's the Lord of the Rings, Perry Miniatures, Warlord Games, Gripping Beast, and more. Scatter terrain from Bad Squiddo, Mantic TerrainCrate, and various *D&D* suppliers decorates the streets. I've even been cutting up children's toy castles - the looming Norman keep is made from the outer walls of a kid's toy castle, which also provided the backdrop. The gatehouse is the original keep from that set.

It was wonderful to bring the *SAGA* campaign and my new city scenery together for the grand finale of our campaign - the Urban Uprising scenario. The forest folk had won the majority of games as the finale approached. Would they be victorious here?

Robin Hood's forces stormed the bailey of Nottingham Castle under cover of night, quickly finding two fixed objectives and pushing forward to take control of the main market square. Meanwhile Nottingham's garrison and monk allies swept up from the opposite corner, surviving an ambush and finding two portable objectives - a medieval football (from *Blood Bowl*) and the Sheriff of Nottingham himself (North Star's wonderfully evocative miniature).



The outlaws held their fixed objectives and managed to seize both portable objectives from the monks, but the forces of Nottingham fought back, grinding down the bandits to finally rescue their Sheriff. As dawn broke, both sides controlled half the board; after totting up the victory points, Sherwood had twelve to Nottingham's eleven: a narrow victory for the revolting peasants, and an excellent finale to the campaign. Guy of Gisborne and the Sheriff snuck off, swearing that they'd be back one day....

Next I am looking at moving on to pirate gaming. The buildings will be repurposed as the alleys of Tortuga, and I've got some toy ships ready to be tackled!

MORE QUICK FIRE! PLEASE!

Send us your Quick Fire! pieces and get yourselves a FREE magazine or Giants in Miniature figure.

Please get in touch with a photo or two and less than 500 words of text about anything similar to what you have seen in this column. So that's painting or modelling projects, rules, wargaming notes and observations.

Send your emails to: wi@wargamesillustrated.net
Use the subject title 'Quick Fire!'.

TIBETAN LOCKDOWN

By Andrew Gledhill

En route from lockdown in Santa Monica, California, to self-isolation in Matlock, Derbyshire I picked up a copy of the latest issue of *Wi* and saw your appeal for 'Quick Fire' pieces for the magazine, so I thought I would share my latest army building project.

The Tibetan Empire army list is unique in DBA 3.0 as it allows ten of the twelve elements to be Cataphracts/Knights, including the general, and lets them all dismount to become Spears. They were famed for the completeness of their armour, which made them impervious to swords and arrows (if not slings), and for their readiness to leap off their horses if the first charge didn't work, and get stuck in on foot. Opponents include Burmese, Indians, Arabs, and Asian City States, as well as several Chinese armies.

I had never painted 15mm before, but I thought I could manage troops whose eyes, faces and facial hair were behind chain mail. I had not reckoned on exactly how many I had to paint, but I was stuck at home anyway.

The figures are from Khurasan Miniatures and while the metal is a bit soft, and needs some cleaning up, they're wonderfully three-dimensional castings with great detail, especially on the horses. Khurasan have an unusual range of armies to offer - worth a look.

My basic approach was to apply black (Golden Acrylics Bone Black) to the chain mail areas then use a paper towel to rub some paint away before it dried. For the plumes, horse blankets and fringes I used white, red, blue, green, and yellow, to create some uniformity for each base of four men, mounted or on foot. These are the sacred/elemental colours still recognized in Tibetan Bön spiritual practice. For the bow cases and quivers I used the same colours at random, except where a colour was already in use for the plumes, etc.

The flags are taken from the symbol used by the Ligmincha Tibetan meditation group. The same colours also appear on the flag, to give cohesion to the army. I applied a diluted Army Painter Strong Tone to indicate the effects on the flag of all that Tibetan weather.

Of course, it's anybody's guess when they'll get a chance to take the field, but they are ready to go.



INTO THE PUNIC WARS

By David Bickley

I celebrated my 70th birthday in the midst of Lockdown and all the attendant Coronavirus malarkey back in May. Despite GHQ (my gaming room) being stuffed to the rafters with a lifetime's accumulation of figures and attendant wargames stuff, I decided to cock a snook at impending mortality and embark on a new 28mm project.

I'd long admired Mark Copplestone's Caesarian Romans which he'd sculpted for Wargames Foundry, but I just didn't fancy painting hordes of Celtic or Germanic adversaries. Instead I chose the Punic Wars for my new project and duly ordered up figures from Aventine Miniatures, starting with the Republican Romans. Their website has some decent Army and Unit deals, which of course I took advantage of.

On this page you can see the figures for Legio VI, which I've called the Wolf's Cubs after the image on the LBM shield transfers which I chose for them.



COMMAND OBSERVATIONS

Quick Fire! is a great place for anything and everything (quick!) you would like to share with us here at Wi and fellow readers. Michael Haskell has done just that via this email -

“Both of the articles around the Command theme in Wi392 were interesting and thought provoking and I’d like to add a few observations of my own.

Across the few rule systems I’ve played over the years, the main frustration I’ve had is that there doesn’t seem to have been any differentiation between the various units being given orders ahead of an engagement, the impact to those orders of ‘events’, and then the need for the Commander-in-Chief to change them subsequently. Most rule systems only seem to have a single mechanism for all of these three dimensions or at best two.

Obviously engagements come in all shapes and sizes (as Mr Priestley observed) and the nature of the games too vary depending on the number and experience of the participants (again as Mr Priestley noted).

If we confine ourselves to the most common (standard?) gaming situation - which I believe (but do correct me if not) is two players with two comparatively point sized forces going head-to-head with the slant on having a fun couple of hours with a nod to historical authenticity, then surely it should be possible to allow each player to write orders ahead of the commencement of the game for each unit. These should be as clear as possible and with no umpire the two players would of course need to be honourable.

There needs to be some mechanism to cover the (small chance) possibility that a particular unit’s commander is either too diligent (rushes ahead) or dilatory (slow or hesitant); this could be influenced by a commander’s traits and a unit’s training/capabilities. There needs to be some initiative mechanism to allow that unit’s commander to respond to various situations (and again the small chance possibility of doing something untoward); this particularly

speaks to the historical examples Mr Priestley cited; in our two-player game each person in effect plays all the command roles from each unit right up to the big cheese at the top. Then there needs to be a mechanism for the overall commander to issue a change to orders and that is where you build in the communication delay (or even failure) and again the possibility of misinterpretation or mis-execution.

It seems to me that none of the permutations set out by Mr Brown really cater for this ‘orders at start/change in orders’ dichotomy though they do, to varying degrees, embody the initiative and misstep elements and the overall commander issuing fresh instructions. I think there would be value in rule sets exploring this option which would both better reflect the challenges of engagements, in tandem with the enjoyable two-hour parameter.”

If you would like to comment on this or any other Wi articles, we would love to hear from you at wi@wargamesillustrated.net.



The picture on the left shows the Legion’s command element, featuring three Aventine Miniatures and an Agema Miniatures Tribune, which my son Matt sculpted for them. With the exception of the Command elements’ bases I have based the figures on a mixture of 80mm x 40mm and 40mm x 40mm MDF 2mm bases from Warbases, as I’ll paint both sides for games. As we use an in house variant of Neil Thomas’s *Ancient and Medieval Rules* for our games, one 80mm x 40mm base can represent a game element or be two bases in a four base gaming element.

The picture on the right shows the Army’s Command base featuring two mounted officers from Aventine Miniatures generic Officer range and a third on foot from the Etruscan range, the pack being labelled as ‘Etruscans Suitable as Roman Officers’. I thought in the circumstances it would be appropriate for the main general to be known as *Coronus Cunctator!*

I will keep you posted on my new project as it progresses.



OBSERVATION POST

NEW AND FORTHCOMING 'WARGAMES STUFF'
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RULES, SUPPLEMENTS & FIGURES

ARTIZAN DESIGNS: NORTHERN ALLIANCE MILITIA

SPINS

These 28mm Steampunk soldiers form part of Artizan Designs' 'Victorian Science Fiction' range. For sale singly at £3.00 each. Although collectively they may look as if they could pass for late 19th or early 20th Century Russians or Slavs, on closer inspection their fantastical rifles and goggles place them firmly in the realm of Victorian Sci-Fi.

Sporting impressive facial hair and/or great expressions of dour determination, these Artizan Designs are typically characterful and well cast.



Above: Northern Alliance troopers with command.



Sculptor Mike Owen has concocted a suitably Steampunk background for his range in which Earth has been devastated by a Martian attack and the remaining inhabitants fight it out for supremacy. These seven "Troopers" form part of the Northern Alliance Militia – a private army belonging to the Northern iron-masters. However, with no rules to bind them, these figures could perform in any Steampunk force using rules such as *In Her Majesty's Name* or *Empire of the Dead*.

CRUSADER MINIATURES: WWII ROMANIANS

SPINS

There have been several recent 28mm releases catering for the 'smaller' nations/forces of World War Two and here's another one, this time from Crusader Miniatures - Romanians.

We've been handed a sample pack of what will be on offer in this initial release of 16 figures, probably forming four packs

All the models are wearing the distinctive Dutch M1928 helmet and summer field uniform. These neatly sculpted and well-cast figures are posed either standing still or 'moving off'. They are mainly armed with what look like Mannlicher bolt action rifles, although one has a German MP40 and another an MP41. The four more heavily armed members of the squad are carrying Czech ZB vz. 26 medium machine guns.

These figures are most suitable for 1939 - 44 when the Romanians were fighting as part of the Axis powers, before they shifted their allegiance to the Soviets in 1944.

The figures would fit neatly with the 28mm Romanians by Empress Miniatures and/or Great Escape Games.



Left: Leader.
Below: Czech ZB vz. 26 gunner.

Left: Some of the additional equipment.



PEN AND SWORD: PAINTING WARGAMES FIGURES: ROME'S NORTHERN ENEMIES FLIPTHROUGH

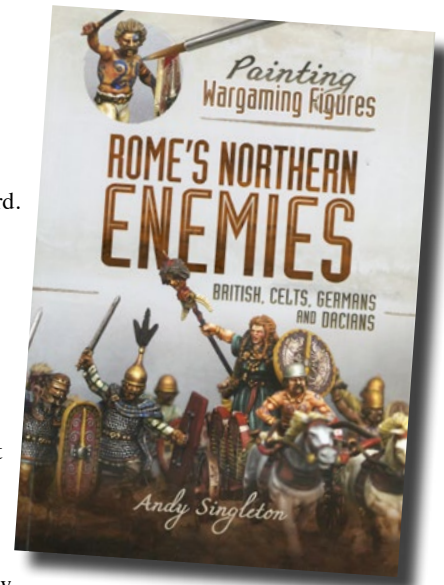
Prolific painter Andy Singleton is back, with the third book in his "Painting Wargaming Figures" series; this time he's applying his brush to the 'Barbarian' enemies of Rome in *Painting Wargames Figures: Rome's Northern Enemies* a softback, 128-page painting guide, published by Pen and Sword.

Its focus - on the Celtic, Germanic, and Dacian peoples who opposed Rome - brings together a diverse and potentially daunting range of cultures, visual styles and painting challenges. The author rises to this challenge; his fascination with Iron Age Europe shining out.

From the evocative opening image of Boadicea, leading a chariot charge, and Andy's easy, concise and entertaining writing style we are in safe hands.

As a brief aside - this book is a natural successor to *Painting Wargames Figures: Early Imperial Romans*. If you got yourself a copy of that book you will already have a good idea of what to expect here. The author has, rather wisely, followed the "if it ain't broke, don't fix it" approach and the book's layout, painting approaches, pacing and style are all similar.

But, back to the book! After the Introduction there's a 28-page Tips and Tools chapter. This is a comprehensive look at the tools and materials needed to go prep and prime, followed by an overview of basic painting techniques.



If you're a beginner, or new to this series, the concise descriptions will put you in good stead. If you own one of the previous guides, it's worth knowing that the Tips and Tools chapter is mostly repeated information, with the addition of a section on filling gaps and some updated images.

The excellent guides begin on page 29, tackling the Weapons and Armour of Iron Age Europe first. There are guides for clean and tarnished iron mail on Gallic warriors. All of the models in the guides are from Victrix but techniques are written to translate to various manufacturers and scales.

The guides are easy to follow, aimed at getting great looking results with minimal effort and a small number of paints. Many finishes are achieved through just three or four steps and illustrated with consistently sharp and useful model shots.

The same Gallic warriors are used in the next section, covering Bronze and Copper Alloy Armour, then a Germanic warrior is the subject of the wood fittings and striped spear guides.

Each chapter puts the focus on individual elements and techniques, applied to a range of models, rather than taking a model from start to finish. We like this approach. It gradually equips the reader with a range of skills that can be applied to various periods and ranges of miniatures.

Chapter three, Shield Designs, starts on page 45 and, after a basic guide to a solid colour shield, there's an advanced guide on free-hand designs. While it's more likely you'll use the concise decal guide that starts on page 52 we appreciate that the author has covered freehand too, and it serves as a primer for free-hand skills used later.

Various Gallic Warriors get their clothing painted in chapter four, from a simple off-white tunic, to the more challenging tartan weave. With chapter five, Body Designs, the guides are rounded out with a focus on skintones and the more demanding application of tattoos and body paint.

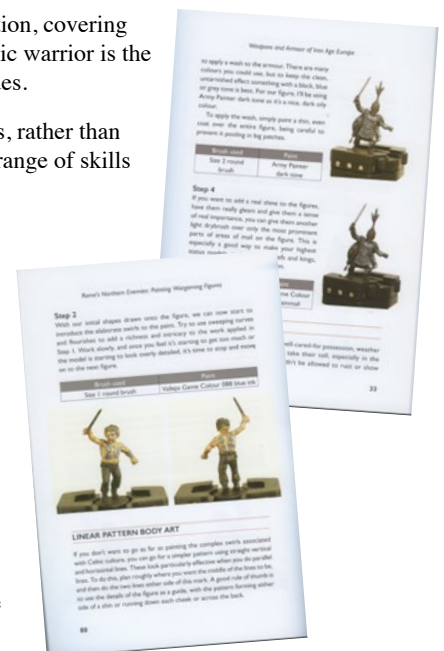
It's when the author simplifies these potentially intimidating details into quick, easy guides that you really appreciate the writing style. It's as if Andy's by your side, offering advice, support, soothing words and a cuppa.

The model painting guides finish with a comprehensive chapter on The Horse at War (and these are some of our favourites in terms of great results and easily transferable techniques. This is another section that will be somewhat familiar to anyone who read *Painting Wargames Figures: Early Imperial Romans*, but there's extra advice and a section on chariot building added.

The guides end with the Basing chapter covering arid, snow and grass bases and the book rounds out with an Appendix, listing various manufactures and ranges for Late Iron Age and Early Imperial Periods.

Painting Wargames Figures: Rome's Northern Enemies feels like a culmination of the many positives in the series' previous two titles. If you're looking to paint any of Rome's Northern enemies effectively and quickly then this is the book for you.

The repeated Tips and Tools section and some familiar stages in the painting guides are really the only areas that give us pause to recommend this to everyone, but even if you own the other books there's lots of new content to appreciate here.





OSPREY PUBLISHING: BATTLESWORN

FLIPTHROUGH

Battlesworn is the first supplement for *Oathmark*. *Oathmark* itself is still a very new game, only released in April 2020. It is a traditional fantasy setting featuring armies of Men, Dwarves, Elves and Goblins. However *Oathmark* stand out from similar fantasy games because a player's kingdom can ally itself with any other army, so Elves can just as easily side with Goblins, as with Dwarves, Orcs or Men. That feature of the game is clear in *Battlesworn*.

Battlesworn is an eighty page softback book. Lavishly illustrated throughout, with full colour artwork and photos of the official plastic and metal figures (produced in collaboration with North Star) in action on the tabletop.

Three sections make up this publication: Battle Honours, Engineers and Riverine Action, and Military Expeditions.

Battle Honours is a new addition to the *Oathmark* campaign rules by author Joseph McCullough. As you might expect from Joe, who also penned *Frostgrave*, he is rewarding campaign play by allowing *Oathmark* players to add Battle Honours to experienced units. These rules tell you how they are awarded, how they are spent and how players can lose them. This section is interspersed with the artwork of Ralph Horsley, a wonderful artist who has illustrated all the figure box covers. It also includes a great little sidebar, detailing how players can use actual *Oathmarks* - the items that give the game its name and unique character.

The second section of the supplement is Engineers and Riverine Action. This part of the book introduces a new class of characters - the Engineers - and a new environment to battle over: water.

Engineers are a new unit to add to your army, their stats and how to use them to build fortifications and deal with the tricky situation of crossing rivers are covered here.

The new rules for Riverine Craft begin with a splendid painting by Mark Stacey of an army of Orcs and Men disembarking from their dragon ships straight into combat with Dwarf shoreline defenders. The rules on exactly how to do that are explained in the text.

Section three gives us a series of Military Expeditions which can be incorporated into your *Oathmark* campaigns (as detailed in the main rulebook). So players can make use of the new rules in *Battlesworn*, these expeditions feature lots of water!

The author has also added a new 'Strange and Catastrophic Events' table - which is in keeping with the riverine nature of this supplement.

If you are familiar with *Frostgrave*, you will be feeling at home with these expeditions. They are laid out in a similar fashion to the *Frostgrave* scenarios, and are full of the same kind of imagination and creativity.

The second 'Expedition' leads the players to create a unique fantasy battlefield, basically a lake where the armies have to 'island-hop' across, helped by allied giant eels! Players of *Ghost Archipelago* will be familiar with the author's boat to boat battling rules.

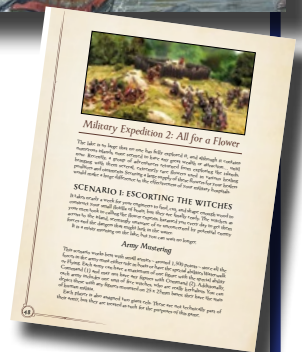
Expedition three offers another intriguing *Oathmark* battlefield: a giant thundering waterfall. Thankfully you don't have to model the actual falls, the action takes place on the rocky river leading up to them and then into the caverns beyond.

In a sidebar on page 56, the author recognises how his Expedition scenarios may test the players' resolve, and in keeping with all his games, fun comes first - so change the rules if necessary to make sure that's the case.

The rest of the book is covered by the appendices. Again, in keeping with the watery nature of *Battlesworn*, the appendices introduce new water related spells for the magic users, and aquatic monsters.

The book ends with a Battle Honours sheet to help record your units' actions and abilities.

So, lots to go at in this 80 page supplement, and *Oathmark* players will doubtless be pleased to see early support material for the game and equally impressed to the imaginative ideas contained within.



EMPRESS MINIATURES: FORD MUTT

SPINS

“That was a pleasure to put together” says Ian who constructs most of our models for review here at Wi. Not a bad way to start a review is it?

As you can see from the photos, ‘NAM19 Ford Mutt’ is a multi-part metal kit, recently released by Empress Miniatures. The MUTT, or M151 Military Utility Tactical Truck to give the vehicle its full title, was the workhorse of the US army during the Vietnam War, as well as seeing action in other conflicts around the globe, right up until the 1980s.

The Empress model, retailing at £18, comes complete with three different calibre machine guns and a grenade launcher, as well as a stowage pack and trailer (not pictured).

Whilst not intended as a guide to construction, the photos below give you some idea of the work we put into the model’s build, beyond the obvious – ‘sticking bits together’.

As you can see it’s a neat looking kit, with nice crisp lines. It’s a bit of a shame about the distinctive horizontal grill on the front of the vehicle, ours appearing rather rough looking in the photos, but more time spent on the modelling and painting will no-doubt improve this. The same is true for the crew (separate pack - £6), great looking models, which would benefit from a little extra TLC to get them sitting flush and holding the weapons and steering wheel.

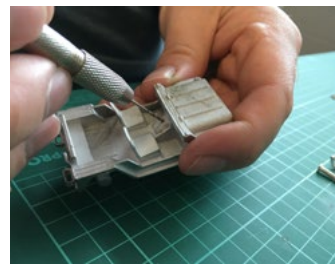
All in all a welcome addition to the impressive and expanding Empress Vietnam range.



1. Scrubbing the model in soapy water.



2. Filing the steering wheel mount.



3. Drilling a deeper hole for the gear stick.



4. Sticking it together using superglue and accelerator spray.



GRIPPING BEAST: THE ORDER MILITANT

SPINS

These new models are (officially) designed for *SAGA Age of Magic*, from Studio Tomahawk. The first for The Order Militant march their menacing way onto your tabletop at 28mm scale, cast in metal, and (with the exception of three two-part models) as one-piece models.

Sculptor Matthew Bickley has excelled himself [Ed: he also excels himself in the *Wi Giants in Miniature* range!]

These are some seriously characterful creations. The eye’s

instantly drawn to the faces, before travelling around the other treats that the sculpts offer. As you can see (below) from Gripping Beast’s studio paint jobs, in the hands of a good painter these look rather special.

Each model has an individual flair, with their own flavour of witch-walloping weaponry, from stabby, to shooty, to squashy. One thing is universal, these grim gentlemen all respect the cleansing flame, wielding torches that burn with dancing fire. Some really standout details are the buckler shields and logical placement of sturdier bracers on some of the witch hunters’ weapon wielding arms.

The models and their characterful faces put us in mind of Paul Kidby’s art for Terry Pratchett’s *Discworld* series, especially the City Watch of Ankh Morpork ... only without any of the humour that was found in Sir Terry’s work. This is a grim group. Look at these details – those are faces that have seen some harrowing sights.

These are great models and an exciting addition to *SAGA Age of Magic*, but there’s also huge potential to mix these in with other ranges and historical or fantasy settings with just a little bit of extra work.

Now, if you’ll excuse us, we’ve got some heretics to hunt!



Above: Models painted by The Brush Demon.

RENEDRA: RAMSHACKLE HOUSE

Great word isn't it, ramshackle. Apparently it's got nothing to do with rams or shackles, but is derived from ransack. It first appeared in a copy of the weekly journal *Forest and Stream* in 1830. Anyway, I digress. This 28mm Ramshackle House is the sixteenth model in Renedra's range of flat-pack plastic buildings, and like the Ramshackle Barn, Weather Board Church, North American Cabin and North American Store, this model has a decidedly American architectural look.

The house is formed from five sturdy frames and is suitably ... ramshackle, with holes in the roof, walls, windows and doors. I dare say anyone who enjoys tinkering with tabletop buildings will have a great time, firstly putting the model together and secondly adding wild foliage and weathering.

Size wise, the finished model is not realistically to scale with 28mm figures – it's scaled-down – which is generally considered a good thing for 28mm tabletop buildings and is in keeping with the rest of the Renedra range, but smaller than 4Ground who tend to 'go large' with their MDF buildings.

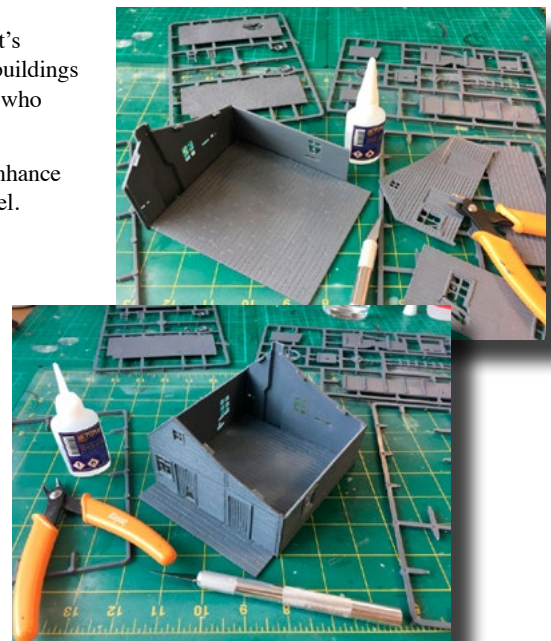
Added accessories in the form of a cart wheel, ladder, chair, bucket and pans enhance the kit's appeal. So too does the base – creating a stable platform for your model.

Another fine and very useful plastic model building from Renedra.



Giants in Miniature Joshua Chamberlain rushes from the house.

Warlord Games Continental Infantryman shown for scale.



Above: The kit is easily clipped and trimmed, then assembled with polystyrene cement.

UNBOXINGS, FLIPTHROUGHS AND SPINS

You will notice that our *Observation Post* features sometimes include in their titles sub-headings of 'Unboxing, Spins or Flipthrough'. These are terms taken from our online *Primetime Bulletin*, which our Prime members will already be familiar with.

WiPrime members get to see **video** unboxings of games and miniature box sets, along with video 'flipthroughs' of new rulebooks. Plus interactive 'spins' of figures - using the wonder of modern technology all the miniatures you see on the pages of *Observation Post* spin around at the swipe of the mouse, providing a 360 degree view of the figure.

To find out more about WiPrime visit wargamesillustrated.net



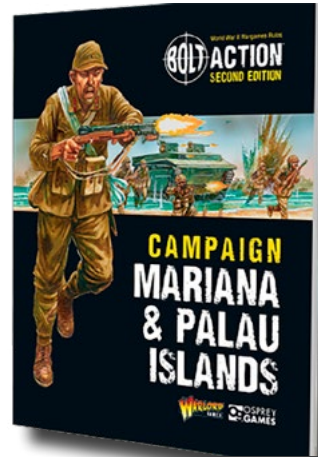
WARLORD GAMES/OSPREY PUBLISHING: CAMPAIGN MARIANA & PALAU ISLANDS

FLIPTHROUGH

Bolt Action continues its haphazard journey through World War II with the latest supplement, documenting the island-hopping campaign of the United States in the Pacific. It takes players from June 1944 to October 1944, encompassing Operations Forager and Stalemate II.

The *Mariana & Palau Islands* book comprises of 162 pages over 14 chapters.

The first chapter sets up the building blocks for the rest of the book. In a change from other supplements four scenario ‘Types’ have been implemented and are used throughout: Beach Landing, Counter-Attack, Advance, and Strongpoint Assault. These are adjusted within the later scenarios to model the individual action.



Beginning on page 16 there's background on Operation Forager before the book focuses on the first part of it - the Battle for Saipan - the foreteller of many hard fights to come. It began just nine days after D-Day in Europe and ended on 9 July 1944.

Saipan includes a rarity in the Pacific - a Japanese tank attack on 17 June. One of the special characters makes an appearance in this section - Lee Marvin, actor, singer and Marine.

Seven scenarios later, the chapter concludes with action specific selectors for the US Marines, US Army, and Japanese Army.

After Saipan comes Guam. Only two invasion points were feasible on this island, so the fighting concentrated at them. A tough landing and large counter-attack are followed by slow progress, all gameable via five scenarios, and including rules for hiding your Japanese tanks in straw buildings.

Taking place simultaneously, was the Assault on Tinian which is covered through pages 71 to 79. For the US, this was one of the most successful island attacks, over almost as quickly as it takes to read this one scenario chapter, ending with the Guam selectors for the US and Japanese combatants.

The Operation Forager coverage ends with an appraisal of the history - concluding that it was a “resounding success” - for the Americans that is!

The Palau Island campaign begins with a historical intro and includes the Rifleman's Creed in a handy boxout. Repeat after me - “This is my rifle, there are many like it but this one is mine.”

The Battle of Peleliu began on 15 September and two months of fighting was needed to clear the island, over terrain that was unexpectedly tough, due to American Intelligence failures.

Scenario 15 is another tank battle, in which the Japanese force is counter-attacking, which makes for an interesting game.

Scenario 20, Last Man Standing, rounds out the six scenarios for this section. All interesting, and very tough for the Japanese player!

Angaur was the final part of the Palau puzzle and concludes the scenarios section. Invaded on 17 September, victory was prematurely called on September 22, only for the fighting to continue for another month.

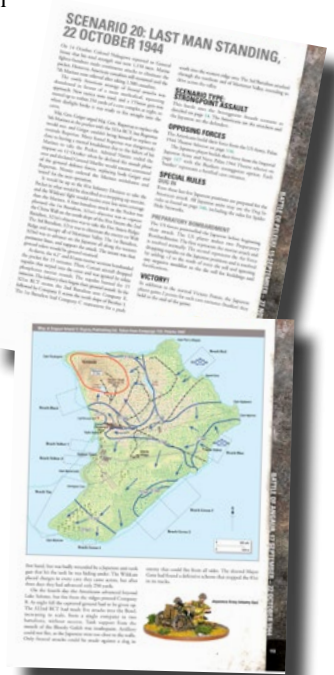
This short section of the book ends with the Selectors for the US Marines, US Army, and Japanese forces.

As always in *Bolt Action* supplements, there are new units to add to your forces, this time limited to the Japanese and United States. These run from page 120 to page 127.

We then move into New Weapons and Equipment – Tank Upgrades and Rifle Grenades.

The book ends with a number of special rules. These cover a wide range of topics including: Ammo Caches, Amphibious Assaults, Barbed Wire, Digging in, Fortifications, Japanese Infiltrators, and a whole range of terrain conditions.

In conclusion, this book offers 21 scenarios in total, along with lots of history, new units, weapons and rules - a useful addition to your *Bolt Action* library for anyone already interested or who could be tempted into this fascinating theatre.



PARTIZAN PRESS: WARGAMING WELLINGTON IN INDIA

FLIPTHROUGH

This latest book by Charles S Grant deals with an often-overlooked period in the career of Arthur Wellesley, the Duke of Wellington. Published by Partizan Press this 145-page hardback book is well produced, with most of its prints and illustrations presented in full-colour.

The first chapter provides an overview of the British campaigns in India, detailing the First Anglo-Maratha War and the Mysore Wars, before concluding with the Second Maratha War (in which Wellesley actually commanded).

I liked this approach as it put Wellesley's campaign into its historical context whilst also pointing the wargamer to other potential conflicts in which he or she could use their Anglo-Indian armies, if so inclined.

Chapter two details the British (or, more correctly, the East India Company forces) involved in the war. The author devotes 35 pages to detailing the uniforms and organisation of the British and Indian forces and these are illustrated with glorious colour prints of the units involved.

Mostly the work of Bob Marrion, the prints are characterful and detailed, and are exactly what a wargamer looks for in a book like this.

Tables are provided detailing the facing, lace and waistcoat colours of the various regiments involved, whilst cavalry and artillery are equally well covered. There are some great uniforms on display here and an East India Company army would look splendid on the tabletop.

The third chapter moves on to discuss the Indian armies of the Marathas and the Sultan of Mysore. Dress, organisation and weaponry of the forces are discussed and once again the text is accompanied by colour plates illustrating the units discussed. Cavalry, infantry and artillery are all covered in detail as are the more colourful troop types such as "Camel Rocketeers".

Chapter four details the battles of the Third and Fourth Mysore Wars and the later Second Maratha War, in which Wellesley won his famous victory at Assaye.

Each battle is given a brief synopsis, usually accompanied by a map, and then orders of battle for the campaign.

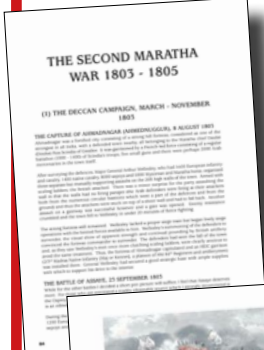
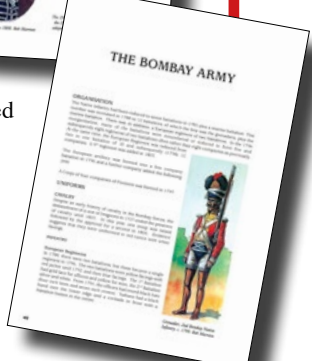
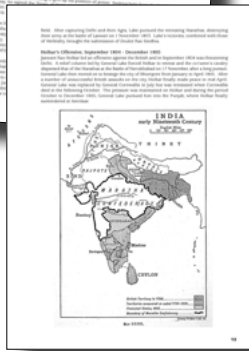
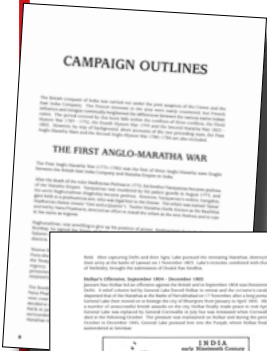
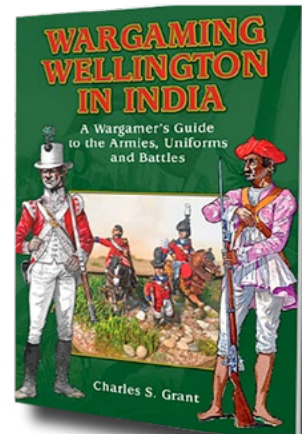
Assaye itself is covered in greater detail and has a full order of battle included.

