

DUSK OF THE GODS

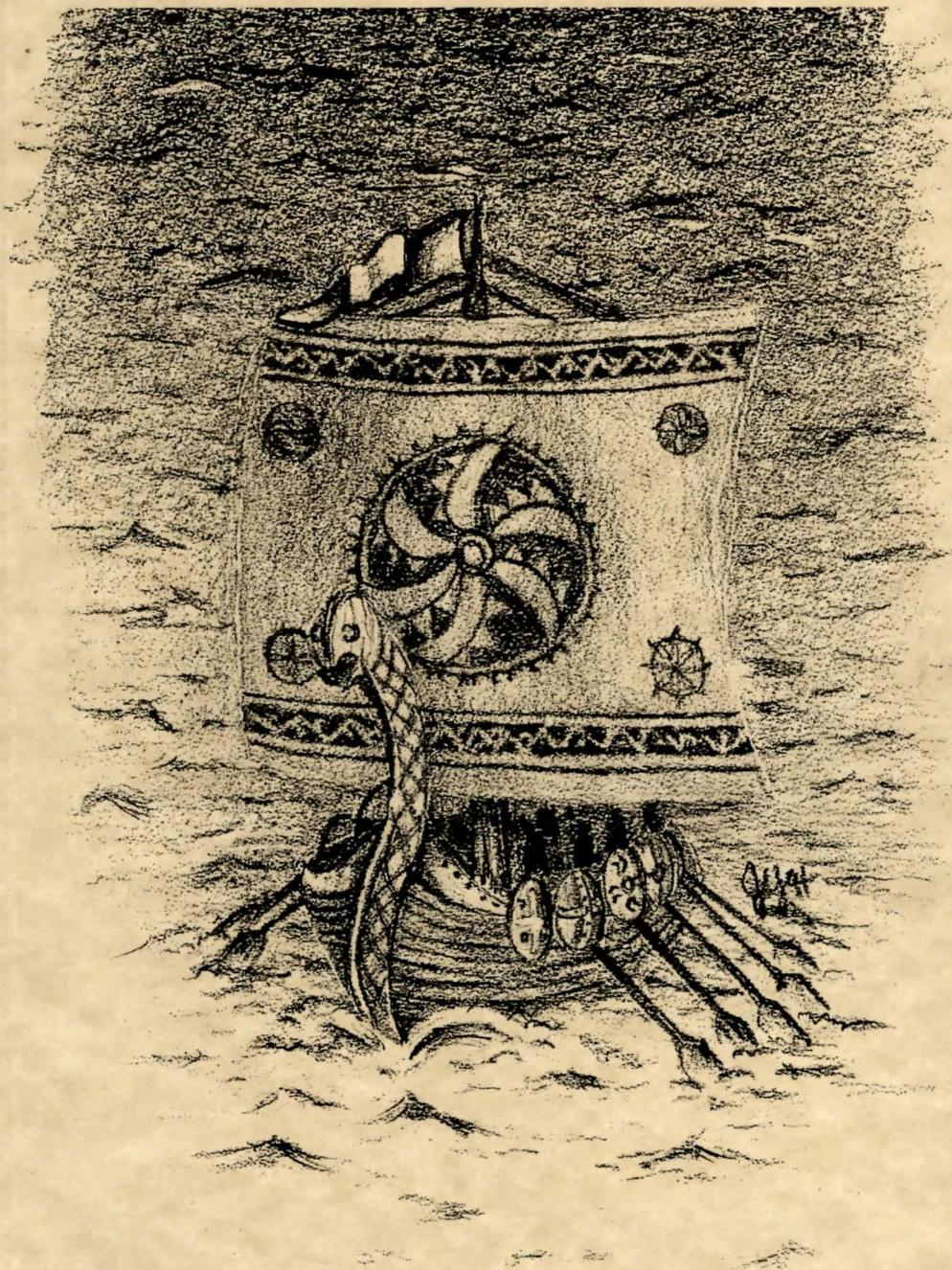


TABLE OF CONTENTS

I. GAME PLAY INFORMATION

- mouse instructions
- joystick initialization
- keyboard controls
available at all times
- keyboard only operations
- saving and restoring the
game
- opening screen title
sequence
- printing out interaction
test
- containers (sacks,
quivers, chests, etc...)
- torches
- doors

II. PRELUDE - The Universe of "*The Dusk of the Gods*"

- FROM THE BEGINNING
OF TIME...
- * a debt to be paid

-ODIN

- * World of the All-Father
- * The Mead of
Consequence
- * Valholl - Odin's Mighty
Hall
- * Personal Possessions
- * Fallen Warriors
- * Runes of Power

- THOR

- * Stolen Hammer
- * In the Land of the Giants

- TYR

- * Taming the Beast

- FREYA

- * for a Necklace of Gold

- FREY

- * all for Love

- LOKE

- * Brother of Hoenir

- BALDUR

- * the Arrow of Pain

- HEIMDAL

- * Herald of Doom

- NJORD and SKADE

- * all the Little Gods

III. THE DUSK OF THE GODS - Here the Game Begins

IV. GENERATING A CHARACTER

- The Warrior and the Sage
- Worshipping the Gods
- The Coming of Age
- Warrior and Sage Elite
- The Character Information Block
- Male and Female Characters
- The Action Hand
- Once You are Finished...

V. THE ART OF HAND TO HAND COMBAT

- Chain Link and Metal Plate
- Weapons of War (The Tools of the Trade)

VI. FORMIDABLE FOES - The Denizens of "*The Dusk of the Gods*"

VII. OBJECTS

VIII. ENCUMBRANCE

IX. THE GAMING ENVIRONMENT (Let the Game Begin)

- The 3-D Overhead Map
- Night and Day
- The Character Screen
- Saving the Game

X. NORSE MAGIC

- The Power of the Runes

XI. NON-PLAYER CHARACTER INTERACTION

- The Print Feature

XII. THE END OF ALL THINGS

XIII. DESIGNER'S NOTES

XIV. BIBLIOGRAPHY

I. GAME PLAY INFORMATION

IBM pc and 100% MS/DOS
compatible GAME PLAY INFORMATION

The following information explains the basic "how to play" operations for "The Dusk of the Gods" on an IBM pc or 100% MS/DOS compatible machine. Though much of the information pertains only to the IBM pc version, some of the content will pertain to any format of " DUSK " that you may have, so it may not hurt to quickly skim through the following several pages.

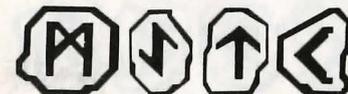
Format specific information can be found on the "Dusk of the Gods" user reference card that is included with your copy of the game.

Mouse instructions:

* To move the character with the mouse, just move the pointer to the edge of the screen in the direction that you wish to move and press the left mouse button. The character attempts to walk in that direction as long as you have the left button pressed.

Be careful that when you want your character to move, the mouse pointer is not placed on top of a Non-player characters (NPC) icon. In this case, the pointer becomes the interaction bubble and if the left mouse button is pressed, you will be thrown into interaction mode with that NPC.

* To move the character sheet up and down, move the mouse pointer off of the map onto the brown text display window (message bar) that runs across the very top of the



character sheet. Press the left mouse button, and drag the character sheet to the desired position.

The character sheet cannot be pulled all the way to the bottom of the computer screen. At its lowest position (approximately 1/3 of the entire screen) you can still view the weapon attack (or object use) icons, the worship ability icons and some of your characters inventory blocks.

* To perform an action with an object in one of your characters hands or to use a worship ability, just click on the action's icon to initiate the action.

To pick an object off of the map, position your character icon directly over the item and click the left mouse button with the cursor directly on your character. The mouse pointer will then transform into the object that you have picked up. To place the item in your inventory or on your character, move the mouse to place the object where you want to place it and click the left mouse button.

To drop the item, pick an item off of your character's figure or from the inventory blocks, move the cursor on top of your character on the map, and press the left mouse button. The item is dropped where your character is standing.

SPECIAL NOTE:

* The right mouse button may be used to swiftly transfer objects from the map into your character's inventory. If the mouse cursor is the shape of an object, pressing the right mouse button will attempt to place that object into your character's inventory. If your mouse cursor is shaped like a white arrow (the normal mouse pointer), and your character is standing on the object, pressing the right mouse button



will try to pick up the object and immediately place it into one of your character's inventory blocks.

Note, that if your character has no available inventory blocks, this shortcut will not work.

* In order to interact with a NPC, position the mouse pointer over top of the NPC's icon on the 3-D overhead map. The mouse pointer will then transform into an interaction bubble. Press the left mouse button to begin the interaction.

There are three windows involved in the interaction process:

1. The NPC's interact window which displays a picture of the NPC and text pertaining to interacting with that NPC.

All keywords in the NPC text are underlined.

2. Your character's response window. This appears after a keyword has been selected. The response window contains the picture of your character and a question based on the keyword that you have chosen.

This part of the interaction process was added to give the feel of conversation taking place between your character and an NPC. As well, the question usually helps you to better understand the NPC's reply to a certain keyword. Though, not all keywords have a response attached to them, so there will be times, after a keyword is chosen, that the NPC's reply will be immediately displayed.

3. The keyword window in which the picture of your character is displayed with a list of keywords and a text bar in which you can type in hidden keywords.



Hidden Keywords:

In addition to the keywords included in a NPC's conversational text, select NPCs have 'hidden keywords.' These keywords never come up in the regular conversation with the NPC. You learn of hidden keywords by interacting with some other NPC.

For example, let's say you are interacting with a hill giant. While interacting with this giant, he tells you the next time you encounter the hill giant Skor ask him about 'Holmgang.' Now, when you interact with Skor he will never mention the word Holmgang. Though, if a the keyword window you type in the word 'Holmgang,' Slor will speak to you text concerning the hidden keyword 'Holmgang.'

In order to select a keyword using the mouse you can:

1. Position the mouse pointer on the underlined keyword in the NPC text displayed in the NPC interact window, and press the left mouse button.
2. Position the mouse anywhere on the screen, other than on the underlined keywords in the text, and press the left mouse button. This will display the keyword window. To select a keyword in this window, position the mouse pointer on the desired keyword and press the left mouse button.

At anytime that you desire, the interaction with and NPC can be canceled by pressing the left mouse button or by pressing the ESC key.

* for users that have a three button mouse, the primary attack (represented by the left most icon in the bottom three object action icons) is tagged to the middle button.



* To quit the game, first click on the disk icon in the stone click in the lower right hand corner of the character screen. This will display a game options window. Click on the quit game icon to quit.

* To pause the game using the mouse, just click the disk icon displayed on the stone bock in the lower right hand corner of the character screen. This displays the game options window, effectively pausing the game.

Joystick Initialization:

The joystick in the game controls a pointer exactly as you would control a mouse. If you decide to use a joystick (by selecting joystick in the INSTALL program) you will be prompted at the beginning of the game to calibrate the joystick. Most game players find it easier to use the joystick if it is calibrated in the following manner:

- 1) Make sure the springs are ACTIVE, by checking that the two buttons on the bottom of the joystick are in their ON positions.
- 2) Move the vertical lever on the side of the joystick to about the three-quarters DOWN position (NOT halfway, as it is normally).
- 3) Move the horizontal lever on the top of the joystick to about three-quarters RIGHT position (NOT halfway, as it is normally).
- 4) Follow the on-screen prompts to put the joystick in the lower-right, upper-left, and center positions.



5) You may want to release the springs by pushing the buttons on the bottom of the joystick to their OFF positions. Refer to your joystick documentation for instructions.

While playing the DUSK (except when you are in the character generator) you may recalibrate your joystick by pressing the J key.

Once you have calibrated the joystick, you may use it exactly as you would use the mouse.

Keyboard controls available at all times:

* In order to move your character on the map, you can use the number keys 1-9 on the KEYPAD.

- 1- down and to the left
- 2- down
- 3- down and to the right
- 4- to the left
- 5-
- 6- to the right
- 7- up and to the left
- 8- up
- 9- up and to the right

The available action icons associated with an object in your characters hands are tagged to the number keys 1-6. The numbers 1-3 represent the available actions of the top row of three object action icons (1= left most icon in the upper three). The numbers 4-6 represent the available object actions of your characters action hand, the three bottom object action icons (F4= left most icon of the bottom three).



* The function keys F1-F4 are tagged to the four worship ability icons located in the upper right hand corner of the character screen.

- F1- Odin (The upper left worship ability icon).
- F2- Thor (The upper right worship ability icon).
- F3- Tyr (The lower left worship ability icon).
- F4- Freya (The lower right worship ability icon).

* While interacting with a NPC you can use the up and down arrow keys to move the highlight up and down the list of keywords listed in the keyword window. As well, you must use the keyboard to type in hidden keywords that you want to type in while interacting with a character.

There is a second method of choosing a keyword with the keyboard. While the NPC interaction window is displayed, the keywords in the text are underlined. You may select the keyword by pressing the first letter in the keyword.

Keyboard only operations:

These keys are available ONLY when you are NOT using the mouse and NOT using the joystick.

* The SPACEBAR toggles control from moving the character on the screen to manipulating objects in your characters inventory. Pressing the SPACEBAR makes a white arrow POINTER appear on the inventory portion of the character screen. The arrow keys on the keypad are then used to move this pointer around the inventory boxes and onto the character figure. Pressing ENTER while the POINTER is over an item changes the shape of the POINTER to the shape of the selected item. You may then move that item to a new place. Also, when the POINTER



changes to look like an object, information pertaining to that object is displayed in the stone block located in the lower right hand corner of the character screen (which can only be seen if the character screen is pulled to the top of the screen). To return control to moving your characters figure on the map, press the SPACEBAR again.

* You may place an item onto your characters figure by selecting that item, moving the POINTER over to your characters figure, and pressing ENTER. Notice that placing an item in your characters hands will change his or her current action selection.

* To drop an object, position the POINTER over the item to be dropped, and press the D key. Remember to press the SPACEBAR if you wish to return control to moving your character on the map. To pick up an item on the map, press the Key while your character stands on top of the object. This may be done at anytime.

* To use a key to open a door that requires the key to be opened, select the key you wish to use, and stand by the door. Refer to the DUSK users card for the specific keyboard key needed to use the key on a door.

Saving and restoring the game:

If your are playing from floppy disks, you must first create a save game disk BEFORE you can save the game. Refer to the DUSK user's reference card for specific information about saving the game with a floppy disk.

If you are playing from a hard drive, the game will automatically save your game onto your hard drive.



Refer to the DUSK user's reference card for the keyboard alternative for toggling the print option ON and OFF.

Containers:

Some objects in DUSK act as containers, allowing you to place other objects inside of them. Some examples of containers in the game are a quiver, sack, of chest.

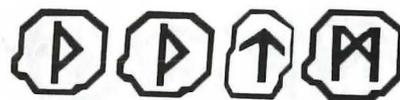
To place an item into a container, select the object and place it on top of the container that you want to put the object into. This can be done whether the container is in your characters hand or in one of the inventory blocks.

To see the items inside a container, it must be placed in your characters left hand, his action hand. A picture of the container and its accompanying inventory blocks are then displayed in the stone block in the lower right hand corner of the character screen.

Not just any object can be placed in a container. For example, common sense would tell you that you cannot put a broad bladed axe into a quiver. If an object is too big to be placed in a container, it will not go into the container when you attempt to put it in.

Note, that if you attempt to put an object into a container while it is in the characters inventory or on the character figure, and the object is too big or the container is full, the object will be swapped with the container.

character nears the locked door it will unlock then open and close like a normal door. Though, remember that as it closes the door is NOT automatically relocked. This you must do for yourself.



You may save and restore the game at ANY POINT. If using a mouse, click on the disk icon in the stone block in the lower right hand corner of the character screen. This will bring up the game options screen. From here you can save or restore the game.

There are a total of nine possible save positions. This should be a sufficient number to allow you to have a suitable number of saved game positions through out the course of playing DUSK.

Refer to the DUSK user's reference card for the keyboard keys that also allow you to save and restore the game.

Opening screen title sequence:

The ESC key will abort the entire animated opening sequence and take you directly to the character generation menu selection screen. This will work at any point during the animated sequence.

The SPACEBAR will quickly take you through the various stages of the opening screen animation.

Printing out NPC text:

In order to allow you to look over the various interaction that you have had with NPCs, a print text option is provided. Text can ONLY be printed while you are playing the game.

There is a print ON/OFF selection on the game options screen. When in the ON position the text shall be printed (provided your printer is ON and set up correctly). You can turn this option ON and OFF at any point in the game.



* Select the key so that its icon replaces the normal mouse pointer. The key then works just like it would if you had put it in your characters hand.

* Select the key so that its icon replaces the normal mouse pointer. Stand directly in front of the normal locked door. Place the key icon, which is now the mouse pointer, on the door and press the left mouse button. The door is then unlocked and you may pass through it as if it is a normal door. Again, the door is not automatically relocked.

Once a door is unlocked it will remain so until you relock it. This you do by selecting the key so that its icon replaces the mouse pointer. Stand directly next to the door, place the key icon over the door and press the left mouse button.

If the keyhole in a lock is positioned in a up/down position the is locked. Likewise, if the keyhole in a lock is in a right/left position the door is unlocked.

3) Magically locked doors: These are normal locked doors that have had an enchantment placed upon them to prevent even one with a key from entering. Once you manage to remove the magical lock enchantment the door acts just like a normal locked door.

II PRELUDE

Welcome to a great adventure! The Viking Age stretched from AD 800 to 1100, yet the vitality, self- confidence, and reckless courage of these ancient Scandinavians had roots deep in the centuries before, and they have left inspiration for us long after.

These were no simple people, nor merely the raiders of



English towns. Their dragon ships and cargo boats set sail on an extraordinary adventure. Journeying by sea, the Vikings reached North America, and by land as far as Baghdad and the ancient silk routes. They were farmers, traders, warriors, seamen, and yes, pirates too. And with them in their irresistible surge across Europe they took a belief in gods and goddesses as energetic, petulant, subtle, cruel, inventive, and as adventurous as themselves.

