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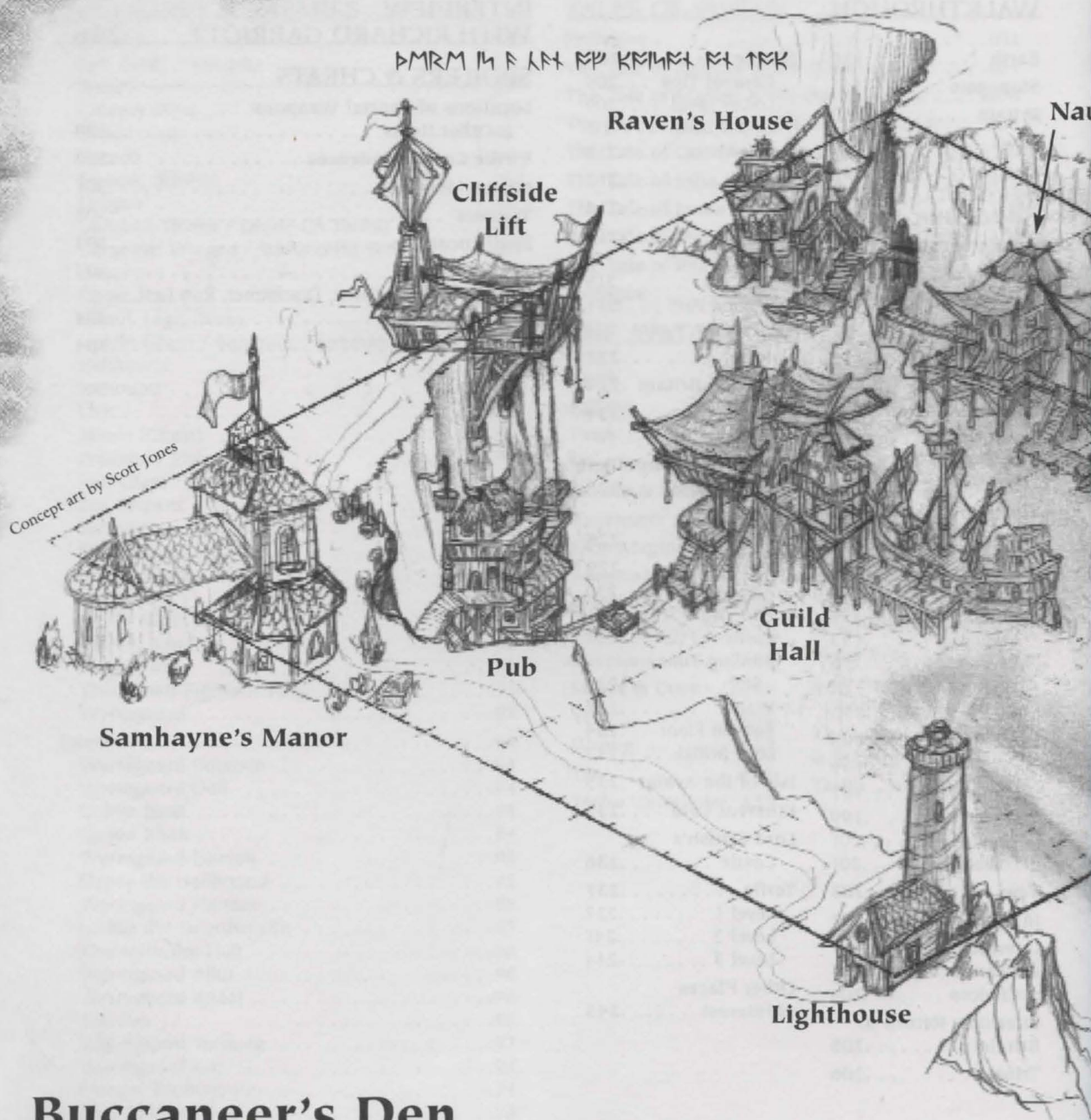
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Raven's House

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Buccaneer's Den

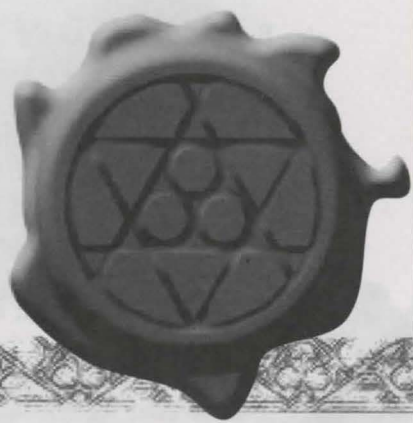
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Outfitter's Shop

Shipwright/Cartographer

A Book of Places

MP BM RMPRIXMRMER M YTB



A BOOK OF PLACES

HOW I CAME TO WRITE THIS BOOK

This book happened because I was drinking one night with Hob and Morris, two shipmates of mine on *Maelstrom's Dancer* (which was the last ship I served on before being given my first command). We were all three well into our cups, and Morris (who'd just been put out by some shore-wench) started in on how womenfolk were all selfish and sheltered and didn't know aught about the "real world" of working men, and suchlike.

Now I've been hearing such talk since before I unbraided my piggietails, and I don't pay it any mind, especially not coming from drunken and heartbroken lads who hardly know what they're saying. But Hob now, he was in the mood for an argument I guess, so he takes Morris to task, saying, "How can you say women is ignorant? Look who's sitting right here, and her learned as any scholar and wider-travelled than any man in this port."

The first part of what Hob was saying was no more true than Morris' moonshine. I tended to my lessons as a girl, and I can spell well enough, and set down a simple thought without getting all tangled up in the words. I keep the log on most ships I set out with, and none have had cause to complain that I do it slipshod ... but I'm no scholar nor poet either. The other that he said, that I was as well travelled as any mariner in port, well, that's a true thing and I say so without puffery, but simply because what's so is so.

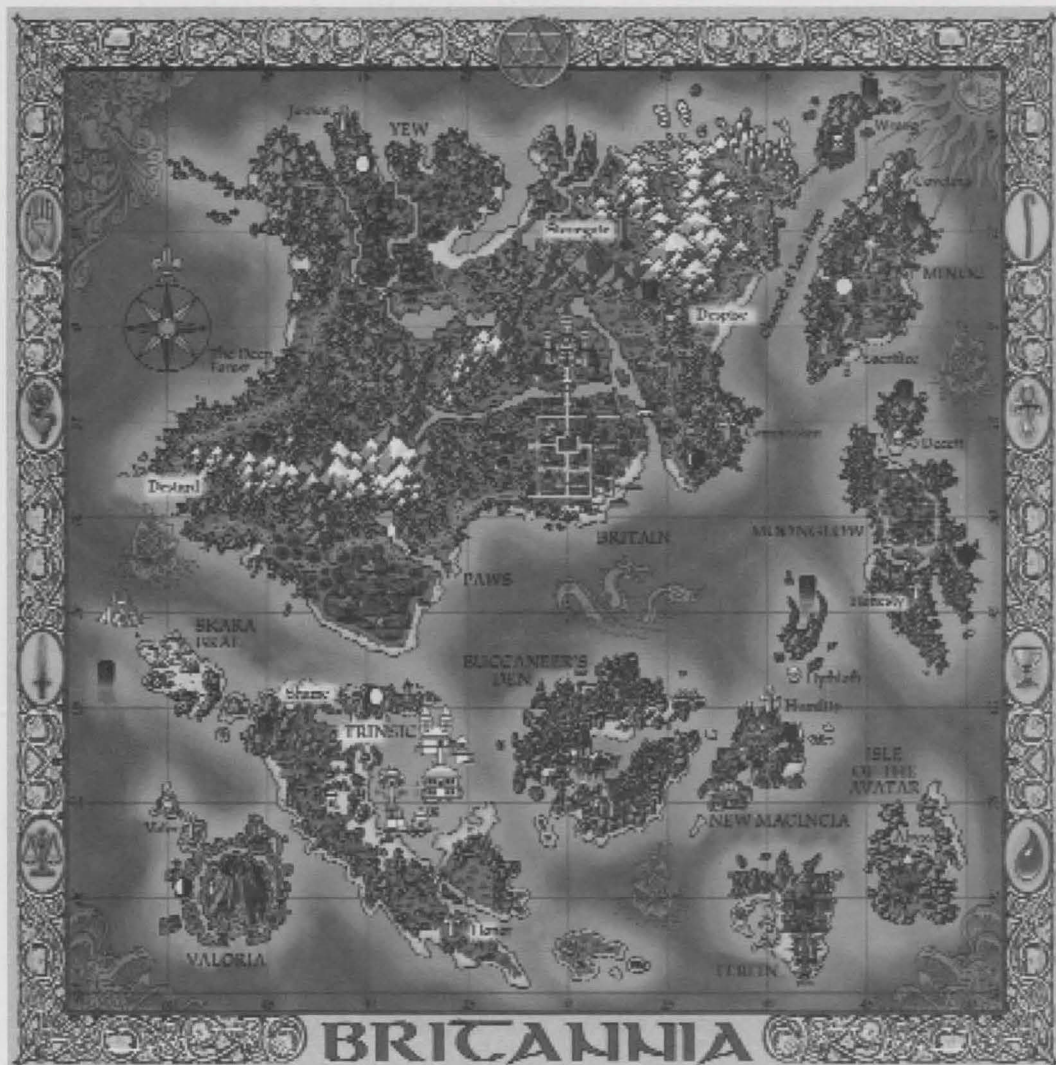
Most nights I'd pay no more mind to Hob's flattery than to Morris' mumblings, for neither one is any wiser than he should be, and for all I know they may think themselves brothers since they both spell their name "X." So I guess it was the ale talking, or maybe I was just sick of hearing such louts shouting about whether or no I had a brain in my head or had ever truly been to some place I know as well as my own hammock. But anyway I finally told Morris off and told him I'd write down every place I've ever been in a book, and he could judge for himself if I weren't as experienced as any man, and schooled as well.

It was a foolish thing to say (for even if I wrote the cursed book Morris would need someone to read it to him, and Hob's no better). And I suppose it should have left my head forever about the same time that my hangover did the next day.

But the thought of the book stayed heavy on my mind. After all, I'd said I'd do it, and it didn't really signify that I'd said it to a pair of fond fools, because I was the one who said it. It was a matter of Honor I guess, though it seems foolish to say so about such a silly thing (but if you don't tend to the Virtues in the silly things, who'll tend to them in the great things?). And also a matter of Sacrifice to get done that which you say will be done. And finally, I suppose I got to thinking about what Morris said about womenfolk. I see the girls I grew up with marrying and having kids and never stirring from the town that birthed them, while the girls at the ports are content to be playthings of the sailors, until they lose their looks and become drudges. I suppose it does no harm for it to be known that one woman at least got behind the mast and went hither and yon.

A Book of Places

So I wrote my book (for this first part is the last to be finished) and I'm glad I got it done and I'll never do nothing like this again (for writing is far harder work than scraping barnacles off a hull, and just as hard on the hands). I'll have it copied and leave copies with the harbormasters in whatever ports I see, and my blessings on any sailor who finds use in it. But first, I'm going to find Hob and show it to him, and then buy a round in the memory of Morris, who was lost last winter in a squall, so I suppose to him this book is dedicated.



Britain

They say “all things start and end in Britain,” so I guess that’s where I’ll start, and let the ending see to itself.

Britain is, of course, named after Old British, being the place where he hangs his crown. Most folk who’ve never been there, when you talk to them of Britain, want to know about the Castle.

Well, I’ve been to the Castle, but I don’t put on airs about it. Old British lets folk come in and look about on days when there’s no court business — I guess it’s no fun being a king unless you can show the poor folk how rich you are. There’s a hedge maze on the grounds, with a fountain in the middle. I’ve heard that the maze is not kept up as carefully as it once was, and vermin have infested it.

There’s paintings all over the walls, all of great Historical Significance. Now Historical Significance is not something I normally regard, but there’s a difference between hearing some old gaffer talk about history and standing right in the middle of history — and the latter is what you get in the Castle. The Armory has some ancient weapons that are worth seeing, but besides that all I saw was the Great Hall and Throne Room, for Old British was sleeping in that day and his chamber was closed. I have a mate or two who’s been down to the dungeon, which they say is not the worst place to sleep off a hangover.

I guess it shows that I don’t give much regard to our liege Lord British. Oh, I know he drove the monsters from Britain single-handed all those ages ago. And I’m told he invented all the Virtues all by his own self. (I guess there was no Justice, nor Compassion, nor Honesty anywhere till Old British happened by and put those thoughts in people’s heads.) Me, I just wonder if after all these years it might not be time for some new ideas as well. But I’m no traitor, that’s just me thinking, and for all I care Old British can continue sitting up on his throne until both moons fall from the sky and bounce off his crown.

Anyway, I guess that if you haven’t heard enough about Old British and the Avatar when you enter the castle, you will have heard your fill by the time you leave. But if you hunger after more Historical Significance there’s the city museum, which is packed with as much history as can be crammed into it. One thing only in the museum caught my eye, and that the Tapestry of the Ages, a great work yards and yards long, said to hold the whole history of the Land on it (or at least those parts of it that have to do with the Avatar).

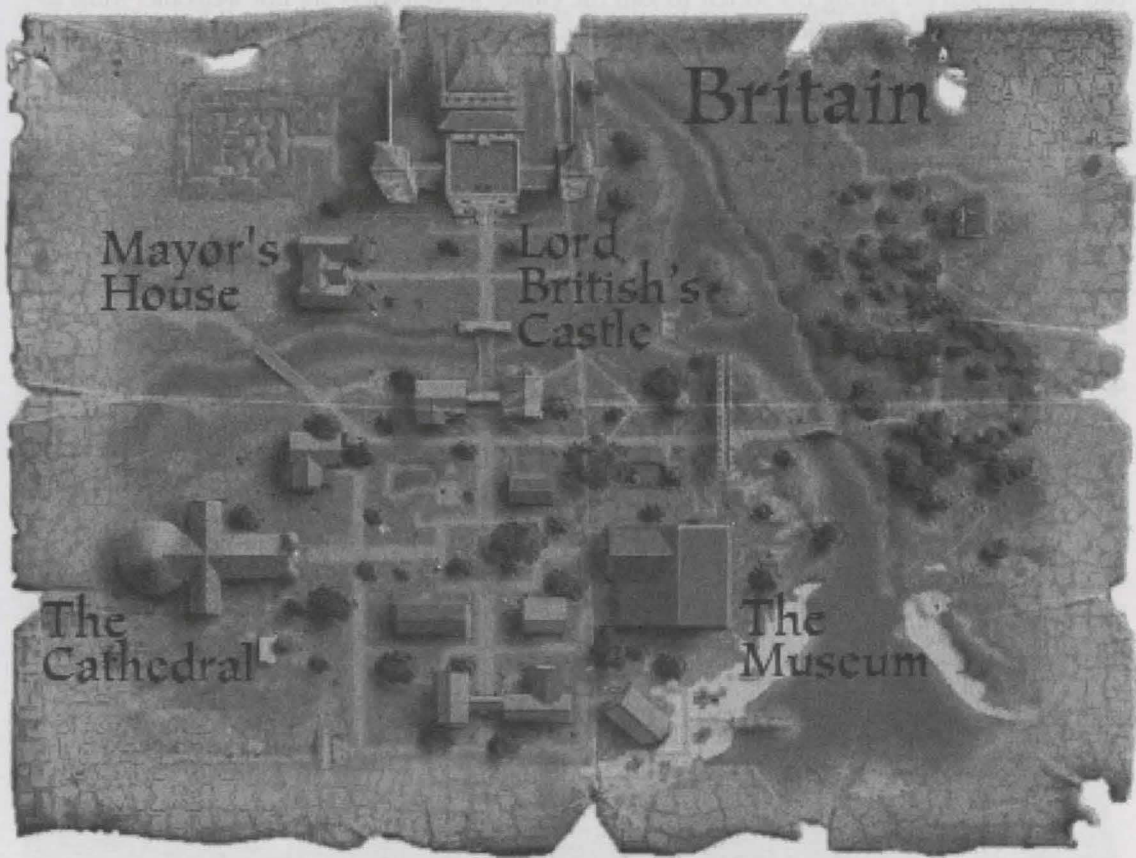
The third great building of the city is the Cathedral of Love, where the monks make Serpentwyne. I respect Serpentwyne, which is a fine sovereign against all ills of the body, but I have no great love for the monks of the Cathedral, who are a priggish and superior lot. It’s a pleasant building, though, all colored light and music in the air. They don’t let common folk visit the back, where the distillery is.

Once the Castle, Museum and Cathedral are out of the way, you’re ready for the town itself, which is far more interesting than dusty old history. Britain was left mostly untouched by the Shakings (though other signs of the Troubles can be found, and I hear plague’s not unheard of there). The Main Square is built around a pretty little hut that’s called a “gazebo,” which sits dab in the center of town. I find the square a pleasant place to pass the day, though the gallows and

stocks do distract a bit from the beauty, particularly when they leave an executed criminal there to rot. I understand that that makes a useful lesson for the common folk and all, but I'm just saying that it doesn't do much for the view, or for the smell.

Most of the rest of Britain is given over to business, and there's all manner of shops ... a smith, a bowyer, a mill and baker, and a fine outfitter. An old mage keeps what's said to be the finest magic shop in the land (not that I'd know), and a man named Cameron is the finest jeweler and gemcutter in the land (as it happens I do know). There's a combined inn and tavern called the King's Head. The barmaid is an impudent little bitch, but the beer is good and the linen is clean.

Then of course there's the docks, with a warehouse and slips for repairs. They're excellent, all in all, though in recent years they've not been maintained as well as they should. The Britain lighthouse just down the coast is well kept by old Hans.



Buccaneer's Den

As much as any place, this is my home. Ignorant landlubbers live in the past, when it was nothing more than a "den of buccaneers," but today the streets of Buc's Den are as safe as any town in the land. We just don't need Old British's troops to see to the peace, we do it ourselves. Nor is the Privateer's Guild a "pirate band." The Guild is a confederation of honest merchant seamen banded together for protection and profit.

But I'm ahead of myself.

The isle of Buccaneer's Den lies near most of the main trade routes, and boasts a fine natural harbor. In such a place, the town just naturally grew there. It will come as no surprise that there's rumors of pirate treasure of all sorts, all over the island. Some of these rumors are true, for I myself know folk who've found treasure and got rich off their finding.

As for the town itself, it's a pleasant enough place. Folk who wish to spend more than a day or two should plan on paying the forfeit to join the Guild, for outsiders are not welcome. Most of the town life revolves around the port, one of the busiest in the world. There's them that say the lighthouse is haunted, if your curiosity is piqued by such things.

The boss of the place is Samhayne, who keeps a fine manor house on the northern shore of the Isle. Of Samhayne I'll say little, save that he's a good friend and business associate, and irresponsible gossip is the pastime of fools.

Land folk tend to cluck most righteously over the fact that slavery is legal on Buccaneer's Den. It's as if we go around stealing virgins from the coastal towns to auction off in the slave market (a libel I've heard folk who ought to know better repeat outright). Here's how it works. If someone gets themselves in debt so bad they don't think they can get out, they can go and indenture themselves to the slave market. The market pays the debt and they're auctioned into service. In time, many earn the money to buy back their freedom. Nobody except criminals can be sold into slavery against their will.



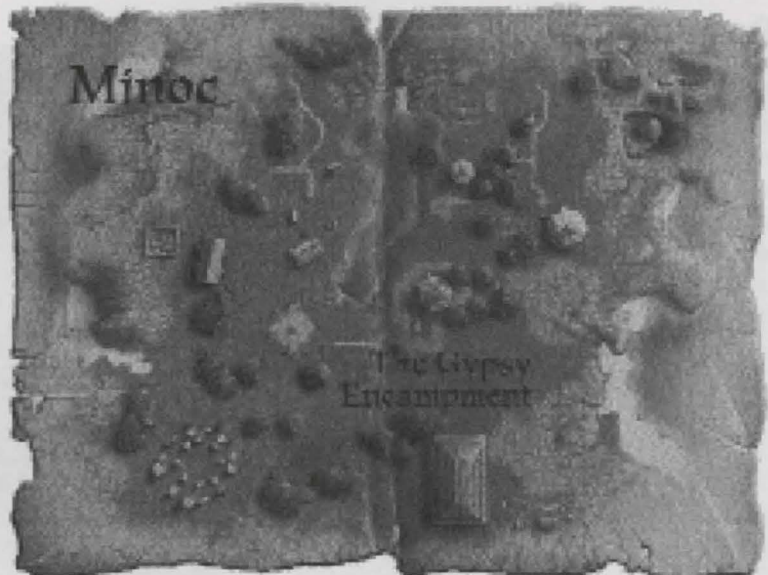
Minoc & Cove

Back before the Shakings, Minoc was a great city, I'm told (and attached to the mainland as well, where it's an island now). Today there's not a lot of it left. It's mostly a Gypsy camp. Sometimes there are a thousand or more Gypsies camping there, other times only a few dozen, but there's usually Gypsies camped on the site of old Minoc.

I confess I'm drawn to the Gypsy folk. They go their own way, and they do it with style, which is something we folk of Buccaneer's Den can appreciate. True, they'll try to sharp you if they can, but if you keep on your toes you can hold onto your purse. And there's this about a Gypsy ... once you earn his respect, it's yours for life. Once you earn his friendship, it's yours beyond death. And once you've earned his enmity ... well, best be a long-ways away and keep moving.

There is a permanent town near Minoc, a place called Cove. It's still mostly Gypsies living there, but they've moved in to stay, setting up shops and the like. Now here's an odd thing. The Gypsies who camp at Minoc call their camp "Minoc," and the folk who live in Cove call their village "Cove." But if somebody's heading towards the island from another part of the land, they usually say, "I'm heading for Minoc," whether their business is in Minoc *or* Cove. Old habits, I suppose. For so many years Minoc was the main thing in the region, so it's only natural to go on referring to the whole thing that way.

The chief of the Gypsies (or Rom Baro, in their own speech) at Minoc is named Lazlo, and he's as charming a rake as you'll ever hope to meet. He seldom goes travelling, preferring to stay near Minoc to tend to the business of the clan. But he still lives in his own wagon, refusing to build a house in Cove. The boss in Cove is named Raxos. He's said to be a great scholar and wise man, and perhaps he is, but I've found him cold and odd. He unnerves me, and I'm not ashamed to write it. There's also Old Morganna, a wise woman who lives amongst the Gypsies. She's said to be a seer ... now all Gypsies will tell you they have the sight, but Morganna's different. For one thing, I happen to know that the Gypsies themselves go to her for counsel. She's a stern old creature, but trustworthy.



Moonglow

Moonglow is the town where the mages come from. I know those who don't think much of mages, but I've always been partial to magic myself, and I love to go walking in Moonglow where the magic's as thick as a flower's scent on the meadow. It may be the most beautiful place in the whole land. If only the folk who lived there were as fair as their houses.

Moonglow is a tricky place. I know many a town where the folk have no love for strangers, and in these strange times I can't say I always blame them. But only in Moonglow do they take delight in the petty torment of new faces. In Moonglow they'll gladly give you a rotten biscuit and tell you it's a roasted fish, if they think they can get you to believe it. It's not just that they'll lie to cheat you or gain your trust, which is bad enough, but I swear they'll lie just for the sheer mischief of it.

The most wondrous thing about Moonglow is the homes of the mages, which are more often than not entered by magical stairs or floating lifts. Rumor says that the magic of Moonglow has faded since the Shakings, but when I was last there the buildings were still amazing. Some say that the buildings are entered by alchemy, and not true magic. I know it looks magical enough to me.

Long ago Moonglow was home to the Lycæum, which was a great college of Magery and the center of learning for all Britannia. Today it's disappeared.

Today Moonglow is known as the home of the Oracle, which is said to be an all-knowing spirit that gives counsel. I've never seen it, nor do I know any that have. Access to the Oracle is governed by Tydus, the tight-fisted head of the town, who says that it's the Oracle's all-knowing will that anybody with a question pay Tydus three fingers and an arsecheek first.

The other important folk in Moonglow are Batista, Tydus's woman, and a more malicious cat may you never meet, and Mariah, the senior mage of the place. Mariah is an alright sort, but largely retired these days.



Paws

When my mother was a girl, I'm told, this was a neat little town an easy day's walk from Britain. Today, since the Shakings, it's naught but a ruin, and a noisome, poisonous swamp covers the lot. I crossed it once, on an errand I'd just as soon forget ever undertaking, and I had to cross on the most rickety and makeshift bridge I've ever seen. Avoid the road to Paws if you want to get where you're going.

Today, I'm told, the poor and sick of Britain are banished to live in this stinking hole, which seems a cruel fate indeed for the misfortunate. I've heard they've repaired an old windmill to give themselves fresh water, and there's an overworked healer in residence, but there's naught else there but pestilence and death.



Trinsic



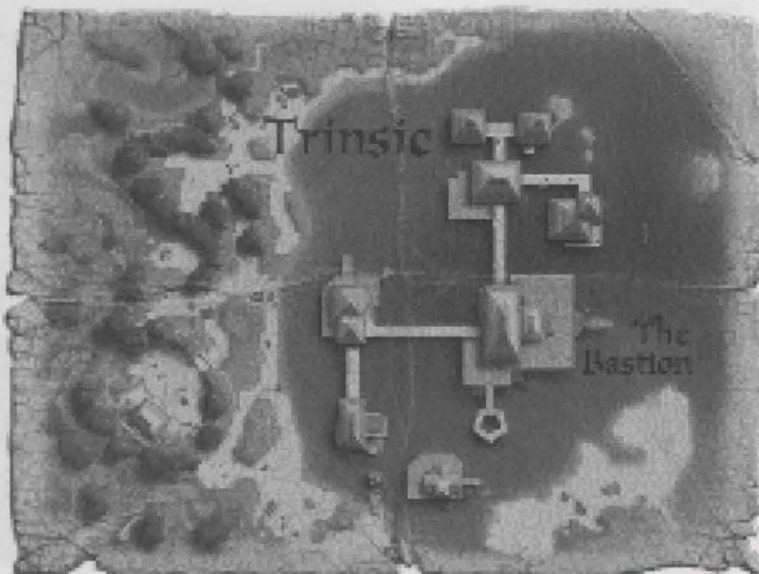
I must confess, Trinsic is a town that warms my mariner's heart. It's all built on water, so I feel right at home. The buildings are all on strong pylons standing in this neat little bay, connected to one another by bridges. It's a beautiful city, all fine woods and marble, and I love to visit it.

Trinsic is ruled by the order of the Paladins of Honor, an ancient brotherhood of warriors dedicated to the Virtue they're named after. It's them that keep Trinsic the safe and contented place it is. The Paladins themselves are a grave but courteous lot, and they're fine company if you don't step out of line (and I strongly recommend you resist any urge to criticize the reign of Old British in their presence). They keep the tradesmen of the town

fair and honest in their dealings with all travellers. While so many cities of the land have fallen from their former glory since the Shakings, Trinsic remains as fine a place as it ever was, or at least that was true when last I visited.

If you ask the Paladins why this is so, they'll tell you it's because of the Chalice of Honor, a beautiful cup that sits outside the Bastion. (I've not mentioned the Bastion, have I? It's the great building at the center of town, said to be home to the spirits of all the Paladins who've ever died Honorable deaths.)

Since the last time I visited Trinsic, I've heard they lost their sacred Chalice, and all the Paladins have ridden off on a great quest to retrieve it. I hope they find it soon ... it's a precious thing to the town, and I wouldn't care to guess what Trinsic will be like if it loses the symbol of its Honor.



Valoria

I believe that Valoria may well be the maddest place in all Britannia, and this is a land with its share of mad places.

The town is built on an island, in the very midst of a volcano! The buildings cling to a rocky ledge along the edge of the cauldron, while molten lava bubbles just beyond the walls.

I call Valoria a “town,” but truthfully it’s more of a fortress. This must be the strangest fortress in the history of the land, though. I always thought the purpose of a fortress was to make the folk within safe. Oh, Valoria’s easy enough to defend, I expect, from outside invasion ... at least until the day that the town itself blows sky-high! Madness!

Not that some extreme caution isn’t called for, mind. There are many haunted places in Britannia, but Valoria may be the worst. Not just ghosts and ghoulies stalk its rocky slopes ... the place seems to be a magnet for demons of all stripes. They’re horrid things, and I’d sooner face an honest ghost or zombie any day. The island is full of mysterious great stone statues left by some ancient people. Perhaps they worshipped the demons, and that’s why they have so much power in this place. Who knows?

So it’s little wonder that the folk of Valoria are strange. The place is inhabited by a brotherhood of warriors calling themselves The Valorian Knights. They have no truck with strangers, and officially do not allow anyone not in service to the order or in the immediate family of a Valorian warrior to enter. (But they still need food and supplies from time to time, and more specialized goods as well, which is how it happens that I’ve been there.) There are no tradesmen, and few women other than some wives (there may be female Valorian Knights, but I’ve never met one).

I’m told the Valorian Knights are pledged to defend Britannia against evil creatures of all sorts, but as far as I can see, what they mostly do is squat in their volcano hiding from demons.



Yew

I've been to Yew only a few times. Firstly, it has no good port, and the town's trade comes mostly overland from Britain, and secondly it's a place that little suits my personality.

Oh, it's pretty enough, I grant you. Hills, trees, and the river and all. And the town is clean, and the people are orderly ... aye, too orderly by half for my tastes. Yew is the seat of the High Court of Justice, which is supposed to be the place where problems that are too subtle for even Old British himself to untangle are brought for dispassionate judgement. Well, maybe that's how things were once upon a time, but today it's very different.

Today the Court is busy most days dawn to dusk, and what it's mostly busy with is the folk of Yew disputing betwixt themselves. Old Judge Grey, who sits in judgement there, must be the busiest man in Britannia, though he seems to enjoy his work. Oh, these are a folk that dearly love to make an accusation in court. If your friend borrows your axe and breaks it, bring charges before the court. Like as not he'll bring counter-charges against you for lending a defective axe. A sister will sue a brother over an inheritance ... while their father and mother both still live! Merchants will sue each other over an old thing. It's a sad state of affairs all around.

If you're found guilty of a serious crime (and not being able to pay the cost of a judgement against you is a serious crime) they toss you into Wrong, an old dungeon they use for a prison. The sentence for any transgression is death, though I hear some folk are allowed to rot for years in Wrong until the court can bestir itself to order a hanging. I'm not sure which fate is worse.

Of course, for actual felons who are found guilty — thieves, murderers and such — it's death. They do love a nice bloody execution there in Yew. Hanging is considered letting them off easy. They much prefer a nice bloody execution, or a slow, painful burning. The place makes my skin crawl.

So if you ever do have to come to Yew, get your business done as quick and quiet as you can, and hope you can get out again before you're charged or sued.



Ambrosia

Oh Ambrosia's real all right. I've not been there, myself — not properly *inside* — for humans aren't allowed, but I know where it lies. It's a great crystal dome on the sea floor, and it's there where all the Gargoyles went since the Shakings.

And how do I come to know such things you ask? Ah, it's really no wonder. Wherever there's folk ... human OR Gargoyle ... there's bound to be trade. We go to an appointed spot, and we find the trade-goods floating there on a tether. We take the payment, and leave our cargo in exchange. We don't stick around to see who picks it up or how, but there's no doubt it's the Gargoyle folk ... we can tell by the notes they leave: "To want books with pictures. To not want coconuts." That sort of thing.

On a very clear day at that spot, you can look down and see the great dome curving away fathoms below. And that's all I know about Ambrosia.



New Magincia

This ruin is the near neighbor to Buccaneer's Den. I've tried to learn its history, but it frankly makes my head hurt. Ages ago there was Magincia city, but that got cast down for pride. Then it was New Magincia where everybody was humble. Hurrah. Anyway, it's been "New" Magincia for more years than folks can count, and if there ever was a real "Old" Magincia I don't know where it might have been.

I'm told New Magincia was a pleasant place in my Mama's day. Peaceful and prosperous, and very beautiful. They traded without prejudice with the folk of Buc's Den, and in return there was never any question of raiding them (this was the bad old days, when such things still happened). Then the Shakings came, and much of the city was cast down when the column rose out of the sea. Now the strange part is, the folk never even tried to rebuild. They just all moved off, one or two families at a time, over the course of several years. They just never had the heart to rebuild.

Today there's just one old crazy woman who lives there. Her name is Katrina and she keeps goats, which she sometimes sells to Samhayne for meat or milk. There's no port left in New Magincia, but there is a tunnel of sorts, between there and the isle of Buc's Den. The Guild con-

controls the way into New Magincia. Some of the more ignorant sailors of Buc's Den have become all superstitious about Katrina, and they say she's been alive since before OLD Magincia was cast down. There's no end to what some folk will believe. I've met her though, and she's unpleasant enough to be a witch, I suppose.



Skara Brae

Of Skara Brae I'll say only this: it's not a myth, nor was it lost in the Shakings.

I've been there myself, on an errand of which I'm sworn not to speak. The town exists still, but they hid themselves after the Shakings. A great statue, which they call The Sentinel, protects them from the outside world.

It's the most peaceful place I've ever been. If the whole world was like this before the Shakings and the coming of the pillars, then we've lost much indeed.

I'll not say more, lest my words be used against the place, by the enemies they hide from.



Stonegate

There's a great tower that stands all alone in the mountains North of Britain. It's called Stonegate, and it's said to be very ancient. I've been past it, but I've never been in, nor do I know anyone who's ever entered (though 'tis said that Old British and some of his great lords and heroes sometimes come there on business of their own).

It is an uncanny place, especially when you're up there all alone at twilight, with the cold wind whistling over the peaks, and not even the birds daring to sing. But it's not dangerous ... it almost feels safe, in a strange and otherworldly fashion, like not even evil creatures dare to disturb its silence.

But that's a fancy ... there are packs of wolves and vermin that roam the hills nearby. And even by the door of Stonegate a traveller needs to keep her wits about her.

It's said some ancient sorcerer who once served Old British haunts the place. The sailors say his name was Hawk or Hawkins or somesuch. You could believe easy enough that it's a haunted place, but if there's a spirit there it's a quiet one, that wishes only to be left alone.



MERCHANT PRICES

Shopping

Many merchants have wares to sell you. After you ask to look at their wares, you can decide if you want to buy their goods. A large display appears near the goods you are considering. Click on **+** to increase the number of items you would like to purchase. Click on **-** to decrease the number. Click on the arrow icons to scroll through the full list of wares available for sale. The cost for all items is shown in the **Total Cost of Sale**. Click on the red seal to purchase the items. As long as you have enough gold, the items go into your inventory. If you do not have enough gold you need to remove some of the items from your shopping list.

You may sell items in the same manner.

Merchants only buy items they find useful. Just because you need to sell something, doesn't mean anyone will buy it. Plan accordingly, so you will always have enough gold to buy what you need without having to sell something.

Ambrosia

OUTFITTER — GROND

Item	Selling to You
Provisions	
<i>Sextant</i>	500g
Potions	
<i>Mana Recovery</i>	200g
<i>Heal</i>	150g
Reagents	
<i>Garlic</i>	50g
<i>Ginseng</i>	50g
Spell Scrolls	
<i>Light Heal</i>	150g

Item	Buying from You
Food & Drink	
<i>Bread</i>	1g
<i>Cheese</i>	1g
<i>Egg</i>	1g
Provisions	
<i>Bandages</i>	4g
<i>Boots</i>	3g
<i>Bread Pan</i>	3g
<i>Bucket</i>	2g
<i>Empty Bottle</i>	1g
<i>Flask</i>	1g
<i>Lantern</i>	2g
<i>Oil Flask</i>	1g
<i>Sack of Flour</i>	4g

OUTFITTER — GROND, cont.

Item	Buying from You	Item	Buying from You
Sextant	50g	Spell Scrolls	
Torch	1g	Charm	48g
Water Flask	1g	Create Reagents	50g
Jewelry		Crystal Barrier	25g
Copper Necklace	10g	Cure	25g
Copper Necklace	20g	Day	60g
Emerald Bracelet	160g	Death	195g
Emerald Necklace	225g	Earthquake	300g
Gold Necklace	120g	Ethereal Sight	25g
Gold Ring	60g	Fireball	53g
Golden Bracelet	120g	Bolt of flame	85g
Jade Ring	25g	Fog	45g
Large Silver Ring	35g	Freeze	65g
Ruby Bracelet	90g	Frost Storm	180g
Ruby Ring	70g	Full Heal	78g
Silver & Gold Bracelet	0g	Infernal Armor	30g
Silver Necklace	50g	Inferno	305g
Silver Necklace	70g	Invisibility	100g
Silver Ring	20g	Levitate	80g
Potions		Light	15g
Invisibility	50g	Light Heal	15g
Water Breathing	30g	Lightning Bolt	30g
Healing	10g	Lightning Storm	305g
Mana Recovery	20g	Mana Breath	110g
Invulnerability	75g	Meteorite	105g
Cure Poison	15g	Ring of Fire	98g
Infernal Armor	50g	Searing Rain	300g
Heal	15g	Summon Demon	205g
Reagents		Summon Undead	80g
Black Pearl	12g	Telekinesis	48g
Blood Moss	10g	Teleport	195g
Garlic	8g	Time Stop	63g
Ginseng	8g	Wizard Eye	60g
Mandrake Root	20g		
Nightshade	25g		
Spider Silk	8g		
Sulphurous Ash	8g		

Britain

BAKERY — JASTRAL

Item	Selling to You
Apple Pie	5g
Bread	3g
Cake	11g
Muffin	2g

BLACKSMITH — OLWYN

Item	Selling to You
Armor & Shields	
* Chain Arms	510g
* Chain Boots	300g
* Chain Chest	900g
* Chain Coif	300g
* Chain Gauntlets	210g
* Chain Leggings	720g
Leather Arms	85g
Leather Boots	50g
Leather Cap	50g
Leather Chest	150g
Leather Gauntlets	35g
Leather Leggings	120g
Steel Buckler	60g
Weapons	
Hand Axe	130g
Mace	150g
Short Sword	35g
Spiked Club	60g
Staff	55g

* Not available until after you've been to Terfin.

Item	Buying from You
Armor & Shields	
Arms of the Magi	10g
Avatar Arms	12g
Avatar Boots	10g
Avatar Gloves	7g
Avatar Leggings	15g
Avatar Tunic	20g
Blackrock Arms	140g
Blackrock Boots	85g
Blackrock Chest	255g
Blackrock Gauntlets	55g
Blackrock Helm	85g
Blackrock Leggings	200g
Bone Arms	150g
Bone Boots	90g
Bone Chest	270g
Bone Gauntlets	65g
Bone Helm	90g
Bone Leggings	215g
Chain Arms	80g
Chain Boots	45g
Chain Chest	140g
Chain Coif	45g

BLACKSMITH — OLWYN, cont.

Item	Buying from You	Item	Buying from You
Chain Gauntlets	35g	Steel Buckler	7g
Chain Leggings	110g	Swamp Boots	10g
Chest of the Troll	10g	Wyrmguard Arms	100g
Gauntlets of Fury	10g	Wyrmguard Boots	60g
Helm of Radiance	10g	Wyrmguard Chest	180g
Kiran Shield	50g	Wyrmguard Gauntlets	40g
Kite Shield	40g	Wyrmguard Helm	60g
Leather Arms	9g	Wyrmguard Leggings	140g
Leather Boots	5g	Weapons	
Leather Cap	5g	Battle Axe	15g
Leather Chest	15g	Blackrock Sword	700g
Leather Gauntlets	4g	Bladed Staff	50g
Leather Leggings	12g	Broadsword	20g
Leggings of Senti	10g	Claymore	25g
Mage Shield	150g	Cutlass	13g
Medium Round Shield	35g	Flaming Sword	300g
Plate Arms	170g	Glass Sword	1000g
Plate Boots	100g	Gringolet	100g
Plate Chest	300g	Halberd	10g
Plate Gauntlets	70g	Hand Axe	8g
Plate Helm	100g	Long sword	13g
Plate Leggings	240g	Mace	30g
Small Copper Shield	18g	Scimitar	10 g
Small Gold Shield	18g	Scythe	40g
Small Silver Shield	18g	Short Sword	5g
Spiked Club	3g	Two-Handed Axe	10g
		Two-Handed Sword	32g
		Warhammer	28g

BOWYER — LEON

Item	Selling to You	Item	Buying from You
Arrows (10)	6g	Longbow	25g
Novice Bow	80g	Novice Bow	8g
		Siege Bow	50g
		Target Bow	10g

GEMCUTTER — CAMERON

Note: Cameron doesn't sell items, or charge for cutting the Lighthouse Gems.

Item	Buying from You	Item	Buying from You
Amethyst	75g	Polished Emerald	300g
Blue Kiran Stone	100g	Polished Ruby	200g
Copper Necklace	20g	Polished Sapphire	275g
Copper Necklace	40g	Polished Topaz	60g
Diamond	500g	Red Kiran Stone	100g
Emerald Bracelet	350g	Ruby Bracelet	200g
Emerald Necklace	400g	Ruby Ring	175g
Emerald	250g	Ruby	150g
Gold Necklace	250g	Sapphire	225g
Gold Ring	125g	Silver and Gold Bracelet	150g
Golden Bracelet	275g	Silver Necklace	100g
Green Kiran Stone	100g	Silver Necklace	120g
Jade Ring	50g	Silver Ring	50g
Large Silver Ring	75g	Topaz	40g
Polished Amethyst	100g	Yellow Kiran Stone	100g
Polished Diamond	600g		

MAGIC SHOP — NICODEMUS

Note: You must release him from jail in Cove before his services are available to you. He's in the cell adjacent to Raxos' house, and Raxos has the key.

Item	Selling to You
Potions	
Water Breathing	250g
Mana Recovery	200g
Cure Poison	150g
Heal	150g

Reagents	
Black Pearl	200g
Blood Moss	140g
Garlic	100g
Ginseng	100g
Spider Silk	100g
Sulphurous Ash	100g

Item	Buying from You
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Provisions	
Empty Flask	1g

Potions	
Cure Poison	15g
Heal	15g
Infernal Armor	50g
Invisibility	50g
Invulnerability	75g
Mana Recovery	20g
Water Breathing	30g

Reagents	
Black Pearl	12g
Blood Moss	10g
Garlic	8g
Ginseng	8g
Mandrake Root	20g
Nightshade	25g
Spider Silk	8g
Sulphurous Ash	8g

Item	Buying from You
Spell Scrolls	
Earthquake	300g
Bolt of Flame	85g
Charm	48g
Create Reagents	50g
Crystal Barrier	25g
Cure	25g
Day	60g
Death	195g
Ethereal Sight	25g
Fireball	53g
Fog	45g
Freeze	65g
Frost Storm	180g
Full Heal	78g
Infernal Armor	30g
Inferno	305g
Invisibility	100g
Levitate	80g
Light	15g
Light Heal	15g
Lightning Bolt	30g
Lightning Storm	305g
Mana Breath	100g
Meteorite	105g
Ring of Fire	98g
Searing Rain	300g
Summon Demon	205g
Summon Undead	80g
Telekinesis	48g
Teleport	195g
Time Stop	63g
Wizard Eye	60g

Ultima IX Ascension

PROVISIONER — BAILEY

Item	Selling to You
Bandages	10g
Cannonball	322g
Lantern	48g
Sextant	500g
Torch	4g

Item	Buying from You
Food & Drink	
Bread	1g
Cheese	1g
Egg	1g
Sack of Flour	4g
Provisions	
Bandages	4g
Boots	3g
Bread Pan	3g
Bucket	2g
Candle	1g
Flask	1g
Lantern	2g
Powder Keg	25g
Sextant	50g
Torch	1g
Water Flask	1g

Item	Buying from You
Jewelry	
Copper Necklace	10g
Copper Necklace	20g
Emerald Bracelet	175g
Emerald Necklace	250g
Gold Necklace	125g
Gold Ring	60g
Golden Bracelet	125g
Jade Ring	25g
Large Silver Ring	35g
Ruby Bracelet	100g
Ruby Ring	75g
Silver & Gold Bracelet	75g
Silver Necklace	50g
Silver Necklace	75g
Silver Ring	20g
Potions	
Healing	10g
Reagents	
Garlic	3g
Ginseng	3g
Weapons	
Dagger	7g

TAVERN — DARA

Item	Selling to You
Bottle of Gin	8g
Bottle of Rum	10g
Bottle of Wine	15g
Mug of Ale	4g

Buccaneer's Den, Merchant Prices

Buccaneer's Den

MAGIC SHOP — WARRICK

Item	Selling to You
Reagents	
<i>Mandrake Root</i>	200g
Spell Scrolls	
<i>Invisibility</i>	1300g
<i>Mana Breath</i>	1450g

Item	Selling to You
Armor & Shields	
<i>Blackrock Gauntlets</i>	1900g
Weapons	
<i>Flaming Sword</i>	800g
<i>Frost Sword</i>	2420g

OUTFITTER — HERZOG

Item	Selling to You
Food & Drink	
<i>Bread</i>	7g
<i>Gin</i>	23g
<i>Muffin</i>	8g
<i>Onion</i>	5g
<i>Trout</i>	11g
Provisions	
<i>Lantern</i>	275g
<i>Oil Flask</i>	167g
<i>Sextant</i>	961g
<i>Torch</i>	17g
Spell Scrolls	
<i>Create Reagents</i>	745g
<i>Fireball</i>	876g
<i>Telekinesis</i>	631g
Armor & Shields	
<i>Chain boots</i>	389g
<i>Leather Cap</i>	99g
Weapons	
<i>Cannonball</i>	322g
<i>Cutlass</i>	624g
<i>Gnarled Staff</i>	391g
<i>Hand Axe</i>	387g
<i>Scimitar</i>	365g
<i>Spiked Club</i>	130g
<i>Two-Handed Axe</i>	795g

Item	Buying from You
Food & Drink	
<i>Bread</i>	1g
<i>Cheese</i>	1g
<i>Egg</i>	1g
<i>Sack of Flour</i>	1g
Provisions	
<i>Bandages</i>	2g
<i>Bread Pan</i>	1g
<i>Bucket</i>	1g
<i>Candle</i>	1g
<i>Flask</i>	1g
<i>Lantern</i>	1g
<i>Powder Keg</i>	5g
<i>Sextant</i>	25g
<i>Torch</i>	1g
<i>Water Flask</i>	1g

Continued on next page.