Chapter five provides a short introduction to the tactics of the period and how they differed from the tactics practised in Europe. This runs to only three and a half pages and I think I might have preferred slightly more detail here, along with some rules suggestions to add period flavour.

The next chapter presents a series of colour photographs of miniatures from the period as well as a number of photographs of wargames in action. The book concludes with a few pen picture biographies of the key personalities involved in the campaigns as well as a Bibliography to point the reader toward further reading material.

Given that this is a book designed for wargamers, the absence of any wargames scenarios seems like an odd decision. Although I am always keen to look at wargaming eye candy, I think I would have preferred fewer pictures in Chapter 6 and perhaps a few scenarios or wargames ideas.

That said, the uniform and organisational detail provided in this book is excellent and the colour plates alone make this an essential purchase if you are considering campaigning with Wellington in India.



NORTH STAR MILITARY FIGURES AND OSPREY GAMES: FROSTGRAVE KNIGHTS

This new boxed set for *Frostgrave Second Edition* provides enough parts to build ten hugely varied, multi-part, plastic miniatures. The models are at 28mm scale and the set consists of two duplicate Frostgrave Knights frames (each allowing you to build five miniatures) and a frame containing ten bases.

Though knights are named on the box there's a lot of versatility here; you will be able to perfectly represent all manner of captains, marksmen, templars, and more. Ideal for *Frostgrave*, obviously, but there's nothing stopping you adding these models (or bits from them) to any other 28mm range. The kit's been designed so the parts are compatible with other *Frostgrave* plastic boxed sets and there's potential for any spares to be used elsewhere. We can see a lot of use here in the hands of people who like to kit-bash Games Workshop's models to add a historical hybrid style.

Indeed, Games Workshop (and their oft-packed sprues) feel like a good comparison point where generosity is concerned. Each Frostgrave Knights frame is bursting with bits in a way that is rarely seen outside of GW. For every five torsos you'll have the tricky task of selecting from no less than 22 head options, almost as many weapon arms, and enough shields, packs, accessories, and stowed weapons to keep a baggage train weighed down! Yes, maths fans, you'll be left with 34 spare heads after building the ten models in this box. "For it is in giving that we receive." said St. Francis of Assisi – North Star boss man Nick Eyre's obviously angling for some extra presents this Christmas.

Loads of parts wouldn't be appealing if they didn't look good. As you can see from these images, the parts don't just look good, they look great! These are digital sculpts and the sharp details you would expect are present on armour and weapons. Sculptor Rob Macfarlane seems to be one of the rare digital model makers who truly understands the requirements of this small scale. Where some digital models can look 'soft' in the more organic parts everything here is strong, sharp and defined.

The parts have great variation, with different armour styles, diverse equipment and alternate poses on the torsos. The heads are characterful and expressive, whether through the facial expressions or the type of helms worn. Weapons are present for every possible need you might have - close combat is comprehensively covered and there are bows and crossbows available. We particularly like the two-handed weapons which look imposing and dangerous when fixed to the models.

There are loads of neat extras to round things out – the 'choking the chicken' arm brought a smile to the face of our immature inner child and the lantern could offer a real painting challenge for anyone brave enough to try and create a glow effect.

This is a great kit. The models look awesome, they go together easily, you'll be left with lots of spares, and it's good value for money. What more could you want?

Below: It's a box of many bits!



Below: That chicken choking in detail!



Above: Three of the multitude of weapon combinations and styles you can create.

FULL PAPER JACKET

BOOK PREVIEWS FOR THE BUSY WARGAMER

BY NEIL SMITH



Like seemingly every other facet of life in 2020, the spooky wee virus has messed with the publishing world. New publications have been shuffled around or put back, reprints and 'new' editions are plugging the gaps, and less books are hitting the market. Tripping through that minefield to find new books for wargamers has proved more difficult this month, but ironically perhaps the books I have found for you really stand out from the crowd and I don't need to feel too guilty about the ones I have left out.

ANCIENTS

It is easy to forget sometimes that some people are just beginning their wargaming journey and looking around for inspiration. With that in mind, Stephen Elliott's *Romans at War: An In-Depth Study of the Roman Military in the Republic and Empire* (Casemate) will do the job very nicely. Anyone interested in Ancient warfare will want a Roman army at some time or another, and Elliott is giving you them all to choose from, not just the famed early Imperial Romans. Check out Caesar's or Marius's legions, or delve into the Carthaginian Wars, or those of the later Empire.

A Roman we do not usually associate with martial prowess is Constantine, Emperor in the early 4th Century CE, and known more for his religious conversion than his wars. Ian Hughes is here to correct that view in *A Military Life of Constantine the Great* (Pen & Sword). Constantine fought his way to the top, winning his empire at the Milvian Bridge. Hughes examines the longer struggle, including all his campaigns and battles, and the Roman army he commanded. Here is an underplayed wargaming period, so maybe Hughes's book will fix that too.

MEDIAEVAL

There are those who argue that Scotland was a nation forged in battle. The prolific Chris Peers's latest book *The Highland Battles. Warfare on Scotland's Northern Frontier in the Early Middle Ages* (Pen & Sword) adds ammunition for that argument. If you wargame the mediaeval era but want something a bit different then the battles at Skitten Moor, Torfness, Renfrew, Mam Garvia, Clairdon and Dalrigh, fought between Highland chieftains, the Scots Kings, the Norsemen of the Isles, and anyone else that fancied their chances, provide ripe fodder. How more appropriate an army can you get for *Lion Rampant* rules than Bruce's Scots?

Another overlooked period of warfare is the later 16th Century. James Charles Roy's new book brings into focus *The Elizabethan Conquest of Ireland* (Pen & Sword). This is not the Elizabeth

of Spanish Armada heroism, but an indecisive Queen caught up in a campaign of attrition that had no ending, never mind a happy one. The Irish would not bend the knee to the Virgin Queen, resulting in brutal warfare at all levels. Ireland also involves two different military systems in conflict, which adds to the interest. That makes Ireland eminently playable as a wargame campaign with skirmishes, sieges, and proper battles. Roy is also a first-rate historian, so you cannot go wrong with this book.



PIKE & SHOTTE

We move into the 17th Century but stick with the Celtic theme, returning to Scotland and the Covenanters. These were the Presbyterian thorn in the side of Charles I that did much to bring on the Civil Wars of the 1640s. They liked a good fight too. Arran Johnston's *'Ready to Bleed': The Armies of the Scottish Covenant 1639-47* (Helion) tells you everything you need to know about this driven fighting force, from its central motivation to leadership to its battles and campaigns in Scotland, Ulster, and England as part of the Parliamentarian forces. For a *Pike and Shotte* army with some exotic flavour, get your King James version out and sign the Covenant.

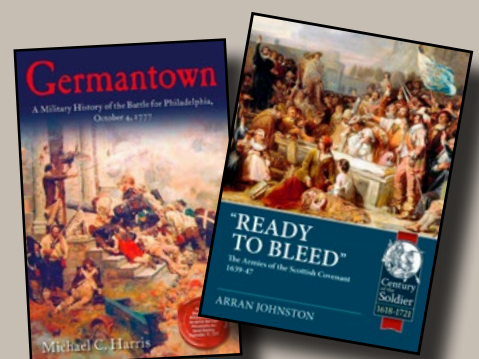
On the other hand, you could follow the Royalist cause. Few supported King Charles I as much as Sir Ralph Hopton who commanded three armies in the Civil Wars. Laurence Spring takes us inside his war effort in *The Armies of Sir Ralph Hopton: The Royalist Armies of the West*

1642-46 (Helion). He bolstered the West Country for the King from the beginning of the war, fought in various campaigns, then struggled on when the war was all but lost. There is some great campaign material in this book, and Spring tells you all you need to know about Hopton's armies; dress and weapons, how they fought, where they fought and what happened. Hopton is ready-made for wargamers.

HORSE & MUSKET

I will take any chance I get to plug a book on England's greatest general, the Duke of Marlborough. Simon MacDowall's *Malplaquet 1709: Marlborough's Bloodiest Battle* (Osprey) surveys one of Marlborough's four great battles, though the one that led to his political demise. This is classic linear warfare in many ways, with brightly uniformed soldiers, exchanging musket volleys until the other line cracks, except there is much more to Marlburian warfare than meets the eye. The era has also seen a wargaming resurgence lately with new rules and figures on the market, and not forgetting Helion's "Century of the Soldier" range of books to educate and inspire.

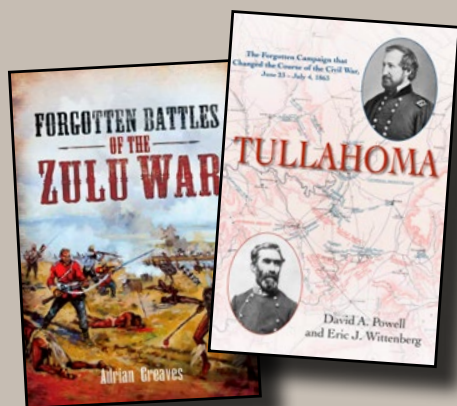
A more familiar 18th Century war is the American Revolution. But rather than highlight a traditional battle – though Michael Harris's *Germantown: A Military History of the Battle for Philadelphia, October 4, 1777* (Savas Beatie) looks good – let's read something unconventional, namely the defence of Fort Griswold in Jerald Hurwitz's *Alamo of the Revolution: Benedict Arnold and the Massacre at Fort Griswold* (Knox). This involves a British



army led by Benedict Arnold against an outnumbered hodgepodge defensive force of regulars, privateers, and militia who gave the British everything they could handle and then some. This was also not just a siege and assault, but an amphibious operation, so there is scope for multiple skirmish actions as part of a mini-campaign as you build the siege, or just one big fight.

NAPOLEONIC

Napoleonics remains the apogee of traditional wargaming. My favourite theatre is the Peninsular War, so I am delighted that Robert Griffith has written *At the Point of the Bayonet: The Peninsular War Battles of Arroyomolinos and Almaraz 1811-1812* (Helion). This examines two smaller actions in this grand battle era; a surprise attack on a French Division, and the destruction of a strategic bridge. Griffith gets into the weeds on these actions, so we see the battles from many viewpoints. That, of course, opens up opportunities for wargamers playing at different levels, from skirmish to the full operation.



Many readers will be familiar with the climax of the Battle of Waterloo when the French Imperial Guard marched inexorably towards the British lines and was shot to pieces and sent flying. Who got credit for that on the British side has been a bone of contention ever since. Gareth Glover's *The Great Waterloo Controversy* (Frontline) posits a final solution to that based on new evidence. I somehow doubt Glover will scotch the debate, but for Waterloo wargamers, this should be a stimulating read and one worth carrying onto the table.

ACW

Only one book for the American Civil War collection, but it holds lots of promise for wargamers. David Powell and Eric Wittenberg's *Tullahoma: The Forgotten Campaign that changed the Civil War, June 23 - July 4, 1863* (Savas Beattie) should set tails wagging among ACW players. This has campaign written all over it as you battle over Middle Tennessee either as

Confederate Braxton Bragg trying to hold his ground, or Union commander William Rosencrans deftly manoeuvring Bragg out of position. There is also great scope for 'what if' battles and the armies were not too big to exceed our budgets.

COLONIAL

We end our 19th Century trip with some more lesser known battles, this time in South Africa with Adrian Greaves's *Forgotten Battles of the Zulu War* (Pen & Sword). If you are familiar with the Zulu Wars, you will have heard of these battles – Nyezane, Hlobane, Gingindhlovu, and the death of the Prince Imperial – but there are those who know nothing other than Rorke's Drift and Isandlwana who might want to dig deeper for some close fights that could have gone either way, which makes them perfect for the wargames table.

WWII

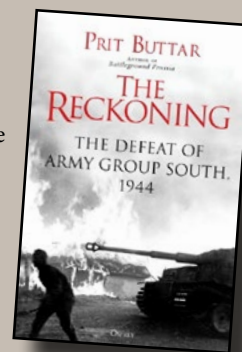
It seems that about half of all new military history books concern World War II. It is therefore fortunate that it is a popular period for wargamers. We start at the beginning with David Higgins's *German Soldier vs Polish Soldier: Poland 1939* (Osprey). There have been attempts recently to portray the downfall of Poland as being more balanced than previously thought. I don't see it myself but break out the *Battlegroup* rules and try it for yourself. Higgins covers the organization, action, and tactics of both sides to help you along.

The Balkans proved much more problematic for Hitler. Stevan Pavlovitch's *Hitler's New Disorder: The Second World War in Yugoslavia* (C Hurst & Co) tells the full story of the war in that region, which did not seem to go well for any of the multiple factions involved, though, of course, the communists won all the marbles in the end. Pavlovitch has dug deeply into the sources to build his multi-faceted portrait of a fractured country, which makes it ripe territory for wargaming with the Germans v the Partisans and the Partisans v other Partisans to keep you busy.

If you are not aware of Pritt Buttar's excellent books on the Eastern Front, here is the chance to see what you have been missing. *The Reckoning: The Defeat of*



Army Group South, 1944 (Osprey) is a myth-breaking book that considers the massive battles on the Eastern Front from both the German and Soviet sides to uncover much more subtle warfare than you might expect from the traditional narratives. The



Eastern Front seems a daunting task for wargamers, just through the scale of the fighting, but within that there were a million smaller dramas being played out, so you can refight this on just about any level or wargaming scale.

It seems the month for 'forgotten' battles, so here is another one from World War II to add to the list. John Russell's *Theirs the Strife: The Forgotten Battles of British Second Army and Armeegruppe Blumentritt, April 1945* (Helion) is another myth-breaker. This time it is the myth that the Germans were standing around waiting to surrender to the exuberant British. The truth is that the British faced some hard fighting at a time when they were casualty conscious. That upends some of the late war rules I have seen, so playing this out might have you writing in the margins to change some combat factors towards the realities of war that Russell describes.

To close this month for World War II, we travel to the Far East and *Japan's Last Bid for Victory* (Pen & Sword) by Robert Lyman. This is an account of the desperate fighting for control of India in 1944 where the Japanese hoped to finally break through the British. They had every expectation of doing so, considering the British performance up to that time in Burma, but this was a very different British army, reorganized and re-energized. The battles in this campaign were some of the most dramatic in WWII, yet it is underplayed on the wargaming table. These are big battles but fought at an intense personal level and are always nip and tuck. If exposure is the problem, then Lyman will hopefully fix that.

MODERN

We have just enough room this month for one book from modern warfare. It also covers something I have never seen done effectively on the table; Gordon Rottman's *Vietnam War Booby Traps* (Osprey) covers every aspect of these close-up and terrible weapons that accounted for over ten-percent of US troop deaths in Vietnam, yet we rarely find them on our tables. Why not? That will give me something to ponder until next month's Full Paper Jacket.

If you have enjoyed these previews, check out my military history reviews on hamsterwrangler.com/ beating-tsundoku/

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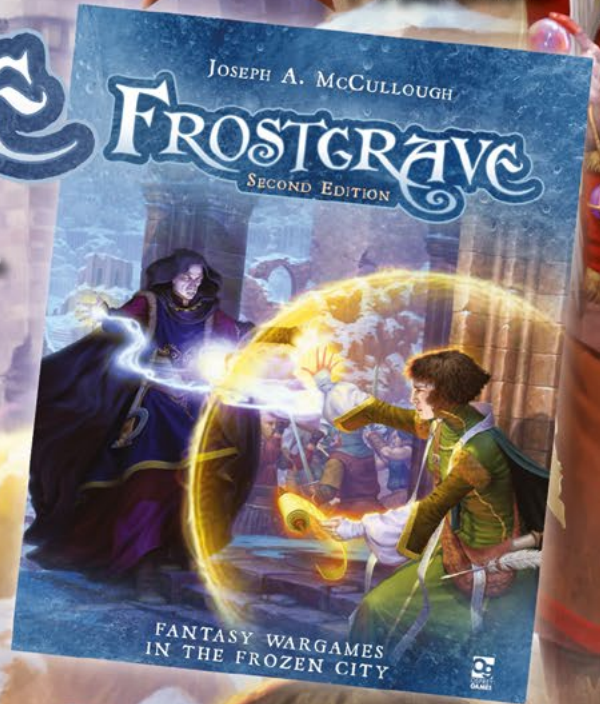
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SELLASIA 222BC



SPARTA'S LAST THROW OF THE DICE

***Swordpoint* author Martin Gibbins begins this month's 'Last Battles' theme by introducing us to the final battle of some of history's most celebrated warriors.**

On a summer's day in 222 BC, the Macedonian king Antigonos Doseon stood on the road from Tegea to Sparta, at a point where the road passed between two hills. Gazing up at these, he could see the Spartan army entrenched on both, with light troops filling the broken ground around the road. This would be a difficult nut to crack. How had this situation come about?

By this date the glory days of the Greek city states were over. Athens and Sparta were shadows of their former selves, and most cities had joined either the Achaean or Aetolian Leagues for mutual defence against the major regional power of Macedon. Sparta in particular had dwindled from its greatness and the number of actual Spartan citizens fit and equipped to defend the city fell as low as a mere 700 or so. Yet like many former great powers, Sparta still saw itself as important and yearned to recover its prestige.

When Kleomenes came to the throne of Sparta he resolved to accomplish this. By social reforms such as redistributing land and freeing helots, he was able to increase the size of the Spartan army to a respectable level and he set about restoring Sparta's hegemony over Southern Greece. This brought him into conflict with the Achaean League, and a series of Spartan successes convinced the League to appeal to Macedon for help. Sparta was not cowed by Macedonian involvement, so Antigonos resolved to destroy Spartan power once and for all. Kleomenes was able to guess the likely invasion route and thus interpose his forces to block the road.

The Spartans were outnumbered, with 20,000 men against nearly 27,000 overall and importantly by 6,000 against 14,000-15,000 in heavy infantry. Clever use of ground was therefore vital and Kleomenes deployed very carefully. On Olympos hill to the east he stationed his

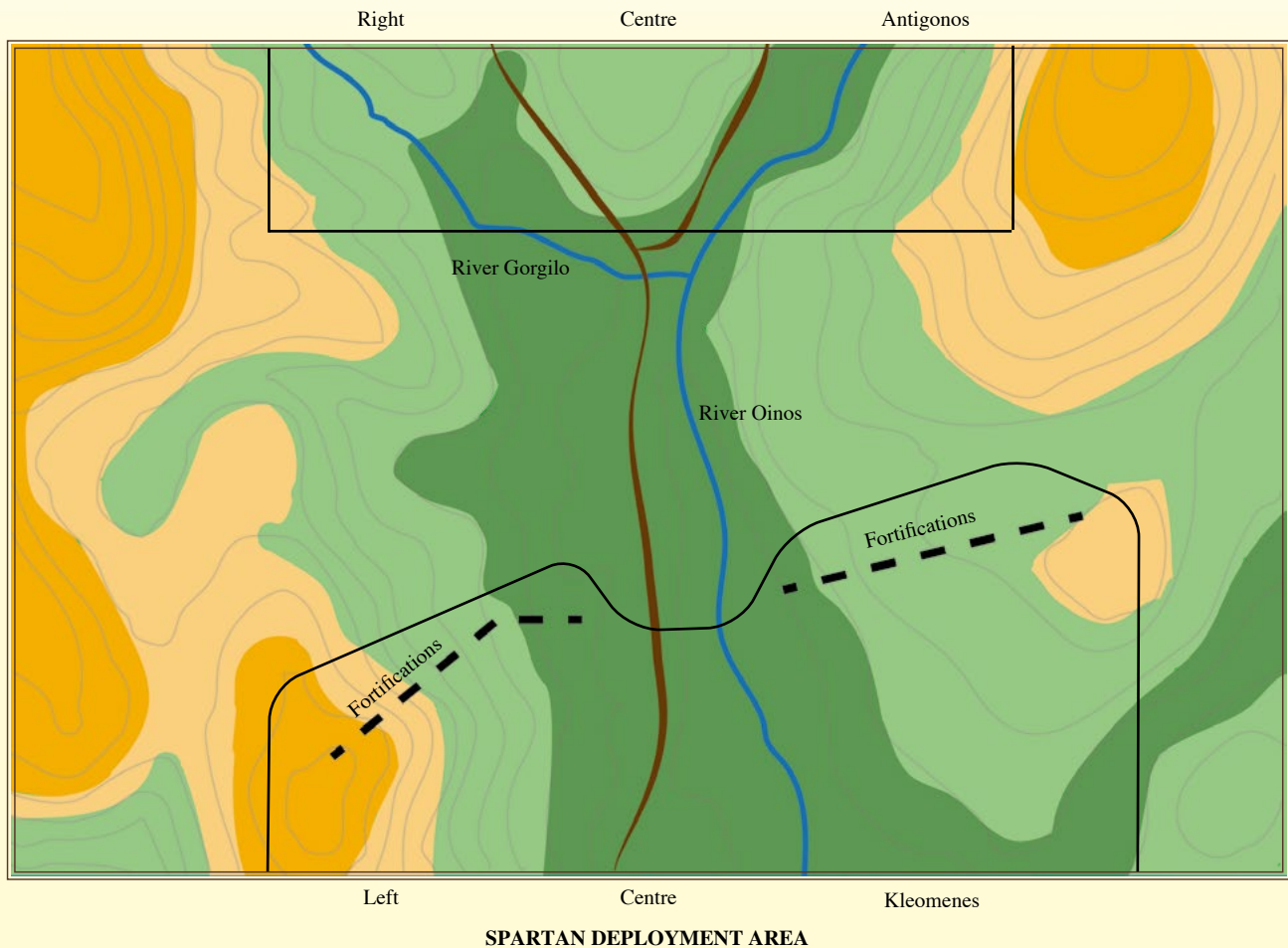
phalanx together with a strong force of light infantry; on Evas hill to the west, light infantry from the cities of the Spartan hegemony (*Perioikoi*) and his remaining allies. In the centre he placed his cavalry and more light troops, set to intervene if the Macedonians assaulted one of the hills. On both hills he erected entrenchments fronted by barricades.

Antigonos spent several days scouting the position and attempting to lure the Spartans out, but to no avail. In the end he had to commit to the assault. There was insufficient space for him to fully deploy his heavy infantry and so he decided to attack the lesser force on Evas hill, and to use his best troops to do it.

He masked the Spartan infantry on Olympos hill with his line phalanx, supported by light infantry. Due to the lack of space the phalanx deployed in double depth (32 deep). Against Evas hill he arrayed the Macedonian Guards, the

DEPLOYMENT MAP

MACEDONIAN DEPLOYMENT AREA



Chalcaspides, giving their formations flexibility by interspersing the phalanxes with units of Illyrian tribesmen. Their rear was covered by Achaean light infantry and they were accompanied by more skirmishers. The wings were linked by the army's cavalry, more light troops and a Megalopolitan phalanx battalion.

In the engagement that followed, the Macedonians advanced up the Evas hill, resisted by its defenders and attacked by light infantry from the Spartan centre. The Achaean infantry seem to have been ineffective in preventing this. Things were not going well for the Macedonians

when the leader of the small Achaean cavalry unit in the centre charged the light infantry on his own initiative. This was the first known action of Philopoimen, later General of the League. The other cavalry followed, against orders, and this stabilised the position and allowed the Macedonians to gain a secure foothold on Evas hill.

Seeing that the enemy now had the advantage on the left, Kleomenes decided to attack on the right. Throwing down their barricades, the Spartans advanced down Olympos hill against the Macedonian phalanx below. Attacking

with their old elan, the Spartans pushed the Macedonians down to the foot of the hill and even beyond. At this point numbers began to tell. The Macedonians countered their lack of space by doubling their files again to take up a locked shields formation and, in their turn, pushed the Spartans back. By this time the defenders of Evas hill had been overwhelmed and troops from the Macedonian right flank were free to operate against the Spartan right, which was encircled and destroyed. Kleomenes managed to escape the wreck and fled to Egypt.





SELLASIA FOR SWORDPOINT

We can recreate the action using the *Swordpoint* rules, with a fairly flexible men per base ratio. On this basis the forces will be as follows:

Position	SPARTANS			MACEDONIANS		
	Troops	Units	Notes	Troops	Units	Notes
Evas Hill	Perioikoi	1 x 6 bases of each (Thureophoroi and Hoplites)	Thureophoroi, some Hoplites	Chalkaspides	1 x 8 bases	Pike Phalanx
	Allies	1 x 6 bases	Thureophoroi	Illyrians	1 x 6 bases	Open Order
				Achaeans	1 x 5 bases	Thureophoroi
				Akarnanians	1 x 4 bases	Slingers
				Epirotes	1 x 4 bases	Archers
Centre	Cavalry	1 x 3 bases		Cavalry	1 x 3 bases	
	Mercenaries	1 x 4 bases	Thureophoroi	Megalopolitans	1 x 4 bases	Pike Phalanx
				Achaeans	1 x 4 bases	Thureophoroi
Olympos Hill	Spartans	2 x 8 bases	Pike Phalanx	Macedonian Phalanx	3 x 8 bases	Pike Phalanx
	Mercenaries	1 x 4 bases	Thureophoroi	Mercenaries	1 x 8 bases	Thureophoroi
	Emancipated Helots	2 x 6 bases	Skirmishers	Agrianians	1 x 4 bases	Skirmishers
				Galatians	1 x 4 bases	Warband

FORCES AT SELLASIA

SPARTAN ARMY KLEOMENES		
Spartans	Pike Phalanx	6,000
Mercenaries	Thureophoroi	1,000
Emancipated Helots	Skirmishers	5,000
Cavalry		1,000
Mercenaries		1,000
Perioikoi	Hoplites/Thureophoroi	4,000
Allies	Thureophoroi	2,000
TOTAL		20,000

ANTIGONID ARMY ANTIGONOS DOSON		
Macedonians	Pike Phalanx	10,000
Mercenaries	Thureophoroi	3,000
Agrianians	Skirmishers	1,000
Galatians	Warband	1,000
Cavalry		1,200
Achaean	Thureophoroi	1,000
Megalopolitans	Pike Phalanx	1,000
Chalkaspides	Pike Phalanx	3,000
Illyrians	Open Order	1,600
Achaean	Thureophoroi	2,000
Akarnanians	Slingers	1,000
Epirotes/Cretans	Archers	1,000
TOTAL		26,800

DEPLOYMENT

Follow the historic deployment within the sectors as shown on the map. The Macedonian line phalanx cannot deploy more than nine bases wide, and the Spartan phalanx cannot deploy more than eight bases wide. You may dispense with the Megalopolitans if you wish, as they seem to have taken no part in the historical action. The shaded areas are too steep for close order infantry to traverse. The stream is not an obstacle. The barricades are palisades of wooden stakes driven into the ground and form a linear obstacle.

SPECIAL RULES

- The Spartan cavalry will respond to an attack on the mercenaries in their centre sector or upon themselves but will not take aggressive action.
- The Macedonian cavalry have orders to hold their position. Unless charged, they will only advance if they successfully pass a Cohesion test, adding +1 to their dice roll.
- The Achaeans on the Macedonian right should deploy on the baseline and will not advance from their initial position for four game turns.
- Antigonos has the initiative for the first three turns, thereafter dice as usual. The game lasts for eight turns.

VICTORY CONDITIONS

If the Spartans hold their barricades after eight turns they have scored a major victory; if the Macedonians hold them, they have scored a major victory. Calculate a minor victory by using the victory points method on page 10 of the rules, but with no points for table quarters.

All figures seen throughout this article are by Gripping Beast.



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MORTEM ET GLORIAM

AN ANALYSIS OF GAME MECHANICS

John Lamshead considers the different virtues of two of the most popular Ancient rules systems.

Hail Caesar (HC) and *Mortem et Gloriam (MeG)* were designed ten years apart, come from different wargaming traditions and are not aimed at the same target audience. Nevertheless, they are both great fun, play smoothly and give decisive results. More surprisingly, they both tend to arrive at realistic results. If you play historical scenarios, using historical armies and tactics, you will tend to get historical results with either of these games.

Now it is a truism that nothing can be 'all things to all men'. So, I want to look at how the different heritage and target audience of each game has influenced its basic design. Published in 2011 by Warlord Games, *HC* is the senior of the two being based on the 2009 *Black Powder* era set. *MeG* first appeared in 2016 in a self-published clip-file format, but in 2020 The Plastic Soldier Company secured the rights to publish a new version of the rules in hard-back.

Things change in a decade. Tastes change, fashion moves on and new technology and social evolution means two games designed nearly ten years apart will never be identical - even if intended to cover the same ground. We need to separate time-based evolution of wargaming in general before we can examine how the games' mechanics have been tailored to the intended audience.

In *MeG*, the internet serves as an integral design component. Indeed, you would be pressed to use the rules without an internet connection. The www.mortem-et-gloriam website has 650 army lists downloadable for free, with set troops, semi-fixed proportions of troops, and listed points. The internet is perfect for game support features like army lists, scenarios, rules queries, and so on. The great advantage is that the designer can tinker with the files, updating old material and incorporating new.

The second discernible modern trend is that *MeG* is generously equipped with player aids. This is partly the result of a dramatic fall in the cost of manufacturing. *HC* is from an era when one bought the rulebook and models more or less independently.

MeG has bespoke six-sided dice for combat. These are not numbered but marked with skulls (kill), crossed weapons (wound), 'S's (a special combat modifier) or just blank. They don't do anything that couldn't be done with the bog-standard D6s used in *HC* but you know, people just like specialist dice. They add to the perceived value of the product.

Apart from being stylish, such dice do away with the mental arithmetic gymnastics associated with numerical modifiers and numbered dice. Like it or not, modern electronic devices mean that mental arithmetic has gone the way of memorising poetry as an educational skill. If God had meant us to count, He wouldn't have given us computers. With game-specific dice, probabilities are easily adjusted by rolling more or fewer



dice to which *MeG* adds the additional factor of different coloured dice with different built in probabilities.

This is a case of technology-induced social change driving product design.

MeG employs bespoke coloured cards or counters to act as randomisers for command-control limitation when it comes to movement - another example of change permitted by manufacturing cost-reductions. Players hold a hand of cards for each of their generals. These are used to initiate various types of movement: 'higher' cards are necessary to order complex moves, especially for ill-disciplined units. At the end of a turn, players retain 'high' cards, dump poor ones and take new cards off the deck to make up a 'hand', in a manner rather like poker.

HC uses D6 dice for command control. Orders have to be preceded by achieving dice rolls and failure ends a general's turn. The order in which commands are given is highly tactical. As an aside, *HC* has a Fumble Table where a very poor dice roll can cause fun and mayhem. When and how to play the cards in *MeG* is a tactical skill in itself. You are holding a high card but only need a low card to move a unit but you don't have a low card. Do you 'waste' the high card or just pass?

A final point is that *HC* has an alternate-move (IGO-UGO) while *MeG* is more integrated - both players move units alternatively. For a line-of-battle game, this is purely a modern fashion distinction: both work just fine.

STANDING ON THE SHOULDERS OF GIANTS

The heritage of *MeG* and *HC* are quite different. *HC* comes from the pen of the legendary Rick Priestley so has a Games



Workshop lineage through *Warmaster* and *Warhammer Historical* right back to the original *Warhammer Fantasy Game*. *MeG* is more of a spiritual descendent from the WRG line. The designer, Simon Hall, was a DBM champion player who went on to co-design *Field of Glory* for Osprey Publishing.

HC was intended for large, multiplayer,

28mm miniature games on large tables, taking up a substantial portion of a day. *MeG* is designed for faster, two player, 15mm games.

These divergent design philosophies run through both designs like polished platinum wires.

One could go on through the various rule sections showing how these individual

philosophies structure the systems but it would be dull, so I will cherry pick and focus on the combat systems and army lists as examples.

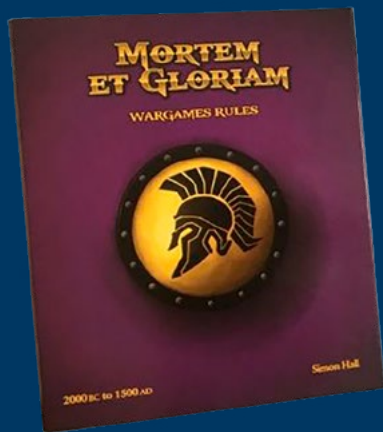
COMBAT

The combat in *MeG* is short, brutal and decisive. When the two lines come to grips, decisive results quickly unfold. *MeG*'s combat resolution system essentially involves wounding individual stands. Wounds are cumulative, two taking off a stand, and the unit breaks when half the stands are lost. Sequence of attack is chosen by players in alternation, the phasing player choosing first, and correctly manipulating this rule is a critical skill to master for winning at *MeG*.

HC uses a novel and complex combat system. Hand-to-hand combat is simultaneous. Units, not stands, fight and roll numbers of dice according to the unit's combat power with modified 4+ hitting. Successful hit dice are re-rolled as saving throws against the defender's morale factor. The unit scoring the most hits wins and the loser has to take a break test. Two dice (in a normal distribution) are rolled on a break table with the number modified by the difference between the number of successful hits scored by each side. Various results apply ranging from 'hold your ground and make rude gestures at the enemy' to 'flee for your lives'.