Viking gods shared the world of their mortal legions, from the wastelands of the Brattehlid in Greenland to the precipitous coasts and deep water fjords of Norway. They warred among one another as the families and tribes of the Vikings warred, and they lived in heavenly domains as fantastic in their own way as the fire and ice world of the northern seas with its icebergs and submarine volcanoes. Here were gods to smile and toast a drink of mead that as few as 500 men, in a raid on Northumbria in AD865, could become known as the "Great Heathen Hoard".

Yet these gods saw the end of their extravagant age. In time they knew evil must overwhelm the brave but few, and chaos must close the final curtain across their Viking stage. This was Ragnarok, the last battle, the dusk of the gods. Much mythological energy was expended by Odin and his minions to forestall this inevitable doom.

In this struggle you will soon find yourself engaged, and by wit, wiles, and weaponry you must join the forces of good to hold the end of things at bay. But first, there is much for you to learn. Following immediately you will find ten short sections. Each introduces, through tales, text, and poetry, the important gods, goddesses, and mythological concepts of the game. They give a feel for the concerns of the mortal Norse, and the lifestyles of their rich and famous gods.

Read them in or out of order, as you play, or as you wish. Allow them to introduce our cast of players and the complex world of the Viking North. And from there, may your own adventures begin.

FROM THE BEGINNING OF TIME (A debt to be paid)

*" There was nothing:
Neither sand nor Sea,
Nor cooling surf:
There was no earth,
Nor upper heaven,
Nor blade of grass-
Only the Great Void."*

*-Voluspa
(the Sibyl's Prophecy)*

"It is a harsh world," said Gorm. He looked to his son, to the figure charging across fields of green, and knew the boy paid heed only as he wished. So it was with boys not yet man, though today was a day for learning. The big man pulled close his cape about him, against a chill of which his younger self seemed unaware.

Gorm noted the dark ones, figures waiting ahead near the line of trees. They were still distant, and not yet willing to engage. Between his fingers he took the bracteate, the disk of gold suspended across his chest, hoping for luck or the gods themselves to intervene in today's affairs. An axe weighed heavy in his hand, otherwise.

The boy reached the hill crest ahead of Gorm. He mounted a flat, central stone and looked about. It was a burial site, shaped into the hillside to represent a ship of death, a grave



for the voyage to the other world. Upended stones outlined the port and starboard sides, with tall markers, higher than a man, to represent bow and stern. Young Ragnar pulled free his dagger and held it to the wind.

When Gorm reached him, the boy was shouting orders to an imaginary crew. His immature voice made the tongue of their fathers sound like a rich comedy. It caused Gorm to smile.

"Your ancestors are watching, boy," said Gorm. "The bones of my father are burned and buried not a handsbreadth behind you!"

Ragnar turned, the dagger in his hand coming around as if to defend himself from a ghost. He saw but patches of green, wild flower, and the cold, upended stones.

"His father, and his father before him," continued Gorm. "This place goes back, past our time of knorrs and dragon boats. It was not always shaped so."

"The world's not that old!" said the boy.

"Older than you think," said "Gorm. He reached the central flat stone and sat, setting his ax beside him.

Turning quickly, Ragnar placed the dagger to his father's throat. "You were to tell me a story." the boy insisted.

"Of the gods?"

"No," cried Ragnar. "Ships, true ships. You were captain, once. Hey!" The boy found himself upside down, in the midst of a short flight. An instant later he landed, flat against



chill ground. His dagger followed. Gorm directed it for effect, the blade cutting ground but a heartbeat from Ragnar's startled gaze.

"I choose the tale." said Gorm. He glanced cautiously about. They were coming, but slowly. He had time. His son fretted with nervous energy before him. "There was not always a world," said Gorm.

"No world?" asked Ragnar, recovering his dagger.

"Before the world, there was a great void. It was called the Ginnunga-Gap. North of this void formed a misty place, cold and filled with choking vapors. That is the Mist World, also called the Abyss of Emptiness. What happened in the south was very different; it became a place of fiery sparks, heat, and light."

"Muspell-Heim," said "Ragnar. "It was called Muspell-Heim."

"You know this tale?" asked Gorm, half-mocking.

"Yes," the boy answered. He dug absently at the ground with his dagger. "It is a long tale."

"And the land of mist in the north?"

"Nifel-Heim," Ragnar said, providing the name. "All the rivers come from there."

"The Elivagar," said Gorm, naming the eleven rivers claimed to spring from a great, roaring cauldron in the north. "From the rivers came vapor and ice. When the waters of the north met the light of the south, fire and frost commingled to make the world.



"Ymir was the first, a giant of clay to rise from the melting ice. Next came Audumbla, a cow great enough to yield rivers of milk, food for the giant."

"Cows need to eat too," said Ragnar, complaining.

"So they do," agreed Gorm. "This cow licked the salty ice, and within three days of this licking she had uncovered the hair, head, and body of Bor. And Bor, well he was the ancestor of the gods."

"On another day, Ymir grew tired and fell into a deep slumber. The giant began to sweat profusely. From his left armpit grew a man, Mimir, and a woman, Bestla. And from the giant's feet grew a terrible, six-headed creature. This was Hrimthursar, ancestor of the frost giants."

Rising to his feet, Ragnar sheathed his dagger and said, "tell me of grinding up the giant."

"Bor wedded Bestla, herself a giant, and she gave birth to three sons, Odin, Hoenir, and Loke. Now, Odin became the father of the Asa gods. Hoenir ruled the Vana gods, and Loke tended the World Mill. In time, Ymir and his sons grew jealous and warred on Odin and his brothers. United, the gods slew Ymir. Blood flowed from that giant as has never seen since, enough to drown all the giants save one known as Bergelmer and his wife. It is their descendants who forever seek vengeance against the gods."

"Well, as you said," Gorm continued, "the body of Ymir was dragged to me World Mill. It is that great mill which rotates about the polar star, and as it turned on that day, long ago, it ground Ymir to pieces. The gods took those bits and with them fashioned the world we see about us now."



"Rocks and mountains from the bones," said Ragnar, delighted.

"His teeth and jaws became pebbles and boulders. His skull was used to form the heavens, and Ymir's flesh the soil. From the giant's hair came forests and green things. His blood was enough to bring all rivers and seas into being."

"After the world has been formed, Odin and his brothers spent much time roaming their new creation. One day, as they traveled along the seashore, they came upon two pieces of driftwood. These they molded into the shapes of mankind. Odin gave them the gifts of life and a soul. Loke provided each with understanding and the power of feeling. Hoenir offered them speech, hearing, and sight. These were Askr and Embla, the first two humans brought into the world."

For the first time, Ragnar noticed the troop of oncoming men. The boy stiffened. Yet he drew no weapon, and made his father proud by relaxing quickly back against the ground.

"What else did Odin do?" asked Gorm.

Ragnar rubbed a hand against his beardless chin, silent for a bit until his father repeated the question forcefully. "He, he planted the tree," answered Ragnar.

"Yggdrasil," Gorm confirmed. It became the World Tree, a mighty ash with roots in the home of the gods, and in the Otherworld as well. Do you remember what lies beneath those roots?"

"Yes," said Ragnar. He seemed distracted, gauging the threat of those who grew nearer with each breath. It was a



task already completed by Gorm. They were eleven, some clad in minor armor, with no more than two wearing helms. The creature in the lead wore a golden collar. Spears of bronze glinted in the sun.

"The, the Well of Fate," Ragnar continued. "The Norns tend it."

"How many Norns?" asked Gorm.

"Three."

"Name them," demanded the father of his son. Bearded warriors, not far from Gorm in their appearance and stance, stood now amid the grave-side stones.

"Verandi is first."

"That which is forthcoming, is continuing to grow," Gorm added.

The intruders, now in range to hear the words, caught next a shout from Ragnar as if the boy's anger must somehow frighten them away. "Urd is the second fate! That, that which is done growing. The past!"

"And the last fate?" asked Gorm.

"Skuld," Ragnar answered. "The future."

"It means more. What does it mean?" Gorm repeated the question, and when Ragnar hesitated, the leader of those about them stepped forth.

"That which we owe, a debt to be paid," said the crisp voice. Its owner strode forward, but hesitantly, aware of the ancient ghosts who must now stand beside father and son. This one wore the three-ringed necklace of gold, his adornments and fittings finer than the rest. "It is an appointed time," said Fynir of Uppsala. "You chose the day. Can you meet your debts, captain?"

Gorm stood upon the central stone. Without reaching for his ax, the warrior worked loose the golden bracteate. He held the pendant for all to see.

This is all I have!" Gorm said. "It is worth a life."

"Is it worth the ship you lost me!" asked Fynir. "Is it worth cargo, crew, and interest paid?"

"An unfair debt," said Gorm. "No captain controls the sea, its storms."

"Does it match your debt?" Fynir repeated.

"This does," Gorm said, defiantly. He rose, and in motions quick placed the golden pendant about this son's neck, then brought Ragnar to his feet and sent him stumbling Fynir's way. "My only son," he continued. "Take him, and the gold." Grumbles came from the guard about, some in awe of Gorm's gesture. Fynir himself seemed disconcerted. Would he have to accept a boy as payment in full?

"Here, boy, come here!" Fynir demanded. And as Ragnar moved forward in shock, glancing back toward Gorm, a hand came to grasp the pendant now about his neck. Fynir tried to wrench the amulet free, to gauge the worth of the heirloom bracteate. In that instant Ragnar cried, reaching



for his dagger to lash out as might a young, cornered wolf. His first blow put the blade deep in Fynir's chest. The man howled. Fynir stumbled back.

A second warrior entered the grave site, spear held level. He looked to the dagger as it pulled from another, spurting wound in Fynir's chest. Howling, Ragnar scrambled, climbed, pulled himself to the top of the motionless chieftain and, all in a heartbeat and eye to eye with death, plunged his blade through the rings of the golden collar.

To his left the spearman charged. Behind him, a swordsman joined the fray. The rest held steady, unwilling to board a ship of ghosts.

Gorm wasted no time; his ax lay close. Before either man reached his chieftain, they lay skull split or body smashed.

"It is done!" said Gorm. He pulled Ragnar from Fynir's fallen body, the boy still slashing, his breath a wild rage in his lungs. Holding his son with one arm, Gorm freed the golden collar from Fynir, then tossed it and the bracteate clear of the grave site stones. "This one is dead of greed, not of my hand. The debt is paid."

After gathering the gold, the remaining warriors wandered off. Some spoke of duty, or of revenge, but all headed quickly to the hills. As night fell, Gorm and Ragnar seemed alone among the living.

"Were, were the gods watching?" asked Ragnar after a time.

"Yes. You will make a good Viking." Gorm commented to his son. "I am proud. Come, on the way home I will tell you more of gods and men."

Gorm drew his son close and felt the young man tremble. They walked past the bodies, past the grave stones, down from the hill and into the chill air of the valley. It was a harsh world awaiting them below.

ODIN World of the All-Father

*"Breath they had not, nor blood nor senses,
Nor language possessed, nor life hue;
Odin gave them breath, Hoenir senses,
Blood and life-hue Loke gave."*

- Voluspa (The Sybil Prophecy)

Odin was the first of the Aesir, and from him did all others descend. For the reason, and perhaps as well his hand in the creation of man, he is known as the All-Father. No world invented from the imagination of modern fantasists can match the rich, nightmare complexity of Odin's realm. It is at once surreal and soap-opera, a code of honor mixed with a mythology of defense and despair.

In that world, Men warred across The Middle Realm, or Midgard. This was Earth. A vast ocean encircled Midgard, and to the North, near the very end of the world, lay Jotunheim. Jotunheim, home of the giants, lay as a bulwark of heaven-bound mountains and ice barricades. Yet these were no natural mountains. Through labor and magic, the gods themselves erected the "great wall" of Jotunheim to entrap a foe, to protect man and gods from a common enemy, the ever vengeful Jotuns, or giants.



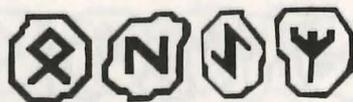
To the East of Midgard there was yet another land known as Alfhiem, the home of light and dark elves, the liosfar and the docklefar.

With the passing of time, many other gods came into being. They found themselves divided into two families, the Aesir, ruled by Odin, and the Vanir, guided by Hoenir. For themselves, the Aesir created Asgard, and no wonder! Where better for the gods of trader-pirates to rule than from resplendent palaces and halls of gold, the whole of their mythological fortress connected to earth across a bridge of rainbows. In many ways Asgard resembled the Greek Mount Olympus, though the home of the Aesir must have been as wild and uncourtly a place as a Viking mead hall.

Located in the heavens atop the highest crag on Midgard, the stronghold of Asgard was surrounded by a dark and lofty wall. The mighty Gate of Odin became its only entrance, and to that gate led Bif-Rost, the rainbow bridge.

The Vana gods seem to have led a more ethereal existence, making their homes (Vanaheim) in the skies, oceans, and seas of Midgard.

Remember Ymir, the giant in our story from the beginning of time? Not only did the gods create the world of man from the "milled" remains of their enemy, they gave shape as well to the maggots crawling through the dead flesh of the giant. From this maggots crawling through the dead flesh of the giant. From this disgusting genesis came a race of dwarves. And it is said their home became the multitude of caverns found high amidst the mountains of The Middle Realm.



With so rich a list of places to see and things to do (including plunder), no god nor man, it seems, felt comfortable without a means to link every realm to every other. We've already heard of the rainbow bridge linking heaven and earth. A few other imaginative, and potentially deadly, trails are worth nothing.

In the land of the giants, there existed a gateway to the Otherworld, also known as Nifel-Hel. Here dead men trod across a waste of cold, misty lands, and though valleys darker than a moonless night. Below this, there lay nine realms of despair and torture for those who proved less than just in their mortal lives.

The pathway into the realm of Surt could also be found in the land of the dead, beyond The Glittering Plains. It is he who presides over Muspell, the home of the future destroyers of the world. This realm of Surt and his hordes of fire giants, of which he himself was one, grew from the subterranean joining of fire and heat. It wound endlessly through an underground cavern, deep in the bowels of the earth. At its center, Muspell's fantastic landscape expanded upon great, open vista. Here rose the mountain upon which Fjalleer-Suttung's hall was built.

Yet another giant, Suttung claimed his own part in the unending saga of Viking Mythology. For now we will simply tell you he was the father of Surt, and that his son was sometimes also known as Surtur.

The gods had yet another way of linking the realms of creation, and Odin himself devised it. When the world was young, Odin planted a mighty ash tree, Yggdrasil. It grew and grew until it intertwined with the fabric of creation, spreading roots until it intertwined with the fabric of creation,



spreading roots in Asgard, Jotunheim, and Nifel-Hel. In some ways it performed the function of a mythological telegraph, for in its branches the lived a squirrel named Ratasoskr. For its task, this puny, gossiping beast ran up and down the length of Ygdrasil spreading rumors to all with open ears.

Yet Ygdrasil had many bes and roots, and purposes beyond one. It could be said to have had its own, complex, sub-mythology. For instance, in the Otherworld, the dragon Nidhogg lived at the base of the World Tree and gnawed at its roots. In the meantime, the Three fates; Verandi, Skuld and Urd, constantly watered the tree with magic waters to keep Ygdrasil from dying. At the top most branches there dwelt the mighty storm eagle, who flapped its wings and, in so doing, caused winds and storms in the world of men.

Underneath the root in Jotunheim, in the Otherworld, was the Well of Knowledge (also known as the Well of Wisdom). This well was tended by the Mimer, until he met his fate in a war between the Aesir and Vanir. Near the roots of Yggdrasil, in Asgard, rested the Well of Fate, a place of mysteries tended by the three Norns.

Now that you have a conception of Odin's world, it is time to meet the god himself. And like his brother gods and sister goddesses, you will find him, more than anything else, a Viking!

In his youth, a great passion overtook the All-Father, a desire to obtain wisdom and knowledge. He found both treasures by consulting with all living things and by offering a sacrifice to the Well of Wisdom, tended by Mimer. Now, Mimer's great wisdom was gained by daily drinking the substance of the Well of Knowledge, and Odin, too, wanted

the chance to drink from its waters. This wish, Mimer granted Odin, but not without price.

To meet that price, Odin cast one of his eyes into the well. It was a bold sacrifice, but small compared to the wisdom imparted to him by the magical waters.

The Mead of Consequence

Odin is associated with many things, including poetry, a skill he acquired by stealing the mead of consequence. Originally brewed by the gods, the mead was stolen by Suttung, Burt's father. Odin decided to regain this special brew himself through trickery and deceit. In planning his stealthy act, the All-Father borrowed Freya's magical feather flying coat, known as Fiadrhamr. With this he assumed eagle guise and bored a hole into the earth and down to the realm of Surt. Once inside he seduced Suttung's daughter Gunlod, who fell mightily in love with him. In return for his passion, Gunlod convinced her father to grant Odin three quaffs of the precious mead.

Naturally, Odin took up the kettle of mead and consumed the entire contents in a single draught. Overjoyed, he swiftly changed back into eagle guise and sped through the hole created upon his entrance, straight back to Asgard.

In a rage, Suttung also took on the form of a great eagle and pursued Odin. This was not so much for the loss of the mead as for his disgrace and the grief Odin brought upon his daughter. Yet no matter how fast Fjaller-Suttung flew, he could not catch Odin before the god reached the protective walls of Asgard.



From that day on, the fire giants swore an oath of revenge. Suttung's son Surt declared that he, personally, with the aid of his ensorcelled sword, would bring the gods to their doom and purge the world in flame.

Valholl - Odin's Mighty Hall

As you've seen, Odin is neither a staid deity, nor an easy character to pin down. Wanting wisdom, he is willing to sacrifice sight; wanting power, he is willing to gain it through treachery and deceit. And neither is he an ascetic god, for in Asgard he established luxurious accommodations for himself and the brave but few.

In Asgard Odin built a great hall named Valholl, known more commonly as Valhalla. He placed it on the great hill Glads-Heimr, which overlooked the Vigrid Plain. Its walls he fashioned from battle spears. The roof became overlaid in gleaming shields, and the walls were adorned by polished blades. These swords, knives, and spear points reflected the light of many brands, thus illuminating the hall.

Valholl held 540 doors, each wide enough to allow 800 men to pass abreast. Within this magnificence, the chosen warriors of the All-Father feasted daily upon a regenerating boar named Saehrimnir. Each day the boar was boiled in an iron kettle, and yes, it too had a name. It was known as Eldhrimnir.