OUTFITTER — HERZOG, cont.

Item	Buying from You	Item	Buying from You
Jewelry		<i>Leather Chest</i>	6g
<i>Copper Necklace</i>	10g	<i>Leather Gauntlets</i>	1g
<i>Copper Necklace</i>	5g	<i>Leather Leggings</i>	1g
<i>Emerald Bracelet</i>	75g	<i>Mage Shield</i>	24g
<i>Emerald Necklace</i>	100g	<i>Medium Round Shield</i>	2g
<i>Gold Necklace</i>	75g	<i>Medium Round Shield</i>	5g
<i>Gold Ring</i>	16g	<i>Pirate Boots</i>	3g
<i>Golden Bracelet</i>	75g	<i>Pirate Gloves</i>	4g
<i>Jade Ring</i>	14g	<i>Pirate Pants</i>	3g
<i>Large Silver Ring</i>	13g	<i>Pirate Shirt</i>	2g
<i>Ruby Bracelet</i>	46g	<i>Small Copper Shield</i>	2g
<i>Ruby Ring</i>	32g	<i>Small Gold Shield</i>	3g
<i>Silver & Gold Bracelet</i>	43g	<i>Small Silver Shield</i>	2g
<i>Silver Necklace</i>	25g	<i>Steel Buckler</i>	1g
<i>Silver Necklace</i>	35g	<i>Swamp Boots</i>	1g
<i>Silver Ring</i>	9g		
Potions		Weapons	
<i>Healing</i>	5g	<i>Battle Axe</i>	1g
Reagents		<i>Blackrock Sword</i>	345g
<i>Garlic</i>	1g	<i>Bladed Staff</i>	11g
<i>Ginseng</i>	1g	<i>Broadsword</i>	3g
Armor & Shields		<i>Claymore</i>	7g
<i>Avatar Arms</i>	1g	<i>Cutlass</i>	2g
<i>Avatar Boots</i>	1g	<i>Flaming Sword</i>	56g
<i>Avatar Gloves</i>	1g	<i>Glass Sword</i>	150g
<i>Avatar Leggings</i>	2g	<i>Gringolet</i>	32g
<i>Avatar Tunic</i>	2g	<i>Halberd</i>	1g
<i>Chain Arms</i>	33g	<i>Hand Axe</i>	1g
<i>Chain Boots</i>	7g	<i>Long sword</i>	2g
<i>Chain Chest</i>	64g	<i>Mace</i>	7g
<i>Chain Coif</i>	9g	<i>Scimitar</i>	2g
<i>Chain Gauntlets</i>	8g	<i>Scythe</i>	9g
<i>Chain Leggings</i>	38g	<i>Short Sword</i>	1g
<i>Kiran Shield</i>	12g	<i>Spiked Club</i>	1g
<i>Kite Shield</i>	13g	<i>Two-Handed Axe</i>	2g
<i>Leather Arms</i>	1g	<i>Two-Handed Sword</i>	8g
<i>Leather Boots</i>	1g	<i>Warhammer</i>	4g
<i>Leather Cap</i>	1g		

Minoc & Cove, Merchant Prices

TAVERN — ANEASSA

Item	Selling to You
Bottle of Gin	8g
Bottle of Rum	7g
Mug of Ale	4g
Serpent Venom	250g

CARTOGRAPHER — KEAGAN

Item	Selling to You
Treasure Map 1	50g
Treasure Map 2	150g
Treasure Map 3	350g
Charts of Britannia	250g

Minoc & Cove

Note: The Merchants of Minoc, the City of Sacrifice, are affected by the corruption of their shrine. Before it is cleansed, they are greedy and materialistic. Afterwards, their prices (both when buying and selling) become more reasonable.

BLACKSMITH — VACLAV

Item	Selling to You	
	Pre-Cleanse	Post-Cleanse
Armor & Shields		
Chain Arms	765g	560g
Chain Boots	450g	330g
Chain Chest	1350g	990g
Chain Gauntlets	315g	230g
Chain Helm	450g	330g
Chain Leggings	1080g	790g
Gypsy Breastplate	1000g	
Weapons		
Dum-Dum Staff	300g	220g
Mace	262g	192g
Target Bow	195g	145g
Warhammer	525g	385g

Item	Buying from You	
	Pre-Cleanse	Post-Cleanse
Armor & Shields		
Arms of the Magi	5g	10g
Avatar Arms	6g	12g
Avatar Boots	5g	10g
Avatar Gloves	3g	7g
Avatar Leggings	7g	15g
Avatar Tunic	10g	20g
Blackrock Arms	100g	140g
Blackrock Boots	65g	85g
Blackrock Chest	180g	255g
Blackrock Gauntlets	25g	55g
Blackrock Helm	45g	85g
Blackrock Leggings	100g	200g
Bone Arms	75g	150g
Bone Boots	45g	90g
Bone Chest	150g	270g
Bone Gauntlets	30g	65g
Bone Helm	45g	90g
Bone Leggings	100g	215g
Chain Arms	65g	80g

Continued on next pages.

BLACKSMITH — VACLAV, cont.

Item	Buying from You		Item	Buying from You	
Armor & Shields	Pre-Cleanse	Post-Cleanse	Weapons	Pre-Cleanse	Post-Cleanse
Chain Boots	20g	45g	Battle Axe	5g	15g
Chain Chest	120g	140g	Blackrock Sword	900g	1700g
Chain Coif	20g	45g	Bladed Staff	25g	50g
Chain Gauntlets	20g	35g	Broadsword	5g	20g
Chain Leggings	80g	110g	Claymore	10g	25g
Chest of the Troll	5g	10g	Cutlass	8g	13g
Gauntlets of Fury	5g	10g	Flaming Sword	150g	300g
Helm of Radiance	5g	10g	Glass Sword	500g	1000g
Kiran Shield	25g	50g	Grimoire	60g	100g
Kite Shield	25g	40g	Halberd	5g	10g
Leather Arms	5g	9g	Hand Axe	5g	8g
Leather Boots	5g	5g	Long sword	5g	13g
Leather Cap	5g	5g	Mace	15g	30g
Leather Chest	15g	15g	Scimitar	5g	10 g
Leather Gauntlets	4g	4g	Scythe	20g	40g
Leather Leggings	5g	12g	Short Sword	5g	5g
Leggings of Senti	5g	10g	Spiked Club	3g	3g
Mage Shield	75g	150g	Two-Handed Axe	5g	10g
Medium Round Shield	15g	35g	Two-Handed Sword	15g	32g
Medium Round Shield	20g	35g	Warhammer	15g	28g
Plate Arms	90g	170g			
Plate Boots	80g	100g			
Plate Chest	220g	300g			
Plate Gauntlets	50g	70g			
Plate Helm	80g	100g			
Plate Leggings	160g	240g			
Small Copper Shield	10g	18g			
Small Gold Shield	10g	18g			
Small Silver Shield	10g	18g			
Steel Buckler	3g	7g			
Swamp Boots	5g	10g			
Wyrmguard Arms	70g	100g			
Wyrmguard Boots	40g	60g			
Wyrmguard Chest	130g	180g			
Wyrmguard Gauntlets	20g	40g			
Wyrmguard Helm	40g	60g			
Wyrmguard Leggings	100g	140g			

Minoc & Cove, Merchant Prices

MAGIC SHOP — ELENA

Item	Selling to You	
Potions	Pre-Cleanse	Post-Cleanse
Invisibility	750g	550g
Water Breathing	375g	275g
Mana Recovery	330g	220g
Invulnerability	1125g	825g
Cure Poison	225g	165g
Infernal Armor	750g	550g
Heal	225g	165g
Reagents		
Black Pearl	300g	220g
Bloodmoss	210g	150g
Garlic	150g	110g
Ginseng	150g	110g
Mandrake Root	675g	500g
Spider Silk	150g	110g
Sulphurous Ash	150g	110g
Spell Scrolls		
Cure	375g	220g
Light Heal	225g	165g
Telekinesis	700g	500g

Item	Buying from You	
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Note: Elena will buy most magic items you find.

Provisions	Pre-Cleanse	Post-Cleanse
Empty Flask	1g	1g
Potions		
Cure Poison	8g	15g
Heal	8g	15g
Infernal Armor	25g	50g
Invisibility	25g	50g
Invulnerability	25g	75g
Mana Recovery	10g	20g
Water Breathing	15g	30g
Reagents		
Black Pearl	6g	12g
Blood Moss	5g	10g
Garlic	5g	8g
Ginseng	5g	8g

Item	Buying from You	
Reagents, cont.	Pre-Cleanse	Post-Cleanse
Mandrake Root	10g	20g
Nightshade	15g	25g
Spider Silk	5g	8g
Sulphurous Ash	5g	8g
Spell Scrolls		
Bolt of Flame	40g	85g
Charm	20g	48g
Create Reagents	25g	50g
Crystal Barrier	15g	25g
Cure	15g	25g
Day	30g	60g
Death	100g	195g
Earthquake	150g	300g
Ethereal Sight	15g	25g
Fireball	25g	53g
Fog	25g	45g
Freeze	30g	65g
Frost Storm	100g	180g
Full Heal	40g	78g
Infernal Armor	15g	30g
Inferno	150g	305g
Invisibility	50g	100g
Levitate	40g	80g
Light	7g	15g
Light Heal	7g	15g
Lightning Bolt	15g	30g
Lightning Storm	150g	305g
Mana Breath	50g	100g
Meteorite	50g	105g
Ring of Fire	50g	98g
Searing Rain	150g	300g
Summon Demon	100g	205g
Summon Undead	40g	80g
Telekinesis	20g	48g
Teleport	100g	195g
Time Stop	30g	63g
Wizard Eye	30g	60g

Ultima IX Ascension

OUTFITTER — IRENE

Item	Selling to You	
Food & Drink	Pre-Cleanse	Post-Cleanse
Booze	15g	5g
Bread	10g	4g
Cake	20g	15g
Provisions		
Lantern	75g	55g
Oil Flask	12g	8g
Sextant	750g	550g
Torch	10g	6g
Jewelry		
Jade Bracelet	250g	250g

Item	Buying from You	
Food & Drink	Pre-Cleanse	Post-Cleanse
Bread	1g	1g
Cheese	1g	1g
Egg	1g	1g
Sack of Flour	2g	4g
Provisions		
Bandages	4g	4g
Boots	3g	3g
Bread Pan	3g	3g
Bucket	2g	2g
Candle		1g
Flask	1g	1g
Lantern	2g	2g
Oil Flask	1g	
Powder Keg	10g	25g
Sextant	25g	50g
Torch	1g	1g
Water Flask	1g	1g

Item	Buying from You	
Jewelry	Pre-Cleanse	Post-Cleanse
Copper Necklace	5g	10g
Copper Necklace	10g	20g
Emerald Bracelet	100g	175g
Emerald Necklace	150g	250g
Gold Necklace	75g	125g
Gold Ring	30g	60g
Golden Bracelet	75g	125g
Jade Ring	10g	25g
Large Silver Ring	10g	35g
Ruby Bracelet	50g	100g
Ruby Ring	25g	75g
Silver and Gold Bracelet	30g	75g
Silver Necklace	25g	50g
Silver Necklace	30g	75g
Silver Ring	10g	20g
Potions		
Heal	5g	10g
Reagents		
Garlic	2g	3g
Ginseng	2g	3g

Moonglow, Paws, Trinsic Merchant Prices

Moonglow

MAGIC SHOP — PHILLIPA

Item	Selling to You
Potions	
<i>Cure</i>	40g
<i>Heal</i>	50g
<i>Invisibility</i>	75g
Reagents	
<i>Black Pearl</i>	100g
<i>Blood Moss</i>	140g
<i>Garlic</i>	100g
<i>Ginseng</i>	100g

Item	Selling to You
Reagents, cont.	
<i>Spider's Silk</i>	100g
<i>Sulphurous Ash</i>	100g
Spell Scrolls	
<i>Ethereal Sight</i>	300g
<i>Cure</i>	200g
<i>Fireball</i>	500g
<i>Lightning</i>	500g

Paws

HEALER — HAYLEY

Item	Selling to You
<i>Cure Poison</i>	175g
<i>Heal</i>	175g

Trinsic

BLACKSMITH — RUPERT

Item	Selling to You
Armor & Shields	
<i>Plate Arms</i>	1700g
<i>Plate Boots</i>	1000g
<i>Plate Chest</i>	3000g
<i>Plate Gauntlets</i>	700g
<i>Plate Helm</i>	1000g

Item	Selling to You
Armor & Shields, cont.	
<i>Plate Leggings</i>	2400g
Weapons	
<i>Blackrock Sword</i>	7000g
<i>Broadsword</i>	440g
<i>Claymore</i>	780g
<i>Scythe</i>	560g

BLACKSMITH — RUPERT, cont.

Item	Buying from You	Item	Buying from You
Armor & Shields		<i>Medium Round Shield</i>	35g
<i>Arms of the Magi</i>	10g	<i>Plate Arms</i>	170g
<i>Avatar Arms</i>	12g	<i>Plate Boots</i>	100g
<i>Avatar Boots</i>	10g	<i>Plate Chest</i>	300g
<i>Avatar Gloves</i>	7g	<i>Plate Gauntlets</i>	70g
<i>Avatar Leggings</i>	15g	<i>Plate Helm</i>	100g
<i>Avatar Tunic</i>	20g	<i>Plate Leggings</i>	240g
<i>Blackrock Arms</i>	140g	<i>Small Copper Shield</i>	18g
<i>Blackrock Boots</i>	85g	<i>Small Gold Shield</i>	18g
<i>Blackrock Chest</i>	255g	<i>Small Silver Shield</i>	18g
<i>Blackrock Gauntlets</i>	55g	<i>Steel Buckler</i>	7g
<i>Blackrock Helm</i>	85g	<i>Swamp Boots</i>	10g
<i>Blackrock Leggings</i>	200g	<i>Wyrmguard Arms</i>	100g
<i>Bone Arms</i>	150g	<i>Wyrmguard Boots</i>	60g
<i>Bone Boots</i>	90g	<i>Wyrmguard Chest</i>	180g
<i>Bone Chest</i>	270g	<i>Wyrmguard Gauntlets</i>	40g
<i>Bone Gauntlets</i>	65g	<i>Wyrmguard Helm</i>	60g
<i>Bone Helm</i>	90g	<i>Wyrmguard Leggings</i>	140g
<i>Bone Leggings</i>	215g	Weapons	
<i>Chain Arms</i>	80g	<i>Battle Axe</i>	15g
<i>Chain Boots</i>	45g	<i>Blackrock Sword</i>	1700g
<i>Chain Chest</i>	140g	<i>Bladed Staff</i>	50g
<i>Chain Coif</i>	45g	<i>Broadsword</i>	20g
<i>Chain Gauntlets</i>	35g	<i>Claymore</i>	25g
<i>Chain Leggings</i>	110g	<i>Cutlass</i>	13g
<i>Chest of the Troll</i>	10g	<i>Flaming Sword</i>	300g
<i>Gauntlets of Fury</i>	10g	<i>Glass Sword</i>	1000g
<i>Helm of Radiance</i>	10g	<i>Gringolet</i>	100g
<i>Kiran Shield</i>	50g	<i>Halberd</i>	10g
<i>Kite Shield</i>	40g	<i>Hand Axe</i>	8g
<i>Leather Arms</i>	9g	<i>Long sword</i>	13g
<i>Leather Boots</i>	5g	<i>Mace</i>	30g
<i>Leather Cap</i>	5g	<i>Scimitar</i>	10 g
<i>Leather Chest</i>	15g	<i>Scythe</i>	40g
<i>Leather Gauntlets</i>	4g	<i>Short Sword</i>	5g
<i>Leather Leggings</i>	12g	<i>Spiked Club</i>	3g
<i>Leggings of Senti</i>	10g	<i>Two-Handed Axe</i>	10g
<i>Mage Shield</i>	150g	<i>Two-Handed Sword</i>	32g
<i>Medium Round Shield</i>	35g	<i>Warhammer</i>	28g

Trinsic Merchant Prices

BOWYER — SERGIO

Item	Selling to You	Item	Buying from You
Arrows (10)	8g	Longbow	25g
Longbow	260g	Novice Bow	8g
Siege Bow	510g	Siege Bow	50g
		Target Bow	10g

PROVISIONER — LORENCE

Note: Lorence will only conduct business after the Chalice of Honor has been Restored.

Item	Selling to You	Item	Buying from You
Food & Drink		Jewelry	
Bread	6g	Copper Necklace	10g
Onion	4g	Copper Necklace	20g
Trout	10 g	Emerald Bracelet	175g
Provisions		Emerald Necklace	250g
Lantern	52g	Gold Necklace	125g
Sextant	490g	Gold Ring	60g
Torch	6g	Golden Bracelet	125g
Spell Scrolls		Jade Ring	25g
Earthquake	3050g	Large Silver Ring	35g
Levitate	825g	Ruby Bracelet	100g
Item	Buying from You	Ruby Ring	75g
Food & Drink		Silver & Gold Bracelet	75g
Bread	1g	Silver Necklace	50g
Cheese	1g	Silver Necklace	75g
Egg	1g	Silver Ring	20g
Sack of Flour	4g	Potions	
Provisions		Healing	10g
Bandages	4g	Reagents	
Boots	3g	Garlic	3g
Bread Pan	3g	Ginseng	3g
Bucket	2g	Weapons	
Flask	1g	Dagger	7g
Lantern	2g		
Sextant	50g		
Torch	1g		
Water Flask	1g		

Ultima IX Ascension

TAVERN — SYNNOVEA

Item	Selling to You
Room	150g
Bottle of Gin	7g
Bottle of Rum	11g

Item	Selling to You
Bottle of Wine	18g
Mug of Ale	4g

Valoria

OUTFITTER — OLD JAK

Item	Selling to You
Provisions	
Bandages	10g
Torch	5g
Potions	
Invisibility	500g
Mana Recovery	200g
Heal	150g
Spell Scrolls	
Daylight	600g
Searing Rain	3000g
Weapons	
Two-Handed Axe	300g
Bladed Staff	405g
Broadsword	205g
Flaming Sword	3000g

Item	Buying from You
Food & Drink	
Bread	1g
Cheese	1g
Egg	1g
Provisions	
Bandages	5g
Boots	3g
Bread Pan	3g
Bucket	2g
Flask	1g

Item	Selling to You
Provisions, cont.	
Lantern	2g
Oil Flask	1g
Sextant	50g
Torch	1g
Water Flask	1g
Jewelry	
Copper Necklace	15g
Copper Necklace	8g
Emerald Bracelet	160g
Emerald Necklace	230g
Gold Necklace	110g
Gold Ring	50g
Golden Bracelet	110g
Jade Ring	20g
Large Silver Ring	30g
Ruby Bracelet	85g
Ruby Ring	65g
Silver & Gold Bracelet	65g
Silver Necklace	40g
Silver Necklace	65g
Silver Ring	15g
Potions	
Healing	12g
Reagents	
Garlic	3g
Ginseng	3g

Valoria & Yew Merchant Prices

Yew

BOWYER — RALIEGH

Item	Selling to You
Arrows (10)	5g
Target Bow	150g
Novice Bow	50g
Longbow	550g

PROVISIONER — JAMES

Item	Selling to You
Provisions	
Candle	10g
Lantern	25g
Torch	30g
Spell Scrolls	
Freeze	400g
Frost Storm	600g
Weapons	
Broadsword	100g
Dagger	40g
Great Axe	200g
War Hammer	110g

Item	Buying from You
Food & Drink	
Bread	1g
Cheese	1g
Egg	1g
Sack of Flour	4g
Provisions	
Bandages	4g
Boots	3g
Bread Pan	3g
Bucket	2g
Flask	1g
Lantern	2g

TAVERN — LUCY

Item	Selling to You
Ale	20g
Britannian Rum	35g
Dark Ale	25g
Jean Paul's Finest	40g
Lucy's Surprise	45g
Ol' Yew Wine	35g
Whiskey	10g

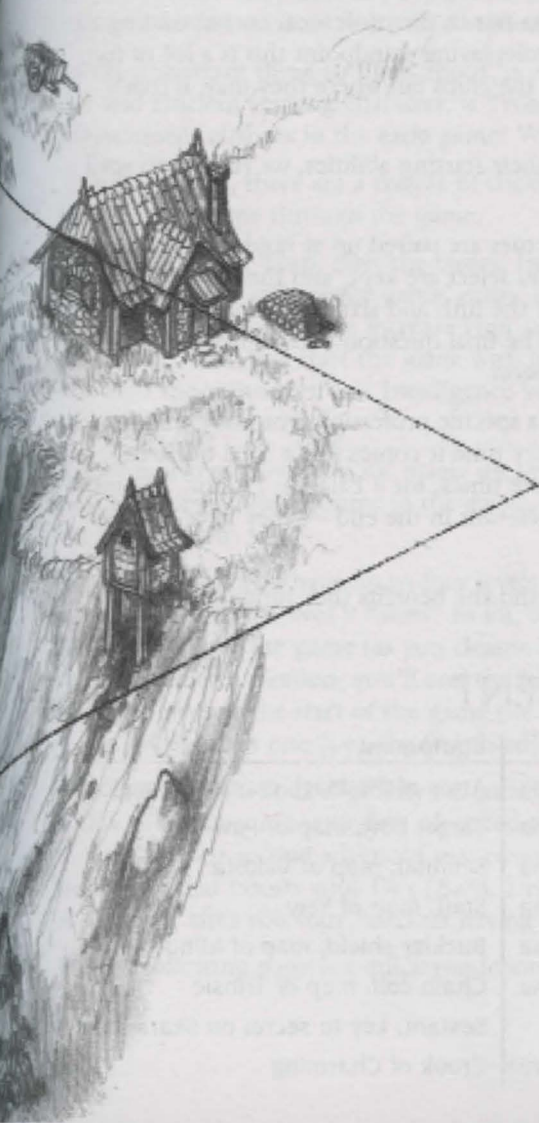
Item	Buying from You
Provisions, cont.	
Sextant	50g
Torch	1g
Water Flask	1g
Jewelry	
Copper Necklace	10g
Copper Necklace	20g
Emerald Bracelet	175g
Emerald Necklace	250g
Gold Necklace	125g
Gold Ring	60g
Golden Bracelet	125g
Jade Ring	25g
Large Silver Ring	35g
Ruby Bracelet	100g
Ruby Ring	75g
Silver & Gold Bracelet	75g
Silver Necklace	50g
Silver Necklace	75g
Silver Ring	20g
Potions	
Healing	10g
Reagents	
Garlic	3g
Ginseng	3g

Concept art by Scott Jones

Gypsy Encampment

PARAM BRMM H
DM BR YM
PARAMR FIM
FIM DM KEMH

Character Creation



**Creation
Development
Trainers
Karma
Combat**

WHAT AM I?

Character Creation Effects

Long-time players of the *Ultima* series are well acquainted with the character creation system used in *Ascension*. The same basic system first made its appearance in *Ultima IV*.

The intent of the character creation system is to start you out in the profession corresponding to the Virtue that most fits your personality. From a pure roleplaying standpoint this is a lot of fun, and we encourage you to answer from the heart and let the chips fall where they may, if that's your preference.

However, for those who might want finer control over their starting abilities, we're here to spell out the ins and outs of character creation.

The Gypsy will always ask seven questions. The eight virtues are paired up at random, and the first four questions match up those pairs. The Virtues you select are kept, and the rest are thrown out. The four remaining Virtues are paired up again, for the fifth and sixth question, and the two you select again are matched up for the final question. The final question determines the Virtue you favor, which in turn determines your starting profession.

At the most basic level, therefore, if you want to go for a specific profession, you have to know what Virtue it corresponds to, and select that Virtue every time it comes up (a total of three times). If you want to be a Ranger, select Spirituality three times, for a Paladin, Honor. The questions that don't involve your favored Virtue at all are irrelevant in the end — they have no bearing at all on your character.

Below are the Virtues, their corresponding Professions, and the benefits they bring you.

STARTING STATS AND EQUIPMENT

Virtue	Profession	Initial Stat Boost				Equipment
<i>Honesty</i>	Mage	+ 2INT	—	—	+ 5 Karma	Arms of the Magi, map of Moonglow
<i>Compassion</i>	Bard	—	+ 2DX	—	+ 5 Karma	Target bow, map of Paws
<i>Valor</i>	Fighter	—	—	+ 2ST	+ 5 Karma	Scimitar, map of Valoria
<i>Justice</i>	Druid	+ 1INT	+ 1DX	—	+ 5 Karma	Staff, map of Yew
<i>Sacrifice</i>	Tinker	—	+ 1DX	+ 1ST	+ 5 Karma	Buckler shield, map of Minoc
<i>Honor</i>	Paladin	+ 1INT	—	+ 1ST	+ 5 Karma	Chain coif, map of Trinsic
<i>Spirituality</i>	Ranger	+ 1INT	+ 1DX	+ 1ST	—	Sextant, key to secret on Skara Brae
<i>Humility</i>	Shepherd	—	—	—	+ 15 Karma	Crook of Charming

WHICH IS BEST?

Before you can consider the question of which starting profession is best, you have to first understand exactly what your profession means.

Your profession controls *only* your *starting* equipment and abilities in the game. It does not restrict in any way your future choices or opportunities. A fighter can learn magic, and a mage can use any weapon or armor he can find. With one minor exception (the Shepherd, explained below) you can start with any Profession and by the end of the game your character will be just as powerful and versatile as if you'd started with any other.

So the important thing to think about, if you're trying to cold-bloodedly choose the most effective and efficient starting character, is "What's this character going to do for my survival and advancement chances in the early game? Which profession is going to best fit my style right off?"

That being said, there are a couple of tricky aspects to character creation that might not be obvious your first time through the game.

The Intelligence Trap. First the basics; Intelligence in the game basically makes you a better mage, but at the start of the game, magic doesn't work. As you cleanse the shrines in the game, you'll be given a chance to increase your stats. Cleansing shrines also increases the power of available magic. So if you start the game with high Intelligence, you won't be able to use it, but if you start the game with low Intelligence you will have been given several opportunities to raise it as you come to need it.

Karma is also mostly good for magic use, but it's less of a trap than INT. That's because Karma is a more-or-less finite resource in the game, and if you start with a good reserve, you *will* get to use it eventually.

The Stat Trap. You have up to four levels in each of the stats. You automatically start with one level in each. That leaves 9 "slots" to fill, total. You're given eight opportunities to raise your stats throughout the game (as you cleanse each of the shrines). That means if you fill two "slots" during character creation, you'll end the game with all three stats "maxed out." If you fill more than two slots at the start of the game (i.e., by selecting the Ranger), you'll max out quicker, but if you fill less than one (i.e., the Shepherd), you'll never be able to "max out" at all.

The Dex Factor. Your eligibility for combat training depends largely on your Dexterity. You need a Dex of 2 to train in your first advanced maneuver (in all "modes," see **Combat**, p. 50), Dex 3 to train in your second advanced maneuver, and Dex 4 to train in the final tier. If you choose a profession that boosts your Dex (Bard, Druid, Tinker or Ranger), you can train in your first tier at any time after you start, without having to first acquire any more Dexterity.

On the following page is a quick rundown of each profession, from a pure efficiency standpoint.

PROFESSIONS COMPARED

Bard, Fighter, Tinker. Cold-bloodily, these are the most efficient choices in the game. They provide maximum combat punch early on (depending on which style you plan to favor), with magic deferred until you need it. The Fighter will need to advance in Dex before he can train. The Bard has fewer starting hit points than the other two, since hit points are determined by ST.

Druid, Paladin. These are also good choices, particularly if you want to take full advantage of magic as soon as it becomes available. You have a bit of an edge in combat right from the start, with a leg up on magic when you need it. The Paladin will have to advance in Dex before he can train, but his ST gives him better starting hit points.

Mage. Unless you're very serious about roleplaying for its own sake, avoid the Mage. You'll definitely start out crippled compared to any of the other choices (except the Shepherd), because of the "Intelligence Trap" (see above). Even your starting item is useless until magic starts working.

Shepherd. As always, the Humble Shepherd is a challenge to play. He gets you coming and going. With no starting stat bonuses you'll have to play catch-up at the start of the game, and you'll never be able to "max out" your stats in play. The Shepherd isn't completely without hope, however ... he gets the best starting equipment in the game, plus that massive Karma boost will definitely come in handy as soon a magic kicks in (after you cleanse a shrine).

Ranger. This is a tricky one. With three "slots" filled, the Ranger starts out one step ahead of everybody else, and you'll "max out" faster, but by the end of the game most of the other professions max out anyway, so there's a question of what you're actually gaining. You do get two 10-point Karma boosts from the shrines you'll clear after you "max out," which more than makes up for your low early-game starting reserves. The "secret" that you get a key to in your starting equipment is some powerful magical armor, but you can't collect it until late in the game. The Ranger is a very solid choice, but it most comes into its own later in the game.



STATS

As previously mentioned, you can have up to four “levels” in each stat, with one automatic level in each at the start of the game. That leaves nine “slots” to fill through a combination of your starting abilities and advancement. You get eight chances to advance your stats throughout the game. This means that all starting professions, except the Shepherd (which gets no starting bonus to stats), will finish the game with a maximum level in all three stats.

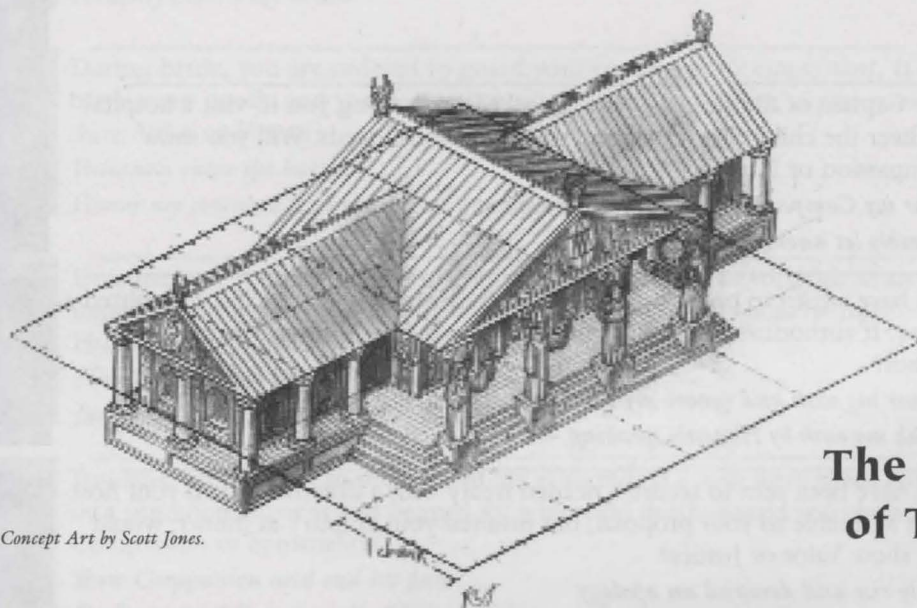
Strength controls your hit points (30 hit points per level), and gives you bonuses to combat damage (Strong +2 damage per hit in combat, Powerful +4, Heroic +8).

Dexterity effects your ability to train in advanced combat maneuvers — each level of Dexterity allows you to learn the special combat moves at that level.

Intelligence effects your base Karma (10 points per level) and Magic Resistance (reducing spell damage against you by 5% per level), and gives you bonuses to your spell damage (Smart +2 damage per spell, Brilliant +4, Genius +8).

— STAT —

Level	Strength	Dexterity	Intelligence
First (Default)	Weak	Clumsy	Dim
Second	Strong	Nimble	Smart
Third	Powerful	Proficient	Brilliant
Fourth	Heroic	Adept	Genius



Concept Art by Scott Jones.

The Court of Truth

Gypsy's Questions



You are entrusted to deliver an uncounted purse of gold. If you met a poor beggar, would you show Honesty or Compassion?

Deliver the gold Honestly, knowing the trust in me was well placed.

Show Compassion and give the beggar a coin, knowing it won't be missed.



You are but a peasant shepherd, but you have been discovered to be the sole descendent of a noble family long thought extinct. Will you show Honor or Humility?

Humbly resume my life of simplicity and peace.

Honorably take up the arms of my ancestors.



During a pitched battle, you see a fellow Knight desert his post, endangering many as he flees. If you saw him set upon by several enemies, would you show Justice or Sacrifice?

Justly let him fight alone.

Risk the Sacrifice of my own life to save him.



If a local bully pushed for a fight, would you show Valor or Spirituality?

Valiantly trounce the rogue.

Personally try to sway him back to the Spiritual path of good.



The Captain of the King's guard has asked one among you to visit a hospital to cheer the children with tales of valiant personal deeds. Will you show Compassion or Humility?

Show my Compassion and play the braggart.

Humbly let another go.



You have sworn to protect your lord at any cost, yet know he has committed a crime. If authorities asked you of the affair, would you show Honesty or Honor?

Honor my oath and ignore my Lord's deeds.

Break my oath by Honestly speaking.



You have been sent to secure a needed treaty with a distant Lord. If your host were agreeable to your proposal, but insulted your country at dinner, would you show Valor or Justice?

Justly rise and demand an apology.

Valiantly bear the slurs.



Character Creation & Development



In your youth, you pledged to marry your sweetheart, but are now on a sacred quest in distant lands. If your sweetheart asked you to keep your vow, would you show Honor or Spirituality?

Honor my pledge to wed.

Follow my Spiritual crusade.



You are a simple fisherman, yet also a skillful swordsman. If your Lord sought to assemble a ceremonial peacetime guard, would you show Valor or Humility?

Humbly decline the offer to join my Lord's largely ceremonial knighthood.

Answer the call, so that all may witness my Valor.



In a terrible losing battle, you and your friends have been routed and ordered to retreat. Will you show Compassion or Sacrifice?

Stop in Compassion to aid a wounded comrade.

Sacrifice myself to slow the pursuing enemy so that others might escape.



Your friend seeks admittance to your spiritual order. If you were asked to vouch for his purity of spirit, of which you were uncertain, would you show Honesty or Spirituality?

Vouch for him, hoping for his Spiritual improvement.

Honestly express my doubt.



During battle, you are ordered to guard your commander's empty tent. If the battle went poorly and you yearned to aid your fellow knights, would you show Valor or Honor?

Valiantly enter the battle.

Honor my commander's order and guard my post.



Unwitnessed, you have slain a mighty dragon in defense of your life. If an impoverished warrior claimed the offered reward, would you show Justice or Humility?

Humbly go about my life, secure in my self-esteem.

Justly step forward to claim the bounty.



You have been taught to preserve all life as sacred. If a man were fatally stung by a venomous serpent and begged for a merciful death, would you show Compassion or Spirituality?

Show Compassion and end his pain.

Decline and follow the call of Spirituality.



Ultima IX Ascension



You have spent your life in charitable and righteous work. If your uncle, an innkeeper, lay ill and asked you to take over his tavern, would you show Sacrifice or Spirituality?

Sacrifice my life of purity to aid my kin.

Decline, knowing in my Spirit that no lasting good will come of it.



You have sworn to uphold a Lord who participates in the forbidden practice of torture, and each night you hear the cries of tortured prisoners. Will you show Compassion or Honor?

Uphold Honor by silently keeping my oath.

Show Compassion by reporting the deeds.



Your lord believes he slew a dragon. If you had proof that your lance felled the beast, would you show Honesty or Humility?

Humbly permit my lord his belief.

Honestly claim the kill.



You believe that virtue resides in all people. If you saw a rogue steal from your Lord, would you show Justice or Spirituality?

Slay him in the name of Justice.

Heed my Spiritual beliefs and turn away.



A burly knight accosts you and demands your food. Will you show Valor or Sacrifice?

Sacrifice my rations unto the hungry knight.

Valiantly refuse and engage the knight.



After twenty years, you have found the slayer of your best friends. If the villain proved to be a man who provides the sole support for a young girl, would you show Compassion or Justice?

Spare him in Compassion for the child.

Call him to Justice.



You and your friend are valiant but penniless warriors, and you both set forth to slay a mighty dragon. Your friend believes he slew the beast. If the killing blow was yours, would you show Honesty or Sacrifice?

Honestly claim the reward.

Sacrifice the gold for the sake of his friendship.



Character Creation & Development



You have been prohibited by your absent lord from fighting. If you saw your friends in a close-pitched battle, would you show Honesty or Valor?

Refrain, so I may Honestly claim obedience.

Show Valor and aid my comrades, knowing I can deny it later.



You have sworn to do your Lord's bidding in all things. If he coveted a piece of land, ordering its owner removed, would you show Justice or Honor?

Serve Justice, refusing to act, thus being disgraced.

Honor my oath and evict the landowner.



You are an elderly, wealthy merchant, and your end is near. Will you show Sacrifice or Humility?

Humbly live out my life, willing my fortune to my heirs.

Sacrifice all my wealth to feed hundreds of starving children, receiving public adulation.



You manage to disarm your mortal enemy in a duel, and he is at your mercy. Will you show Compassion or Valor?

Show Compassion by permitting him to yield.

Slay him, as expected of a Valiant duelist.



A merchant owes your friend money, now long past due. If you saw this same merchant drop a purse of gold, would you show Honesty or Justice?

Justly give my friend a portion of the gold first.

Honestly return the purse intact.



You are a bounty hunter sworn to return an alleged murderer. If, after his capture, you came to believe him innocent, would you show Sacrifice or Honor?

Sacrifice my sizable bounty for my belief.

Honor my oath to return him as promised.



Your parents wish you to become an apprentice. If two positions were available, would you choose one to show Spirituality or Humility?

Become an acolyte in a worthy Spiritual order.

Become an assistant to the humble village cobbler.



KARMA

Karma determines how often you can use the magic you have, before you exhaust yourself. Your Karma is directly determined by your actions during the game. In general, the more Virtuous you are, the more Karma you have, but “evil” acts lose you Karma. (Your Karma also goes up as your INT is raised, and of course your starting Profession affects your Karma reserve.)

It’s important to understand the difference between Karma and mana. Karma determines the maximum amount of mana you can store at any given time. When you expend mana through spellcasting, your Karma doesn’t change ... you can regain mana up to the amount determined by your Karma. But when you lose Karma, through bad deeds, that Karma is *gone!* Your maximum mana reserve is permanently reduced, and can only be increased by doing further good deeds.

It’s always in your best interest to keep your Karma up as high as possible. This is not only a good reason to behave Virtuously, but also a good reason to be alert for side-quests, because these often offer Karma advancement opportunities that you won’t find on the main path.

Most Karma increases (and many debits) are for doing very specific things (returning item X to character Y, or helping character A escape from menace B). A complete list of Karma-related events can be found in **Cheats & Spoilers**, p. 301. (There are a couple of times where you have to take a “Karma Hit” to continue with the game ... “regrettable but necessary” actions ... but unless you’re already in serious Karma trouble, these shouldn’t be crippling.)

Some general advice about Karma ... never attack guards or innocents; avoid killing domestic animals; never refuse a beggar when it’s within your power to help out.

One thing that doesn’t effect your Karma is “stealing.” You can pretty much grab anything that’s not nailed down without fear of Karma repercussions. (If you wish, you can assume that the Avatar would never knowingly take another’s property, so the only objects the game shows you are those that you know are “free for the taking.”)

COMBAT

Attacking

In combat, if you are close enough to your target when you strike, you hit. You can only strike as rapidly as your weapon allows — larger weapons take longer to prepare and ready between strikes. Your weapon inflicts somewhere between min and max damage listed for that weapon (see **Weapons**, p. 56), plus an applicable bonus for your Strength (see **Stats**, above).

Damage and Armor

When fighting, it is important to remember two things:

Weapons will obviously do damage, but armor will usually absorb damage. You will only inflict damage if your weapon does more damage than your opponent's armor absorbs. Many beasts have natural armor, so you will need a strong weapon to damage the more powerful creatures.

Watch the meters at the top of your screen to see your weapon and armor rating. The bar on the right shows you the comparative rating of your weapon, compared to other weapons in Britannia. Remember, though, that this is only a general rating; different weapons will have different effects against various types of creatures.

The bar on the left shows you your armor rating. This will give you a general idea of the effectiveness of your armor. There are, however, some magical armor pieces that may not absorb as much damage as the sturdier garb, but that have other important benefits.

Avatar's Combat

There are five combat disciplines for the Avatar in *UA*: Fisticuffs, One-Handed Weapons, Two-Handed Weapons, Staff and Ranged Weapons. For each of these disciplines, there are four different attacks. You start your quest automatically knowing the basic attack for each mode. As you progress through, you will meet trainers who can teach you more advanced moves. These are highly skilled specialists, and they (usually) don't work for free. There is only one trainer for each advanced move, and it's up to you to find the one you need (but for your convenience, we've provided a list of all trainers, and their locations, in **Cheats & Spoilers**, p. 302). The more advanced the move being trained, the more the trainer is likely to charge.

Dexterity Requirements. You must be Nimble (Dexterity 2) or better to learn second tier moves in any mode. You must be Proficient (Dexterity 3) to learn the third tier, and you must be Adept (Dexterity 4) to learn the final tier attacks. You must also advance through each mode in order — no “skipping.” For example, you can't learn Sweep (the third Staff move) until you've learned the second Staff move, Vault.

Unless you're deliberately looking for a serious roleplaying challenge, you should definitely plan on advancing as far as you can in one armed combat mode of your choice, and in Ranged Weapons. It's entirely your preference whether you'd prefer to confine most of your training to your personal specialties, and pinch your pennies, or whether you'd prefer to become the true Renaissance Avatar and master all the available special attacks.

Auto-Targeting. Fighting with a bow can be difficult at first, but the auto-targeting ability makes it much easier to target moving creatures. Press the **[T]** key to target the nearest opponent. Press the **[N]** key to cycle through all nearby opponents. The auto-target will be disabled when you put away your weapon.

In close combat, auto-targeting “locks” you to your opponent, so moving the mouse from side to side will cause you to circle him at a constant distance. This can allow you to get on a vulnerable flank, or even behind him.

Avatar's Special Attacks (Description, Stats)

FISTICUFFS

Attack	Damage	Description
<i>Punch</i>	Impact (1-4, plus ST bonus)	This is your basic boxing maneuver.
<i>Kick</i>	Impact (4-6, plus ST bonus)	A kick delivers better damage than a punch, and is particularly useful against smaller creatures. It might stun your opponent.
<i>Head-Butt</i>	Impact (10-20, plus ST bonus)	A head-butt might knock your opponent backwards, but you take half as much damage, yourself, so choose carefully when to use it.
<i>Back Flip</i>	none	This is an escape move that puts you out of range quickly.

ONE HANDED

You can use a shield with all of these attacks; you can't use a shield with any other style of attack.

Attack	Damage	Description
<i>Stab</i>	Penetrating	A stab is the only Penetrating attack in your arsenal. Use it when an opponent is particularly vulnerable to Penetrating damage, even if you have mastered more advanced moves.
<i>Chop</i>	Edged	A chop is a good overhead move that sometimes gives you a more precise attack, especially against smaller creatures.
<i>Slash</i>	Edged	A slash is good against larger opponents, and you might even hit two opponents with one swing if you aim just right.
<i>Shield Bash</i>	Impact	You might knock back your opponent, giving you more distance if you need it.

TWO HANDED

Attack	Damage	Description
<i>Chop</i>	Edged	This chop is like the one-handed chop, but your weapon generally inflicts more damage.
<i>Roundhouse</i>	Edged	You can hit multiple opponents with a roundhouse, but it takes a long time to execute.
<i>Underhand</i>	Edged	An underhand attack has a chance to flip over some creatures.
<i>Flourish</i>	Block and Edged	This blocks (like a shield) and also delivers a cut. It cannot be blocked by your opponent.

Character Creation & Development

STAFF

Attack	Damage	Description
<i>Thrust</i>	Impact	You might stun your opponent.
<i>Vault</i>	Impact	You might knock your opponent backwards, allowing you to pursue or flee.
<i>Sweep</i>	Impact	You might flip over some creatures, and you have a chance to knock your opponent backwards. This move cannot be blocked.
<i>Defensive Spin</i>	None	This blocks most physical attacks, like a shield.

RANGED

Attack	Damage	Description
<i>Arrow</i>	Projectile	This is your basic arrow attack.
<i>Triple Shot</i>	Projectile	This shoots 3 arrows in a spread.
<i>Fire Arrow</i>	Projectile	This shoots an arrow that inflicts 30 fire or projectile damage (whichever hurts your opponent more). You must have one oil flask in your pack for each fire arrow you shoot.
<i>Mana Arrow</i>	Projectile	This shoots an arrow that inflicts 45 damage, even against creatures that can only be hurt by magical damage. However, it costs 10 mana to fire each arrow.