Hits accumulate from turn to turn until the unit's stamina level is reached whereupon the unit is 'shaken' and can no longer charge or initiate attacks. It can hold

MEG DESIGNER SIMON HALL COMMENTS ON HIS SYSTEM



While a competition player of some success, my wargaming heritage is historical re-fights and campaigns. I am currently immersed in a fictitious campaign called the Six Nation Isle using *MeG Pacto* (FB@wargamecampaigns). In designing *MeG*, my philosophy was to create something new that gave me the best battles for those first, and then use my experience as a competition pro to add the tightening necessary. My top priority is always the feel of the game. Do Romans feel like Romans and Huns feel like Huns? Some new inventions in the rules have allowed that. I am doing a series of videos on historical battles with Dr Simon Elliott and we have done four now: Sabis, Chalons, Magnesia and Cannae. All felt very realistic and can be found on YouTube - delighted that John finds this too.

I now live near Cape Town and our specialty here is large 12+ players battles. Interestingly the preferred rules for these are ... *MeG* and *HC* (well done Rick!). So indeed, I own and play both! They both work well for big scenarios and lots of figures on the table, but achieve it in a very different way. Next up is a late medieval game where we should have 1,000 longbowmen out in 28mm - I have 300.

Just a comment on the basing. *MeG* only needs both sides to use the same basing convention to work perfectly. All you do is pick what to use for BW with your collection. We play with individual figures and treat two, three or four figures as a BW and take figures off for damage. *Impetus* players have used one big base as 2BW frontage and four *MeG* bases, so no need to rebase anything, indeed, the point of using BW was to allow you to pick your own.

ground and defend itself but is no longer capable of offensive action. Additional hits over the stamina level have no direct effect unless they hit double stamina, whereupon the unit is destroyed.

Combat in *HC* is complex and very tactical. When chunks of both sides' line of battle are filled with 'shaken'

units, whoever has husbanded fresh reserves to throw in will blow apart his opponent's line. A line can collapse astonishingly quickly.

Oddly enough, combat in *HC* could be seen as the more 'modern', style-wise, but

actually the distinction comes down to two skilled designers optimising rules while following different visions. Clearly, one can play smaller, faster, two player *HC* games or larger, longer, multiplayer *MeG*, but the rules are not optimised that way.

ARMY LISTS

Turning to army lists, *HC* originally had none at all. Instead the rules relied on a small number of universal troop types. For example, cavalry came in one of five types: cataphract, heavy, medium, light and archer. However, these archetypes are then tailored individually by choosing from a large number of selected special characteristics so there is a huge number of permutations that might all be classed as, say, heavy infantry. For example, Roman Legionaries are 'heavy infantry' - as are most line of battle troops - but crack legions are classed as 'drilled' (improves their command control with respect to movement) and 'elite' (greater

ability to come out of disorder). The *HC* rules didn't use points at all initially but plans were in place for incorporation into later supplements.

Troops within units are created to conform with the historical scenario. *HC* is completely flexible but this comes at the cost of requiring more work to set up a game. The campaign books do much of this work for players but *HC* is still not ideal for competition or pick-up games of an evening at your local wargame club.

MeG, in comparison, has more rigid, fixed army lists (albeit lots of them). This reduces flexibility when designing historical scenarios but makes the game eminently suitable for competitive play and pick-up games. There is even a 'game before the game' to set up the battlefield terrain for a scenario. One can turn up at one's club with a *MeG* army and get a competitive game right away against another *MeG* player.

CONCLUSION

So, to sum up, *MeG* is tied down, constrained and controlled. The upside of this approach is that it is perfect for competitive play and pick-up games with minimal prior planning. The downside is that the system is rigid, so more difficult to 'fiddle with' to create unusual scenarios.

HC on the other hand is highly flexible. Indeed, in many ways it is a 'tool kit' for designing scenarios. The upside is that the game is great for working out an interesting scenario and inviting friends around for a leisurely game. The downside is that playing competitive games with *HC* requires a great deal of preplanning and house rules.

Now we come to the crunch, which of these very different games do I recommend? Both are superbly constructed by skilled designers. Both hit the targets of being historically accurate and great fun. The obvious answer is to choose the game that best fits your wargaming needs. However, there is a better answer.

Forget what scales the authors had in mind. Stand frontage is critical to the mechanics of *MeG* and the rules recommend a fairly standard 40mm stand width for 15mm minis and 60mm for 28mm models. Like everything else, *HC* is flexible about stand frontage, suggesting 20mm bases (not stands) for 28mm infantry and between 120mm to 160mm for 15mm.

There is no reason at all why the same armies cannot be used for both games, but base your armies for *MeG* as identical stand width for both sides is critical.

Then buy both sets of rules; you really won't regret it.



HAIL CAESAR DESIGNER RICK PRIESTLEY

COMMENTS ON HIS SYSTEM



In the '70s the whole Ancient world played *WRG* rules and I even took part in the championships - I recall my second century Roman legion was trounced by Carthaginians hailing from the late third century BC. It was the elephants what done it!

That 'competition style' game, which marks out the approach of most ancient wargames rules, is something that *WRG* established and cultivated. It didn't exactly stop you recreating genuine wars or armies, but it certainly didn't encourage it. Treating all armies as equally 'gameable' tempted players to take up with Ghaznavids, Lakhmids and similar obscure 'list' armies

extemporised from comparatively slight sources. That style of play - where armies are effectively chess sets designed to play out a single scenario with variation only in the pieces themselves - has dominated the approach to Ancient battle games ever since. Many popular and fine games have emerged from that school, *DBM* and *FoG* are obvious examples, but practically all contemporary Ancient wargames rules follow suit to some extent.

At the time of writing *Hail Caesar*, I was well aware of other rulesets already available or under development. Rather than try and compete, I determined to create a game outside of the mainstream. It would be a game my friends and I wanted to play, rather than aimed at capturing the 'Ancients' market, which was already well catered for in any case. *Hail Caesar* is geared towards multi-player scenarios, fairly large games usually led by an umpire, and enough flexibility to cope with conflicts from the time of Ramesses through to the Crusades - taking in those Romans and Britons along the way. We've had a lot of fun, the rules have proven to be adaptable and robust, and it's especially nice to know that others have enjoyed them too.

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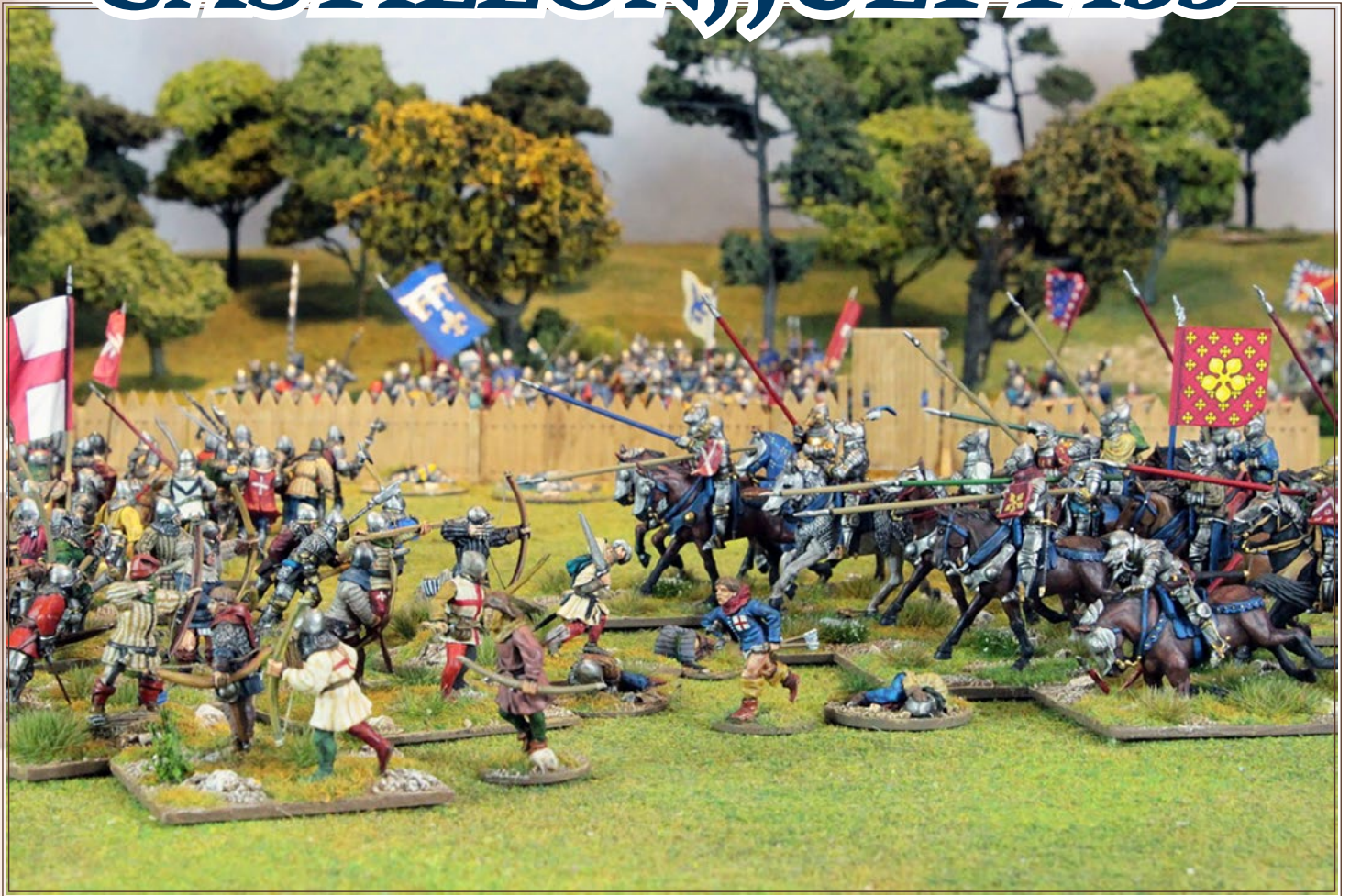


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MASSACRE AT CASTILLON, JULY 1453



Looking back across the centuries historians have dubbed Castillon the last battle of that epic clash between medieval England and France, the Hundred Years War. Neil Smith presents a Last Battles article that argues Castillon was not only an end, but also a new beginning.

The current thesis is that the Hundred Years War is a misnomer, covering a series of wars between 1337 and 1453. I find this unconvincing for various reasons not worth dwelling on here. There were economic, cultural, and military developments, and alliances came and went, but the armies of the 15th Century would by and large have recognised their counterparts of a few generations earlier. Warfare altered very little across the century with longbowmen dominating the Hundred Years War battlefield. On 17 July 1453, at the Battle of Castillon, all that was about to change in a roar of gunfire, ending the Hundred Years War and arguably ushering in a new epoch of warfare. That sounds like something worth wargaming.

THE HISTORY BIT

In 1420, Henry V, the victor at Agincourt five years earlier signed the Treaty of Troyes with the French, which gave him

and his heirs the throne of France once Charles VI died. The Dauphin, who would be Charles VII, was therefore disinherited. Both Henry V and Charles VI died in 1422, however, and their heirs were very different people. Henry VI had no interest in being a warrior king and suffered from an incapacitating mental condition. The Dauphin Charles wanted his kingdom back and he would fight to get it, or he would promote those that would do so in his name. This was ambitious for a Frenchman ruling over the small region of Bourges, surrounded by enemies. His humiliation was complete when the Treaty of Amiens, signed in 1423, ratified Troyes and was overseen by Brittany and Burgundy, both enemies of the Dauphin.

Then, cometh the moment, cometh the ... girl? In 1429, from seemingly out of nowhere, a young woman arrived at the Dauphin's court, claiming that God

had sent her to rescue France! Her name was Jeanne d'Arc and she became the talisman the Dauphin needed to turn around his fortunes. Encased in armour, riding a white horse, with her white banner unfurled, she led Charles's army to victory after victory in short order, resulting in the Dauphin being enthroned at Reims Cathedral in July that year (see WI 348). Jeanne fell victim to a dodgy stake a couple of years later, but Charles VII had built enough power to bring the Burgundians inside in the Treaty of Arras in 1435. The tide had firmly turned against England.

In the lull that followed, Charles VII remained busy while England took their eye off the ball. Charles reorganized his political and military administrations. He reformed taxation in particular and built a new army on the proceeds. In 1445, Charles's royal ordinance got rid of the feudal levies and instituted fifteen

Above: The Breton cavalry's flank attack on the English, which turned the battle.



Above: Lord Talbot leading the English along the Dordogne River from Castillon to attack the French encampment. Talbot is said to have worn a red coat, purple hat and rode a small white horse (so I quickly made a figure of him!).

companies of professional men-at-arms whose captains were chosen by the King. The captains had to recruit a hundred lances of six cavalymen – a man-at-arms, two archers, an armourer, his page, and a valet. France's towns also had to provide men for garrison duty. Charles VII paid close attention to his artillery, which soon ranked as the best in Europe. In short, Charles VII had secured his territories and the loyalty of his nobles and created a powerful army. Charles VII was getting ready for war.

THE ROAD TO CASTILLON

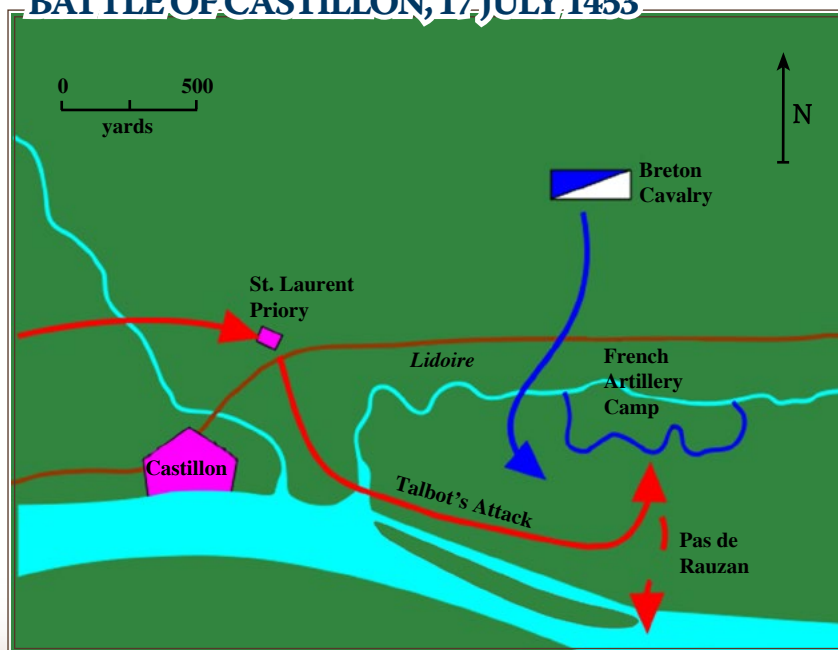
Ironically, it was the English that started the war that brought an end to their tenure in France. They seized the town of Fougères in 1449 and tried to entice the Duke of Brittany away from Charles VII. He was incensed and launched a campaign that led to the French victory at Formigny in 1450 and the recapture of Normandy. Charles turned his attentions to Gascony, launching three armies from different directions, hoping to entice the English into battle. Of note here for us was the siege of Bergerac that held up the French until the artillery train arrived and brought the siege to a rapid conclusion – artillery had clearly proved its worth at least in sieges but not fully on the battlefield. The English in Bordeaux were taken somewhat by surprise at the rapidity of the French advance. They hastily mustered about 10,000 mostly ill-equipped militia to support their core force and set off towards Blanquefort. The Count of Orval was waiting in ambush at a ford on the Jalle river. On

1 November 1450, he hit the English as they crossed, routing them completely. Only 6,000 chastened Englishmen made it back to Bordeaux.

Charles took the field again in 1451, sending his armies into Gascony to reduce the towns protecting Bordeaux. The French artillery again proved the key weapon at Blaye and Bourg, the latter surrendering at the mere threat of the ruin Charles's artillery would bring. The King was soon knocking on the door of Bordeaux and demanding its surrender. The leaders inside Bordeaux dragged

out negotiations, hoping for relief from England, but that did not materialize. The loss of Bordeaux left Bayonne as the only major town in the southwest holding out against France. The French commander, Jean, Count of Dunois, began his attack on Bayonne in August 1451, meeting fierce English resistance. Then, on 20 August, a large white cross appeared in the sky, almost simultaneous with the arrival of a French fleet, causing the defenders to beg for negotiations. God had again intervened on the French side! Bayonne fell too, ending Anglo-Gascon resistance, but the English would be back.

BATTLE OF CASTILLON, 17 JULY 1453





Above and below: Talbot in the English army as they attack.

The good burgers of Bordeaux appealed to Henry VI to rescue them from French rule. He despatched the grizzled John Talbot, Earl of Shrewsbury with 3,000 men in October 1452 – he was anywhere between 60 and 80 years old, depending on the source. Talbot caught the French on the hop; they expected him to land in Normandy, but he disembarked at Soulac, just 60 miles from Bordeaux. Talbot took the town within the week then set about capturing Bordeaux's satellite towns and fortresses. Viscount Lisle, Talbot's son, arrived in the Spring with reinforcements and everything looked promising for 1453. Charles VII had other ideas. He launched a three-pronged attack against Bordeaux while staying in reserve with his fourth division. On 21 June, one of Charles's commanders, the Count of Clermont, received an

eyebrow-raising message from Talbot, stating that he was looking forward to an honourable engagement with the French. Shortly thereafter, Talbot forayed out of Bordeaux to Martignas only to see the size of two combined French armies, so forayed back again! Another attempt was made in the direction of Chalais with similar results. In return, the French advanced to besiege another satellite town at Castillon.

THE BATTLE OF CASTILLON

Talbot had no intention of rescuing Castillon – once bitten, twice shy. A curious honour system that tied Bordeaux to the satellite towns, however, dictated that he had to go. He also might sneak a victory before the French could arrive in force. After a rapid day-night march, Talbot's army reached Castillon at

dawn on 17 July. He ordered his cavalry vanguard to seize a priory on the north side of town where he would wait for the rest of his army. The vanguard drove out the French defenders who ran for cover to their artillery park about two kilometres away. Talbot's men found the wine cellar and settled down to enjoy the 'hospitality' on offer. Talbot's mind was elsewhere, however, as he watched a cloud of dust rise from the direction of the enemy guns. He convinced himself that this was the artillery trying to escape too, so he called for his men to muster dismounted for an advance, believing they could win this without waiting for the rest of his army. His standard bearer, Sir Thomas Everingham, did a quick reconnaissance of the artillery park and reported that the French stood ready to fight. Talbot ignored him and gave the order to attack,





Above: *The French encampment.*

so Everingham took his position at the front of the advance, unfurling Talbot's standard as he walked forward.

The French were not running from the guns: they were clearing them for action. And what a target was presenting itself to their front; a host of dismounted men, flags flying to their front, lumbering forward, and in their midst an old man mounted on a small palfrey and wearing only a brigandine for armour. The Frenchmen fired as fast as they could, knocking down rows of Englishmen with each shot. The horse carrying Talbot fell, trapping him underneath, possibly fracturing his skull and killing him, though sources have a Frenchman doing the job with an axe. The ferocity of the barrage shocked the English soldiers, causing some of them to stagger back, though Everingham reportedly made it to the embrasure, planting the standard before being killed in the finest 'Hollywood' tradition. The disintegration of the English attack was the cue for the French soldiers to leap out from their embrasure and charge into the ranks of the stunned English, aided by a contingent of Breton cavalry. A slaughter ensued with English soldiers desperately fleeing in all directions. The Battle of Castillon, if it can be called that, was over. On hearing the news of Castillon, Henry VI fell into a catatonic state, creating the power vacuum that precipitated the Wars of the Roses. Charles VII besieged Bordeaux and took it, ending any hopes of the English re-establishing their presence in the region. England's only toehold on the continent was reduced to the port of Calais. It would stay that way until its loss in 1558, but that is a different story.

WARGAMING CASTILLON

Creating an interesting wargame scenario from a historical battle usually depends on identifying the pivotal moment that determined the outcome then putting that into doubt. Castillon is a bit different in that regard because what self-respecting wargamer is going to line up in front of a row of artillery in any period and walk into the storm of missiles that greeted Talbot? Without that assault, however, we are not simulating the Battle of Castillon but a generic mediaeval battle. But we can juggle a variety of factors and decisions that could have affected the outcome of Castillon without necessarily disrupting the course of events. What we won't do here is be prescriptive on rules or figure scales for reasons that should become clear.

THE PRIORY

When Talbot arrives at the priory with his vanguard, the French garrison took to their toes and fled back to the artillery camp two kilometres away. What was their morale when they arrived and what effect did that have on the artillerymen? This is a factor we can play around with by placing the fleeing soldiers on an emotional spectrum from excitement to terrified, with excited men actually boosting morale in the artillery camp through their increased determination to stand and fight. A simple D6 roll taken out of sight of the English player should work with 6/5 adding to morale, 1/2 reducing it, and 3/4 making no difference.

EVERINGHAM

Sir Thomas Everingham conducted his reconnaissance and reported back to Talbot that the dust cloud he could

see was not a French retreat and that the defenders were ready for action. Talbot ignored him. What if he didn't? Another D6 roll, this time out of sight of the French, could determine the impact of Everingham's report: throw 1-5 and Talbot ignores Everingham and sounds the advance in the historical manner. Throw a 6, however, and Talbot has two choices to make: he can advance as planned but adopt different tactics than a straight frontal assault all along the line, or he could wait for his army to come up then deploy for a larger action. Because of that possibility, this decision should be taken before setting up the table, although the English player would obviously have to declare the result in order to do so.

FRENCH ARTILLERY

The problem with mediaeval artillery is the perception that in 1453 it was still not very good, and certainly not yet good enough to transform the battlefield. Maybe. But whatever side you fall on in this argument, the guns at Castillon have to possess the ability to do considerable damage to Talbot's advance without making that a foregone conclusion. One way to do that is to upgrade the artillery shooting modifiers. For example, while Castillon works well enough using *Hail Caesar* rules, importing artillery shooting rules from *Pike & Shotte*, with a +1 for firing at formations, should cause greater damage. Similarly, for *L'Art de la Guerre* you might increase the ranges for the French guns to give them the edge without overwhelming the battlefield. Your favourite rules will have modifiers you can adjust too. As for the number of guns, each of Talbot's units should come under fire, giving one artillery unit for



Above: English attack on the French defensive works.

each enemy unit. That will depend, of course, on what size units you employ for Talbot's army. The guns should also be interspersed with handgunners at perhaps a 1:1 ratio, but you can fiddle with that to keep the forces more balanced.

SHOCK

The intensity of the French artillery firing shocked Talbot's soldiers so that they reeled back. This affects our battle in two ways: the effectiveness of French artillery as described previously, but also the effect on the English morale and fighting capability. At Castillon, the French took advantage of the English confusion to launch an attack from the artillery embrasure into their ranks and complete the victory. A contingent of Breton cavalry riding into the fray also promoted the subsequent rout. To reflect the chances of that happening, a unit struck by artillery must become immediately disordered for that turn and the next, allowing time for the French to close and fight at an advantage at least for the first turn of combat.

MISCELLANEOUS FACTORS

There are two other elements we can play around with that might have some effect on the outcome of our wargame. When Talbot took the priory, his men discovered the wine cellar. Could that add a wee bit of Dutch courage to our English men-at-arms? On the other side, what if the Breton cavalry saw the priory being abandoned and decided to withdraw

rather than hang around to watch then take part in the battle?

FORCES

We do not know the exact numbers that fought at Castillon – mediaeval chroniclers were not renowned for their accuracy in such matters – and for our wargame it will depend on previous considerations; namely, if Talbot waits for his army to arrive. But we can work with some rough numbers to set proportions you can play around with for whatever rules you choose to fight this out.

It is likely that Talbot took no more than half of his available force in Bordeaux to Castillon; with a 6,000 English to 3,000 Gascon split, anywhere between 4,500 and 6,000 would work. He then split his army to push forward with his mounted vanguard of men-at-arms and archers. If we take that as about one-third of his expedition, then anything between 1,200 and 1,500 feels right – it has to be enough to flush the French soldiers out of the priory. A further ratio breakdown of one man-at-arms to two archers would be appropriate, giving us 500 men-at-arms and up to 1,000 archers.

For the French, we have already matched up the guns to the number of English units advancing towards them, suffice to say the artillery probably stood almost wheel to wheel behind their embrasures. Added to those are the small garrison that fled from the priory when Talbot arrived, about 1,000 archers by some accounts.

There would also be archers and other soldiers already in the artillery park that served as a camp for the French army, but as they are not mentioned as taking part in the battle, we can minimize them to around another 1,000 combatants for balance. That figure is convenient too for the Breton cavalry, so we will give them 1,000.

TERRAIN & DEPLOYMENT

We know the dimensions of the French camp and its location on the battlefield at Castillon. The Lidoire River protected the north side of the camp. The French dug a ditch about 200 yards perpendicular to the river and 700 yards apart, making the frontage of the camp 700 yards, though a dry riverbed kept it from being so geometrically neat and allowed for some enfilade firing as the enemy closed. The French also formed a palisaded rampart for greater protection. Where we put this on our table is dependant on our figure scale and the size of the battle we want to fight. The simplest solution is to extend the front of the camp across the short edge of the table with room for the guns and defenders and have the English come straight onto it. For smaller scales, the camp could occupy part of the long edge, jutting out not too far to leave room for Talbot to line up and charge, but also to give him some alternative avenues of attack.

STUFF TO READ

Much of the background for this article was taken from Richard Ballard's gripping narrative in *England, France and Aquitaine* (Pen & Sword, 2020). His character studies are particularly good. Jonathan Davies' *The Medieval Cannon 1326-1494* (Osprey, 2019) covers the artillery aspect, though he wants nothing to do with the argument that Castillon was the triumph of cannon over longbow. The internet has many accounts of the battle, of course, but www.longbow-archers.com/historycastillon.html is a good description and has a useful animated map to follow.

A NOTE ON THE PHOTOS

Many thanks to wargaming medievalist and all round good egg Simon Chick for supplying the photos for this article. He was keen to point out much of his HYW collect is a little early for Castillon, but I hope you agree it looks splendid all the same.

Below: Breton cavalry strike the flank of the Anglo-Gascon array as the latter attack the fortified French artillery park east of Castillon, late afternoon, 17 July 1453.
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1x Unit Leader



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FROSTGRAVE

Frostgrave fanboy Dave King reports on his first look at the second edition rules.

Way back in late 2014 / early 2015 I was asked if I wanted to try out a new “top secret” game with the North Star crew. Always one to try something new I said “yes, why not?” The top secret game turned out to be an early version of an upcoming set of Osprey Publishing rules called *Frostgrave* by Joe McCullough.

Frostgrave is a fantasy skirmish game based around the ruined frozen city of Felstad. The players control a warband made up of around ten figures based on a wizard, his or her acolytes and helpers. The aim of the game is to compete with other warbands to find lost treasure and magical items in the ruins.

After the first couple of games we picked it up pretty quickly. The consensus was that it was a fast, fun game. It had the bonus of only needing around ten figures in a warband, so it was well within the abilities of even the slowest painter to knock up something to play with. We also, very quickly, found it needed to have a lot of scenery to hide behind, or your warband wouldn't last too long.

The plan was for a group of us to get familiar enough with the rules to run “tester” participation games at upcoming wargaming shows. This would help to get people familiar with the game in time for its release and to showcase the plastic and metal figure range designed to accompany the game by North Star Military Figures.

With this in mind we tweaked the rules for the tester games by reducing the warband size, removing the apprentice and limiting the spells available for each wizard. Doing this meant we could run a game in less than an hour, allowing the maximum number of players to have a go at a show. The tester games were a great success, we were guaranteed to have at least three different players every game and to get through between four and six games every show. The game itself was well received by a wide range of players, especially parents starting their children in gaming. We continued to put on demo games, later using the full rules at shows. I also played in a number of campaigns at the club.

Frostgrave went on to be highly successful and spawn a number of supplements and expansions. It even has its own novels based around the frozen city of Felstad. *Frostgrave* proved itself to be a perfect game for a club night with enough depth to allow continued play. Its easy mechanics, married to a good campaign setup that allows you to level up your wizard, makes for a game you can invest some time in mastering.

BACK INTO THE FROZEN CITY, WITH TREPIDATION ...

So, it was with some trepidation that I took on the task of having to put together this article on my first look at the new rulebook and discussing my thoughts on the changes. How could you improve on such an iconic fun game I thought?

On the first flick through I couldn't really tell a great deal of difference. The artist for the colour plates has changed and there are, as usual, lots of nice photos of painted minis. As with the original, the book is in Osprey's hardback format but has grown by around 100 pages.

A PLAYER'S FIRST THOUGHTS



The game phases, split into Wizard, Apprentice, Soldier and the Creature phases are still as they were in the original. The melee combat and shooting mechanics are pretty much the same. As are the Wizard, Apprentice and the Soldiers stat lines. So not much of a difference?

It was only after reading through the rulebook in more detail I discovered where the differences have been made. Most of them are quite simple, but are designed to enhance what's already there and to take some of the quirky unfairness out of the game.

SUBTLE CHANGES

Firstly, unless you are playing a specific scenario, the treasure placement has been changed. Previously each player could place three treasure tokens and, providing they were 6" apart and not within 9" of the board edge, they could place them wherever they wanted. The players would then have to roll to see which side of the table they would start from. This could cause some issues where people placed treasure in easy to reach areas on the board then just ran on, grabbed the

treasure, and ran off again. This really isn't in the spirit of the rules and makes for a frustrating game. The treasure placement has now changed. The rule is far more prescriptive and now limits the number of tokens in a standard game to five, not three per player. It also mandates that one of these is a central treasure token that must be in the middle of the board. This has the effect of forcing the players to push to the centre. Making them more likely to encounter one another if they want to get more tokens than their opponent, not just scurry on without seeing the other players.

There is now optional rule which introduces a balancing scenario. This is aimed at helping to mitigate the problem in a campaign where one player falls behind in levels, either by bad luck (getting your Wizard killed on a weekly basis) or by missing a couple of games. This can leave a player behind in levels which means it becomes difficult for them to catch up. A significant level difference between wizards places the lower level player at a disadvantage. The new rule allows for a random creature to be put into play in the control of the lower level player. This is treated as one

Now that you have your wizard and their wizard assistant, you are ready to do this in to turn to Chapter Five: Scenarios (page 138) and select a scenario to play. This will tell you how to set up the terrain, where or how to place treasure, what kind of creatures might be wandering around, and what special rules, if any, are in effect.

SETTING UP THE TABLE

The first step in any game of Frostgrave is to set up the table. The easiest way to do this is to turn to Chapter Five: Scenarios (page 138) and select a scenario to play. This will tell you how to set up the terrain, where or how to place treasure, what kind of creatures might be wandering around, and what special rules, if any, are in effect.

Alternatively, you can ignore the scenarios and just play a standard game. In a standard game, the players should take the terrain they have available and set it up on the table in a mutually agreeable fashion. The rules of Frostgrave are a crowded with terrain, leaving only a few areas of open ground, and a few feet or so away.

Once all the terrain is set up, the players should place five treasure tokens. The known as the central treasure, should be placed in the exact centre of the table.

Perhaps in the greatest library in the city, but every spell is written on a two-foot slab of rock, and they receive whenever they're needed.

This chapter contains a listing and explanation of the most common encounters in Frostgrave. Players can use this list to help create their own scenarios. Many of the creatures possess specific powers or abilities such as 'Infectious' or 'Immune to Magical Weapons'. These are all explained under 'Creature Traits' at the end of the chapter.

Optional Rule: Random Encounters

If all players agree beforehand, the game may include the chance of random encounters showing up on the table to menace the wizard and their wizard assistant. On a 1D10 or more, a random creature has wandered onto the table. Roll on the Random Encounter Table below to see which creature (or creatures) has appeared. Then, roll randomly to determine from which side of the table the creature enters. The creature should be placed in the centre of that table edge, as near to the center as logically makes sense. The creature will activate in the next Creature phase, and follows the standard rules for uncontrolled creatures, unless specific rules are given in its description.

Although this rule is optional, it is highly recommended. Many players find to face even more of the denizens of the Frozen City, roll to generate an encounter at the end of every turn instead of (or as well as) when picking up treasure.

The wizards just kept getting out water, but the path through the town of the coin remained dry, even as the water wells ran on and on.

of their warband for the duration of the game. The difference in levels determines the power of the creature. I can see this giving a boost to the lower level player without skewing things too far in the wrong direction.