In the middle of Valholl was a tree, Ljerdr. In its boughs there lived a stag whose udders supplied an endless flow of mead. Naturally, Odin reserved this heavenly brew for himself and his chosen warriors.

After feasting, the soldiers of Odin would bolt from the hall, eager to engage in combat and somehow unhindered by the quantities of meat and drink they had consumed. It was, we suppose, a sort of "friendly" competition in which they fell upon one another in a blood rage. That they dispatched one another in a set of quick, gruesome melees had little affect on the next day's festivities, since they too would regenerate and continue to pass their time feasting and fighting, preparing for combat in the climactic battle of Ragnarok.

Odin often sat with his warriors, but would seldom consume food, for which he had no need. Instead, he would cast the pieces of meat to his two wolves Freke, The Voracious, and Gere, The Greedy. The All-Father also possessed two ravens. Each dawn they flew throughout the world of man, returning in the evening to whisper in their master's ear. In this way they revealed to Odin the Secrets they had discovered. We know these two winged spies as Huggin, which means Mind, and Muggin, Memory. Both the wolves and Odin's raven friends are commemorated in poetry:

*"War accustomed Warrior-Father
Feeds it to Freke and Gere,
For on wine alone weapon-good
Odin always lives."*

*"Thought and memory each morning fly
Over the vast earth:
Thought, I fear, may fail to return,
But I fear more for Memory."*

- The Lay of Grimnir



Personal Possessions

No self-respecting, warrior-god would be complete without some collection of special weapons, or magical possessions, and Odin and his kin are no different. For himself, Odin had several very special items.

In battle he fought with a magical spear, Gungnir. It routinely pointed out the strongest foe among the enemy, and when cast, all mortals beneath it fell dead on the instant. Gungnir foretold the outcome of any battle in which the All-Father wielded its sorcerous blade.

When traveling, Odin rode upon his mighty eight-legged steed Sleipnir, who had no equal in speed.

Wunschiligerta is an impressive name for what could be called no more than a piece of wood. Yet Odin's magical wishing rod was forged from a shaft of ash and with it Odin granted favors upon those who impressed him in the world of men.

In the High Thingstead of Judgment, Idavoll, sat Odin's magical throne Hlidskialf. Whoever rested upon this seat met with a sudden vision of the entire realm of men and giants. Many times, other gods would sneak upon the throne, using it to fulfill their own wishes while Odin was away from Asgard upon personal business.

Odin possessed as well a magical arm ring, Draupnir. This was a money ring forged by the sons of Sindre. On every ninth evening, Draupnir produced 9 non-magical rings of exquisite workman-ship.



Fallen warriors

*"It is terrible now
to look around,
As a blood-red cloud
Darkens the sky.
The heavens are stained
With the blood of men,*

*As the Valkyries
Sing their song...*

*Let us ride our horses
Hard on bare backs,
With swords unsheathed,
Away from here."*

- Njal's Saga

The Scandinavians of old granted their All-Father, Odin, many different names. At once he answered to such calls as "Lord of the Gallows", "Father of Victory", "The Hooded One", "One-Eyed", and "Rafnagod" (The Raven God).

Among the most popular titles for Odin was "Lord of the Slain." This name the All-Father earned because of his relationship with the Valkyries, his personal maidens. They themselves became known as Choosers of the Slain. Battle after battle, Odin dispatched the Valkyries to men sword-cut and battle-torn, to those dying bravely of their wounds. These the maidens of Odin escorted to Valholl, where they would join Odin and other fallen warriors.

At times the Valkyries were also sent to battles before they



were engaged, with orders to bring victory to those favored by Odin.

Runes of power

*"I know that I hung
On the windswept tree
For nine whole nights,
Pierced by the spear
And given to Odin:
Myself given to myself
On that tree
Whose roots
No one know.*

*They gave me not bread
Nor drink from the horn;
Into the depths I peered,
I grasped the runes,
Screaming I grasped them,
And then fell back."*

- Havamal (Words of the High One)

Odin hung from the branches of Yggdrasil, pierced by his own spear Gungnir, for nine days without sustenance. As he looked to the ground he saw the runes (letters of the Germanic alphabet) and understood the magic they held. He grasped them, taking them unto himself so that he could use their magic and pass it on to the men.

Odin gave this high form of sorcery to his Viking followers, and it became known as Galdr. In Galdr, symbols carved upon stone and metal became powerful talismans. Accompanied by ritualistic chants, men and gods alike used



the runes to cast magic.

THOR

Stolen Hammer

*"Then said Loke, Laufey's son:
'Be silent, Thunderer, say no more.
Without the hammer Asgard is lost.
The giants will dwell here, soon drive us out."*

- The Lady of Thrym

Lightning forked to wound the Viking land, and thunder called from peak to peak on the day Thor awoke to find his hammer gone. From his hall, Bilskirnir, high upon the Thrudvang hill, Thor rode forth in unequaled rage. Fire circled the wheels of his chariot. It flew in sparks from the hooves of his deman goats.

Peasants, farmers, those who worshiped him called to Thor as he passed. Yet the god of thunder stopped not once. They heard only his cries, "Mjollnir! Mjollnir!" as he grieved after the loss of his weapon, that hammer forged by the sons of Sindre and unable to miss its mark. They saw the great, horned helmet he wore and knew but priests and mad-men donned such gear, and then at moments grave. Few gods, and fewer men, dared fight beneath encumbrances as magical and so full of witchery.

On and on he searched, realm to realm, and still Thor found no trace. He ate not, for only by the powers of Mjollnir might he slay the goats that drew his chariot, and after devouring them, renew flesh upon their bones.



At last he walked the rainbow bridge, forbidden to drive his chariot across Bif-Rost for fear of burning it down. When he entered Asgard, all could tell his miserable state. They gathered round and joined in the sorrow of the god.

"Without it, we will fall at Ragnarok," said more than a single voice.

"Is that not the girdle of Megingjarder I see about you?" asked Loke, Odin's foster-brother. "And those, the gauntlets Jorn-Griper? Without these, no bolts bright, nor jagged noise can fall from your lost plaything. Only you, great one, can wield Mjollnir."

"Without it, we will fall at Ragnarok," echoed Thor.

Quickly, Loke offered to find the lost hammer. His eyes twinkled and he was gone.

When the lord of deceit returned, he informed Thor he had discovered Mjollnir's fate. It had been stolen, truly, and by no less than a frost giant, one named Thrym. Yes, the giant had taken it, and far below ground did it rest now, in ignominious hands.

Thor raged. His heart quickened with thoughts of battle, and he began to implore those within hearing to join him. Yet Loke had other plans. He calmed his fiery kinsman. Speaking quickly, he explained negotiations for the return of Mjollnir had already begun.

"Thrym has demanded the hand of the goddess Freya in return for the hammer," said Loke.



"A small price, nothing," agreed Thor.
"However," Loke said, smiling, "she has refused."

Enraged, Thor agreed to a plan devised by Loke. He traveled to the Thrym's hall dressed in the guise of Freya. When he arrived with Loke, a feast was set in motion. For his part, Loke delighted in seeing Thor reduced to feminine ways, and hoped his scheme might yet become as deadly as it had already proven humiliating for the God of Thunder.

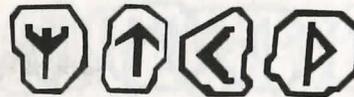
Goats' meat, beef, bread, and cheeses, Thrym was amazed at the food his bride to be consumed. Thor downed a barrel of mead, and forgetting himself, downed another.

Whispering in the giant's ear, Loke declared Freya had been so anxious to be wedded that she had not partaken of food or drink for nine days.

Thrym then bent to kiss his prize and noticed her eyes, as fiery as if demons lurked within. Again, Loke quickly explained this by saying she had slept not in as many days as she had gone without food.

Being but largely a fool and not completely so, Thrym demanded the wedding proceed immediately. By doing so, the giant hoped to bring any trickery to light. Lines formed and voices hushed. The sounds of merriment became somber, awaiting the start of the ceremony.

Loke spoke first, informing all of what custom demanded: that a hammer be placed in the knees of the bride, as a tribute to their joining. Unfortunately for him, Thrym agreed and brought forth no ordinary hammer, but his symbol of victory over the will of the gods. Mjollnir was brought from



its hiding place. Then, with great ceremony and a wicked smile, Thrym placed the hammer in the knees of the one he thought to be none other than Freya, goddess of love and beauty.

When Thor once again had the hammer in his grasp, he quickly removed his guise. A thunder came to beat all other sound and noise to silence. Lightning struck Thrym and his brothers, burning to blindness all save Loke. Loke fled. His plans to humiliate the god of thunder crashed about his feet as giant after giant fell. For behind him, in fury bound and as uncontrollable as a storm on the Northern Sea, Thor slew all of the giants in the hall, including Thrym, their king.

In The Land of the Giants

"Luck is with you, to be in the presence of two gods," Thor assured the mortals at his side. A man and a woman, they worked to prepare camp, to clean the hut chanced upon as night drew near. "You will see deeds beyond Odin himself."

"But first," said Loke to the woman Roskra, "sweep this floor twice more. I was not born to lie in filth."

"These are the children of my dear friend Orvandel," the God of Thunder remained Loke. "They must share in the pride and honor of our doings. Thjalfe," he turned to address the man, "check our provisions for something worthy of a god's appetite. Make your father proud!"

That night, as gods and mortals alike found their peace in slumber, the ground began to tremble. It lasted but a moment, no longer. And next morning, when the troupe awoke, stretched, and wandered out into the chill winds, they noticed what they could not at first believe. A giant of

unprecedented size had fallen asleep near their camp.

It was left to Roskra to point out the obvious. Their shelter for the evening had been no mortal hut, but a glove of dimensions to fit one as huge as the creature before them. In time the beast stirred. At Thor's shouts it noticed the small ones near its side and spoke in a voice to challenge even Thor's magic thunder.

"I am Skrymir. What are you tiny creatures about?"

Holding his temper, Thor responded. "We seek the castle of the giant Utgardaloki, and adventure!"

Skrymir offered to join them in their travels, and the gods and humans alike accepted his extraordinary company. Throughout the day, they continued on their journey. Skrymir even agreed to carry the provisions, thus making the going easier as hills of stone and ice loomed before them.

That evening, when once again they stopped to make camp, the giant fell instantly asleep. Now Thor and his party found themselves as hungry as ever after a day of difficult travels, but could not unbind the knot of the sack which held their rations.

"That oaf Skrymir held the sack too tightly," said Loke.

Thor became enraged and hurled his hammer at the giant's head. Hardly noticing the impact, Skrymir asked if perhaps a leaf had fallen upon his forehead. Thor drew back his hammer a second time and struck yet again. The skies darkened. Bolts flashed. Again the giant barely noticed the impact, asking if perchance an nut had fallen from the trees.



As was his nature, the God of Thunder lost all control and delivered a third and mighty blow that naught of this world could have withstood. The giant looked about, brushing the air with an immense hand. He expressed the thought that perhaps a flock of birds had cast their droppings his way.

In despair, Thor could do no more, so he and his party hungered that night.

The next morning, before taking leave of the party, the giant apologized and pointed the way to their destination, the hall of Utgardaloki. After eating (Skrymir having opened their provisions as well), Thor, Loke, thjalfe, and Roskra made their way to the fortress.

One by one, they snuck in through a small iron grate. Inside they discovered a hall, and as gods and humans ventured across its vast floor, they soon found themselves surrounded by Utgardaloki and his giants. Laughter rang throughout the place. Fingers wide as boat planks pointed to the four smallest in the hall. Scorn fell upon them, and challenges thick as rain beat about their ears.

"These be gods? Warriors?" asked Utgardaloki. "What greatness walks here! Careful, step not on such brave bugs."

Loke took the initiative, boasting he could consume more food than any of the giants within the hall. One came forth to meet the boast, a tall creature, but wispy thin. It introduced itself as Logi.

A grand feast was brought before Loke and the giant. They



fell to at once, both quickly devouring everything within reach. But as Thor looked on, his belly grumbling at the sight of such rich opportunity, Loke fell behind. For where the God of Lies consumed the meat, Logi ate bones, gristle and the plate it had been put upon. Loke could do naught but bow his head in defeat.

Next, Thjalfe, a human and a mere peasant at that, claimed he could run faster than any there. A race was arranged between him and the giant Hugi. At the drop of a spear, they began. Though Thjalfe ran quick as lightning, he was easily outdistanced by Hugi. When they came to a halt, it was as if no true contest had been run. Thjalfe lay spent, the giant hardly breathing.

Unable to withstand the embarrassment, Thor spoke out.

"I can out drink any living creature, giants most of all!"

Before the God of Thunder, two giants brought a great horn, filled with mead. Thor readied himself. His eyes flashed. And when he began it was to take the longest, deepest draught that had ever been taken. Of that he was certain.

Yet when he looked, the level of the mead had barely decreased. Thor did his best to quell the anger aflame within his breast. Taking a deep breath, he put the horn to his lips and drank long, then longer still until the drinking became an agony. Only when he thought he must die or drown did the God of Thunder cease, but still he had failed to drain the horn.

Next, Utgardaloki put Thor to the test, challenging the proud one to a test of strength. He asked the god to lift a cat from the floor. But when Thor put his arms around the beast and



tried to lift it, he could hardly budge a paw or two from the floor.

Thor raged, demanding to know what trickery had been used to weaken him.

Ever cunning, Utgardaloki diverted Thor's building anger by challenging him to a wrestling match. Thor agreed readily, eager to inflict whatever pain he could upon the annoying host. But to his surprise, the opponent offered him was an elder woman named Elle. He embraced her, but with all his might could fend her off only so long. It took minutes, no more, and Elle brought the god to his knees.

After this final challenge, the giants laughed and mocked the mighty strength of the Lord of Thunder and his companions. Thor could bear no more, battle rage began to course through his veins. Then did the hall vanish from around them, all but for the giant Utgardaloki. And as the tall one removed his guise, it became apparent he was none other than Skrymir, the giant they had met on their way to the fortress.

"Mine is a talent of illusion," explained the giant. "Oh, Thunderous One, had I not protected my head from your anger, Mjollnir would surely have slain me."

Now, where the mountain had stood, Skrymir revealed a deep valley. Loke, it was told, had eaten in contest with fire, fire which consumes everything in its path. Thjalfe had challenged no ordinary runner, but had sped in a race against thought, which no man, no matter how fast, can ever hope to outrun.

Skrymir then gave extra praise for Thor's final three deeds. The drinking horn had been connected to the sea, which



Thor in his determination had drained by several inches. The cat, well no cat was this, but in reality the tail of the World Serpent, Jormungandr. And finally, Thor's wrestling opponent proved no mere hag, but old age, age who not even the gods themselves might defy.

Skrymir told Thor that, had he known his strength was so great, he would never have let the god into his kingdom.

"You!" cried Thor. Anger swelled in the Lord of Thunder. But as he lifted his hammer to strike a blow the giant vanished from sight.

TYR

Taming the Beast

We know little of this mysterious god, but Tyr is often referred to as a creature of battle. His bravery and courage set him apart. If he differs from Thor, it is in his less than reckless approach to war. Many Viking warriors believed Tyr had much say in the outcome of battles, and his wisdom was often sought concerning the craft of war. Although not as popular as many other gods, he was a favorite of warriors.

The most celebrated story of Tyr, displaying his bravery, deals with the binding of the Fenrir wold. An offspring of Loke, it had been foretold that, at the battle of Ragnarok, this vicious creature would devour Odin. Together, the gods of Asgard decided to bind the beast, hoping against hope that when came the fateful day, Fenrir would find himself unable to participate in the fight.

To do this, Odin and his minions retained the skills of



dwarven smiths. The first set of bonds to be forged was called Ledling. When they were finished, the gods gathered together, and with Fenrir allowed himself to be chained, and just as quickly broke free.

Undaunted, the gods commissioned a second and much stronger set of chains. These they called Dromi. Yet again did Fenrir agree to the test and once more did he break free. The links of Dromi caused him not the slightest trouble. Soon the gods began to despair, thinking perhaps this great monster might never be contained.

At last an invincible set of chains, Gleipner, was forged. When he saw them, the wolf hesitated. It was as if he could smell deceit in the air. Cunningly, he agreed, but under a single condition. Fenrir might allow himself to be bound, for the third time, only if one of the gods showed equal courage. A god must place his hand in the teeth of the Fenrir wolf.

Seeing that none would come forth, Tyr alone offered his hand for the sake of the others. The god worked his hand in across Fenrir's razor teeth. About the wolf, the dwarves closed their trap.

This time Fenrir could not break free, no matter how hard he struggled. Finally, realizing the true intent of those surrounding him, Fenrir closed his jaws to sever Tyr's hand at the wrist. His swallow brought him little victory, and a bitter one at that.



Tyr turned to Loke and said:

*"I lost a hand, but you lost a son,
The wolf brought woe to us both:
In painful fetters shall Fenrir lie
Until the Dust of the Gods."
- Loke's Flying*

FREYA

For a Necklace of Gold

Freya is daughter to the god Njord and the twin sister of Frey. In Asgard an entire hall was given up for her use, and at her disposal waited a cart pulled by two mighty felines. Hers as well was a magical feather flying coat. It allowed its wearer to assume the guise of an eagle.

Goddess of beauty and love, Freya displayed unearthly charms. Men like women alike looked to her for the arts healing and protection. Many men lusted after Freya's beauty, including giants. No few tried to win the hand of the goddess through treachery.

Of course, one aspect of beauty is the charm of precious metals, and there is a tale of the goddess relating her love of gold, jewelry, and crafted items of unequalled workmanship. Once a quartet of dwarven smiths forged a necklace of gold. Like all works of distinction, its unique nature earned it a name, and this piece of beauty came to be known as Brisingamen. Soon, gossip had it that Brisingamen might outshine the splendor of Odin's gold arm ring, Draupnir.

Freya greatly desired the object and was eager to pay any price. Her desire became passion. In haste, she agreed to



spend one night with each of the dwarves, the fashioners of Brisingamen. This she did, and in honest return for her services, the dwarves presented Freya the necklace of her dreams.

Upon learning of Freya's transaction, Odin grew angry. He consulted Loke, and laid forth a plan. Loke agreed to Odin's desire that he, and Lord of Lies, steal the item so ingloriously acquired.