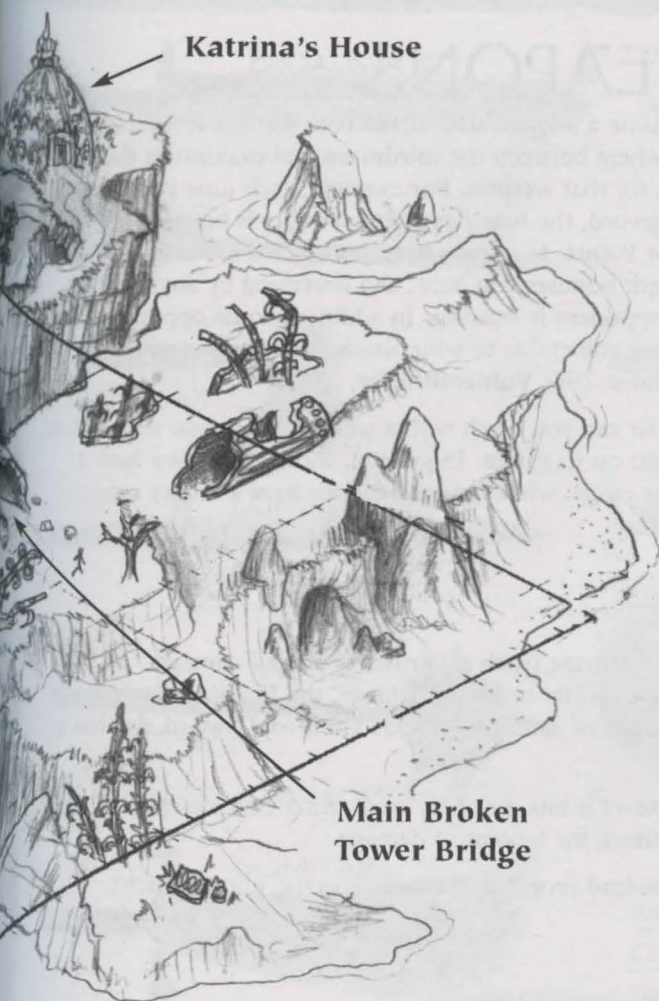


New Magincia

Concept art by Scott Jones



Defiled underwater
Shrine of Humility



Katrina's House

Main Broken
Tower Bridge

KAT BM BR T M H MEND KELL

Equipment & Magic



Weapons

Armor

Shields

Spells

Potions

Rituals

Additional Tips



WEAPONS

Each time a weapon strikes, the base damage it inflicts falls somewhere between the **minimum** and **maximum damage** values for that weapon. For example, each time you swing a broadsword, the base damage you inflict is between 35 and 45 Hit Points. However, base damage is increased by any Strength bonuses you have, and decreased by any armor your opponent is wearing. In addition, some opponents will be more vulnerable to your attack, while others will be less vulnerable. (See **Vulnerabilities**, p. 84.)

How far can you reach with a weapon when you strike? that depends on its **range**. In general, shorter weapons have a shorter range, while longer weapons have a longer range. Go figure.

ONE-HANDED WEAPONS

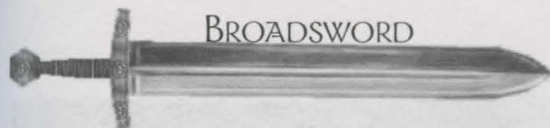
All one-handed weapons inflict Penetrating damage (with a Thrust) or Edged damage. However, if your opponent is more vulnerable to Fire or Water damage, the **Flaming Sword** (Fire) and **Frost Sword** (Water) inflict that type of damage, instead. The **Frost Sword** also has a 20% chance of freezing anyone it hits.

The **Glass Sword** almost certainly kills whatever it hits, but only once. After one blow, it shatters; the fractured remnant can then be used to attack for 1 point of damage.

Gringolet inflicts double damage against Undead (zombie, skeleton, spectre, ghost or lich).



EQUIPMENT



BROADSWORD



CUTLASS



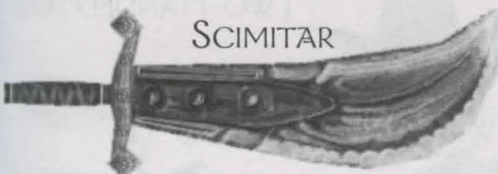
HAND AXE



LONG SWORD



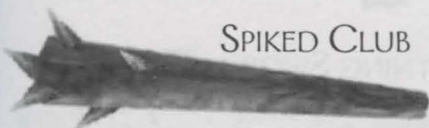
MACE



SCIMITAR



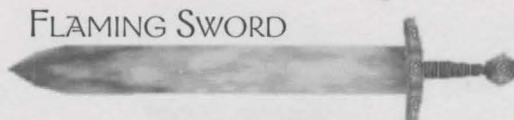
SHORT SWORD



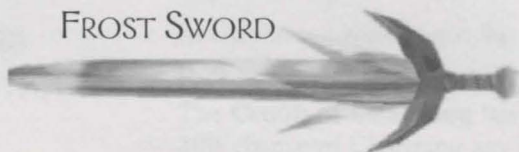
SPIKED CLUB



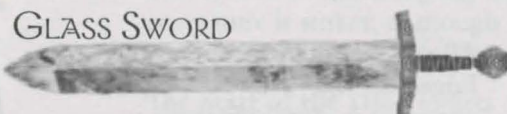
BLACKROCK SWORD



FLAMING SWORD



FROST SWORD



GLASS SWORD



GRINGOLET

Weapon	Damage (min-max)	Range
Broadsword	35-45	Medium
Cutlass	23-27	Medium
Hand Axe	4-10	Short
Long sword	40-60	Medium
Mace	5-11	Short
Scimitar	15-25	Short
Short Sword	1-5	Short
Spiked Club	3-7	Short
Blackrock Sword	90-110	Long
Flaming Sword	45-55	Medium
Frost Sword	40-60	Long
Glass Sword	500	Long
Gringoleet	35-65	Medium

TWO-HANDED WEAPONS

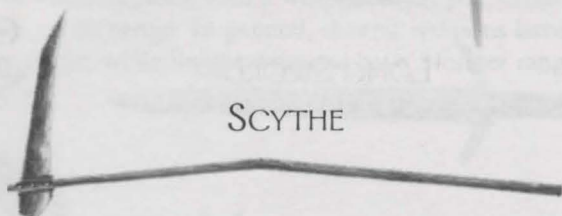
All two-handed weapons inflict Edged damage. However, if your opponent is more vulnerable to Electrical damage, the **Lightning Sword** inflicts Electric damage, instead.



BATTLE AXE



CLAYMORE



SCYTHE



TWO-HANDED AXE



TWO-HANDED SWORD



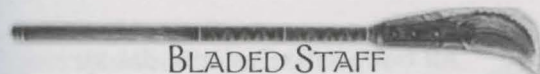
WAR HAMMER



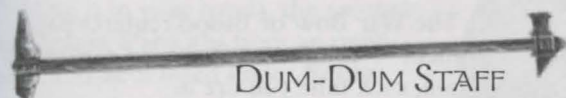
LIGHTNING SWORD

Weapon	Damage (min-max)	Range
Battle Axe	40-50	Medium
Claymore	50-60	Long
Scythe	65-95	Medium
Two-Handed Axe	20-30	Short
Two-Handed Sword	55-75	Long
War Hammer	25-35	Medium
Lightning Sword	80-90	Long

STAVES & POLEARMS



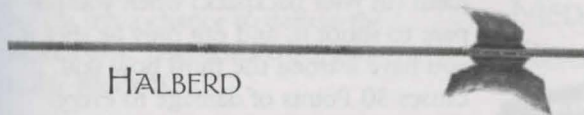
BLADED STAFF



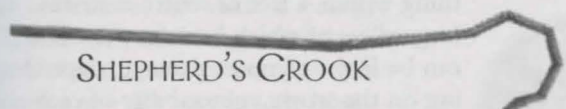
DUM-DUM STAFF



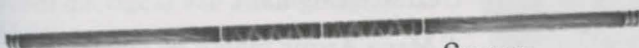
GNARLED STAFF



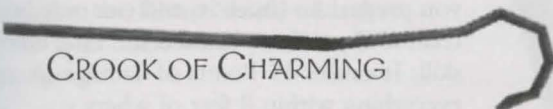
HALBERD



SHEPHERD'S CROOK



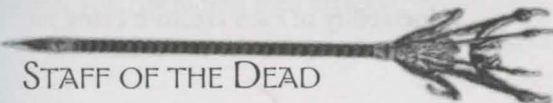
STAFF



CROOK OF CHARMING



GARGOYLE STAFF



STAFF OF THE DEAD

All staves and polearms inflict Impact damage.

In addition, a **staff** might flip your opponent.

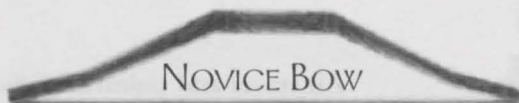
The **Crook of Charming** has a 20% chance of Charming any lesser creature it strikes, as though you had cast *Charm* (p. 69).

The **Staff of the Dead** inflicts double damage against Undead (zombie, skeleton, spectre, ghost or lich).

Weapon	Damage (min-max)	Range
<i>Bladed Staff</i>	45-65	Medium
<i>Dum-Dum</i>	20-40	Medium
<i>Gnarled Staff</i>	8-12	Medium
<i>Halberd</i>	55-85	Medium
<i>Shepherd's Crook</i>	30-40	Medium
<i>Staff</i>	1-9	Medium
<i>Crook of Charming</i>	60-80	Medium
<i>Gargoyle Staff</i>	30-40	Medium
<i>Staff of the Dead</i>	50-70	Medium

Ultima IX Ascension

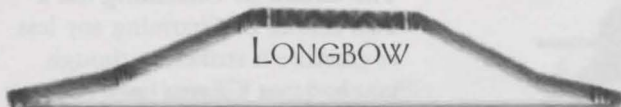
BOWS



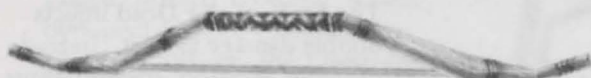
NOVICE BOW



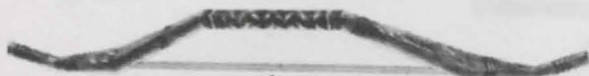
TARGET
BOW



Longbow



SEIGE BOW



ILOLO'S BOW



WAR BOW OF BLOOD

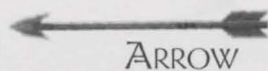
All bows inflict Projectile damage.

The **War Bow of Blood** requires payment — it inflicts 2 Points of damage on *you*, each time you fire it.

A **Fire Arrow** cannot be bought. Each Fire Arrow requires that an oil flask be at hand (in your backpack) when you prepare to shoot it, and can only be shot if you have learned the third bow skill. It causes 30 Points of damage to everything within 4 feet of where it strikes (regardless of which bow fires it). This can be Fire or Impact damage, depending on the worse vulnerability of each creature being hit.

A **Mana Arrow** cannot be bought. It is created (at the cost of 10 mana) when you prepare to shoot it, and can only be created if you have learned the final bow skill. It causes 45 Points of damage to everything within 8 feet of where it strikes (regardless of which bow fires it). This can be Fire, Air, Water, Earth or Impact damage, depending on the worst vulnerability of each creature being hit.

Weapon	Damage (min-max)	Range
Novice Bow	1-6	Short
Target Bow	10-15	Medium
Longbow	20-25	Medium
Siege Bow	30-35	Long
Iolo's Bow	45-50	Long
War Bow of Blood	60-70	Long
Fire Arrow	30	per bow
Mana Arrow	45	per bow



ARROW



FIRE ARROW



MANA ARROW

SHIELDS

If your shield is equipped (if you're holding it in your hand), the amount of damage it absorbs from an opponent's strike is listed under **Equip**.

If you not only have your shield equipped, but you actively block with it (by pressing **Z** rather than attacking), it has a chance to deflect the entire blow. That chance is listed under **Block %**.

In both cases, this value is a range. The amount of damage absorbed by your shield is always a range — you never know for sure exactly how much damage it will absorb from a blow.

In addition to its normal shielding abilities, the **Kiran Shield** adds 5 to your total mana while you have it equipped.

In addition to its normal shielding abilities, the **Mage Shield** also absorbs 20% of any magical attack against you (including spell attacks).



MEDIUM
ROUND
SHIELD



MEDIUM
ROUND
SHIELD



STEEL
BUCKLER



KITE SHIELD



SMALL
COPPER
SHIELD



SMALL
SILVER
SHIELD

Shield	Equip	Block %
Medium Round Shield	5-8	65
Steel Buckler	1-4	20
Kite Shield	7-10	85
Small Shield	3-6	45
Kiran Shield *	2-4	30
Mage Shield *	3-5	40



SMALL
GOLD
SHIELD



KIRAN
SHIELD



MAGE
SHIELD

ARMOR

In general, armor (whether natural or manufactured) is pretty straightforward. A creature has a given armor value, and that armor absorbs part of any strike against the creature. For example, a hellhound has Armor 40. That means that anytime you hit a hellhound, its fur absorbs anywhere from 0 to 40 Hit Points of damage. When you hit a giant bat (Armor 5), its fur absorbs 0 to 5 Hit Points of damage. (Yes, it's much easier to kill a giant bat.)

For the Avatar, the affect of your armor is just a bit more complicated. You can wear up to six pieces of armor, covering your head, torso, arms, hands, legs and feet. Each piece of armor has an armor value, and when you're hit, each piece of armor has a chance to absorb part of the damage. (There are no damage locations in *Ultima: Ascension*.)

Thus, if you're completely equipped in leather armor when you get hit, your cap absorbs 0-2 points of the damage, your chest piece absorbs 0-5 points, your arms absorb 0-2 points, your gauntlets 0-1 points, your leggings 0-2 points and your boots 0-3 points. The whole effect is that your armor might absorb 15 Hit Points of damage, or it might absorb nothing at all. However, the odds are very high that your leather armor will absorb about half the total possible — about 8 Points of damage.

In fact, that's a pretty good rule of thumb. To determine how much protection your armor gives you from each blow, add up the armor value of each piece of armor, and cut it in half. The more pieces of armor you're wearing, the better this rule of thumb applies. If you're wearing only a piece or two, you're much more likely to hit the high and low extremes of armor protection.

You do not have to wear six pieces of armor. (In fact, when you first arrive in Britannia, you're not wearing a helmet of any sort.) You also don't have to match your armor (unless your fashion sense demands it). For example, you can wear a leather cap, chain boots, plate arms, bone chest, Wyrmguard leggings and Blackrock gauntlets. You'd look pretty goofy, but your total armor protection is 44, so it'll probably absorb about 22 Hit Points from every blow — not a bad start toward survival.



AVATAR
(ARRIVAL
ARMOR)

Avatar (Arrival)

<i>Tunic</i>	3
<i>Arms</i>	1
<i>Gloves</i>	1
<i>Leggings</i>	1
<i>Boots</i>	1



CHAIN
ARMOR

Chain

<i>Coif</i>	3
<i>Chest</i>	8
<i>Arms</i>	4
<i>Gauntlets</i>	3
<i>Leggings</i>	4
<i>Boots</i>	3

Leather

<i>Cap</i>	2
<i>Chest</i>	5
<i>Arms</i>	2
<i>Gauntlets</i>	1
<i>Leggings</i>	2
<i>Boots</i>	3



LEATHER
ARMOR

Plate

<i>Helm</i>	6
<i>Chest</i>	18
<i>Arms</i>	11
<i>Gauntlets</i>	6
<i>Leggings</i>	8
<i>Boots</i>	6



PLATE
ARMOR

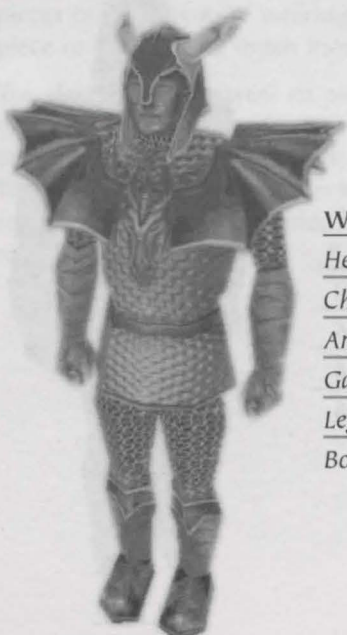
Ultima IX Ascension



BONE
ARMOR

Bone

<i>Helm</i>	2
<i>Chest</i>	15
<i>Arms</i>	8
<i>Gauntlets</i>	4
<i>Leggings</i>	7
<i>Boots</i>	5



WYRMGUARD
ARMOR

Wyrmguard

<i>Helm</i>	4
<i>Chest</i>	5
<i>Arms</i>	6
<i>Gauntlets</i>	4
<i>Leggings</i>	5
<i>Boots</i>	4



PIRATE
(RAVEN'S CHOICE)

Pirate

(Raven's Choice)

<i>Shirt</i>	6
<i>Arms</i>	4
<i>Gloves</i>	2
<i>Pants</i>	2
<i>Boots</i>	3



BLACKROCK
ARMOR

Blackrock

<i>Helm</i>	9
<i>Chest</i>	25
<i>Arms</i>	14
<i>Gauntlets</i>	8
<i>Leggings</i>	10
<i>Boots</i>	9

ARTIFACTS

ARTIFACT
ARMORBOOTS OF
LEVITATION

As you might suspect, there are a few pieces of armor that provide more than simple protection from attacks. In fact, they often provide *less* protection than other armor, so you have to decide whether you want a particular piece's special benefit, or better protection from another type of armor. (Unfortunately, each of these pieces must be worn to take advantage of its special properties.) These pieces are unique, and are hard to acquire. They include:

Helm of Radiance. This lights your way, as though you were casting a continual Light spell.

Chest of the Troll. This regenerates one Hit Point every ten seconds.

Arms of the Magi. When wearing these arms, the initial mana cost for any spell you cast is reduced to 3/4 of its normal cost. (Cost to sustain a duration spell is not reduced.)

Gauntlets of Fury. These gloves add 5 to any damage you inflict.

Leggings of Senti. Normally, you can jump accurately whenever your cursor is green; a yellow cursor indicates a questionable jump. With these leggings, you can jump accurately and safely even if your cursor is yellow (but not if it's red).

Swamp Boots. These boots keep you from suffering any of the poisonous harms of walking through a swamp.

Boots of Levitation. These Gargoyle boots allow you to fly in the air and walk around, which is even better than the Levitation spell. To trigger their power, simply jump; to turn them off again, jump again. It is recommended that you turn them off near the ground — if not, you're likely to fall and hurt yourself. Unfortunately, these boots work only in Ambrosia.

Artifact

Helm of Radiance 2

Chest of the Troll 5

Arms of the Magi 3

Gauntlets of Fury 3

Leggings of Senti 2

Swamp Boots 2

Boots of Levitation 1



SPELLS

LINEAR SPELLS



STONE

Type	Offensive, Instantaneous
Target	Area
Damage Type	Impact
Damage	1-3
Mana to Cast	0
Reagents	None
Incantation	In Bet Ylem

Use *Stone* to further weaken weak creatures. It kills predatory fish.



GUST

Type	Modification, Instantaneous
Target	Area
Mana to Cast	0
Reagents	None
Incantation	In Hur

Gust knocks or pushes light items.



IGNITE

Type	Modification, Instantaneous
Target	Item
Mana to Cast	0
Reagents	None
Incantation	In Flam

Ignite lights torches, candles and other flammables. It can burn through webs, although it takes two applications if the web doesn't have a hole to begin with.



DOUSE

Type	Modification, Instantaneous
Target	Item or Area
Mana to Cast	0
Reagents	None
Incantation	An Flam

Douse extinguishes torches, candles and other flammables.

FIRST CIRCLE



CREATE REAGENTS

Type	Modification, Instantaneous
Mana to Cast	5
Reagents	Black Pearl, Blood Moss, Garlic, Ginseng, Mandrake Root, Nightshade, Spider's Silk, Sulphurous Ash
Incantation	In Ort Ylem

You must have had a type of reagent before before you can create it. Within that limitation, the reagent that results depends on where you cast this spell:

Grass	Blood Moss, Garlic, Ginseng or Spider Silk
Dirt	Blood Moss, Garlic or Ginseng
Forest	Spider Silk, Nightshade, Blood Moss, Garlic or Ginseng
Sand	Black Pearl
Rock	Sulfurous Ash
Lava	Sulfurous Ash
Saltwater	Black Pearl
Swamp	Spider Silk, Blood Moss or Mandrake Root
Anywhere else	Blood Moss, Garlic, Ginseng or Spider Silk



LIGHTNING BOLT

Type	Offensive, Instantaneous
Target	Creature or Area
Damage Type	Electrical
Damage	22-25
Mana to Cast	5
Reagents	Black Pearl, Mandrake Root, Sulphurous Ash
Incantation	Ort Grav

Lightning Bolt delivers good, inexpensive damage. It is particularly useful against dragons.



LIGHT

Type	Modification, Duration
Mana to Cast	5
Mana Drain	1/min.
Reagents	Sulphurous Ash
Incantation	In Lor

Light is extremely useful anywhere the sun doesn't shine.



LIGHT HEAL

Type	Healing, Instantaneous
Target	Self
Mana to Cast	5
Reagents	Garlic, Ginseng, Spider's Silk
Incantation	Mani

Light Heal has the same effect as a healing potion, restoring about 30 Hit Points. Use it when you need a quick fix, but can't afford to expend much mana.

SECOND CIRCLE



CRYSTAL BARRIER

Type	Defensive, Instantaneous
Target	Area
Mana to Cast	10
Reagents	Black Pearl, Blood Moss, Mandrake Root
Incantation	In Vas Ylem

Crystal Barrier is good for blocking monsters and other pursuers in close quarters. It is also good for creating something for you to climb on when no stairs are available.



ETHEREAL SIGHT

Type	Informative, Duration
Mana to Cast	10
Mana Drain	1/20 sec.
Reagents	Mandrake Root, Spider's Silk
Incantation	In Quas Wis

Ethereal Sight finds invisible creatures and objects. It is particularly useful when seeking nightshade — you won't find any (in the wild) without casting this spell first.



INFERNAL ARMOR

Type	Defensive, Duration
Target	Self
Damage Type	Fire
Damage	5–10
Mana to Cast	10
Mana Drain	1/2 sec.
Reagents	Mandrake Root, Sulphurous Ash, Spider's Silk
Incantation	Uus Flam Sanct

Infernal Armor is good for walking through fires, and for *short* trips through lava. You'll still take damage in lava, but not quite as much.



CURE

Type	Healing, Instantaneous
Target	Self
Mana to Cast	10
Reagents	Garlic, Ginseng
Incantation	An Nox

Cure gets rid of poison.

THIRD CIRCLE



CHARM

Type	Offensive, Duration
Target	Creature
Damage Type	Charm
Mana to Cast	15
Mana Drain	1/4 sec.
Reagents	Black Pearl, Nightshade, Spider's Silk
Incantation	An Xen Ex

Charm will temporarily convert a lesser creature to your side. Attacking the Charmed creature dispels the spell. If a creature can be Charmed, the spell will work the first time — it is 100% successful against possible creatures, but not all creatures can be Charmed.



TELEKINESIS

Type	Modification, Instantaneous
Target	Item
Mana to Cast	15
Reagents	Black Pearl, Blood Moss
Incantation	Ort Por Ylem

Telekinesis lets you touch, pull and push on items that are out of reach, but it doesn't let you pick up or move anything. You can reach anything that shows up in the yellow zone for your cursor.



FIREBALL

Type	Offensive, Instantaneous
Target	Creature or Area
Damage Type	Fire
Damage	30-35
Mana to Cast	15
Reagents	Black Pearl, Blood Moss, Mandrake Root, Sulphurous Ash
Incantation	Vas Flam Hur

Fireball is the damage spell of choice, and it can also melt ice. Once cast, it goes until it runs into something, even if that takes it into your cursor's red zone.



FOG

Type	Modification, Duration
Target	Around self
Mana to Cast	15
Mana Drain	1/4 sec.
Reagents	Garlic, Nightshade, Spider's Silk
Incantation	An Wis Hur

Fog significantly reduces any creature's area of awareness. They'll usually lose track of you, even when they've already noticed you. They will notice if you get very close or if you attack.

FOURTH CIRCLE



TIME STOP

Type	Modification, Duration
Mana to Cast	20
Mana Drain	3/2 sec.
Reagents	Blood Moss, Garlic, Mandrake Root
Incantation	An Tym

Time Stop stops everything living or magically moving. You can kill even the hardest of foes while this spell is in effect.



WIZARD EYE

Type	Informative, Duration
Mana to Cast	20
Mana Drain	1/2 sec.
Reagents	Black Pearl, Blood Moss, Nightshade, Mandrake Root, Spider's Silk, Sulphurous Ash
Incantation	Por Ort Wis

The Wizard Eye you create can move, without anything or anyone noticing it. It can go underwater, and can even pass through lava (although the sight range *within* lava is almost non-existent).



DAY

Type	Modification, Duration
Mana to Cast	20
Mana Drain	1/min.
Reagents	Mandrake Root, Sulphurous Ash
Incantation	Vas Lor

Day is better than Light, but with the same duration cost (1 mana per minute). It does have a higher initial cost, but you can see much farther with it.



FREEZE

Type	Defensive, Instantaneous
Target	Creature or Item
Damage Type	Water
Damage	None
Mana to Cast	20
Reagents	Black Pearl, Mandrake Root, Sulphurous Ash
Incantation	Vas An Flam Grav

Freeze doesn't damage its target, but it does give you about 10 seconds in which you can attack or flee. It affects all earth-bound creatures (except those immune to Water), including magical creatures and the undead.

FIFTH CIRCLE



SUMMON UNDEAD

<i>Type</i>	Summoning, Instantaneous
<i>Target</i>	Area or Item
<i>Mana to Cast</i>	25
<i>Reagents</i>	Blood Moss, Nightshade, Spider's Silk
<i>Incantation</i>	Kal Corp Xen

Summon Undead calls a zombie or a skeleton to help you. You can summon it at a distance (wherever you place your cursor). Any summoned creature will immediately attack your nearest enemy — you can't direct its blows. It will attack you when you cancel the current spell duration.



LEVITATE

<i>Type</i>	Movement, Instantaneous
<i>Mana to Cast</i>	25
<i>Reagents</i>	Blood Moss, Spider's Silk
<i>Incantation</i>	Por Uus Ylem

Levitate gets you up on high places (that is, up to six feet high). It can only carry you up or down, not across. If you want to go across (say, into a higher or lower dungeon) jump from where you hang suspended in the air, as though a pedestal had risen to support you. Be careful, though. The spell dispels as soon as you begin walking or jumping. It lasts no longer than about 10 seconds, in any case.



BOLT OF FLAME

<i>Type</i>	Offensive, Duration
<i>Target</i>	Area
<i>Damage Type</i>	Fire
<i>Damage</i>	10–15 per fireball, 4 or 5 fireballs per second
<i>Mana to Cast</i>	25
<i>Mana Drain</i>	3/2 sec.
<i>Reagents</i>	Black Pearl, Mandrake Root, Spider's Silk, Sulphurous Ash
<i>Incantation</i>	Vas Flam Por

Bolt of Flame has less range than a Fireball, but the “mini-fireballs” just keep giving damage as long as the spell continues. The net effect is fast, concentrated damage, especially against a foe susceptible to Fire damage. The downside is that armor absorbs each fireball individually, so good armor might absorb most or all of the spell's effect. This is the only attack spell that you must turn off to stop it.



FULL HEAL

<i>Type</i>	Healing, Instantaneous
<i>Target</i>	Self
<i>Mana to Cast</i>	25
<i>Reagents</i>	Garlic, Ginseng, Mandrake Root
<i>Incantation</i>	Vas Mani

Full Heal is more useful the more Hit Points you have can have — if you just have a few Hit Points, healing them up is almost a waste of a good Heal.

SIXTH CIRCLE



METEORITE

Type	Offensive, Instantaneous
Target	Area
Damage Type	Earth
Damage	50-55
Mana to Cast	30
Reagents	Blood Moss, Mandrake Root, Sulphurous Ash
Incantation	Kal Jux Ylem

Meteorite delivers good damage, especially since very few creatures have any immunity to Earth magic. It can only be cast above-ground, not in a dungeon.



INVISIBILITY

Type	Modification, Duration
Target	Self
Mana to Cast	30
Mana Drain	1/sec.
Reagents	Blood Moss, Nightshade
Incantation	Sanct Lor

Invisibility is good for avoiding tougher creatures, and even some Magic Eyes. No one and nothing can see you except Red Magic Eyes. Attacking something dispels the *Invisibility*.



RING OF FIRE

Type	Offensive, Instantaneous
Target	Around self
Damage Type	Fire
Damage	20-35 in expanding ring, for 10 seconds
Mana to Cast	30
Reagents	Blood Moss, Mandrake Root, Spider's Silk, Sulphurous Ash
Incantation	Kal Por Flam Grav

Ring of Fire is excellent against multiple enemies. It has good range, but a downside is that it misses anyone or anything that has come right up next to you to attack you. It also misses flying creatures (but you can even get swimmers if you somehow manage to get your feet below them while casting it).



MANA BREATH

Type	Modification, Duration
Mana to Cast	30
Mana Drain	5/2 sec.
Reagents	Ginseng, Mandrake Root, Spider's Silk
Incantation	Ort Mani Hur

Mana Breath exchanges mana for air. You can't drown while the spell is in effect. This is the only spell that can be cast while swimming.

SEVENTH CIRCLE



DEATH

Type	Offensive, Instantaneous
Target	Creature
Damage Type	Earth
Damage	100
Mana to Cast	35
Reagents	Black Pearl, Mandrake Root, Nightshade, Sulphurous Ash
Incantation	Kal An Lor Corp

Death instantly kills anything with less than 100 Hit Points. It has no effect on anything or anyone with more than 100 Hit Points. Unfortunately, it also sucks away *half* of your total possible Hit Points — if you're seriously injured, *don't* cast this spell! As with other Earth magic, it has the added benefit that few creatures are immune to its power.



TELEPORT

Type	Movement, Instantaneous
Target	Area
Mana to Cast	35
Reagents	Blood Moss, Mandrake Root, Spider's Silk
Incantation	Ort Por

Teleport can take you anywhere you can see, as long as it is within the yellow range of your cursor. You can even Teleport past a barrier as long as you can see past it (for example, past a portcullis), but you can't teleport past a closed door.



SUMMON DEMON

Type	Summoning, Instantaneous
Target	Area
Mana to Cast	35
Reagents	Blood Moss, Mandrake Root, Nightshade, Spider's Silk
Incantation	Kal Vas Corp Xen

Summon Demon is very similar to *Summon Undead*. You can summon the demon at a distance if you wish (wherever you place your cursor). The summoned demon will immediately attack your nearest enemy — you can't direct its blows. It might even summon its own helping hellhounds. All of them attack you when you cancel the current spell duration.



FROST STORM

Type	Offensive, Instantaneous
Target	Area
Damage Type	Water
Damage	10–15 per ice chunk, for 10 seconds
Mana to Cast	35
Reagents	Blood Moss, Mandrake Root, Sulphurous Ash
Incantation	Vas An Flam Hur

Frost Storm throws chunks of ice through a wide area, delivering plenty of Water damage every second. These chunks won't hurt you. You can't target a specific foe, but the storm usually inflicts enough damage to make up for its lack of specificity.

EIGHTH CIRCLE



EARTHQUAKE

Type	Offensive, Instantaneous
Target	Area
Damage Type	Earth
Damage	70-75 every 0-4 seconds, for 10 seconds
Mana to Cast	40
Reagents	Blood Moss, Mandrake Root, Sulphurous Ash
Incantation	Vas Por Ylem

Earthquake delivers massive Earth damage in continuing tremors, that can also stun.



LIGHTNING STORM

Type	Offensive, Instantaneous
Target	Area
Damage Type	Electrical
Damage	40-45 per bolt, for 10 seconds
Mana to Cast	40
Reagents	Black Pearl, Garlic, Mandrake Root, Sulphurous Ash
Incantation	Vas Grav Hur

Lightning Storm summons a small storm that wanders about within 50 feet of you, delivering lots of lightning wherever it goes.



INFERNO

Type	Offensive, Instantaneous
Target	Area around self
Damage Type	Fire
Damage	35-40 (ring), 30-45 (each ball), for 10 seconds
Mana to Cast	40
Reagents	Blood Moss, Mandrake Root, Sulphurous Ash
Incantation	Vas Kal Flam Grav

Inferno combines *Ring of Fire* with balls of fire. The ring starts around you and spreads outward. Meanwhile, balls of fire are shooting out in all directions. You can't control the balls, but they tend to aim at available targets.



SEARING RAIN

Type	Offensive, Duration
Target	Area
Damage Type	Water
Damage	10-85 every 0-4 seconds
Mana to Cast	40
Mana Drain	5/2 sec.
Reagents	Blood Moss, Mandrake Root
Incantation	Vas Kal An Flam Jux

Searing Rain is in the same family of massive area-effect spells as *Inferno*, *Earthquake* and *Frost Storm*. It delivers Water damage.

AREA EFFECT SPELLS

Several area-effect spells — *Ring of Fire*, *Frost Storm*, *Earthquake*, *Inferno* and *Searing Rain* all deliver massive, continuing damage over a 100-foot diameter circle centering on you. None of them can hurt you, and all continue for several seconds, even though only *Searing Rain* can be maintained. *Lightning Storm* (another Instantaneous spell) works within the same area, but its actual area of effect is a somewhat smaller localized storm.

ON THE BINDING OF SPELLS

To add a spell to your spellbook, one must find a binding Pentagram, which can be identified by the candles placed at each of the five points. Then one must place the spell scroll and reagents in the center of the Pentagram, light each of the candles, and recite the incantation for the spell.

POTIONS

RED POTION

CURE POISON

Garlic has been rumored to stave off noxious undead, and can also be used to create this fabulous drink. It will cure most poisons, including those acquired from the swamps and that gained from drinking a green potion.

YELLOW POTION

HEAL

The ancients wrote about the regenerative properties of **Ginseng**, which can also be used to create healing potions. This concoction will give healing aid to the imbiber's wounds.

BLUE POTION

WATER BREATHING

The oxygen in the blood of **Blood Moss** allows the imbiber of a blue potion to breathe underwater for a limited time.

ORANGE POTION

MANA RECOVERY

The same magical property that **Spider Silk** uses to bind spells can also be used to bind more mana from the ether to the drinker. This potion will restore some of the mana used during spellcasting.

GREEN POTION

POISON

The deadly **Nightshade** mushroom, when brewed, makes an even deadlier potion. This potion is a dangerous toxin, and will poison (and possibly kill) the imbiber.

PURPLE POTION

INVULNERABILITY

Mandrake Root is the most powerful of all the reagents. If one drinks a potion made from it, one is temporarily invulnerable. This concoction will provide magical protection for several minutes of hard fighting.

WHITE POTION

INFERNAL ARMOR

The fiery properties of **Sulphurous Ash** can be used to create a white potion that, when drunk, provides armor of flame. This powerful potion will create a short-lived shield of fire.

BLACK POTION

INVISIBILITY

A good alchemist can draw the darkness from a **Black Pearl** and transform it into a black potion of invisibility. Drinking this will render the individual invisible for several minutes.

CREATION OF POTIONS

First you will need to place a flask full of water along with the proper reagent on an alchemy set. Use the alchemy set while the proper ingredients are in place to create the potion. Be careful, though, for if your ingredients are incorrect, you could create an explosion or poison.

RITUALS

RITUAL OF BINDING

Learn it from Altomar in Britain.

Find a binding circle (a pentagram with 5 candles at the star points).

Place the spell's required reagents and its scroll in the binding circle.

Light the candles.

When prompted for the magic words, speak (type) the incantation for the spell.

Scroll and reagents will be consumed and spell added to spellbook.

RITUAL OF SANCTIFICATION

Learn it when you meditate at the Shrine of Compassion.

Place the appropriate sigil and glyph on the broken altar.

Speak (type) the mantra of the Shrine when asked.

The Shrine will be restored.

RITUAL OF RESTORATION

Mariah teaches you this ritual when you meet her in her basement. You only learn it if you do not kill Wyrmguard Hiram (Mariah) in Deceit.

Go to a cleansed Shrine and meditate (speak the mantra).

Chose conversation option to cast the Ritual of Restoration.

When asked the magic words, enter the words for the ritual ("vas mani corp").

You are fully healed and your mana is fully restored.

RITUAL OF RETURN

(SUMMON MOONGATE)

Nico teaches this to you when you free him.

Go to a circle of stones (generally located near a Shrine).

Drop the Orb of the Moons on the ground. (You got it when you freed Nico in Cove.)

When asked to speak your destination, you must enter the mantra of a cleansed Shrine. It will open a Moongate to that Shrine (that is, to the circle of stones closest to that Shrine).

If you try an incorrect mantra or if it is the mantra to an uncleansed Shrine, you are told that the ways are not clear.

Note: Raven will be waiting at the nearest dock.

RITUAL OF SPIRIT SPEAK

You learn it from Myrea the Shrine keeper (near the Shrine of Honor).

Bring ashes (in this case, Dupré's ashes) to the Shrine of Honor. (The Shrine doesn't have to be cleansed to perform this ritual.)

Place ashes on the Shrine altar.

The ashes disappear in a flourish; Dupré's ghost is summoned to the spot and speaks to you.

RITUAL TO REUNITE BODY & SPIRIT

You learn it from Shamino's spirit voice at various statues throughout world.

Find Shamino's body in the Well of Souls.

Remove the protective magic fire by lighting the four braziers in the room.

Place the Bell of Courage, Book of Truth and Candle of Love around Shamino's body (the spots are labeled).

"Use" the Bell (ring it), Book (read passage) and Candle (light it) in any order.

When asked, enter the Mantra of Spirituality.

Shamino's silver cord is restored and his spirit returns to his body.

RITUAL TO SUMMON PYROS

You learn it from Malchir in the Well of Souls (summoned with help of Shamino).

Place all reagents — Red Candle, Demon Skull, Sulphurous Ash, Spider Silk and Blackrock — in the center of the pentagram on the Isle of the Avatar.

Light the red candle (this must be done last).

Pyros arrives and draws you down into the Abyss.

RITUAL TO CONSTRUCT THE BARRIER OF LIFE

You learn it from the Codex of Ultimate Wisdom.

Place the eight Sigils on the eight pillars in the Guardian's Chamber.

Move to the circle in the center of the room.

You are asked for the words of life: *sanct vas grav in mani an corp*.

A barrier rises around the chamber.

The Black Gate rises and the Guardian is summoned to the chamber.

The Black Gate shatters, sending shards around the room.

RITUAL OF ARMAGEDDON

You learn it from the Codex of Ultimate Wisdom.

You must have the eight Sigils present.

Place pieces of the Black Gate (scattered around the room) into the circle in the center of the Guardian's chamber.

Note that each piece triggers a short image of other events happening simultaneously.

After the third piece is in place you will be asked for the Words of Armageddon: *vas kal an mani in corp hur tym*.

Armageddon occurs.

Additional Tips

BASICS

Useless Items. The world is packed with items, but not everything you will find will be useful! Since people have a limited amount of carrying capacity, some items will simply not be available to keep. They can be moved or rearranged, but they can't be taken with you. These items will show up in your tool belt or backpack as a red 'X'. Be assured, these items will not be needed, and you will need your space for other, more important things.

Marathon Swimming. Swimming the ocean may sound like an exciting venture, but it can be dangerous to swim in places that are too deep! The waters in an ocean are turbulent and can cause a person to lose their breath and drown quickly. If you see your breath meter going down at an extremely rapid rate, this is a good sign that the waters are too deep! You would do best to turn around and swim back to safer waters, and enlist the services of a boat captain.

No spells can be cast underwater, with the sole exception of *Mana Breath*. You can cast spells while standing in water, but not while swimming.

Literacy. Reading books can be an enriching and entertaining pastime. You'll find that the more books you read, the more you will know about the world, its inhabitants, and its history. In books, you can even find clues that you may otherwise miss. After opening a book, left click on the folded page corner in the top right to turn the page. To turn back to the first page of a book, simply click on the book-mark. You can turn to the previous page by left clicking on the folded corner in the top left. Once you have finished reading the book, press escape or right click anywhere on the book to close it.

R&R. You can't regain lost hit points just by standing or sitting. To heal "on the go" you'll need a healing spell, item or potion. Sleeping overnight, however, will restore both Health and Mana to full.

However, it's important to get in on the right side of the bed — literally. When facing a bed, especially a double bed, click on the right side of the bed to go to sleep. If you get in on the left side, your night's sleep won't heal you. You know you've done it right if you next see yourself lying down in bed.

Unfortunately, you can only heal like this while above ground. Even if you do find a bed in a dungeon, you could never sleep deeply enough to heal.

Sack Time. When you're tired, it's always a good idea to rest. But what if you're not at home? Any bed will do, and a good night's sleep will refresh even the most worn down of warriors. You'll find the time will pass quickly, and you will feel quite refreshed.

Before You Leap. When jumping, make sure your cursor is green (or at least yellow) before leaping. And note that even when the cursor is green, if the slope you're jumping to is too steep/slippery, you'll still slide right down, even if your jump is successful.

Little Creatures. It can be difficult to target creatures that are significantly shorter than you with a hand-to-hand weapon (this includes most quadrupeds, like wolves and giant rats). Either engage these creatures with ranged attacks, or try to position yourself so that you're at a slightly lower elevation than they are, putting them more at shoulder level.

INVENTORY

Bags are wonderful things. Every bag you find increases your carrying capacity by eight slots. Bags are also somewhat rare early in the game, so if you see one, grab it.

You can place a bag on your toolbelt or in your backpack, but you can't place a bag in a bag.

You don't need to carry all the Sigils and Runes with you wherever you go. In fact, toward the end of your quest, your bags might start feeling overcrowded if you're wagging around up to sixteen Sigils and Runes. Feel free to leave a few in your room at Lord British's castle, with one important caveat. *Don't* leave anything you might need — you'll just have to come back and get it, and that can be real aggravating.

SERPENTWYNE & SERPENT VENOM

Serpentwyne heals all energy, restores all mana and cures poison. Serpentwyne isn't magic, so it's handy in Dungeon Covetous, where no magic works.

Serpent Venom gives you a temporary strength boost, then a longer period of reduced strength.

MONSTERS

Some monsters summon other monsters (for example, liches summon undead and demons summon hellhounds). All summoned monsters must be dispatched before you can destroy the summoning monster.

SHRINE BOOSTS

You earn another 10 Hit Points and 10 Karma every time you cleanse a shrine.

DUNGEONS

Powderkegs give you a blast when nothing else will do. They can't be stowed in your pack and carried, but they can be picked up and moved, a bit at a time, if necessary.

How can you tell one fountain from another? You can know for sure after you take a drink:

<i>Normal</i>	The water is refreshing.
<i>Healing</i>	The water seems to have healed you some.
<i>Mana</i>	The water dances on your lips.
<i>Poison</i>	As the oily fluid slides down your throat, you begin to feel dizzy.

POISON

When you are hit with a poison attack, part of your Health Bar becomes green. For example, if you have 20 Hit Points, and you are hit with a 5-point poison attack, 1/4 of your bar turns from red to green.

You slowly lose those green Hit Points. If you have nothing but green Hit Points remaining, you can die when the green Hit Points are all gone. In the meantime, the only negative effect from poisoning is the annoying green haze.

Cure completely cures poison, turning the green part of your bar back to red. Healing doesn't convert green to red, but it does restore Hit Points that you've already *lost* to poison. In fact, if you have some red Points left, it might make sense to wait until all the green Points have vanished before Healing yourself, so your lost Points are restored.

In some ways, poison damage is *better* than regular damage, since you don't lose it all at once.

SAILING FOR DUMMIES

Click on the ship to take control of the vessel. Once you have control, hold down the right mouse button to move forward. Your captain will stay on the ship with you.

Click the left mouse button to fire the forward cannons if you encounter any enemies. Hit ESC to weigh anchor and walk around the ship. If the water is shallow enough, you'll even be able to get off, explore, and get back on by left clicking on the ship.

Since docking is more difficult, your captain will take control when you get close to a dock and sail you into port.

SWIMMING

If you're underwater, rising bubbles indicate an air pocket above the water where you can catch your breath.

EXPLORING

You must have a sextant to see where you are on the map. Sextants are available at several merchants throughout Britannia.

BREAD-MAKING

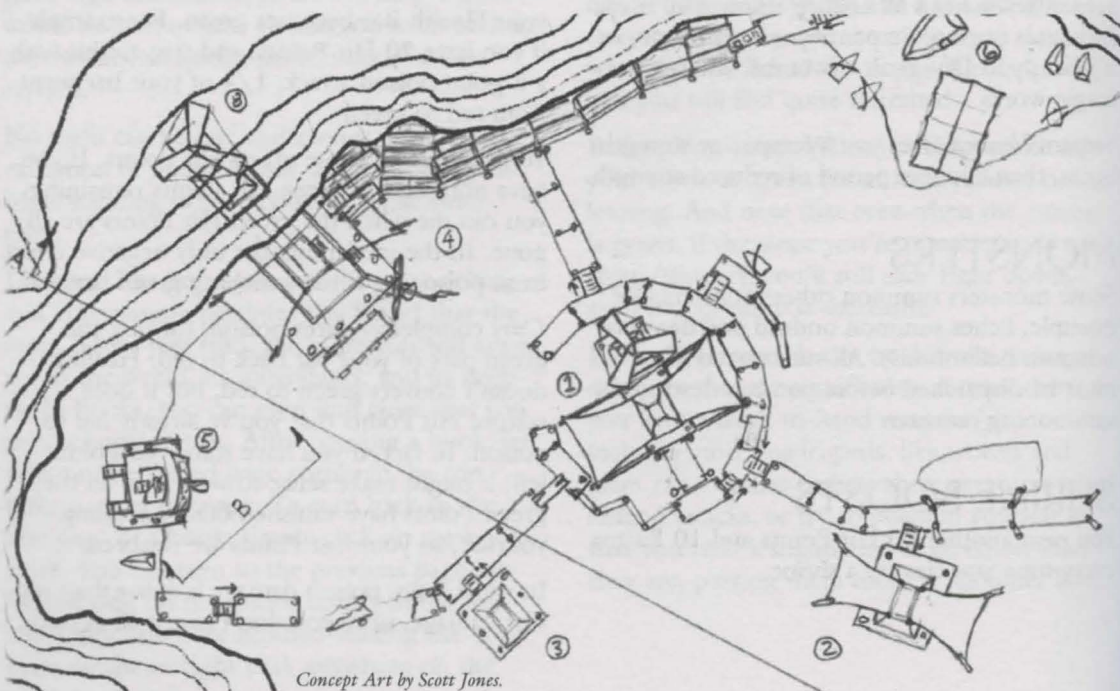
In order to make bread, start with a bread pan. Then add the following ingredients in any order:

Flour (Place bread pan on the ground next to the flour sack and use the sack. This will measure out the proper amount of flour.)