There are some new additional rules that cover things like swimming which were left out of the original, helping to plug some gaps.

There are new sections that clarify and summarise combat and shooting at the end of the relevant chapters. These, added to the original pictograms are useful additions for the novice player, helping to spell out how everything works.

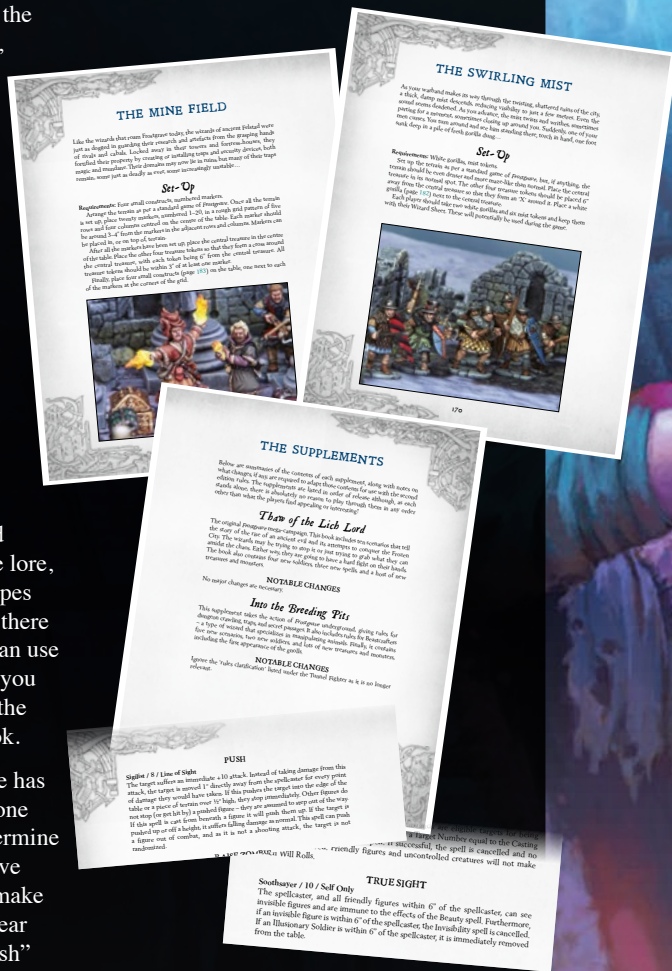
The original version included ten well-rounded scenarios that you could work through as part of your campaign. These originals, such as the Mausoleum, are all included in the book plus there are now an additional ten new scenarios which I don't think have been seen before.

One of the things that helped give the original its longevity were the supplements. These were published roughly every year and added more lore, new campaign scenarios, soldier types and monsters. In the new rulebook there is a section dedicated to how you can use the content of the supplements. So you will be able to use all the extras in the supplements using the new rulebook.

Perhaps the most significant change has been to the spell section. Joe has gone through every spell in detail to determine how "useful" it is. All the spells have had their explanations tweaked to make them easier to understand and to clear up any contentious issues (e.g. "Push" has an expanded explanation that makes it clear that, yes, you can push someone into the air if they are standing above you). Spells which were seen to be a bit too powerful have had their casting chance raised. Spells which were too difficult have likewise had their casting chance lowered. In some cases, spells which essentially did the same thing have been amalgamated into one (for example "Reveal Invisible" has been changed to

"True Sight", which also allows some protection against the "Beauty" spell). This overhaul will make a difference to which spells players choose and use.

The most subtle difference I noticed was the whole book has been rearranged in a way to make it all seem to flow better. There isn't a sea change to the original source material but on the whole it seems better laid out and easier to understand, if that's possible.



THE RIGHT BALANCE

So in conclusion the new version of *Frostgrave* takes the core original rules, keeps the good stuff, clarifies the unclear bits, adds some new rules designed to balance campaigns, totally revamps the spells and explains how you can use all the existing supplements. Overall, I think it strikes the right balance and will make a welcome addition to the *Frostgrave* canon.



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STOKE FIELD 1487

A SCENARIO FOR NEVER-MIND-THE-BILLHOOKS



THE ONE ABOUT THE ENGLISHMAN, THE IRISHMAN AND THE GERMAN

Never Mind the Billhooks
author **Andy Callan** presents a
scenario for a set of rules you
all own - as long as you picked
up last month's magazine....

Although it has been overshadowed by Bosworth, Stoke Field, fought two years later, was really the last battle of the Wars of the Roses. It took place only six miles from where I live, just up the road on the old Fosse Way, so I was only too happy to oblige when the editor had the idea of asking me to contribute to this *Wargames Illustrated* "Last Battles" theme issue as a follow up to the publication of my *Billhooks* rules in the previous issue of the magazine.

STOKE FIELD AND THE LIMITATIONS OF HISTORY

Like Bosworth, Stoke Field saw an attempt by a Pretender, at the head of an outnumbered and somewhat rag-tag army of English malcontents and foreign

mercenaries, to win the throne by trial of battle. This time though, the king's supporters stayed loyal and his big battalions won the day.

According to Sir Charles Oman, the Wars of the Roses were "unfortunate in their historians" and Stoke Field is no exception to the list of battles for which we have little contemporary evidence. Indeed, A.H. Burne reckoned "... there are fewer authentic details than about any battle of like importance fought since Hastings". There have been various interpretations over the years but they all have to rely on such concepts as Burne's "inherent military probability" rather than any written records.

We do know that John de Vere, Earl of Oxford, confirmed his reputation as a first class commander by more or less winning the battle with his Vanguard alone. As he had done at Barnet and Bosworth, he took on opponents of at least equal strength and drove them from the field. We also know that Henry VII,

canny as he was, avoided taking the same sort of risks he had at Bosworth – where he had come within a spear's length of falling to Richard III's furious attack - and contrived to stay well out of the action this time, leaving the fighting to the professionals.

But because we know so little of its tactics, the main interest of the battle lies in the unusual make-up of the rebel army, which contained sizeable contingents of German and Irish mercenaries as well as the typical English bows, bills, light horse and men-at-arms.

THE ENGLISHMAN

At the head of the rebel army was John de la Pole, Earl of Lincoln. As a grandson of Richard of York he had at least as good a claim to the throne as Henry Tudor and it may well be that he backed the Pretender Lambert Simnel only as a mask for his own ambitions. The level of support he had been able to rally on the march to Stoke had been disappointing,

so the English troops in the army probably numbered no more than 3000 on the day of the battle. But there had been some minor successes at Tadcaster (against Lord Clifford) and around Sherwood Forest (against the cavalry of Lord Scales) so there was still some cause for optimism. The army must have contained a sizeable mounted element, because it marched the 180 miles from its landing on the Lancashire coast near Barrow-in-Furness in only eleven days.

THE IRISHMAN

The contingent of Irish *bonnachts*, some 4000 strong, was led by Sir Thomas Fitzgerald, Lord Chancellor of Ireland under Richard III. They would have fought in the typical manner of their country, as light armed skirmishing kern or mailed, axe-wielding gallowglasses. There can only have been a few of the latter because it was the “nakedness” of the Irish - that is to say their lack of armour - that was most remarked on at the time, leading to them ending up “shot through and full of arrows like hedgehogs” (according to the French chronicler, Molinet).

THE GERMAN

The German contingent of around 2000 men was paid for by the fabulously wealthy Margaret of Burgundy, widow of Charles the Bold and sister of two dead Yorkist kings – Edward IV and Richard III - and as such an implacable enemy of the Tudor usurper. They were led by the Swabian Captain Martin Schwarz, an experienced mercenary who had served under both Duke Charles and the Emperor Maximilian. Although the term was not yet in common usage, these were the sort of men who would soon become known to the world as “*landsknechts*” and we must assume that they fought in the way that was the mark of their trade – as a block of pikemen and halberdiers, flanked by small “sleeves” of shot (at this period a mixture of crossbowmen and handgunners) this representing the very latest thing



Above: *The Battle of Stoke 1487, “The last stand of Schwarz and his Germans”.*

in Continental military tactics. A corps of French mercenary pikemen had played a prominent part in Henry’s victory at Bosworth, as a reward for which he made their commander Earl of Bath, so there was every reason to expect that German troops equipped in the same way might prove equally successful on another English battlefield.

WARGAMING STOKE FIELD

Stoke Field was one of the great set-piece battles of the Wars of the Roses and if you want to do a re-fight of the full encounter there are any number of suitable rule sets out there. Way back in *Wargames Illustrated* 165, June 2001, James Morris described a re-fight using the *Armata* rules of Arty Conliffe, which

seem to have made a better show of re-creating the peculiar characteristics of WOTR battles than many more generic Ancient/Medieval rules [Ed: Prime members check it out in The Vault]. You can find my own attempt at simulating such big, scrum-like affairs in the Paper Soldiers book I did with Peter Dennis, *Wargame the Wars of the Roses 1455-1487*, published by Helion in 2016 and now available in digital format.

Never Mind the Billhooks published in WI 297 (September 2020) is pitched at a rather different level of action – what I have described as a “Big Skirmish/ Small Battle” - so in order to make a suitable scenario I have had to stretch the history even more than most modern reconstructions.



Above: *Gallowglasses. Figures by Antediluvian Miniatures form their ‘Historical’ range.*



Martin Schwarz and his German pikemen - any resemblance to Burgundian livery is purely coincidental!

PRELUDE TO STOKE FIELD – A BILLHOOKS SCENARIO

In the words of the anonymous herald who left the only eye-witness account of the battle:

“On the morn, which was Saturday, the King early arose and heard two masses... And the King had five good and true men of the village of Ratcliff, which showed his Grace the best way for to conduct his host to Newark, which knew well the country, and showed where were villages or groves for bushments, or straight ways, that the King might conduct his host the better. ... And so in good order and array, before nine of the clock, beside a village called Stoke, a large mile out of Newark, his forward reconnoitred his enemies and rebels...”

Now let’s turn that into a wargame.

It is the morning of Saturday 16 June 1487. For reasons unrecorded by the chroniclers the rebel commander, the Earl of Lincoln, has sent a detachment a short distance down the Fosse Way to

observe and delay the enemy advance.

All the elements of the rebel army are keen to strike the first blow, so English, Irish and German units have been formed into a combined force of mostly light-armed troops under Francis, Viscount Lovell. Belatedly realising they might well encounter enemy cavalry, Lincoln has ordered Captain Schwarz to send two of his pike companies to join them, to provide some suitable “stiffening” in the ranks.

Meanwhile, the Royal army has broken camp at Radcliffe-on-Trent and its forward elements of light horse “scurriers”, helped by local guides, are probing north up the Fosse Way. Some time in the early morning the rebel forces come in sight around the small hamlet of Flintham, where the old Roman road breasts an east-west ridgeline. Sir John Savage, at the head of this Royal advance-guard, decides to engage the enemy while passing word to the Earl of Oxford to make haste and send up some urgently-needed reinforcements.

THE BATTLEFIELD

Assuming a standard 6 foot by 4 foot table, the Fosse way runs straight up the middle, from one short edge to the other (South to North). There is a low ridge running East to West which is not steep enough to impede movement. On the East of the ridge there is a cluster of hovels, and enclosures, giving cover against arrows but which can only be entered by skirmishers. On the west of the ridge there is an area of woodland extending to the western table edge, so the gap between the trees and the village is only about half the table’s width. There are one or two more copses in the southern half of the table but the rest of the terrain is open fields, with no enclosures or other bad going.

The rebels start the battle deployed along the ridgeline or behind it and may choose to occupy the village to the east and the wood to the west. Anything north of the ridgeline is out of sight of enemy to the south. The Royalist forces start on the southern table edge.

YORKIST TABLE EDGE

N

ROYALIST TABLE EDGE

S

ORDERS OF BATTLE



REBELS (YORKISTS)

LEADERS

(Dice for their grade: 1 = Dolt; 2,3,4,5 = Commander; 1 = Hero)

1. Thomas Lord Lovell (English), Commander-in-Chief of this army detachment
2. Captain Weiss (German) (a hard-bitten professional – re-roll if he comes up as a dolt or a hero!)
3. Constable MacSweeney (Irish)

TROOPS AVAILABLE AT THE START OF THE BATTLE:

Up to 90 points chosen from:

- Irish Gallowglass Companies (12 men) @ 18 points
- English Bow Companies (12 men) @ 12 points
- English Bill Companies (12 men) @ 12 points
- English Light Horse Squadrons (8 men) @ 12 points
- German Skirmisher Bands (6 men) @ 6 points (Handgunners or Crossbowmen)
- Irish Skirmisher Bands (6 men) @ 6 points (Kern, armed with javelins)
- The force must include at least two units from each nationality.

REINFORCEMENTS (to arrive later in the battle):

A block of two companies of German Pikes (12 men each) @ 12 points = 24 points in total.



ROYALISTS

LEADERS

(Dice for their grade: 1 = Dolt; 2,3,4,5 = Commander; 1 = Hero)

1. Sir John Savage, Commander-in-Chief of this army detachment (re-roll if he comes up as a dolt).
2. Captain Fluellen
3. Serjeant Nym

TROOPS AVAILABLE AT THE START OF THE BATTLE:

Up to 90 points chosen from:

- English Bow Companies (12 men) @12 points
- English Bill Companies (12 men) @12 points
- English Light Horse Squadrons (8 men) @12 points
- Skirmisher Bands (6 men) @ 6 points (Archers)
- The force must include at least one unit of each of these types.

REINFORCEMENTS (to arrive later in the battle):

Two Squadrons of Light Horse @ 12 points or one Squadron of Knights @ 24 points = 24 points in total.

SPECIAL RULES AND POINTS TO REMEMBER

REINFORCEMENTS

The Players each roll a dice at the end of Turn 2 in the Main Battle Phase and at the end of every subsequent turn.

Their reinforcements arrive on a roll of 5 or 6. If the Royalists roll a 5 they get the Light Horse, if it's a 6 they get the Knights. The rebels get both companies of Germans on either a 5 or 6.

Position the reinforcements on their respective baseline, where the road enters the table. The only thing they can do is to march up the road, taking two move actions each turn whenever a bonus card is drawn and their player wins the dice-off, until they come within command range (6") of a friendly Leader.

GALLOWGLASSES

These men are formidable fighters with their two-handed axes but their mail armour gives relatively poor protection.

In Melee they count as Men-at-Arms, rolling 1 ½ dice per figure (so three dice for two figures), but they have only medium armour, so save for 4,5,6 in Melee or when shot at.

LIGHT HORSE

They can fight as a squadron of eight spear-armed cavalry or, if the figures are equipped as mounted archers or crossbowmen, they can dismount to form a band of six skirmishers with two horse holders. They dice for Morale as Cavalry (roll D6+1) or Skirmishers (roll D6) depending on their role. Two Squadrons of mounted Archers can dismount and combine to fight as one Company of Bows (12 men and 4 horse-holders) in which case they dice for Morale as Infantry (roll 2D6).

ARROW SUPPLY

Don't forget that Archer companies, but not Skirmishers, get only six Shoot actions in the battle.

LEADERS

You might find you don't have enough leaders to carry out fancy manoeuvres – this is deliberate! Losing a Leader in a melee or arrowstorm will severely limit your options.



MOVING THROUGH FRIENDLY TROOPS

Always apply the “Brexit Rule” in the case of the Rebel army:

“All troops can move through a friendly unit of their own nationality. But if foreign mercenaries move through English troops who don’t have a leader with them scuffles break out and both units take a Disarray”.

WHAT HAPPENED NEXT

Once the rebel screen has been driven back on the their main body (which is inevitable as soon as any further Royalist reinforcements arrive – the best they can hope to do here is to delay things a bit by winning this opening round) Oxford’s Vanguard will move up to engage and start the battle proper.

What limited accounts we have suggest it was a hard fight, but eventually the royal army prevailed and the rebels were scattered, to meet an early doom in the nearby “Red Gutter” and the waters of the Trent or over the following days in what is euphemistically referred to as “mopping up” operations.

Any captured English or Irish were swiftly executed as rebels but the few German survivors were allowed to make their way home as best they could – an early example of what the landsknechts would come to refer to later as a “good war”.

Lincoln was slain in the battle, but the de la Poles continued to be a thorn in the side of the Tudor dynasty until John’s youngest brother, Richard, Duke of Suffolk, known as “the Last White Rose”, was killed in action at Pavia in 1525.

This news, together with that of the capture of the French king Francis I at the same battle, must have given Henry VIII one of the happiest days of his life.

MAIN REFERENCES

More Battlefields of England (1952), Alfred H. Burne.

English Heritage Battlefield Report: Stoke Field 1487, Historicengland.org.uk

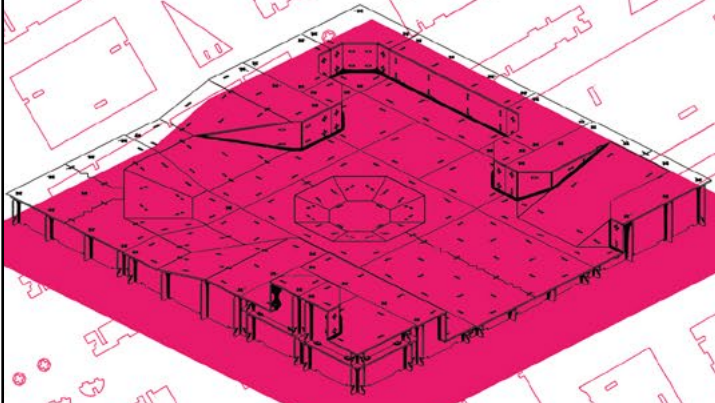
Taken together, these give a comprehensive coverage and assessment of the available source material and the various historical interpretations of the battlefield site.

All figures seen in this article are Perry Miniatures, with the exception of Sir John Savage by Trent Miniatures on page 44 and the Gallowglasses by Antediluvian Miniatures on page 45. Battlemat by Killing Fields Terrain. Thanks to Steve of Arcane Scenery for the loan of his figures. Psst! He also sells Billhooks tokens and cards at www.arcanesceneryandmodels.co.uk



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HOW TO... MAKE A MEDIEVAL CARRIAGE



There has been a lot of talk in this magazine about the Middle Ages in 28mm, but what you really need in your life is a tiny medieval carriage, with some baggage for your 10 or 12mm medieval collection. Paul Davies provides the words and images for how to make one.

Recent reading of the *The Hollow Crown* by Dan Jones re-awakened my interest in matters medieval, and provided the inspiration for my next sequence of 'how to...' articles, starting with a medieval carriage. I decided it would have to be compatible with my 12mm Kallistra figures, so I knew it was going to be quite small; in fact the basic carriage worked out to about 30mm x 25mm x 25mm!

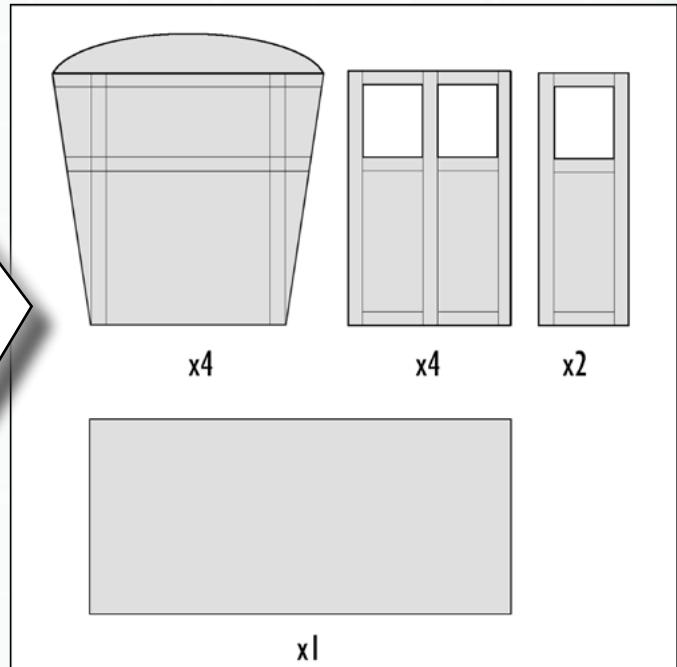


MATERIALS OVERVIEW

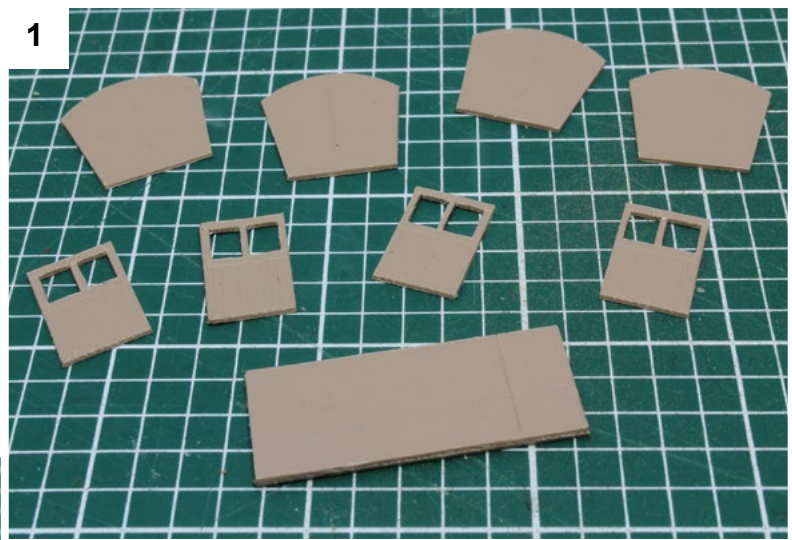
I used a mix of textured plastic sheets reversed with the plain side outermost for the body of the carriage, and some thin black styrene sheet for the 'framing'. Ideally I would have exchanged the textured sheets for plain ones, but availability was a bit difficult during 'lockdown'. The wheels, horses, and crew were Kallistra spares from my bits box ... proving yet again the importance of never throwing anything away.

PLAN

I created a basic plan to start me off, and scaled it to suit my figures. Some components including the roof could only be accurately made after taking measurements from the model itself.

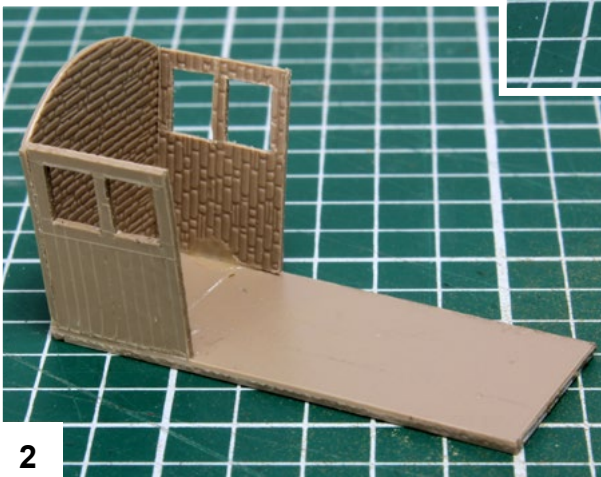


1



CONSTRUCTION

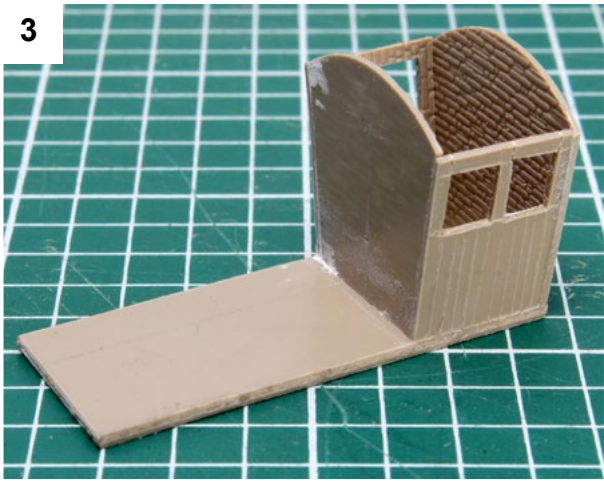
1. I cut out the basic components, lightly scoring vertical lines on the outside faces to represent planking, prior to cutting out the window openings.



2

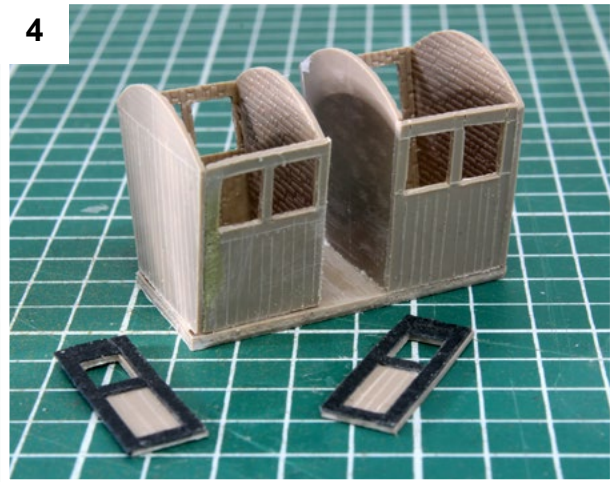
2. I glued one end in place followed by two side pieces.

3



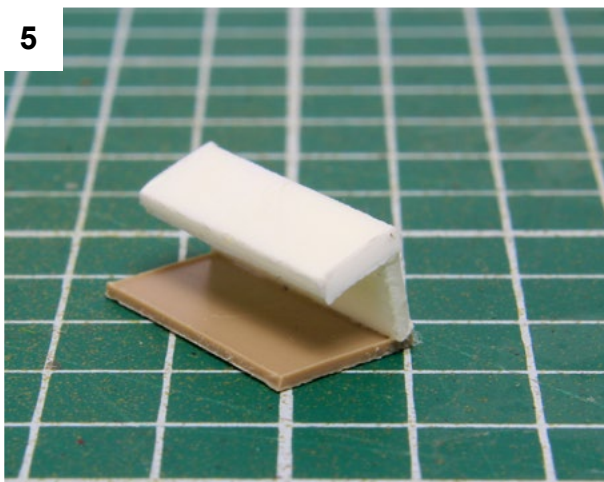
3. Next I glued an inner piece to the two sides.

4



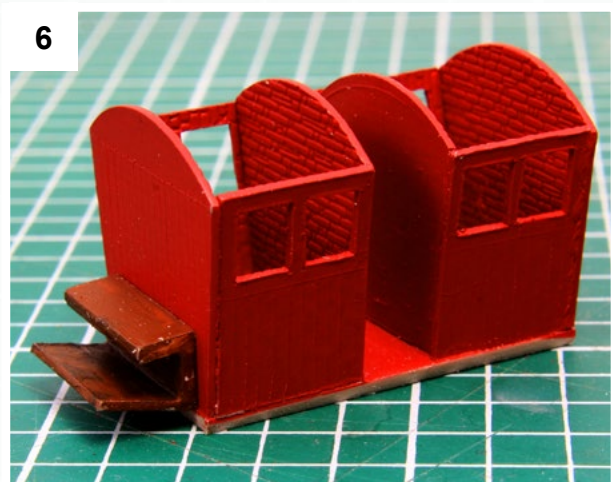
4. I glued the remaining panels in place and trimmed the base to size. The door measurements were taken from the model. Thin black plastic strips for door framing were added, which is easier to do prior to gluing the doors in place.

5



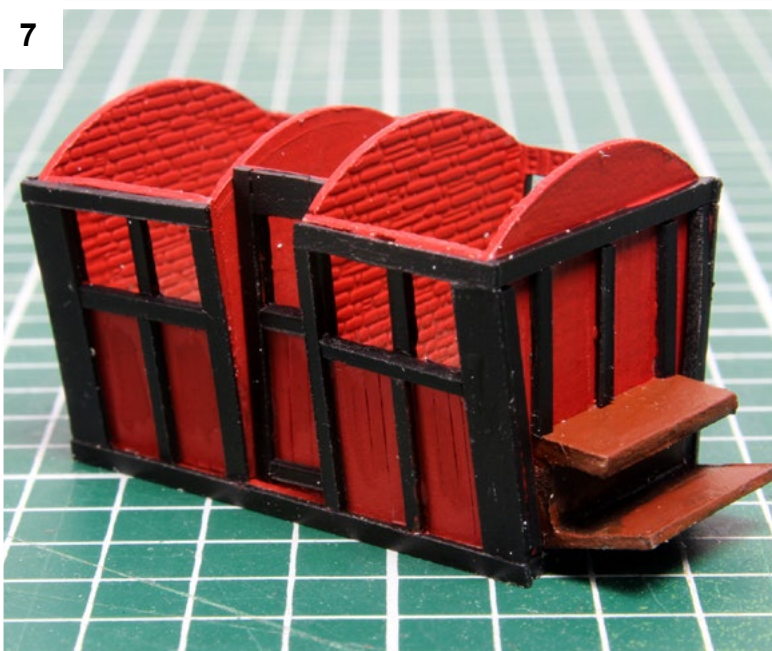
5. Next I made the seat and foot rest for the coachmen from scrap styrene.

6



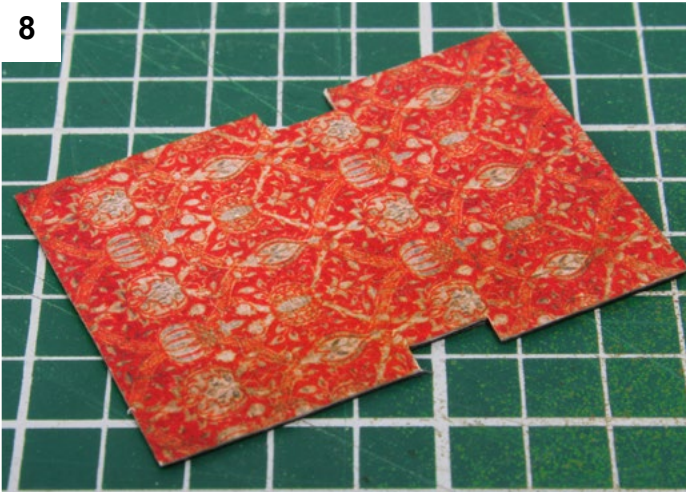
6. I painted the carriage body and doors Citadel Mephiston Red; the seat was painted brown, and glued in place.

7



7. The doors were also painted Mephiston Red and glued in place; note that they are vertical and don't follow the angle of the sides. More framing was added to the carriage body.

8



8. A roof was cut from thin black card and curved to fit the carriage with an overhang at the front to protect the driver - these carriage owners were clearly very considerate to their staff.

My research showed some carriages featuring a sort of tapestry roof. A search of the internet revealed a suitable image which I printed out and glued to the card roof.

When it comes to rescaling images for printing, I seem to get a better result if I set my printer to reduce the size of the image, rather than rescaling it using an image manipulation programme, so it's probably worth a test-run to compare results before committing to printing on matt photo paper.

9. NB. This is the ideal stage at which to glue the roof in place. Initially I was thinking of adding some interior detail and so didn't fit the roof until later. It was a BIG mistake, firstly because any interior detail would be virtually impossible to see, but more importantly fitting the roof after the wheels have been added makes it very difficult to apply enough pressure to hold the roof in place whilst the glue sets.

So ideally the roof should be glued in position now!

9



10. However, I glued the carriage wheels to styrene rod axles; painted them and glued them to the underside of the carriage.

10



11. At this scale the horse fittings are minimal so I just made a shaft and cross piece from styrene strip, painted it, glued it in place, and then added the roof.

11



Next the figures and horses were painted, a base cut to size, suitably textured, painted and 'grassed' and the carriage and horses glued in position. The driver looked a bit odd with his hands outstretched holding nothing, so I added a set of reins made from thin black paper. And for more individuality, I printed out some shields on matt photo paper and glued a piece of thin 'u-shaped' wire painted black to the back so they could be clipped over the window sill and the ownership easily changed - in this case John de Vere, Earl of Oxford.