When Freya found her beautiful necklace gone, she immediately went to Odin. The All-Father admitted his part in its disappearance, then announced how great a displeasure had arisen in his heart when first he learned of her actions.

If she wanted Brisingamen returned, she would have to perform an act worthy of a Viking. In Odin's eyes, that meant instigating a war between two kings who each commanded twenty lords of battle. Once the battle ended, Freya was to take it upon herself to escort the greatest of the slain to Valholl. To this she agreed, and after the act was completed, Odin gratefully returned the necklace Brisingamen to Freya.

FREY

All for Love

Frey is the twin brother of Freya and the son of Njord. Sessrumnir was his own dwelling in Asgard, and he was known to warriors and peasants alike as a patron of fertility. Known as well to keep fine horses, Frey maintained a sacred stable in Midgard known by name of Thrandheim.



Two special items are associated with the God of Fertility. By the Sons of Sindre he has given a golden boar named Gullen-Bursti. Its bristles illuminated the night, and the beast ran with a speed unequaled by any normal steed. For this reason, Frey often used the boar to pull his chariot and light his path in areas under the watch of Night.

He was also given the wonderful ship Skidbladnir by the sons of Ivalde. It could be folded to the size of a napkin when not in use. A favorable sailing wind, Oskabyrr, always filled the sail, and the ship could travel over both land and sea.

Of all the gods, Frey sacrificed the most for love: his life at Ragnarok. For there came a day when Frey stole a moment upon Odin's throne, and using its powers looked out across all the worlds. In Jotunheim he spied a maiden to rival his sister Freya in beauty. From her came a radiance to shine across earth, sky, and sea.

Frey grew lovesick. He ate not, nor did he sleep. And none dared speak to him while passion stirred his blood. Unable to approach the maiden on his own, Frey eventually sent his servant Skirnir to win her heart on his behalf.

Skirnir, armed with Frey's sword and riding a magic horse, found the going no more difficult than when he reached the maiden herself. Gerd, for that was her name, showed no interest in his proposition. She refused gifts, including immortality and wealth beyond measure, and when Skirnir resorted to threats, her response remained unchanged.

The servant of Frey threatened to take her head with the god's magic sword, and to destroy her family, but all to no avail. Gerd showed no fear of godly wrath.



At last Skirnir resorted to the most vile of promises. By use of magic, he would transform Gerd into an outcast. Goat piss would become the water to quench her thirst, and a lust would burn in her for the touch of three-headed frost giants.

Gerd relented. Without further opposition, she agreed to wed the determined Frey. Yet the god paid a price most fearsome. It is said that in his blind desire, Frey allowed his magic sword to be lost. When came the final battle, he could muster no defense. Weaponless, he fell to the giant Surt.

LOKE

Brother of Hoenir

Loke was very handsome, and he often used this to seduce goddesses and to further his own desires. Lord of Lies, Lord of Mischief, his efforts almost always brought misfortune to the gods. In the end, it will be he who brings about the Dusk of the Gods.

Upon his feet Loke wore

Shoes of Swiftmess, allowing him to travel speedily over both land and sea.

The origin of this deity varies from tale to tale. In Dusk, and as mentioned in other texts, Loke is the brother of Odin and Hoenir. This is an important factor in many of the stories concerning Loke's treachery. There are often times Odin and the other gods and goddesses would have slain Loke for his misdoings, but could not because of his relationship



to Odin. There is other mention, an alternate beginning for Loke as the offspring of the giant Farbauti (Cruel-Smiter). According to this latter point of view, Loke befriended Odin and together they swore a blood oath.

The Lord of Mischief is known to have fathered three offspring to the hag giant Angerboda. All three became enemies of the gods, and formidable ones at that. We have already mentioned Fenrir, the might wolf who grew to immense proportions. Another was Jormungandr, The World Serpent, who was later cast by Odin to the depths of the ocean. (Yet, far from banished into the oblivion of roiling sea and storm, the serpent grew to encircle the world.)

The last of Loke's children to Angerboda was a daughter, Hela. So grotesque a creature was this, she became assigned to rule the Otherworld.

Many tales portray Loke's evil doings. In fact, some say Loke himself stole the hammer of Thor and gave it to the giant Thrym for ransom.

Another story concerns the building of a wall around the Celestial City, Asgard. A stone giant boasted that for the hand of beauty, Freya, he would create the most magnificent wall in just one year. If he failed, the gods had nothing to lose because no price would then need to be paid.

Loke convinced the gods of the giant's inevitable failure, and so they agreed to the wager. But unknown to Loke and his fellow immortals, the giant owned a magnificent horse, Svaldalfari. The great beast quickly dragged the stone to the giant who made short work of his masterpiece. As the end of the year drew near, the gods realized the giant would succeed. No choice would remain but to honor their oath.



The ever sly Loke came upon a solution and all came to agreement regarding it. Mere days before the wall was finished, Loke transformed himself into a horse, a mare. In this guise he seduced Svaldalfari and lured the great beast away from his master.

In despair without his helper, the giant failed to complete the wall. When the giant found he had no choice but to report his inability to finish the task, he went to the gods. But Thor flew into a rage and slew the honest giant, to the satisfaction of all.

From that day hence, all oaths held little power, in the world of men as well as gods. The slaying of the giant tainted the universe with distrust and corruption. It was the beginning of the end, for the gods would continue to follow this path until the last days, when all were to be consumed in fire.

Treachery became the hallmark of Loke's deeds, and perhaps the worst of these was his jealous slaying of a god. Baldur, the Shining One, came to have a reputation for purity and light, not beloved among the citizens of Asgard and most hated by Loke. It was therefore Loke who took the mistletoe to Hlebard the smith and had it molded into an Arrow of Pain. It was he who goaded the Hodur, Baldur's brother, to shoot the arrow which slew the Shining god. After this incident the gods vowed revenge.

Due to his shared blood with Odin, they chose not slay Loke. Instead they condemned him to exile and imprisonment. Under guard, Loke traveled to the depths of the Otherworld and was chained upon the Isle of Black Grief. Above his head they placed a serpent. This coiled creature the gods charged with Loke's torture, so that it



continually spat venom into the tormented visage of the exiled one.

Only one immortal sought to ease Loke's pain. His wife Sigyn remained with him and, with a bowl, diverted as much venom as possible. She could not catch all the fluid though, and much still fell into the Slander-Bearer's face.

As we've said, it was Loke who brought about the eventual end of the gods. Through his plots and schemes, the gods were coerced into unjust acts. Though, to be honest, their greed often allowed them to fall into these circumstances.

As Ragnarok approached, Loke swore outwardly that he despised his fellow gods and that their end was nigh. Soon all would perish in Surt's flames.

Baldur

The Arrow of Pain

Baldur came to be called Most Beloved of the gods. Certainly this rang true for his father, Odin, and his mother, Frigg. They named him Baldur the Beautiful because of his shining appearance and the purity of his actions. In the world of men he was also appreciated as the most glorious among the gods.

The Vikings named the sunbeams that shine through the clouds on bright days Billow Falcons. They believed these rays to be cast by the ships of Baldur as they sailed in the heavens. A beautiful white flower growing upon the earth was given the name Baldur's brow.

In Asgard, Baldur dwelt in his shining hall Breidablik, which



means Broad Splendor. Any who were unclean could not enter his home. He had a single son Forset, who dwelt in his hall Glitner and whose judgement was true. For this reason, the gods charged Forsete with the task of settling all disputes.

Yet the Viking world was not one in which purity went unscathed, and the omens for this son of Odin were never good. There came a day when Odin drank from the Well of Knowledge, and in this act gained a foresight of his beloved son's death.

Learning this, Frigg demanded an oath from all living things not to bring harm to her son. Every creation willingly accepted, but the goddess erred when she did not request a similar oath from the mistletoe. She felt the plant was too young and in no way might harm The Shining One.

Loke, however, harbored a great jealousy of one so pure, and he swore to destroy Baldur. To carry out his plan, Loke disguised himself as one of Frigg's maidens and through deceit learned no oath had been taken from the mistletoe. Loke found a sprig of the young plant and took it to a dwarven smith, one highly skilled and called by the name Hlebard. He convinced this supreme artisan to forge an arrow from the harmless mistletoe. Thus came into the world the Arrow of Pain.

Since nothing could harm Baldur, the Shining One devised a game wherein others threw objects at him. This delighted many and in turn made Baldur happy that he could bring joy into the lives of others. One day the gods gathered to partake in this fun. In his usual style, Loke sought to fashion the scheme to kill Baldur along the most devious of lines. Thus he approached a brother of Baldur, Hodur, asked him if



he would like to join in the game.

Hodur reminded Loke that he was blind, but Loke assured this brother of the Shining One that he would guide his hand. Then did Loke fit the Arrow of Pain into Hardur's bow. The arrow sailed true, piercing Baldur's heart and killing him. It is said upon this moment, at the agony of Baldur, the entire world succumbed to grief. A funeral pyre was built upon Baldur's great longship, Hringhorni. Odin went to the body of his son and whispered into those deaf ears words that no one would ever know. Upon Baldur's chest he placed his prized arm ring Draupnir. Nanna, Baldur's lovely wife, could bear the grief no longer and died just before the ship was put to flame. The gods raised her body onto the ship, and in this way Nanna was able to follow her husband to the Otherworld.

The long ship of Baldur proved great indeed, for the gods could not cast it to sea. Word was sent to gaintland for aid. In response, the traditional enemies of Asgard sent the giantess Hyrokkin, she who rides a wolf adorned with a bridle of snakes. It took a giant's strength to send Baldur's funeral ship to sea, and this the giants offered freely, so beloved had been the god.

After the funeral, Frigg decided to send a messenger to Hela, Queen of the Dead, and request the return of Baldur to the world of living. This messenger was another son of Odin, one known as Hermod The Valiant. To aid him in this task, Odin lent him the steed Sleipnir. Hermod rode like wildfire until he came to Sleetcold, the castle of Hela.

Hela decreed that the world could have Baldur back only if all things wept for him. Before returning to Asgard, Hermod



met with Baldur and Nanna. Baldur returned draupnir to Hermod and bade him to give it to his father for it had no power in the realm of the dead. After this, Hermod returned to Asgard in haste to inform Frigg of the terms set by the lady of the underworld.

Hearing the news, Frigg again set out to ask a favor of all living things. This time, of course, she asked all to weep for her son. Knowing this, Loke was not going to see his treachery so easily foiled. He assumed the guise of a giantess named Thokk. When asked to weep he responded:

*... "Thokk will weep
Dry tears
For the funeral of Baldur:
Alive or dead
I loved not the Old One's
son.
Let Hela keep what she
has."*

- Gylfaginning

So once again was Frigg denied the return of her son. For Thokk would not weep the last few tears that would have insured Baldur's return. Though, Baldur will be seen again. It is foretold that after Ragnarok, at the dawning of a new age, he shall return to rule justly over the remaining gods.

In Viking mythology, the fate of Baldur is considered a herald of doom. The death of one so pure was an inconceivable act of evil. Because of it Odin began his final preparations for Ragnarok.



HEIMDAL

Herald of Doom

Like Tyr, not much is known about this god. He is sometimes called Gullentani, a reference to his shining, golden teeth. Possessed of keen hearing, many believed Heimdal able to hear the grass grow. Warriors knew him as one of their own, a fighter of the Hofud magic sword. He also wore a magic helm, Oegishialmr, adorned with ram horns that had the power to instill fear in the hearts of his opponents.

He made his home in the citadel of Himinbjorg, a palace located at the top of the Bif-Rost bridge. It was his charge to watch the path leading to Asgard. This task he performed most dutifully, and for his devotion was often scorned by Loke.

Perhaps not surprisingly, Loke saw Heimdal's responsibility absurd. He felt the god's stupidity alone kept him from enjoying the more pleasurable aspects of life. Loke said to Heimdal:

*"Enough, Heimdal! I
know that fate
Assigned you a servile
task:
With a damp bottom you
are doomed to stay
Awake to guard the
gods."*

- Loke's Flying

Needless to say both became sworn enemies to one



another and took oath to one day decide the matter. Perhaps Loke's feelings were dictated by the fact that on the day of doom, it would be Heimdal who blew the Gjaller Horn. The notes of this blast would awaken the forces of Asgard, alarming them to the approach of the evil ones. Perhaps Loke feared the impact Heimdal would have on his master plan to destroy the gods.

NJORD AND SKADE

All the Little Gods

Many gods and goddesses play minor roles in Viking mythology. They are the extras on the stage, the behind the scenes workers, and the stagehands who contribute to the light, sound, and texture of the play.

Njord and Skade

Njord was father to the god of goddess, Frey and Freya. He belonged to the family of gods called Vanir and lived in a secluded place known as Naotun, which means an enclosure for ships. He wedded the frost giantess Skade.

Now, Skade's father had been slain by the hammer of Thor. In anger, she armed herself with her father's armor and sword and set off for Asgard to seek revenge. The gods greatly admired her courage and did not wish to slay one possessed of such honor. Instead, they offered her recompense for that which Thor had taken from her. She would be allowed to choose one of their own for her husband. She agreed in hope that she might choose Baldur, whom she loved very much.

Unfortunately, Odin required Skade to make her choice by



viewing only the legs of the eligible gods. She picked the most beautiful pair of legs with in the group, assuming they must belong to her love. Yet, when her future husband was revealed, she discovered she had chosen Njord and not her beloved Baldur.

Skade found Njord's home of Naotun displeasing. Like wise, home of Skade. Therefore, they often spend a great deal of time away from one another.

Barge & Idun

Barge is known as a god of poetry. He married the Goddess Idun, daughter of Ivalde and Sol. Of the two, it can be said Idun is the more renowned, for she became the keeper of the Apples of Immortality.

The Apples are what allowed the gods to remain youthful. Without them they would succumb to old age, just as if they were mortal beings. Idun kept the precious fruit in a small chest fashioned from whalebone and gold. Whenever one was taken, it was magically replaced by another, thus offering the gods an endless supply.

AEGIR

Many a Viking sailor knew Aegir as the lord of his greatest concern, the sea. Aegir's realm is often described as a vast cavern stretching beneath the surface of the ocean, and with that ocean, encircling Midgard. In appearance, he has foam white hair, a beard, and upon his head wears a helmet black as Night. He commands the loyalty of a devoted slave, Funafeng, who guards the entrance to his hall.



RAN

Ran is the wife of Aegir. With her indestructible net, she scoops up sailors whose ships have broken at sea and takes them to Aegir's realm where they serve the two Vanir.

SIF

Thor had a wife, and her name was Sif. Her most perfect attribute was the beautiful, golden hair with which fate blessed her. As you might expect, Loke cut and stole her perfect tresses. In time, the sons of Ivalde crafted for Sif a new set of golden locks on the day they forged Odin's spear Gungnir and Frey's magical longship Skidbladnir.

Jord

Jord is the daughter of Nat and her second husband Onar. She needed no introduction greater than that she gave birth to Thor, god of lightning and thunder.

Jarnsaxa

Jarnsaxa mothered a son of Thor, Magni, whose name means Might. She is a daughter of the goddess Ran and is also known as The Iron Crusher of the World.

Nat

Nat is the daughter of Norvi, sister of the Vana god Njord and mother to the goddess Frigg. She had been wedded several times. Her second husband was one called Onar.



Rhind

Rhind was brought into the world as a daughter of Billing - The Elf of Twilight. She bore a child to Odin, Vale. The Vikings knew her as Earth's Winter Queen.

Sage

Saga, a goddess, maintained a very close friendship with Odin. As with other goddesses, she lived in Asgard and merited her own personal hall, which was called Sokvabek.

Sunna

Sunna is the sister of Nanna, Baldur's wife. Her greatest possession was a shining beauty, often compared to that of the sun. It is thus she is sometimes referred to as the Sun Maiden.

III. THE DUSK OF THE GODS - Here the Game Begins

In DUSK, your character sets out to avert the impending doom of the Norse gods and of mankind. It was believed a climactic battle would soon be fought known as Ragnarok, or the Dusk of the Gods. In this struggle the lords of Asgard, along with their many allies, together representing good, would clash with the giants and the minions of Loke, Lord of Mischief, who represent evil. Cunning and black-hearted, Loke has forever sought the downfall of the gods.

The outcome of this battle will decide the laws of a new age and the state of the world after it is reborn anew. According to many mythological lays, as the end of the battle draws



nigh, the Norse gods are slain, and Midgard, earth, is laid to waste. The forces of evil, both in Asgard and upon Midgard, win the day.

The Vikings believed evil, cold, and chaos, held many advantages over good, and that this edge would prove decisive on the final day of Ragnarok.

After the fall of Asgard, the mighty fire giant Surt, with his flaming sword, purges all the realms of creation in fire. Much of Midgard, burned and desolate, sinks below the ocean's surface. In time, the world of man returns from its watery grave and earth is reborn, green with growth, and the sun rises once more upon a beautiful land. Not all men have died, and for those who have outlived the cataclysm, it is the dawn of a new age.

*"She sees arise
A second time
Earth from the sea,
Green with growth.
Falls cascade,
The eagle flies high,
The one from the
mountains
Who stoops for fish...*

*And there once again,
Rare and wonderful,
Golden chessmen
Will be found on the
grass,
Which the gods had
owned
In olden times."
- The Sibyl's Prophecy*

Odin, who came into being long before the other gods, sought wisdom in his youth. In doing so, he was imbued with occult knowledge concerning the faltering ways of the gods and the end to which they must come. He knew certain signs would foreshadow the coming battle. Knowing he might have no power over fate's design, he decided he must at least attempt to thwart the duction of the gods and the victory of evil. He began to prepare . . .

One such preparation was the taking of warriors who bravely died in battle. After death, the spirits of these select few were guided into Asgard and to Odin's mighty hall, Valhall.

They would then spend their afterlife feasting and battling, day after day. When the time for Ragnarok came, they would be Odin's mighty army.

This is where you are brought into the game. Among the warriors Odin selected, there were special champions, known as Einherjor. These great warriors became generals and, when the time came, would lead the others into battle. At times they were also required to do Odin's special bidding.