Water (Add a full flask of water to the pan.)

Two eggs (Add two eggs to the pan.)

Take the pan of dough and place it in the oven. A short while later you should have quality home-baked bread.



EASTER EGGS

YOUR OWN BACKYARD

If you want quick entry into Britannia, exit your house, go behind it, and climb the fence. You can climb the fence by climbing the training dummy, or by baking *lots* of bread and stacking it up in a stairstep.

Once over the fence, pull the lever. A whole wide array of teleport pads appears each going to a different place in Britannia. (We'll leave it to you to discover which pad goes where.)

The downside: you'll arrive totally unarmored and totally unprepared for whatever you face. Many of the events that need to have taken place before you get to this part of Britannia will not have taken place, so you'll probably be totally stuck, wherever you arrive. (And don't be surprised if your game crashes shortly thereafter — you're asking it to do things for which it wasn't designed.)

JADE THE PROSTITUTE (BUCCANEER'S DEN)

If you drink Serpent Venom before talking Jade up on her offer to party you may wake up to a surprise.

DRAGON FLYBY (ABYSS)

In the fire room of the Abyss, if you place the turkey leg on the window sill you can see a dragon fly by.

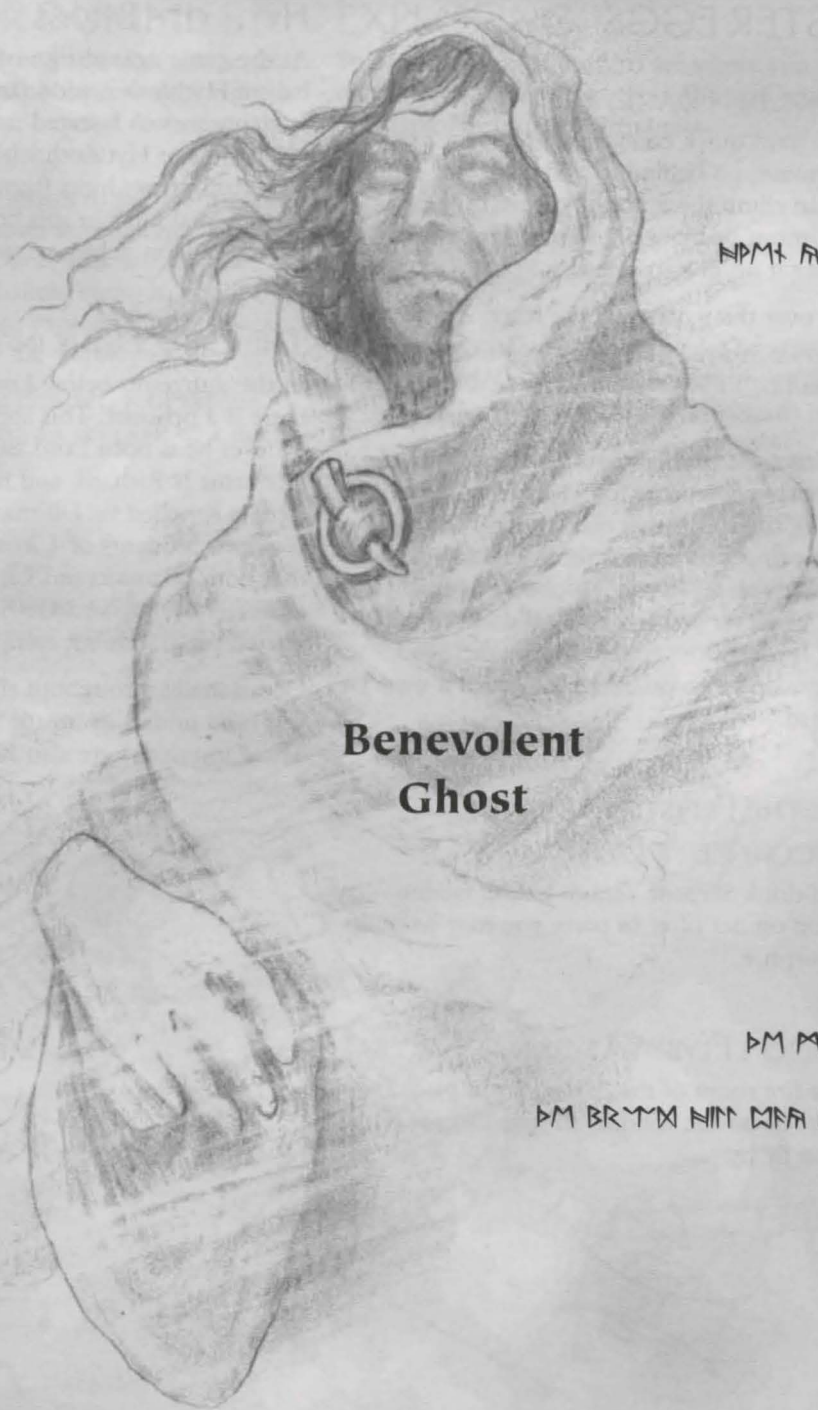
HYTHLOTH BYPASS

As the game neared sign-off, the entire second half of Hythloth was declared too difficult, and a teleporter was inserted to skip past it. If you can complete Hythloth without teleporting and without any hints from anyone (not even the minimal hints in this book), consider yourself a dungeon delver extraordinaire.

THE CRAZY GUY IN THE BIG HOUSE

In the dungeons below Lord British's Castle there is a prisoner. This apparent madman believes he is both Lord British and Shamino. His name is Richard, and his voice (and his face) is supplied by Ultima creator Richard Garriott. Students of *Ultima* lore will know that both Shamino and LB were paper game characters of Richard Garriott before he ever started programming computer games.

Occasionally throughout the game, the Avatar will hum under his breath ... do-de-do-de-do. These interludes are also Richard Garriott's voice.



**Benevolent
Ghost**

DMT ARE KRY

DM PRRMM

DM BR-TM NIT DRE NIP ARE

Creatures & Enemies



**Malevolent
Ghost**

RSO

Concept art by Scott Jones

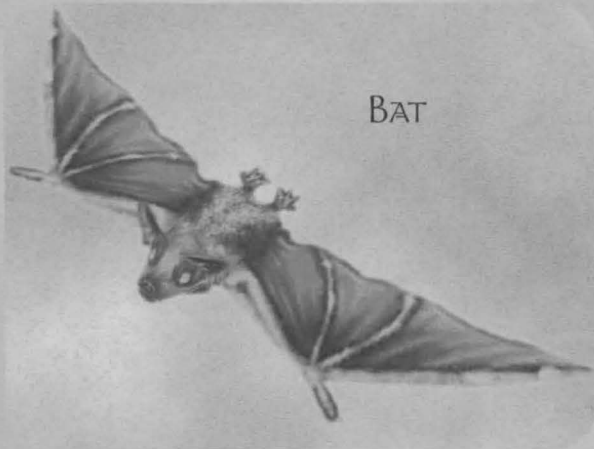


CREATURES

For each creature you might have to fight, we have listed its:

<i>Damage</i>	How much damage it inflicts each time it strikes. This is usually a range of values.
<i>Hit Points</i>	How much damage it can sustain before collapsing.
<i>Armor</i>	How much damage its fur, skin, or other defenses absorb from each of your blows.
<i>Vulnerabilities</i>	The types of attack to which it is particularly vulnerable. For example, the giant bat is vulnerable to Edged weapon attacks — every Edged weapon that hits it inflicts double damage.
<i>Resistances</i>	The types of attack to which it is particularly resistant. For example, the giant bat is resistant to Penetrating attacks — every Penetrating weapon that hits it inflicts only half its normal damage. For more information on various types of attacks, see the various weapon descriptions in Equipment , p. 56.
<i>Treasure</i>	What you can expect to find on its body after it dies.
<i>Notes</i>	Any other useful or interesting comments about the creature.

BAT



BAT, GIANT

<i>Damage</i>	20-25
<i>Hit Points</i>	5
<i>Armor</i>	5
<i>Vulnerabilities</i>	
Edged	double damage
Projectile	double damage
Area	double damage
<i>Resistances</i>	
Penetrating	half-damage
<i>Treasure</i>	1-10 gold (80%)

BAT, VAMPIRE

<i>Damage</i>	40-50
<i>Hit Points</i>	25
<i>Armor</i>	5
<i>Vulnerabilities</i>	
Edged	double damage
Projectile	double damage
Area	double damage
<i>Resistances</i>	
Penetrating	half-damage
Internal	half-damage
<i>Treasure</i>	20-35 gold and blood moss (30%)
<i>Notes</i>	The vampire bat might poison you when it bites.

Creatures & Enemies

BRUTE

Damage	60-80
Hit Points	130
Armor	20
Resistances	
Impact	tenth-damage
Internal	quarter-damage

Treasure: 50-80 gold (90%), one leather armor piece (20%)

Notes: Watch out for the brute — he can stomp the ground hard enough to stun you and make you stumble, and that may be all the time he needs to finish you off, especially in the early going.

BRUTE



CREEPER PLANT

Damage (bite)	30-40 (seeds); 60-65
Hit Points	60
Armor	20
Vulnerabilities	
Fire	double damage
Resistances	
Impact	no effect

Projectile	quarter-damage
Earth	quarter-damage
Water	quarter-damage
Internal	no effect
Electrical	no effect

Treasure: none

Notes: The first seed that misses you from each creeper becomes another creeper behind you.

CREEPER PLANT



CRUSTACEAN

Damage	50-60
Hit Points	200
Armor	100/10
Vulnerabilities	
Penetrating	double damage
Impact	double damage
Earth	double damage
Fire	double damage
Electrical	double damage

Resistances

Edged	quarter-damage
Projectile	quarter-damage
Water	tenth-damage

Treasure: 75-100 gold (95%) one skelton bone (90%) one random armor piece (30%)

Notes: Top: heavy armor (100), bottom: light armor (10)

The Third Staff attack (Sweep) can flip it; it's definitely weaker underneath.

CRUSTACEAN



DEMON

Damage	75-85
Hit Points	135
Armor	60
Vulnerabilities	
Water	double damage
Resistances	
Fire	no effect

Internal	quarter-damage
Treasure	300-600 gold

Notes: Demons summon hellhounds. A demon is invulnerable while a hellhound it summoned is still present.

DEMON



Ultima IX Ascension



SLASHER
DEMON

DEMON, SLASHER

Damage 75-85

Hit Points 100

Armor 65

Vulnerabilities

Earth 150% damage

Resistances

Air no effect

Water half-damage

Electrical no effect

Treasure: 250-500 gold

Notes: Each slasher demon has a 100-point magical barrier that must be destroyed (by magical attacks) before the slasher itself becomes vulnerable. Once dispelled, this barrier stays down for a short while before regenerating; the demon must be destroyed in that window of opportunity.



DRAGON

DRAGON

Damage 80-90

Hit Points 250

Armor 25

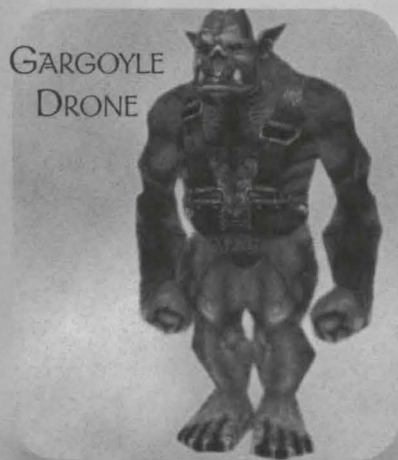
Resistances

Edged half-damage

Fire tenth-damage

Treasure: 500-750 gold
several gems (6 max): topaz (90%); amethyst (80%); ruby (70%); sapphire (60%); emerald (50%); diamond (40%)

Notes: Attack a dragon with anything but Fire. Lightning bolts and arrows are good ways of reaching it from a distance. Dragons can cast a few spells and breathe fire.



GARGOYLE
DRONE

GARGOYLE DRONE

Damage 30-40

Hit Points 55

Armor 25

Resistances

Earth quarter-damage

Fire half-damage

Treasure: topaz (90% — up to 3), amethyst (60%)

Notes: Gargoyle drones often wield Gargoyle Staves.

GARGOYLE DRONE (IN TERFIN)

Different statistics:

Damage 90-100

Hit Points 160

Armor 70

Creatures & Enemies

GARGOYLE, WINGED

Damage 20-30

Hit Points 40

Armor 15

Resistances

Air quarter-damage

Fire half-damage

Treasure: amethyst (80% — up to 3), ruby (50%), scroll (50%); equal chance of *Fireball*, *Light Heal*, *Crystal Barrier*

Notes: Winged gargoyles attack with spells.

GARGOYLE, WINGED (IN TERFIN)

Different statistics:

Damage 70-80

Hit Points 130

Armor 55



WINGED
GARGOYLE

GAZER

Damage 70-80

Hit Points 140

Armor 45

No Vulnerabilities or Resistances

Treasure: 200-300 gold, *Fireball* scroll (55%)

Notes: This one casts spells. Try to keep dodging its spells when fighting one.



GAZER

GHOST

Damage 60-70

Hit Points 90

Armor 45

Resistances

Penetrating no effect

Impact no effect

Edged no effect

Projectile no effect

Internal no effect

Area no effect

Treasure: 100-150 gold (90%) invulnerability potion (25%)

Notes: Note that a ghost is immune to normal attacks

GHOST



Ultima IX Ascension



GHOU

GHOU

Damage 50-60

Hit Points 80

Armor 15

Vulnerabilities

Edged double damage

Fire double damage

Resistances

Projectile quarter-damage

Earth no effect

Internal no effect

Electrical half-damage

Treasure: none (breaks into legs and torso)

Notes: A ghoul splits into 2 parts when its body has taken 80 damage, and the two parts fight on — you have to kill them, too. See the following entries for their stats.

GHOU TORSO

Different statistics:

Damage 40-50

Hit Points 50

Treasure: rotten cabbage ruby (50%)

GHOU LEGS

Different statistics:

Damage 40-50

Hit Points 60

Treasure: rotten cabbage, amethyst (60%)

Notes: Don't forget to watch out for leg kicks.



GOBLIN

GOBLIN GRUNT

Damage 15-20

Hit Points 30

Armor 6

Vulnerabilities

Air 150% damage

Fire 150% damage

Water 150% damage

Resistances

Impact half-damage

Projectile half-damage

Treasure: 10-25 gold, one leather armor piece (10%)

GOBLIN SERGEANT

Damage 70-80

Hit Points 120

Armor 45

Vulnerabilities

Electrical double damage

Resistances

Impact half-damage

Projectile half-damage

Treasure: battle axe (70%), 150-200 gold

GOBLIN SHAMAN

Damage as per spell cast

Hit Points 80

Armor 55

Vulnerabilities

Penetrating triple damage

Impact triple damage

Edged triple damage

Projectile triple damage

Resistances

Air half-damage

Earth half-damage

Fire half-damage

Water half-damage

Internal half-damage

Electrical half-damage

Treasure: Lightning Bolt scroll (60%)
Fireball scroll (50%)
Meteorite scroll (30%)

Notes: Yes, this one can cast spells at you.

Creatures & Enemies

HELLHOUND

Damage	70-80 (bite)
Hit Points	80
Armor	40
Vulnerabilities	
Water	triple damage
Resistances	
Impact	half-damage

Projectile half-damage

Fire no effect

Treasure: ruby (90%), sulphurous ash (30%)

Notes: A hellhound has a Fireball attack, can bite, and is immune to Fire. Use Water-based attacks against it, if you can.



HELLHOUND

ICEHOUND

Damage	65-75 (bite)
Hit Points	65
Armor	30
Vulnerabilities	
Fire	triple damage
Resistances	
Impact	half-damage

Projectile half-damage

Air half-damage

Water no effect

Treasure: sapphire (80%), ginseng (30%)

Notes: An icehound can bite and is immune to Water. In addition, icehounds can Freeze you in place for 5-10 seconds.



ICEHOUND

LICH

Damage	spell
Hit Points	125
Armor	25
Vulnerabilities	
Electrical	double damage
Resistances	
Impact	tenth-damage
Projectile	quarter-damage
Air	quarter-damage
Internal	no effect
Treasure:	Invisibility scroll (60%);
	Lightning scroll (90%)
	150-250 gold (80%)

Notes: Liches are particularly dangerous because they can summon other undead (which must be destroyed before the liches can take further damage) and because they can turn invisible. When a lich disappears, follow its shadow and continue striking where you think it is — you can hit it, even while it's invisible. It must turn visible (briefly) when it strikes at you. Its favorite strike is a Lightning Bolt. Don't confuse its Lightning with its undeath throes — when it is dying (again), sparks of lightning fly from it in all directions and it turns invisible again, because it no longer exists.



LICH

MIMIC (CHEST)

Damage	35-45
Hit Points	45
Armor	40
Vulnerabilities	
Impact	double damage
Fire	triple damage
Resistances	
Penetrating	quarter-damage
Edged	half-damage
Projectile	tenth-damage

Water no effect

Internal no effect

Electrical quarter-damage

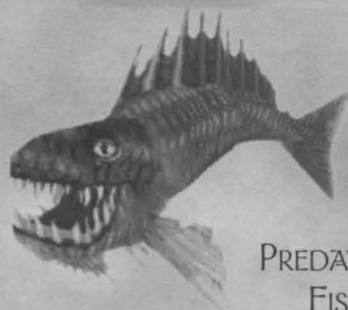
Treasure: 30-50 gold (90%), gem (1 total): amethyst (40%), ruby (40%), sapphire (20%)

Notes: A mimic won't reveal itself until it is touched (in any way) — you never know which chest is really a mimic until you touch it (or read this guide). Unfortunately, you can't damage it until it reveals itself.



MIMIC
(CHEST)

Ultima IX Ascension



PREDATORY
FISH

PREDATORY FISH

Damage	20-25
Hit Points	1
Armor	0
Vulnerabilities	
Fire	double damage
Electrical	triple damage
Resistances	
Water	no effect

Treasure: Fish food (70%)

Notes: Predatory fish are extremely weak but extremely nasty. If possible, kill them before you get into the water, so they don't have a chance to bite you. (Stone works nicely, since it does at least one point of damage, and a fish has just one Point.)



GIANT RAT

RAT, GIANT

Damage	8-15
Hit Points	7
Armor	0
No Vulnerabilities or Resistances	

Treasure: 5-10 gold (90%)

Notes: Watch out for the giant rat's poison bite.



SEA SERPENT

SEA SERPENT

Damage	90-100
Hit Points	250
Armor	65
Vulnerabilities	
Fire	triple damage
Resistances	
Air	half-damage

Water no effect

Electrical half-damage

Treasure: none (treasure sinks to bottom of ocean)

Notes: Sea serpents have magic ranged attacks. however, note that they are extremely vulnerable to Fire attacks.



SKELETON

SKELETON

Damage	70-80
Hit Points	60
Armor	5
Vulnerabilities	
Impact	double damage
Resistances	
Penetrating	quarter-damage
Edged	half-damage
Projectile	no effect
Air	half-damage
Earth	half-damage
Fire	quarter-damage
Water	half-damage
Internal	no effect
Electrical	half-damage

Treasure: none

Notes: When you defeat a skeleton, take at least one of its bones; otherwise it will reform and reanimate. You don't have to carry it far — just far enough to get it out of range of the animating magic that pulls the skeleton back together.

When you've destroyed several skeletons in the same spot, they can reform by mixing and matching bones. Get in the habit of taking the same bone (perhaps the ribcage or the skull), so that no skeleton can find the right parts to reform, and so you don't have to think about what you're taking.

Creatures & Enemies

SPECTRE

Damage	5-10 mana
Hit Points	25
Armor	10
Resistances	
Penetrating	no effect
Impact	no effect
Edged	no effect
Projectile	no effect

Internal no effect

Area no effect

Treasure: invisibility potion (90%)

Notes: Spectres are immune to normal attacks, so you must use magical attacks against them. Unfortunately, spells take mana (which spectres drain), so your best bet against one is usually a magical *weapon*.



SPECTRE

SPIDER, GIANT

Damage	40-50
Hit Points	50
Armor	20
Vulnerabilities	
Penetrating	double damage
Impact	double damage
Fire	double damage
Resistances	
Edged	double damage

Air half-damage

Earth quarter-damage

Water half-damage

Internal half-damage

Treasure: spider's silk (50%)
30-50 gold (90%)

Notes: A giant spider's web attack entangles. It also has a chance of poisoning with a bite.



GIANT
SPIDER

SPIDER, SMALL

Damage	10-20
Hit Points	3
Armor	0
Vulnerabilities	
Penetrating	double damage
Impact	double damage
Edged	double damage
Fire	double damage

Resistances

Air half-damage

Earth quarter-damage

Water half-damage

Internal half-damage

Treasure: 5-10 gold (90%)

Notes: Like other spiders, the small spider has a chance of poisoning you with a bite.

SPIDER, PHASE

Damage	60-70
Hit Points	75
Armor	40
Vulnerabilities	
Projectile	double damage
Earth	double damage

Resistances

Internal quarter-damage

Electrical quarter-damage

Treasure: 120-200 gold
black pearl (30%)

Notes: Don't let them fool you. These spiders are fast — they can Teleport behind you and poison you before you know where they are. And it's a small one, it's all the harder to hit.

PHASE
SPIDER



Ultima IX Ascension



VULTURE

Damage	20-25
Hit Points	20
Armor	5
Vulnerabilities	
Edged	150% damage
Projectile	150% damage

Area double damage

Treasure: 1-10 gold (80%)

Notes: Vultures aren't aggressive unless you kill one of them, at which point they'll swarm you. Make sure it's worth killing one before you do so.



WOLF

Damage	25-30
Hit Points	30
Armor	3
Resistances	
Projectile	half-damage
Treasure: 10-30 gold (90%)	

WOLF, ARCTIC

Damage	55-65
Hit Points	70
Armor	25
Resistances	
Projectile	half-damage
Treasure: 40-80 gold (85%)	

Notes: Arctic wolves are larger and tougher than other wolves.

ARCHER

Damage	20-25
Hit Points	20
Armor	15
Vulnerabilities	
Penetrating	5/4x
Impact	5/4x
Edged	5/4x

Treasure: novice bow (80%), 10-20 arrows (90%), 40-60 gold (50%)

BANDIT

Damage	15-25
Hit Points	20
Armor	3
Resistances	
Projectile	quarter-damage
Treasure: short sword	
5-15 gold (90%)	

MAGE

Damage	spell
Hit Points	50
Armor	30

Vulnerabilities

Penetrating	triple damage
Impact	triple damage
Edged	triple damage
Projectile	triple damage

Resistances

Air	half-damage
Earth	half-damage
Fire	half-damage
Water	half-damage
Internal	half-damage
Electrical	half-damage

Treasure: 25-60 gold (95%), scroll (40%): equal chance of *Lightning*, *Fireball*, *Light Heal*, *Charm*, *Summon Undead*

Notes: Every mage will have different spells with which to attack you, and can probably absorb more magical attack energy than most people.

PIRATE

Damage	25-35
Hit Points	50
Armor	10

Vulnerabilities

Impact	double damage
--------	---------------

Resistances

Penetrating	quarter-damage
Edged	quarter-damage

Treasure: random bracelet (30%)
25-40 gold (80%)

THIEF (STAFF FIGHTER)

Damage	45-55
Hit Points	70
Armor	40

Resistances

Impact	quarter-damage
Projectile	quarter-damage

Treasure: staff (80%), 50-75 gold (90%)

THUG

Damage	30-40
Hit Points	40
Armor	0

Resistances

Impact	half-damage
Edged	half-damage

Treasure: 20-35 gold (95%)

WYRMGUARD

Damage	varies
Hit Points	varies
Armor	varies

Resistances

All types of attack	half-damage
---------------------	-------------

Treasure: broadsword (20%), 40-100 gold

Notes: The Wyrmguards' statistics vary by who they are and what they're wielding.

ENEMIES

WYRMGUARD
COLANDO
(STONEGATE)



Damage	10-20
Hit Points	20
Armor	5
Resistances	
All types of attack	half-damage

WYRMGUARD
OOLI
(DESPISE)



Damage	23-27
Hit Points	80
Armor	20
Resistances	
All types of attack	half-damage

GOBLIN
BOSS
(PAWS)



Damage	25-35
Hit Points	50
Armor	30
Vulnerabilities	
Electrical	double damage
Resistances	
Impact	half-damage
Projectile	half-damage

QUEEN
ZHAH
(AMBROSIA)



Damage	30-40
Hit Points	80
Armor	50
Resistances	
Earth	no effect
Fire	half-damage

Notes: The best way to take out the queen is to get in fast and strike quickly. The longer you take, the more she's going to hurt you.

Creatures & Enemies

WYRMGUARD
DAMON
(HYTHLOTH)



Damage	30-40
Hit Points	90
Armor	30
Resistances	
All types of attack	half-damage



GYPSEY THE
HELLHOUND
(DECEIT)

Damage	70-80
Hit Points	50
Armor	40
Vulnerabilities	
Water	triple damage
Resistances	
Impact	half-damage
Projectile	half-damage
Fire	no effect



LOTHAR
THE
SWORDWRAITH
(COVETOUS)

Damage	70-80
Hit Points	75
Armor	45
Vulnerabilities	
Impact	double damage
Resistances	
Penetrating	quarter-damage
Edged	half-damage
Projectile	no effect
Air	half-damage
Earth	half-damage

Fire	quarter-damage
Water	half-damage
Internal	no effect
Electrical	half-damage

Notes: In addition to his normal skeleton resistances, Lothar can only be damaged by a weapon specifically created to defeat undead — either the sword Gringolet or the Staff of the Dead.

WYRMGUARD
HAIRAM
(DECEIT)



Damage	by spell
Hit Points	150
Armor	35
Resistances	
All types of attack	half-damage

Ultima IX Ascension

KHELERETH
THE LICH
(COVETOUS)



Damage	by spell	Resistances	
Hit Points	250	Impact	tenth-damage
A armor	35	Projectile	quarter-damage
Vulnerabilities		Air	quarter-damage
Electrical	double damage	Internal	no effect

WYRMGUARD
AILUJ
(COVETOUS)



Damage	50-60
Hit Points	200
A armor	40
Resistances	
All types of attack	half-damage

WYRMGUARD
ANAAJ
(WRONG)



Damage	50-60
Hit Points	250
A armor	30
Resistances	
All types of attack	half-damage

TALORNIA
(DESTARD)



Damage	80-90
Hit Points	250
A armor	50
Resistances	
Edged	half-damage
Fire	tenth-damage
Impact	half-damage

Creatures & Enemies

WYRMGUARD
YERFFOEG
(DESTARD)



Damage 50-60

Hit Points 250

Aarmor 40

Resistances

All types of attack half-damage

WYRMGUARD
EVE
(SHAME)



Damage 90-100

Hit Points 200

Aarmor 60

Resistances

All types of attack half-damage



DEMON
TRIUMVERATE
(VALORIA)

Damage 85-95

Hit Points 250

Aarmor 60

Vulnerabilities

Water double damage

Resistances

Fire no effect

Internal quarter-damage

Notes: Like other demons, they are invulnerable while their summoned hellhounds live. In addition, they can only be killed if all three are attacked simultaneously.

Ultima IX Ascension

BLUE
DRAGON
(ABYSS, AIR
ELEMENTAL)



Damage	80-90
Hit Points	250
Armor	60
Resistances	
Edged	half-damage
Fire	tenth-damage

BLOATED DEMON
(ABYSS, FIRE
ELEMENTAL)



Damage	40-80
Hit Points	250
Armor	60 *
Vulnerabilities	
Water	double damage
Resistances	
Fire	no effect
Internal	quarter-damage

Notes: They are invulnerable while their summoned hellhounds live.

STONE DEMON
(ABYSS, EARTH
ELEMENTAL)



Damage	40-70
Hit Points	350
Armor	50
Vulnerabilities	
Water	double damage
Resistances	
Fire	no effect
Internal	quarter-damage

SEA SERPENT
(ABYSS, WATER
ELEMENTAL)



Damage	90-100
Hit Points	250
Armor	55
Vulnerabilities	
Fire	triple damage
Resistances	
Air	half-damage
Water	no effect
Electrical	half-damage

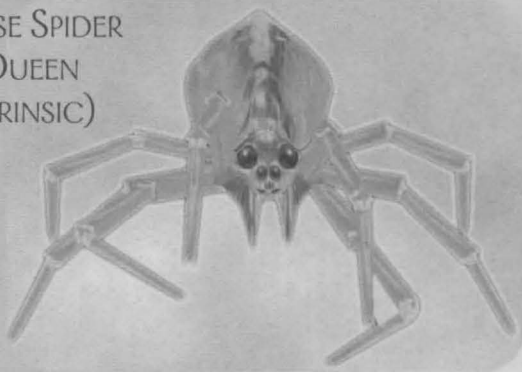
GROLDEK (SERPENT'S HOLD)



<i>Damage</i>	by spell
<i>Hit Points</i>	250
<i>Armor</i>	35
<i>Vulnerabilities</i>	
<i>Penetrating</i>	triple damage
<i>Impact</i>	triple damage
<i>Edged</i>	triple damage
<i>Projectile</i>	triple damage
<i>Resistances</i>	
<i>Air</i>	half-damage
<i>Earth</i>	half-damage
<i>Fire</i>	half-damage
<i>Water</i>	half-damage
<i>Internal</i>	half-damage
<i>Electrical</i>	half-damage



PHASE SPIDER QUEEN (TRINSIC)



<i>Damage</i>	60-70 + poison
<i>Hit Points</i>	200
<i>Armor</i>	80
<i>Vulnerabilities</i>	
<i>Projectile</i>	double damage
<i>Earth</i>	double damage
<i>Resistances</i>	
<i>Internal</i>	quarter-damage
<i>Electrical</i>	quarter-damage

Cathedral of Love

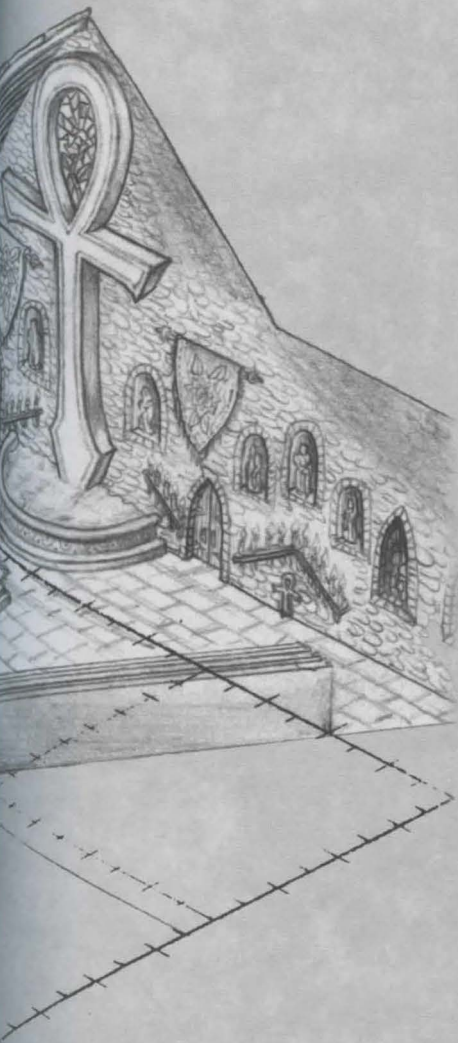
Statues of the Virtues

Concept art by Scott Jones

Main Hall

NDMT
REN XMT TE
DM KRRM XE TE DM
MHR REEM





Tales of Virtue

"The other two willingly agreed to listen to his tales, for they had begun to weary of argument, and were willing to let another bear the burden of speech for awhile. So the stranger detached a wine skin from his pack, and took a good long drink. Then he passed it around, and as he did so he began to speak..."



Prologue

The storm blew in from the Eastern Sea, and when at midday it struck the coast, it paused, as though resting a moment before resuming its long journey. The mariners called it a mere squall, took in their sails a bit and pressed on to the next port.

But for those caught out on a journey on the king's highway, where the wind made the trees sway and crack, and the rain churned the ruts into tiny, treacherous swamps, there was no choice but to seek shelter. Three such travelers found themselves thrown together in a large, open building, where at times the local farmers would gather their cattle to be driven to market in the city. Today there were no cattle, just three soaked strangers.

The first, a portly man of middle years, was a merchant going to the city to buy goods. The second was a soldier, a young woman returning to her company after a short visit with her family. The third was a man somewhat younger than the first, and he did not speak of his errand. The three built a fire, and shared their provisions, and settled in to wait out the storm.

To pass the time of day, the merchant and the soldier fell into conversation with one another, while the third seemed content to listen to the sound of the rain pelted the roof. The two speakers soon fell into philosophical disputation, since they had quickly exhausted any

meaningful topics. In due time, the subject turned to the Virtues, those eight guides to conduct which, it is said, lie at the heart of the society and the government of the land.

The young woman, who seemed happiest with the negative side of any question, said, "What are these Virtues, anyway? I'll tell you, they're a lie told by the powerful to keep the humble happy in their service. When did a rich man or a noble ever bother to follow the Virtues they so solemnly preach? One is honest

because they hang caught thieves.

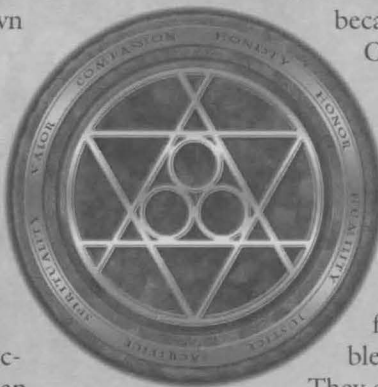
One does one's duty because deserters are beaten. That's what Virtue is."

"What a sad view," the merchant replied. "We may as well be dogs, who are taught to stay out of the kitchen with cuffs and yells. No, my young friend, the Virtues exist to ennoble us and make us fully human.

They are the distillation of those high impulses which allow us to progress as a people, and their very existence betters us."

Then the third man stirred himself, and for the first time joined the discussion. "Excuse me, but this topic is of great interest to me. And I'm afraid I find little understanding of the Virtues in either of you."

The soldier grinned mischievously, and said, "Well then, pray pour the light of your pure understanding on our sadly darkened souls." And the merchant added, "Yes, please, share your view."



"As for you, Miss," the stranger began, "you say the Virtues serve to keep the humble weak, but I say they exist to make the weak strong, and the poor but Virtuous man can look unafraid into the face of Lord British himself. As for the rulers of the land, I know something of what has been sacrificed in the pursuit of Virtue, and it is no small cost.

"And to you, Sir, I say that your conception is more fair, but it falls short. Your Virtues are as airy and pleasant as a scrap of a tune borne on a summer wind, and they are no more substantial. You savor the aroma, but do not touch the meat.

"Here then is my concept of the Virtues. They are a guide for daily life, and their application strengthens our resolve and calms our doubts. They are a map, if you will, for living, and a map has no use if it is not followed to some destination."

"You speak with all the solemn certainty of my old Granny," the soldier said, "but where are

the teeth in your words? If these old ideas have the power to make a king out of a peasant, show us how the miraculous transformation is accomplished."

"Indeed," said the merchant. "You call my concepts airy, but where is the substance to your own? How do the Virtues apply in the simple equations of daily survival?"

"Your questions are fair," the stranger said, "but with your permission I will answer indirectly, for I am minded of a tale or two that reveal my beliefs far better than any argument I could construct."

The other two willingly agreed to listen to his tales, for they had begun to weary of argument, and were willing to let another bear the burden of speech for awhile. So the stranger detached a wine skin from his pack, and took a good long drink. Then he passed it around, and as he did so he began to speak.



Concept art by Scott Jones.





The tale of KATRINA & the NOBLE

Katrina was a shepherdess, and as far as she was concerned, that word provided a complete description with no further need of qualification. She was beautiful, to be sure, and wise as well, and held the respect of both her peers and those above her station. All this, however, had no bearing on the fact which defined Katrina to Katrina herself (and what other opinion mattered?). She was a shepherdess; she tended her sheep.

As it happened, the sheep she tended were not her own property, but belonged to a rich noble of the city of Magincia. In return for her service she was provided with a sturdy hut (kept scrupulously clean), and a regular allotment of both mutton and wool, which she could either reserve for her own use or sell in the marketplace.

I am sure you've heard of the old Magincian nobility, storied as they were for their opulence and splendor. You may be sure no citizen of Magincia would ever condescend to lay a hand on an actual breathing sheep, though they would willingly enough sit down to a hot mutton chop while wearing a fine wool tunic. So Katrina was engaged to see to the unpleasant necessities of the flock's management, and faithfully delivered up to her master the profits of his investment, but her labor.

Alas, the most refined sense of style is no shield against misfortune, as many a great lord has found out. Another noble, an acquaintance of Katrina's patron, had fallen upon hard times, and saw his family fortune wiped out, through a combination of unwise investment and simple ill luck. So this poor fellow resolved to go to his friend, and trade his last and greatest family heirloom – a magnificent emerald, of unmatched size and luster – for half of Katrina's master's flock. Such a purchase should be sufficient to provide both a present income, and the promise of future increase.

So he brought the emerald to Katrina's master, who proved eager to make the trade, for owning such a precious object would bring great honor to his house. And the two nobles went out together to divide the flock. Together, they ascended a platform built for that purpose (for no right-minded noble would ever risk treading in sheep's soil), and began to separate the flock, with Katrina dividing the sheep below at their direction.

At a certain point the bargaining grew heated, and the purchasing noble drew his emerald out of his pouch, and began to discourse on its flawlessness and purity, in an attempt to cajole the other to accede to his wishes. But the fellow's unfortunate luck held true, and while he gestured about, the jewel flew from



his hands and down to the floor of the sheepfold, where a half-grown lamb promptly devoured the shiny thing.

Katrina apologized profusely for this indignity (though it was none of her fault). But she assured the men that there would be no cause to suspend their dealings. "I shall watch this imp most carefully," she assured her master, "and when the stone reappears – as it must in a day or two – I shall clean it scrupulously and deliver it up to you myself."

The nobles, however, were both horrified at the thought of their treasure undergoing such an indignity, and said that the plan would never do at all.

"So be it," said Katrina. "If that's your preference I will slaughter the beast today – this very hour – and we'll have the jewel back in your hands presently, though it seems a shame, for I had wanted this lamb as a ram, rather than for mutton."

But the nobles both agreed that this too was an unacceptable pollution, and after some discussion both men agreed that there was nothing for it but to regard the disgraced gem as forever lost to Magincian society. So the poor noble returned home, ruined and sad, but secure in the knowledge that his dignity remained intact.

Katrina, who had long since learned the folly of trying to ascribe sense to the requirements of a Magincian's lordly Pride, bedded her sheep for the night, except for the impertinent young ram which she brought to a special stall, and there she watched him most carefully. In due time the course of nature was accomplished, and the gem reappeared into the daylight. Whereupon Katrina took it up with a spade, and washed it vigorously with lye and good clean water. Then she took it to the port, where she found an honest merchant who cared nothing for the gem's recent histo-



Concept art by Scott Jones.

ry, but only for its weight and luster, and he paid her a most goodly price for it. Some of the money Katrina spent on her own practical comforts, and some she gave freely to those whose need was real, but the most part she put away against mischance or infirmity. And so it came to pass that in her Humility, she became the most honored and prosperous shepherd in the whole city.

The lamb grew up to be a fine ram indeed, and for many years reigned over the flock. He thought himself a very lordly figure, I'll wager, for all that he never knew that he had been, for a time, the richest sheep in all Magincia.

As for the ruined noble, he was soon forced to sell his mansion to pay his debts, and seek the charity of kinfolk, where he received all the affection that is rightly due to a poor relation steeped in self pity. Today his honored name, which he would not besmirch with an honestly soiled fortune, is not remembered by anyone.





The Tale of MARIAH & the DAEMON

Above all things save one, a young mage must be curious, and so it was with

Mariah. It was this curiosity that led her, in the course of her journeyman wanderings, into a certain grove that had a reputation locally as a perilous and haunted place.

She soon found that reputation warranted, when a soft, deep and not-unpleasant voice inquired, "How now, little mage, you wander far from the safe byways."

Mariah turned, and when she saw what stood there her first thought was a rather foolish pleasure that she did not start or cry out. But she quickly pushed that aside in favor of more serious concerns, for standing before her was a hugely muscled, flame-red, hairless creature, glowing softly with its own light in the forest gloom. She knew at once that it was a Daemon, one of those vicious and mighty travelers from strange and infernal realms, which sometimes stray into ours in search of blood or mischief.

"Good evening, sir," she said, and her voice shook only a little. "I hope I am not trespassing."

"Not a bit of it," said the Daemon in its soft and mocking growl, "I so seldom receive visitors, I am quite glad to see you."

Mariah had never before encountered a Daemon, but she had studied their nature.

She knew that if the creature had desired violence, she would already be dead, therefore it must be planning some subtler malice.

"If it's company you seek, perhaps I can propose a diversion," Mariah said, her mind racing. She had read that certain Daemons of the subtler sort could be tempted by games of skill or chance, and she hoped thus to distract this Daemon from less pleasant amusements.

"A diversion. How delightful. What do you propose?"

"Let us play the Challenge Game."

Now the Challenge Game is an exercise used by young mages for countless generations, and its nature is simply this ... each contestant asks the other an abstract question on a profound or difficult matter, and the other must answer promptly, with absolute honesty. Hesitation or evasion result in loss. In this way are the players taught to face the Truth within themselves, and discern it in the words of others.

"An audacious choice," the creature chuckled. "What are the stakes?"

"My life, of course," she replied. "If you win, you take it, and if I win I keep it."

"Plainly spoken, but I expect no less from a mage. I accept, and as the challenged party, I will begin the questioning. Little mage, do you fancy yourself wise?"

This was a standard gambit, and Mariah was





"Little mage," the Daemon asked, "Why did you choose this game? You are young, and I am immortal. Do you fancy your 'cleverness' might suffice against my eternal insight?"

Mariah took a slow breath and replied. "I am mortal, and my mind is my own. My Truth is my possession, and I view it at will. You are bound by your supernatural nature and must act accordingly. Your Truth is a dark room without windows or doors, and you can never see it, for it imprisons you. This is my hope, and my advantage."

Mariah could see that the Daemon disliked this answer, which was as she wished as she prepared her next question. "It is axiomatic that Truth can exist without Falsehood, but Falsehood can never exist without Truth. Tell me then, how can you hope that evil will ever win?"

The Daemon looked at her a long moment, and when it answered all trace of laughter was gone from its growl. "I will show you how," it said, and the phrase ended in a howl of rage as it raised its clawed fist and descended upon Mariah to take her head. But it is the nature of Daemons that, having once accepted a challenge, they are then bound by its terms. And even as the monster charged across the few steps separating it from Mariah, its massive form dissipated, and all that reached her was a sulfurous and unpleasantly warm puff of mist. So she returned quickly to the nearest village, and thereafter was somewhat less curious about rumors of strange happenings.

prepared for it. "I seek wisdom, which would be a vain endeavor if I were already wise. I have always thought myself clever, which has sufficed so far." This answer did not visibly impress the Daemon, but it did not challenge it.

Then it was her turn to ask, and she turned to a philosophical query. "Daemon, which is greater, Truth or Falsehood?"

At this the Daemon grinned, which is a terrible sight, and replied, "Truth is a mighty oak, the king of the forest. Falsehood is the tiny worm that eats away at the inside of the oak until it is toppled by an errant breeze." This was an excellent answer, and Mariah admired it even in the midst of her fear.





The tale of IOLO & the BRIGAND

Iolo was bard, bowman and freeholder, as well as the trusted friend and champion of Lord British. It was not strange, therefore, that his neighbors should turn to him in time of crisis.

The nature of the crisis at hand was a single man, named Edric, a brigand by trade, who had come to haunt the trails that cut through the wild forests and hills of that region. He was a most cruel villain, with no thought for the lives or honor of his victims, and robbery was the very least of his depravities.

So the honest tradesmen and farmers of the region came to Iolo, to beg him for deliverance. Iolo did not hesitate, but put aside his lute and took up his crossbow, kissed his wife goodbye, and left the horses in her capable hands. And as he left, he swore in the name of Lord British that he would not return until the menace of Edric the murderer was removed from the land.

After seeking for some days, Iolo began to pick up the trail of his quarry, and it led him into a rough and hilly region, where he pursued the villain across the treacherous heights and valleys. At last, they came to a high cliff far above a small mountain village, and there, with Iolo only minutes behind him, the brigand executed a plan of horrid efficiency. For he prised loose a single boulder and set it to rolling down the cliff face, and as it rolled it caught more rocks and boulders, which in turn

caught more rocks and boulders, until at last a mighty avalanche fell down upon the tiny village. Many of the homes and shops were annihilated by the rocky deluge, and the one pass which allowed the village to communicate with the outside world was blocked.

Iolo stood aghast at this carnage, and his rage against Edric knew no bounds, but nonetheless he broke off pursuit and descended down the perilous mountainside to the village, and there he spent some days digging out the living and the dead, and helping to clear the pass.

And while he was thus occupied, the brigand made good his escape, and returned to his larcenous ways.

But as soon as his conscience permitted it, Iolo resumed the chase, and it did not take him long until he again pressed his foe. But this

time Edric was more ready to deal with his nemesis, and he lead Iolo to a certain forest town, and passing through it at night the creature poisoned the town's only well. So when Iolo came to the town the next day, he found many of the townsfolk stricken with a horrible, deadly affliction. And again Iolo paused in his pursuit, and helped to minister to the sick and the dying, and labored to cleanse the fouled well. And again, Edric used the time to get far away.