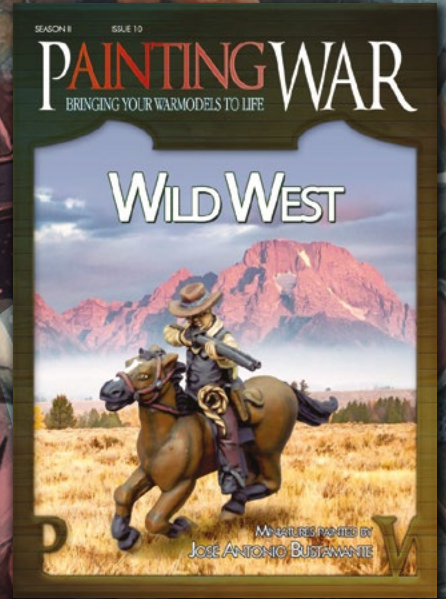
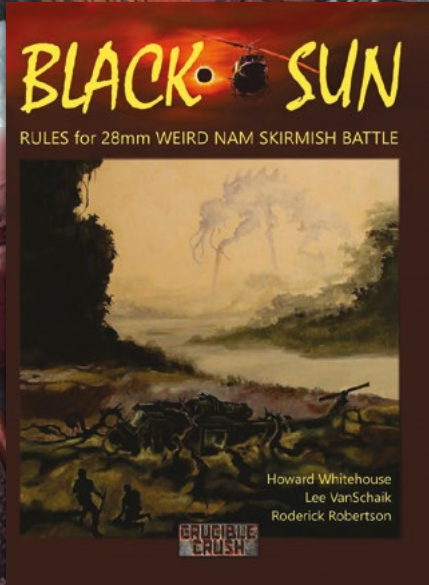
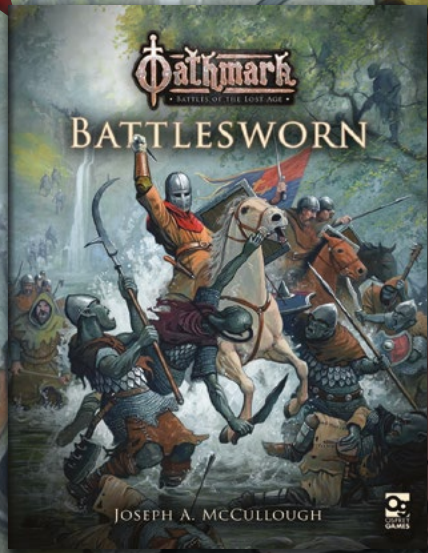
And that was it. A medieval carriage fit for any lord and lady.

The next project planned for my series of medieval 'How to ...' articles will be a medieval bridge!



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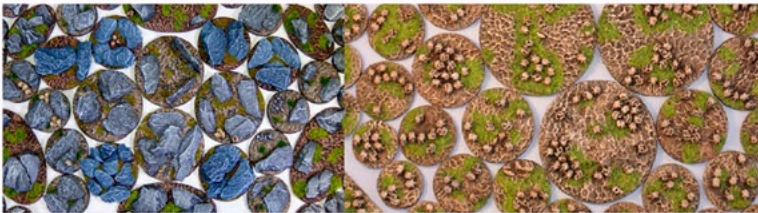


Slate

Skull

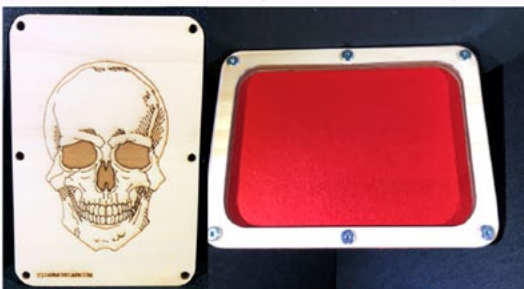
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CORUNNA



THE BRITISH ARMY AT BAY, 16 JANUARY 1809

The Battle of Corunna was the last battle in the 1808-1809 Peninsula campaign, which by turns had seen success and failure in equal measure. It was also the final battle of General Sir John Moore, among many others. Jim Graham provides a wargamer's-eye-view on the battle and how to game it.

By 1808 the Peninsula campaign was going well for the British; the French had been expelled from Portugal and Spain and a treaty signed. Unfortunately, the terms of the peace treaty were so contentious that the three generals concerned, Wellesley, Burrard and Dalrymple, had been recalled to London to answer questions about it. General Sir John Moore was left in charge of the 30,000 British troops in the Peninsula. The problem for Moore was that Napoleon had taken the reverses personally and assembled a force of over 250,000 experienced troops to finally drive the British out and crush the 85,000 Spanish facing him. As Napoleon advanced on Madrid, the Spanish melted away, leaving Moore exposed in the north of Spain unaware of either Napoleon's presence or the size of his army.

A NOTE ON THE PHOTOS

The photos being used to decorate this article were taken back in 2011 by the late, great Joe Dever. They feature the Salute award winning Corunna table, owned by Robert Browning, with many of the figures and buildings supplied by Ron Ringrose.

To see more of this game, search the Wi Vault for 'Corunna'.

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MOORE'S RETREAT

Then comprehension dawned. Moore led his increasingly bedraggled and rebellious army through 300 miles of mountainous roads in the depths of a Spanish winter. Knee-deep snow and freezing temperatures were the order of the day as the army crossed Galicia towards the port of Corunna, having been cut off from their base in Portugal. The cavalry and Moore's beloved Light Division covered the retreat in a series of short sharp actions, stopping the French then retiring before they themselves could be cut off. Pursuing the British were Marshals Soult and Ney with 40,000 men, mostly veterans of the wars against Austria and Prussia. The conduct of Moore's forces was not great with looting and drunkenness common: many drunk and wounded were left to die by the roadside.

The French were in better shape, but not by much. They suffered just as much from the blizzards and more from the land having been ravaged

by the British, but they had the moral ascendancy as they were advancing. In those circumstances the pursuer usually wants to keep on the heels of the enemy and give them no respite with no chance to reorganise. Failing to do so could let them turn and deliver a "stopping blow", as Sir John French did at Mons in 1914. This was one of the times where, at least initially, the pursuer stuck to the pursued, harrying them all the way with many British captured or cut down.

Moore somehow kept his army more or less together through the retreat to the port of Corunna in northwest Spain and by that point had managed to get just enough daylight between his army and the French to draw breath and prepare a defence. The final British units arrived in the city on 11 January 1809, but the promised Royal Navy transport was delayed and would not arrive until the 14th. Moore used the time to re-equip and reorganise his men using stores from the Spanish arsenal, while feeding them from the food stored in the city, the supplies the Navy had brought, and on

the carcasses of the six thousand horses that had been slaughtered to prevent them falling into French hands. Not for the first time, and certainly not for the last, a British army was brought back from the brink by a good night's sleep and 'three square meals'. By the time the French arrived, the British were fed, rested, and re-armed, giving them a distinct advantage over their pursuers who were footsore and hungry.

THE FRENCH ARRIVE

Soult's troops were at the outskirts of the city by the 12th with the bulk of the infantry and cavalry arriving by the 14th. The speed of the pursuit, the weather, and the British rearguard, had all contributed to winnowing down the French pursuers to about 12,000 able-bodied troops with more straggling in and another 15,000 on the way. This gave Moore a brief superiority in numbers provided he committed his whole army, but that risked the evacuation – the more troops he attacked with, the fewer he could move towards the port, and vice versa.



Moore's options were limited. He could try to hold the city while the bulk of his 20,000 men boarded their ships and then commence a race to the docks between the British rearguard and the French vanguard, or attempt to drive the French back to gain some room, then use that

space to make good his escape. Moore chose the latter course, planning to fight the French in the hills to the south of Corunna before Ney arrived, then make good his escape as the French tried to recover from the battle. Moore took up strong defensive positions, but due to his

lack of troops he deliberately left his right flank apparently in the air to tempt Soult into attacking there. If Soult took the bait and tried to outflank the British line, he would find himself facing the British reserve that Moore had placed on the right to counter that move.

BRITISH UNIFORMS - CORUNNA

Building your British army for Corunna is one of the more interesting projects for the Napoleonic Wars. The battle was fought in January and while the temperature in Corunna rarely falls below freezing it is exposed to Atlantic winds and can be very cold and very damp. The British army had just fought a fighting retreat through the snows of the Galician mountains and warmth and practicality took precedence over style and uniformity. This was balanced out by the arrival at Corunna where there were stores which were either to be distributed or destroyed so a certain sartorial elegance returned to some soldiers.

What this does give is the freedom to improvise, adapt and modify. The bulk of the troops will be in the correct uniforms, probably with a great coat varying from pristine and recently issued to tattered and faded. Or looted from a Frenchman. Or a Spanish civilian coat. Most will have the correct shako, but again the odd French model, civilian hat or even woolly bonnet might appear. It can probably be assumed that the first units into Corunna were best dressed as they had first access to the stores, and time to mend their uniforms, while the rearguard would be the most tattered. Scratch-building can be done on any basis but there is an argument that it should be on a unit by unit basis.

One of the first articles I ever read on the Peninsula campaign, possibly as far back as *Battle for wargamers*, suggested that supply in the Peninsula was such that any army should be perhaps 50% its own forces and the rest a random selection from the other armies. I wouldn't go that far but there is an element of truth in there.

There was an arsenal at Corunna so weapons and equipment should be in good order, and ammunition plentiful. As the army was



Above: Artwork above from 'The Road to Corunna' by Partizan Press. Used with kind permission.

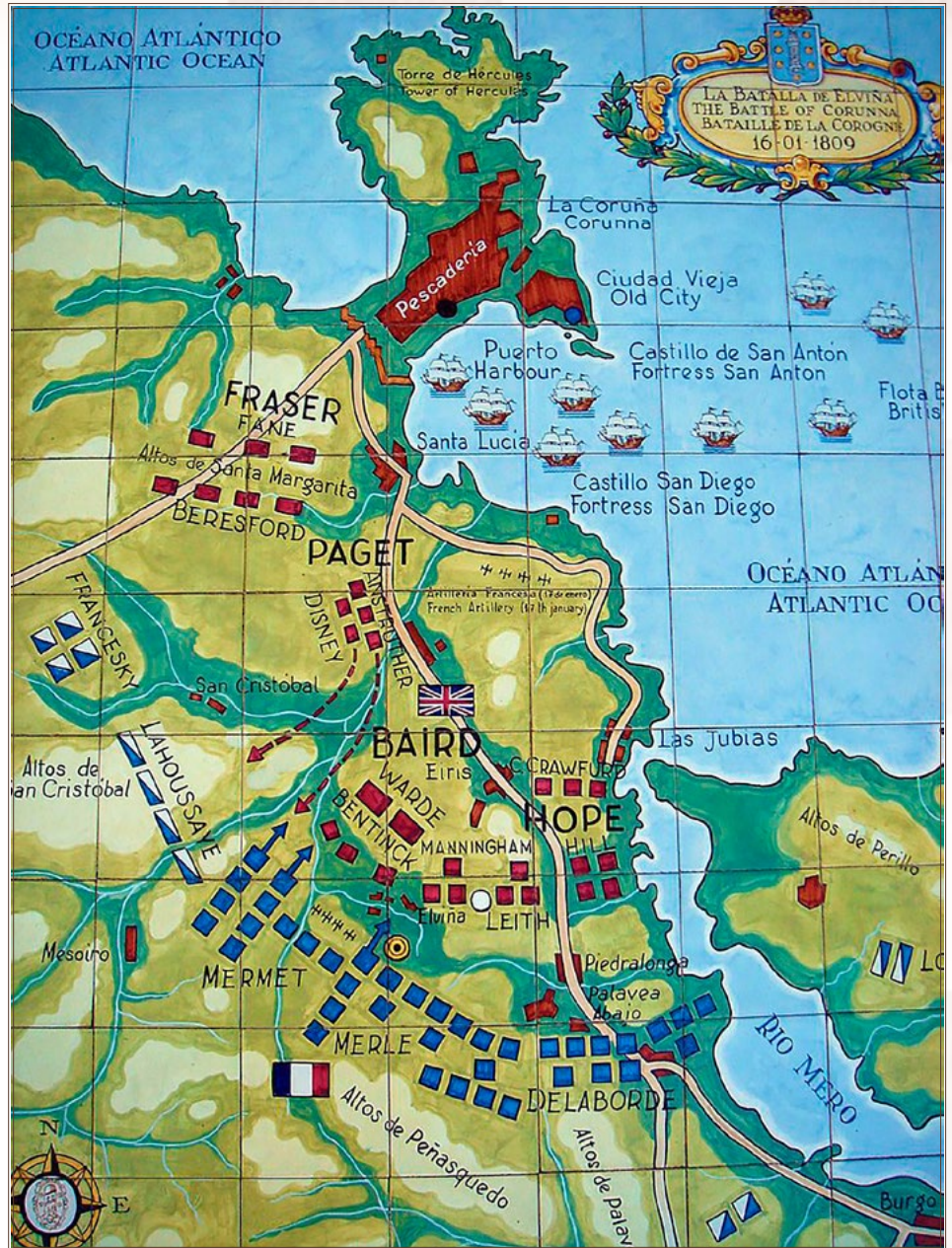
planning to peel and fade back to the ships they were in light kit with packs etc. already sent ahead with much of the artillery and cavalry.

However you choose to represent your British force there should be enough variety to make a serjeant major wince, if not sob.

BATTLE OF CORUNNA

By the 15th Moore was prepared to evacuate and had already embarked almost all his artillery and cavalry troopers. That afternoon he gave the order for the first infantry units to move off but was pre-empted by Soult's attack. Soult had indeed seen the apparent weakness exactly as Moore had hoped and began with a feint on the French right with the main attack on his left that would carry the French around the British right and cut them off from the port. Soult therefore tried to pin the British on their right and centre while turning the British flank at the village of Elvina. Mermet's division attacked through the village and up the hill behind but were driven back by Bentick's Brigade. As the combat ebbed and flowed, the tide was eventually turned for good by two battalions of the Grenadier Guards joining the fray. It was at this point that Moore was struck by a cannonball, but he lived long enough to see victory. Having failed to turn the flank and been repulsed elsewhere, the already weary French fell back and were thus in no shape to hinder the British evacuation.

The death of Moore at Corunna is one of the iconic moments of the Peninsular War: having saved his army Moore was killed leading his men in a last charge to drive back the French and create enough space and time for the evacuation. Oddly enough, at the time the campaign was viewed as a disaster for the British and a great French victory. It certainly did Soult's career no harm because despite failing to capture the British he had driven them out of the Peninsula.



WARGAMING CORUNNA

The British army was largely made up of veteran units, having been through the mill in the battles of 1808 and in some cases having fought with Abercromby in Egypt. The strength of the army is the infantry, particularly as they have few guns, but then the strength of almost every British army is the infantry!

The French army were a mixture of veterans and raw recruits; Napoleon's boast to the Spanish that the victors of his Austrian and Prussian campaigns would make short work of them proved true. The French army was well versed in all-arms combat, but the confined terrain around Corunna meant the artillery had few good targets and the cavalry was hindered by sunken lanes and walls. The French should possibly be short of ammunition, though their tactics mean this is not as problematic as it would be for the British. They should also tire quicker as they have had little time to recover from the approach march.

FIRST CONTACT

The French drove in the British pickets on 15 January 1809 in a series of actions among the hills around Corunna where the French took up positions overlooking the town. After one of these assaults, the British 5th Foot Regiment and a contingent of Rifles counter-attacked and fought a short but violent action against French fusiliers and voltigeurs of the 4th Line, though they were repulsed. This is easily refought using *Sharp Practice* on a table with a rough track running along it and open ground with patches of scrub and broken ground on either side. The British start half-way along the table and must leave their base edge in good order while the French deploy on their base edge and must stop them, or at the very least disrupt the British withdrawal.

BRITISH FORCES

From the Peninsula list, the British Regular force does the job nicely, though you may want to add in a small force of cavalry. The leader should be a 'Decent Chap' and I would suggest re-rolling anything under six on the "Officer's breeding" table.

FRENCH FORCES

From the Peninsula list, the French Regulars to 1812 with possibly some light cavalry to counter any the British might deploy. For the officers, it is a bit harsh to limit the French officers too much; admittedly they were Regicides and sometimes revolutionaries of the reddest hue, but they were still professional officers, though I suppose any one of those characteristics would have damned them in the eyes of many of the British officers. For "Officer's breeding" table I would do the reverse and re-roll anything over 9.

THE RIGHT FLANK

The crux of the battle was Moore's refused right flank so the battle can, with apologies to the troops on both sides dying elsewhere, be reduced to this action. If the French can turn the flank they win, if the British reserves move up and the flank holds firm then the French lose. The result is likely to be clear cut, but if the British hold any of the village, or if the French are in no shape to push on from it, then it is a British victory.



GENERAL JOHN MOORE

“Tall and extremely good-looking, strong and upright... He was known to be heroically brave, wholly uncorrupted and incorruptible... There was something god-like about him.” Christopher Hibbert, *Corunna*.

Moore was from the sort of family you would expect; the son of a doctor, his brother Graham became an Admiral after the Napoleonic Wars, with an upbringing that included schools in Glasgow and Geneva before joining the army as an ensign in 1776. Service in North America during the War of Independence made his reputation before he spent six years as an MP at Westminster. By 1787 he was a major. In 1793 he served in the Mediterranean before stints in the West Indies, Ireland, North Holland and Egypt. In 1803 Moore commanded a brigade and began a training regime that led to the creation of Britain's first true light regiments.

Moore had studied the use of light troops in North America and the French *voltigeurs* in Egypt and recognised that the British needed something to counter them. He managed to marry the “American” school of thought that light troops were all that was required for modern warfare with the “German” school that believed in close order troops as battle winners. The two ideas were fused by Moore to form his own style of elite troops with the best of both and the flaws of neither – “A mixture of the Yager and the Grenadier” according to Moore. Moore's work led to the Light Brigade and later Light Division, which would fight with such effectiveness in the Peninsula and elsewhere. At Corunna, Moore was leading from the front as usual, bringing up reserves to counter the French moves, when he was struck by a cannonball. Moore was conscious long enough to ensure the battle was won and that his staff was safe before succumbing to his injuries. His soldiers buried Moore in the ramparts of Corunna before embarking for the voyage home.



The battle started in mid-afternoon and should therefore have a limited number of turns; the French can't hang about or darkness will fall before they get anywhere. When darkness comes then all combat will cease if it has not already. If unengaged the British can then leave.

THE BRITISH ARMY

The British army at Corunna is a one trick pony, and not just because they only had one pony left! There is infantry, more infantry and the rest of the infantry. Having culled the cavalry horses, the cavalry troopers were sent to the ships and similarly the loss of the draught horses meant the guns were mostly sent to the ships as well. Those that remained were hard to bring up and impossible to move during a battle, so such artillery as the British had was always outgunned. Ammunition was at least plentiful due to the Spanish arsenal in the town; therefore, the British are in a better position than the French on that front. They do not need to worry about cavalry too much either as the broken ground meant the French were very limited in where they could use it, even if it had not been worn down by the pursuit. The battleplan is simple: stop the French and deliver such a blow that you can break contact and march away.



THE FRENCH ARMY

The French were in some ways the victims of their own success. They had marched across Spain and then pursued the British through a devastated area during winter. Morale was still good, but they were short of most things as their supplies were strung out along the route and struggling to catch up. That said they had to either attack or watch the British sail away, which would have rendered the vigorous pursuit largely pointless. What you have to do is turn the British flank and get between the bulk of the army and Corunna.



BATTLEFIELD & DEPLOYMENT

The battlefield was the valley between the Heights of Penasquedo in the south, which were held by the French, and the ridge along to Monte Maro in the north held by the British. The village of Elvina sat in the valley, which consisted of rolling and broken terrain criss-crossed by walls and sunken lanes. This was infantry country and the French artillery was hindered by the broken ground, as was their cavalry.

BRITISH FORCES

1st Division under General Baird

1st Brigade under General Wade

2 battalions of the Grenadier Guards

2nd Brigade under General Bentinck

4th, 42nd and 50th Regiments of Foot

3rd Brigade under General Manningham

1st, 26th and 81st Regiments of Foot.

Historically the British deployed with the 2nd Brigade on the right, the 3rd on the left, and the 1st refused behind the 2nd. All the British officers are competent and bold.

FRENCH FORCES

1st Division under General Merle

1st Brigade under General Reynaud

2nd Legere

36th Ligne

2nd Brigade under General Sarrut

4th Legere

3rd Brigade under General Thomieres

15th Ligne

2nd Division under General Mermet

1st Brigade under General Gaulois

122nd Ligne

2nd Brigade under General Jardon

31st Legere

47 Ligne

3rd Brigade under General Lefebvre

2nd Suisse

3rd Suisse

The French formed up with Merle's Division on the left and Mermet on the right. All the French officers are competent and either bold or aggressive, they had hardly had a reverse up until now and are confident of victory.

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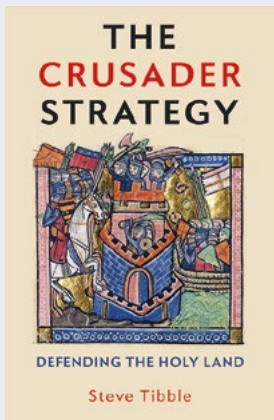
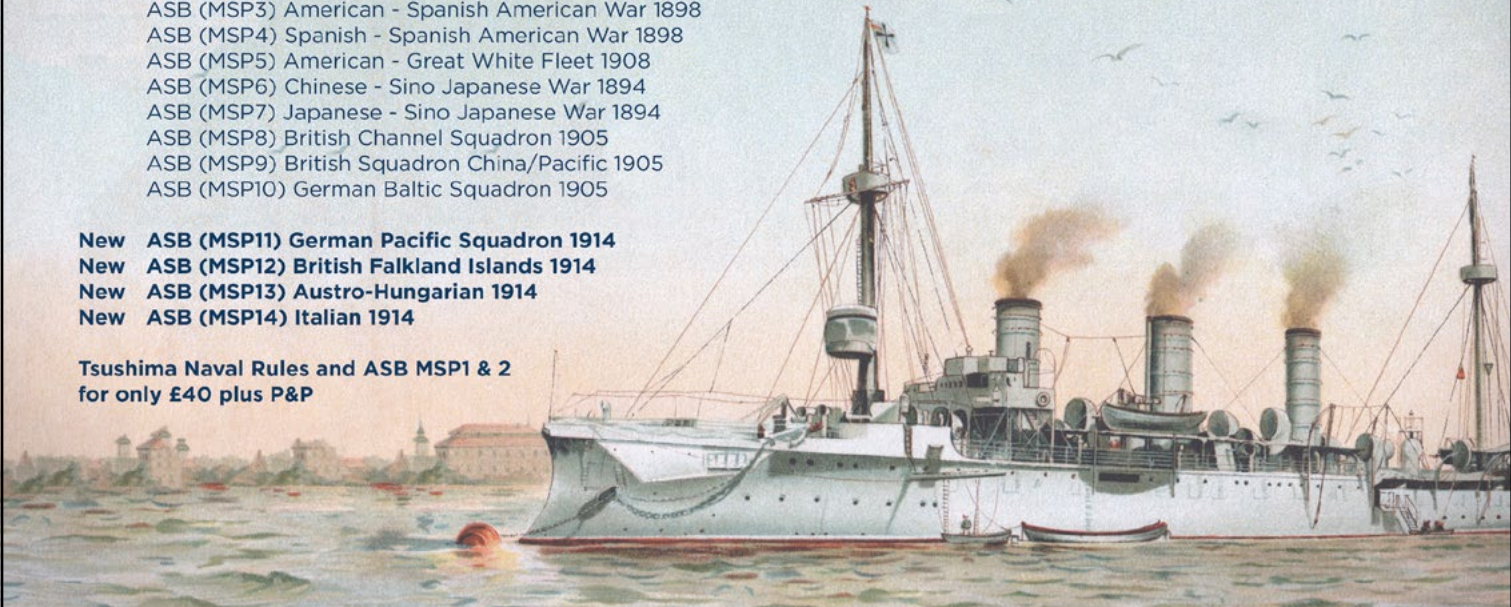
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Steve Tibble graduated from Cambridge and London Universities and is honorary research associate at Royal Holloway, University of London. He is the author of *Monarchy and Lordships in the Latin Kingdom of Jerusalem, 1099–1291* and *The Crusader Armies, 1099–1187*.

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CONVERTED ARMIES

In the last month's *Wargames Illustrated* we featured a 'Conversion Masterclass' by Bob Amey in which he described how he had converted loads of the figures in his 15mm Ancients armies. This month we showcase some of the excellent 'finished' armies Bob has applied his conversion techniques to.



Dailami unit command base.

DAILAMI

A couple of years ago I wanted to build a Dailami army. In my preferred rules *Field of Glory* this is a powerful army of medium infantry impact foot and cavalry lancers with a smattering of light foot archers (either independent or as a back rank to the impact foot). I started with Essex figures – they produce a nice range with clean crisp figures. The basic infantry spearmen come in two poses, standing with a short spear and a figure that looks like a lollipop man! So I tried to create some extra poses to give some variety.

I replaced several of the short spears with a medium length one. Converted some spears into swords and changed others from a vertical hold. I also used Essex PCH12 Northern & Southern Dynasties Chinese: Foot Officers for command figures to add a bit of variety.



Dailami light foot with bow.



Dailami battle line.



Alexandrian phalangites (pikemen) with Iphikratean hoplites leading the attack.

ALEXANDRIAN MACEDONIAN

If I had to choose a single army then it would have to be Alexandrian Macedonian even though it proved to be a Herculean task. The army had five pike blocks, four of which had eight bases each of four figures and a fifth unit of twelve bases.

All pikemen were treated by using the flat nosed pliers to flatten the hand and then a hole was drilled for the pike. A hole was also drilled in the figure's base to accommodate the bottom of the pike. I broke my own rules with the Hypaspists, as some are only holding the spears with a single hand and no other point of contact. So far they have survived!!

There are also some Iphikratean hoplites, only three to a base rather than the four for heavy foot, who can be used to take terrain.

The infantry are the backbone of the army but the 'stars' are the cavalry. Alexander leads the Agema with backup from the Prodromi light cavalry.



Alexander takes the lead.

Hypaspists operating in medium order with spears.



Agema cavalry.



Above: Sassanid Persian generals.



Right: Detail of how banners are fixed in place.

SASSANID PERSIANS

The Sassanids are a superb army with loads of 'sexy' figures. The main strike force is their cataphracts. I replaced the cast lances they came with for wire spears. Each unit has a banner and a couple of pennants (see Wi393 for how I made these).

Then there are the elephants. The existing models are all a bit small and would not frighten an old lady. So I decided that I needed some REAL elephants and I plumped for Tin Soldier. These are massive and will only fit on a 40mm by 40mm base by angling them from corner to corner. I kept the mahout but discarded the crew and substituted with Essex figures. Each elephant had a Sassanid spearman which was converted into a pikeman by removing the existing spear (seen right). I nipped one hand and made a hole to take the pike. Finally I reamed a slot in the shield into which I added a wire pike but which I angled downwards so the point is lower than the base of the figure.

This figure goes in the howdah and thrusts downwards with his pike. The other figures I used were the existing officer and standard bearer. Lastly I added a 25mm shield to each side of the howdah. This was to take shield transfers from the Little Bigman Studios (LBMS) 25mm banner sheet.



Above: Sassanid cataphracts.



Sassanid elephants.



BURMESE

I decided to create a Burmese ally army to go with the Classical Indians that I had used some time ago when I played DBM. There is a superb booklet by Daniel Mersey available through Outpost Wargame Services on *Medieval Burmese Armies 700 to 1300*, should you wish to research this fascinating force. I have taken liberties with the information and made all my figures Mon Guardsmen.

I used the Xyston Indian figures and exchanged heads with Magister Militum Mon Guardsmen. Now I play *Field of Glory* I have augmented the army to be used as Pagan Burmese (Pagan was a place and nothing to do with Christianity!).

I have done the same as I did with the Sassanid elephants (see Sassanid Persians). I have also created an elephant which carries a small cannon. To do this I cut vertically down each side of a high part of the howdah. Then bent it down until it is horizontal - to make a platform to mount the gun on. I then included a small cannon on this platform. I made the crew from the Indian range, one being converted to have a rammer.



Burmese bow unit command base.

MORE FOR  **MEMBERS**

Make sure you check out the spin-arounds of Bob's figures via WiPrime.



Burmese Mon Guard unit with spears.



*Burmese elephants.
Elephant with artillery on the left.
Command elephant on the right.*



Burmese Mon Guard unit with spears.



Left: Achaemenid Persian cavalry unit.



Right: Persian guard cavalry unit.



Left: Sparabara unit.



Below: Persian Immortals.

ACHAEMENID PERSIANS

This is also another of my favourites armies. I made mine before Xyston Miniatures started making 15mm Immortals. So I bought loads of packs of the Kardakes and used the two figures which have laminar armour. The shields were from the Essex Immortals, but they were not big enough so they are set upon an extra sliver of plywood just in front of the figure. When the base is textured you can hardly see the ridge.

I did not do much converting with the Sparabara, except adding a bow to the figure that is just standing round doing nothing! I drilled a hole in the hand and added a bent spear to form a bow. All of the spears were given two points of contact either across the body or with a slot in the shield. These figures have separate shields so I reamed a slot in the shield before attaching it to the figure. I chose to give the Sparabara a crescent shield rather than a large rectangular one, so you can see more of the figure behind it. In my opinion the spear figures in this range are some of the best I have ever seen. My units have the front rank with bow, spear and shield whereas the rear ranks only have a bow.

The general figures have a small standard included, so no work was needed for banners. The commander in chief is depicted in a chariot and is a superb model of Darius from the mosaic showing his flight from Alexander the Great after the battle of Issus.

Darius is in command.





Thracian warband ready to attack. Note: moving trays.

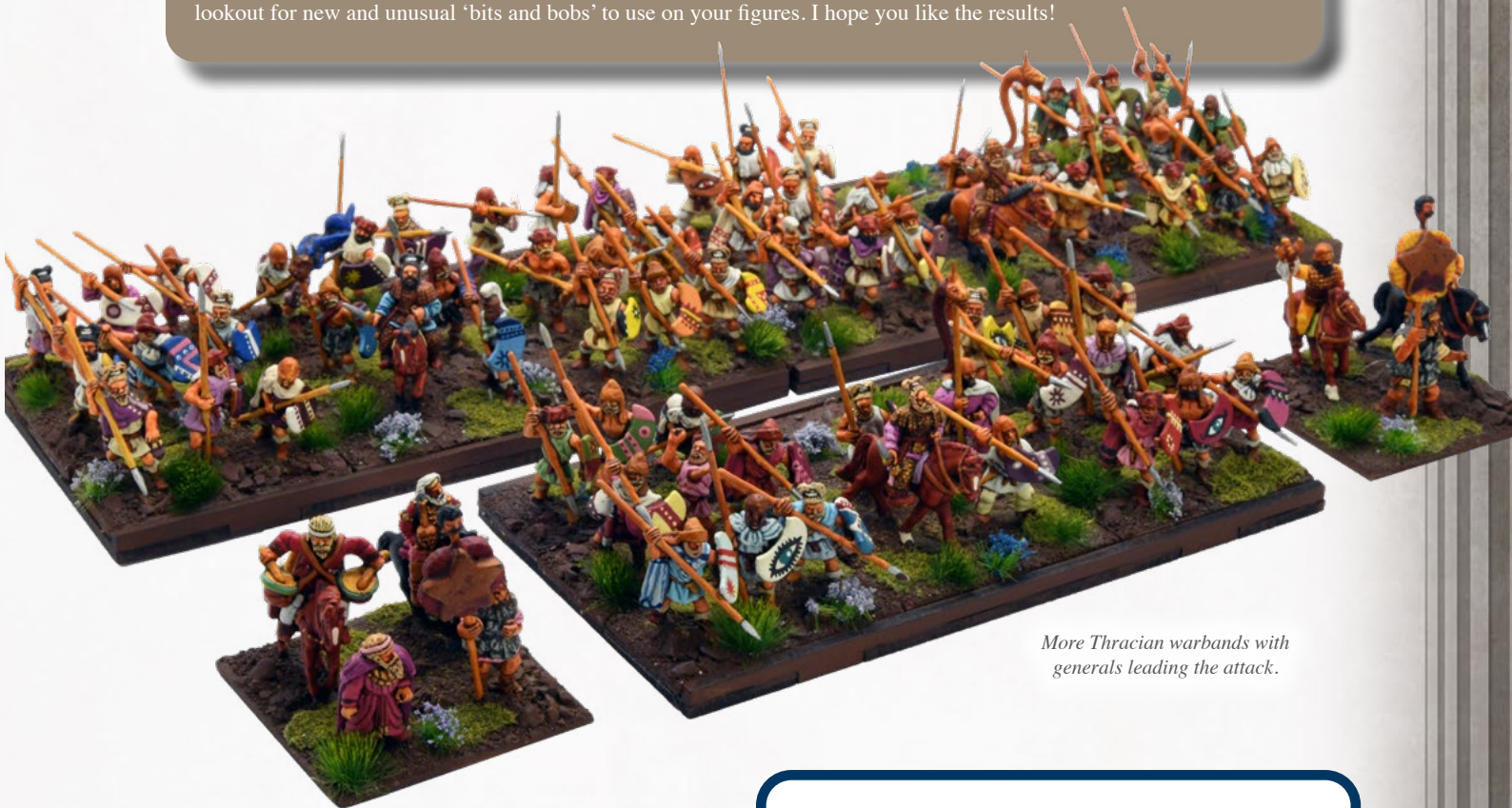
THRACIANS

After I retired from work, I decided to start a new army that would be based on Xyston Miniatures – I'm a big fan of these figures. I studied the ranges available and decided to make it Thracian and spearman heavy.