Your character takes the role of an Einherjor of great importance. Odin has given your character charge of traveling throughout all the realms of creation (Asgard, Midgard, the Otherworld etc..) in an attempt to change the course of fate. In your quest, you must seek out knowledge and alter events that are a part of the actual Norse mythological texts. Your sacred mission is to do whatever is within your power so that the gods have the upper hand at Ragnarok.



IV. GENERATING A CHARACTER

Before you can begin playing Dusk, you must first create a character or choose one of the available pre-generated characters. This is done at the menu selection screen following the animated opening sequence of the game.

If you should decide to 'CHOOSE A CHARACTER,' you are then allowed to select from a variety of both male and female pre-generated characters. All of these have a variety of different strengths and weaknesses. Some are great warriors, others skilled in the casting of magic, and all are favored, to some degree, by one or more of the four gods that can be worshiped in the game (Odin, Thor, Tyr and Freya). Therefore, take your time, and choose wisely the character that best suits your game playing preferences.

If you decide to 'GENERATE a character the first thing you must do is select a face. This countenance will then be used to represent your character throughout the game. After you have made a choice, you are put into the character generator.

Unlike many other role playing games, the character generator in DUSK is entirely graphic driven and played in real time. The latter means there are things happening in the generator as you make decisions. For example, battles and Viking raids appear and disappear at random and the life line of your character slowly passes away, even as you wait to make a decision.

The game proper begins only after your character is slain in battle, taken to Valholl, and made one of Odin's Einherjor, a champion. The character generator portrays your



characters mortal life, with his lifetime achievements determining what abilities he will manifest in the afterlife.

THE WARRIOR AND THE SAGE

Instead of several different attributes (characteristics, abilities), a character in DUSK is assigned two broader ratings: a Warrior ability and a Sage ability.

The Warrior ability symbolizes the traits possessed by your character relating to his physical strength or combat skills. It affects: the degree of damage your character inflicts with weapons in hand-to-hand and ranged combat; the initial number of hit points your character starts with; the amount of weight your character can carry without becoming encumbered; the chances of striking an opponent with an attack; and finally, the length of time it takes your character to perform strenuous actions without becoming fatigued.

Sage ability symbolizes your characters understanding of magic. It affects things such as: the damaging power of a spell when it is cast; the length of time a spell lasts when it is cast (duration); and the effectiveness of non-offensive spells. For example: a firebrand spell casts light, but the greater the characters sage ability, the greater the area lit by the spell.

The character generator appears as a map, upon which certain elements are displayed. Your character, represented by a small manlike figure, starts at his dwelling. As your character travels through the land and visits various locations, his life line continues on. As in real life, you have but a limited time to accomplish any great deeds.



At the onset of character generation, your character is given a default Warrior and Sage ability rating. By visiting locations on the map, you can further increase these two abilities.

[P] Battles - Take up an entire year of your characters life line and add to his Warrior ability.

[P] Raids - Are basically the same as Battles, but offer a potentially smaller Warrior ability bonus.

Both battles and raids come and go as you generate your character. There are never two battles or two raids on the map at the same time. However, one battle and one raid can take place simultaneously. Remember, that in addition to the 1 year a battle or raid takes from your characters life line, time is also lost traveling to the location.

[P] Towers of Learning - These require your character to stay for a fixed amount of time. Each separate tower has its own requirement ranging from two to five years. Your character can decide to travel on, in which case he loses the time spent traveling there, or stay and receive a bonus to his Sage ability.

Your character is only capable of learning so much at any individual tower. This varies, and once the maximum number of visits is reached, there is no longer any reason to enter that particular place of learning.

Be wary, for towers of learning are vulnerable to Viking raids (not battles). If a raid appears in an area next to a tower, it means the raiding party is intent on ransacking the tower very soon. You can do one of three things:

1. Ignore the raid and continue to generate your character. In this case the tower will be plundered and set to flame. This might not be all that bad if your character can learn no more this particular tower.

2. Join in the raid and receive the Warrior ability bonus.

3. Save the tower by immediately going there and opting to stay.

WORSHIPING THE GODS

Also scattered on the character generator map are several different temples of worship. There are four deities that can be worshiped, those of Odin, Thor, Tyr and Frey.

In the game, your character is able to make sacrifice at the temples of these four gods. In return, the gods will grant your character magical powers. The strength of these magical powers will vary depending upon your characters worship rating to the specific god. You have four worship ratings in all, one to Odin, Thor, Tyr and Frey.

While in the character generator, your character declares faith to one of the four deities each time he visits one of their temples. A specific god's temple can be visited up to four times, but no more than four times.

Each time your character visits a god's temple, he will receive a bonus modifier to any magic power granted him by the god in question. These modifiers are cumulative. The more times the character worships a god, the greater the bonus modifier applied to the powers granted by the god.



At the beginning of the character generator, your character is given one default visit to a temple of Odin. This is done because it is Odin who takes your character to Valholl and sets him to the task of preventing Ragnarok.

In addition to receiving bonus modifiers for each time your character visits a temple, he also gains an extra one for being favored by a god. The favor status is granted by the god your character worships most in the character generator. If, perchance, your character has displayed equal faith in two or more gods, then favor is granted at random. Unless Odin is involved in a tie, then he shall always endow your character with favored status.

THE COMING OF AGE

Each character generated starts at the age of 15, an age symbolic of youth giving way to manhood. The normal life span of most characters ranges from 20 to 35 years. This life span is represented by the characters life line at the bottom of the character screen.

The life line of your character decreases in the following cases:

1. As your character travels from one location to another.
2. As your character participates in battles and raids.
3. When your character decides to stay at a tower or temple.
4. In between the time it take for you to make decisions. Though, in this last case, the life line decreases at a very slow rate. Since game players working from a keyboard are



at a disadvantage, their characters life line decreases at a yet slower pace.

THE WARRIOR AND SAGE ELITE

There are many different strategic elements you should keep in mind while generating a character.

1. As your character fights in more and more battles and raids, the warrior ability bonus increases. This same rule applies to towers of learning. The more often your character visits the towers, the greater the sage ability bonus granted.
2. The earlier in life your character visits the towers of learning, the greater the sage ability bonus.
3. Always attempt to visit temples and towers that require the least amount of time to acquire their bonus.
4. A tower of learning or a temple can only be visited so many times (random counter). Therefore, if the character comes to one requiring two years of devotion, it is a good idea to stay there until its services are exhausted.
5. It takes time to travel between the various locations. This is important! For example, let us say there are only two Temples of Odin on the map. The one your character is at requires him to stay for four years. It is possible the other temple of Odin may require a mere two years of devotion; however, keep in mind traveling there is going to take up time. The further the character must travel, the more time it takes to get there. And, who knows, the second temple to Odin might very well require five years of your characters life to achieve a bonus.



6. The character generator is played in real time, which means lengthy intervals cannot exist between making decisions. When your character is idle, time passes slowly, but it is still time best not wasted.

THE CHARACTER INFORMATION BLOCK

At any point in the character generator you can bring up a block displaying all the pertinent statistics of your character. This allows you to monitor your characters progress. The information displayed includes:

1. Portrait chosen to represent the character.
2. Current Warrior ability rating.
3. Current Sage ability rating.
4. Current # of times your character has visited a temple of Odin.
5. Current # of times your character has visited a temple of Thor.
6. Current # of times your character has visited a temple of Tyr.
7. Current # of times your character has visited a temple of Freya.
8. The current age of the character that is being generated. Note: When this block is displayed, the character action in the generator is frozen. This is the only case in which your characters life does not decrease while you are making decisions.



MALE AND FEMALE CHARACTERS

Your character can be either male or female. Female characters suffer no penalties and play the same as a male character. The only difference lies in the selection of the portrait to represent your character.

ACTION HAND

There are times in the game when you will want to put objects into other objects, such as goods into sacks and chests. To do this, the container must be placed in your characters action hand. The action hand is always your characters left hand.

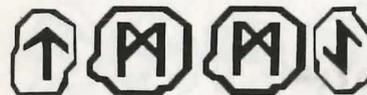
ONCE YOU ARE FINISHED. . .

As the last of your characters life line ebbs away, the character information block will appear over top of the map. It contains all the final statistics on your character. At this point you can decide to cancel the character or keep him.

If you keep the character, you are given a chance to name him. After this, you are taken to the beginning of the game. If you select cancel, you are then taken back to the start of the character generator to create a new character.

V. THE ART OF HAND-TO-HAND COMBAT

Though they were not as barbaric as many ancient writings proclaim, fighting was still a fundamental aspect in the life of a Viking. Likewise, your character will have his fair share of fighting to do. Many of the quests he will be called upon to undertake, and many of the objects he must gain possession of are guarded by formidable foes.



*"The man who stands at
a strange threshold,
Should be cautious
before he cross it,
Glance this way and that:
Who knows beforehand
what foes may sit
Awaiting him in the hall?"*

While playing DUSK, it will be necessary for you to equip your character with the various arms and armor that can be found in the game. Each item has a particular purpose to serve, and all have their advantages and disadvantages.

*"A wayfarer should not
walk unarmed,
But have his weapons at
hand:
He never knows whence
he may need a spear
Or what menace meet on
a road."*

CHAIN LINK AND METAL PLATE

You will find a variety of armor ranging from simple leather tunics to finely crafted, treble-plated chain mail. Armor sustains damage that would normally be applied to your characters hit points. Note that armor does not affect the chance of hitting or missing with an attack.

Helms and shields can also be found in abundance. Like armor, when donned by your character, they offer varying degrees of protection. Helms are worn upon the head and



shields are placed in one of your characters hands. In addition, a shield can be used in combat to club at your characters opponents.

A descriptive armor rating system is provided to allow you to determine your characters current armor status. This information is displayed on the stone slab on the character screen. The ratings from least effective to the most effective are:

1. unarmored
2. well-clad
3. safe guarded
4. well-protected
5. stoutly clad
6. rugged
7. mighty
8. shielded
9. reinforced
10. fortified
11. iron-clad
12. steel plated
13. unyielding
14. impervious
15. invincible

WEAPONS OF WAR - THE TOOLS OF THE TRADE

Favored weapons of engagement among the Vikings were the longsword, ax, and spear. Of course, there are a variety of styles and designs for each of these. Blades came in many lengths and weights. The heavier blades had potential to deliver more damaging blows. Lighter blades offered greater versatility. In skilled hands they were lightning quick and capable of precise, lethal cuts.



All of the weapons in the game are tagged with one to two attacks and a throw option based on the weapon's design. These are represented and initiated via icons on the character screen. Many weapons have different types of attacks, each used to inflict differing amounts of damage. Types of attacks are executed at different speeds.

After making an attack, your character cannot do anything else with the weapon until the weapon's action becomes available again. Icon actions are shaded out when they are currently unusable.

The skill with which your character uses a weapon increases with his warrior ability rating. As the ability score increases, so to does the damage inflicted.

It is possible for your character to fight with a weapon in each of his hands. This allows him to attack with one weapon, then with the second while he is unable to attack with the first. The only exception here is the use of a bow which requires one hand to be free.

Some weapon's are endowed with magical properties. Any magic attached to a weapon operates in the same way as that weapon's attack capabilities. The spell is represented by one of the icons attached to the hand holding the weapon.

The effectiveness of a magic spell cast from a weapon is determined by your characters Sage ability rating. The greater the Sage ability, the more effective the spell will be when it is cast. A weapon's spell casting capability is

limited. Eventually, through much use, a weapon loses its magical properties altogether.



VI. FORMIDABLE FOES -

The denizens of DUSK

The many realms your character will explore are inhabited by different peoples and creatures. Some of these view your character as friendly and will aid him in his quest. Others hold alliance with giantkind and will attempt to destroy your character.

Creatures have many different strengths and weaknesses. Some rely on magic and others upon the use of weapons (both natural and man made).

You must devise a variety of tactics when combating the foes you will meet. To do this, it is a good idea to note how a creature reacts and fights in combat. Then the next time you encounter a similar creature it is your character who shall have the upper hand. Following you will find a brief description of the denizens of Dusk:

Berserksgangr: These are unique Viking warriors who, before battle, allow themselves to be possessed with a battle fury. They disdain the use of cumbersome armor and fight in a berserk rage. Many viewed them as invincible, for in their self-induced craze they became inhumanly strong and suffered severe wounds without weakening. Though, after the fight, a berserker often died from the extreme exertion his body had been forced to withstand and the many wounds he took in battle.

These fierce warriors were often hired by kings as mercenaries or as an elite guard. When not in service,



many berserkers roamed the lands in search of battle or, if nothing else, a good fight.

Black Fylgja: These are spirits of powerful warriors or sorceress who worked evil during their mortal lives. Instead of being sent beyond the Na gates to Hela's levels of torture, they became her special servants.

Hela risks them to fulfill only special tasks. As Ragnarok draws nigh, they will be put to work and shall sail upon the Great Ship of Death with the armies of Hela and Loke.

Docklefar: These are Dark elves that have for ages, lived underground in Alfheim. Whereas their cousins, the light elves (Liosfar), are good natured and friends of man, these darker elves are the minions of evil. Often they are used by Loke or one of his allies to work misdoings.

It is a female dark elf that guards the Gjoll Bridge on the way to Hela's stronghold, SleetCold. In the end, the Docklefar shall rise from the ground and wage war against man.

Dragon: A rare monster, resembling a huge, winged serpent covered in scales. Their size alone is something to fear, but they possess as well great bone talons and razor teeth, the better to tear apart their victims. Some are able to breathe out a gust of flame, burning all before them to cinders.

Dragon blood is said to magically turn a man's skin to stone, rendering him invincible against normal weapons. As well, one who consumes a dragon's heart gains the ability to speak in the language of birds.

The most popular dragon in Norse mythology is the vile serpent Nidhogg. This beast spends much of its time



gnawing at the root of the World Tree that lies in the Otherworld. Also, at times the beast joins the wolf Garm to devour the bodies of those on the path to Hela's nine realms of torture.

Dwarves: In the beginning of creation, there were worms that crawled within the mountains of Midgard. Odin and his brother decided to give form to these maggots, and thus did they become a race of dwarves.

Their skin is as black as night and they chose to build their homes in the many tunnels and caverns within the mountains they knew from birth. Yet the dwarves were gifted with the ability to work wonders in metal. Though they preferred to keep to themselves, many traveled into the world of men and gods and became renowned smiths.

Fire Giants: Giants of fire are the most fierce and deadly of all the race of giants. They live beyond the Otherworld, past the Glittering Plains, far below within the heated volcanic regions under the Earth. Creatures of fire and flesh, they are ruled by a giant of their own kind known as Surt. It is he who, with his flaming, ensorcelled sword, shall purge the world after Ragnarok. Of all the giants, the fire giants are the greatest foes of the Aesir. Though certain fire giants are known to have befriended the gods.

Fossergrim: Rarely seen by men, these creatures are spirits of the water and often live in caves behind waterfalls or next to a river. There are rumors that men in great need have occasionally been saved by one of these water elemental. Though, even they cannot remember what these creatures

looked like. Also, it is possible an evil variant of the Fossergrim exists.



Frost Giants: These great beings live in the frozen, ice-smitten regions of Jotunheim. Like their home they are a cold race filled with animosity for the Lords of Asgard. They fight bravely and fear naught save fire and flame.

The frost giants were once ruled by one named Thrym, but he was slain by Thor for stealing the god's hammer, Mjollnir. Now Froste is the name of he who rules the frost giants. Though he had no liking for Thry, Froste has vowed revenge against Thor and the other gods.

Hill Giants: Here are the lowliest race of all giantkind. Smaller in stature and more friendly than the others, these giants are often belittled by their greater kin. Many of these creatures are friends to humankind and the gods. Unfortunately, during Ragnarok, many join the other giants against the gods in the last battle.

The hill giants live in the lower, hilly regions of Jotunheim where the weather is fair. A few live in great castles, while the majority of their brothers live in halls resembling those used by men (but much larger in size). The king of the hill giants is one known as Skor.

Landvoettir: Landvoettir possess a semi-human form, but are created from the earth. Like their water counterparts, the fossergrim, they shy away from most humans.

Liosfar: These are the light elves that live above ground in Alfheim. Unlike their dark cousins who live underground, the liosfar live at peace with man. They are excellent woodsmen and often live in harmony with nature. Frey is said to enjoy the company of these elves and often spends much time in their homeland. He even has a special

dwelling, where he stays when not among the Aesir in Asgard. At Ragnarok the elves shall rally to his command and aid in the battle against the giants.

Stone Giants: These giants are named such because their skin is hard and gray like stone. Their skin does not render them invulnerable, but does reduce the effectiveness of a blow with normal weapons. They are huge in stature and second in strength only to the fire giants. Of all the giants, they are fewest in number.

The greatest of their kind was named Hrungrnir. He was slain in battle against the might Thor.

Valkyrie: These are Odin's female warriors, responsible for taking brave men who have fallen in battle unto Valholl. They are also known as the Choosers of the Slain. They reside in Asgard with the Aesir. Often they are required to carry out special missions for Odin, such as granting or refusing victory to a king in battle.

Though skilled in the use of weapons, mostly the sword and spear, they are seldom in situations that require them to use their battle skills.

Vitkar: Male sorceress who practice the rune magic discovered by Odin. The magic they utilize is known as Galdr. It is a higher form of sorcery, consisting as it does of the magic associated with Odin's runes and ritualistic chants. There are Vitkar who use their magic for good and there are those who use their abilities with evil intent.

Volur: Female magicians who practice a form of sorcery of their own known as Seidre. This magic is believed to be granted to worgen by the goddess Freya, for a woman is incapable of learning the rune magic of Odin.



Wolves: Though encountered often in the wilds, these beasts are occasionally trained for war. Wolves are very rarely found alone, for their strength comes from numbers. They are capable of moving quickly and will often surround their prey, attacking from all sides.

VII. OBJECTS

There are a large number of objects your character will come across in his travels. Some objects are found on the ground and others are in the possession of creatures. When a creature is destroyed, any object he may have been carrying is dropped.

To use an object, it must be placed in one of your characters hands. To do this, place it on a hand of the character figure as it appears on the character screen. Once it is in the hand, any available actions or uses that accompany the object are displayed in icons. For example, if the character puts a mandrake root in his hand, two of the icons will display actions. The character can 'eat' the root or 'throw' the root.