When he resumed the hunt, Iolo was like a fury of vengeance, and he pressed the fugitive hard. In the heat of the chase, Edric was forced to flee desperately away from all human



DESPISE ENTRANCE



Concept art by Scott Jones.

habitation (which was according to Iolo's plan). At last Edric came to a cavern mouth, and thought to elude Iolo within. But this was folly, for it was no cavern - this was one of those protean pits of vileness called "Dungeons," which have infested our land since time immemorial, and the name of this particular Dungeon was Despise.

Now the perils of the Dungeons are many, and some time later, when Iolo entered Despise (more carefully than Edric had, for Iolo knew the place of old), he was soon greeted by a black and gaping deadfall. And far below, from some unguessed depth of the pit, the voice of Edric was pitifully crying for aid, pleading that his leg had broken in the fall.

Iolo cried out, greeting Edric and saying, "I would happily lower a rope, but I have none." Then he added, with perhaps pardonable cruelty, "I could go and fetch one if you like; I should be back in no more than a week."

Edric, who was quite unmanned in his terror, pled with Iolo not to leave him alone. "I know you are a Bard and a man of Compassion," the villain begged. "Climb down and help me out, I pray you."

Iolo stood there on the lip of the pit, quite aghast at the audacity of the creature, but at last he spoke. "I see that you, who have so grossly abused my Compassion for so long, have no true idea of its nature. Compassion is the due wage of innocence, and for a child or honest farmer I would cheerfully brave that pit. Such as you, however, have no claim on compassion whatsoever, for your proper dish is Justice." But then, as Edric blubbered below, he added, "However, I am no judge or Druid, so I will grant you such Compassion as is prudent for one such as yourself."

Without another word he went out of the Dungeon, but only so far as a sturdy tree, from which he cut a long branch suitable for use as a crutch. And he returned to the hole from which Edric still blubbered (swearing now that he heard things slithering in the darkness), and threw the crutch down.

"Here then is your Compassion, that you need not wait for death immobile and helpless. With this you can move about, and you already have water, tender, torches and a sword. Now get up, and make your way out if you can. You have my word that if you ever see the open air again, I will be waiting for you."

Giving no further heed to the brigand's cries, Iolo left the dungeon. But he pitched a camp in view of the entrance, and bided there two nights, waiting attentively. And on the morning of the third day he broke camp and returned home. And no one can say for certain that Edric perished in the pit of Despise, but it can truly be said that he was never heard of again in Britannia.





The tale of GEOFFREY & the DRAGON

Of old, in the days when the great Dragons still flew freely about the skies, there was a dragon called Ignus. Now dragons are subtle and dangerous creatures, but as a whole they are not truly evil, for they have their own way to follow, and honor after their own fashion. Ignus, however, was an exception, and in fact I believe he was the source of many of the popular libels which are spoken about his race. For Ignus was a mischievous and rapacious beast, and he took great delight in plundering and ruining the habitations of humanity. He even had a taste for the flesh of human youths, particularly females, which habit I am sure his fellow Dragons found very nearly as distasteful as we do.

So it came to pass one day that Ignus woke to find himself both hungry and bored, and he bestirred himself and off he flew, in search of amusement and sustenance among the habitations of men.

On this day he chose a hamlet so small that it had no name (or if it had one, it is long since forgotten). And this particular cott was the home of a youth named Geoffrey, of about 14 years, and his sister Marguerida, who was a few years older. On this day they were both engaged in pulling weeds in their father's bean field, which was located some distance from their home.

Dragons have the most amazing eyesight, far more keen even than an eagle's, and, huge as he was flying through the clouds, Ignus saw the brother and sister long before they saw him. "Aha," he thought to himself, "Here's a bit of sport indeed, and a decent start to my luncheon as well. I shall devour these tender younglings first, and then have the rest of this nest of humans as my main course."



Ignus could easily have swooped down and blasted the pair before they had any idea he was above, but as I mentioned he was bored, and preferred to play with his food a bit. So he descended with a mighty roar, and blasted the innocent bean field with flame, to get his quarry running.

And run they did, you may be sure. For all their youth, they were not fools. Geoffrey sized up the situation first, and led his sister towards the banks of the nearby river, where he hoped to find a crack or crevice in the rocky banks which might shelter them. It was a slight hope, at best, but a far better chance than the certainty of the dragon's jaws.

Despite himself, Ignus could not help but be impressed with the cleverness and agility of his prey, which dodged and clambered away from him most cunningly. Indeed, several times the dragon prepared a fatal strike, only to have the young humans slip away in some improbable





Concept art by Scott Jones.

fashion. Ignus was not greatly put out at the inconvenience, for he knew there was no safety for his prey, however long they might wiggle away.

As they approached the river, Geoffrey and Marguerida dodged around the trunk of a gnarled old oak, and there disaster struck, for Marguerida caught her ankle in a twisted root. She fell, her foot wrenched, and still securely caught. Geoffrey tried to help her up, but it was useless. Ignus paused some distance away to catch his breath, watching their distress in polite amusement.

Seeing that there was no way to free his sister, Geoffrey unsheathed his tiny shepherd's knife, and picking up a fist-sized stone in his other hand, stepped between the old dragon and his sister, with a warrior's determination on his young face.

This delighted Ignus no end, and he called out to Geoffrey saying, "What now, Sir

Knight, do you hold an enchanted sword virtuous enough to take my head?"

Geoffrey replied, surprising himself with a voice much stronger than he had thought he could muster. "Knight I am none, old lizard, nor do I wield enchantment, but you shall not take my sister unless you first face me. Your head I will take gladly, should chance offer it to me!"

Ignus chuckled at this bold speech. "You must be a most stupid child, to think you can harm me with such trivial trinkets. Run, boy, run! Perhaps you shall find shelter, while I am distracted in devouring the girl."

"I know that I do not possess the skill or gear necessary to harm you, old lizard," Geoffrey replied. "But that signifies nothing when my sister is in danger."

Ignus began to find the conversation tedious, and spoke in some irritation. "Here boy, look,





your logic is greatly flawed. I shall have your sister if you run or no. Why give me two, when it could be one?"

"I do not dispute your logic," Geoffrey replied, a feeling of fatal inevitability weighing upon his heart. "Yet there is no logic that would suffice to make me abandon my sister to one such as you."

Old Ignus was a creature of treachery himself, and at this a tiny blossom of doubt bloomed in his cold heart.

"I start to see," he growled. "Since there is no reasonable cause for you to stand where you are undefended, it is reasonable to suppose that you remain because you wish me to approach. Perhaps that tree is where you little humans have set some snare, curse or ambush to take me unawares."

"Again, I do not dispute your logic," replied Geoffrey who, as I have mentioned, was no fool.

"Then again, you may just be trying to bluff me," mused the dragon. "In fact, that is rather likely. Nonetheless, if there is a trap, and it is well set, I may be harmed or even killed. On balance, I do not believe you are worth the risk. No, certainly not!" And with that, to the amazement of both Geoffrey and Marguerida, the creature rose into the air and soared off, in search of some less (as he supposed) chancy meal.

So it was that Geoffrey showed true Valor, which is the pure distillation of the Principle of Courage. By setting his life at no worth, he saved it. Had he valued his survival enough to run, as the Dragon's logic suggested, the creature would surely have devoured first his sister, and then him. He stood his ground according to the need, rather than the consequence, and though he could easily have died, on this occasion his Valor saved him and another.

As for old Ignus, he set the value on his own hide so high that he could not bear even the tiniest risk or doubt, and so he missed an easy meal. But the price of his cowardice was greater than that. For after a few years Geoffrey grew into a most puissant young champion, a knight indeed, and he went forth in full gear (bearing a most potent magical sword), at the height of both skill and strength, and he slew old Ignus. And he hung the dragon's head over his stable door, where the children of his sister often cast rocks at it for sport.





The tale of JULIA & the CLOCK

In olden days Minoc was well known as the center of all the finest artisans and craftsmen

of the land, and among that honored company two were most famous. Jervaise, the carver, was everywhere acclaimed one of the greatest artists Britannia had ever produced, being able to create items from rock or wood that were not only durable and practical, but also astounding works of fine art. A table or lamp from the hand of Jervaise was valued above many a marble statue or painted portrait in the great houses of the land.

The other, younger, dean of Minoc's crafters was Julia, the Tinker. While Jervaise was, above all, an artist, Julia was an artisan. It was said her timepieces would remain accurate to the very second for a hundred years, if kept wound and properly tended. She also invented many cunning devices of the sort to make difficult tasks both simpler and more precise.

When one of the great nobles of the land wished something that was both beautiful and intricate, he would often commission both Julia and Jervaise to work together on it, and these collaborations became almost instantly the stuff of legends.

As for Jervaise and Julia themselves, they were content in their work, and they charged their patrons a rate worthy of their skills, so that

they became two of the most prosperous citizens of Minoc, in addition to being two of the most celebrated.

So it came to pass that one day a messenger came from a rich noble of the city of Moonglow, a place where cunning objects of extravagant beauty were greatly prized. This noble desired (the messenger said) a great clock to be made, of unsurpassed

beauty and complexity. It was to be constructed out of the finest wood and marbles, and to be capable of showing not only the time, but also the phases of the moons and the progress of the Zodiac, the season and the year, and to predict the weather for the day. All this was to be told through the actions of a troupe of various cunning and amus-

ing automata, and accompanied by lovely music. The terms for this commission were to be a rich sum immediately, for material and expenses, generous annual payments for the duration of the task, and the proverbial small fortune upon completion.

Julia and Jervaise took council together, and returned a reply that the thing could be completed in six years of work. The messenger received this news and delivered the first payment, without further haggling.

The two, having no other major commissions just then, immediately threw themselves into the work, drawing up the intricate plans and



sketches, and sending them to their patron in Moonglow, where they were rapturously received. At that, Jervaise ordered the rich materials for the case and fittings of the clock, while Julia began work on the core of the mechanism.

Two years later the clock was taking shape nicely, and Julia privately thought that they might even deliver it early to their patron. Then one day the messenger from Moonglow returned, bearing a single curt letter. It said that their patron had died of a fever, and his estate had gone to his sister. Which lady, not sharing her brother's taste for finery, had no desire to continue to pay to see the clock finished. There would be no further payment, the letter said, but the artisans could keep the rich materials for the unfinished clock as compensation for the breaking of the contract.

At this news Julia swore in a most unladylike fashion, and for a very long time, but in the end she had to admit that they'd had a good two years' income off the thing, though what a pity it would never be finished. Then she went off to draft new replies to other potential commissions that she had been planning to refer to others. As for Jervaise, he just sighed,

and sat looking at the unfinished clock until far into the night.

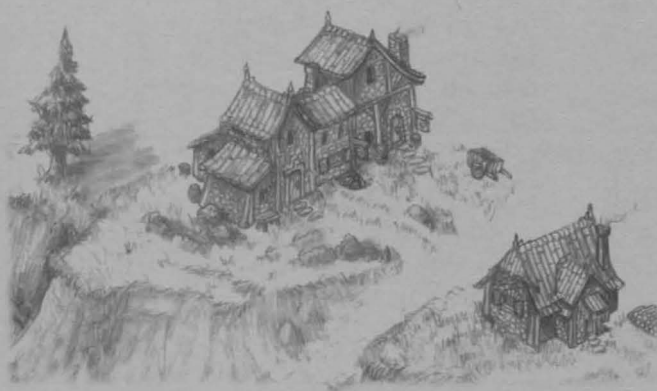
A few days later Jervaise asked Julia if she minded if he looked for a new buyer for the clock, rather than selling it for the raw materials. She agreed, by this time rather wishing never to see the thing again.

For the next year and more she heard little from Jervaise. He politely refused all joint commissions, saying he was otherwise occupied. When Julia inquired if he had any new buyers for the clock, he only shook his head, with a sad smile.

Then, one day Julia was out near the mines on the outskirts of town on an errand, and there she saw Jervaise, pulling a handcart of ore in the hot summer sun. Now the mines of Minoc were always hiring laborers, but this was the lowest and least paid of all tasks in that city. Jervaise was stripped to the waist against the heat, and Julia could see that his weathered old skin was stretched painfully tight against his prominent ribs. As she watched in horror, scarcely believing her eyes, she saw the cart slip from her friend's frail grasp, as he crumpled to the ground in a faint of hunger and exhaus-

tion. The foreman began to bellow and shake the fallen craftsman, calling him lazy and worthless, but Julia rounded on the lout with curses and wrath, and he fell back. In the end she paid a pair of mine workers to pick up Jervaise and bear him back to town, where she brought him to her house.

For several days he lay there raving, while Julia fed him broth and watered wine, but at last he regained consciousness. He then confessed that after the loss of the commission, he could not bring himself to



Concept art by Scott Jones.



stop work on the clock, which he regarded as his masterpiece. There were no new buyers, for nobody wished to spend so much on such an extravagant thing. Yet Jervaise had refused all other commissions, only taking occasional odd jobs when he needed money to buy food. But this last time he could not bring himself to quit the clock until he was so weak with deprivation that he could not complete the work he needed.

Julia was astonished at this, and she spent long hours trying to reason or bully the old man into abandoning the clock and resuming his former practice. Jervaise listened in patience, but at last he only shook his head and said, "Don't you see, girl ... money is nothing, but the clock is all."

So at last Julia gave up in disgust, but thereafter she saw that meals from her own table were taken to Jervaise every day. Thus freed from the threat of starvation, Jervaise began a sort of impoverished but busy retirement, he who was once one step away from being the richest man in Minoc. Every day he worked on his clock, but the work went slowly, for he had no money for assistants to hasten the task.

About two years later, Jervaise did not answer when Julia's servant knocked with his supper, and when the maid entered the workshop she found Jervaise lying dead at the foot of the clock, his smallest hammer and chisel in his hand, and a small, strange smile on his face.

They found a will, which left everything to Julia, but by that time "everything" consisted of Jervaise's ancient workshop, his tools, and his still-unfinished clock.

On the day they buried him, Julia went to the workshop alone. There she ran her hands over the intricate carving of the case, spotting with her practiced eye the few areas still awaiting attention. She fondled the tiny and colorful

figures Jervaise had created, and thought for the first time in years about the subtle machinery with which she had once planned to give them life.

As she left the workshop, she was accosted by a messenger from Britain, who told her that Lord British himself requested that she create for him a new kind of telescope. "Tell his majesty thank you," she replied, "but I have a previous commission that I must complete first. If Lord British should wish to renew his offer in, say, three years' time, I would be most interested."

For the next three years Julia was little seen in Minoc. She did not receive visitors, and she dismissed all her servants and apprentices except for an old neighbor woman who swept her house and cooked her evening meal. Her own workshop stood empty, for she was working in the one which had formerly belonged to Jervaise.

And then, after three years, she put a heavy lock onto the door to Jervaise's workshop, and rehired her staff, and let it be known that she was once again receiving commissions. She was soon busier than ever, for her reputation had not been dimmed by her sabbatical, and she even built the king's telescope, which job had been kept open awaiting her convenience. And in later years she would sometimes go all alone into Jervaise's workshop, and stay there for several hours, and passersby could hear faint and sweet music coming out of the old building. But those few who actually saw the inside said it was totally bare, save for a tall box or cabinet in one corner, covered with a heavy cloth.





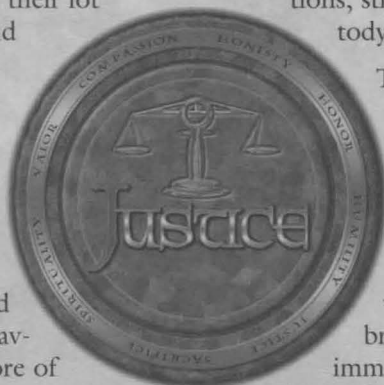
The tale of JAANA & the GOBLIN

You know that the fellowship of the Druids is dedicated to the Virtue of Justice, and that Druids are from ancient times the custodians of the High Court of the land. It was also the custom, in bygone days, for Druids to wander the land in the King's name, acting as circuit judges and agents of the high court. It was their lot to adjudicate those cases that did not require the attention of the high court.

At the time of which I speak, Jaana was such a Druid. She was a strong young woman, with no fear of a life of travel, and so it pleased the elders of her order to give her a large and wild portion of the land. She traveled about between nearly a score of small towns and villages, visiting each two or three times in a year.

Now it happened that one of the larger towns in this region - a walled mountain fortress - was engaged in a fierce and ongoing battle with a tribe of goblins that lived in those parts. The object of this contention was the control and security of a nearby mountain pass, which brought trade to the humans and plunder to the goblins. The chief engine of this conflict's continuance was a goblin chieftain of exceptional wit and ambition, who for years bedeviled all humans who passed through his territory.

One day it came to pass that a patrol of men from the town happened upon a small band of lightly armed Goblins, whom they immediately engaged and quickly vanquished. Much to their surprise and delight, at the end of the battle they discovered that very chief of the goblins who was the source of all their tribulations, still living and helpless in their custody.



They bore their captive back to town amidst great rejoicing, for they knew that without their leader the goblins of the mountains must soon fall, and the pass would once again be safe and in civilized hands. So when the goblin chief was brought to their town, the people immediately commenced a great feast, where much food was consumed, and far more strong mountain liquor than food.

Amidst all the revelry, the chief topic of discussion was how to best dispose of the captive enemy of the people, and as the impromptu festival continued, the plots for the goblin's demise became ever more elaborate and impractical.

It was in such a mood that Jaana the Druid was seen approaching the town. And certain wags took it into their heads that it would be greatly amusing to set their bestial captive to a civilized trial, and execute him formally under



the King's justice. And thus before Jaana even reached the gates of the town, it was determined so to do.

When Jaana arrived she was immediately confronted by a grinning and redolent mob, which informed her with slurred mock solemnity that a notorious murderer had been captured, and was to be brought to Justice before her.

Jaana found it a bit annoying that the while the entire town was obviously far-gone in merriment, she was being asked to mete out high justice before she was even offered a cooling mug of small beer. Nonetheless, she singled out a townsman who seemed more in possession of his faculties than his compatriots, and pressed him for a summary of the case.

When she had learned the nature of the case Jaana tried to dissuade the people, saying, "Look you, there is no call here for the King's Justice. This creature was taken in war, and war is governed by Honor and Valor, but Justice has no part in it. Had you killed your enemy in battle, that would have been an Honorable deed. Even now if your city fathers choose to put him to death on their own recognizance, that would be an act of Compassion, for it would secure the safety of travelers, and the children of this town. Do what you wilt, and I will tell you if your course is lawful and Just, but there is no need for any trial of this creature, and I will not demean my station by holding one."

Some were moved by the sense of Jaana's words, but many others, addled by drink, were incensed to be deprived of the sport of a trial.



Concept art by Scott Jones.

And some young rabble-rousers in the town made it their business to put it about that Jaana was refusing their community their lawful right to protection under the King's Justice. Therefore, only a few minutes after her first statement, Jaana was again confronted by a mob, far larger and angrier than the first, and they demanded that the goblin be tried under the King's Justice. Jaana saw that further argument would be both dangerous and fruitless, and furthermore she knew that while more appropriate solutions could be recommended, the King's Justice, once demanded, could not lawfully be refused to the people. So she drew her hood of judgement over her head, and ordered the goblin brought before her, and when he was there she said, "This creature has been rendered up to the law, and its life now rests in the pleasure of Justice. Therefore let no one raise hand against him until lawful judgement is rendered." And she had the goblin moved to a strong room, and set the most sober and severe guards she could find at the door, and the trial was set for the following morning.



The next day the creature was brought before Jaana, and she called the King's Court of Justice to order. For many hours she sat and listened silently to evidence, as the people of the town recounted the many townspeople slain and plundered at the claws of the goblin and his tribe, and it was a terrible catalog indeed. When the goblin was asked if it wished to testify in its own defense, it only spat in fury, and none of the townspeople chose to speak up for it.

At last Jaana raised her hand in token of binding judgement, and pronounced, "This creature has broken no laws. It pursued a course of warfare against your town after its nature and the custom of its folk. This is not an act that can be condemned under Justice. It must be freed."

The people were amazed, and also greatly angered at these words, and began to shout out condemnation of Jaana's ruling, and to call for the summary execution of the goblin despite the judgement. But Jaana stood up and threw back her hood, and such was the gravity of her wrath that the crowd fell silent before it. "There will be no lynchings here!" the Druid proclaimed. "I gave you a choice yesterday to put this creature to death lawfully, but you would have your show-trial, and so you submitted it to Justice. Now it belongs to Justice indeed, and if it is in any wise harmed in contravention of my word, the full weight of the law shall fall upon this place. Worse, the blessings of Virtue shall be forfeited."

Now at this some began to call for Jaana's neck as well, but other of the townsfolk had sobered up over the night, and they began to see the shape of their impiety. So at length obedience to law and Virtue won out over passion, and it was agreed that they must abide by Jaana's judgement. But there was great discontent, for it was obvious to the peo-

ple that the release of the goblin king would only occasion the renewal of the old war, at further cost of lives and property.

So Jaana had the goblin taken in chains to the mouth of the pass, and she had the key to the chains delivered into her own hand. Then she ordered all the people to withdraw to a distance of five bowshots from where she and the captive stood, that none might contrive an assassination when the creature was released. And when the folk withdrew, Jaana unlocked the goblin's chains, and gave it a good dagger (for it would not be lawful to release any creature into the wilderness unarmed), and indicated by signs that it was free to go.

The goblin began to lope away, and below the people cried out in grief. But after a few steps it stopped, and looked back at Jaana with an expression of malice on its face. And seeing only a lone, lightly armed young woman, the goblin was overcome by its hatred for humanity, and it attacked Jaana viciously. The Druid drew her own blade, and there she killed the goblin in single combat, in lawful self-defense, though she took a formidable wound in the process.

And when she came down from the high pass, she did not speak to any of the amazed townspeople, and she did not even return to town to tend her wound, but instead strode down the king's highway, past the town, without a word. And when next a Druid came to that town to offer judgement, it was not Jaana.



The tale of DUPRÉ & the GARGOYLES

I'm sure you know that the Gargoyle folk joined Britannian society after the restoration of the Codex of Ultimate Wisdom. I'm also sure it will not surprise you to hear that the treaty between Lord British and Draxinusom, King of the Gargoyles, did not instantly bring accord to the two races. Certain ignorant humans continued to hate and fear Gargoyles, and certain intractable Gargoyles continued to regard humanity with enraged contempt.

The most notorious Gargoyle fighter against mankind in those days was named Gratagmalem. He was equally renowned among his people for his keen intellect as for his fierce disposition, and when peace was achieved between the races, he turned outlaw with a small band of likeminded Gargoyle bravos. This fierce troop devoted themselves to burning and pillaging the remote crofts and farms of the land, stopping short only at outright murder of unresisting enemies. Nonetheless, they were the cause of much suffering, loss and deprivation to their victims.

Now there was a certain inn, located midway between Britain and Yew, and famous for its excellent autumn ale. So good was the brew that many fine folk were given to retire to that place for a fortnight's holiday when the new casks were breached. Tents had to be pitched on the grounds to hold all the guests, and for two weeks each fall the place took on the air of a faire or festival.

It was during this time that Gratagmalem choose to attack that inn, and he and his band flew down during the late afternoon, surrounding the place and quickly dispatching the few hired guards. And they mockingly ordered all the humans to leave forthwith, or see the whole place burned around their heads.

At this, one lone festival-goer stepped out from the crowd, wearing the clothes of a gentleman, but gripping the sword of a knight. And he spoke, saying, "I am Dupré, Knight and Paladin, and I call on you to cease this unlawful incursion, and to surrender in the name of Lord British."

But Gratagmalem only laughed, saying, "Of all the names of man or Gargoyle to conjure with, that one is the least likely to inspire fear in my heart. I reject your demand for surrender."

(Now I confess that those were not the very words he used, but Gargoyles speak in their own peculiar fashion, and I will not try to mimic the intricacies of that speech in this tale.)

Dupré retorted, "Then let us settle this honorably. I shall face you or any of your troops in single combat, with the winner to determine the fate of this Inn."

The Gargoyle laughed again at the human's audacity, but when he spoke, he said, "Very





good, then, man, your proposal intrigues me. You shall face three of my brothers, and if you defeat all three I shall leave this place standing, asking only a suitable forfeit in return for my generosity."

Then Gratagmalem named his three champions. The first was a great brute almost 10 feet tall, wielding a mace of solid iron, and the second was a young champion of the Gargoyles, wielding a sword nearly as long as Dupré was tall. The third was Gratagmalem's chief lieutenant, who fought with two great-bladed battleaxes, one in each hand.

But Dupré was a veteran of many battles against dragons, daemons and giants ... aye, and Gargoyles as well, and he did not fear the size or fierceness of these foes. One by one they engaged, and the first two he cast down with severe wounds, while the third he killed outright.

This loss only seemed to amuse Gratagmalem more, and when the last Gargoyle was dragged from the field, he announced, "I shall honor

my word, oh man, but first I must see my forfeit paid. And my price is you, Sir Knight."

"I will gladly give my life for the safety of these people," Dupré replied, "though you may find the collecting of it more costly still."

"Nay," said the Gargoyle, "I have no use for your head, but rather your arm. Today you have cost me a lieutenant, and I demand that you shall take his place. You shall join my company, and teach us your ways of battle."

"I will never take up arms against my king or his people," Dupré replied, hotly.

"I would not ask it," the Gargoyle said with mocking gentleness. "You will come and train my company, and when I order them back into battle you may be excused, if only you give the word to do nothing to resist or hinder our efforts."

Now Dupré knew that Gratagmalem offered him a Daemon's bargain, one which could easily lead to the utter destruction of a man of Honor like himself. At the same time, he could not stand idly by and see the honest innkeeper ruined, nor could he oppose the whole Gargoyle company alone. Most importantly, perhaps, it would not be fully Honorable to refuse the forfeit after fighting under those terms. He could only hope that time would provide a means of escape. "I will accept your terms, sir," he said, and there he knelt and presented his sword to the mocking brigand.

So he went to live with the Gargoyles, and he drilled and trained them. He found that while Gargoyles were both mighty and courageous, they had little mastery of concerted tactics or strategy, but they quickly grasped the fundamentals of both. He also soon learned that it was futile to try to hold back knowledge from his command, for under the watchful eye of



their leader, any useful hidden expertise was soon sniffed out and analyzed, and presented to all.

Nor could Dupré Honorably refuse when Gratagmalem proposed that they try out their new skills against brigands, pirates or Goblin bands, for Dupré had only sworn to stand apart from actions against the subjects of Lord British. So he fought alongside the Gargoyles, and saw his teachings tested by fire.

But at last the dread day came, and Gratagmalem announced that they would attack a walled town, with the garrison of King's soldiers stationed in it. This was a stronger objective than the Gargoyles had ever assayed before, but Dupré knew that they were well capable of victory, thanks to his teaching.

On the day of the battle, Dupré went up to a hill overlooking the doomed town, for he would not turn away from the evil that his hand had caused. But while he waited there, he was surprised when a contingent of the Gargoyle band approached him, and asked an unexpected question.

"Lieutenant," their spokesman said, "we know that you base all your decisions on Honor, which is a strange concept to us, but nonetheless we wish to know if this is an Honorable fight today."

Now Dupré well knew the cool power of the Gargoyle intellect, and that any attempt to dissemble or dissuade would be immediately perceived, and would discredit him forever among the Gargoyles. He was also minded of his oath to Gratagmalem, to do nothing to overtly subvert his plans, so he kept his answer as straight and honest as he could.

"You have been told by your Captain that Lord British is a tyrant. Well then, it is no dis-

honor to take up arms against tyranny, if that is truly what you believe. However, your people do not extract oaths of fealty as mine do, and I have often heard your Captain say that you follow him at the call of your reason and of your own sense of what is right, which is the Gargoyle way. Now your hearts and minds have moved you to ask whether the fight today is Honorable. Perhaps the question itself is its own answer."

Then the Gargoyles went apart again, to dispute the question among themselves, and the end result was that fully a third of the band declined to follow Gratagmalem into combat against the town. And one young Gargoyle of impetuous nature (that same young champion whom Dupré had cast down at the inn) took it upon himself to fly down and warn the garrison of the pending attack.

Nonetheless, Gratagmalem, in a cold rage, refused to call off the battle. But against warned and ready defenders the diminished Gargoyle force could not prevail, and Gratagmalem himself was slain.

But the Gargoyles who had refused the battle (and aye, some of the survivors) returned to Dupré, and begged that he continue to lead them as he had in the past, against brigands and pirates and monsters, so that humans could see that Gargoyles were capable of service to all. And Dupré agreed, and he named the band the Locusts of Britannia, and they won great renown and did much good for many years.





The tale of SHAMINO & the SPIRITS

The dead of Britannia have always been a restless lot.

Why this should be I do not know, but I have sometimes

thought that the vitality of the land

itself is so great, it bestirs the memory of itself even in lifeless flesh.

Be that as it may, my final tale concerns itself with a certain town, where the inhabitants of the graveyard had forgotten their proper decorum. Nor was this a mere aimless revenant or two, but a veritable plague of lifeless stalkers.

Most every night was disturbed by a squad or company of the dead making riot, for the creatures did not wander aimlessly, but set themselves about the business of terror and destruction with a methodical efficiency that demanded a malign will behind their excursions.

It was obvious to the villagers that this was not a problem to be dealt with by a few torches and pitchforks, or a cantrip or two. So they sent to Britain to pray the King for aid.

Their call was answered most expeditiously, for Lord British bade none other than Shamino the Ranger, first hero of Britannia and best and oldest friend to His Majesty, to deal with the situation.

Shamino soon arrived, and set immediately about his work with sword, bow and shield. The ranks of the shambling revenants he quickly reduced to a few small piles of putres-

cent but inanimate flesh. With his way thus cleared, he was able to enter the graveyard itself, where he discovered a newly opened tunnel, which lead to an ancient catacomb far below.

In that dank and haunted place, Shamino found the source of the trouble; a lich, an ancient and potent spirit from the First Age of Darkness. For centuries the evil thing had lain dormant in its stygian tomb, but of late it had bestirred itself, and in its ancient malice had begun the current harassment of the living above.

So Shamino found the thing, and there he slew it, in a night-long battle of blade and spell. And if you think I pass over such an epic battle with undue haste, know that it is merely the prelude to my tale proper.

With the evil wight dead, Shamino elected to remain in the town for a while, to recover from his battle, and to insure that the restless evil was indeed put down.

It was well he did, for scarce two nights after the lich's most recent and final death, a lad of the village was brought before Shamino in a pitiable state of terror and nervous exhaustion.

When the lad had calmed enough to speak at last, he told how he had gone to pass an hour in the graveyard on a dare, thinking the evil all departed. But he had scarce arrived when he was set upon, not by crawling corpses, but by a howling cloud of spirits. He could not



understand their gibberings, but so great was the force of the despair and desperation in their voices that he vouchsafed he would have far preferred to face an honest undead body.

Shamino was not overly surprised to discover that the lich's malice had stirred up forces that its destruction had failed to quell, so he spent the day in preparation, and that night took himself again to the graveyard, an hour or so before midnight.

He was through the gate scarcely a minute when he was set upon by the cloud of ghosts, and the sorrow of their incoherent wails and moans tore at his very soul. He sensed no evil in the things, but only a terrible, lonely despair that raked his soul and mind.

But Shamino was made of sterner stuff than the village lad, and he shut the howls out of his mind (for the things had no power to touch him physically), and made certain preparations. At last through arts that he knew, the spirits were quieted (albeit temporarily), and held in that place before Shamino.

Then Shamino indicated the first of the spirits, and bade it, "You there, speak now, and tell me plainly why you haunt the night."

"In my life," the spirit sighed, "I was rich, and gloried in my riches, but did nothing to use them to help those around me, and now I see my life meant nothing."

"Your pride was great," said Shamino, "but where is it now? Look about you, you rest in a grave no finer than many of the poor folk you ignored. Rest now, and take comfort in the Humility of death."

And the spirit heard Shamino's words and, acknowledging them, vanished away.

(Now it may seem odd that a restless spirit would be banished at a mere word, but

Shamino the Ranger was no common man, and when he spoke on matters of Spirituality, he spoke with Authority, so that creatures of the supernatural planes might be compelled by his very words.)

Then the next spirit spoke, and it said, "In my life I put on airs, telling folk that I was a hero, or a noble, or possessed skills that were not mine, hoping thereby to find friendship and fortune. And I see now that everything I gained falsely was itself false."

"And yet," replied Shamino, "you still take on the seeming of that which you are not, for you pass among the living and trouble their lives. Put dishonesty behind you and be what you are. Rest now in the Honesty of death."

"In my life," said the third spirit in its turn, "I thought that I was a wolf among men, and the weak were my prey. I took the little that they had, and thereby accrued much for myself. But now I mourn, for I was most bitterly hated."

"Why then do you still trouble the living?" asked Shamino. "You regret your lack of Compassion in life, but I tell you to rest, and thereby learn Compassion from death, which ends all pain and sorrow, even thine."

"In my life," the fourth spirit began, "I ran from danger, while those I cared for stood and fell. Now I see how much finer it would have been to have died in the glory and comfort of their companionship, than to have gone on to the guilty and futile life which I led."

"And you are still running," said Shamino, not without kindness. "Let rest your fear, and Valiantly embrace the mystery of death. Your friends and loved ones await you."

The fifth spirit took up the litany, saying, "In my life, I stood up in defense of the guilty, to gain by their friendship, and spoke out against



the innocent when so bidden by my masters. Can there be any payment now for the wrong I did?"

"You seek restitution for your deeds, but you flee the judge which all men must face. If you hunger for Justice, you will find the Justice of death, which is the proper sentence of all in the end."

"I was a miser in life," said the sixth, "And I sat alone with my wealth all my days. I did nothing of importance to anyone, not even providing honest work to those whom I might have hired, for I valued my gold above their service. Where is my gold now?"

"Gold indeed is forever beyond your reach, but there remains one Sacrifice within your power to make, and that is to Sacrifice this sad unlfe to death, which patiently awaits your gift."

Now only two spirits remained, swirling sadly in the moonlight, and at last one was moved to speak.

"In my life, I served a man who loved me, and valued my service and friendship above all else. I betrayed him, seeking greater wealth and power. Now I see that I gained nothing and lost all, for those I came to serve saw me as only the worm which I was."

"The evil you did was very great," Shamino said gravely, "And I cannot offer you absolution. But see now that one final obligation awaits you, which you have yet to fulfill. Will you not Honorably go through the final veil of death?"

Then only one final ghost drifted on the breeze, and seemed little inclined to speech, until at last Shamino broke the silence.

"Speak, o spirit, and tell me of the sin which torments you in your unnatural waking."

"I have not sinned," the ghost replied, "for I honor the Virtues to the best of my ability."

"Be that as it may, why then do you thus linger after your death?" Shamino inquired.

"I am no dead ghost," the thing replied, "but have been cast out of my own body by the evil thing that formerly haunted this place. Pray reunite me with my body, that I may resume my rightful span of corporeal years."

Now such things are not unknown, but to the keen sight of Shamino, the difference between a living spirit and an unliving shade is as clear as the difference between a strong young oak and an ancient rotting stump.

"You are mistaken, friend," Shamino said with all gentleness. "You are truly dead, my word and oath on that. You must now go to your final rest, and cease to trouble the living."

"You lie," howled the spirit, "For I move and see and speak. How then can I be dead? I live! I live!" Then it tried to break free of Shamino's binding and assail him, but the wards were well-wrought, and the dismissal of the other spirits had far weakened the ghost's unnatural energies.

Then Shamino knew what kept the spirit bound to earth, for it is the nature of the Spiritual to see the reality of things that are hidden from the less gifted. This creature was most damnably cursed, for its curse was of its own making. Where the other ghosts had been tormented by the knowledge of their sin, this one tortured itself by withholding knowledge. The ghost lied to itself, cowardly running from death, hating itself and its true nature. In this, it rejected all three of the great Principles, which together compose the ultimate Virtue of Spirituality.

Shamino stood for awhile, regarding the pathetic thing, and at last he spoke. "I can do



nothing for you. Go about your existence, if such it can be called." And he dispelled his wards and left that place forever.

As for the ghost, it haunted the graveyard thereafter. It no longer had the power to terrorize the living, but only lurked about, moan-

ing and sighing to itself in the darkness of the night, and of its own delusion.



Epilogue

"And so," the stranger said, "my tales have numbered the Virtues. I do not know if you are convinced by them, for that choice lies with your hearts and minds, but perhaps now you better understand my opinion."

The young soldier was the first to speak. "Your tales are cunningly wrought, sir, and pleasant enough to hear. But tell me, how do they pertain to real life? Any clever bard can fabricate a pleasant tale to illustrate nearly anything, even if it's to show that dark is light, or fire is cool."

"I see that you mistake the nature of my tales," the stranger answered. "I assure you, they are not mere fancies. Each one is a true record of an actual event, and each was related to me by the very person to whom it occurred. Further, the honesty of those involved is absolutely beyond reproach."

At this the merchant laughed heartily. "Ah friend, you must think us simple folk indeed, to believe that such noble and honored ones would take the time to tell you their tales. Or perhaps you pose us a riddle? Well then, I will answer it. Those whom you choose to illus-

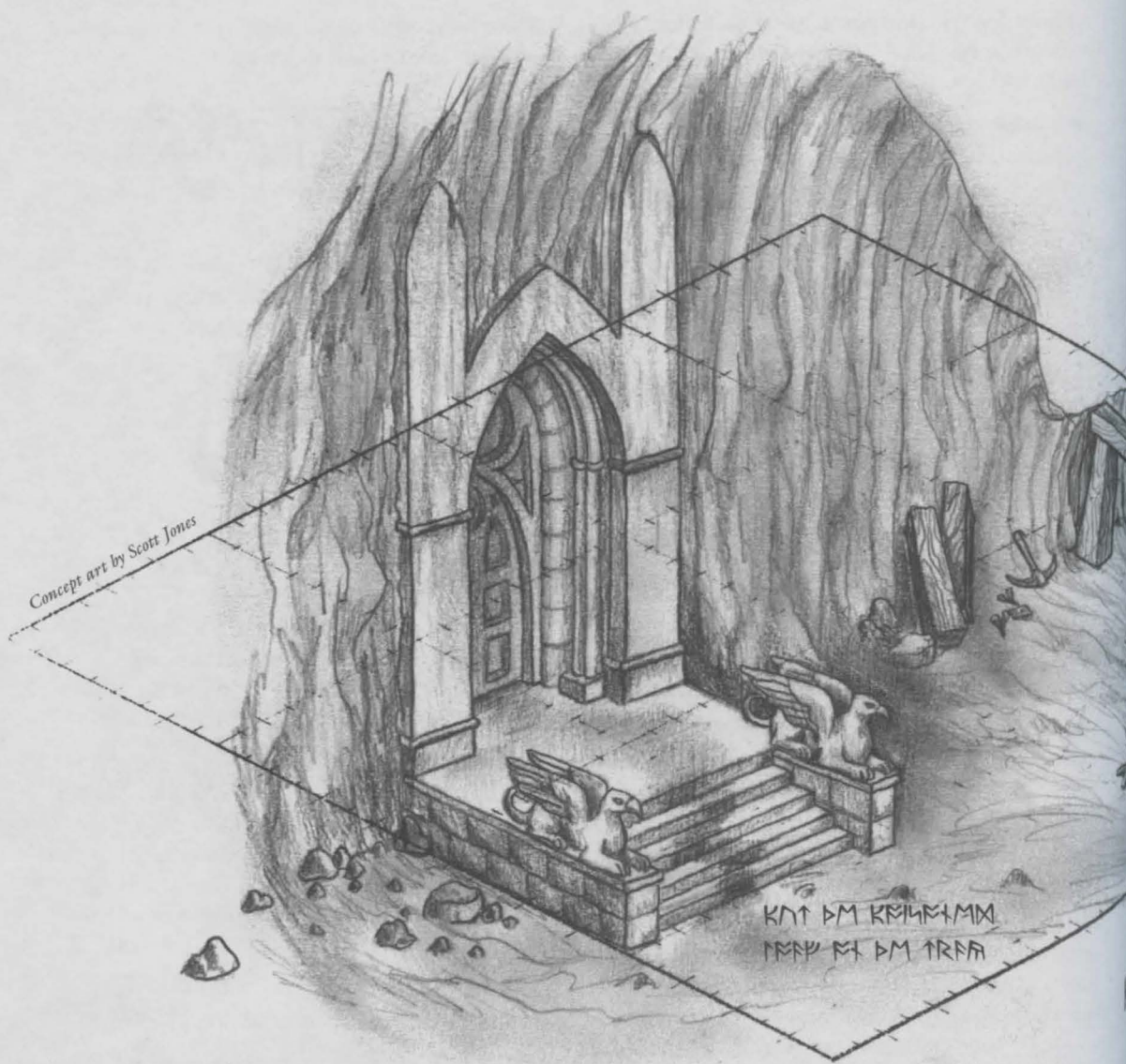
trate the Virtues are a most select brotherhood, and I have not so far forgot my lessons as to fail to know their names. Well you may say that their honor is beyond question! All those you name are renowned from old as heroes and exemplars, and some are dead long years past, but when they all lived they were the honored champions of Lord British, and together were the companions ..."

Then the merchant fell silent for a time, as though he suddenly feared to say what a moment before had seemed merely amusing. And he looked into the cool gray eyes of the stranger across the fire, and when he spoke again it was in quite a different voice.

"The companions of the ... Avatar?"

But the stranger only smiled, ignoring the question in the tone, and said, "Hark, the rain has stopped at last, and with a few good hours of travel time left in the day." Then he rose and hoisted his pack up on his shoulders, and set out briskly through the shelter's broad entrance, and the others watched in silence as he quickly vanished into the gathering mists of early evening.





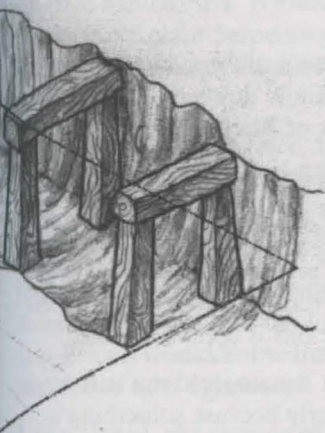
Concept art by Scott Jones

KAT DM KRIHMM
MPP MT DM TRM

Mine Passage with Treasure Chamber Entrance Covetous Vaults



Avatar's Journal



"There are eight shrines, one dedicated to each of the virtues. In order to gain insight on a given virtue, I must go to the corresponding virtue's shrine and meditate using the proper mantra. The shrines have all been corrupted, but Sarah feels certain that as each Shrine is cleansed, the corresponding city will return to its virtue."



Being the Avatar's own account of his final sojourn in Britannia, his travels and deeds, in his quest to discover the secret of the Eight Pillars, purify the Virtues, and oppose the Corruption of the Guardian, from the time of his return until the event of his Ascension.

Earth

Hawkwind tells me that the Guardian has invaded Britannia and Lord British needs me!

After I have learned what I need here, I need to find the Gypsy.

The gypsy seer on Earth told me to meet with Lord British as soon as I got to Britannia.



Britain

Lord British said I can take anything I find of use in the castle, and even has a bedroom prepared upstairs for me should I need it.

I've been told a number of giant columns have risen from the ground, and the people are growing discontented.

Lord British told me I need to first go to the dungeon of Despise. It's just northeast of Britain, and the entrance is next to one of the columns.

I met Vasagalem, who was once the leader of the Gargoyles, but he and his servant Desbet were exiled for wanting to maintain contact with humans.

Vasagalem says the Codex was important to the Gargoyles as well as the humans. They are highly upset over the loss of the book.

Vasagalem told me that the Codex of Ultimate Wisdom will answer any question, provided the red and blue lenses are used to view it. He also said that the lens that belongs to the Gargoyles was stolen.

A man named Keller says he'll train me in the sword for 300 gold, if I'm quick enough.

Keller mentioned magically enhanced armor, and said there's a fellow down in Trinsic who can make items out of Blackrock.

I met the mayor of Britain today, a man named Aidon. This city is supposed to be devoted to compassion, but the mayor has enacted a policy of sending the sick and the poor out to live in the swamp called Paws. He seems to think that this is compassionate!

Altomar, a mage in Britain, told me that magic isn't working properly because something is wrong with the moons.

Altomar also told me that Nico, the magic shop owner, went to Cove and hasn't returned. It seems things are very bad in Cove.

Altomar seems to believe that the people of Moonglow have abandoned Honesty, and that I shouldn't believe them.

Important note: I learned how to bind spells into my spell book. The ritual goes as follows: go to one of the binding Pentagrams in the towns or dungeons. The binding Pentagrams can be identified by the candles placed at each of the five points. Put the scroll and reagents for the spell into the center of the Pentagram, light each of the candles, and then recite the incantation for the spell.

A woman named Flann in Britain told me that she and her family are in desperate need of Serpentwyne.

I met Amorphant, the abbot of the Cathedral of Love, who told me that the bastions of Truth, Love, and Courage (Empath Abbey, the Lyceum, and Serpent's Hold) have been destroyed! He also told me that the Candle of Love was lost with the abbey.

Kimberly, a priestess at the Cathedral of Love, told me that their Silver Serpent was stolen by a novice named Aria. Without the serpent, the monks can't make Serpentwyne. Kimberly thinks that Aria may have been a pirate posing as a novice.

Supposedly if I find a place that has the Serpent Venom, the Silver Serpent will be nearby.

I spoke with a gemcutter today named Cameron. He told me that some gems need to be placed in the lighthouses to activate them. He expects that the lighthouse keeper near Britain would know the appropriate gem to place in each lighthouse.

I met Aleena, the curator of the museum, who told me that the Runes of Virtue were stolen after the columns appeared around 20 years ago. I'm going to have to find the runes if I'm to succeed.

According to Aleena, the runes are powerful forces of good, but that all good has an opposite and evil side. If the runes were used for evil, that could be a problem.

Aleena told me that I should find Sarah, the shrine keeper here in Britain. Sarah should know the Mantra of Compassion. She's located across the bridge east of town.