I wanted the troops to be irregularly uniformed and to have the peltast shield, so I didn't go for the Hellenistic Thracians. The peltasts have an amazing number of different figure options; by far the best selection of all Xyston's ranges. I made a change to my technique and had the spears held in one hand and in a slot across the chest. There were a few with the spear resting on the shield and some with a vertical spear.

Each unit had eight bases of three figures each. Not strictly a conversion, but I decided to put two bases together (i.e. 40mm by 40mm) and use it as a unit command base. I used a mounted figure, a musician and a standard bearer.

The only reference I have seen for Thracian standards shows one as being a scalloped background with an emblazoned five pointed star. I went to my nearest John Lewis Department Store and looked in the button section and they had exactly what I wanted. The first button had five rounded edges and another was a five pointed star. I made each button as thin as I could manage and then glued the star onto the scallop. Once this had dried I reamed a channel on the back of the button to take the standard pole. Then I found a suitable figure to hold the pole. My mantra is always be on the lookout for new and unusual 'bits and bobs' to use on your figures. I hope you like the results!



More Thracian warbands with generals leading the attack.

CONVERSION MASTERCLASS

If you missed it, find Bob's first article 'Conversion Masterclass' on the Wi website - download it for free.

www.wargamesillustrated.net

DEATH OF A REVOLUTION



THE BATTLE OF TEMESVAR 1849

After playing out the last battle of the Hungarian Revolution a couple of times, Colonel (Retired) Bill Gray wanted to share its background and wargaming potential with fellow readers.

In military history, the words “the last battle” get thrown around a lot, too much when all things are considered. After all, the battle of La Souffel was fought after Waterloo in 1815, and while the fighting at Mont St Jean may have been the last engagement where shooting really mattered, it was still not the last pitched battle of the 100 Days.

But there are exceptions, those few, rare clash of arms whose outcomes are so decisive and overwhelming, that the term “last battle” must apply in every sense of the words. Such a battle was Temesvar, fought on 9 August 1849 between the Austrian Imperial Army and the final remnants of the Hungarian revolutionary army. For over 18 months the Hungarians had not only held the Austrians at bay in defense of their revolution but did so convincingly enough in battle that an

embarrassed Vienna had to beg Russia for help. But this humbling diplomacy paid off as the Holy Warriors of the Czar arrived in the proverbial nick of time, and in the end Hungary formally surrendered at Vilagos (now in Romania) on 13 August 1849.

Between final battle and surrender, tiny skirmishes excepted, the Hungarian Revolution only lasted four more days.

TEMESVAR, THE PRELIMINARIES

The march to Temesvar (now Timisoara, Romania) began when the Hungarian high command appointed Polish expatriot General Henryk Dembiński as southern forces commander, directing the concentration of all nearby military assets to the town of Szeged in a last ditch attempt to halt Austria’s Army of the Danube. The mission was botched,

however, and Dembiński was forced to retreat towards a new collection point approved by Prime Minister Bertalan Szemere, specifically the town of Arad, also now in Romania.

A concentration near Arad afforded the Hungarians many advantages, to include a castle with fortifications garrisoned by the Honved (Hungarian regular army) and a friendly local population. Also, there were reinforcements nearby and the River Maros formed a natural defense line. The problem was the fortress of Temesvar was directly on the path of retreat towards Arad, and said fortress was being stubbornly defended by its Austrian military garrison. Thus, Dembiński and his tired, despondent army found themselves at a dead stop when they arrived in the area on 8 August 1849.

This was not a good situation because hot on the Polish émigré's proverbial heels were 90,000 Austrians, commanded by Field Marshal Lieutenant (FML) Julius Jacob von Haynau. Born in 1786, Haynau served with distinction during the Napoleonic Wars and afterwards rose quickly through the ranks of the Imperial military. Known for his short temper, disrespect for authority and loathing of anything even remotely "revolutionary", he quickly suppressed insurgencies in Italy when called to do so in 1848. By 1849, he was in command of the Danube Army and soon gained a reputation as not only a tough, capable battlefield commander, but an extremely stubborn and aggressive one as well. This seems to have been due in part for a desire to gain Austria – and not the Czar – the majority of credit in stifling the Hungarian uprising, and he was heard expressing the opinion Russian forces were never needed to begin with.

The photos on this page, and others seen throughout the article, have been kindly supplied by Takács Krisztián from his blog. See more at - miniaturesoldiers.blogspot.com



This personality also earned him the name of 'the Hapsburg Tiger' by his troops, but his opponents had other not so complimentary titles due to his known cruelty towards disloyal civilians. He ordered reprisals against the mobs of Brescia, flogged women who supported the insurgents and hung 13 senior Hungarian generals at Arad at the end of the war. This gave him such lovely sobriquets as 'the Hyena of Brescia' and 'the Hangman of Arad'. Indeed, Confederate General P. G. T. Beauregard compared him to Union General Benjamin Butler, while Haynau was physically whipped in an 1864 visit to London, much to the delight of Italian revolutionary Giuseppe Garibaldi. Author G. K. Chesterton noted:

When an Austrian general who had flogged women in the conquered provinces appeared in the London streets, some common draymen off a cart behaved with the direct quixotry of Sir Lancelot or Sir Galahad. He had beaten women and they beat him. They regarded themselves simply as avengers of ladies in distress, breaking the bloody whip of a German bully.

Haynau's adversary could not have been more different, and surprisingly he was not Henryk Dembiński. Arriving at the 11th hour was General Józef Zachariasz Bem, another Polish knight-errant, with orders to assume command of what was left of the Honved southern army in place of Dembiński. Bem was born in 1794 and fought in the army of the Grand Duchy of Warsaw during the Napoleonic Wars. He followed the Emperor into Russia in 1812 and was eventually awarded the Knight's Cross of the Legion of Honor for his service in the defense of Danzig. Afterwards he taught at a Polish military



school and amused himself by researching and designing military rockets. He supported the failed Polish November Uprising of 1830, but nonetheless was awarded the *Virtuti Militari* Golden Cross for bravery.

He relocated to Paris, but soon found a need for his services in Hungary. His little army performed miracles during its campaign in the Banat Region and Transylvania, besting the Austrians during several engagements. Overwhelmed by the Russian army at Segesvar, the fields of Temesvar were to be his last roll of the dice. A man of short stature, Bem was known for his “always-at-the-front” courage, a plucky temper, the rapidness of his marches, and especially his expert handling of artillery. Both the Polish and Hungarian armies named a mounted artillery regiment after him in the 1930s, while it is said the 1956 Hungarian Revolution actually started at his statue in Budapest. Loved by his men, he had only one nickname - *Bem apó*, or Grandpa Bem.

For Bem, the army’s location at Temesvar allowed only one choice. This was to stand and fight. He could move no further so long as the Austrians held the fortress, and given Haynau had split his army into three columns of march, there was a reasonable opportunity to concentrate and destroy the southern column before reinforcements could arrive. Bem also knew that his army’s morale was rock bottom and about to go lower, so a victory was desperately need create hope and restore his soldiers’ confidence in themselves.

And because of all of this, on 9 August 1849, at 8:30 in the morning, cannon began to boom.

FIGURES

The two main figure manufacturers for the period are:

Steve Barber Models (www.stevebarbermodels.com), 28 mm Hungarian Revolution with eleven Austrian packs and an extensive slate for the Honved, no Russians listed.

Hagen Miniatures (www.hagen-miniatures.de), 15mm Honved product line covers the Hungarian Revolution with a very extensive line of Hungarian, Austrian and Russian figures, though many do not appear on the website. However, the shop will be restocked with all old sets and eleven new sets come this Autumn. Along with Steve Barber, Honved is the ‘darling’ of the Facebook group devoted to this rebellion.



Above: Hagen Miniatures.
Left: Steve Barber Models.



TEMESVAR, THE BATTLE

For his part, Haynau did not expect to find the Honved sitting in front of Temesvar, scrapping for a fight. Instead, he had deployed his army into three large march columns, retaining personal command of the southernmost formation marching towards Temesvar. This consisted of FML Graf Wallmoden's cavalry division, the Austrian III Corps and the Russian 9th Infantry Division. Just north was the Austrian IV Reserve Corps (lots of grenadiers) moving towards Hodony-Mercyfalva, and north of this formation the Austrian I Corps moved to block all routes leading from Temesvar to Arad.

Upon arriving in the Temesvar area at 8:30am, Wallmoden's forward cavalry immediately came under fire from Hungarian outposts. Haynau heard the commotion and then advanced with the III Corps forming his right, the Russian division his left, and Wallmoden in the center linking the two. What he saw was Bem's army drawn up in battle formation on the other side of the Nyarad River. Generally Bem's left was anchored on the town of Szakel haz by General Kmeti's 15th Division, then extending left to right the newly formed X Corps, IX Corps, elements of V Corps (most were investing Temesvar fortress), IV Corps and on the extreme right General Dessewffy's detached cavalry. Behind

Dessewffy were 6000 or so Hungarian Landsturm, relatively useless since many were armed with farming utensils. In front of this mob of about 55,000 were 120 cannon already pumping rounds downrange.

An initial assault by Hanau was thrown back, in part due to Austrian and Russian formations becoming intermingled and confusing the advance. At this point Haynau messaged IV Reserve Corps and ordered them to deviate from their march, swing south and hit the Hungarian right flank via the town of Szentandrás which lay just in front of Dessewffy's cavalry. An extended artillery duel followed, with the Hungarians' 120 field pieces doing good service against the 108 fielded by the opposition. And then . . .

Seriously, this would be tough to make up. The Hungarian artillery ran out of ammunition. Bem ordered the reserve ammunition moved forward, but no one could find it. Evidently, Dembiński had previously moved all the reserve artillery ammunition to the town of Lugos because he did not anticipate an upcoming engagement. However, no one informed Bem and because of this, all Hungarian cannon fell silent. Bem ordered Kmeti's 15th Division to advance on the left to try and alleviate the crisis, while he galloped away to take personal charge of the Hungarian right and do likewise. But in yet another case of "I'm

really not making this up", Bem's horse stumbled, the general fell, breaking his shoulder and forcing his evacuation from the battlefield. This left the Honved leaderless and the result was predictable.

Haynau quickly figured out what happened and ordered a general advance, banking on the IV Reserve Corps' timely arrival to turn and collapse the Hungarian right flank. This happened around 5:00 pm with Dessewffy's cavalry being brushed aside as an annoyance. The supporting Landsturm infantry threw down their scythes (yes, scythes) and immediately broke and fled. Valiant efforts by IX Corps to stem the tide failed due to lack of artillery support, turning any envisioned retreat into a rout. In the end, barely half of the Hungarian army ever rejoined the colors, so four days later a formal surrender was offered, accepted and the hangings began.

The final cost was as follows. For the Austrians and their Russian allies, out of about 45,000 actually engaged, 4450 men were killed or wounded and four cannon were lost. For the Hungarians, out of some 55,000 men and 120 guns present, 10,490 men became casualties and 112 guns were lost. An additional 7000 men from Bem's army were captured, and perhaps another 11,000 deserted. Bem escaped and served the Ottomans until his death in 1850.

TEMESVAR, THE GAME

The author (that would be me) has played out this battle on the tabletop twice, once with artillery ammunition restrictions hampering the Hungarians, one with no restrictions at all. In both cases the Austrians won, but it was a much tougher, “down-to-the-last-turn” sort of match when the Honved had all the cannonballs it could fire. The key seems to be that the Hungarians must use their early, significant advantage in numbers to attack the Army of the Danube before the IV Reserve Corps arrives and the ammo count drops to zero. If Haynau and the Kaiserlicks are in decent shape by the time the grenadiers arrive on the Honved right flank, say goodbye to the revolution.

In my games I used playtest versions of my upcoming *Age of Valor: Revolution 1848* digital module for *Age of Eagles II. Rev 48*, along with Chris Pringle’s groups.io based scenarios for his *Bloody Big Battles* rules. That’s about all that’s out there on this conflict, but surprisingly, that is not a problem. The Hungarian Revolution was really an extension of the Napoleonic Wars game-wise, with only a few modifications necessary and the mods themselves pretty minor at that. Heck, even the visuals are easy. Outside the artillery gunners who wore the Corsehut, an 1813 – 1815 Austrian Napoleonic army will work splendidly for not only the Imperials in 1848, but a good portion of the Honved as well. Both sides used the same tactical organization and weapons suite, because after all, many Hungarian units were formerly part of the Imperial army. Crimean War figures easily work for the Russians.

Bottom line, any decent set of Napoleonic rules will take care of things nicely, regardless of preferred scale.

However, for this little tome I’ll slave off my Rev 48 experience, but note the comments thereof are very easily portable into other rules offerings and ground scales. To translate, my two games were based on multi-stand infantry and cavalry brigades (or light infantry battalions) and single stand artillery batteries of six guns. Time represented was 30 minutes per turn and the real estate came in at 120 yards per inch. This allowed for an eight-foot by six-foot table with gunpowder ranges of two inches for muskets, four inches for rifles and 18 inches plus for artillery. For “might-blow-up-in-the-tube” rockets, you are on your own.

Post Napoleonic Considerations.

When using Napoleonic rules, massed batteries and skirmishers should be disallowed. In the latter case most nations had made the technique standard for all infantry and in the former they were simply never used. All infantry was now armed with percussion cap smoothbore

muskets and all specialist light infantry battalions (Jaeger, Schutzen, etc) were armed with rifles, the percussion cap too minor to make a difference in firepower tables. Organization was distinctly Austrian for both sides, with 1236 (plus or minus) man infantry battalions, six 194 man squadrons in heavy cavalry regiments, eight 227 man squadrons for lights, and batteries with six guns per (3pdr, 6pdr and 12pdr), though evidently some brigade batteries fielded eight guns. Basing can be the same as for Napoleonic rules, but I used doublewide bases for the light infantry battalions to reflect their new status as special purpose troops that habitually deployed in extended order. Also, the Jaegers and Schutzen were allowed to traverse rough terrain without penalty.



Above: 28mm Hungarian Honved Militia Guard.



The Russian army's organization did change slightly from Napoleonic times, though the Holy Warriors of the Czar still retained their 12-gun artillery batteries and cavalry structure as before. The infantry, however, now stood at around 1000 men per battalion with four battalions per regiment. Infantry divisions habitually fielded two brigades, with two infantry regiments in the first, and two Jaeger regiments in the second. The term "Jaeger" was more honorific than anything, with true light infantry support provided by independent rifle battalions.



Below: *Honved Miniatures Chevauxlegers Regiment Nr. 7 'Kress'*.

Austro-Russian Army Considerations.

For my game nearly all Austro-Russian infantry, cavalry and artillery units were rated Regular for Brigade Effectiveness on a Conscript-Regular-Elite scale. Again, Austrian Jaegers were an exception and were rated Elite, as was IR (Infantry Regiment) No 4 Deutschmeister. Likewise, though the Austrians deployed a lot of so called "Landwehr" infantry battalions, these were actually reserve formations for regular units and I can find nothing to suggest they performed less well than their full-time comrades. Outside Haynau, all generals and commanders should be rated as Competent on a Poor-Competent-Good-Excellent scale. Because of his "attack-if-the-enemy-sneezes" hyper aggressiveness, Haynau should be rated as Good. The Excellent rating was reserved for leaders such as Austria's Field Marshal Johann Josef Graf Radetzky, who was taking care of business down in Italy at the time.

Hungarian Army Considerations.

This is where it gets challenging. The Honved contained a variety of different units of wildly differing effectiveness to begin with, and by Temesvar army morale had really taken a nosedive. In my game I used a generic composite brigade that assumed various types of soldiers assigned to come up with an overall rating of Regular (modified). By this I mean that although a Brigade Effectiveness of Regular was assigned,

I used the numerical Fresh-Worn-Spent process from *Fire & Fury* for Conscript (or Green) units. Likewise, the Landsturm was given an Irregular designation which further penalized its ability to move and fight. Only the artillery, Poles and light infantry were exempt and these unit types received an unmodded Regular rating.

If, however, you are playing with battalions or mounted regiments *vice* brigades, the recommended scheme is as follows – former Imperial Hungarian line (infantry, hussars, artillery) as Elite, regular Honved units (line troops newly raised by the Hungarian government) as Regular, Honved light infantry as Elite, Polish volunteer units as Elite, other volunteer units or foreign "legions" as Regular, Reserve formations as Conscript and Landsturm as Conscript-Irregular. Note the final formation was armed primarily with polearms and thus should have no firepower capability. Also be advised, these ratings were wishful thinking at Temesvar.



As regards leadership, all Hungarian generals, etc, should be rated Competent, but about half should receive an additional melee die roll modifier to reflect their Charismatic status when attached to a unit and leading from the front. Obviously, their chances of getting killed or wounded should also increase as well. In my two games, we also awarded Josef Bem the ability to direct, deploy and move any and all of the artillery of his army without any command penalty.

Scenario Considerations.

The playing surface is typical, and although a lot of ground is presented as *heide* (sort of a heath), this does not seem to have been a movement or combat consideration in the actual battle. I began the game at 10:00 am, when all Hungarian outposts should have withdrawn behind the Honved battleline in the face of Wallmoden's advancing cavalry. I ended the game with the 7:00 pm game turn assuming a decision had not been reached already, which did happen in both contests. The Hungarian army starts the game deployed on the tabletop behind the Nyarad River, while Austro-Russian forces – save IV Reserve Corps – march onto the board Turn 1. The IV Reserve Corps should arrive and enter the board on the 4:30 pm game turn, but we used a random die roll to allow for an earlier arrival. Here the thinking was not forcing the player leading these lads to wait too long before he could start pushing pewter around and having fun!

The artillery ammunition issue was the most complex problem to address, and unless you like seeing the Honved butchered every game, I would not use it. However, if you are really into the history, here is what we did. Beginning with the 3:00 pm game turn, all Hungarian artillery began to fire at reduced effectiveness, ie, ½ x Fire Points. On the 3:30 pm game turn, the Fire Point allocation dropped to zero as everyone

ran out of ammunition. On the 4:00 pm game turn and for ever turn thereafter the Hungarian army commander rolled a single 10-sided die at the beginning of each game turn and if a raw score of 8, 9 or 10, the ammunition had been found and the army's guns could then fire at ½ x Fire Points for the rest of the game. This didn't happen in my game, so I might adjust the die spread to 7, 8, 9 or 10 next time around.



Above: 28mm Hungarian Honved Officer.

Right: General Józef Zachariasz Bem Figure.

Below: General Józef Zachariasz Bem Statue, Budapest.

RESOURCES CONSIDERED

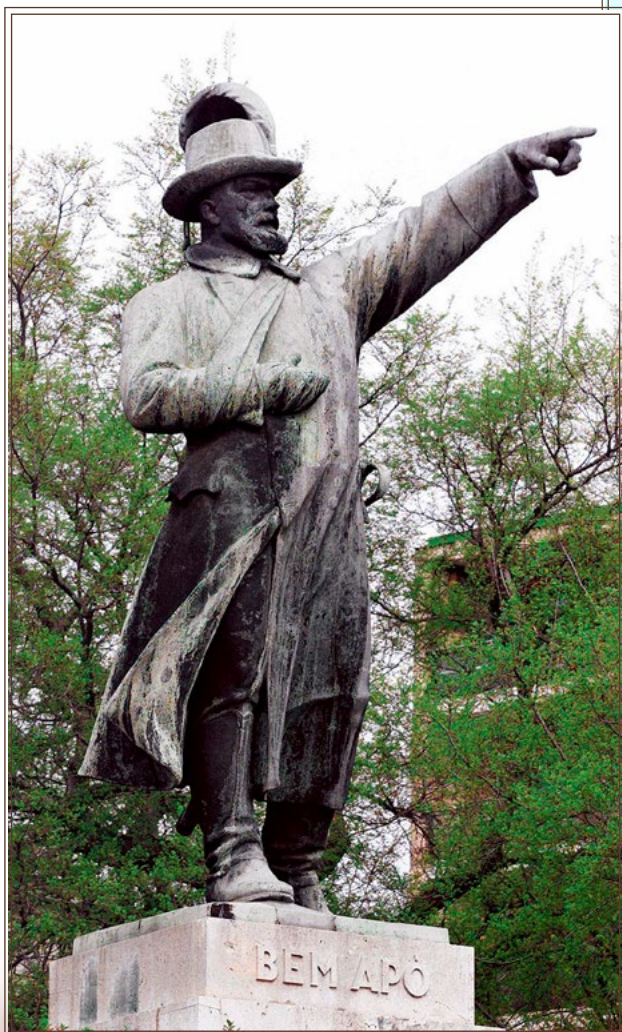
Note that Helion & Company plans to release this Fall a translation of the Austrian official history of the insurgency, at least the 1848 winter campaign, as part of their Muskets to Maxims product line.

Rustow, W, *Geschichte des Ungarischen Insurrectionskrieges in den Jahren 1848 und 1849 mit Karten und Planen*, Zurich, Switzerland, 1861. In German, probably the best single volume on the subject, but I could only find the accompanying maps at the Hungarian Military History Museum.

Pavlovic, Darko, *The Austrian Army 1836 – 66, Volume 1 Infantry, Volume 2 Cavalry*, Osprey Publishing, 1999.

Weaver, Ralph, *The Hungarian Army 1848 – 1849*, Partizan Press, 2011.

Somogyi, Gyozo, *The Honved Army 1848 – 1849*, Budapest, Hungary, 2016.



ORDERS OF BATTLE

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MORE HUNGARIAN REVOLUTION

Check out Bill's previous article on the Hungarian Revolution in W1380 via the Wargames Illustrated Vault.



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HOW TO...MAKE BILLHOOKS MOVEMENT TRAYS



Wargames Illustrated's new Project Manager foolishly let us know he's keen on terrain building and miniature painting. Expect to see more of James's hobby projects as we chain him to the desk and force ... ahem ... ask him nicely to share his knowledge in future issues!

The release of *Never Mind the Billhooks* presented me with the opportunity to build some new movement trays; after reading the rules I wanted to implement a way to keep order tokens and arrow supplies easily recorded on the tray itself.

This sort of tidiness is not essential in a game of *Billhooks*, what with the small number of models on each side, but I see it as a way to make the army stand out. The ideas here are transferable to other game systems and projects, they could even be worked into pre-made movement trays.

Before we get ahead of ourselves and talk about some of the fancy details, how do you make a really basic movement tray?

I CAN JUST BUY TRAYS, RIGHT?

Well, yes! The humble movement tray is one of those gaming essentials that's easy to take for granted these days, with a plethora of pre-made MDF and plastic options available.

I do enjoy the personal touch in making my own movement trays (and adding details so they are eye-catching and make my army stand out) but I've done my best to include advice in this article that's transferable to other hobby projects you might take on.

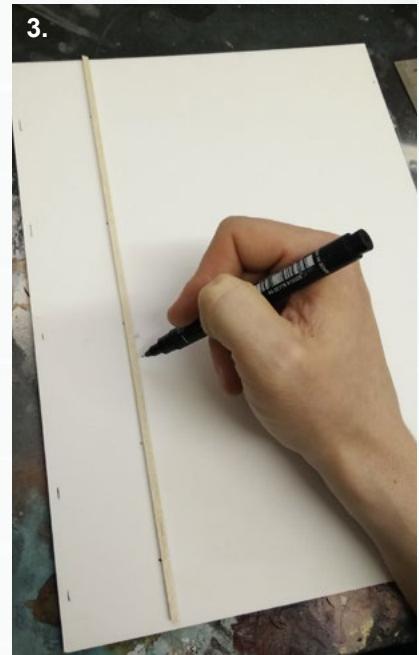
MAKING BASIC BILLHOOKS MOVEMENT TRAYS

A. MEASURING

It's vital to get your trays to the correct size. I'm making infantry trays for *Billhooks* - two ranks of six models, each model on a 20mm base - that's a 40mm by 120mm total space required. Add

the width of the 5mm balsawood batons to those measurements, plus a little extra give (so you don't have to cram your models into the space) and it's 53mm by 133mm. Mark your sheet (or sheets) of plasticard with the tray base dimensions.

I measure up along the balsawood (1) then measure 40mm (plus another 3mm "give") from that (2) before adding the other side's baton to finish (3).



B. CUTTING PLASTICARD

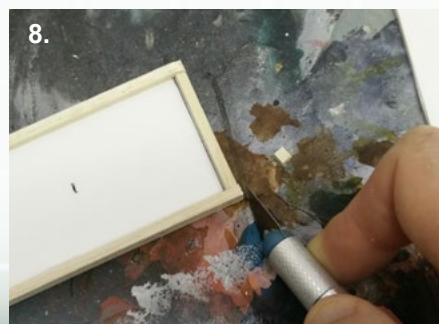
The carpentry proverb "measure twice, cut once" is a well-known maxim. Bastardise it whenever you cut plasticard - "measure twice, score a few times, then snap it!" Trying to carve through a 2mm sheet of plasticard in one go is folly, no matter how fresh your blade is.

Gently score, several times, along the edge of a metal ruler. Follow that score line with a little more pressure, until there is a defined channel in the plasticard (4), then you should be able to apply a little pressure and snap it cleanly along the score line (5).

C. BATON UP THE EDGES!

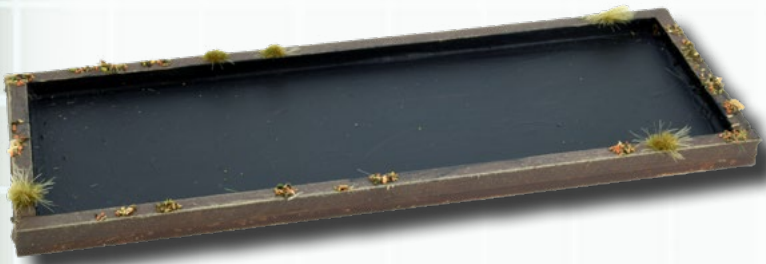
With the bases cut to size it's time to add the baton 'frame' to it. The balsawood edges are more forgiving to cut.

Make each length a little longer than it needs to be - it's easy to trim it down, far more difficult to make it grow longer! (6) and starting with a long edge, begin to glue around (7). It's worth placing the tray at a 90-degree angle on a smooth surface when gluing, to get the balsawood snug with the edge. Repeat with the other sides, trimming any excess (8).



D. FINISHING TOUCHES

I stopped the build of one of my basic movement trays here, then applied very basic paint and a few tiny tufts of grass. This created a tray that draws no attention but still supported the models.



10.



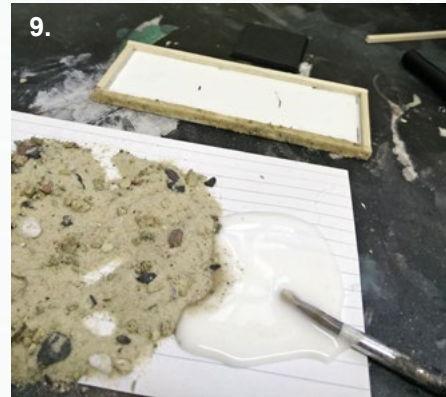
11.



12.



My second basic tray was textured by painting a mix of PVA glue and fine sand onto the edges and top, taking care to avoid the inside area (9).



Again, this was painted (a flat brown then lighter drybrushes) (10 and 11) and had grass tufts added (12).

And that's it! Now you're ready to bring some added flair to your trays!

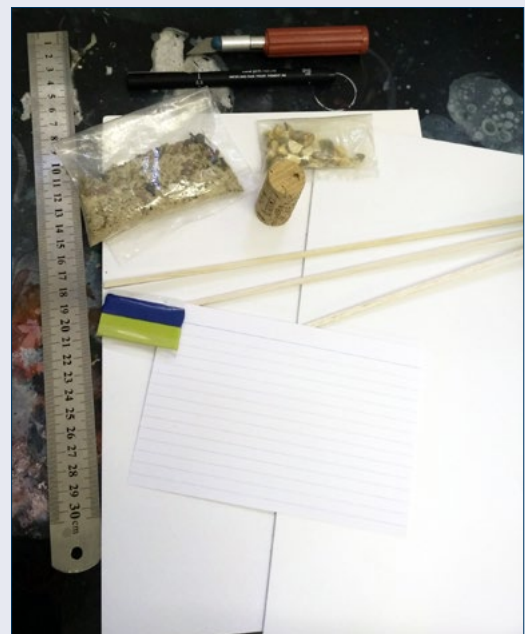
SUPPLIES

The easiest way (without resorting to laser cutters and woodworking fun) to make a stable movement tray is with the following:

- 2mm plasticard sheets (for the bases).
- 5mm balsawood batons (for the raised edges).
- A pen or pencil (for marking out dimensions).
- A metal ruler or set square (for measuring non-wibbly lines).
- A sharp scalpel or Stanley knife (for cutting non-wobbly lines).
- Some glue for sticking the bits together (not pictured) - I opt for superglue but PVA works, albeit slower.
- Sand mix - if you plan on adding texture.

In this image you'll also see some of the extras used for my more advanced movement trays:

- Foamcore board - for tapered raised edges.
- Green stuff modelling putty - to add sculpted detail.
- Thin card - to make a name plate.
- Small rocks - for further detailing and texture work.
- A cork - used as a texture roller on sculpted detail.



MAKING INTERMEDIATE BILLHOOKS MOVEMENT TRAYS

I've applied much the same approach to the initial build of this tray as the basic one, but I've used foamcore board instead of balsawood for the edges. Because it comes as a sheet it's necessary to cut the board into strips that will edge the tray.

I made these 10 mm wide, larger than the balsawood batons, so adjusted the overall size of the plasticard base accordingly. This makes for a slightly larger movement tray - any opponent who is fussy about that is too much of a pedant to have fun playing *Billhooks* anyway so I wasn't too worried about it. (See 'The Rule of Cool'.)

THE RULE OF COOL

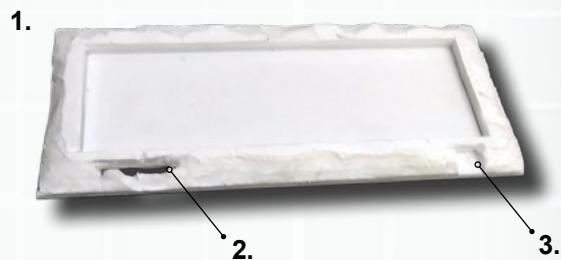
"The limit of the Willing Suspension of Disbelief for a given element is directly proportional to its awesomeness."

In short - let slight inaccuracies, inconveniences, and levels of pedantry go if they bring new benefits to the game that make the players happy. It's a maxim that has gradually permeated gaming, particularly RPGs like *Dungeons & Dragons* and various tabletop fantasy games but, for somewhat obvious reasons is not quite as prevalent in historical wargaming.

We certainly don't expect you to suddenly jet Henry V into the air, swooping over your lovingly crafted Agincourt recreation, impressing his lucky few with his rocket pack! But in a game like *Billhooks*, which has fun mechanics and a quick play style, the Rule of Cool seems extremely apt.

The benefit of foamcore is that it can be carved and filed down easily, so I was able to:

1. Add a taper to the edges, gradually cutting the angle in with a knife before using a file and wet and dry paper to add some smoothing and rounding. This gives a more natural, less severe look to the tray.
2. Carve a slot to support the order counter issued to the unit. I went through the plasticard base too, adding extra depth, but if you do the same be extremely careful. Carve the gap gradually and incrementally - you don't want to slip and take a gouge out of the tray edge or yourself by applying too much pressure!



3. Carve a space to fit a micro dice representing the shots the archers have. Because foam core has a card top and bottom, with foam between, you can achieve clean sharp cuts and ease out any remaining material gradually.
4. When it was built the tray had texture applied (but not to the spaces for the dice and counter) before being painted with simple dry-brushing techniques and textured with a mix of the many different grass and flower tufts that are available.



MAKING ADVANCED BILLHOOKS MOVEMENT TRAYS

Some might say that this is overkill ... They might be right, but I can seldom resist the chance to bring more atmosphere to an army. I've made the tray slightly whimsical in its look, to suit the less intensely accurate playstyle of *Never Mind the Billhooks*.

My idea here was to implement the trackers into the tray even more organically, so the order counter slots into a wall and the arrow count is recorded via an arrow embedded in a scroll design.



THE DRYSTONE WALL

The edges of the base are foam core again, but the frame only goes as far as the wall I built. This is made around a wall foundation of 2mm plasticard layers. By buffering different pieces against each other I created a gap that a counter can sit in (with enough sticking out at the top to be easy to grab and swap).



The inner plasticard wall had the drystone effect sculpted over it:

1. Apply a covering of modelling putty (I used Green Stuff) over the whole area.
2. Carve horizontal lines into this with a metal ruler, knife, or sculpting tool. Keep the tool damp and it will not stick to the putty.
3. Begin to carve rough lines at diagonals to the horizontal lines, starting to add the structure of a drystone wall (reference images can be used here).
4. Refine those rough lines by adding more form or depth to some areas and adding a few stone shapes on top. (You can glue small stones on too.)
5. Roll an actual stone over the sculpted surface to add a slight texture to the wall.