Each object is displayed through three separate, graphic representations. One, a small generic picture, is used to display a class of objects when one of them is on the ground. For example, any sword in the game is represented by the same 8x8 sprite when it is displayed on the ground. Each object then has a second and third picture to represent it when it is placed in the characters inventory slots and on the character figure.

Volur: Female magicians who practice a form of sorcery of their own known as Seidre. This magic is believed to be



granted to women by the goddess Freya, for a woman is incapable of learning the rune magic of Odin.

Wolves: Though encountered often in the wilds, these beasts are occasionally trained for war. Wolves are very rarely found alone, for their strength comes from numbers. They are capable of moving quickly and will often surround their prey, attacking from all sides.

VII. OBJECTS

There are a large number of objects your character will come across in his travels. Some objects are found on the ground and others are in the possession of creatures. When a creature is destroyed, any object he may have been carrying is dropped.

To use an object, it must be placed in one of your characters hands. To do this, place it on a hand of the character figure as it appears on the character screen. Once it is in the hand, any available actions or uses that accompany the object are displayed in icons. For example, if the character puts a mandrake root in his hand, two of the icons will display actions. The character can 'eat' the root or 'throw' the root.

Each object is displayed through three separate, graphic representations. One, a small generic picture, is used to display a class of objects when one of them is on the ground. For example, any sword in the game is represented by the same 8x8 sprite when it is displayed on the ground. Each object then has a second and third picture to represent it when it is placed in the characters inventory slots and on the character figure.



There are some objects in DUSK that can have other objects put within them. Several examples of objects that act as containers are a quiver, sack, and a small chest. To put objects in a container, the container must be in your character's action hand. This will display the inventory slots tagged to the container in the stone slab on the character screen. You can then put objects in and take objects out of the container. This is done in the exact same fashion as manipulating the objects in your characters set of 24 inventory slots.

Each object has a weight rating and a bulk rating, and each container has a maximum bulk variable. An object cannot be placed into a container if its bulk rating is equal to or greater than the maximum bulk variable of the container. For example, you can put small objects such as arrows, necklaces, or plants into a quiver, but you could not put a war ax into the same quiver.

VIII. ENCUMBRANCE

Your character is capable of carrying only so much weight before he will begin to fatigue. The encumbrance rating is what determines the amount your character can carry before becoming encumbered. This rating is based on the current warrior ability rating of your character.

There are going to be times when you would like your character to hold on to a number of objects, but this may not be possible because altogether they weight to much and are slowing your character down. Choose wisely the objects you keep! Keep track of where you leave objects you drop! You never know when you may need one thing or another.

IX. THE GAMING ENVIRONMENT - Let the game begin



DUSK is a real time role playing adventure from two (2) screens: the 3-D overhead map and the character screen. Real time means that everything in the game is happening instantaneously! As your character swings a sword, gets an object out of a container, or performs any actions whatsoever, the creatures around him are performing actions as well. There are no breaks in the game play as in a menu driven game.

To avoid having you switch from one screen to another in the midst of playing the game, portions of both the 3-D overhead map and the character screen are displayed at once. All of the important action icons and character information is displayed at the top of the character screen. This insures you can easily perform any action during the game. Also, you need only display the top portion of the character screen while wandering around on the map. When you desire, the character screen can be moved up, increasing its size and decreasing the amount of map displayed.

THE 3-D OVERHEAD SCREEN

The 3-D overhead map displays the lands your character will explore. The maps are displayed in a three quarter perspective.

NIGHT AND DAY

While the sun shines bright you will have no need of an artificial light source. Unless, of course, you decided to delve into dark, underground caverns or the dank of a castle's dungeons. It would then be a good idea for your character to carry a supply of brands to light his path.



As day passes on and night takes its reign over the land, shadows lurk for a short time and darkness takes reign. Again, your character will need to use brands to create light.

The time of day is always displayed in the stone block located in the lower right hand corner of the character screen. It is represented graphically by a sun and a moon. As the sun moves over top of the moon it is daytime. When the sun entirely covers the moon is mid-day. Then as day gives way to night, the moon will in turn pass over the sun. When the moon completely covers the sun it is midnight.

Note that it is always day in Asgard, so while the character is there you will not have to worry about light sources.

THE CHARACTER SCREEN

All of the game play icons and pertinent information are displayed on this screen.

1. A text message bar.

2. A graphic figure representation of the character. When you wish your character to use an object, it must be placed somewhere on this figure. Objects can be placed as follows:

head - helmets

mid section - armor, cloaks, and various clothing.

lower body - breeches, pants, and lower sections of armor

neck - amulets, necklaces, and torcs

feet - boots, sandals, and various foot gear

hands - The majority of objects that your character can use,

back - quiver



3. Portrait used to represent your character throughout the game.

4. A graphic portrayal of your characters hit points. This is represented by the form of the World Serpent, Jormungandr, encircling the world and swallowing its tail. As your character takes damage, the serpent will turn from a green hue to a grey, starting at the tail. When the image of the serpent is completely grey, your character has been slain and is once more sent to Valholl.

5. Action icons for objects placed in your characters right hand.

6. Action icons for objects placed in your characters left hand (action hand).

7. Icons for magic spells gained through worshipping the gods.

8. Your characters inventory slots. When you desire your character to carry an item it must be placed into one of your characters inventory slots.

9. Information block (stone slab) for displaying various information.

X. NORSE MAGIC - The Power of the runes

The people of the Viking era viewed magic in an entirely different light than it is portrayed in most fantasy games. Almost all of the magic in their world was associated with an aspect of nature, such as thunder, lighting, and fire. There were not spell books, scrolls, or different classes of magic



such as Necromancy, and wizardry. All magical powers were attached to an object or associated with a runic symbol. The concept of the runes was believed to have been discovered by Odin and passed on to man so that mortals might invoke magic through these mysterious inscriptions.

There are 25 different runes, 11 of which are integrated into DUSK. The runes are placed in one of the characters hands and then invoked. Some appear more commonly than others and there is only one Othila rune.

All of the magic in the game, whether it is cast from a rune, on object, or gained by worshiping a god, has its own animation or color cycle sequence.

As mentioned in the character generator section, the characters Sage ability affects the casting of spells in the following ways:

- The damaging power of a spell when it is cast.
- The length of time a spell lasts when it is cast (duration).
- The effectiveness of non offensive spells. For example, a firebrand spell casts light, the greater the characters sage ability, the greater the area lit by the spell.

The following is a list of the magical powers that you will



encounter in the game and some information about each (The deities name is there to show you which god the magic is commonly associated with):

1. Increase "Warrior" Ability (Tyr): This magic power blesses your character by temporarily increasing his Warrior ability. This will aid your character in the heat of battle.
2. Increase "Sage" Ability (Odin): This magic power temporarily increases your characters Sage ability. This could be beneficial when the use of magic far outweighs the swinging sword.
3. Obscurity (Freya): This magic power grants to your character the power of invisibility. The Vikings called this 'sjonhverfing,' the deceiving of the eyes. It is most effective against less powerful creatures. Any of the greater deities can detect an individual cloaked by this illusion.
4. Lightning Bolt (Thor): When cast, Thor grants your character control of thunder and lightning on an opponent.
5. Flaming Javelin (Odin): Creates and hurls at an opponent a spear forged of magical fire and flame.
6. Protection (Freya): This spell temporarily bestows upon your character the protective blessings of the goddess Freya. It aids in turning aside the blades of your enemies and in easing the damage of a blow by increasing the effectiveness of your characters armor.
7. Spellfire (Tyr): An offensive magic that projects fire at an opponent.
8. Firebrand (Freya): Creates a light source that is brighter



and lasts longer than a normal brand (torch).

9. Restoration (Freya): Heals damage taken in the heat of battle or otherwise.

10. Enchant Weapon (Tyr): Permanently increases a weapon's effectiveness, both in damage and ability to strike through an opponent's armor.

11. Binding (Thor): Freezes an opponent in place so that he cannot move or attack.

12. Fear (Thor): Causes an opponent to become extremely fearful of their attacker, running away in a state of panic.

13. Teleport (Freya): Shifts character from current location to the nearest temple of the goddess Freya.

14. Death (Odin): Instantly slays most creatures - yet some creatures cannot be slain by this spell.

15. Tyr's Fist - (Tyr): Offensive spell that casts a ball of intense, explosive energy: a form of ball lightning. A little less powerful than Spellfire or Lightning bolt, but there are not counter spells to reduce the damage.

16. Swiftess (Thor): Increases the speed at which the character moves on the map and the rate of speed at which the character can complete tasks.

17. Berserker Rage (Odin): Temporarily puts the character into a berserker state that increases all character combat related modifiers. Increases Warrior ability, lowers armor class, increases hit points, and increases the characters agility rating.



18. Shape Change (Odin): Allows the character to take on the form of a wolf with certain special abilities.

19. Opening (Freya): Will open doors that don't require a special key.

20. Speak With the Dead (Odin): This is a very special spell which will allow your character to speak with the dead on Midgard. You will find it a requirement in solving on the the quests which must be fulfilled in successfully completing the game.

21. Fire shield (Freya): Decreases the amount of damage caused by fire based spells.

22. Lightning shield (Thor): Decreases the amount of damage caused by lightning based spells.

23. Flame Arrow (Tyr): Creates an arrow of flame the character can fire from his bow. These arrows will do far more damage than a normal arrow, unless the target is protected against fire.

24. The Unknown (Odin): Creates a random object.

XI. NON-PLAYER CHARACTER INTERACTION

A most important aspect of DUSK in the process of interacting with the many NPCs that you will encounter while playing the game. It is through this interaction that you will learn the many secrets of the world in which you are adventuring and learn of the many quest you must fulfill.

Allowing you to interact with many different NPCs makes



DUSK a rich story telling gaming environment. Be sure to completely search out all the different lands and talk to as many people as possible. It is the NPCs that hold the knowledge that you need to successfully complete the game. Thus granting victory to the Aesir at the climactic battle of Ragnarok.

There are three windows involved in the interaction process:

1. The NPC's interact window displays a picture of the NPC that you are interacting with and the conversational text of that NPC.

The underlined words in a NPC's conversational text is called a 'keyword.'

2. Your characters response window. This appears after a keyword has been selected. The response window contains the picture of your character and a question based on the keyword that you have chosen.

This part of the interaction process was added to give the feel of conversation taking place between your character and a NPC. As well, the question usually helps you to better understand the NPC's reply to the selected keyword. Though, not all keywords have a response attached to them, so there will be times after a keyword is chosen, that the NPC's reply will be immediately displayed.

3. The keyword window in which the picture of your character is displayed contains a list of keywords that you may choose from and a text bar in which you can type in hidden keywords.



Hidden keywords

In addition to the keywords included in NPC's conversational text, select NPCs have hidden keywords. These keywords never come up in the regular conversation with the NPC. You learn of hidden keywords by interacting with some other NPC.

For example, let say you are interacting with a hill giant. While interacting with this giant, he tells you the next time you encounter the Hill giant Skor ask him about 'Holmgang.' Now, when you interact with Skor he will never mention the word Holmgang. Though, if at the keyword window you type in the word 'Holmgang,' Skor will speak to you text concerning the hidden keyword 'Holmgang.'

PRINT FEATURE

This special feature allows you to print out all the interaction text as you play the game. See "Printing out NPC text" in the section 1. GAME PLAY INFORMATION.

XII. IN THE END OF ALL THINGS

A unique aspect of DUSK is that, to some degree, you decide when the game come to an end. As in Norse mythology, one quest upon which your character must embark is to find the Horn of Fate, the Gjaller-Horn. This you will give up to Heimdal. With this Horn, it is he who shall warn the armies of Asgard the time of battle is at hand.

As hordes of giants, possessed of battle frenzy, assail the



bridge of light, Heimdal emerges from his shining citadel, Himinbjorg. The end has come, the time to fulfill his charge. Thus does he draw the great Horn of Fate, Gjaller, to his lips and, between deep breathes, blows thrice. The notes echo throughout the realms of creation. For an instant, the armies of evil come to a halt, a moment of brief hesitation. Then, with a loud cry, they charge to battle, hoping to deliver at last a blow of revenge sought since time began. It is The Dusk of the Gods!

Mounted upon the graceful steed Gull-Top, Heimdal speeds to the field of battle. As he approaches the gathering armies of Asgard, he realized how little time his warning has allowed. Odin's warriors will never be able to form proper battle ranks before the giants close upon them.

Though in DUSK, Ragnarok will take place once you deliver Gjaller to Heimdal, finding the horn is not possible until many other quests have been completed. Remember though, once you have possession of the horn, all you need do to end the game is take it to Heimdal. If you feel there are other quests you must complete to avert the defeat of the gods, then hold on to the horn until you have finished them.

XIII. DESIGNER'S NOTES

It should first be mentioned that Dusk of the Gods is a fantasy role playing adventure game based upon the Norse mythological lays; more specifically the theme of Ragnarok. The game is not intended to be a historically accurate depiction of the Viking era. Though the age of the vikings was an interesting period of history, we wanted to create a game that possessed the same imaginative and artistic qualities offered by the Norse myths. Many of you may not



know it, but many of today's popular stories and fairy tales are derived from the Norse legends.

(OK you history buffs, maybe the vikings didn't wear horned helms and maybe not every viking owned a coat of mail. But hey! C'mon, they look great and work wonders for your character's life expectancy. Wait a minute, your character is already dead! Well, maybe he can't die, but when he (or she) loses all of his hit points he gets sent all the way back to Valholl!)

For those of you who are already familiar with Norse mythology, you may notice that a select few changes have been made to the actual Norse tales. The best example that can be given is the legend of Beowulf. It was Beowulf who came to King Hrothgar's rescue by slaying the monster Grendel. While playing DUSK, you shall be able to meet Beowulf, but it is you who must confront and defeat Grendel. Granted, we could have remained true to the original story, but this is a game. If we remained absolutely true to everything in the mythological lays, there would be no reason to play the game. You could, simply put, 'read the book.' Likewise, the theme of the game, preventing Ragnarok, is based on the belief that your character can indeed alter the events in the Norse myths. According to most sources, but not all, there was nothing that Odin could do that would change the final outcome of Ragnarok.

Whether you are using a mouse, keyboard or joystick, DUSK is simple to play. We strove very hard to create a very user friendly gaming environment. A game player should spend more time playing a game than learning 'how to' play the game. DUSK's easy to use interface and well balanced learning curve should allow you to install the game and get right into the adventure! The manual should be



nothing more than a supplemental aid that you can refer to after you have started the game.

While playing many pen and pencil role playing games, you have a group of players getting together with a game master. Each player usually controls one or two characters which adds up to a large adventuring party. Many standard computer role playing adventure game have also given control of an entire party to the player (usually between 4 and 6 characters). Though, while playing a computer adventure, there is only one player, you, and not group. That is just one of the reasons why we have designed DUSK as a single player game. There should be a strong link and sense of association between the game player and his or her character. We believe this is lost when a single player is controlling many characters. Also, since DUSK is played in real time, it is much easier to play with a single character than to have to control many.

So many other games like to boast of the number of gaming hours that they offer. How many of those game play hours is spent having fun and how much time do you spend senselessly wandering around a large unpopulated map? For this reason, we have constructed the many maps in the game to match the design of the game. I am confident that you will spend many hours playing DUSK, it is our wish that you spend those many hours playing the game and not just walking around!

The single most important aspect to any game is that it is FUN to play. A game, after all, is played for enjoyment. We feel that a game has three parts; graphics, sound and design. Unfortunately too much emphasis has been put on the graphics and sound. We do feel that it is extremely important to offer you the superb graphics and sound, but it

is the design that makes a game FUN. It is our hope that DUSK offers to you all three of these important elements.

As a final note, we here at Event Horizon Software, Inc. hope to provide our customers with the best product support possible. If you have any questions or comments about Dusk of the Gods, we would like very much to hear them! Please send them to the following address:

EVENT HORIZON SOFTWARE, INC.

ATTN: Chris Straka
825 Western Avenue
Jeannette, PA 15644

We will make sure that you receive as prompt of a response as circumstances permit.

If you are experiencing difficulty getting DUSK to run on your machine or are having other technical difficulties, our customer support line is:

1 - (412) 527 - 1519

XIV. BIBLIOGRAPHY

A great deal of research has gone into the production of DUSK. It was our first and foremost design goal to remain as true as possible to the Norse mythological lays. A problem that arose was that a number of references contradicted one another, and quite often. Additionally, information on Norse mythology is scarce compared to other mythologies, such as Roman, Greek or Egyptian. Vikings possessed no form of written language, except for a crude series of runic symbols. Therefore, written records



concerning their religion were not compiled until long after the age of the Vikings had come to an end. In DUSK, we have implemented the most common and popular versions of the Norse mythological tales.

The following sources were consulted during the design of DUSK. We recommended them highly to anyone who desires to learn more about Norse mythology or the age of the Vikings.

Auden, W. H. and Paul B. Taylor, trans. *The Elder Edda: A Selection*. New York: Random House, 1969.

Colum, Padriac. *The Children of Odin: The Book of Northern Myths*. New York: Macmillan Publishing Company, 1984.

Davidson, Ellis H. R. *Gods and Myths of the Viking Age*. New York: Bell Publishing Company, 1981.

Davidson, Ellis H. R. *Scandinavian Mythology*. New York: The Hamlyn Publishing Group Limited, 1969.

Guirand, Felix, ed. *New Larousse Encyclopedia of Mythology*. New York: Crescent Books, 1986.

Mackenzie, Donald A. *Teutonic Myth and Legend*. New York: William H. Wise and Company, 1934.

Magnusson, Magnus. *Viking: Hammer of the North*. London: Orbis Publishing Limited, 1976.

Munch, Peter Andreas. *Norse Mythology: Legends of Gods and Heroes*. New York: Singing Tree Press, 1968.

Newark, Tim. *Celtic Warriors: 400 BC - AD 1600*. New York: Sterling Publishing Co., Inc., 1987.

Oxenstierna, Eric. *The Norsemen*. Trans. Catherine Hutter. Connecticut: New York Graphic Society Publishers, Ltd., 1965.

Poerther, Rudolf. *The Vikings: Rise and Fall of the Norse Sea Kings*. Trans. Sophie Wilkins. New York: St. Martin's Press, 1975.