Aleena says that according to legend, the Codex is located on the Isle of the Avatar. No one seems to know where that island is located, but at least it's a start.

When I asked about a Blackrock sword, Giovanni said he couldn't make one, but mentioned a fellow down in Trinsic who works in exotic materials.

I met a man named Nimrond whose job is to cart the lame and sick people off to Paws. He seems a decent enough fellow although rather odd, but doesn't think much of the mayor's assistant, Killigan. According to Nimrond, Killigan is a selfish, evil man.

I met a derelict dock worker named Peiter who told me there's a local pirate woman, Raven, who may transport me around.

Peiter spoke of ghosts of pirates who went down with their ships, who are sometimes seen at night drinking rum and toasting the afterlife.

I met Evidious, a very deluded man who seems to think that he can be the Avatar by trying to imitate me. I'm sure he means well, but what a nut!

I met Sarah, the shrine keeper for Britain today, who gave me a lot of info about the shrines and about what's been happening in the world.

The columns are causing the perversion of the virtues in each of the towns. That means that there must be eight columns, one for each virtue.

There are eight shrines, one dedicated to each of the virtues. In order to gain insight on a given virtue, I must go to the corresponding virtue's shrine and meditate using the proper mantra. The shrines have all been corrupted, but Sarah feels certain that as each Shrine is cleansed, the corresponding city will return to its virtue.

The Mantra of Compassion is 'Mu'. I must chant this at the shrine when I meditate.

Sarah also told me of a vision where she saw the runes of virtue being twisted into evil glyphs.

Sarah tells me that a sigil is the embodiment of a virtue, and each of the shrines has a corresponding sigil. The Sigil of Compassion is missing, and Sarah believes that it will help me to cleanse the Shrine.

Sarah told me that the shrine is located east of the eastern road out of Britain.

Hans, the lighthouse keeper in Britain, told me the lighthouses aren't working because they don't have the proper lenses. I need to find the unpolished gemstones and take them to the gem cutter in Britain so they can be made into lenses.

Hans tells me that once the gems have been polished, the ruby lens goes in the lighthouse in Buccaneer's Den, the emerald should be taken to Moonglow, and the sapphire belongs in Trinsic.



I have found my old friend Shamino, but he is trapped in the spirit realm and can only speak to me through Stones of Spirituality. Shamino told me he took a spiritual quest to investigate the columns. He found that they were created deliberately by a vast force, twisting the virtues and the minds of the citizens, to make them believe they are being virtuous while actually upholding the opposite of the virtues. He says it's not their fault, but that they are all being manipulated.

The columns are causing the perversion of the virtues in each of the towns. That means that there must be eight columns, one for each virtue.

The Shrine of Compassion directed me to find two things: the glyph and the sigil. It said that inside each dungeon is a Glyph of Corruption, and for every virtue, there is a sigil which embodies that virtue. The Sigil of Compassion is the Heart of Compassion and resides with Britain's mayor. I need to place the glyph and the sigil on the altar in the center of the shrine, then speak the mantra to cleanse the shrine.

I met Meribeth, the mayor's daughter today. She told me that her father may know where the Sigil of Compassion is.

I asked Aidon about the Sigil of Compassion, and he seemed a little uneasy. I get the feeling that he doesn't want to talk about it.

Paws

A woman named Altara has given me more information on Karma and its effects. Karma is raised or lowered based on doing good or evil deeds, and a high Karma means more mana.

A terrified young boy near Paws just warned me that there are dangerous brigands around. The poor child has had his father killed, his house set on fire, and his mother kidnapped! She's been taken toward the mountains to the east of his farm.

I found a woman who was kidnapped by brigands. She remembered that they spoke of something hidden in a lake. They apparently were using their telescope to see something, and wrote notes about it in a journal.

Bella, in Paws, says they can't get any fresh water because the valve on the windmill is broken, and no replacements have arrived. They can't even get it from Britain themselves because there is a troll guarding the bridge. These poor people need water!

Hayley says that there are too many sick people here in Paws, and not enough supplies. If she had some Serpentwyne, she could help a lot more of these people.

Nimrond mentioned to me that he lost the water replacement valve near the troll that's guarding the bridge to Paws, which is located to the west of Britain.



Despise

I met an adventurer on the road today named Orson who told me that I could find the entrance to Despise just east of the column.

I spoke with Gwenno, and she seems worried about her husband Iolo. She says Lord British sent him to investigate the column a long time ago, and he hasn't come back.

Gwenno seems to think that Despise shouldn't be too dangerous, though she said she hasn't been down there in a while.

In the dungeon of Despise, I ran into two characters from Britain who came here looking for a magical artifact they said was worth some money. They told me that to find it, one has to find the four pieces of the Kiran Stone. They were able to tell me that one of these gems is on top of a great pillar, and the other is behind a wall of water.

I can't believe it, but I find myself face to face with one of my fondly remembered companions, and his sword is pointed at my throat! How could my friend Iolo have come to this?

A pirate woman named Raven saved my life when Blackthorn ambushed me.

She said her boss sent her to find me.

Raven told me that if I change my mind and want to meet her employer, I can find her at the Britain docks.

Raven doesn't seem to trust me. She wants me to bring her one of the runes to prove I'm the Avatar before she'll take me anywhere.

Britain & Paws

Killigan told me the mayor went down to Paws in search of his daughter.

Aidon's daughter, Meribeth, has been kidnapped by goblins. He asked me to find her. If I do, maybe I can persuade him to give me the sigil that I need.

The Mayor's daughter is being held in a house in the southeast corner of town by some goblins who were heading south. I hope I can get to her in time!

The Shrine of Compassion has been cleansed! Maybe this will make the people of Britain stop looking down their noses and finally help those poor people living in the swamp.

Lord British's astronomers have noticed that something is wrong with the moons. He says he'll investigate it more.

Altomar is able to bind new spells to his book for the first time in years, now that the Shrine of Compassion has been cleansed and the first circle of magic has been re-opened.



Buccaneer's Den

Raven told me that I need to see her boss, Samhayne, and then meet her back at the ship.

Raven says I can find Samhayne's house on the southern part of the island, on a hill right above the tavern.

I met a girl named Katie who is being sold into slavery by pirates. They claim that she sold herself into servitude to pay off debts, but she says that the pirates kidnapped her. She claims she came here to meet Samhayne and that she has a letter of introduction to prove it. According to Katie, the letter and everything else she had was taken from her inside some building in Buc's Den.

I managed to free the girl, Katie, who was going to be sold into slavery. I just can't abide the thought of human slavery going on here in Britannia!

I met Raven's boss, Samhayne, and he has the Codex of Ultimate Wisdom. He says that he'll give the Codex to me if I solve his problems by shutting down the column near New Magincia. I'd have to do it anyway, but I don't like him using the Codex as a bargaining chip.

Raven said there are no docks in New Magincia, so apparently I need to ask around to find another way to get there.

Keagan says New Magincia is to the southeast, but that the only way to get there is through a tunnel here in Buccaneer's Den.

Keagan, the cartographer in Buccaneer's Den, gave me directions to the tunnel that leads to New Magincia. The tunnel is located near the lighthouse.

Keagan, the cartographer, says that both the tunnel and the lighthouse in Buccaneer's Den are on the eastern tip of the southern island.

The tunnel requires a Guild password. Without it, I'll end up back in Buccaneer's Den.

I learned from Raven that the password for the tunnel to New Magincia is 'keelhaul'.

After I return from New Magincia, I'm supposed to meet Raven back at Samhayne's.

New Magincia

My old friend Katrina has the Sigil of Humility, but she won't give it to me unless I help protect her flock of goats from the wolves and vultures here that are killing them off.

Supposedly, to get rid of the wolves I need to find and kill the alpha wolf, and Katrina told me that vultures particularly dislike fire.

Katrina told me the Mantra of Humility is 'Lum'.

Katrina has told me I can find the Glyph of Humility in the column that rose out of Hythloth. The entrance to Hythloth is near the shrine, but it's been sealed and the shrine's underwater. She thinks that if I meditate at the shrine, though, I may find the way to Hythloth.

Katrina says the only way to find the shrine is for a truly humble person to stand on the promontory to the north.

The promontory is a flat stone near the beach to the northwest of Katrina's house.



Ambrosia

A drone named Exferlem claims the dome was built by the drones, and that the winged Gargoyles have never given them proper credit.

Exferlem is convinced that Wislem killed his brother Deresh. He hasn't found the body, but believes Wislem took it into his house.

Valkadesh, an old Gargoyle scholar, explained that the Gargoyle queen is upset because their holy book, the Codex, has been stolen.

Valkadesh called me 'the False Prophet', and told me of a Book of Prophecy that foretells that the Avatar will destroy the Gargoyle race.

Valkadesh told me the only person who knows how to get to Hythloth is Wislem, but that his workshop floats. I need to find a way to get to that workshop!

I learned from Valkadesh that if I want to see the Queen, I'll need the Amulet of Singularity, and the Queen's Power Cube to open the doors.

A winged Gargoyle named Voresh claims that the dome was built by Wislem, the winged

inventor. Voresh tells me that Wislem's workshop is floating in the southeast part of the city.

A winged Gargoyle named Voresh said that the Amulet of Singularity is kept in the Temple of Singularity.

I've found a young Gargoyle who was locked away, waiting to be put to death for having killed winged Gargoyles and their drone workers.

Nameless pointed out an illusionary wall, where he has hidden the drone body. He seems very preoccupied with killing the winged leaders, and especially Valkadesh.

Nameless says he killed the drone to get his levitating boots, but that the boots don't fit him. He told me to follow him and get the boots so I can kill the winged Gargoyles for him, including Valkadesh! I would like to reach those floating houses ...

Wislem insists I work for him, and refuses to tell me how to get to Hythloth until I've taken the Queen's Sculpture Cube, which he gave me, and activated his sculpture of the Queen. He says if I return once I've activated it, he'll answer my question.

I asked Wislem if he killed Exferlem's brother, Deresh. Wislem claims he saw a drone child kill Deresh.

The Sculpture is on top of the Queen's chamber, in the middle of Ambrosia.

Wislem gave me a Sculpture Power Cube and refused to answer my questions until I activate the Queen's sculpture.

Wislem is dying, and has finally realized the Gargoyles refused to see the imminent destruction of the dome. He asks that I save

the race by rescuing a Queen egg from the Queen's chamber and taking it to Vasagrem, who is outside the dome.

To get into the Queen's chamber, I'll need the Queen's Power Cube, which I can find in Wislem's workshop. He says he's hidden it there, and given me a crystal, which must somehow be the key to find it.

Wislem says the way out of Ambrosia is through a teleporter in the Queen's chamber, which requires a living Gargoyle on the teleporter to activate.



Moonglow

A knight named Duncan attacked me, claiming a man named Tydus told him I had stolen his dagger. After I convinced him otherwise, he realized Tydus had misled him, and told me that the people in Moonglow had become very untrustworthy.

Duncan told me that the Lycaenum is a great center of knowledge, where the Book of Truth and the Oracle are both kept.

The Oracle, as far as Duncan knows, is a magical being of great wisdom.

Duncan described Tydus as a powerful mage who has taken control of the Lycaenum, and charges people a fee to consult the Oracle there.

I told Duncan that I would try to find his lost dagger.

A young boy just told me his father is being attacked in their home in Moonglow, and has begged me to help!

After claiming he made a mistake earlier, the same child who accosted me earlier about his father is now begging me to help his mother, who is supposedly being attacked at his house.



Concept art by Scott Jones

I met Tydus, the self-appointed keeper of the Lycaeum. Despite the fact that it should be open to everyone, he won't let me consult the Oracle until I bring him the Staff of Wisdom.

Tydus told me that the Staff of Wisdom is located southwest of Moonglow in a cave marked by a marble statue.

When confronted about the missing staff in the cave, the mage Tydus claimed it was a 'mistake', and told me that the staff must actually be located to the north in a cave marked by a ruby embedded on a pedestal at its entrance.

Instead of finding the Staff of Wisdom, I found a demon, who seems to have been waiting for me, and claims that Tydus sent me here to be killed!

The demon claims he was summoned by Tydus and bound here to guard the Heartstone, which he says is the root of Tydus' power. He also says that if I enter his lair unarmed, he is not bound to attack me and can give me the stone, which will free him from here.

The boy who has already begged for help is asking me yet again to help his father. He insists he's telling the truth this time, but I've heard that before.

A sage in Moonglow named Joshua has asked me to bring back his stolen journal, saying it could be dangerous in the wrong hands.

Once Tydus saw I had the Heartstone, he seemed much more willing to bargain, and revealed the Lycaeum and the Oracle.

I consulted the Oracle and was told that the Mantra of Honesty would be written in the heavens when the day has gone to sleep.

A woman named Batista told me she has Moonglow's sigil, and will give it to me if I retrieve a Mage Shield for her from Mariah's

house. I get the feeling she isn't telling me everything she knows about the shield, but I need that sigil.

My old friend Mariah told me that Batista lied to me about her reasons for needing the shield, and warned me that it's a very powerful shield that absorbs magic. She also mentioned that Tydus gave Batista the Writ of Honesty back when they were lovers, so at least I know that Batista really does have the Sigil.

Mariah taught me the Restore Ritual. I need to meditate at a cleansed shrine, and speak the appropriate mantra. Then I need to tell the shrine that I wish to perform the Restore Ritual, and give the incantation, which is 'vas mani corp'.

I cleansed the Shrine of Honesty today; maybe now the people of Moonglow can return to honesty once again.

The Oracle told me that the moons of Britannia are feeling the pull of the Guardian's spell.

Raven claims Samhayne had no choice in handing me over to Blackthorn.

According to Raven, Blackthorn showed up at Samhayne's telling him that if he didn't hand me over, Blackthorn would destroy the city. I suppose that could make a difference ...

Raven insists I should forgive her, and implied that I won't be able to get around without a captain and a ship.

Raven told me about her parents. She said her mother was a cook, and her father was a sailor who died in a storm before she was born. It must have been tough.

Raven said she's heard that one of the codex lenses is in the hands of a Gargoyle in Yew, and the other was last seen in Minoc.

Minoc & Cove

Before we go anywhere else, Raven reminded me I need to find those codex lenses.

Irene seems to think Raxos, the First Citizen, is a genius for his idea about sacrificing people to the shrine. Is everyone here daft?

The guards outside the First Citizen's house are demanding 10 gold just to see him!

I need to find the key to release Nico, the reagent seller from Britain, who came here to rescue his brother and was thrown in jail.

I've got to rescue Nico before they use him for a human sacrifice!

The guards are now claiming that the price has gone up to 15 gold to see their Great Leader. This is ridiculous!

Raxos, the First Citizen, believes that the way to sanctify the Shrine of Sacrifice is to sacrifice unbelievers who are working against him. He said many sacrifices will be required, which makes him a very dangerous man!

Nico taught me a ritual that will help me travel, called the 'Return Ritual'. I need to find

and enter a circle of stones, which I can find near the shrines. Then I need to place the Orb of the Moons on the ground, speak the mantra of the shrine that is nearest where I want to go, and I'll teleport there. It is important to note that you can only be teleported to shrines that have been restored.

Nico has told me that if I ever need reagents to come find him in Britain, and that he will take care of me.

I met a man named Algar who claims he can answer all my questions, but he's charging 20 gold per question!

Algar says Cove was destroyed by riots.

Algar says prisoners are held in the First Citizen's headquarters.

Algar told me that the Blackrock mines are easily accessible, just north by northwest of Minoc.

Algar says the gypsy camp should be to the north.

Apparently the First Citizen of Cove has decided that the way to cleanse the shrine of Sacrifice is to sacrifice people to it! What can he be thinking?

I spoke with Dayla, a ghost of a little girl in Cove who was killed during the riots. She seems frightened and lonely, and has asked me to help find her doll.

Dayla, the little ghost, told me that the other ghosts are angry because their belongings were stolen, and that the ghosts want their things brought back to the tomb.

I arrived in Minoc just in time to see Blackthorn attacking the gypsies, looking for the blue codex lens. He pronounced a curse on the people before he left, saying that anyone who helped me would



die. Does he actually have that kind of power?

I've spoken with Laszlo, who is the Rom Baro, the leader of the gypsies. He says he has the blue codex lens and the Sigil of Sacrifice, but he won't give me either until I bring him a crystal ball made out of Blackrock that's somewhere in Covetous.

The Rom Baro claims it was foretold that he would save his people from disaster.

Laszlo, the Rom Baro, says the Blackrock Crystal Ball was taken by an ancient, powerful lich into the Blackrock Mines.

Alara spoke of Julia, and referred to her as a healing woman. It seems my old friend is still trying to help others as always.

Alara told me I might find Julia at the waterfall.

I bought a Gypsy Breastplate from Vaclav. It

had better be a great piece of armor, considering how much I paid!

Today I learned the Mantra of Sacrifice from the old gypsy woman named Morganna. The mantra is 'Cah'. She also told me that I can find the base of the column in the Mines of Covetous.

Morganna suggested I should use the Blackrock Crystal Ball to show the Gypsies what will happen if they don't help me. That should change their minds.

Morganna spoke of the Isle of the Avatar, and said that it has been affected by the Guardian so much that people believe it has sunk beneath the waves. She also believes this is the only place where I will be able to read the Codex of Ultimate Wisdom.



Covetous

I ran into the Sword Wraith, who is guarding the lift in Covetous, and I can't get to the lower levels of the dungeon until I kill it. It says it wants to be put to rest, but that the only person who can do this is the Avatar ... (lucky me), and even then I must have a sword called the 'Grimgolet,' which is somewhere on the southwest part of the island.

The Sword Wraith warned me about a lich named Khelereth, and said that he is on the side of the Guardian.

I've learned my old friend Julia has unfortunately become the newest companion to Khelereth the lich. She will try to kill me, but it will be possible to spare her. I hope I can do it.

A spirit has accosted me and demanded that I take its skull with me and place it in its proper grave! I can't believe I'm letting myself be bossed around by a skull.

Well, at least the spirit gave me something for my troubles: a key. I certainly hope it's useful, after putting up with him.

It seems this foe who wants to kill me is none other than Julia, my old friend. It is so difficult to see my companions twisted this way!

After Julia's mind has been corrupted by the Guardian, I find out NOW that she loved me?

Julia seems to be more like her old self, and said that removing the glyph from the column broke the Guardian's spell on her. While I go on with my quest, she'll go back to Minoc and try to help out there.

Minoc & Cove

After asking the Blackrock Crystal Ball to show the future if I do not succeed, the Rom Baro realized he had no choice but to help me, and has given me the key to the chest in his wagon.

After helping me, the Rom Baro died horribly as Blackthorn's curse was fulfilled. I hated to see him die, but the prophecy he spoke of came

true. In his sacrifice, he has saved his people, and may have saved all of Britannia if I succeed.

Now that her father is gone, Irina will take over as the leader of the Gypsies. I wish her luck.

I managed to repair the Shrine of Sacrifice today! It's very satisfying to see one of these shrines go from derelict to its restored state. They're so beautiful after they've been restored.



Yew

Raven suggested I go see Lord British, saying he'd know the best path to Yew. She said she'll wait at the dock with the ship.

I spoke with LB, and he gave me directions to Yew. I should take the road that leads west out of town. When I reach the first fork, I'm to go north and follow the valley to its end. There, a cave will take me through the mountains. I should be wary of goblins here! LB said that he will remove the illusionary wall that hides the passage. After the cave, I should head west until I reach the road, then follow the road to the north to the town of Yew.

Lord British has discovered that the columns are actually pulling the moons out of alignment. If this continues, the moons will eventually collide and destroy Britannia!

Peiter told me that Raven has been arrested and taken to Yew for trial, where the penalty is death! He said to talk to his sister Lucy, the barmaid in Yew, for help.

A ranger in Yew named Luc told me a pirate girl was being tried for murder. He must have been talking about Raven!

The women gossiping around Yew seem thrilled that Raven is to be put to death! These people don't care for justice at all!

I can't believe what I've just seen in court! Raven was accused of destroying the Gargoyles in a willful act of genocide, and was taken away to be burned at the stake! How can this be called justice?

Desbet was convinced I had destroyed the Gargoyle city, but was finally swayed after I showed him the Queen Egg.

Desbet said he'll activate the lift, and that I should give the egg to Vasagraleam.

Desbet also told me that he would talk to Vasagraleam about Raven.

Now that Vasagraleam has also seen the Queen Egg I brought from Ambrosia, he realizes I didn't destroy the Gargoyles. He also has admitted that he used Raven against me, and may help me find her.

Vasagraleam gave me the red codex lens out of gratitude for saving the egg.

Vasagraleam told me that the Mantra of Justice can be found in the Book of Justice, in the library.

He also told me that I can find the location of the Quill of Justice. in the Book of Justice, in the library.

Vasagraleam told me about a secret entrance to Wrong. He said that I should follow the northern trail east across a bridge. There he will show me a secret entrance.

I was denied the Sigil of Justice by a bird! Apparently I don't seem to understand the true meaning of Justice, according to him.

I have proven to Eustus that I understand Justice, and he has given me the Sigil, the Quill of Justice.



Wrong

Vasagraleam says the entrance to the prison is underwater. He also said he would go to court and plead Raven's case, but I'll need to cleanse the shrine before I go back to Yew, or no one will listen to him. When that's done, I should meet him at the Court of Justice.

I thought I had found Raven, but it was some creature that had altered itself to look and sound like Raven! This is a dangerous place.

I found that Montego woman who was selling a young girl in Buccaneer's Den. She claims that she was within the law, since slavery is legal in Buc's Den, and wants me to let her out of her cell.

A prisoner in Wrong mentioned that I might actually find Smith in a tree outside of Paws! Why on earth would I find Iolo's old horse in a tree?

I found Raven in the dungeon of Wrong today. I set her free and will meet up with her when I get out of here.

After I cleanse the Shrine of Justice, Raven will meet me at the docks in Britain.

Yet another of my old friends has sadly been swayed by the Guardian. Jaana, or Anaaj as she calls herself now, claims she's the only way I can get out of this cell. Should I trust a Wyrmguard?

Yew

Shamino appeared again, and told me I will need to find an Ankh of Spirituality to get into the Well of Souls in Skara Brae, which is where I can find his body. He thinks that LB keeps an Ankh in his bedroom. He also said to come back and find him when I have cleansed the rest of the shrines.

I cleansed the Shrine of Justice today. It really is quite a thrilling experience when the cleansing occurs. Not only knowing that a virtue is being restored in the world, but the whole lighting thing is pretty exhilarating.

Bakura is a rather rude fellow, but he has finally agreed to train me in the Staff if I will bring him a magic gem called the Britannian Star, and if my skill is high enough.



Terfin (Interlude)

Raven said we were going back to Buc's Den, but the ship is being drawn somewhere else on its own!

Samhayne was killed by the Guardian, and I was helpless to save him. Before he died, Samhayne told me that Raven is his daughter!

Now I have to not only tell Raven that Samhayne is dead, but that he's her father, too. This will not be easy.

I can't believe what I just saw! The Guardian showed me an image of Skara Brae being destroyed in his mirror. I can only pray that it was a ruse ...



Buccaneer's Den (Interlude)

Raven tells me I can sail the ship myself, but I need to go to the cartographer's shop and get a chart first. Then I need to meet Raven back at her house for some kind of surprise.

Raven reminded me I need to get a chart for the ship before we can leave.

Raven gave me a book that should teach me how to sail. She told me that if I ever want her to take the helm, though, she'll take me directly wherever I want to go. She suggests I check out Trinsic or Valoria next.



Britain (Interlude)

My good friend Iolo has offered to teach me the bow skill 'Cloud of Death' when I am experienced and skilled enough.

Flann in Britain still seems very worried. She hasn't heard a word from her son Jordan, who she says went off to Valoria to try to become a knight.

I went by the farm in Britain and was accosted by Farmer Bob. It seems that someone who looks like me came and stole the farmer's goat, and ran off to the northeast.

I went into the tavern in Britain and almost got run out on a rail. Apparently, someone impersonating me came in and left a huge tab!

A man named Orson, for some reason, claimed that he saw me hiding in some ruins out along the east coast of Britannia. To get

there, I should head out the east gate of Britain and keep heading east until I hit the coast. From there, the ruins are just a short climb to the north.

Dermot warned me about some nasty skeletons that have been hanging out in a house to the west of town, and said one of them is particularly dangerous and has a ruby eye.

Kimberly at the Cathedral of Love told me today that some funds she had collected for the poor were stolen by the mayor and his assistant. Perhaps I'll talk to Aidon about it.

I asked the mayor, Aidon, about the money that was taken from Kimberly, and he told me that his assistant, Killigan, was handling that.

Killigan has the charity funds but he refuses to give them back! I do know he keeps them in his storeroom, though.



Trinsic

A guard at the Bastion in Trinsic warned me that since the Chalice of Honor has been stolen from its rightful place, ghosts have haunted the Bastion, screaming about Trinsic having lost its honor.

I met a young woman who seems worried about her husband, Lucero. She says he is a paladin, and that ever since the Chalice disappeared, all he does is brood over the loss of honor.

In the Bastion of Trinsic, I met a ghost named Lucian who has advised me to learn the Mantra of Honor from Sir Dupré. He has said that if I can find one who serves honor, they will be able to help me speak with Dupré from beyond the grave.

Lorence, the outfitter in Trinsic, spoke of a man who's been lurking around Trinsic for about a fortnight, apparently looking for something.

I spoke with Lucero, one of the last remaining paladins in Trinsic. It appears that ever since their sigil, the Chalice of Honor, was stolen from the Statue in front of the Bastion, the order of the paladins has fallen apart. He believes that the return of the Chalice would mean the return of honor to Trinsic.

Rupert can make a sword out of the Blackrock, but he says it will be difficult, so he's going to charge me 7,000 gold! That's quite an expensive sword.

Rupert mentioned that a high level staff trainer lives here in Trinsic, in a house on the south end of town.

Rupert, the blacksmith in Trinsic, is willing to make me a Blackrock Sword if I can bring him three good sized pieces of Blackrock.

Rupert also warned me that a shifty-looking fellow has been seen lurking around Trinsic. I'd better keep an eye out while I'm here.

Well, I've given Rupert the payment for the Blackrock sword, and he told me to come back for it in the morning. I'm looking forward to seeing this sword worth 7,000 gold!

Raphael in Trinsic will teach me a sweeping move with the Staff that will knock an opponent off their feet, if I pay him 2500 gold and have the proper experience and training.

I spoke with Myrea, the keeper of the Shrine of Honor, who told me how I can contact Dupré. I need to find his remains in the fortress of the paladins and take them to the

Shrine of Honor. If I place his remains on the shrine, he will give me guidance.

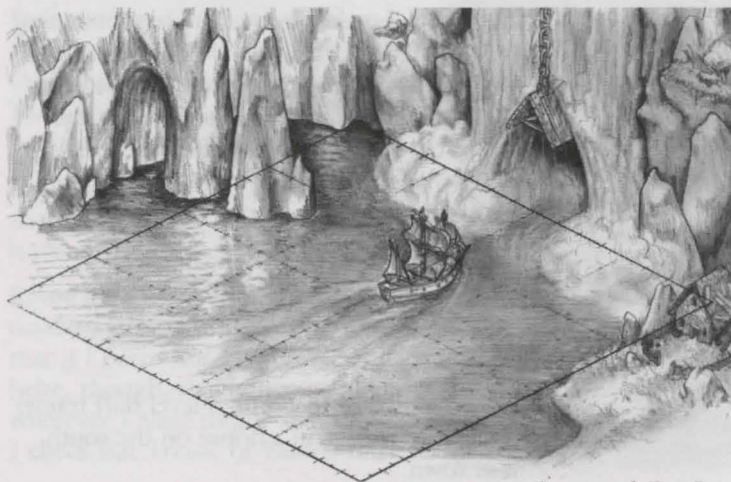
Sir Dupré has told me I can find the Chalice of Honor in the dungeon of Shame, behind a crystal barrier. The mantra I will need to enter is 'Summ'. I am relieved to see that Dupré's spirit remains strong after he died in my place so many years ago.

Shamino spoke with me again, and told me the Guardian trapped him in the spirit realm. To get him out, I'll need to perform a ritual that will open the barrier between the worlds. This ritual will require the Bell of Courage, the Book of Truth, and the Candle of Love, which he says I can find in Serpent's Hold, the Lycaenum, and Empath Abbey.

Shame

I thought I was doomed; Blackthorn destroyed the Chalice of Honor! But Dupré returned and told me that the sigil is not merely a cup, but the embodiment of honor. He assured me that

if I take another chalice back in its place, I can convince the people of Trinsic that their honor isn't lost, and the chalice will become the sigil. I certainly hope he's right!



Concept art by Scott James

Trinsic

The guard at the Bastion told me that to place the Chalice, I only need to set it at the base of the Statue.

The guard also mentioned a man who's been asking around Trinsic about the paladins, and talking endlessly about honor. Supposedly I can find him at the inn.

A man named Virgil asked for my help. A portal has opened outside his home and phase spiders are pouring out of it! He was promised help by the paladins, but none of them will honor the debt. If I can find a paladin to seal the portal, maybe his home can be saved.



Valoria

Raven said she'll build a signal fire here on the shore for me to light when I'm ready to leave, and that she'll watch for it and come back ashore when I'm ready.

I met a dying knight on the beach who gave me his shield and asked that I give it to his brother. I wonder if he could have meant Sgt. Lambert.

The guard at the gate of Valoria told me I need to bring him the head of a red dragon before I can even enter Valoria!

I'm told there may be a red dragon in Destard, which is north of here by ship. The main entrance is blocked by a boulder, though.

Sgt. Lambert said that the only other possible entrance to Destard is frozen over with ice. I may have to melt it.

I met Sir Robin, who was with Sir Drake when the entrance to the dungeon of Destard was sealed. He told me about a secret entrance up in the mountains. I should take the trail northwest

Virgil told me his house is on the small island to the southeast of town.

I tried to convince Lucero, the paladin, to do the honorable thing and keep the paladins' vow to Virgil, but it took the convincing of my old friend himself, Sir Dupré, who it seems remains honorable even in death. After seeing Dupré, Lucero agreed to help, and will meet me at Virgil's home.

I have cleansed the Shrine of Honor! Perhaps the few remaining paladins can now reform the order the way it once was.

from Paws, which will turn to the west near the mountains. To the north will be a valley. Up in the mountains there I will find a small plateau of ice that can be melted to enter Destard.

Peg Leg Joe told me about some Valorian Knights who came from Destard and ended up at Hayley's while recovering from their wounds. I'm sure Hayley would have more information about them.

The Knight told Hayley that he marked the secret entrance to Destard with stones, which should make it a little easier to find, at least.

A woman named Molly told me that her town was destroyed by a dragon named Talornia, and all of the men were killed or enslaved so the town can't be rebuilt.

Molly spoke of a man named Xarnthal who formed a cult to worship the dragon, hoping it would stop her attacks on the town. After the dragon killed all the other men in the town, she came out and took all of the cult back in with her.

Destard

A prisoner named Bane tells me that the Wyrmguard have forced them to mine gems for the dragon. In return, the dragon gives up its young to be trained by the Wyrmguard.

Apparently someone named Dartane dropped the key to Bane's shackles inside his cell, telling Bane he would never find it. What a cruel joke!

A spirit named Adreanna told me that once the dragon is slain, the spirits here will finally be free to leave. The dragon is in a cave north of the lava pit, but a wall of fire blocks the entrance. In order to get past the wall of fire, I'll need to find the pieces of an eggshell.

Adreanna asked me to find some evidence of what became of her husband Darim. I told her that I would try to find something for her.

Adreanna said the five pieces of the eggshell are scattered around the dungeon. She also said that according to legend, the eggshell was of Talornia's firstborn, and its magical properties were used to create the barrier to her lair.

Saphera, a member of the Xarnthal's dragon-worshipping cult, actually suggested that I go speak to Talornia and become one of her followers. What a ridiculous thought!

I returned Darim's journal to Adreanna, which unfortunately confirmed that Darim was killed by the dragon, just as Adreanna was. In gratitude, she gave me a piece of the magic eggshell that I need.

Talornia the Dragon told me that she has been working with the Guardian, and even offered to join forces with me against the Guardian. But where would that leave me later? I have a feeling Talornia's gratitude would not last long.



Valoria

Sadly, I've found that the man I met on the beach earlier was Sgt. Lambert's brother, and have passed on the shield. Lambert also mentioned that his Commander was missing.

I've managed to talk Lambert into helping me fight the Demon Triumvirate. Now I just need one more person to help.

A dying mage named Meranthon told me about a book called the Tome of Demonology. This book supposedly contains the secret to defeating the demons around Valoria.

Meranthon told me that the book was lost when he was attacked by a creature that lives in a glade on the east side of the island, at the bottom of the volcano.

After Meranthon was healed, the Guardian himself killed him! This must stop. I will make him pay.

Artos has agreed to help me fight the demons! I now have both of the men I need to defeat them. Things are looking up here in Valoria!

I learned the Mantra of Valor from Sir Artos today. It is 'Ra'.

Before I leave Valoria, I need to cleanse the Shrine of Valor!

I found Commander Hays; Raven was forced to kill him when he tried to steal her ship.

Yastar has a note that lists the items needed to create a piece of bone armor, and will help me if I bring the components to him.

Britain (Interlude)

My last shrine to cleanse is the Shrine of Spirituality. I hope Lord British will have a suggestion on how I should get there since the moongate won't work.

I came back to LB's Castle to find that Lord British read a note left for me, and has gone off to confront Blackthorn in the Abyss. I hope I can get there before he tries anything rash!

Raven recommended that since the Abyss is the opposite of Spirituality, maybe we should go to Skara Brae and see if we can find a way to the Abyss from there.

I met a woman in LB's castle named Siona, who taught me how to play one of Lord British's favorite pieces, 'Stones'. All you have to do is take the sheet music and place it on the harpsichord, then use the harpsichord and let the notes flow through you.



Skara Brae

I am finally close to freeing Shamino! First he told me that I must consult the sacred statue on the isle of Skara Brae to learn the Mantra of Spirituality. Then I need to perform the Ritual of Return by placing the Bell, Book, and Candle around Shamino in a triangle. Then I must open the Book, read the passage, light the Candle, and ring the Bell. Finally, I need to speak the Mantra of Spirituality.

The Sentinel of Skara Brae told me that Shamino entered into the Temple of Souls years ago and never returned. The Sentinel warned me that Shamino's life force is weakening, so I need to hurry!

The Sentinel gave me the Mantra of Spirituality, which is 'Om'.



Bell, Book & Candle

Shamino is weakening, so I must hurry. He suggested that the trapped souls here in the Well can help me find what I need to save him.

A soul in the Well of Souls named Mathis, who considers courage a worthless ideal, told me he ran away when his village elders sent him out on some rite of passage. I told him he was wrong to have left, and he challenged me to go to his village to see how his actions had no effects on the place.

For his rite of passage, Mathis was supposed to sneak into a goblin camp and steal their war totem so the tribe wouldn't fight anymore. Instead, Mathis ran away from the village entirely. He seems to think this was the smart thing to do.

Mathis says his village is just northwest of Yew.

In the Well of Souls, Mathis seems repentant, and he told me that I can find the Bell of Courage in the sunken ruins of Serpent's Hold, just southeast of the coast of Trinsic. He warned me, though, that an evil archmage is said to lurk there.

Elizabeth, a distraught soul in the Well of Souls, asked me to find her baby for her. I hope I can find it.

After reuniting Elizabeth with her child, she told me that I can find the Candle of Love in Empath Abbey. That will surely help!

A spirit named Calan told me that if I want to find the Book of Truth, I must consult the Oracle in the Lycaenum in Moonglow.

Raven says Serpent's Hold is just southeast of Trinsic. Unfortunately, there is no dock nearby, so I'll have to navigate there myself.

All Raven knows about the Book of Truth is that it used to be housed in the Lycaenum in Moonglow.



Raven said the Candle of Love is located in the northeast region of the Britannian continent, and that I should look for the floating glaciers. Apparently, the closest docks to the Abbey are located in Britain.

When I told the Oracle that the Guardian was responsible for the destruction of Britannia, I was told I lacked the wisdom to view the Book of Truth! But who else could be responsible?

The Oracle seems to think that somehow I am responsible for Britannia's destruction, and would not give me the Book of Truth until I admitted to this! What could this mean?

Brother Brock in Empath Abbey told me that to find the Candle of Love, I must light the three braziers and then stand in the Flame of Love. This could be dangerous, though ... the candle is revealed only to the pure of heart, while others are consumed in flames!

Lyssa, the protector of the Bell of Courage, has asked me to take the Bell of Courage with me and use it for good.

I learned some very troubling news from Shamino. He says that the Guardian is actually a part of me that was stripped away when I became the Avatar all those years ago. How can I accept the fact that the Oracle was right, and that Britannia is being destroyed because of something that came from me?

Shamino has discovered a problem: when Lord British used the Gate Ritual to travel to the Abyss, he sealed it off to anyone else. There is one other way to get there, but it requires summoning a demon native to the Abyss who can bypass the Gate Ritual. I can only cast this ritual from the Isle of the Avatar, near the lost entrance to the dungeon.



The Isle of the Avatar, & The Abyss

Raven says we need to go to the Isle of the Avatar to get to the Abyss.

I've arrived at the Isle of the Avatar and found Lord British's ship. Why is he here?

I need to go into the Ethereal Void to cleanse the Shrine of Spirituality, but I've been told that I can't get there through the moongates. Lord British will send me there, but first I need to consult the Codex of Ultimate Wisdom. To do this, I need to take the codex to the Isle of the Avatar, place it on the altar, then place the red and blue lenses on the proper pillars. Once finished, I should come

Find the Isle of the Avatar, and summon a fire demon to bypass LB's blockage of the Abyss. Be sure to perform the ritual at ritual area near the dungeon entrance.

I still need to complete the Spirituality Quest, as Raven just reminded me.

back to LB's castle. Before I go to the Void, though, I need to get the Glyph of Spirituality, since I can't come back for it.

Raven tells me I need to go to the altar on the south island so I can read the Codex.

Lord British said it's important that I come back to the castle as soon as I've cleansed the Shrine of Spirituality.

Dupré told me that once I have cleansed the Shrine of Spirituality, he and my other lost companions will be resurrected. That's very good to hear!

I've cleansed the Shrine of Spirituality. Now all that remains is to bring an end to the Guardian!

Terfin

Raven says our remaining task is to head to Terfin and find the Guardian.

Raven told me there is a secret entrance into Terfin that will get me past most of the Wyrmguard. It's up on the northern part of the island, behind the dragons' den.

I have seen a horrible sight: a young girl, beaten and poisoned by Gargoyles working for the Guardian. She says the Gargoyles are there in her dreams, and the pain is slow and terrible,



and she wants to die. But can I kill a young girl?

Ciara thinks that some crazy old mage has the key she's looking for, but she says he attacks her every time she tries to talk to him.

According to Ciara, the mage should be in his room, in the northwest part of the dungeon, on the second floor.

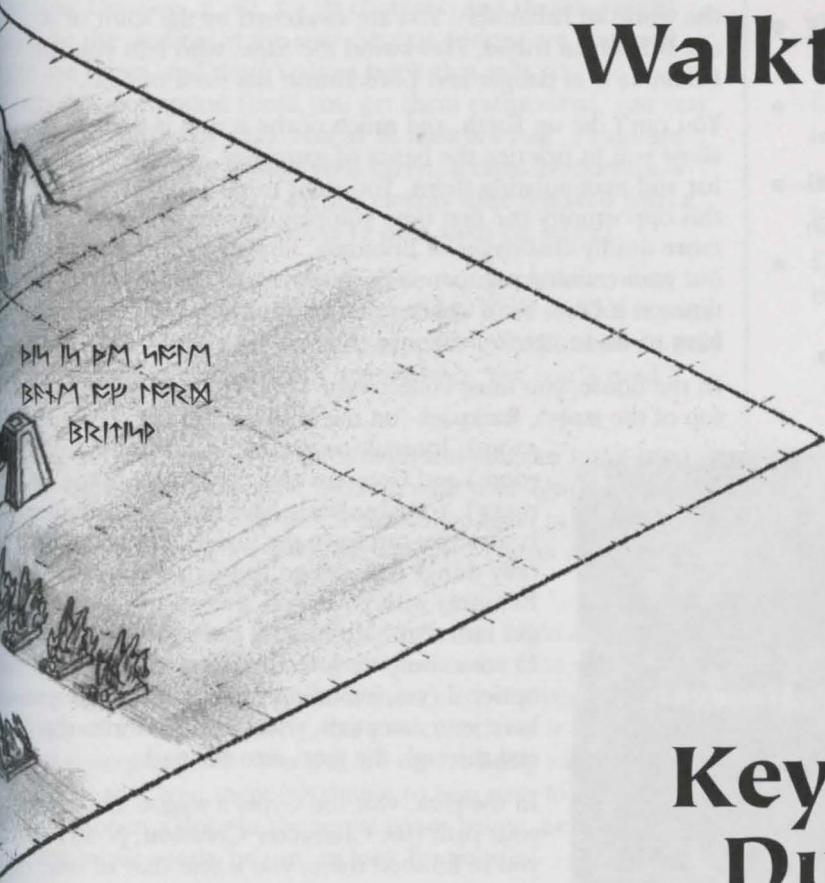
I gave Ciara the key to the treasure room that she was looking for. In return, she gave me the red power cube!

Concept art by Scott Jones

The Tower of Exultation

Fortress of the Guardian

Walkthrough



Keys to the Dungeons

EARTH

- In house, collect your **Tool Belt, Pack, Compass** and **Journal**.
- Take **key** (next to your computer).
- Take **Sword** in yard (for gazer).
- Unlock gate.
- Practice your skills of movement and combat.
- Talk to **Gypsy** in wagon.
- Answer Gypsy's questions.
- Go through **Moongate**.

Note:

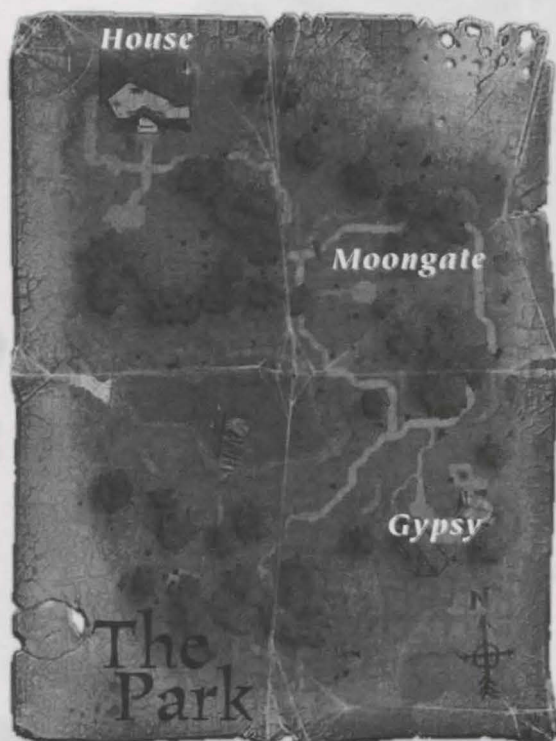
- / **Bold #** = You *must* do, otherwise you will not win.
- / *Italic #* = Recommended, but not required to win.

The saga begins in your home on Earth (for the Avatar, is, of course, a man from modern-day Earth who sometimes travels to the world of Britannia). You are awakened by the spirit of your old Britannian friend, Hawkwind the Sage, who tells you that Britannia is in danger and Lord British has need of you.

You can't die on Earth, and much of the action is designed to allow you to practice the basics of gameplay ... movement, combat and manipulating items. You want to take full advantage of this opportunity the first time you play, before you get to the more deadly challenges of Britannia. However, Hawkwind spells out your training regimen very clearly, so we won't spend more time on it here. We'll concentrate on the things that you really have to do to get to Britannia.

In the house, you must collect your Tool Belt (on the table at the top of the stairs), Backpack (on the bookshelf in the computer room), Journal (on the coffee table in the living room) and Compass (on the mantle in the living room). You absolutely have to have these items before you can leave the house, and these are the only things that can go through the Moongate to Britannia with you (well, almost, but we won't get into that here). You'll also need the key (next to your computer). Everything else is strictly optional (yes, including your pants). Once you have your essentials, you can go out into the yard and through the gate, into the park.

In the park, visit the Gypsy's wagon and choose your path (see **Character Creation**, p. 42). When you're finished there, you'll find that an ominous black Moongate has appeared in the stone circle nearby. As you approach the Moongate, a gazer will come through from the other side. Fortunately, the gazer's magic is weak here on Earth, and he can be easily swatted aside with any weapon you may have happened to pick up, or you can just dash past him and through the Moongate, if you're quick.



STONEGATE

Upon arriving in Britannia, you experience a narrow escape, but at the last second you're rescued by Hawkwind, who somehow teleports you to the tower of Stonegate.

You arrive in a comfortable bedroom full of useful stuff. The chest of goods the Gypsy promised you is in the corner (see Character Creation, p. 42, for its contents) and there's a short sword on the landing of the stair. Several potions are scattered about the room, and there's also a book that tells you the powers of each color of potion (until you get them memorized, you may want to take this with you). Not at all least is a bag ... bags are extremely useful in increasing your carrying capacity. Somehow during your transition your earthly clothes were replaced with a light suit of armor in your colors (a gold ankh on white).

Following the stairway down, you come to a book on a velvet cushion. Must be important, you'll probably need it. This is your Spellbook, the last of your essential supplies. At the moment, only the four low-power linear spells are available, but you'll need them all to get out of the tower.

The way out is blocked by a force field, but you can make it go away by lighting the torch on the wall with your *Ignite* spell. (This is a kind of trick lock you'll encounter again in your travels ... if you're ever stuck for a way forward, it's always a good idea to look around for unlit torches.)