I also trimmed down some balsawood, making a basic fence butted against the wall to add more visual interest. Because the edges of this tray are not textured I put a layer of putty around, to cover any gaps in the foamcore board, then rolled a cork over to give a slightly disrupted texture.



OTHER IDEAS

There are so many other ways to elevate the humble movement tray. You could embed dials into the base itself; magnetise a skull or sword (as I did with the arrow) to track damage; a model in the unit could be converted as a scribe, holding some kind of chit that details relevant information; for more modern conflicts you could add magnetised explosions or flak to indicate a unit's taking fire. This can even work with skirmish units – there's nothing stopping you fixing magnets in the bases of your *Bolt Action* unit commanders so you can add pinning elements to them directly (perhaps using the existing Pinned Markers Warlord Games produce, see right).

I'm just starting work on a large project, depicting the French army at Agincourt, so the next movement trays I make will be anything but whimsical. The plan is to create mini dioramas of dead, dying and terrified men, sinking in the mire, splashed with mud and blood, which I will make a part of each of unit's movement tray. Making these Billhooks trays has me wondering how I can add a magnetic element to the Agincourt scenes so they act as both practical and atmospheric devices.



THE MAGNETIC ARROW TRACKER

I've started to use rare earth magnets quite a bit in my hobby projects. They come in all sizes and are especially useful if you want to have swappable weapon options on your models. This is easier on larger kits but with strong magnets available at mere millimetres across it can work on rank and file too.

1. Here, however, I've hidden a row of six magnets behind the name plate with another fixed to an arrow I made from a thin plasticard rod and some paper cut to shape for flights. It's important to always check the way you're fixing your magnets – you don't want to get them in place and find half are repelling and the other half are attracting!

1.



2. The name plate is made from a piece of card, placed in front of the magnets to hide them. I drew the simple layout and added arrow supply marks with a technical pen, ensuring the marks lined up with the magnet placement.

2.



3. Once done I made the plate more rigid with layers of varnish (you can do this on banners, scrolls, or plaques for display plinths too) then fixed it to the tray to hide the magnets. It creates a little gimmick that is practical and looks rather cool too. Now I just need to decide on a unit name.

3.



A THIRST FOR REVENGE



Laying claim to the title of “last European battle of World War Two” the Texel Uprising presents the wargamer with some unique and exciting wargaming opportunities.

Texel (pronounced Tessel) is a small island off the coast of the Netherlands, about 100km north of Amsterdam. Today it's a sleepy Dutch holiday destination, but during the closing weeks of World War Two it was the scene of a bloody uprising by Georgian troops which saw them rebel against their former German allies and become involved in a desperate struggle for survival.

Texel had been occupied by German forces since they had invaded and successfully subdued the Netherlands in May 1940. Originally forming a part of Hitler's Atlantic Wall defences, Texel did not feature in the Allies' European invasion strategy and the island garrison was left to stew and contemplate their impending demise as the rest of Western Europe was liberated.

Had Texel been manned exclusively by German soldiers, remaining on the island and fighting to the bitter end may well have been considered as an option, but

as well as 400 German soldiers 800 members of the Georgian Legion of the German Army were also present. The Georgians had been members of the Soviet Red Army, captured on the Eastern Front and offered service in the Georgian Legion serving the Wehrmacht, in return for a degree of freedom not afforded to other Soviet prisoners who were shuffled off to PoW camps - or worse. When, on the 5 April 1945, their commanding officer Major Klaus Breitner broke the news that the garrison was being moved to the mainland to join the fight against the advancing British and Canadians (following several months of plotting with the local Dutch Resistance) the Georgians took the decision to rebel.

BETRAYAL

Led by a former Soviet pilot, Lieutenant Shalva Loladze, the Georgian soldiers of the 882nd Infantry Battalion Königin Tamara (Queen Tamar) rose up against the Germans, killing many in their sleep

before alarms were raised. Although they succeeded in taking out a large number of their former comrades as they slept, and despite taking the airfield, ports, lighthouse and bunker complex, the Georgians failed to secure a number of their key objectives. Notably the two artillery batteries at the northern and southern extremes of the island remained in German hands and Major Breitner, who had spent the night in the town of Den Burg enjoying the pleasures offered by his mistress, had also not been despatched. Breitner escaped the fate of many of his men and over the coming weeks would stiffen German resistance and prove to be an effective leader.

When Hitler heard news of the 'betrayal' he was enraged, ordering any available troops in Northern Holland to be despatched to Texel to put down the rebellion - despite the island's waning importance to the Third Reich's survival.



As the German reinforcements arrived from the mainland they pushed north across Texel's flat fields. Fred Simon, one of the newly arrived troops recalled "we found all of the German soldiers killed, their throats slit". Major Breitner later wrote "We were very angry. Everyone was furious about the way in which the rebels had killed our men and soon that anger was fuelling a thirst for revenge".

FIGHT FOR SURVIVAL

Retreating from Den Burg, the Georgians hunkered down in the woods, dunes and lighthouse at the northern tip of the island. They redoubled their efforts to attract the Dutch Resistance to fight for their cause and tried to contact the Allies for assistance. However any help from the Resistance was countered by the NDR - a group of pro-Nazi Dutch Fascists - who were utilised by the Germans as prison guards for captured Georgians and efforts to contact the Allies via radio proved futile, leading to four Georgians and eight Texelians sailing to the UK using the island's one lifeboat. One can imagine the surprise of the Home Guard who answered their flare when they landed on a beach in Norfolk!

But British, or any other, support was not forthcoming. The Georgians and their few Dutch allies were left to face the furious German assault alone. Five reserve German tanks were brought into service, presumably second rate Panzers or captured French vehicles soldiering on late into the conflict. Engineers from the Hermann Goering Division were also called in to deal with a heavily defended lighthouse.

The final battle took place 20 days after the uprising began on 20 April 1945. With several Georgians holed up in the lighthouse, the German sappers set the building on fire with explosives and mercilessly burned any fleeing rebels with a flamethrower. One of the few Georgian survivors later reported "out of 120 people, only eight of us survived. The rest were killed by fire".

Other Georgians remained in hiding across the island. Over the coming weeks they were hunted down by the Germans and killed wherever they were found. By the time a unit of Canadians were finally dispatched to disarm the Germans still operating on Texel the war had officially been over for twelve days. From a total of more than 800 who had participated in the rebellion, 228 Georgians came crawling out of their hiding places on the island. The Germans had lost over 800 men in six weeks of bitter fighting which aped the partisan warfare of the Eastern Front and during which no quarter was given.

TEXEL ISLAND



TEXEL TERRAIN

Most European town scenery would be appropriate for the built-up areas of Texel, e.g. Den Burg, as well as rural buildings for the arable countryside.

There was also intense fighting in and around the German artillery bunkers, so a flat open board with some bunkers backed up by artillery could represent the bunkers that the Georgians failed to take early in the conflict.

A lighthouse model would make a fantastic objective for the Georgians to defend - offering a fantastic line of sight and heavy cover to all inside. However, as the Georgians discovered, it was susceptible to demolition equipment and flamethrowers.

If you want to represent the final stages of the conflict, a Dutch farmstead, perhaps with a lovely Dutch style windmill on a largely flat board with fields and some woods could represent the last holdouts of the Georgians as the Germans swept the island looking for survivors.



Above: The lighthouse and surrounding area as it appears today.

TEXEL: A BOLT ACTION BATTLE

By Max Ayson

THE GERMAN FORCE FOR RETAKING TEXEL

This force has been inspired by the ragtag units close enough to answer the Fuhrer's call for reinforcements. The *Bolt Action* rules have been slightly bent to allow a Major without a Lieutenant - for the sake of a fun and historically themed battle - I am happy to look the other way, as Major Breitner was so important to the battle of Texel!

Also note the French tank. I have decided to include it as 'inexperienced' to represent the German crew being less experienced in the French machine. I've also included an eclectic mix of infantry to represent the scramble to deploy any unit available to the island. The Kriegsmarine are there as the records state there was a unit of "marine schutzenregiment" present - telling just how ad hoc the German response was!

Major Breitner. Veteran Major with one assistant.	178 points
Artillery observer spotting for the coastal battery. Regular artillery observer.	100 points
Heer Pioneer squad representing the engineers brought in to deal with the lighthouse. Five veterans with a flamethrower and four SMGs.	98 points
"Marine Schutzenregiment". Ten Kriegsmarine with one LMG and SMG on the NVO.	93 points
Ten inexperienced Volksgrenadier. Three assault rifles, one LMG.	140 points
Eight Heer Grenadiers. LMG, two assault rifles.	110 points
Eight Heer Grenadiers. LMG, one assault rifle.	105 points
Renault R35 Tank. Inexperienced.	96 points
Regular medium mortar with spotter.	60 points
	1000 points



Above: A motley crew of Germans advance around a recommissioned French tank.



Above: German Kriegsmarine soliders help to quell the uprising.

Right: This Georgian officer, depicted during his unit's mutiny, has replaced his Legion uniform and insignia with traditional Caucasian military dress. He wears a black lambswool papakha hat, and a white close-fitting shirt with black hooks replacing buttons. The black calf-length coat has two sets of 10 ceremonial cartridge-tubes, and unofficial rank insignia comprising M1942 (type 2) narrow legion silver-wire shoulder straps with a German gilt star to indicate rank. He wears highly polished riding boots, and carries an ornate kindzhal dagger.



Left: This rifleman wears the enlisted ranks' M1942 field cap and M1940 greatcoat. Details to note are the Legion's M1942 cap cockade and arm shield; its dark-red piping on his field-grey shoulder straps; and the fact that his German ammunition pouches are attached to a captured British P37 webbing belt, just visible here at the buckle.



ELI 233, *Hitler's Eastern Legions 1942-45* by Johnny Shumate. Illustrations by Johnny Shumate. © Osprey Publishing Ltd. www.ospreypublishing.com



Above: Georgians and German face off on Texel. All figures seen throughout this article are by Warlord Games.

THE GEORGIANS

When constructing this force I have assumed they would not have had access to much modern equipment. I would recommend using the Special Rules for Partisans, found on page 98 of *Armies of France and Her Allies*. This will help to represent the fact the Georgians fought more like partisans than standard German units. I have also included a few partisan units to represent the Dutch communist underground that helped the Georgians during the fighting.

Shalva Loladze. Veteran First Lieutenant with one assistant.	103 points
Heer Infantry . Ten Regular soldiers with LMG and one SMG on the NCO.	123 points
Heer Infantry. Ten regular soldiers with LMG and one SMG on the NCO.	123 points
Heer Infantry. Ten regular soldiers with LMG and one SMG on the NCO.	123 points
Heer Infantry. Ten regular soldiers with LMG and one SMG on the NCO.	123 points
Regular anti-tank rifle.	30 points
Regular sniper team.	50 points
Regular mortar team.	50 points
Regular MMG team.	50 points
Ten man regular partisan squad with LMG and four SMGs.	135 points
Five guerrilla fighters with five SMGs and anti-tank grenades.	90 points
	1000 points



Above: Gaming the action on Texel allows players to let loose a great mix of German and partisan figures on the table. Here we have early, mid and late war Germans from the Bolt Action range, along with partisans of various nations.



The lists above will make for a balanced one-off game, but if you want to focus more on the historical reality of the forces involved, consider giving the Georgians less forces to play with and have them on the defensive, with a larger German force trying to flush them out. Scenarios from the core *Bolt Action* rulebook like Scenario 9: Point Defence, or Scenario 11: Surrounded would make for extremely thematic and tense games.

Also consider Firefight! for this setting. The small model count lends itself to the street fighting that happened in Den Burg and is perfectly suited to cat and mouse games featuring poorly equipped partisan forces versus well equipped regular troops on the hunt!

MODELLING THE BATTLE FOR TEXEL

To differentiate between the two forces (ostensibly both wearing German uniforms), I recommend using the earlier *Bolt Action* 'Blitzkrieg German' figure range to represent the Georgian forces - they were issued with older gear.

It would also be a nice touch for the Georgian troopers to have some captured equipment - Soviet weaponry showing that they were originally trained using this gear. Also older weaponry that ended up in Wehrmacht supply dumps like the MG15 or ZP26 (which can easily be converted from the British Bren gun) would add an extra dimension to the models representing the action on Texel.

Photographic evidence suggests that as well as their German uniforms the Georgians also had their traditional Caucasian military dress with them. It would be great to see some of the rebels wearing the black knee-length coat, lambswool *papakha* hat and wielding the long *kindzhal* dagger - good look finding the models!

For the Germans, a mix of the less regular *heer* units like *Kriegsmarine* divisions and *Volksgranadiers*, and for the core units utilizing later German kits. *Bolt Action* German Grenadiers for example with their *zeltbahns* and later footwear would be perfect. Also the later equipment in that box and sets like it would be more appropriate with STG44's and MG42's instead of older weapons.

My inspiration for this list comes from *Night of the Bayonets* by Eric Lee which was kindly loaned to me by John Stallard. If you find this article interesting I'd highly recommend reading the book for a deeper dive into the story of the battle for Texel. Please also consider checking out my blog @Max Ayson Painting, Hobby and Gaming on Facebook.

THE GEORGIAN LEGION

When Germany invaded the Soviet Union in 1941 they rapidly took large swathes of land and thousands of Soviet prisoners. Kept in crudely prepared camps, the PoWs suffered dearly during the particularly cold Russian winter of 1941. Despite not reaching Soviet Georgia the invasion swept up a sizeable proportion of Georgians who were fighting in the Red Army.

Influenced by Hitler's initial teachings that the Georgians were an Aryan people, in 1942 the Georgian PoWs were offered the chance to serve in the German Army. The first Georgian soldiers formed an elite 'Brandenburger unit', trained in counter partisan warfare and deployed in the Soviet Union and later Poland. Over the course of the war a total of 13 Georgian battalions were formed, mostly in regular Wehrmacht service. Unit 822 Battalion Tamara was stationed on Texel.



Above: Georgian Legion recruits carrying out machine gun training.

PERRY MINIATURES' NEW AFGHAN TRIBESMEN



We braved gale-force winds to chat with Michael Perry about his new Afghan Tribesmen boxed set. Either side of a mid-interview dash (from beer garden to pub snug – Operation Protect The Beer) we got the scoop on the latest plastic Perry Miniatures and Michael's process in creating them.

Wargames Illustrated - *Michael, why did you decide to make a plastic kit for the Afghan Warriors?*

Michael Perry - At a purely practical level I'd already made their British adversaries; there was a gap to fill. You also need a lot of Afghans when gaming. In most battles you'd want to outnumber your opponent by two or three to one; plastic is perfect for that - it allows large numbers to be fielded with more variation in the poses and at a lower price than metal. That's really the reason that we started to make plastics in the first place.

I also assumed that they'd be fairly quick to make... which they were... sort of.

Wi: *How quick is 'sort of quick' in the world of plastic kits?*

MP: These were started in late 2019, so it's taken the good part of a year. I worked on metal models from some of our other ranges in-between. It's nice to work on 28mm scale models, then go back to the larger three-up models that

are necessary for the plastic mould-making process.

Part of the quickness comes as these are irregulars, there's no strict uniform on them. There's not a lot of equipment other than a few pouches either. Much of the sculpt is long, flowing cloth and that makes for a less restricted sculpting process.

Wi: *You're a fan of a good uniform. Does that make these any less appealing to you?*

MP: Not exactly. They're very different considerations. I can use the same bodies and equipment on more defined units; with these, pretty much everything is different. They are all individual figures.

Quite often, with regulars, I make a part like a torso, cast it in resin, and I can use those casts as the basis for multiple models. With these I really couldn't do that, the flow of the fabric raised considerations for different poses and how arms fit. In some ways I guess it is quicker to do a box of uniformed figures.

I do try to mix it up. Once I've done a box of irregular stuff, I try and make the next big project the opposite.

Wi: *The frames are packed despite that lack of equipment you mentioned. The weapons draw the eye; was the Afghan's hand-crafted weaponry a big consideration?*

MP: Yes, I included quite a lot of the jezails, with those long barrels and curved butts – very distinctive of the Afghans. But if they came across other weapons that they liked they would often scavenge them, buy them, or have copies made locally. They still do that apparently. Even now there's a particular district with workshops up and down the road and the sound of test firing ringing out constantly.

With that in mind I included Brown Besses and Sniders in the kit. British troops were using those in the 1860s and Indian troops started using them as they pushed forward in the Second Afghan War.



Wi: *And all of the jezails are flintlock?*

MP: Yes, they'd convert the guns from matchlock using scavenged parts and eventually progressed to flintlock. With these particular models I was more focused on the Second Afghan War and the summer campaign, so that fits. There are none of their coats, the *poshteens*, either. That was really just down to the question of how many coats can you really do and have them usable in all weather. This look is more aimed at Maiwand, which was fought in heat, in July.

They're designed to be versatile though. People keep saying 'can you do some AK-47 arms so you can use these for Modern' and you could, and possibly get away with the clothing, but it changes. By 1900 it's starting to look different with things like flat caps coming in more.

Wi: *Is that to do with the progression from tribes to more of a standing army?*

MP: Possibly. I think it's just fashion, I'm sure some Afghans even now will be seen in long, belted robes, but this kit is certainly more directly tied the look of the 19th century. It shouldn't stop people using them for later though.

Wi: *Does the Afghan's tribal culture bring a lot of variation?*

MP: Not a great deal from a sculpting perspective. The Afridi preferred wearing red or blue turbans. They're from the Northwest Frontier rather than actually in Afghanistan. There's also a couple of tribes that preferred to dress in black or dark blue turbans and robes. That would make for rather easy paint jobs!

Wi: *They do look like they'd be quite quick to paint overall.*

MP: Yeah, a lot of the tribesmen would be wearing basic clothing, nothing too bright, not much in the way of embroidery. That makes things easy. It's a bit of a shame to not have those flourishes shown on models but only the well-off townspeople (the merchants in the city centres) would realistically show those details.

Wi: *The variant command sprue seems to reflect what you're saying here – there's not really command in the traditional sense.*

MP: No, not so much, but it's a chance to have additional variants of the models, extra parts, a drum, and a standard bearer arm.

Then the final extra is the booklet that accompanies the kit. I managed to get Mark Urban, the Diplomatic Editor for *Newsnight*, to write a brief history of Afghanistan in the 18th century for it. That provides extra detail on the tribes and variants.

Wi: *There is quite an ... animosity fuelled outlook to life....*

MP: [Reading a quote from the leaflet] "There is an Afghan proverb, 'do you have an enemy? Yes I have a cousin'" Yeah, there is a bit. [Laughs]

Wi: *You've covered all kinds of different ethnicities in your ranges. Does that change the style of your sculpting or require research when starting out on a project such as this?*

MP: Yeah, I hope that I've got what you might call an 'Afghan look'. Higher cheekbones are one element of that, but it's important to do it in a non-caricatured way.

The scale sometimes means that you might push something further. The majority of the noses here are more angular – a defined Roman nose as opposed to stubby. I've been doing this for quite a long time and can mostly do these characteristics by feel but I will occasionally go online to check.

I studied the general bone structure in the south of Africa, which is more almond shaped, so the Zulus I sculpted have heads that are a little bit rounder overall compared to the Afghans.

These things add interest for me as a sculptor. It can be a little more of a challenge but it's also fun to do.

Wi: *So, if we focus on the frames themselves, any technical considerations or challenge?*

MP: I don't think Terry, our toolmaker, had any real problems with these ones in the moulds. Sometimes things need to be a bit exaggerated to cast properly but the great thing about so much fabric is that it is one of the easier things to fix.

Some of the trigger guards needed to be thickened by the tiniest of margins to allow better flow of the plastic but that was the only hitch. (1. See frames on the next pages.)



Wi: *There's quite a mix of poses here.*

MP: Yes, the body parts of the models are all split into either standing or kneeling (2), then the other half are moving forward or running (3). I'm assuming that people are going to want to have some standing, firing, loading (4), then there's also the option for Ghazi fanatics charging in with swords and shields (5). Or, that could be flipped, the Ghazis could be waiting before springing an attack.

It's an evenly balanced frame and if you add in the extra command sprue (6) you can make five models that are on the move and five models who are stationary.

Wi: *So, there is quite a lot of flexibility here?*

MP: All of the figures can be put together to use firearms, they can all be put together to use swords, or you can go for a mix. With the firearms there are arm matches (7). I've listed these in the instructions but it's generally the opposite parts on the frame.

There are turban ends, which were another important extra (8). Some tribes left these hanging over their left ear or down the back. Not all tribes, however, so you can do the full force without, but the main frame has six of these on it.

With those, the separate shields (9), swords (10), and separate heads (11) it makes for quite a packed frame, but it was really important to me that it was all on there.

Wi: *You've gone to town on the weapons here. It's great that there are spares that can be slung over a shoulder or at their side. Perhaps at the feet of a wounded model.*

MP: The weapons were all made by Rob Macfarlane who did a brilliant job sculpting them digitally. I don't mind making weapons, but you can never get quite such a crisp finish as you do with digital. I don't think digital always works so well with full miniatures, but for weapons it's perfect.

1. MICHAEL'S MODELLING MISCELLANY

"You could convert the Afghans into later Mahdist warriors by combining this new kit with frames from the SA 30 Mahdist Ansar frame.

Use the Afghan bodies and arms but cut the hands off, replacing them with hands holding the Ansar sword. I'd mainly use the Ansar heads as well but not the 'afros' (as the Mahdi had ordered them to cut off their hair). You could add some clean-shaven turbaned heads from the Afghans frame. Stick with the firearms in the Ansar box as they wouldn't be using Afghan jezzails."

Wi: *So, the guns, shields and swords are all 3D printed?*

MP: Yes, printed as three-ups, then cast in resin so that I could use them. There are variants of the jezails (12) and of the *dhals* (the shields) which came in various sizes (13). The bigger was more common but you've got the smaller buckler type as well (14).

Generally, these were made from hardened hide that would be a dark brown, almost black colour, probably lacquered as well, then the bosses would be in metal or brass. Sometimes these would be steel but largely they would belong to the upper class, so wouldn't be seen in combat.

Wi: *We'll shut up in a minute so you can enjoy your pint in peace but one last question - I know a parent shouldn't play favourites with their babies, but what are the standout parts on the frames for you?*

MP: The arms that are drawing the *talwar* (15). - I do like the way that looks; I think it makes for a great pose. I never like figures after I've made them, this is hard! [laughs] The dynamic two-part body came out quite well (16).

2. MICHAEL'S MODELLING MISCELLANY

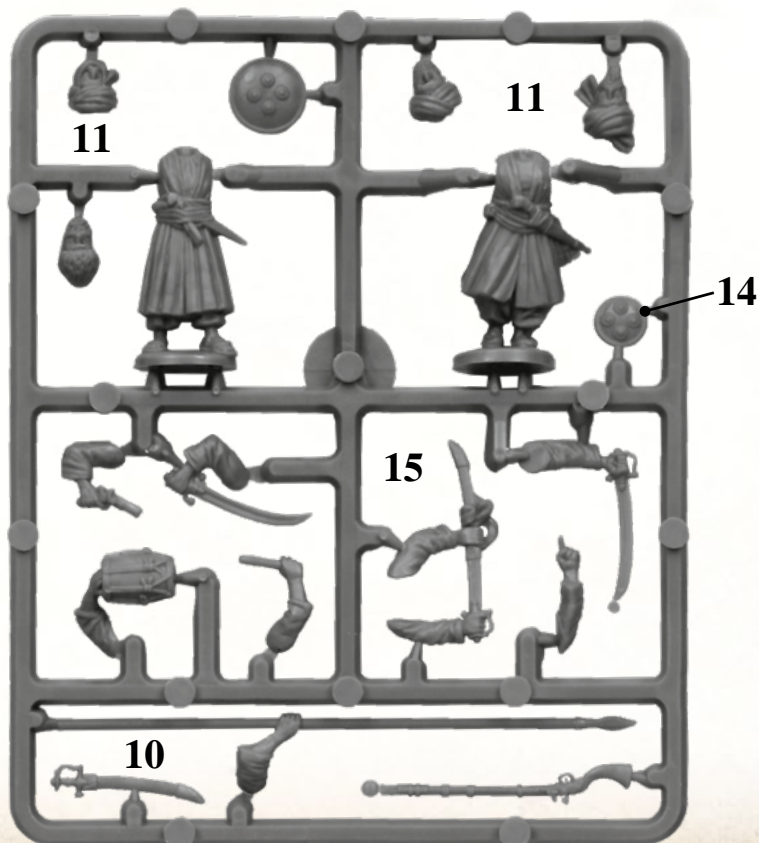
"The thing with plastic kits is there's no way to know exactly how they will be put together by others. Something I keep forgetting to put into a leaflet is the way to position heads on models that are firing rifles. It's quite often built incorrectly. People never look along their shoulder when firing, the head should be slightly down and the eyes sighting down the barrel instead."



Make Micheal merry!

Don't make Micheal miserable!

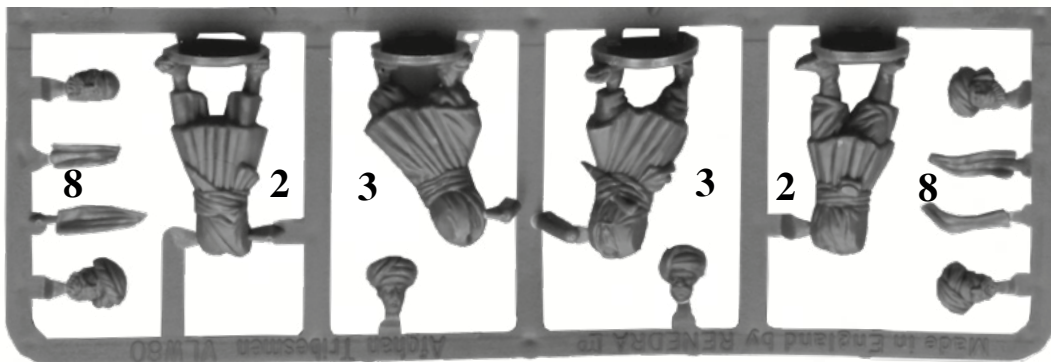
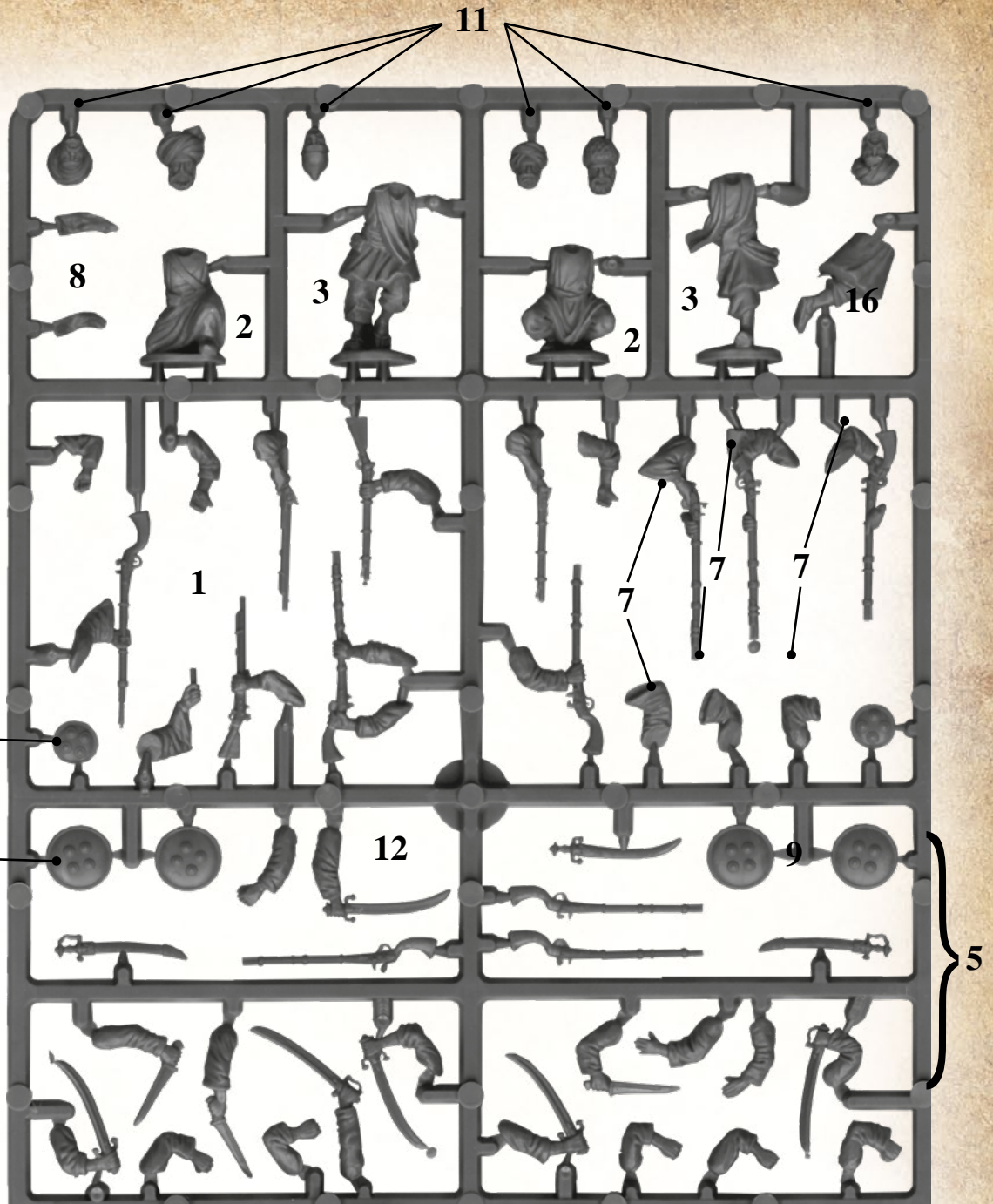
6 COMMAND FRAME



AFGHAN TRIBESMEN FRAME



The frames in this article are shown at their actual size. The painted figures are bigger than their actual size.



We flipped the bottom of the frame to better show the models.

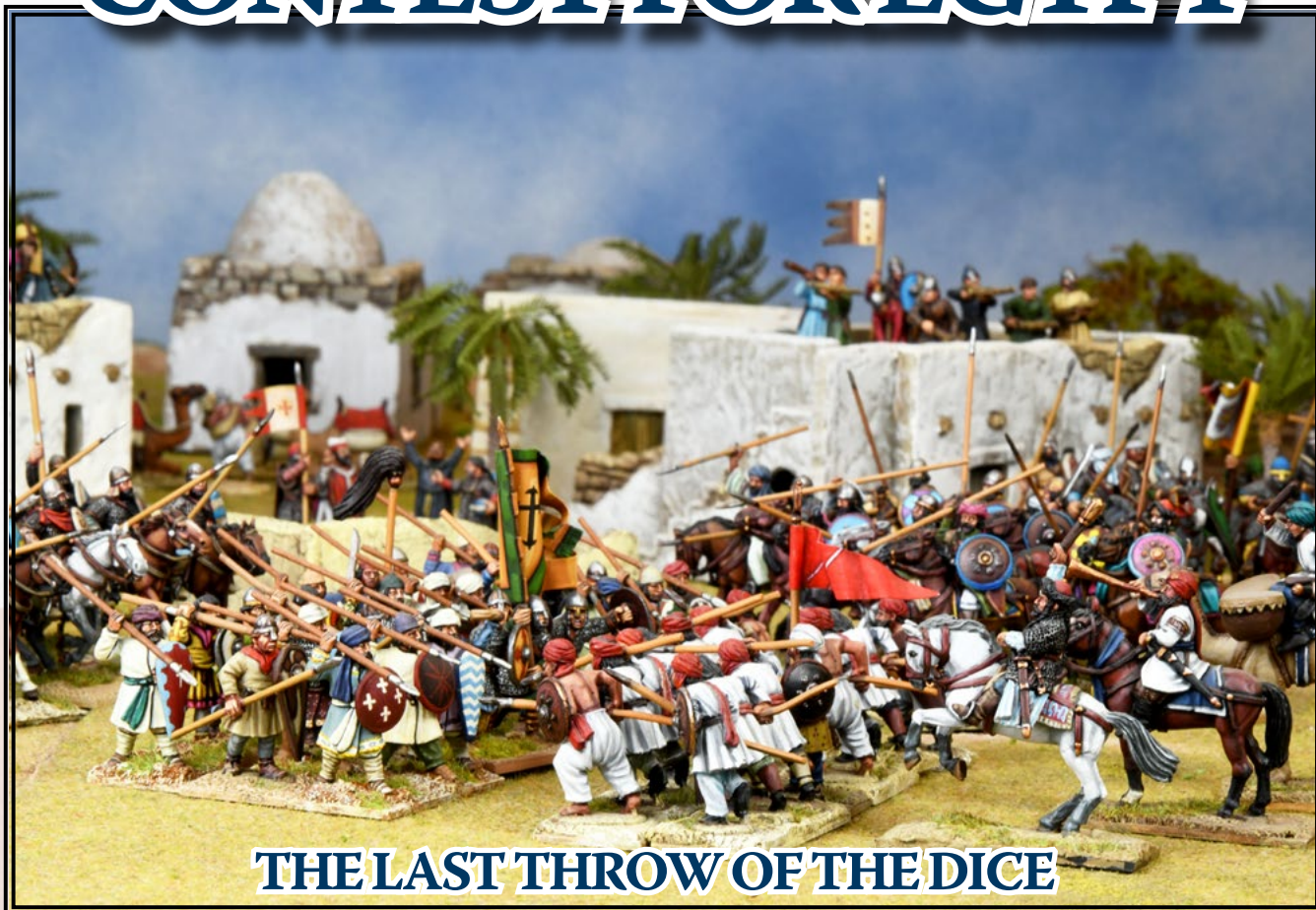


3. ALAN'S ADDITIONAL ADVICE

Once Michael headed home, we had a chat with Alan Perry and snagged his painted Afghans (adorning these pages). We also got this great little tip for anyone who might be planning on doing Green Stuff work to convert these (or other) models.