XV. GLOSSARY OF TERMS

AEGIR: A Vanir god who is the Lord of the Sea. He has a long, foam-white beard and a black helm. His wife's name is Ran.

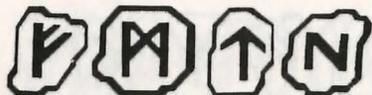
Aegir holds the feast to which Loke goes uninvited. Loke accuses the gods of dark deeds, foreshadowing Ragnarok.

ALSVID and ARVAK: The Steeds that drive Sol's chariot.

ANDHRIMNIR: A cook in Valholl, he boils the regenerating boar in the kettle "Eldhrimnir."

APPLES OF IMMORTALITY: Apples in the keeping of the goddess Idun. The apples rejuvenate the gods, restoring their youth and vitality. Whenever an apple is taken from the chest in which they are kept, it is magically replaced by another. Without them, the gods would grow old and gray.

ASGARD: Home of the Asa gods, ruled by Odin. Connected to Midgard by the rainbow bridge, Bif-Rost. Around Asgard rises a lofty wall built by a giant, its only entrance through Odin's mighty gate.



ASKR: The First man, created by Odin and his brothers.

ASMEGIR: The regenerative race that is to replace the current civilization of men after Ragnarok. Their leaders were Lif and Lifthraser.

ASMODR: "The rage of the gods"

AUDUMBLA: The cow formed with Ymir during the creation. It was the milk from the cows udders which sustained the giant.

BALDUR: The shining son of Odin, most beloved of all the gods. Also known as Baldur the Beautiful. It is his death, instigated by Loke, which heralds the coming of Ragnarok.

BAUGI: The brother of the fire giant Suttung.

BEOWULF: A great hero who slew the demon Grendel and his mother. He became king of his own land and brought his people prosperity. Beowulf dies fighting a dragon.

For slaying Grendel, Hrothgar gave to Beowulf: a golden banner, a war helm, fine armor, a richly jeweled sword, and eight battle steeds, one which wore the king's saddle.

During his younger years he was loyal to the king Hygelac and the queen Hygd. When Hygelac was slain, Beowulf sought revenge and slew the hero of the hugs, Doeghrefn.

BERGELMER: He and his wife were the only giants to survive the flood of blood created when Odin and his brothers slew Ymir. From him and his wife descended the race of Jotuns (giants). Also known as "The Mountain Old."

BERSERKSGANGR: (Berserkers) Furious warriors who disdained the use of armor and wore only furs and bear or wolfskins. It has been suggested their berserk rage was inspired by consuming a toadstool containing a poisonous and psychotropic drug.

BESTLA: Grew with Mimer from the armpit of Ymir. Wife of Bor, mother of Odin, Vili, and Ve.

BIF-ROST BRIDGE: Connects Midgard to Asgard. Also referred to as the rainbow bridge. It is guarded by the sentinel Heimdall who awaits Ragnarok, when hordes of giants will attempt to cross the bridge.

BIL: The female child that Mani stole from the earth.

BILLING: (The Elf of Twilight) Father of Rhind.

BILLOW FALCONS: The sunbeams that shine through the clouds on a bright and shiny day. These were believed to be the oars of the ships of Baldur.

BILSKIRNIR: The dwelling built for Thor in Asgard. It had 540 doors and a roof of shining silver. Built upon a region known as Thrudvang (field of strength).

BJORT and BLID: Freya's handmaids, "the shining" and "the blithe."

BLODVG-HOFI: The prized steed of the god Frey. Can teleport to any known location.

BLOT: A word meaning an offering. The offering is known as a "blot." The making of the offering is known as "at blot."



BOR: The son of Mimer who took Bestla for a wife. He is the father of Odin, Vili, and Ve. Licked from the ice by the cow Audumbla, he was the first of the Asa gods.

BRAGE: The god of poetry and the use of words. Is wedded to the goddess Idun.

BREIDABLIK: "Broad-Splendor" Baldur's home, into which no one who is unclean may enter.

BRISINGAMEN: A necklace worn by the goddess Freya. It was forged by four dwarves, and became Freya's after she agreed to sleep with each for a single night.

BRODER: The archer who traveled with Thorkill and King Gorm on their quests for knowledge.

BROKK: Brother of the smith Sindre.

CELESTIAL CITY: Another term for Asgard.

CHARIOT DRIVEN BY TWO GOATS: This was Thor's personal chariot driven by his two goats, "Tanngrisner" and "Tanngjost". When driven it was followed by a storm of thunder and lightning, with fire at the goat's feet and the wheels of the chariot. For this reason, Thor was not permitted to take it over the Rainbow Bridge for fear he would burn it down.

The goats could be slain and eaten. Afterward Thor would be reborn.

DELLING: Known as "The Red Elf of Dawn." He is the keeper of the stronghold Heljar-Ran, where the next race of man is kept.

DIRHEM: An Arabic coin that remained the Viking currency for a period of 150 years, beginning about 800 AD.

DOCKLEFAR: The dark elves that dwell underneath the ground.

DRAUPNIR: The magic armring (money ring) of Odin. On every ninth evening the ring produced 9 similar gold rings of great value.

Draupnir was put upon Baldur's funeral pyre by Odin. Later, when hermod visited Hel to request Baldur's return to the world of the living, Baldur gave Draupnir to Hermod in order that Hermod might return it to Odin.

Forged by two skilled Dwarven smiths (the sons of Sindre), along with Thor's hammer Mjollnir and Frey's golden boar.

DROMI: The second set of chains made to hold the Fenrir wolf, and broken as easily as the first.

EIKBYRNIR: The stag living in the boughs of the tree Ljerd. Creates mead for the warriors of Vaholl.

EIL: One of Freya's handmaids, "the healer."

ELDHRIMNIR: The kettle used to boil the regenerating boar upon which the warriors of Valholl feast each evening.

EMBLA: The first woman created by Odin and his brother.

ERIC BLOODAXE: (Eirikr Blodox) A Norwegian king of the 10th century who was driven out of Norway and reigned in Northumbria, where he finally died in battle.



FARBAUTI: "Cruel-Smiter," a giant that is, in some sources, the father of Loke.

FENJA: A daughter of the giantess Greip. She has a sister named Menja.

FENRIR WOLF: An offspring of Loke.

FENSALIR: Frigga's hall within Asgard.

FIADRHAMR: A prized magical, feather flying coat. Often lent to other divine beings by Freya, allowing them to assume eagle guise.

FIMBUL WINTER: The three winter seasons that pass before the coming of Ragnarok. Also known as the Age of Northern Winds.

FJALLER-SUTTING: The father of Surtur. In the guise of Hela's red fire cock he visits Gymir to retrieve the Sword of Victory. he takes the sword to his son, who wields it in the final battle.

FOLKRAGNR: Freya's dwelling in Asgard.

FORSETE: The son of Baldur, he is the god of just judgment and the settler of disputes.

FOSSERGRIM: Creatures living in waterfalls.

FREKE: One of Odin's guardian wolves. Its name means "The Voracious."

FREY: The son of Njord, brother of Freya, the god of fertility.



FREYA: the daughter of Njord, sister of Frey. She is the goddess of love and beauty.

FREYA'S TEARS: It was believed the tears of the goddess Freya fell to the earth in the form of golden droplets. That is how all the gold in Midgard came to be. These tears were wept while Freya mourned her lost champion and husband, Svipdag.

FRID: One of Freya's handmaids, "the fair."

FRIGG: The mother Goddess, wife to Odin. the daughter of Nat.

FRISIAN CLOTH: A highly prized article of trade.

FROSTE: The name of the ruler of the frost giants, after the death of Thrym, the first lord of the frost giants.

FULLA: One of Frigg's maidens, the sister of Frigg.

FUNAFENG: The guardian of the halls of Aegir. He was slain by Loke during the feast to which the mischief maker went uninvited.

FYLGJA: An out of the body spirit. If harm or damage is caused to either the body or the spirit while they are separated, it is felt by the other.

Eventually Fylgja became regarded as separate entities entirely. They became guardian spirits. There were both black (evil) and white (white) fylgja.

GALDR: A high form of sorcery or magic, believed to have



been created and spread through the world of man by Odin. It consisted of carving magical runes and of ritualistic chants.

GARM: A giant wolf, the guardian of Hel.

GERD: The giantess with whom Frey fell in love. He sacrificed the Sword of Victory to gain her hand.

GERE: one of Odin's guardian wolves. Its name means "The Greedy."

GJALLER HORN: The Horn of Fate. Blown by Heimdal to warn Asgard of the forces of evil gathering for the final battle. Some reference is made to the horn being hidden in the roots of Yggdrasil, near Mimer's well until it is blown on the final day.

Also known as the "Trump of Doom" or "Horn of Warning." Each morning it is said Mimer filled the Gjaller-horn with a draught from his well. Thus did he receive his wisdom. It can be assumed that when Odin sacrificed an eye for a drink from the well, he drank from the horn also.

GJOLL RIVER: A river blocking the entrance to Hel. It is crossed by a bridge called the Gjoll bridge. Also known as the Helway. The bridge is guarded by an Elven maid named Modgud.

GLADS-HEIMR: The hill upon which Valholl is built.

GLEIPNER: The final bonds created to successfully bind the Fenrir wolf.

Crafted from: A mountain's root.
A bear's sinews.
The breathe of fish.
A cat's footfall.
A woman's beard.
The spittle of birds.

GLITNER: The dwelling of Baldur's son Forsete. It is described as a shining hall built entirely from silver and gold.

GLITTERING PLAINS: In the Otherworld, this region is beyond the realm of torture. It is where good men and women who have died live in bliss amid a sense of beauty. Also known as Odainsaker, the acre of the not dead.

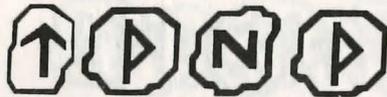
GOLDCOMB: A rooster residing within Valholl. Crows aloud in Asgard, heralding the coming of Ragnarok.

GOLDFAX: The steed of the giant Hrungrir (who was slain by Thor), given to Magni for rescuing his father Thor from under the body of the dead giant. Also referred to as "Goldmane."

GOTTERDAMMERUNG: Twilight of the Gods, Ragnarok.

GRAM: The name of Sigurd's magical longsword. It is said to have gleamed like fire. So sharp, it could sever a wisp of wool floating in the river.

GRENDEL: The demon who terrorized Hrothgar's hall. Slain along with his mother, by the hero Beowulf.



"By the creator were he and his kinsmen banished to their dark lairs, because they are the kindred of Cain, the slayer of Abel, whose evil progeny were monsters and elves and sea demons, as well as giants who fought with god for which he paid them their reward."

GRID: A giantess who was the good friend of the Asa gods. She dwelled in a wooded realm in Alfheim. She is the mother of Odin's son Vidar, The Silent.

Grid possessed a magic rowan wand (gridarvold), a belt of strength, and iron gloves of strength.

GRIDARVOLD: A magical rowan wand in the possession the giantess Grid.

GROA: The sister of Signe-Alveig. She married Evandel-Egil and had a son, Hadding. Attempted to remove the stone sliver from Thor's skull after his duel with Hrungnir. He made a hasty promise of reward, but, in premature excitement, fouled the spell.

GUDHORM: The brother of Svipdag, son of Groa. Whether his father was also Halfdan, as was Svipdag's is unclear.

GULF OF BLACK GRIEF: A desolate isle in the Otherworld. It is where the ship of death is anchored. The Fenrir wolf was bound there, as was Loke.

GULLEN-BURSTI: The prized golden boar of Frey. Its bristles shine in the dark, and it can outrun any normal steed. Forged by two skilled dwarven smiths (the sons of Sindre). Frey uses it to pull his personal war chariot.

GULL-TOP: Heimdal's swift steed.

GUNGNIR: The magical war spear of Odin. It has several magic powers:

1. It will point to the greatest foe in any battle.
2. When thrown, all mortals beneath its path will die.
3. It can foretell the outcome of any battle. Forged by two skilled dwarven smiths (the sons of Ivalde).

GUNLOD: The daughter of Suttung, sister to the giant Surtur.

GUNNUNGA-GAP: A vast and empty gulf. Nothingness. That which was in existence before creation.

GYMIR: The father of the giantess Gerd. His daughter went away to marry Frey in exchange for the Sword of Victory. He keeps the sword in his possession until the day of Ragnarok. On this day Gymir gives the sword to Fjaller-Suttung, who in turn gives it to his son Surtur to wield during the final battle.

HATI: Also called Managarm. The fierce wolf that chases the moon.

HEIMDAL: Guardian of the Bif-rost bridge. It is he who shall blow the Gjaller horn to warn the Asa gods Ragnarok has come.

HEL (HELA'S REALM): The realm of the dead. The Otherworld, also called Nifel-Hel (Nifel-heim).

Also refers to the goddess of Hel. She is half black (as a void) and half white. She is the offspring of Loke.

HELJAR-RAN: The dwelling of Delling, The Red Elf of Dawn.

HEL-SHOES: Worn on the feet of the dead so they may pass safely into the realm of Nifel-heim. Sinners and the forsaken were denied these shoes, which protected their feet while crossing the Valley of Thorns on the path to Hel.

HEOROT: A magnificent hall built by Hrothgar. Plagued by the demon Grendel.

HERMOD: A son of Odin, volunteers to ride to Hel and ask Hel herself for Baldur's return to the land of the living. Baldur gives to him the ring Draupnir to return to Odin.

HILDEGRIM: A magic helm that increased the wearers strength. A boar mask, with tusks protruding from the side of the helmet.

HIMINBJORB: Heimdal's citadel which is located at the highest point of the Bif-rost bridge. Also known as the ward of heaven.

HLEBARD: The smith Loke commissioned to forge the Arrow of Pain. The arrow came from a twig of mistletoe. This in turn was used to slay Baldur.

HLIDSKIALF: Odin's magical, golden throne, from which he can view the world and know the doings of men and giants alike.

Some sources mention this throne as resting atop the World Tree itself. Others say the seat is located in "Idavoll." The Court of Judgment. It is surrounded by twelve golden seats in which the other gods sit to pass judgment with Odin.

HLIF: One of Freya's handmaids, "the protectress."

HLIN: A maiden of the goddess Frigg. She carries the prayer's of mortals to Frigg.

HODUR: (Hother) The blind brother of Baldur. He is tricked by Loke into shooting the Arrow of Pain, slaying Baldur. Hodur is killed by Vidar, a son of Odin, in revenge for Baldur's death.

HOENIR: Brother of Odin, he went on to rule over the Vana gods.

HOF: This was the common designation for a temple of worship or sacrifice.

HOFUD: Heimdal's magic longsword.

HOLMGANG: The island upon which Thor dueled the stone giant Hrungrnir.

HORGR: A less elaborate versions of a hof, often open to the sky. The term means "stone altar open to the heavens."

HRIMTHURSAR: At the time Mimer and Bestla grew from Ymir's armpit, this monstrous six headed giant sprouted from Ymir's feet. He is ancestor to the dreaded Frost giants.

HRINGHORNI: Baldur's great warship, burned as a funeral pyre upon his death.

HROTHGAR: A son of Halfdan. He built the great hall of Heorot. Befriended by Beowulf, who slew the demon Grendel.

HRUNGNIR: While visiting Asgard, this mighty stone giant boasted he would one day bring the celestial city and the gods to their knees. Angered, Thor challenged him to a duel on the island Holmgang. The stone giant's followers built a replica of Hrungrnir, hoping to fool Thor and gain surprise. Thor eventually slew the giant, who fought with stone club and shield. Thor received a wound from the encounter, a sliver of the giant's stone club embedded in his skull.

When defeated, the giant fell upon Thor. No one, save for Thor's son Magni, who was but 3 days old, could lift the giant from atop his father. For this, Thor gave his son Goldfax, Hrungrnir's steed. The gift angered Odin, who desired the steed for himself.

The giant had his dwelling on a rocky island bordering Grjottengard.

HRUNTING: A longsword. It is described as follows: "Of iron it was made and tempered with the blood of battle; it had been forged from twig venom, and never had it failed in battle.

HUGGIN: One of Odin's ravens. Its name means Mind. Reports to Odin the doings of men and giants.

HULDRE: Also known as "The Hill Lady." A Norwegian myth. From afar she appears as a beautiful woman, shrouded in a blue smock and white linen hood. If seen from behind she is a grotesque monster. Her back is hollowed out and she has a serpentine tail she cannot conceal.

Huldre possesses a large herd of cattle and vicious guard dogs known as Huldre dogs. She is said to sing, always in a melancholy strain. This was known as "The Hill Lady's Harping."

HYMIR: A giant who is the father of the god Tyr. He is slain by Thor after cutting the fishing line with which Thor had caught the World Serpent.

HYRROKIN: The giantess who came and pushed Baldur's funeral ship into the sea. She rides a wolf that has a bridle and reins of snakes.

HYUKI: The boy child the Mani stole from the earth.

HVERGELMER: A great fountain, also known as The Roaring Cauldron, in the midst of Nifel-heim. All waters flow from and return to this fountain. From Hvergelmer flow 11 tremendous rivers. These rushed southward at the beginning of time to meet the sparks of Muspell-heim, thus beginning creation.

IDAVOLL: A hall centered in the midst of Asgard. Known as the High Thingstead, The Court of Judgment. It is here Odin's golden throne is located, around which are 12 golden seats for the gods to sit with him in judgment.

IDUN: A goddess residing in Asgard. She is the daughter of Ivalde and Sol and the wife of the god Brage. Idun becomes the chosen keeper of the Apples of Immortality.

IORD: (Jord) A giantess who is the mother of Thor. Daughter of Nat and Onar.

IOTUNMODR: "The rage of the giants."

JARNSAXA: A giantess who is the mother of Magni, son of Thor. The "Iron Crusher of the World," she is a daughter of Ran.

JORMUNGANDR: The World Serpent, a vile son of Loke and Angerboda.

Lives in the ocean and extends from one end of the earth to the other. Arch enemy of Thor, who will slay and in turn be slain by it. Another name for this creature is Midgardsorm.

JORNGRIEPER: Thor's magic, iron gauntlets. They increase one's strength, and Mjollnir can only be wielded by one wearing these gloves of iron.