You'll find that the next level of the tower has fallen away, leaving only a few narrow ledges around the perimeter. One of these ledges is right under a lever, and if there's a lever, you probably need to pull it. Unfortunately, this particular lever is being guarded by one very large rat. You can kill the rat easily with your *Stone* spell, and from there it's simple to hop over to the lever, which will open a door in the music room below. Before you leave the music room, be sure to look for goodies.

The next obstacle is a portcullis. To get past the portcullis, you have to dislodge a vase onto a pressure plate, which seems easy enough, except the plate is on the other side of the barrier. Your *Gust* spell will see you through.

- Pick up Gypsy's supplies, plus short sword, bag and potions in bedroom.
- Pick up **Spellbook** on landing.
- Cast *Ignite* on unlit torch by forcefield.
- Cast *Stone* on rat by lever.
- Jump to ledge and pull lever.
- Cast *Gust* on vase beyond portcullis.

- Ride floating pad down into water room.
- Turn wheel to empty water from room.
- Push purple button to uncover stairs down.
- Cast *Douse* on two flaming braziers.
- Leave tower.
- Go through teleporter in cave.

Soon you come to a magical lift, which will carry you down to an incredible room with a pool of water and two giant statues. A wheel on the wall near the lift will drain the pool, allowing you to leap down and press the button that opens the way out. (Also at the bottom of the pool is a small pile of gold for the taking.)

Your final obstacle comes in the form of a room filled with fire vents that ignite when you enter. Use your *Douse* spell to clear a path to the exit, then *Douse* the two torches on the far wall to open the way.

As you leave the tower the spirit of Hawkwind bids you goodbye. You're on your own now.

The reflecting pool just outside the exit has a chest with some gold at the bottom, but it's guarded by a carnivorous fish that's rather tough at your present level of experience, so be careful. The base of the tower is guarded by various skulking rats and wolves that'll try to ambush you. In a small cave is a Wyrmguard guarding a teleporter that will take you to Britain. Like most Wyrmguards, he's happy to stop and chat for a minute before he tries to kill you. Once you've talked to him, it shouldn't be hard to kill him, if you're not already heavily wounded. You should have time for a couple of *Stones*, to soften him up. You probably want to take his scimitar when he falls (if he leaves one behind) ... it's an improvement over your short sword.

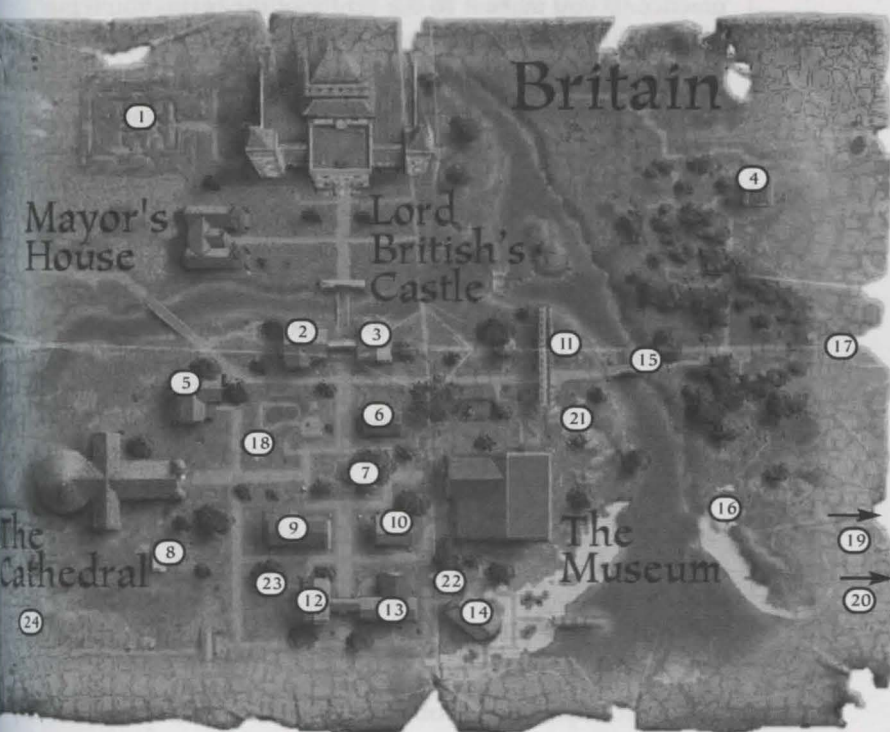
Step onto the teleporter, and find yourself in the castle of Lord British.

BRITAIN

The first thing you must do upon arriving in Britannia is talk to Lord British and agree to help him free the land. If you don't agree to help, as you may suspect, this will be an extremely short game. In fact, you can't even leave the castle until you agree.

Once you've faced up to your responsibilities, you can look around the castle. Take a moment to talk to Vasagraleem, the Gargoyle hovering in the throne room. Upstairs are your room (containing a sack full of money and some potions), and Lord British's room. The teleporter next to LB's bed will take you upstairs to the mage's workshop (staffed by the scatterbrained court mage, Laurana), where you can find all kinds of goodies ... more potions, a good starting assortment of reagents, an alchemy lab, a healing and mana fountain, and a binding circle. Be sure to check out the telescope outside of LB's chamber and the crystal balls outside the mage's room. The telescope shows you the town of Britain by day, and the moons by night.

- Talk to Lord British, agree to help.
- Talk to Vasagraleem.



- ① Hedge Maze
- ② Bakery
- ③ Mill
- ④ Iolo's/Gwenno's House
- ⑤ Magic Shop
- ⑥ Gemcutter
- ⑦ Gazebo
- ⑧ Cemetery
- ⑨ Tavern
- ⑩ Outfitter
- ⑪ Guard House
- ⑫ Bowyer
- ⑬ Blacksmith
- ⑭ Warehouse
- ⑮ Sarah
- ⑯ Spider Cave
- ⑰ Path to Shrine
- ⑱ Well
- ⑲ Moongate Circle
- ⑳ Lighthouse
- ㉑ Evidious' Shack
- ㉒ Nimrond
- ㉓ Farmer Bob
- ㉔ Skeleton House

- Explore castle and build up your supplies.
- Talk to Keller about magic items and armor.
- Solve Hedge Maze, get **Flaming Sword**.
- Visit mayor's house, talk to Killigan and Maribeth.
- Talk to Baker.
- Talk to Mayor at gazebo.
- Explore Britain, talk to citizens.
- Visit Museum, talk to Aleena.

Downstairs, off the courtyard, you'll find the kitchen and dining room where you can stock up on food and drink. If you've already emptied the larder on a previous visit, don't worry. Use your *Ignite* spell to light the candles on the table, and a feast will appear. Carefully explore the secret rooms in the towers, there's lots of goodies hidden there.

Across the courtyard is the weapons room, where a couple of helpful fighters wait to give you some combat tips. You should talk to Keller about armor and magic items (Keller will also train you in sword for 300 gold.) The barred teleporter in the corner leads down to the dungeon, which is empty at the moment, except for one pathetic, delusional SOB imprisoned for impersonating the king. His name is Richard, and he apparently believes he's *both* Lord British and the hero Shamino. He's probably harmless.

Once you've explored the rest of the castle, you're ready to venture forth onto the grounds. The most interesting feature on the grounds is the hedge maze, which has been neglected recently and has become infested with giant rats. This is a good opportunity to do some rat-bashing if you feel you need more combat practice. If you make it to the center of the maze, you'll find the Flaming Sword waiting for you above the fountain. This is by far the best magic weapon you'll see for awhile, so grab it.

Sharing the grounds of the palace is the mayor's house. If you drop in, you'll find the mayor himself is out, but his unpleasant assistant Killigan is in. You'll also meet the mayor's daughter, Meribeth, who seems to have a crush on you. This would be more flattering if the girl didn't look somehow ill (though she denies feeling poorly).

Entering the city itself, you'll first encounter the Baker, who's angry because a tragic accident has deprived him of his livelihood. Both his attitude and his logic seem strangely skewed. Moving onward, you'll find Britain's mayor addressing a group of townspeople from the steps of the gazebo. It's only polite to stop and introduce yourself.

Other people wandering around that it's worth your time to talk to are Altomar the mage, hanging around outside the magic shop, and Nimrond the carter, down by the warehouse. Finally Peiter, the drunken sailor on the docks, might mention a young lady named Raven if you're polite to him.

Your next stop should probably be the museum, where you can

check out the Tapestry of Ages (which should be enough to make you blush) and talk to Aleena, the curator, about the curious fate of the Runes of Virtue.

Next, head across the square to the Cathedral of Love. There's a woman outside named Flann, who says her family is desperate for Serpentwyne. Talk to Amaranth, the abbot, to catch up on some recent history. Talk to Kimberly, the priestess in the distillery, about the current Serpentwyne shortage, and the missing Silver Serpent. There's one last bottle of Serpentwyne on the table that you can give to Flann if you want. There's also a cache of useful items hidden in the library. You can get to it by pressing a button in one of the monk's cells.

The grounds of the Cathedral are interesting. You can find an extremely useful healing fountain there. There's also one of Britain's two cemeteries. You should stop and talk to Dermot, the married monk who's in charge of keeping the dead where they belong (never an easy task, in Britannia). There's also some useful stuff abandoned in the cemetery. If you touch the large gravestone just in front of the mausoleum, you'll release a bloodthirsty skeleton. The skeleton is a tough foe at this stage of your experience, so you might want to wait for a later visit to try this.

In the center of town is a well, and near the well are three coins. If you scoop up the coins and put them in your inventory, they'll just become part of your cash reserve, but if you take one and throw it into the well, you'll get a powerful one-shot magic item called the Glass Sword. This trick only works once, despite there being three coins. The Glass Sword is a very powerful weapon, so make sure you put it somewhere safe until you *really* need it.

Wander around town on your own for awhile, visiting the merchants. You'll find out a bit more about Despise at the weapon shop. The bowyer can train you, if your Dexterity is high enough. You'll definitely want to drop in and introduce yourself to Cameron the jeweler, who'll prove very important to one of your quests. There's also a provisioner and a tavern you can visit. And just what does that rude little boy mean when he tells you, "You look like the Guardian"?

For some late-night entertainment, hang out by the docks between midnight and one a.m., when a ghost ship docks every night. You can listen in on the ghosts' conversation. This isn't at all essential to your quest, but it's fun. (If you come back after you cleanse the Shrine, you'll find the ghosts' discussion is somewhat different.)

- Go to well, and throw in one of three nearby coins for a **Glass Sword**.
- Visit Cathedral, talk to monks.

- Go to guards' hut and collect arms and armor.
- Talk to Sarah the Shrinekeeper, get **Mantra of Compassion**.
- Go to lighthouse, get lighthouse quest from Hans.
- Talk to spirit of Shamino.
- Go to Shrine and pronounce Mantra. Shrine will communicate with you.

Before leaving town, by the East Gate, visit the guards' hut, which has lots of useful armor and weapons for the taking.

Leave town by the East Gate, where you'll meet Sarah the Shrinekeeper. Sarah is a wealth of important knowledge, so talk to her extensively. She'll give you the Mantra of Compassion (MU).

Before heading up to the Shrine, follow the strange glowing orb out to the beach. It will lead you to a small cave where a spider has gathered some valuable items. Down the beach from the spider's cave is the lighthouse. As you head for the lighthouse you can find a bottle of Serpentwyne on the beach, if you search carefully.

The lighthouse is kept by Hans, the quaint old lighthouse keeper. He'll explain the problems Britannia is having with its new lighthouses. He has a sextant that you might find useful. Near the lighthouse is the stone circle that used to house the Britain Moongate. It's out of order at the moment, but will be important later.

Now you can take the path up to the Shrine of Compassion. On the way, you will be contacted by the spirit of your old friend Shamino, who will explain to you how he happened to become disembodied. When you approach the Shrine, a mysterious storm will whip up, but if you persist, you can approach the altar and pronounce the mantra. This will cause the Shrine itself to address you, explaining what's necessary to cleanse it. You must find the Glyph and the Sigil of Compassion, and bring them both to the Shrine, then pronounce the proper mantra. When this is done, the Shrine will be cleansed.



PAWS

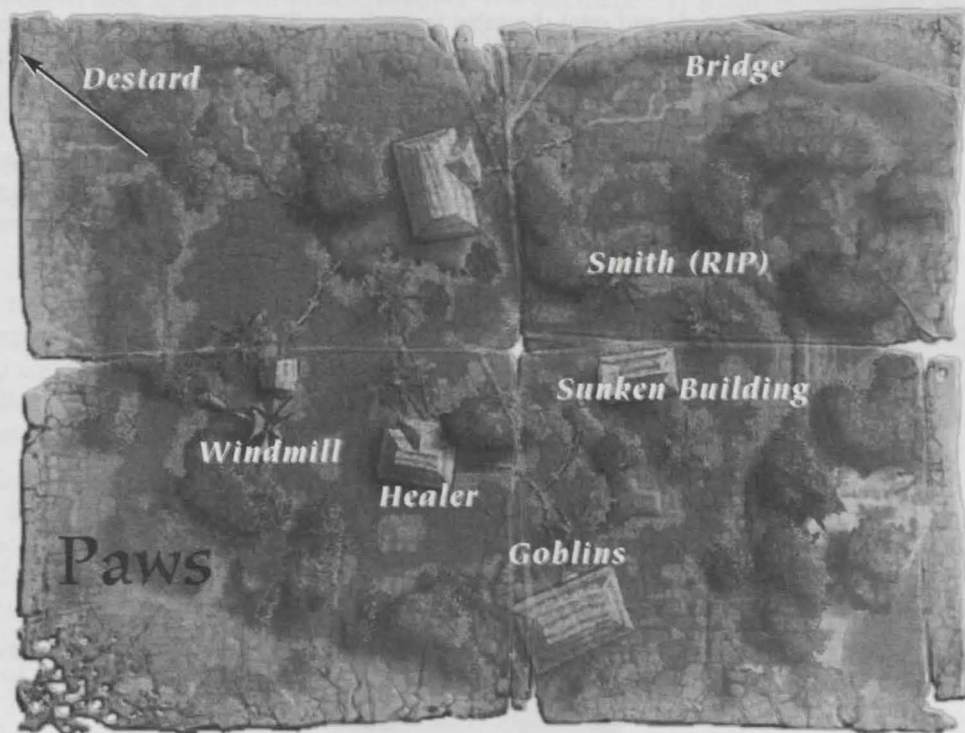
Maybe it's time to check out the situation in Paws, before you tackle Despire itself.

On the road to Paws, you'll be stopped by a blind fortuneteller named Altara, who seems to know more about your situation than you do. She'll explain the concept of Karma to you.

Just past Altara is a farmhouse with its barn on fire. Trapped in the barn is a small boy. You can save him by using a handy bucket of water, or simply casting the Douse spell. He'll tell you his tragic story ... Bandits attacked the farm, killing his father, kidnapping his mother and leaving him to die. He begs you to rescue his mother.

Backtracking a bit towards Britain, you'll come upon a crazy hermit in a hut. In the back corner of the hut is a lever, and pulling the lever reveals a secret passage up the mountain. Up this trail are the bandit gang and the kidnapped farm wife. When you kill the bandits, you can talk to the woman and read the bandit leader's journal.

- Talk to Altara on road to Paws.
- Save boy from fire.
- Go to hermit's hut and pull lever to reveal secret way.
- Kill bandits and rescue boy's mother.



- Clean out bandits' cave (get **jade bracelet**).
- Confuse troll to cross bridge.
- Talk to Bella about windmill.
- Return to Britain and talk to Nimrond about valve.
- Confuse or kill troll, find valve in his cave.
- Take valve to windmill and repair pump.
- Visit Gwenno, take bow from upstairs.

To my darling wife
Cynthia on our
anniversary,

May you wear this jade
bracelet always as a
token of our love, and
never be separated from
it.

Your loving husband,
Derek

Across a bridge is the bandits' cave, guarded by wolves. In the cave, the bandits have a cache of jewelry and other valuables (there's a jade bracelet that will come in handy when you get to Minoc). The cave leads down to a lake on a plateau, where there's a submerged cave with even more treasure. There's a lever near where you found the kidnapped woman that will reopen the secret way down.

At last you arrive at the entrance to Paws, which is guarded by a giant goblin (or troll, as very large goblins are called). This creature demands a toll to pass his bridge, but fortunately he's mathematically challenged and it's easy to confuse him and slip past while he tries to count to ten.

Paws itself is a horrid place, filled with poisonous swamps where giant rats and vultures wait to prey on the weak. You'll need to visit the windmill and talk to Bella, who'll explain that the valve is broken. You might also want to drop in on the healer, and talk to her and the unfortunate miller from Britain.

Leaving Paws (you can confuse the troll again on the way out ... this trick will always work with him) you should return to Britain and ask Nimrond the carter about the valve. Then return to Paws and steal the valve from the troll's cave while he's confused. With the valve, you can at least restore fresh water. You can also give Hayley the healer some Serpentwyne, if you happen to have a bottle.

Further efforts to aid Paws will have to wait until the Shrine is cleansed, and to do that you'll need to visit Dungeon Despise.

Shortcut to Yew

Tunnel to
Thieves' Cave

Ugh's Cave



Thieves' Camp

Burning Farmhouse

DESPISE

Despise has lots of levers and keys.

On the way to Despise, you'll pass a pleasant farmhouse that turns out to be the home of your old friends and companions, Iolo and Gwenno. Drop in and talk to Gwenno, and she'll tell you that her husband hasn't been seen since he entered the dungeon on a reconnaissance mission for Lord British. Upstairs, you'll find one of his custom-made bows, as well as his music workroom.

FIRST PART

When you enter Despise (1), you turn right at a normal fountain and pass two barrels (2). Check *between* the barrels if you want Wyrmguard Arms. At the end of the corridor, pull the lever (3) to raise the portcullis. Just beyond the portcullis is what seems to be a guard's station. Apparently some effort had been recently made to secure at least the upper portions of the Dungeons against outgoing monsters and incoming adventurers, but the guards appear to have all gone on strike. However, you can meet Felix and Castro, two members of a party of four treasure hunters who entered the dungeon and were imprisoned by the Wyrmguard. Get the key from the chest (4) and release the prisoners (5), and they'll tell you of their futile quest for the magical Kiran Stone. They'll also give you clues for finding two of its four pieces ("atop the greatest pillar in the pillar room" and "behind a wall of water").

Opposite the cell is a locked door that can be opened by *Igniting* the torch to the left of it (6). (See, told you that trick would come in handy.) The huge room beyond is filled with broken pillars. Jump counter-clockwise from the lowest pillar stump to the central pillar to get the Yellow Kiran Stone (7), then leap over to the highest pillar and press the button (8) that opens the exit.

Turn right (past another normal fountain), then jump down into the pit in front of you (9). (You can continue on past the pit, but this is quicker.) Turn left and then right, and you come to a room with a painting (10) and a healing fountain (11) in it. If you need healing, take advantage of the fountain now; it's about to become poisonous. If you examine the painting (click on it), it turns into a picture of the ancient evil Exodus, and a Wyrmguard chest is revealed. This is the same armor the Wyrmguard wears, and if you take it, the fountain will turn poisonous (there are no other negative effects of wearing Wyrmguard armor, however).

- 1 Enter dungeon.
- 2 Get Wyrmguard Arms.
- 3 Pull lever to open portcullis.
- 4 Get key from chest.
- 5 Free Felix and Castro with key.
- 6 Ignite unlit torch to open door.
- 7 Get **Yellow Kiran Stone** at top of central column.
- 8 Push button at top of highest column to open portcullis.
- 9 Jump into pit.
- 11 Use healing fountain before it becomes poisonous.
- 10 Examine painting to reveal a Wyrmguard armor chest.

DESPISE

FIRST PART



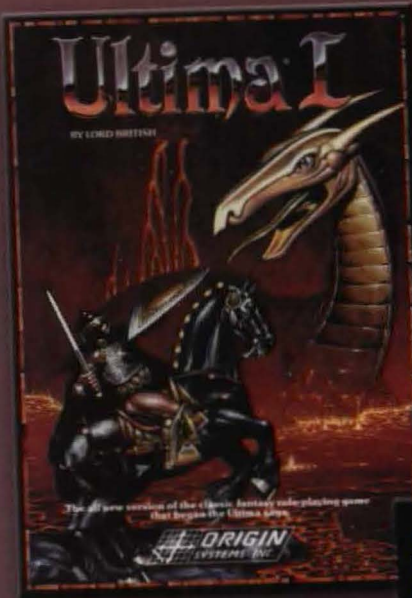








GREG & TIM HILDEBRANDT



The evil wizard Mondain defies Lord British and seizes control of Britannia, known at the time as Sosaria.

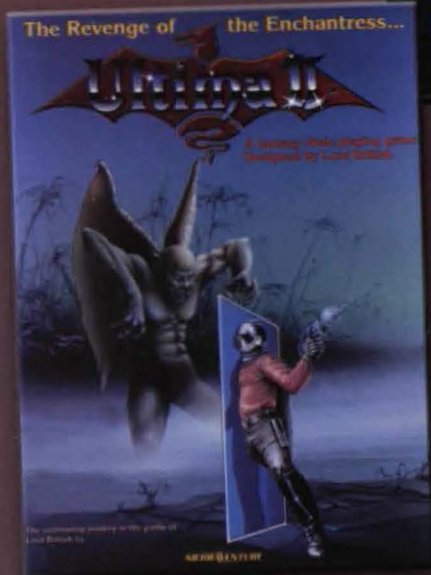
Mondain creates the gem of immortality to solidify his future as supreme evil overlord.

A traveler from another world travels back through time to destroy the gem and Mondain.

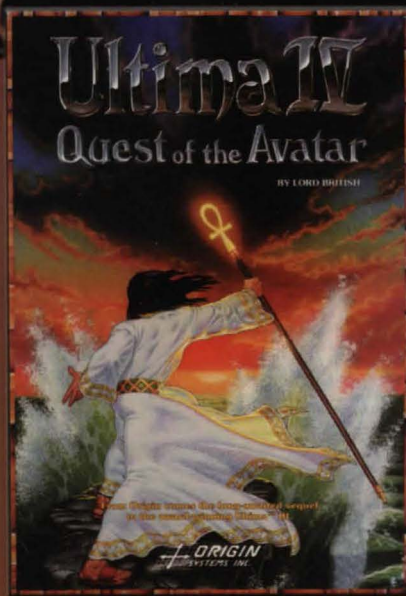
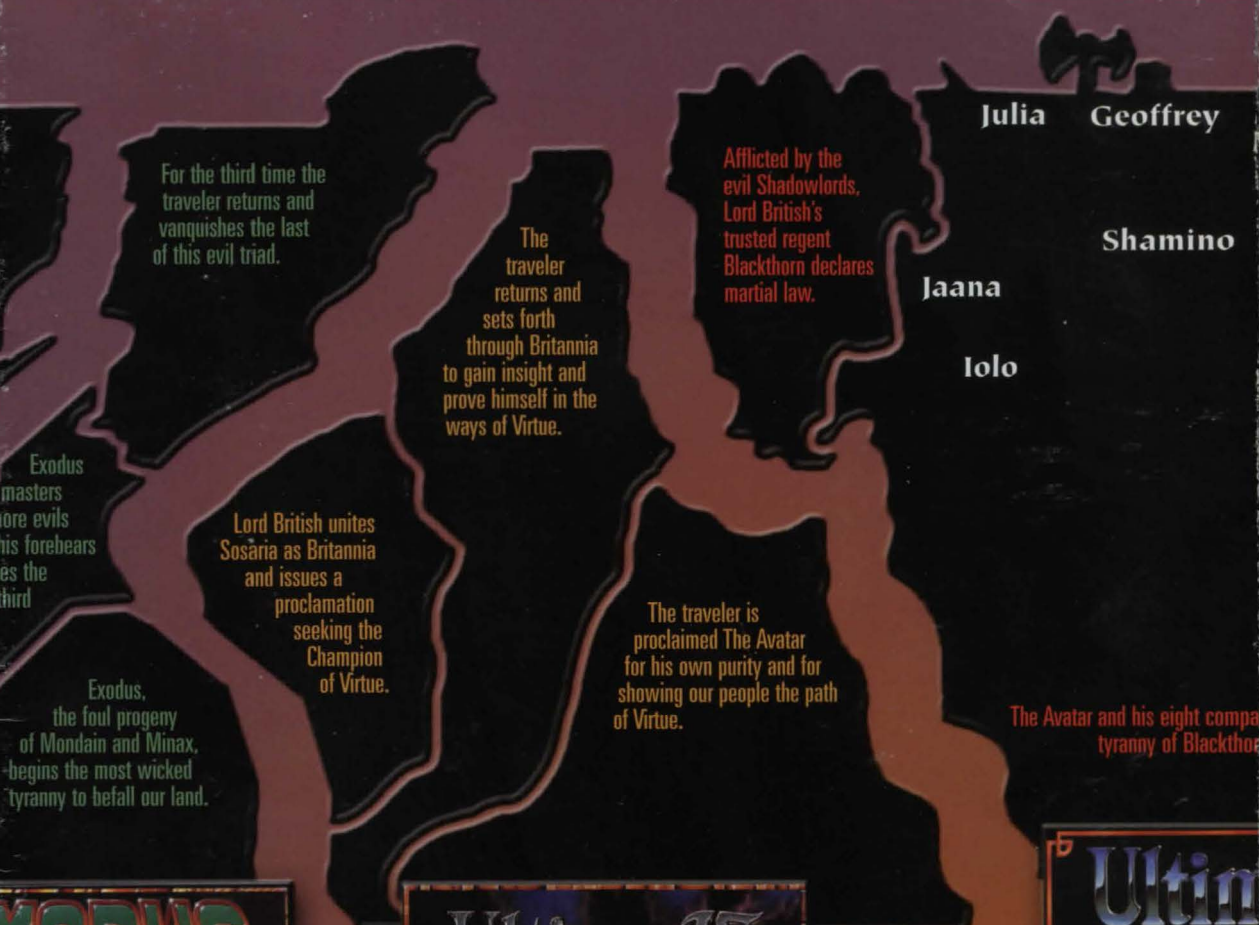
Mondain's lover, Minax, vows revenge upon the traveler and Sosaria, and rebuilds Mondain's evil empire.

Minax masters the ways of the moongates and summons evil beasts to ravage the traveler's world and people across time.

Again the stranger saves his world and ours, defeating Minax in her legendary castle.



The Tapestry o



f the Ages of Ultima™

Mariah

Dupré

Lord British is saved and Blackthorn is banished to the ethereal plane for his crimes.

Katrina

In our darkest hour as a people, we slaughter most of the Gargoyle race in an act of genocide.

The Avatar is brought to Britannia by Gargoyles bent upon his destruction.

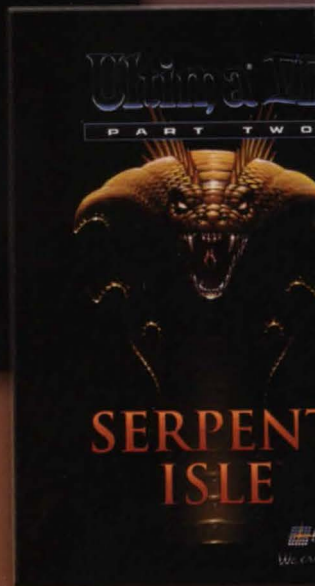
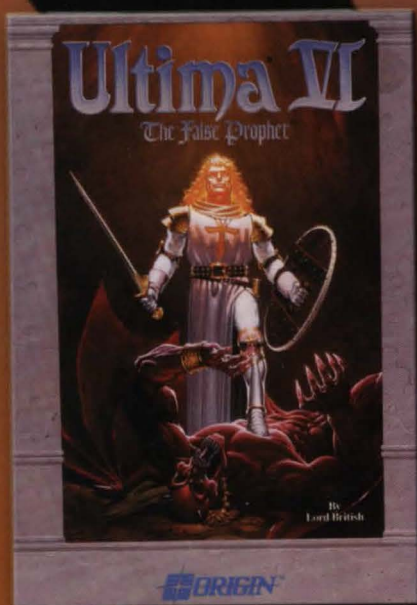
Dupré is lost as he sacrifices himself to save our world from the Guardian's grip.

The Avatar stops the Guardian from entering Britannia by destroying the Black Gate.

As some in Britannia prosper, Batlin gathers the discontented masses for the Guardian.

The Avatar uncovers the secret of the Gargoyle prophecies and brings peace between our people.

The Avatar will return after the Guardian has appeared in Britannia.



The Avatar is taken to the world of Pagan, a land perverted by the Guardian.

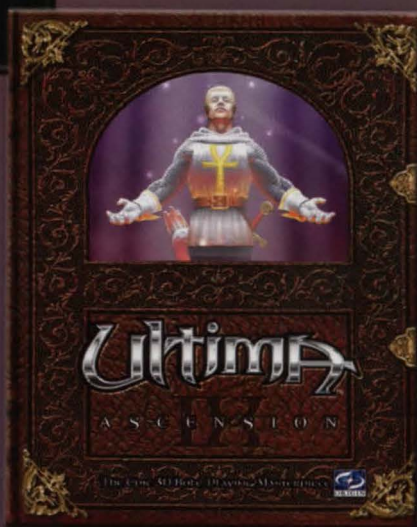
The Avatar faces a land and people who can not be converted to the ways of Virtue.

In order to escape, the Avatar uses the powers of darkness, summoning Pyros, the Titan of Fire.



The Guardian will rip Britannia asunder with evil giant columns.

The Avatar will ascend beyond mortality, never to return to Britannia again.



Through the far door and around the corner to the right, pull the lever (12) to open the “secret” passage. This opens into a large room that seems to be a cross between a temple and a swimming pool. The fountain nearest you has a full bucket under it (13). Take the bucket and place it on the altar at the opposite end of the room (14). This will unlock the door out (roughly across the room from where you entered) and leads to the second part of the dungeon.

SECOND PART

Right, right, left and right takes you to a cross-corridor, where a picture (15) hides an infernal armor potion. Turning right again, you come to what appears to have been a training room. The way out is guarded by a sealed portcullis with a pit behind it. On the wall is a crooked shield (16). Touch the shield to open a secret room containing a healing fountain (17) and goodies. Back in the training room, just to the left of the portcullis, there’s a small alcove. Follow it to the left to reach the lever (18) that opens the exit and covers the pit.

You’ll come upon the corpse of Mourdin, one of Castro and Felix’s companions, lying next to a poisoned fountain (19). (Hint: avoid drinking from a fountain with a corpse next to it.) Mourdin’s journal has another Kiran Stone clue: “Beyond the dining room wall lies the hidden way.”

The next room has been turned into a giant rat’s nest. There’s a key in the nest (20) that will open the door out, and a bow and arrows in the chest in the corner (21). If you don’t already have a bow, grab this one — you’ll need it, plus any arrows you can find.

Moving on, you arrive in another training room, filled with archery butts (arrows, anyone?). To exit, you must strike the target over the door (22) with an arrow.

You’re now in a rather fine dining room. Apparently somebody made this dungeon a home, at least until recently. There’s a key by the tapestry (23) that you’ll want in a minute. There’s also a secret passage in the corner (24) that will open when you step on the pressure plate in front of it. At the end of the passage are some goodies and a teleporting pressure plate (25). The key you just picked up opens the chest, giving you a treasure map and the key to the chest it marks. (The map shows the west coast of Britannia.)

12 Pull lever to open passageway.

13,14 Move bucket to altar on opposite end of pool to open exit.

15 Touch picture to get infernal armor potion.

16 Touch crooked shield to open healing fountain room.

17 Use fountain, grab goodies.

18 In training room, pull lever behind wall to close the floor and open the portcullis.

19 Read Mourdin’s journal.

21 Get bow and arrows from chest.

20 Use key from nest to open door.

22 Shoot target above door with an arrow to open door.

23 Take key by tapestry.

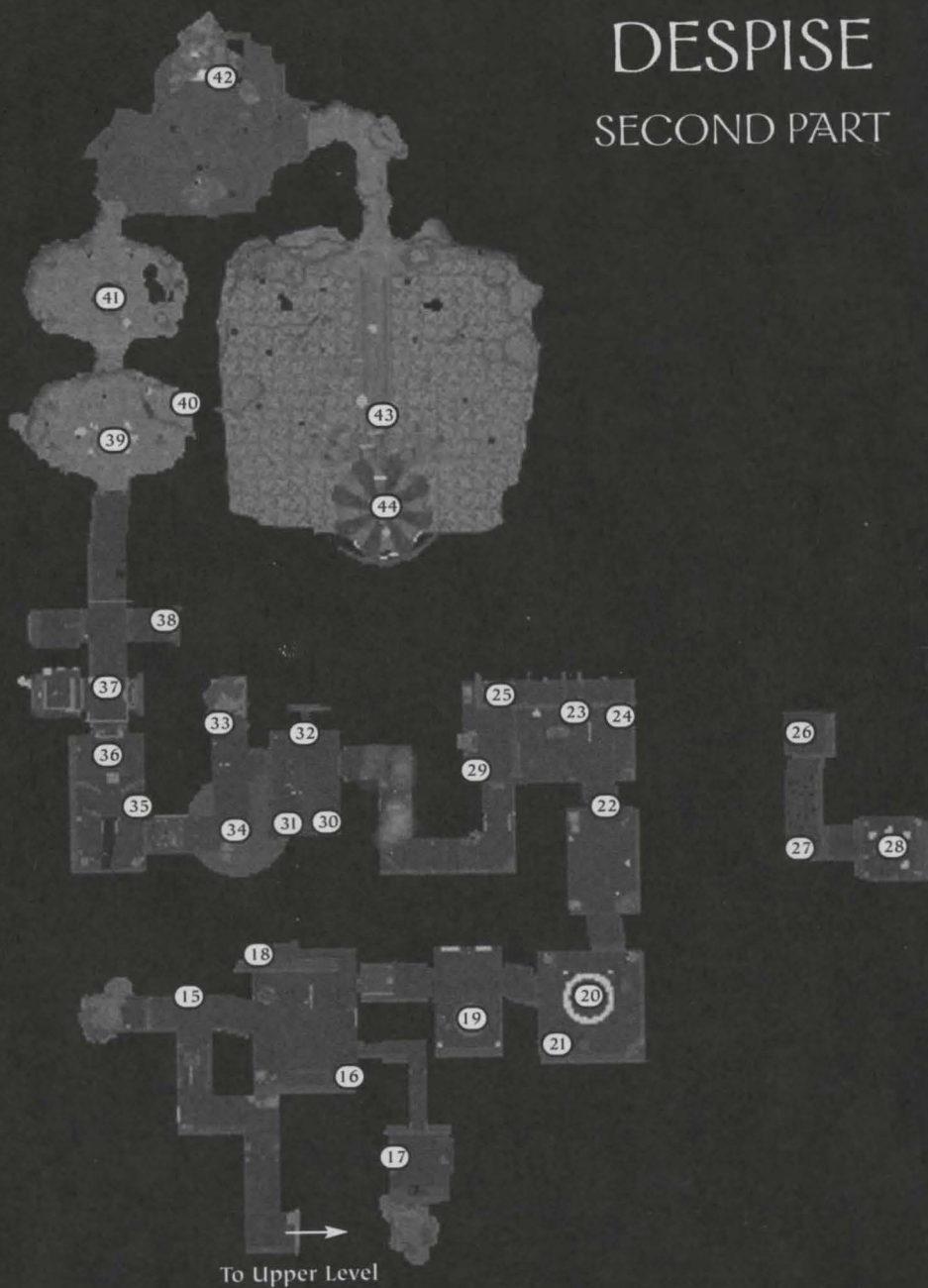
24 Step on pressure plate and go through moving wall to secret pantry.

25 Grab goodies; key from (23) unlocks chest.

○ Step on teleporting pressure plate.

DESPISE

SECOND PART



The teleporter takes you to another pad (26) just outside a room where spikes rise and lower from the floor. With a bit of careful timing, you should be able to run across to the corner (27) with no damage. Pull the lever to open the next room. Walk into the circle (28) and the Blue Kiran Stone appears. Take it and teleport back to the dining room.

At the far end of the small room beyond the dining room, pressing the blue button (29) opens a secret door. Right, right and left gets you to an alchemy lab (30) with lots of books and a small alchemical library, plus a supply of reagents and other goodies. You can do some experiments in potion creation here, if you're so inclined (see **Potions**, p. 78). A lever (31) removes the fountain (it's normal), revealing a narrow hidden space. At the end of this space is the button (32) that will open the portcullis.

Beyond the alchemy lab is the last guard post. (On the right is a fenced area. You can jump over the fence by grabbing a barrel and standing on it. Behind the fence is a lever (33) that covers the pit trap you're about to encounter.) The key to the next room has been abandoned in a small puddle of water in the corner (34). If you didn't pull the lever, watch out as you approach the door ... there's a large pit with spikes that's easy to miss in the shadows. If you fall in the pit, you can climb out, but expect to take damage. You can avoid the pit by jumping over it or by covering it.

The next room is a small temple to Virtue. On the nearest bench (35) is a key and some of Iolo's equipment. If you *Ignite* the candelabra (36), multicolored rays from the ankh shine down on the temple. Step into them to be healed (this only works once).

As you leave the temple, you hear someone yelling for you to "pull the lever." If you pull the lever on the wall (37), you will save the life of Thadious, the last questor for the Kiran Stone, who's caught in a closing-wall trap. Thadious has had enough of dungeon delving, and will happily hand over the Green Kiran Stone to you before making tracks for the surface. (If you callously let him die, the jewel will be in the box on the wall when you return.)

The next room (down the ramp) is locked, but the passageway before it is flanked by two alcoves. One is guarded by a slightly open portcullis, with a key visible on the table (aha!); the other has an odd device (38). Press the button on the back of the odd device, and watch the key skitter across the floor, into your hand.

- 26 Arrive just outside room with spikes.
- 27 Cross spikes and pull lever to open next room.
- 28 Walk into circle to get **Blue Kiran Stone**, then return to dining room.
- 29 Push blue button to open secret door.
- 30 Create potions in alchemy lab.
- 31 Pull lever to remove fountain.
- 32 Take narrow passage behind fountain and press purple button to open portcullis.
- 33 Jump fence and pull lever to cover pit.
- 34 Get key from murky puddle; open door with key.
- 35 Get key from bench.
- 36 *Ignite* candelabra to trigger healing rays from ankh on wall; step into light to be healed.
- 37 Rescue Thadious by pulling lever; receive **Green Kiran Stone**.
- 38 Press button in right alcove to draw key from left alcove; key opens door at end of hallway.

- 40 In cavern, read book to reveal doorway.
- 41 Press button on fountain to release rat; open chest with key from temple.
- 42 Pull lever by waterfall to open alcove; get **Red Kiran Stone** (and sack).
- 43 Defeat Ooli (spare him when he asks for Compassion).
- 44 Get **Glyph Of Compassion** from column.
- 42 Return to pedestal cavern, place jewels on color-coded pedestals, get **Kiran Shield**.
- 45 Exit Despise; you must go through this door, even if you came in by jumping into the pit.
- Talk to Raven.

You now enter a large cave. There are four pedestals (39), and a large book on a stand (40). Read the book (it describes the Kiran Shield you're about to summon); when you've read it, the far passageway opens. If you want, you can leave your three Kiran stones on the pedestals corresponding to their color. However, you still need to find the final stone.

The next room holds a dry fountain (41) and a giant rat bound to a chest. Pressing the button on the back of the fountain frees the rat; when you've eliminated the rat, you can open the chest with the key from the temple and grab a few assorted goodies.

The next chamber is a large underground lake. Near the waterfall is a submerged lever (42). Pull it, and an alcove opens containing the red Kiran Stone, the last one. Get the stone (and the sack — it's worth its weight in gold at this point).

Continue on to the far side of the waterfall room. There's a short sword where the corridor turns. You enter the vast chamber at the base of the column. A stone bridge stretches over a lake of lava to the column itself. The bridge is guarded by a Wyrmguard (43), who introduces himself as Ooli. You must fight him, but when you wound him he calls out that he's really your old friend and companion Iolo, and he begs you to take Compassion and spare his life. You should do so, despite any natural mistrust (you can continue with the game if you kill Iolo, but it will make trouble for you later ... plus you'll feel just awful).

Once you kill or subdue Ooli/Iolo, you can enter the column itself (44), and take the Glyph of Compassion.

Return to the pedestal room, properly distribute the stones and receive the Kiran Shield. You can now leave the dungeon by retracing your route, except that you must leave the water temple by the normal door (45), even if you first entered through the passage.

As you leave Despise, you'll at last meet the much-rumored Raven. She tells you that she wants you to meet "her boss," but first you must prove your identity by taking a Rune to her ship at the dock in Britain.

BRITAIN AND PAWS

Almost there. Now you just need the Sigil, which you've been told resides with the Mayor.

However, when you arrive at the mayor's house, Killigan tells you that His Honor has gone to Paws, to rescue his sick daughter. Apparently Aidon's policies have finally hit home.

In Paws, you should talk to the mayor and to Peg-Leg Joe, the retired adventurer. Not only is Meribeth unwell, but now she's been kidnapped by goblins.

Go to the house on the edge of the village, fight the goblins and rescue the girl. When she's safe, her father will happily hand over the Sigil.

Now you can go up to the Shrine and cleanse it. You'll be given an opportunity to improve your stats. If you return to town and talk to Altomar the mage, he'll tell you that first-circle spells have started working again.

Gear up for a journey, then take the cleansed Rune to Raven at the docks. With your identity thus established, she'll take you to Buccaneer's Den.

- Go to mayor's house and talk to Killigan.
- Go to Paws.
- Talk to Mayor of Britain and Pegleg Joe to find out about Mayor's daughter.
- Kill goblins to save Maribeth (mayor's daughter).
- Talk to mayor to receive **Sigil of Compassion**.
- Cleanse **Shrine** (remember to pick up Rune and Sigil).
- Go to docks and talk to Raven.
- Travel to Buccaneer's Den.



Heart of Compassion

BUCCANEER'S DEN

When you arrive at Buccaneer's Den, your first order of business is to see Samhayne. He says he has the Codex of Ultimate Wisdom, but will only give it to you if you disable the nearby column, which is making dangerous whirlpools all around the region. It's a big claim, but since you have to deal with all the columns eventually, anyway ... He also tells you that the column can be found just offshore of the nearby island of New Magincia. Presumably there's a Shrine there that needs cleansing. So you need to get to New Magincia.

If you click on the miniature Iron Maiden in Samhayne's library, it will open a secret door to his storeroom in the foyer.

To figure out how to get to New Magincia, you'll need to wander around Buccaneer's Den a bit. The Tavern's always a good place to start. Talk to Bjorn about the whirlpools that have been causing trouble, and about New Magincia.



**Sewer
Entrance**



Then go talk to Keagan the Cartographer, who'll tell you where the way to New Magincia lies (you can't sail there, because there's no harbor). Unfortunately, it seems that the tunnel connecting the islands of Buccaneer's Den and New Magincia is magically warded, and nobody can pass without knowing the proper password. The password (*keelhaul*) is known to none other than your new friend Raven.

Before you run off to New Magincia, however, there are some other things to take care of in Buc's Den.

First there's the matter of Katie, a young girl who's been wrongfully enslaved by a slaver named Montego. If you visit the slave market, you can free the girl (picking up some extra Karma along the way). There are three ways to free Katie. You can attack the slaver outright, or you can buy the girl and free her afterwards. In both cases, you should talk to Herzog the outfitter to get the girl a job once she's free. As for the third way, Katie came to Buc's Den looking for work, and she has a letter of introduction to Samhayne, which she'd be much obliged if you'd deliver. Once Samhayne has the letter, he'll see to it that the girl is freed (this last option only works if you talk to Katie and get the letter before your conversation with Samhayne).

Of somewhat more global importance, there's the question of the Silver Serpent, which is being kept in a large cave (an old pirate's hideout) near town. It's been snake-napped by the false novice Aria and an unpleasant character named Dunston. You can get to the Serpent by shooting the target with an arrow, which will extend the catwalk. On the other side is a lever which will extend and retract the catwalk at will. When you kill Dunston, you can take his key. Touch the pentagram in which the Serpent is imprisoned with the key, and the Serpent will teleport itself back to Britain.

Fighting in the arena will allow you to train in hand-to-hand combat. It's expensive, though. You can pick up some Karma by helping Linus, a prisoner who's being savagely beaten by his captors.

There's another, smaller pirate cave up on the northwest cove of the island. Go there and fire the cannon you'll find to expose the cave. Inside are the Gauntlets of Fury, a unique magic item.

- Rescue Katie the slave girl.
- Take Katie's letter to Samhayne.
- Talk to Samhayne about whirlpool troubles.
- Talk to Bjorn in tavern about whirlpools and New Magincia.
- Talk to Keagan the cartographer about New Magincia tunnel.
- Talk to Raven for **password** ("keelhaul").
- Go to large pirate cave.
- Eavesdrop on Aria and Dunstan to find out about Silver Serpent.
- Shoot target to extend catwalk.
- Get key from Dunstan's body.
- Rescue Serpent from pirate cave.

Dearest Samhayne,

Surely if you are reading this, you have met my daughter Katie. Though you have not seen her most of her life, I knew you would help her find a job there, which is why I have sent her to you. Take care of her, Samhayne, and of yourself.

-Rebecca

- Rescue Linus from captors.
- Go to small pirate cave.
- Shoot out wall with cannon, get **Gauntlets of Fury**.
- Get treasure from the sewers.
- Go to southern cave, get **Emerald Lighthouse Gem**.
- Go to lighthouse and talk to ghost.
- Get treasure from ghost ship.
- Go through tunnel leading to New Magincia.
- Say password when asked.

The people of Buc's Den seem to be fond of secret doors and passageways. If you're feeling snoopy, click on the skull at the Outfitters shop. This will open the way to his storeroom. In the Cartographer's shop, the ship's wheel in the back will reveal a stairway to his chamber.

On the hidden treasure front, at the top of the hill southwest of Samhayne's house there's a hole in the ground. Drop through the hole and find yourself in the sewers of Buc's Den, where you can find gold, a gem and a *Crystal Barrier* scroll.