“If you put some Diprobase Emollient cream (which you may know as E45 cream) on your hands before mixing putty, or add it to your sculpting tool, it will ensure that when smoothing fabric areas or straps there’s no tearing or pulling.”

THE CRUSADER CONTEST FOR EGYPT



THE LAST THROW OF THE DICE

The crusades are amongst the most colourful episodes in medieval warfare. But in this, the third in our series of articles looking at how we can wargame the crusader strategies of the twelfth century, it gets even better. Dr Steve Tibble takes up the story.

The 'Egyptian strategy' of the 1160s gives us truly vivid wargaming opportunities. Here are crusader knights and Turcoples, Armenian archers and Nubian slave-infantry, Turkic light cavalry and Bedouin - all fighting each other in desert sands, chasing up and down the Nile, engaging in brutal coastal sieges, or skirmishing in the shadow of the pyramids. Only the most jaded wargamer can fail to get excited by that.

EGYPT AS THE KEY TO THE HOLY LAND

Fighting in Egypt to protect the crusader states in Palestine and Syria seems counterintuitive, almost perverse. But with the Muslim enemy in Syria becoming ever more consolidated, the Franks were faced with the inevitable prospect of being destroyed piecemeal. The loss of Edessa in 1144 and the failure to take Damascus in 1148 showed

that crusaders had unequivocally failed to establish themselves inland - the Egyptian strategy was an inevitable consequence of this failure.

The status quo was not acceptable: the crusader states had only a very precarious and limited future ahead of them if they were confined to a string of coastal cities. They could be picked off one by one and would never have sufficient manpower for long-term survival. Egypt was the key to solving this dilemma, and by this time it was the only potentially sustainable hinterland still available.

There was a recognition on the part of the Franks that Egypt was critical if they were to have any long-term future. This belief was a central policy objective that transcended individual reigns, and clearly constituted an 'institutional' strategic view within what passed for the bureaucracy of the Latin Kingdom of Jerusalem.

The great Fatimid military base of Ascalon, their last toehold in Palestine, fell to the crusaders in 1153 - the Egyptian empire was visibly fading. It was not just the Bedouin and Turks who smelled blood. With Egypt newly vulnerable to attack and with little wriggle room left in Syria, the crusaders' decision to invade was inevitable. The only issue was when.

An aggressive southern front was opened up almost immediately. Soon after the fall of Ascalon, a Sicilian Norman fleet destroyed the important trading port of Tinnis, on the Nile Delta. And while Christian fleets dominated the Eastern Mediterranean, Frankish troops, and particularly the Templars, were increasingly contesting the border zones.

INVASION OF 1163

Inevitably, King Baldwin invaded. In 1161 he led his men across the

THE EGYPTIAN STRATEGY

From *The Crusader Strategy*. Courtesy of Yale University Press.



border with Egypt, down towards al-Arish and beyond. It is not clear whether this was a serious attempt at conquest, or merely a reconnaissance in force to test the capabilities of the Fatimid army. Perhaps it was an attempt to extort money to finance a more serious attempt at a later date. Certainly, the Fatimid government started paying protection money to the Franks from this time onwards, and was rapidly approaching 'vassal-state' status. The payments only stopped in 1163 when Baldwin III died of dysentery, aged just 33.

His brother Amalric succeeded him on the throne and pursued the Egyptian strategy with just as much enthusiasm. In September 1163, within a few months of his accession, he launched the first of five invasions of Egypt. Amalric 'assembled a strong force of knights and a large army and ... descended upon Egypt with a great host'.



Above: Crusader infantry by Perry Miniatures.

The Fatimid force was well equipped and looked great on paper. As always, however, they performed far less well on the battlefield than they did at palace duties. The Franks had made a policy of cultivating good relations with the local Bedouin and they recruited them as guides and as auxiliary cavalry. Despite having a 'countless multitude', the Egyptians were routed and the vizier 'lost the greater part of his men either by capture or death'. He was forced to retreat to Bilbais with the remnants of his forces. Frankish troops advanced to within 55 kilometres of Cairo, and were stopped only when the desperate Fatimid government deliberately flooded the Nile to hinder their advance. As Amalric wrote to King Louis VII of France shortly afterwards, the only barrier to success



was a lack of numbers. With assistance from Western troops, he suggested in his usual, slightly wheedling manner, 'Egypt could easily be marked by the sign of the Holy Cross'.

INVASION OF 1164

The logic of the Egyptian strategy was compelling for the Franks. Ominously, however, its merits were equally clear to Nur al-Din and his growing Syrian empire. Turkic troops, commanded by his Kurdish general Shirkuh (whose nephew was a young man named Saladin), invaded Egypt in an attempt to muscle their way into the fight for control.

Amalric was offered huge sums of money as an inducement by the Fatimids

to come back and encourage Shirkuh to leave. Accordingly, in July 1164 he 'marched forth at the head of his entire army and went down to Egypt a second time'. The Frankish troops and their new Egyptian allies put the citadel of Bilbais under siege and were eventually able to starve the Turks out.

But, as an almost inevitable consequence of the crusaders' lack of manpower, Turkic troops in Syria and the Golan were wreaking havoc in the absence of the main Frankish field army. The Franks were forced to return home. By October Amalric and his men were back in Jerusalem. He had led an ostensibly victorious army into Egypt, but in reality they had achieved little.

INVASION OF 1167

At the beginning of January 1167, word reached Cairo and Jerusalem that Shirkuh was preparing to invade Egypt yet again, leading a Turkic army across the Sinai desert.

The Fatimids submitted to the humiliation of having crusader knights in Cairo to negotiate a 'treaty of perpetual peace', and paying them handsomely for the privilege of agreeing to do so. With the funding in place, further Frankish reinforcements flowed in, including contingents led by Humphrey of Toron, the Royal Constable, and Philip of Nablus. Amalric could go on the offensive. A detachment of troops led by the Frankish lord Milo of Plancy and the son of the vizier overran an island which Shirkuh had garrisoned in an attempt to protect his flanks, and captured many of his troops.

Things were not looking good for the Kurdish general. Faced with the combined armies of Egypt and Jerusalem and the prospect of being surrounded, Shirkuh was forced to retreat. Resourceful as ever, he did the best he could under the circumstances. He withdrew upriver, forcing Amalric and his Egyptian allies to leave their infantry behind, taking them ever further from their protection, and ever deeper into areas of desert where the Frankish knights would find it difficult to launch one of their 'famous charges'.

Shirkuh eventually turned to face his pursuers. At the battle of Babayn, on 18 March 1167 (see sidebar), the Franks



Above: Perry Miniatures Armenians.



Above: Perry Miniatures Armenians.

and their Egyptian allies were handled very roughly by the superb Turkic light cavalry, but the redoubtable Amalric was eventually able to recoup the situation.

Shirkuh and his nephew led their men north to Alexandria, where they were trapped and besieged by the Franks and a Pisan squadron of ten galleys. Shirkuh escaped but Saladin, who had been left in command, was forced to surrender the city in return for safe conduct for himself and his men. Frankish troops entered Alexandria in triumph and installed a garrison there, with the agreement of a

compliant Fatimid government. Huge tribute payments were collected and the main body of the royal army returned home, reaching Ascalon on 21 August 1167. Frankish success in Egypt was at its height.

INVASION OF 1168

The following year, Amalric and his men were back again. Negotiations had opened up between the Fatimid government and Nur al-Din, as the Egyptians sought to play their powerful neighbours off against one another. In October 1168 Amalric launched a pre-

emptive strike. As an expression of long-term strategic focus, this could hardly be clearer – this was his fourth invasion of Egypt in five years.

The Egyptian military was incapable of meeting the Franks in the field. Amalric and his army marched unopposed down to Bilbais and captured it on 3 November, after a siege of only three days. Cairo lay open and ready for the taking. Everything was set for a resounding victory. It was not to be. The situation unravelled with appalling speed.

On 2 December, as the Franks sat listlessly waiting for their promised money to appear, Nur al-Din sent Shirkuh and an army of 8,000 cavalry to Egypt. Amalric tried (and failed) to intercept them en route. Once the Turks had joined up with the regular Egyptian army

THE BATTLE OF BABAYN 1167

The Third Crusade's Battle of Babayn provides wargamers with a wonderful opportunity to field many different troop types - the Fatimid Arab and Armenian cavalry, fighting alongside the Frankish knights and Turcoples, facing off against Turkic steppe horsemen.

Find it online at www.wargamesillustrated.net

The Battle of Babayn, 14 March 1167, provides the wargamer with a wonderful opportunity to field many different troop types - the Fatimid Arab and Armenian cavalry, fighting alongside the Frankish knights and Turcoples, facing off against Turkic steppe horsemen.

Find it online at www.wargamesillustrated.net

(who seem to have been able to field at least the same number of troops in their own right), Amalric's position was completely untenable.

Outnumbered, outmanoeuvred and demoralised, the Frankish army was forced to retreat. On 2 January 1169, without having faced Nur al-Din's armies in battle, they set off back to the Latin Kingdom of Jerusalem. The last best chance to save the Christian Middle East was gone.

INVASION OF 1169

For the first time, Nur al-Din's men were left in Egypt on their own, operating without fear of Frankish intervention. They exploited this situation to the full. They had been invited in under strict guarantees of safety, but these promises were soon forgotten. With hindsight, it is clear that the vizier had 'placed too much reliance on the goodwill of the Turk', but in practice he had little choice. He was killed by his new guests soon after the Franks had left, murdered by Saladin himself or by one of his bodyguards. There was no attempt to pass it off as a 'tragic accident' - instead, they just 'threw him to the ground, stabbed him through and through, and cut off his head'. The need for subtlety had passed.

With Turkic armies now in control, the Franks knew that their strategic situation had deteriorated significantly - as one perceptive chronicler wrote, 'all the regions around us are subject to the enemy' and 'all things are now for the worse'. Egypt was under competent military control, and its resources (including a professional navy and a huge revenue stream) could be turned against the crusader states to the north.

But they had one last chance. At the end of September 1169 a vast Byzantine fleet arrived at Acre, where it began detailed planning and liaison with the army of Jerusalem. It was said to have consisted of 'one hundred and fifty [galleys]', and was so large that it could not fit in the harbour.

The opportunity for the Franks was immense. The allied forces mustered together at Ascalon on 15 October. The land forces set off on 16 October and joined up with the Byzantine navy outside the fortified coastal city of Damietta on 27 October.

But there were problems from the very beginning. There was a pause of three days while the fleet settled in and the armies set up their encampments near the city. The delay was crucial. Saladin used this short respite to rush reinforcements down river, including 'a host of Turks, infinite in number, and ships loaded with armed men. Thus our army was obliged to look helplessly on while the city which earlier had been practically empty was filled to overflowing'.

Below: Gripping Beast Crusaders.



Eventually, the whole enterprise had to be called off. The Frankish army got back to Ascalon by forced marches, arriving in Jerusalem in time for a sad and subdued Christmas - the contest for Egypt had ended with a whimper.

EGYPT - TUNNEL VISION OR STRATEGIC INSIGHT?

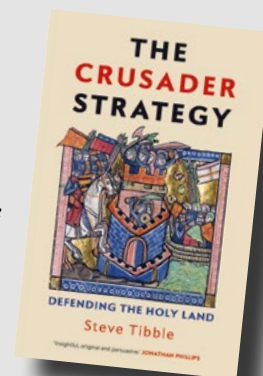
Campaigning in Egypt in the 1160s and beyond was clearly consistent. One could hardly accuse Baldwin and Amalric of being anything other than single-minded. But was it truly part of a long-term, planned approach? Was it really a 'strategy'?

Unlike the impression sometimes given by the chronicles, there was nothing happenstance about the planning for

DISCOUNT VOUCHER

Dr Steve Tibble's *The Crusader Strategy* (2020) is published by Yale University. His previous book, *The Crusader Armies* (2018), is now out in paperback.

You will find a discount voucher for Steve Tibble's latest book *The Crusader Strategy*, hardback on page 65.

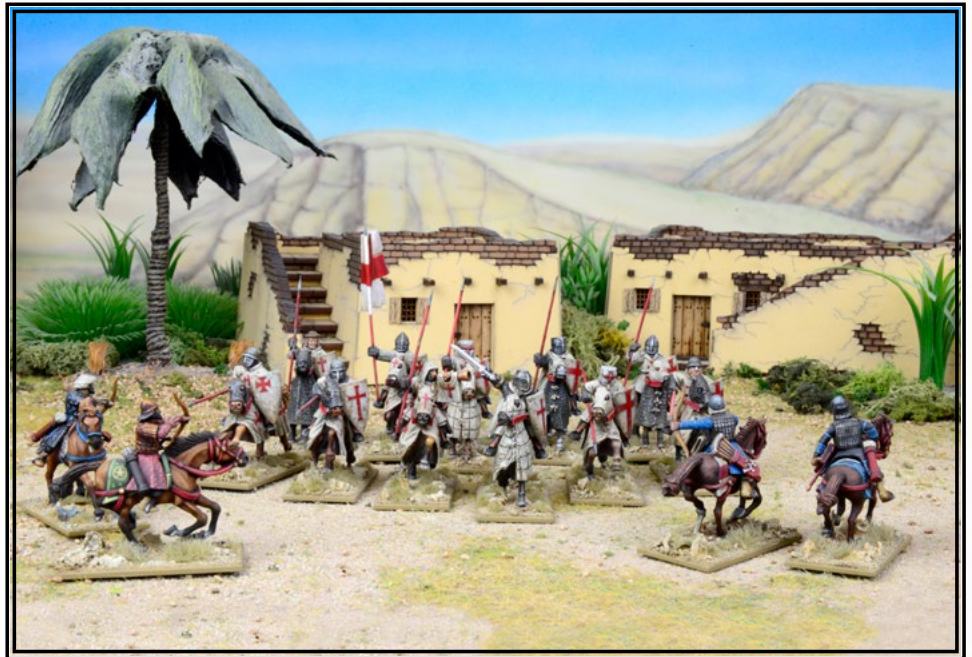


the Egyptian campaigns. On the contrary, a continual stream of diplomatic missions, letters and pleas for help were sent back to the West. Such was the huge volume of requests and the time lag involved in strategic planning, that it is even difficult to establish which campaign Amalric and his advisers were drumming up support for.

The Franks had started the decade at a disadvantage, with Egypt as their only strategic option for breaking the deadlock in a long-term and sustainable way. But by 1169, with Saladin in charge of the old Fatimid empire, even that last vestige of hope had been taken away. Surrounded and increasingly outnumbered, they needed to exert every sinew just to hang on to what they already had.

WARGAMING THE 'EGYPTIAN STRATEGY'

The wonderful thing about wargaming the 'Egyptian strategy' is that it creates so many new opportunities to field a wide range of medieval troop types across the spectrum of different tabletop settings. For the crusaders we have local Frankish settlers, Turcopoles, volunteers from France, Germany and England, Byzantine regulars, Sicilian-Norman knights and sailors, and Italian city state naval contingents. For the



Above: Gripping Beast Crusaders and Seljuks (acting as Egyptian allies).

Fatimid Egyptians we can call on Arabs, Armenians and Nubian infantry - most of whom, ironically, seem to have been Christians. And for the Syrian armies we will need Turkic light cavalry and Kurds - so many people want to claim the heritage of Saladin's victories that it is easy to forget that he and his uncle Shirkuh were actually Kurds, rather than Arabs or Turks.

The types of game on offer are also similarly varied, with huge scope for

imaginative reworking. On a macro level, we have traditional campaigning, with Egyptian, Syrian and Frankish armies all manoeuvring across the desert in what was often a three way Mexican standoff. We have fully pitched, stand-up battles like Babayn. And we have a series of evocative, visually stunning sieges, on the Egyptian coast, on the Nile Delta, and further inland.

So many choices for gaming - enjoy!



Above: A colourful collection of Perry Miniatures from their 'Crusader' range.

COVER



MOUNT

FOCUS

Packaged with this month's magazine you will have found Warlord Games' Ashigaru Missile Troops, Ashigaru Spearmen or Samurai frames.



JAPAN'S HOUSE WARRIORS

Neil Smith provides a brief introduction to the historical warriors behind this month's magazine's freebie figures.

On the face of it, the pyramidal feudal system appears strong and stable. The ties binding the lower classes to their economic superiors in that structure run both ways in a system of mutual dependency. But like those displays of canned goods in the grocery store, it only takes the removal of one can for the rest to fall. By the late 15th Century, the feudal system in Japan had been in place for generations, then the cans toppled and fell, resulting in chaos and

Wars that lasted from 1467 to 1615. This era was known as the Sengoku Period, or the Age of Warring States. It was the golden age of the samurai, but also of the less celebrated but equally important ashigaru.

The cause of the collapse was a power struggle at the top set against a backdrop of economic failure. The shogun Ashikaga Yoshimasa botched his succession plans leading to a schism between two broad factions, split roughly into east and west, that could not be resolved by anything but war, with the various noble houses, the daimyō, lining

up on one side or the other in alliances that held, swayed, or broke, depending on the fortunes of war. That shifting pattern dominated Japan until a new supreme authority emerged from the chaos in the 17th Century.

The feudal system, simplified for our purposes here, contained two broad military classes: elite skilled warriors and rank and file soldiers from the lower orders. There are, of course, many nuances to those categorizations, but to introduce you to Japan in the Sengoku Period, we will stick to the samurai and ashigaru.

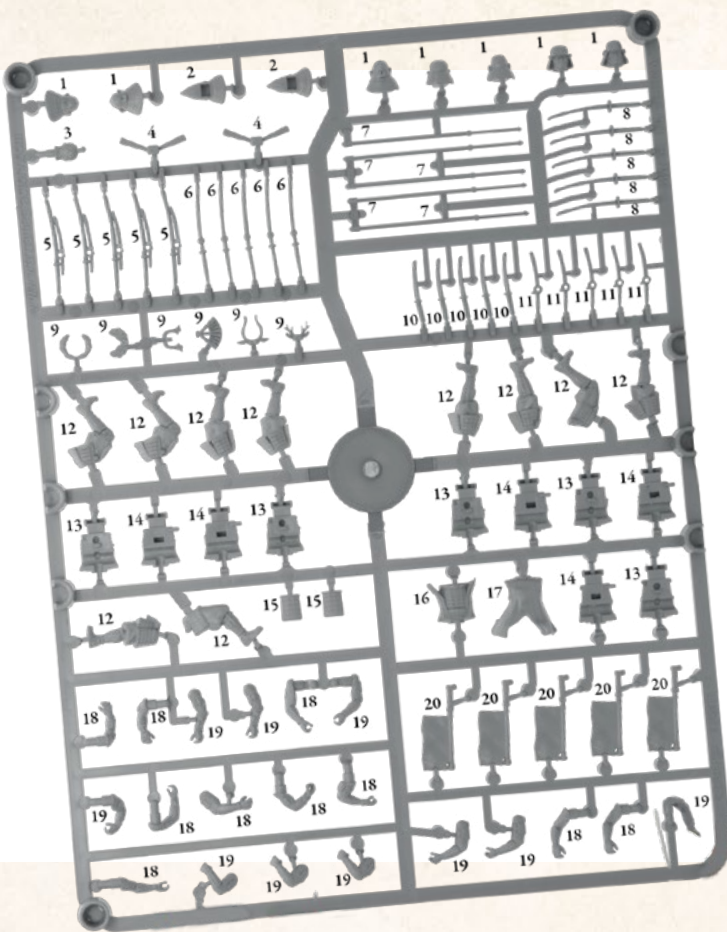
SAMURAI

The Samurai are arguably the most easily recognized warriors in world history. They were a caste of military nobles that emerged in the 12th Century to dominate Japan for 700 years. As warriors they had few rivals because they specialized in individual combat and group tactics and by doing so made themselves an invaluable resource for those in power who could afford the samurais' services. They also developed an honour code, *bushido*, akin to Western chivalry but more extreme and more combat-orientated. A samurai was fiercely loyal, impervious to pain, acutely aware of any slight, and willing to fight to the death to defend his reputation.

A samurai warrior was synonymous with his sword and armour. The latter was distinctive in style and individualized for the wearer. His helmet was made from iron or leather plates and was sometimes adorned with horns and discs; a neck guard made of iron or leather strips hung from it. He wore a throat guard above his chest armour also made from iron or leather. Square shoulder pads completed the upper-body ensemble. Armoured plates attached to cloth hung from the waist to protect the samurai's thighs, and a similar construction was used for shin guards. In addition, the samurai might wear armoured gauntlets. However, all of this was still designed for easy movement in combat and towards the end of the period, armour became smaller and lighter. A samurai's

armour was often brightly coloured and lacquered for protection.

All samurai were proficient with the *katana*, a curved-bladed longsword that could be wielded in two hands or one. He usually carried a smaller curved sword and a dagger to go with his katana. However, as much as his katana was the 'soul' of the samurai, he had to be proficient with a variety of weapons, including spears and hand-to-hand combat weapons, but especially the *yumi*, a two-metre long composite bow that could be used from a horse or on foot. Indeed, the samurai's skill with the bow was often more highly valued than his ability with his katana. All in all, to come within striking distance of a samurai was generally a bad idea, unless, of course, you were another samurai.



SAMURAI

1. Heads in helmets
2. Heads in helmets with back adornments
3. Officer head
4. Helmet back adornments
5. Swords in scabbards (double)
6. Swords in scabbards (single) to be placed in hands
7. Spear (*yari*)
8. Katana
9. Helmet front adornments
10. Wakizashi (short sword)
11. Wakizashi in scabbard
12. Standing legs
13. Torso (rear half)
14. Torso (front half)
15. Spauldrons
16. Officer torso in horo cloak (front half)
17. Officer torso in horo cloak (rear half)
18. Right arms
19. Left arms
20. Sashimono (back banners)



Above: Samurai regiment.

Below: Ashigaru spearmen regiment.



IN FULL EFFECT

To see the full effect of all this colour on the Japanese battlefield check out Akira Kurosawa's movies *Ran* (1985) and *Kagemusha* (1980). Epic stuff!

ASHIGARU

Despite what some legends and prominent movies might indicate, historical samurai rarely won battles on their own during the Sengoku Period. They needed supporting troops to increase the infantry component on the battlefield and as the wars progressed, the ashigaru became more important. Ashigaru means "fleet of foot" marking them out as light infantry, or at least lighter than the heavily armoured samurai. The samurai were expected to supply ashigaru to the army, either from their own retainers or simply by hiring them, which again indicates the lower value placed on the ashigaru as individuals. But there were instances of ashigaru becoming samurai through recognition of their martial skills.

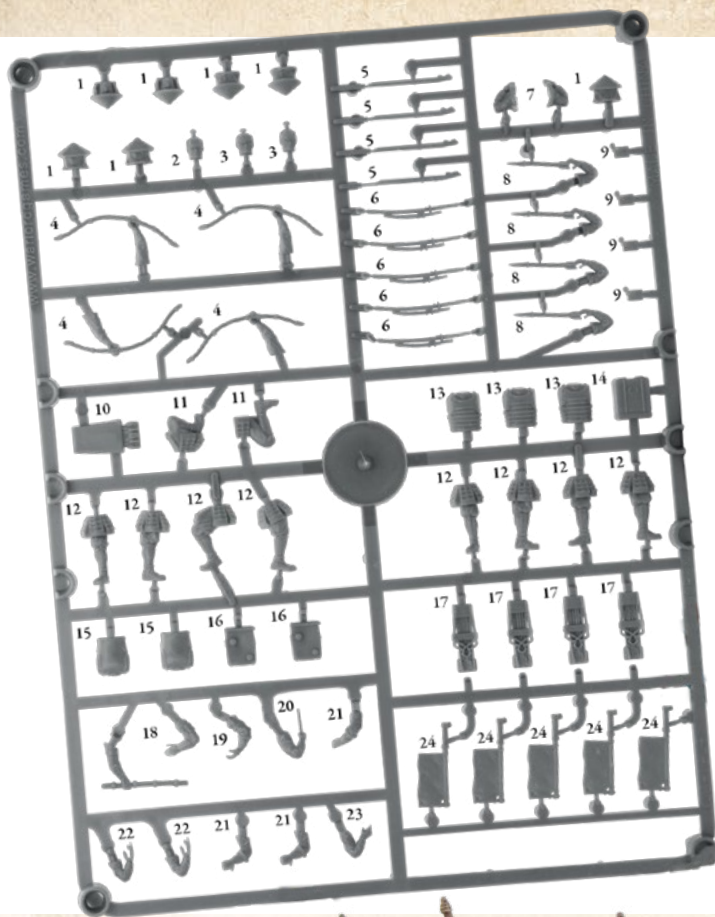
The main weapon of the ashigaru was the spear, though these did not fit any regular pattern across the period or factions. Some were just eight-foot long polearms while others could be almost pike length in European terms, and the spears' heads differed widely too.

They carried swords and daggers for personal protection, and because they fought in looser formations than the contemporaneous European pike-block, the combination of spear and sword made tactical sense. Other ashigaru fought as missile troops; first with the yumi style bow, then with arquebus and later matchlock firearms imported mainly by the Portuguese. The latter resulted in an explosion in ashigaru numbers because they needed little training unlike the yumi, and firearm Ashigaru soon outnumbered their yumi wielding comrades by significant ratios.

The ashigaru were rarely heavily armoured because of the expense as much as their tactical role. They wore conical hats, which could be constructed of any material, from paper to iron, though some might wear helmets. The ashigaru also wore cuirasses in the European style with armoured, pleated kilts and greaves. Some formations would have been 'uniformed' in similar colours, but their primary identification with their samurai lord came in the form of a small flag or banner, sashimono, attached to their backs, which must have made the Sengoku period battle an incredible sight.



Above: Ashigaru missile troop regiment.



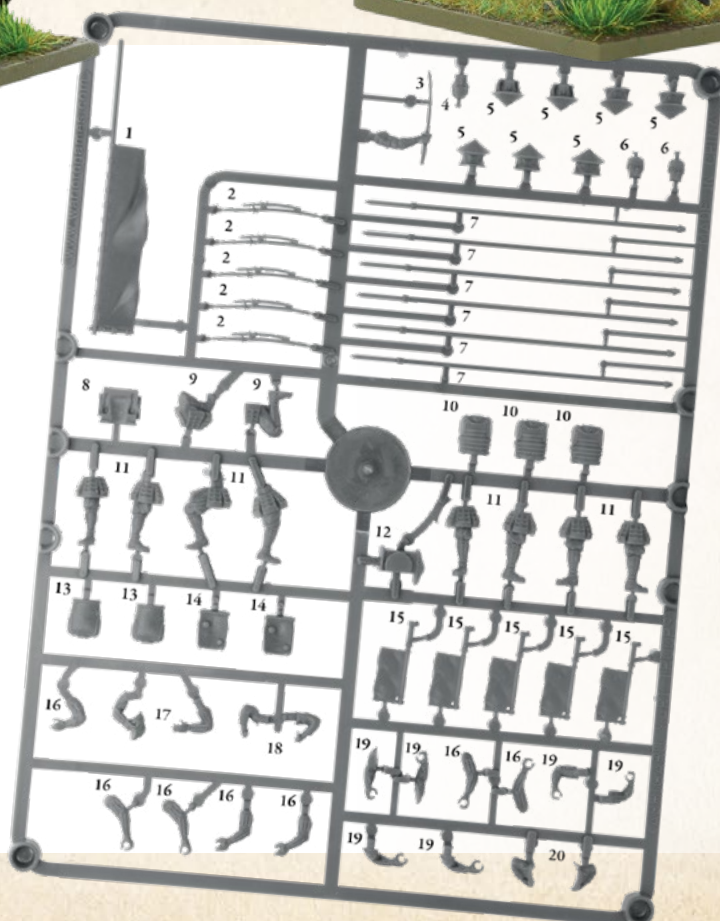
ASHIGARU MISSILE TROOP

1. Heads in helmets
2. Officer head with topknot
3. Bare heads with bandanas
4. Left arms with bows
5. Arquebus
6. Swords in scabbards
7. Arms holding backpack
8. Right arms holding arrows
9. Ammunition pouches
10. Quiver backpack
11. Kneeling legs
12. Standing legs
13. Torsos in lamellar armour (*kozane dō*)
14. Ammunition backpack
15. Torso in smooth armour (rear half)
16. Torso in smooth armour (front half)
17. Quivers
18. Officer's arms
19. Open-handed left arms
20. Right arm with a ramrod
21. Left arms holding arquebus
22. Open-handed right arms
23. Open-handed right arms
24. *Sashimono* (back banners)



ASHIGARU SPEARMEN

1. *Nobori* banner
2. Swords in scabbards
3. Officer right arm with sword
4. Officer head
5. Heads in helmets
6. Bare heads with bandanas
7. *Yari* (spear)
8. Drum mounting
9. Kneeling legs
10. Torsos in lamellar armour (*kozane dō*)
11. Standing legs
12. Drum
13. Torso in smooth armour (rear half)
14. Torso in smooth armour (front half)
15. *Sashimono* (back banners)
16. Left arm
17. Arms with a conch trumpet
18. Drummer arms
19. Right arm
20. Arms holding a backpack drum



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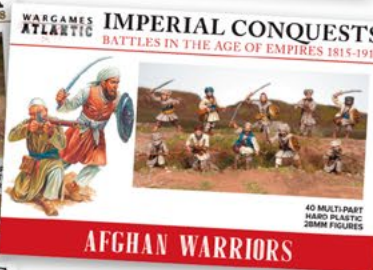
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FACTION RULES

Your army is made up of several components:

- Troops from Carthage or its colonies are any units that include the Carthaginian symbol.
- Your Warband always counts as a Contingent.
- You also have your Contingents, troops serving Carthage in hopes of monetary, political, or territorial rewards.
- And finally your worst troops, your Levies.

The different equipment options, as well as their affiliation (Citizens/Contingents) is indicated in the troop table below.

Example: The Carthaginian Heavyguards are Citizens, and can be mounted on horses. Warriors can be Citizens (with that equipment option) or be part of a Contingent. In this case, they can choose to have no equipment options, to be mounted on horses, or be mounted on horses and armed with javelins.

Several advanced abilities on the Carthaginian board have different effects depending on the affiliation of the unit that triggers them, or can only be used by one or the other of them. Mercenaries recruited by a Carthaginian warband do not count as Contingents in the context of advanced abilities. Like Levies, they are neither Citizens nor Contingents.

When you recruit a point of Warriors, you can divide the eight figures between units of Citizens and Contingents as you wish, as long as you follow the rules for organising the warband (the rulebook, Organising the Warband, p. 47).

You must include at least one unit of Citizens (other than your Warband) in your warband.

FACTION SPECIAL RULE

HEAVY CHARIOTS

Phoenician in origin, these chariots are heavily armed and are used to break through enemy lines.

Saga Dice	Armour	Aggression	Equipment
1	5 (5)	6/2	-

Special Rules
Impact, Mounts (horses), Presence, Resilience (1)

**The reduction in Armour is included in the profile.*

Impact

A heavy chariot's Aggression is 5 if it is the attacker in a melee, and 2 if it is the defender. If a unit of chariots charged, it inflicts an automatic hit on the enemy unit for each chariot in the unit. These hits are added to those scored by their attack dice.

Heavy chariots count uneven terrain and dangerous terrain as being impassable.

Each chariot counts as 2 Heavyguard figures when calculating victory points.



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