JOTUNHEIM: Home of the giants, separated from Midgard by large ice mountains.

LAERATH: The goat that supplies an infinite supply of mead for the warriors of Valholl.

LANDVOETTIR: Land spirits.

LAUFEY: The mother of Loke.

LEDLING: The first set of bonds made to hold the Fenrir wolf. Easily broken by Fenrir.

LIF & LIFTHRASER: The regenerating race, who live in Mimer's realm but will repopulate the earth after Ragnarok. "Pure are they and without stain."

LIOSALFAR: The light elves who dwell above ground in the realm of Alfheim.

LOKE: The God of Mischief, the trouble maker.

MAGNI: The son of Thor. His name means Might.

MANDRAKE: A large forked root, with ovate leaves and whitish or violet-purple flowers. It was believed to grow at the base of Yggdrasil (The World Tree) and impart certain magical powers when consumed.

MEGINGJARDAR: The magic girdle of Thor, also known as "Strength-Increaser." Partially responsible for Thor's great physical prowess.

MENJA: A daughter of the giantess Greip. She has a sister named Fenja.

MIDGARD: The center of the world, the realm of man.

MIMER: the giant who grew with Bestla from Ymir's armpit. A good friend of Odin. He was slain by the Vanir during their first war with the gods of Asgard. Odin embalmed the head of Mimer with runes and kept it at his side so Mimer's wisdom was not lost. It was from Mimer the Vana gods descended.

MIMER'S HEAD: During the war between the Asgard gods and the Vana gods, Mimer fell in battle. The head of Mimer was embalmed by Odin. The All-Father kept it so that at times he might speak to the head and receive Mimer's wisdom.

MISTILTEINN: The only plant not asked by Frigg to swear an oath of allegiance to her son, Baldur the Beautiful. She believed the mistilteinn too young to be able to harm Baldur. Taken by Loke to a dwarf smith named Hlebard, who

expertly forged an Arrow of Pain from the thin wood of the plant. Loke then fooled the blind deity Hodur to shoot the Arrow at his brother Baldur, who was slain by the shaft.

MJOLLNIR: Thor's mighty, short-hafted was hammer. Forged by two skilled dwarven smiths, the sons of Sindre. It is short-hafted because while being forged, Loke, in guise of a fly, stung the smith. This broke his concentration, and thus the spell invoked came up "short."

When thrown, Mjollnir always hits its mark and instantly returns to the wielder. Its use is followed by a burst of lightning and thunder. Thor used Mjollnir as well to hurl bolts of lightning at his opponents. One thing is clear, it is Thor's hammer that gives the gods their advantage over the giants. Without it, the Doom of the Gods may have come earlier. Each time Thor lost the hammer, the giants tried to destroy Asgard, but Thor managed to regain Mjollnir in time.

MODGUD: A elven female who guards the Gjoll bridge.

MODI: A son of Thor and Jarnsaxa, the brother of Magni. His name means Rage or Courage.

MUGGIN: One of Odin's ravens. Its name means Memory. Muggin reports to Odin the doings of men and giants.

MUSPELL-HEIM: South of the Gunnunga-Gap before creation. A region of heat, light, and fiery sparks.

NAGLEFAR: The ship of death created from the pairings of dead men's nails. It is anchored on the Isle of Black Grief. On the final day it will carry the legions of Hel, Garm, and the Fenrir wolf to Ragnarok. At its rudder will stand the Lord of Mischief, Loke.

NAGLERING: A magic longsword, mentioned briefly in one of the Norse legends. Referenced as extremely sharp, "a sword of sharpness, or a vorpal weapon."

NANNA: The wife of Baldur. She dies from grief and is put aboard his funeral ship. She accompanies him to the Otherworld and will return with him at the dawning of a new age. She is the sister of Sunna, the sun maid.

NARVI: The son of Loke and Sigyn, who was slain by his brother Vali.

NAT: The mother of the goddess Frigg and the sister of Njord. A daughter of Norvi.

NIDHOGG: A great, black dragon that gnaws on the root of Yggdrasil. It flies about with the bodies of the dead in its mouth.

NIFEL-HEIM: An immense region of misty darkness and freezing cold that lay to the north of the Gunnunga-Gap before creation. The Mist World.

NJORD: God of the sea, fishing, and prosperity. Father of Frey and Freya. A Vana god.

NOATUN: This is the name of Njord's realm. It means an enclosure for ships.

NORNS: A term used to refer to the fates: Urd, Verandi, and Skuld (past, present, and future).

ODIN: The "All-Father." Ruler of the Asa gods. Chiefly worshipped as a god of war, death, and magic. It is he who inspires the berserker rage in those fierce combatants.

Wisest of all the gods, Odin sacrificed his own eye for the wisdom he gained by drinking from Mimer's well. Knows of Ragnarok and all efforts are made by him to thwart the final outcome. He is slain by the Fenrir wolf in the last battle. Other names for Odin are: Evil Doer, Lord of the Gallows, Father of Victory, Lord of the Slain, The Wanderer, The Hooded One, The One Eyed, and Ravengod.

OEGISHIALMR: The shining, horned helm worn by the god Heimdal. Also known as the "Helmet of Terror" or "Helm of Fear" for it frightened even the most brave mortal warriors.

ORVANDEL-EGIL: One of the sons of Ivalde and the giantess Greip. Also known as the great archer. A friend of the Asa god Thor.

OSKABYRR: A good sailing wind.

RAGNAROK: Also known as "The Dusk of the Gods." A pagan concept of the end of the world. A last day in which the gods fight their climactic battle with the forces of evil. Though the gods lose, the old world gives way to the dawn of a new age.

RAN: Goddess of the sea and the wife of Aegir. She has a large net with which she catches sailors lost at sea.

RATATOSKR: A squirrel that lives in the World Tree. Runs to and fro, spreading rumors and causing discord.

RHIND: Bears a son to Odin named Vale, who revenges Baldur's death by slaying Baldur's brother, Hodur. Her father was Billing, The Elf of Twilight. She is also referred to as Earth's Winter Queen.

ROCK OF JOY: Located in Asgard, a flower decked stone that restores health to those who pray to it.

ROD OF SUBDUING: Sent with Skirnir, when he sought to win Gerd for Frey. Though ready to use the rod upon Gerd, he instead agreed to give up the Sword of Victory to her father, a giant.

SAEHRIMNIR: The magic boar devoured each evening in Valholl by Odin's chosen warriors. After being eaten, the boar regenerates itself, to be slain for the next evening's feast.

SEIDRE: A lesser form of magic associated with the goddess Freya. It was considered disgraceful for a man to practice this form of magic.

SESSRUMNIR: Frey's dwelling in Asgard.

SEVEN SLEEPERS: This is in reference to Mimer's seven sons. Each wields a powerful, magic sword no other can use, and upon their backs they wear golden robes. It is said anyone who touches the golden robes shall have their arms wither.

At the Dusk of the Gods, they shall awaken and do battle with the forces of evil.

SHOES OF SWIFTNESS: Worn by the devious god Loke, they allowed him to travel swiftly both in the air and over the sea.

SIF: Thor's wife. Known for her golden locks, cut off by Loke. A new set was made for her.

SIGYN: The wife of Loke. While Loke is imprisoned, she holds a bowl to keep the serpent's venom from burning his face. She has two sons to Loke, Vali and Narvi.

SJONHVERFING: Means the deceiving of the eyes. Often used to refer to illusions, or that which is invisible.

SKADE: A giantess who took it upon herself to revenge her father's death (he was slain by the Asa gods). The gods admired her courage and agreed to wed her to one of themselves. Skade hoped to win the hand of Baldur, but was tricked into marrying Njord.

SKALM-OLD: One of the four ages to pass before the end of the world.

SKEGG: This is the Norse word for "beard."

SKEGG-OLD: One of the four ages to pass before end of the world.

SKIDBLADNIR: The magical warship of the god Frey. It can be folded to the size of a napkin and sail over both land and sea. When sailing, it is followed by favorable sailing winds also known as Oskabyrr (a good sailing wind). Therefore Skidbladnir could travel in any direction at any time.

"Large enough to hold all the gods"

"Small enough to fit in a pouch"

It was forged by two dwarven smiths who were the sons of Ivalde.

SKOLL: A fierce wolf that is in constant pursuit of the sun. Also known as the adherer.

SKULD: One of the 3 norns (fates). The name means "that which we owe, debts to be paid." The future. Necessity.

SLEETCOLD: The dwelling of Hel herself in the Otherworld.

SLEIPNIR: The great 8 legged steed of Odin. No other horse is as quick. Sleipnir is an offspring of Loke (in mare guise) and a giant's steed named Svadilfari (Hazard-Farer).

SOKVABEK: The dwelling of the goddess Saga, located in Asgard.

SPLENDID DROUGHT: Also known as "Leifner's Flame." A brew that imparted both strength and bravery unequalled, beyond that of all mortal men.

STONECROP: A moss-like plant with pungent, fleshy leaves, and yellow flowers. It was believed to offer one protection against fire and lightning.

STORM EAGLE: Rests atop the World Tree, Yggdrasil. The flapping of its wings causes the winds of storm over both land and sea.

SUNNA: The sun maid, sister of Nanna. The wife of Baldur.

SURTUR: The giant who will bring his firebrand against man at Ragnarok. He wields the Sword of Victory and slays Frey.

SVARTHOLFDI: Another term for a male sorcerer or spell caster.

SVIPDAG: The son of Halfdan and Groa. Gained the Sword of Victory and sought to revenge his mother by killing his father, Halfdan. When Thor came to rescue Halfdan, Svipdag used the Sword of Victory and broke Thor's hammer Mjollnir. Eventually, Svipdag returns the Sword of Victory to the Asa gods and marries the goddess Freya.

SWORD OF VICTORY: Perhaps the most powerful weapon in the Norse myths. It was forged by a great smith, Thjasse-Volund, during the first winter war in which the gods battled the frost giants and the sons of Ivalde. Given up by Frey for the love of a giantess named Gerd. Used by Surtur in the final battle to slay Frey. The giving up of the sword is believed to work against the forces of Asgard during Ragnarok. If Frey had possession of the sword, the outcome might have been very different.

The Sword of Victory was used by a hero against Thor during the Asgardian-Vanir war. The sword cut the head of the hammer Mjollnir from its shortened haft.

For a period of time, the Sword of Victory was hidden in a cave guarded by the son of Mimer, Mimingus.

SYN: A maiden of Frigga, known as "the doorkeeper."

TANNGJOST: One of the goats used to pull Thor's chariot. See "Chariot Driven by two Goats" for more information. This goat was colored entirely black.

TANNGRISNER: One of the goats used to pull Thor's Chariot. See "Chariot Driven by two Goats" for more information. This goat was colored entirely white.

THJALFE: The son of Orvandel-Egil.

THJASSE-VOLUND: One of the sons of Ivalde and the giantess Greip. He has two brothers, Orvandel-Egil (a great archer) and Ide. Thjasse-Volund is the smith who forged the Sword of Victory.

THOKK: The only creature would not weep for the return of Baldur. Believed to have been Loke in disguise.

THOR: The god of thunder and lightning. God of the poor man. He is the destroyer of giants and a friend of man.

THRANDHEIM: A sanctuary in Midgard where Frey's sacred horses were stabled.

THRUDVANG: The region upon which Thor's hall Bilskirnir is built. Its meaning is "field of strength."

THRYM: A king of the frost giants who was slain by Thor for stealing Thor's hammer and asking for the hand of Freya in return.

THUNDER STONES: These were fossils such as belemnites and echinoids, which are fossilized sea urchins. They were believed to have magical powers that protected one against lightning and storms.

TYR: The god of war, also known as Tyr the one-handed. Sacrificed a hand so that the Fenrir wolf could be bound. He is sometimes called the bringer of victory in battle.

ULL: The son of Orvandel-Elgil and Sith. The archer and the skier.

URD: One of the 3 norms (fates). The name means "that which has become, is done growing." Urd is a daughter of Mimer. The past. Fate.

VALE: Brother of Vidar The Silent. He is the son of Rhind and Odin, and avenges the death of Baldur by slaying Hodur.

VALHOLL: The name of Odin's great hall where his chosen warriors are taken after they have died in battle. Incorrectly referred to as Vahalla. Built upon a small hill named Glads-Heimr.

Its framework is of spears, the roof covered with gleaming shields, and its halls lit by the reflections from fires, gleaming off the swords which adorned its walls. It boasted 540 doors, each wide enough to allow 8 men to pass abreast.

VALKNUT: A Viking symbol of 3 rings intertwined. This symbol represented Odin's power to bind or to loose, to cast paralyzing fear or fatal hesitation in battle. It doomed men. Also known as fetters of panic.

VALKYRIES: Odin's warrior maidens. They are the choosers of the slain, escorting fallen spirits to Valholl.

VALSKIALF: Odin's own personal hall, aside from Vaholl. It has a roof of silver.

VANAHEIM: Home of the Vana gods, at times this is referred to existing in the sky.

VARANGIAN: A member of the Viking society that survived as traders and merchants. As described by the Arabs:

"They wore their cloaks over one shoulder, exposing the other arm which was often adorned with tattoos."

VARG-OLD: One of the four ages to pass before the end of the world.

VEDRFOLNIR: A hawk that sits between the Storm Eagle's eyes.

VERALDAR NAGLI: The World Spike, around which spun the World Mill. This, in actuality, was the Polar star.

VERANDI: One of the 3 norms (fates). The name means "that which is forthcoming, is continuing to grow." The present. Being.

VIDAR THE SILENT: The son of Odin and the giantess Grid. Upon one foot he wears a tough shoe, hard as iron and created from the leather sheared from the making of shoes throughout the world of men.

He avenges his father's death by slaying the Fenrir wolf with his hardened leather shoe and his spear.

VIGRID PLAIN: The location of the battle of Ragnarok, where all the forces of good and evil meet in a final, bloody conflict. It stretches a hundred miles in length and is a hundred miles in width. It encompasses the wood of Vidar The Silent.

VIMUR: The name of the river that Thor and his party had to cross on the way to the giant Geirrod's castle. It is the greatest of the rivers flowing from Elivagar.

VIND-OLD: One of the four ages to pass before the end of the world.

VINGOLF: A fair and stately structure within Asgard, a sanctuary for the goddesses (the abode for friend). Located next to Odin's hall, Valhall.

VITKAR: A male sorcerer or spell caster.

VOLUR: A female magician or spell caster.

WAGON DRAWN BY TWO LARGE CATS: The cart of the goddess Freya.

WELL (SPRING) OF KNOWLEDGE (WISDOM): This well lies at the base of the World Tree Yggdrasil. It is tended by the giant Mimer until he is slain. Odin sacrificed his eye into this well in order to drink its substance and gain great knowledge.

WIGLAF: A shield warrior of Beowulf that stood by his king's as he battled a fierce dragon. All of Beowulf's other retainers fled in fear.

WORLD MILL: In the beginning, the World Mill was turned by a giantess. From its turning, the mold of the earth was formed. The body of the giant Ymir was thrown into the Mill, and from his corpse various aspects of the earth were formed.

From his blood - waters of the seas and oceans

From his teeth/jaws - pebbles and boulders

From his bones - rocks and mountains

From his skull - the heavens

The heavens are said to swing about the great World Mill, around "Veraldar Nagli," "The World Spike," or more commonly: the polar star.

WUNSCHILIGERTA: Odin's magical wishing rod, made from a shaft of ash wood.

YGGDRASIL: The World Tree. It is the foundation of all creation. A great ash tree planted by Odin.

YMIR: The great giant formed from the vapors of Nifel-heim and the sparks of Muspell-Heim.

FINAL WORD

INTERSTEL and EVENT HORIZON have gone to great lengths to ensure the software product you purchased is as error free as possible. However, due to the extreme diversity and complexity of the game, it is not possible to test every conceivable situation. If a bona-fide error is found, INTERSTEL and EVENT HORIZON are under no obligation to notify any persons or organization; nor are INTERSTEL and EVENT HORIZON required to release an updated version of DUSK OF THE GODS, but may choose to do so. If you think you have found a program error, we ask you write and tell us about it. Give as much information as possible, i.e., what happened, what computer you are using, the command you were executing, what happened, what computer you are using, the command you were executing, what you were trying to do, ect. Send us a printout of screen if possible. **DO NOT SEND US YOUR DISKS.** Please enclose a self-addressed stamped envelope. After receiving your letter we will look at the problem and send a reply.

INTERSTEL Product warranty

The disks on which your INTERSTEL program is recorded is warranted to be free of defects in materials and workmanship under normal use for a period of one year from date of purchase. This warranty applies only to the original purchaser and only to the purchased disks, not to the software or information encoded on them.

Product replacement

INTERSTEL will replace your purchased disks free of charge if it proves defective during the warranty period only. In order to receive warranty replacement, you must have registered your product with INTERSTEL, or provide proof of purchase or the registration card with your claim. Photocopies or similar reproductions of the registration card will not be accepted.

Product upgrade plan

This plan allows you to purchase any enhanced version of your INTERSTEL product at a special reduced price, or free updates of your current version.

INTERSTEL may also make a new release of the current version in order to correct any bugs found. you can return your original disks at any time for a free update to the latest release of your version.

Product registration

To take advantage of INTERSTEL'S warranty and Product Upgrade Plan, you must first register your product with INTERSTEL. The product registration card is included with this software. We encourage you to complete the card and mail it promptly.

Product registration gives you the following benefits:

1. INTERSTEL Product Replacement allows you to replace any defective purchased disks during the warranty period only.
2. INTERSTEL Product Upgrade Plan allows you to purchase new versions of your product as they are released, at reduced prices.

CREDITS DUSK OF THE GODS

PRODUCER
JAMES H. NAMESTKA

CONCEPTUAL DESIGN
CHRISTOPHER STRAKA
THOMAS J. HOLMES

IBM PROGRAMMING
THOMAS J. HOLMES

ART WORK
JANE YEAGER
LOUIS M. KISS

MANUAL
SCOTT NOEL
CHRISTOPHER STRAKA

SOUND AND MUSIC
PETE SMOLIC
ED PUSKAR
MATT OELER

COVER ART
LARRY ELMORE

PROJECT COORDINATOR
VAN COLLINS

GAME TESTING
TOP STAR TESTING SERVICES, INC.