On the southwest side of the island there's a small cave off the beach, where you can find the Emerald Lighthouse Gem.

The lighthouse (which is, by the way, one of the lighthouses that's going to need a polished gem, when you find them) is haunted. Go there and the ghost will appear. Give the ghost some rum, and you'll be told where a treasure ship sank. You can then go to the ship (it lies north of the dock extending from the city marketplace) and dive for the treasure.

Travel to the tunnel and speak the password when asked. Pass through the tunnel to New Magincia.

NEW MAGINCIA

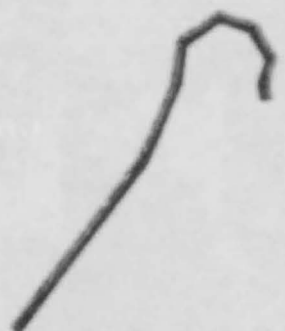
When you explore New Magincia, you find your old friend Katrina the Shepherdess, tending her flocks as usual. She's the last remaining resident of New Magincia, who stayed behind to keep the Shrine. But the Shrine is submerged, and can no longer be reached from shore.

She tells you the Mantra of Humility (Lum) readily enough, and admits to having the Sigil, but she won't let you have it unless you rid the island of the vultures and wolves that have been harassing her flocks. (About this time you may notice that Katrina's acting a good deal more demanding than you remember.)

To drive off the wolves, you have to find and kill the alpha female of the pack. To deal with the vultures, you have to find their nest and burn it. When you've accomplished these two tasks, Katrina gives up the Sigil.

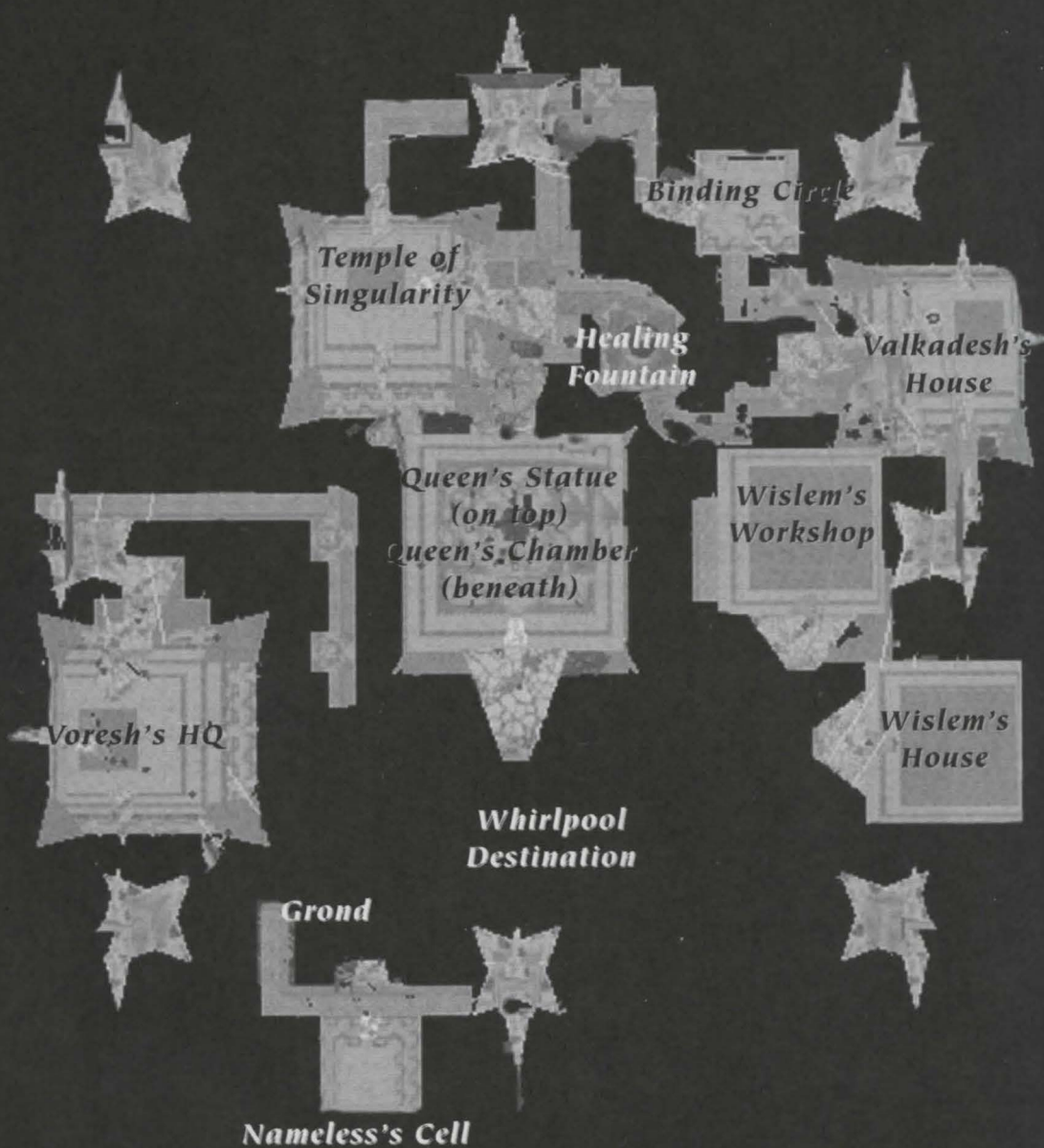
Go to the promontory on the north end of the island, and the Shrine will appear. Meditate at the Shrine by saying the Mantra, and you'll find yourself ... surprise! ... drawn through a whirlpool to Ambrosia, the underwater city of the Gargoyles.

- Talk to Katrina for **Mantra of Humility**.
- Set vultures' nest on fire.
- Kill alpha female of wolves.
- Talk to Katrina and receive **Sigil of Humility**.
- Stand on promontory stone NE of Katrina's house to reveal **Shrine**.
- Meditate at Shrine of Humility to be drawn to Ambrosia.



Crook of Humility

AMBROSIA



AMBROSIA

When you enter the domed city of Ambrosia, you'll want to head to the headquarters building of the winged Gargoyles. Along the way you might meet a rebel drone (a wingless, worker Gargoyle) named Exferlem, and discover that all's not peace and harmony in the Gargoyle community.

Elsewhere in the city, you can find and talk to the scholar Valkadesh, an old friend from your previous adventures, and the administrator Voresh, who will tell you more about the Gargoyle city, and about their great genius, Wislem. Unfortunately, you can't talk to Wislem, himself, because he lives in a floating house. You need to find a way to fly there. You also find out (after literally centuries of wondering) where little Gargoyles come from. They have a queen, like a beehive or a termite mound, and she produce all the eggs for the race. You will be reminded, pointedly, that it's prophesied that you'll destroy the Gargoyle race.

Near the HQ building, you'll also find a holding cell containing a deluded little drone called only "Nameless," the Gargoyle equivalent of a juvenile delinquent. Use Voresh's crystal key to open the cell. Nameless is obsessed with winged Gargoyles. He wants to kill them all, then become one himself (basically, a sick little puppy). To that end, he's stolen a pair of Flying Boots. Fortunately they were sized for human feet, and were too small for the little monster. If you ask Nameless, he'll take you to the boots, which you can then use to fly up to Wislem's workshop.

The mad shipwright Grond, a lost human, lives in a cave beneath Nameless's hidden room.

Wislem turns out to be a real blowhard, who assumes you've been sent up by the local temp agency to do odd jobs. Wislem has just completed a magical statue of the Gargoyle Queen, and he orders you to take a power cube, fly up and power up the darn thing.

Before you obey, however, you might want to stop off at the Temple of Singularity and pick up the Amulet of Singularity. There are three books in the temple; read all three and a fourth appears. Read the fourth, and a power cube appears for the taking. Take the power cube to the second floor, place it on the pillar, the crystal will start spinning and the amulet will appear.

- Talk to Exferlem, Valkadesh and Voresh.
- Get key from Voresh's office, use key to open Nameless's cell.
- Go through illusionary wall near Nameless.
- Get **Flying Boots**.
- Fly up to Wislem for **Red Power Cube**.
- Go to Temple of Singularity. Read each book. A final book appears; read it to get green power cube, use it upstairs to get **Amulet of Singularity**.

- Fly up and use Power Cube to activate statue; dome collapses.
- Talk to Wislem.
- Get Wislem's **Crystal**.
- Use Wislem's Crystal in his workshop (now on the ground) to get **Queen's Power Cube** (yellow).
- Use Queen's Power Cube to get to Queen's nest.
- Kill Queen.
- Get **Queen Egg** from Queen's nest.
- Collect treasure from side chamber.

When you try to power up the Queen's statue, you discover that Wislem has tragically miscalculated. The statue destroys the dome, and Ambrosia has only hours to live. Since you powered up the statue, the prophecy of you destroying the Gargoyles has been fulfilled.

Returning to the workshop, you find a dying and repentant Wislem. He gives you a crystal which you can use in his workshop to get the Cube that opens the Queen's door. If you can get one of the Queen's eggs out of the city and into the hands of Vasagrale, the egg will produce a new Queen, allowing the Gargoyle race to survive.

With the Cube, you can at last go to the chamber of the great Gargoyle Queen. Unfortunately you have to kill her (you'll take a Karma hit), but the important thing is to get the egg to save the race. (You do have time to raid the treasure alcove to the right as you approach the teleporter.) You've been told that the teleporter only works with a living Gargoyle on it. Fortunately, a viable egg *is* a living gargoyle, so you can teleport out of the Queen's chamber, into the dungeon of Hythloth.

HYTHLOTH

- Teleport to Hythloth.
- 1 Teleport in from Ambrosia.
- 2 Climb out of tunnel, into sewer.
- 4 Turn valve just above water, to lower lift (9).
- 5 Press tan brick that is now visible, to open next sewer.
- 6 Follow this sewer to chest and get **Green Statue**.

Hythloth is, not to put too fine a point on it, a sewer. It's basically a three-dimensional maze. To get the Glyph of Humility, you have to find four statues of different colors, and place them on four corresponding pedestals. Hythloth also holds a unique piece of magic armor, the Swamp Boots, which allow you to slog through swamps without taking damage.

Creatures in Hythloth are attracted to excitement; one (or more) will often appear when you accomplish something important. Hythloth also has spider webs. Two *Ignites*, or several hacks, usually does the trick on those that block your path.

You teleport into Hythloth from Ambrosia (1). At the far end of the first tunnel, there's a statue on a pedestal. That would be a clue, if you didn't already have this walkthrough. Take the stairs up into the sewers (2) and turn right at the first intersection (3). In the room you enter, there's a valve just above the water level (4). Get rid of the spider webs and turn the valve. (Ignore the skull hanging ominously in the center of the room, even though its eyeless sockets seem to be watching your every move). You'll see the lift lever in (9). Also in the room is the tan brick (5). Press it to open the next sewer. Go to the end of that sewer (till you're overlooking the first tunnel) and get the Green Statue (and other good

HYTHLOTH



Leaving this room, turn right and get the Blue Statue out of a chest (16). Next, return to (10) and turn right up the sewer to the Red Pedestal (17), where you can deposit the Red Statue. Continue out of the far side of this room, then turn right at the cross-sewer into a large room. There's a valve just right of the doorway; turn it to lower the water and recover the Yellow Statue (18).

Heading back the other way in the cross-sewer, you pass a Binding Circle on your left (19) and the Blue Pedestal on your right (20). Place the Blue Statue on the Blue Pedestal, then continue further down the sewer and around the corner to your right. This long open room holds the base of the Guardian's column in Hythloth (21).

You can't avoid the water (and the predatory fish) entirely here, but you can jump out as far as possible, then swim quickly to the next platform. Three repetitions get you near the base of the column; you have to swim around to the back of the column (and slightly underwater) to reach the column's entrance. Inside, as you suspected, is the Glyph of Humility. Retrace your steps (and strokes) to the room's entrance, then return to the primary lift room (9), take the lift up, and deposit the Yellow Statue on the Yellow Pedestal.

Setting each statue on its proper pedestal has opened one of the portcullises near (22); when all four statues have been deposited, you can follow the sewer through the transparent tunnels to the rectangular walkway. Take the branch to the right. At the end, you can see a key through the glass (23). Walk around behind the glass, get the key, then go back and open the chest in the central room (24). You can now use the mechanism to raise the portcullis blocking your way out to the north (25). Take your first left, to the teleport pad (26).

The rest of Hythloth involves an even more elaborate task, the core of which is placing four more statues on four more pedestals. The valves in the double-box corridors due north of the teleport pad are particularly vexatious, as they require that eight valves be flipped in just the right order, four to turn all the lights in the double-box area one color (to open one portcullis), and four to turn them all different colors (to open a second portcullis).

However, in the spirit of urban renewal and rapid transit, the Guardian recently installed a pair of teleport pads — (26) and (27) — that entirely bypass the rest of Hythloth. You may try to explore the remainder of Hythloth, but you will be rewarded with just a few treasures and the knowledge of a job well done.

For the rest of us, simply step on the teleport pad (26) and jump to the other pad (27). Turn left (south) in the corridor, then right, then swim out and up to the Shrine of Humility.

17 Put Red Statue on Red Pedestal.

18 Open valve just to right of doorway; when water lowers, get Yellow Statue.

20 Put Blue Statue on Blue Pedestal.

21 Jump and swim to column; entrance is underwater at back. Get Glyph of Humility.

9 Take lift up to Yellow Pedestal; deposit Yellow Statue.

23 Get key from behind glass wall.

24 Unlock chest with key (23). Push mechanism to open next portcullis (25).

26 Teleport to pad (27).

27 Swim out and up to exit Hythloth.

NEW MAGINCIA & BUCCANEER'S DEN

- 4 Cleanse **Shrine of Humility** (don't forget to pick up Rune and Sigil afterwards).
- 4 Talk to Samhayne to trigger betrayal scene.

Now, after all that, you're at last ready to cleanse the Shrine of Humility, which is properly grateful. (It's such a sweet-natured little Shrine.)

If you stop to talk to Katrina, you'll discover that her recent attitude problems have cleared up. Apparently the contamination of the Shrine was affecting her perceptions. She's apologetic about being a rhymes-with-witch.

When you return to Buc's Den to claim the Codex, you are instead ambushed by Blackthorn and carted away to Dungeon Deceit. Are you surprised?

DECEIT

- 1 Wake up in your cell.
- 2 Take secret path to ethereal spider. Touch spider to become ethereal.
- 1 Walk back to your cell and through portcullis; unlock cell.
- 2 Return and touch spider; become real.
- 3,4 Go out cell door, get key and sack.
- 2 Touch spider to become ethereal.
- 5,6 Unlock door with key, then open portcullis.
- 2 Become real.
- 7 Follow small corridor to room; touch brazier. When light in room is green, exit through far door.

You get thrown in Deceit when Blackthorn captures you after you cleansed the Shrine of Humility and spoke with Samhayne. You start without any equipment, so getting a weapon and armor is a top priority. Beware the mimics here.

FIRST PART

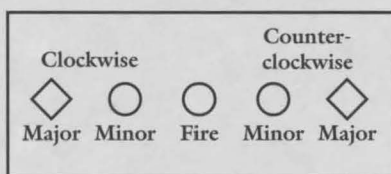
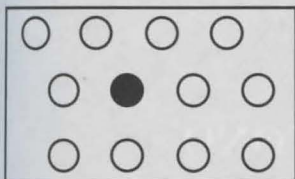
You wake up in your cell (1) without any equipment. After a few seconds, a secret door is revealed. Push it open, and take the path to an ethereal spider (2). (Both barriers disappear when you get close to them.) Touch the spider (it isn't dangerous). You are now walking the Ethereal Plane. While ethereal, you can touch things, but you can't pick anything up, and you can walk through many barriers.

Return to your cell, walk through the portcullis, and push the button outside your cell to open it. Return to the spider and touch it again. This is a toggle — you're back on the plane of reality. Go back out (through your now-open cell door). Get the key (3) and the sack (4). Go back and become ethereal, then unlock the next door (5) with the key and open the portcullis (6) after walking through it. Return one more time to the spider, return to reality, retrace your steps and go through the secret passage to a small room (7).

Touch the brazier and the orb rises. Go to the far door — when the light in the room is green, you can open it. Follow the corridor to a cross-corridor and turn right. In the room at the end, a vision of the safe path (8), a healing potion (9) and a skeleton (which you must defeat barehanded). When the skeleton falls, it drops a cutlass. Take it.

Follow the cross-corridor back to the left and around to a large lava-filled room. As the vision suggested, you can safely walk on the shimmering blue glow to the platform (11). The left button opens the path to the left lift. Step on the lift (avoiding the Fireballs) and drift across to the platform in the far corner (12).

Press the correct button (see diagram) to produce a path to the next platform (13) and reveal a Marble Face on a pillar. Go to that platform and press the button to get the lift back to (11). Next, press the right button and step on the right lift, which carries you to another platform (14). Adjust the statue (see the diagram) until it is aimed at the Marble Face on the *pillar* and fire Blue Orbs until you hit that Face. (You have an unlimited supply of Blue Orbs, so you might try a rapid-fire spread as the statue turns.) Hitting this Face removes the barrier around the central platform (15). Then hit the Face on the *wall* with Blue Orbs again, using the controls to adjust your aim. When you succeed, you can take the lift back to (11).



Press the left button again, taking the lift that goes to (12). From (13) take the lift back to (11). However, as you pass the central platform (15), press the button and you'll stop. Climb out onto the central platform and teleport to the second part of Deceit.

SECOND PART

Throughout this part, the crystal balls (not to be confused with the glowing colored orbs) give you clues when you touch them. We won't mention them, because you've already got the clues in your hand.

You arrive on a walkway (16); follow it around to the right end (17). When the illusory glyph disappears (you knew it couldn't be this easy), press the button. A stone drawbridge drops into

8, 9, 10 Turn right; defeat skeleton; take the potion and cutlass.

11 Go to other end of corridor; walk on shimmering path to platform.

- Press left button; take lift to far corner (12).

12 Press correct button (left-center) to produce path and reveal Face on pillar. Go to new platform (13).

13 Take lift back to (11).

11 Press right button, take lift to (14).

14 Adjust statue's aim and fire Blue Orbs to hit Face on pillar (removing barrier around central platform). Hit Face on wall to get lift back to (11).

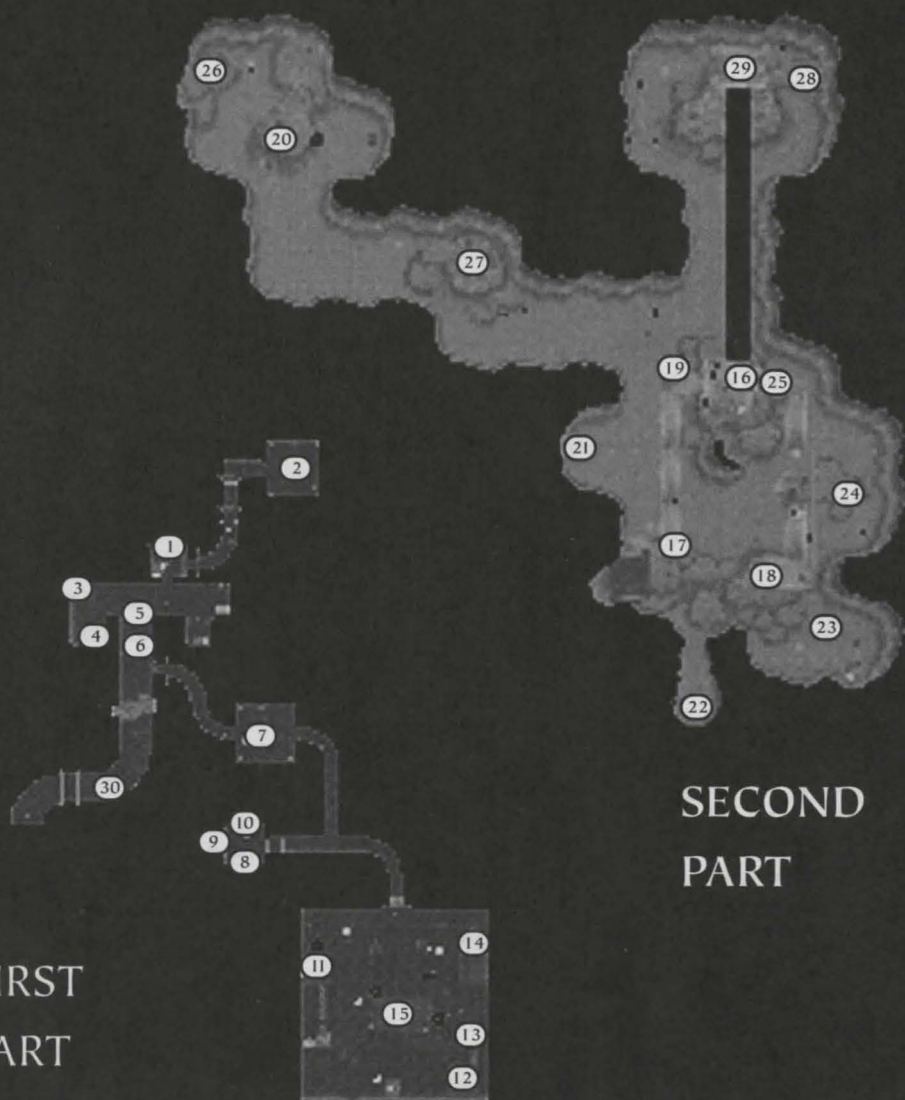
11 Press left button, take lift to (12). Then take lift to ward (11). As you pass (15), press button on platform to stop.

15 Climb up onto platform and onto teleport pad.

16 Follow walkway to (17).

17 Press button under illusory glyph, dropping drawbridge into place. Adjust Face location so that it is in line of fire for large statue (18).

DECEIT



place, completing the left branch of the walkway. Press the buttons (left, right, up, down) to adjust the Marble Face until it is right in the firing line of the statue at the other end of the walkway (18). Nine Right and Nine Up should do the trick.

Go to (18). The two statues at the end of the long walkway present a special challenge. The statue on the right always fires first (Fireballs, of course). After a few seconds, the statue on the left fires. They alternate fire. To avoid their fire, start on the left side of the walkway. When the first fireball blows past you, shift over to the right side of the walkway. Keep zigging and zagging, and don't dawdle as you traverse this walkway. Remember these tips — you'll be making several trips along this walkway.

Once you get past the Fireball sisters, touch the bigger statue to fire Blue Orbs at the Face. If you've properly adjusted the face, you'll hit it. If not, you have to go back and readjust it. Hitting the Face summons a lift to (19).

Run back down the walkway. You can't outrun a Fireball, but you can come close. If you move fast, you'll only have to deal with a couple as you move away from the sisters. Fortunately, each Fireball makes a hiss as it is released, so you know each time a new one is on its way.

To better your odds, slip behind the sisters when you're starting from their end of the walkway. If you start out in front of the left sister, you have a few seconds to run before she fires her first Fireball (since the right sister always fires first). Trying to dodge a point-blank Fireball from the right sister is a losing proposition.

The lift (19) carries you to a teleport pad (20). Teleport to a room (that isn't mapped). Jump down from the platform where you arrive and kill the spider. Get the bow that appears; if you don't have any arrows, touching the statue produces a quiverful. Looking into the mirror near the bow heals you completely; looking into the other mirror rewards you with a Fireball in the face. We suggest you don't confuse them.

Shooting the Golden Face produces stairs up to a platform. Unfortunately, it's not the teleport platform. However, at the top of the second platform, stepping on the pressure plate reveals another Golden Face, above the proper platform. Shoot it (while standing on the pressure plate) to get a walkway over to the teleport platform and teleport back to (20). Take the lift back to (19).

18 Avoid smaller statues' Fireballs. Move Face so larger statue is pointing at it and hit it with Blue Orb. A lift appears (19). Go there.

19 Take lift to (20) and teleport.

- Kill spider, get bow, touch statue for arrows, shoot Golden Face, climb stairs, stand on pressure plate, shoot second Face, take bridge back to teleport pad, and leave.

20 Take lift back to (19).

21 Stand opposite Golden Face and shoot it. Jump to resulting bridge; at end of bridge, turn valve to lower lava.

17 Jump down and go to alcove (22). Teleport again.

- Stand on carpet and shoot moving Face. Take **Blue Orb** when it appears and teleport back to (22).

23 Click on obelisk, and take **Red Orb** from chest that is revealed.

24 Place any Orb on **Orb Holder**. Click on obelisk and go to (25).

25 Take lift up to walkway.

16 Put second Orb on **Orb Holder**.

19,20,26 Take lift to (20).

- Jump down to (26) and teleport.
- Ready bow and press button. Quickly shoot each Face that appears. Fifteenth is gray target over pedestal. Hitting it produces **Green Orb**. Take Orb and teleport back to (26).

27 Click on obelisk and run to **Orb Holder**. Place Orb. Click on another obelisk or two to get to (28).

28 Teleport to fourth room.

Move halfway down the right walkway till you're opposite a Golden Face on the far wall (21). Shoot it to get a bridge (although you'll have to jump to reach it). At the far end of the bridge, turn the valve to partially lower the lava. This uncovers several more places to roam.

Return to the right walkway and go to the end (17). Jump down to the boulders and make your way to the alcove (22). Step on the teleport pad to another unmapped room.

Both chests here are mimics. Leave them alone unless you're itching for a fight. Stand on the carpet and shoot the moving Golden Face. The Blue Orb appears. Stow it away and teleport back to (22).

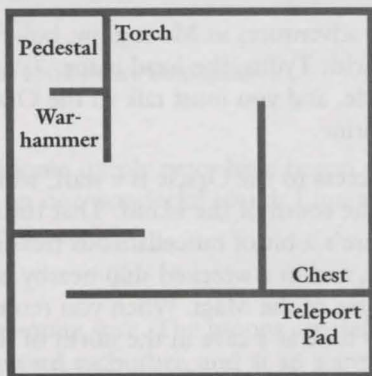
With the lava lowered, several obelisks have appeared, poking their heads out of the lava. Each time you click on one, the lava totally recedes for about 15 seconds, giving you a bit of time to sprint across the floor. Work your way over the boulders to the obelisk at (23). Click on it, then quickly open the chest that appears and grab the Red Orb. Scamper back to safety.

Work your way to the Orb Holder at (24). Drop one of the Orbs onto it (it doesn't matter which one). Click on the nearby obelisk and run across to (25) (just below (16) on the walkway). Take the lift up to the walkway (remembering to dodge the Fireball sisters) and drop the other Orb you've collected on the Holder here. Two down, two to go.

Go to the lift (19) and take it to (20). Jump down to (26) and teleport (to the third unmapped room). Ready your bow and press the button. A Golden Face appears on one of the walls. You have about five seconds to hit it. As soon as you hit it, one (or more) appear. Hit each one as quickly as possible; you only have a few seconds for each. When you've shot fourteen, a fifteenth target appears by the pedestal, but this one is gray and not as obvious. Skewer it and the Green Orb appears. Grab the Orb and teleport back to (26).

Click on the obelisk and run across to the Orb Holder at (27). Do your thing, then click on another obelisk and run to (25). Another obelisk should get you to (28). (The most agile Avatars can make it from (26) to (28) in one sprint, but we're not advising it as standard practice.)

There's a teleport pad at (28). Take it to the final unmapped room (although we've got a diagram for this one). You arrive at the teleport pad. When you press the button above the pedestal, a Golden Face appears over the chest. You have just a few seconds to find each Face and shoot it. Fortunately, there are only three. Run to the chest and shoot the Face. Run around to the teleport pad and shoot the second Face. The third Face is by the torch on the diagram. Take a breath, then get the Yellow Orb from over the pedestal, along with the *Full Heal* scroll from the chest. Take the warhammer if you want it, then teleport back to (28).



Place the final Orb in the final Orb Holder. Each time you've placed an Orb, the walkway to (29) has grown longer. With this final Orb, the walkway is complete. Click on an obelisk and run over to (25). Take the lift up to the walkway and go to the pentagram teleport pad (29).

This teleports you to the core of Deceit. You meet the Wyrmguard Hiram and her hellhound Gypsy. Kill the hellhound to reveal a path to Hiram. She creates two dopplegangers; you can tell her apart because only the two dopplegangers are armed. Kill at least one of the three (preferably a doppleganger, since you still have hopes of converting your old companions). When at least one falls, a lift appears. Take it to the column, get the Glyph of Honesty, and take the lift back to the teleport pad. (You can ignore any remaining Hairams once the lift appears.)

You are teleported back to the first part of Deceit (30). A button here clears the rubble separating you from the rest of the dungeon, but you probably don't care — the exit's in the other direction, down the clear corridor. You walk out, and find yourself on the small island north of Moonglow.

- Press pedestal button, then quickly shoot Face over chest, teleport pad and torch (as they appear). Get **Yellow Orb** and Full Heal scroll.

28 Place final Orb in final **Orb Holder**. Click on obelisk and run to (25).

25 Take lift up and go to pentagram teleport pad (29). Teleport to core of Deceit.

- Kill hellhound to reveal path. Kill at least one Hiram. Take lift to column. Get **Glyph of Honesty**. Take lift back to teleport pad and leave.

30 Exit Deceit.

MOONGLOW

- Talk to Duncan to get dagger quest and info about training.
- Talk to Tydus for multiple quests.
- Get **dagger** from thief's cave.
- Return dagger to Duncan.
- Get Arms of the Magi from water near south cave.

Outside of Deceit you'll find a note from Raven, who says she was trying to find you in the dungeon.

As you exit you'll be accosted by an indignant armed gentleman who says you stole his family-heirloom dagger. Once you get him calmed down a bit, you'll find his name is Duncan, and he was told by a mage in Moonglow ... one Tydus ... that you were responsible for the theft.

The heart of your adventures in Moonglow, however, will be your various meetings with Tydus, the head mage. Tydus controls access to the Oracle, and you must talk to the Oracle before you can cleanse the Shrine.

Tydus' price for access to the Oracle is a staff, which he says is kept in a cave in the south of the island. That turns out to be a red herring — there's a bit of miscellaneous treasure (and also Duncan's dagger), and in a wrecked ship nearby is a unique magic item called the Arms of the Magi. When you return, Tydus has you try again, this time at a cave in the north of the island.



Day 1

I've been trying to research what is going on with the moons. I can't understand it, but it seems as if they are moving closer and closer to each other.

This is definitely not a good thing. When the moons are out of alignment, the whole balance of Britannia can be upset.

I will have to look more into this.

Day 2

I've noticed some unruly types have begun to take up residence on our wonderful island. I intend to keep my eye on them.

Day 3

Yes, now I'm quite sure. The moons are definitely moving toward each other, and at an alarming rate.

I need some more supplies so that I can continue my research. If only I could find that darn boy of mine so that I could send him to get them.

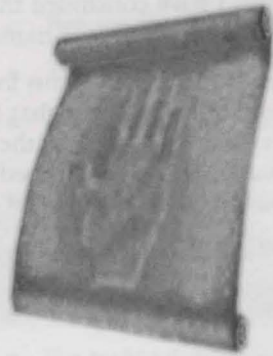
I love my son, Leeland, but lately he has been acting strangely. He has been telling ridiculous lies to everyone in town, and neglecting his studies.

I don't know what has gotten into him.

Day 6

I can't believe it! Someone has stolen my journal! I can't finish my work without it. I asked Leeland if he took it, but of course he won't ever tell me the truth anymore.

I wonder if it was those ruffians who are living on the island now.



Writ of Honesty

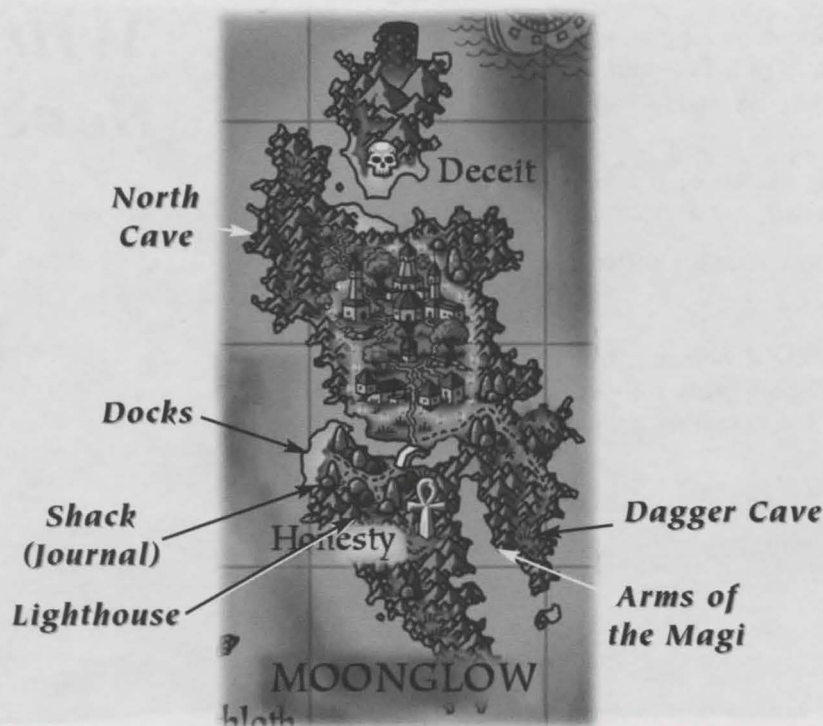
My Journal

Something in the moons is causing the people of Moonglow to act quite unnaturally. They have all become liars. I even find myself falling into the same pit of deceit that governs them. Lately I have noticed that my son Leeland is acting the same. He has neglected his studies of the magical arts, and has instead found entertainment in leading wayward travellers on wild goose chases. I'm not sure what I should do about all of this.

Upon extensive study of the Moons from my telescope, I have noticed that they are indeed moving closer at a rate unparalleled for their normal behavior this time of year. Thus I have concluded that something dire is about to happen to our beloved town, and quite possible, Britannia.

I went to that fool Tydus in hopes that he could answer my inquiry into the matter, and wouldn't you know, that fool actually had the gall to think he could charge me for his services. As if he were the one who owns the Oracle! He's claiming now that the Oracle specially requested that he act as a liaison when an answer is needed. The Oracle is available to everyone!

I will continue my studies ...



This cave is guarded by a demon named Randolas. This entity claims that Tydus sent you here just so you could be killed by the demon, but instead he offers you a highly suspect choice. If you strip off all your weapons and enter, the demon will give you the Heartstone. Taking the Heartstone will allow him to escape ... and in return he will leave you unharmed, and in possession of Tydus' Heartstone, the source of his power. If you enter armed, on the other hand, he promises to kill you. Surprisingly enough, Randolas' bargain is genuine. If you take him up on it you'll escape a fight you can't win, and also pick up a hefty Karma boost.

When you reunite Duncan with his lost dagger, he'll offer you some training.

As you're wandering in Moonglow, an annoying child named Leeland will beg you to get first his father, then his mother out of danger. Both calls prove to be hoaxes. The boy is a pest, but stick with him. Answering the third call will lead you to a meeting with his father, a scholar named Joshua (plus, believing the little brat is good for your Karma). Joshua's lost journal can shed important light on your whole quest ... if you can find it. (It's in a shack near the lighthouse.)

The Heartstone is the source of Tydus' power in Moonglow, and with it, you can force him to let you in to see the Oracle. (The "Staff of Wisdom," by the way, doesn't really exist.) He reveals the Lycaenum and an airship. The airship carries you to the remains of the Lycaenum, where you speak to the Oracle, and look through the telescopes at night to receive the Mantra.

Now you only need the Sigil to finish this leg of the quest. A flirtatious woman named Batista says she can hook you up with it, but only if you bring her a magical shield last seen in the possession of your old companion Mariah.

At Mariah's house, you find the shield in her basement, and if you can solve its puzzle it's yours. There are two hidden side rooms in the basement, each with a pressure plate. Place a barrel on each pressure plate to take the shield. If you didn't kill Mariah at your last meeting, she'll be there to greet you. She has no objection to you taking the shield, and she'll also teach you the extremely useful *Restoration* ritual.

Trade the shield to Batista for the Sigil. You can now cleanse the shrine.

Once the Shrine is cleansed, Raven's waiting at the docks. She returns your Backpack as a peace offering. Forgiving her right away is good for your Karma.

- Get **Heartstone** from demon in north cave.
- Agree to help Leeland three times.
- Talk to Joshua.
- Get **journal** from shack near lighthouse.
- Return journal to Joshua.
- Talk to Tydus.
- Use airship to reach Lycaenum.
- Talk to Oracle. Use telescope at night for **Mantra of Honesty**.
- Talk to Batista.
- Go to Mariah's basement.
- Solve shield puzzle.
- Get **mage shield**.
- Talk to Batista for **Sigil of Honesty**.
- Cleanse **Shrine of Honesty**.
- Go to docks to meet Raven. Get **Backpack**.

MINOC & COVE

- Kill Raxos for **key** to release Nico, get **Ghost Jewelry** from hiding place in floor.

In Cove, you'll find that the place is rather cash-obsessed. A fellow named Algar will answer your questions, but only if you pay him 20 gold for each answer. The guards at the door of the "great leader," whose name is Raxos, will only let you in if you bribe them. The merchants in town are all equally tightfisted, and even the beggars are greedy (but if you give a healing potion to the old Gypsy Alana, it will be good for your Karma).

Most alarmingly, Raxos has come up with a mad plan to stop the columns through human sacrifice! You recall Nico, the owner of the reagent shop in Britain who went to Minoc to rescue his brother? (Altomar told you about him.) Well, it appears that Nico's brother has already been sacrificed, and Nico is next.

If you provoke Raxos into attacking you, you can kill him and take the key to Nico's cell. When Nico is released, he'll give you an item called the Orb of Moons, and teach you a spell called the *Return* ritual. Together, they allow you to summon a moongate to instantly transport yourself to any city with a cleansed Shrine.



Day 1

Today I started my journey into the Covetous Mines, as per Lord British's instructions. I've been trying to talk to folk around here, but they don't seem to want to listen to my advice. However, they are not shy about asking me for money! I'm almost certain this behavior has to do with that awful column, so I am hoping to find more clues in the mines. So far I have not been able to find anything but a large number of undead, whose numbers have mysteriously risen with the amount of miners missing.

Day 2

I spent much of the day talking to the gypsies trying to find out more about the mines. Its hard to talk to people, since everyone seems preoccupied with bickering amongst themselves ... especially in Cove! Last night near the lake, I heard sounds of fighting coming from Cove. When I ran over, I noticed a riot between many of the Cove folk. At first I considered getting involved, but then realized it was their problem, not mine. I came home to find my belongings searched, and half of my gold missing!

Day 3

I came back late from the mines again, very frustrated at not having found anything. I am getting tired of these gypsies complaining and demanding things from me. Later, I went to Cove to buy some more supplies (mine were mysteriously missing) and met this little girl Dayla who was whining about her doll. I went to her home to investigate, and I found it under some boards. I decided to keep it for myself, as it's a nice enough doll that I can probably sell for some gold. After all, these people have been taking my things as they please, and I deserve something back. I am going to make a final trip into the mines this evening.

- Get Return Ritual and **Orb of Moons** from Nico.
- Speak to Dayla, child-ghost in Cove.
- Find Dayla's **doll** and return it.
- Shut down ghost-generating crypt behind Dayla's house.
- Watch as Blackthorn curses Gypsies.
- Speak to Laszlo and receive quest to find **Blackrock Crystal Ball** in Covetous.
- Speak to Morganna for **Mantra of Sacrifice**.

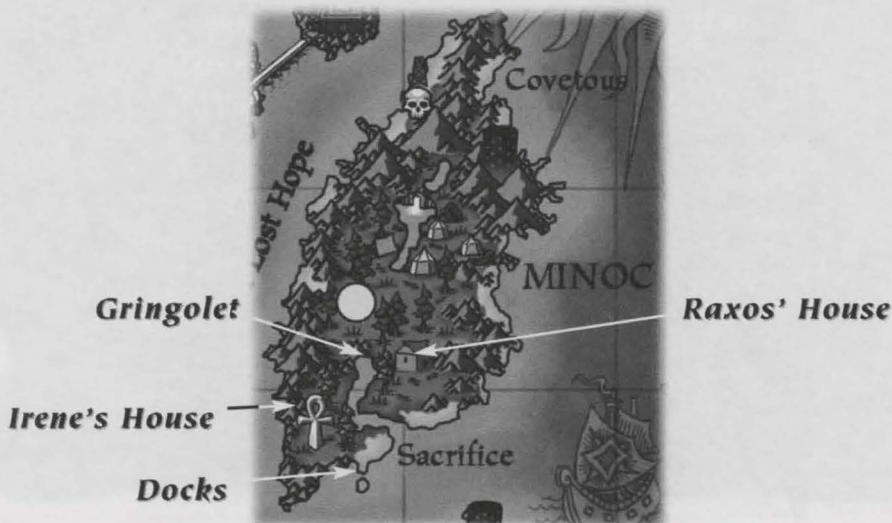
One building in Cove is abandoned. If you enter after dark, you'll find it's occupied by the ghost of a little girl named Dayla. Dayla wants her doll, and if it's found and returned to her she'll be able to rest. This is good for your Karma. Look for the doll under the waterfall outside Minoc.

Behind Dayla's house, there's a crypt that spawns angry ghosts. You can shut down the crypt if you give the ghosts their jewelry. One piece of this jewelry is the jade bracelet from the Brigand's Cave between Britain and Paws (see p. 158), and the other is a Jade necklace that can be found under a floorboard in Raxos' house.

The first thing that you see when you arrive in the Gypsy camp of Minoc is Blackthorn, placing a curse on the Gypsies. He tells them that anyone who helps you in your quest will be consumed by flames. Being the slippery fellow that he is, he takes off before you can confront him. Naturally, this doesn't make the Gypsies more cooperative.

However, the head Gypsy, or "Rom Baro" — a fellow named Laszlo, will agree to consider helping you if you can bring him a Blackrock Crystal Ball from the haunted mine of Covetous. And Morganna, the old Gypsy wise woman, will give you the Mantra of Sacrifice, plus some interesting information about the Codex, before being incinerated by Blackthorn's curse.

Laszlo's daughter, Irina, will want to read your fortune. You can ignore her prophecies — they have no real meaning.



COVETOUS

The dungeon of Covetous is a haunted mine. You have to make your way through treacherous collapsed passages and deal with several restless spirits. As befitting a mine, there are plenty of gems throughout here, plus several chunks of blackrock. (Note that you can't recover anything from the blackrock veins themselves.) In fact, you might want to return later, if you run short of cash or blackrock.

A couple of other notes — Covetous also has plenty of wide open spaces, and more than enough undead. None of your magic works here (although a *Light* cast before you enter will continue to shine). And if you find a mining cart on the track, pushing it makes it roll a short distance. There are "Purple Pools" (PP) throughout this dungeon. If you toss a chunk of blackrock into one of these pools, you receive a vision giving you a visual clue to one of the tasks you must accomplish here. Each Purple Pool has just two clues — repeated chunks of blackrock (beyond two) into the same pool give you no more information and just waste blackrock (which can't be recovered) from a pool.

LEVEL 1

You begin at the head of the upper rail (1), and follow the rail around several curves before reaching the first open cavern. There's a warhammer (2) in the next cavern, which you can use or sell. (Taking it causes a brief earthquake, but no permanent effects.) If you've tried to operate the lift (6), you know it's missing something. What it's missing is a large gearwheel, hidden among the rocks (3), along with other loot. Take the gearwheel to the lift mechanism by way of the spiral ramps (4).

Before you install the gearwheel, you must turn off the water with the valve (5). Then place the gearwheel on the horizontal shaft just under the smaller gear (6). Turn the water back on again (5), then climb back down the ramp (4).

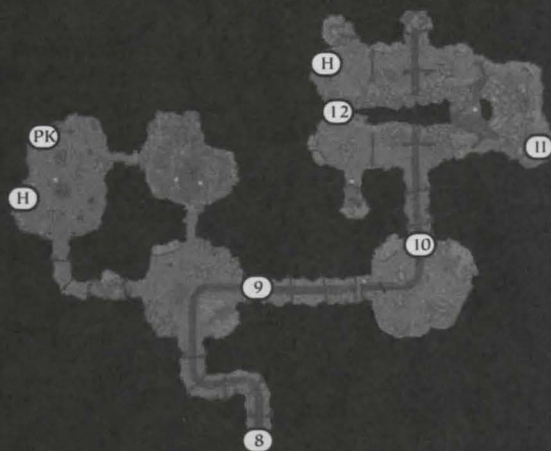
Follow the track under the mechanism to the lift itself (7), but first you have to deal with Lothar, the Sword Wraith. This wraith has been charged with guarding access to the rest of Covetous. An honorable entity, it can only be dispelled if defeated in combat by the sword Gringolet (The Ghost Sword) which, by coincidence, can only be wielded by the Avatar.

- 1 Follow track around to first open cavern.
- 2 Grab warhammer at far end of level.
- Continue down passage to next open cavern.
- 3 Collect **gearwheel**.
- 4 Go up ramp to lift mechanism.
- 5 Turn off **water valve**.
- 6 Insert gearwheel into lift mechanism.
- 5 Turn water valve back on.
- 7 Go back down ramp, then follow track to meet Lothar.

COVETOUS



LEVEL 1



LEVEL 2

Since Lothar wants to be released, he'll tell you all about Gringolet. (Among its most fascinating features is its wonderful efficacy against anything undead.) However, once you retrieve the sword, Lothar is bound to fight you to the best of his ability. Gringolet has been stowed on the bank of the underground river near Minoc (under the Gypsy camp). If you don't have it already, you need to go collect it before you can continue past Lothar and further into Covetous.

Once you've put Lothar to rest, pick up the key he dropped and open the chest by the lift (at the foot of the left brace). The button in the chest removes the barrier between Levels 1 and 2. (The buttons on the other brace are like elevator buttons — the top button corresponds to Level 1, and the fourth button corresponds to Level 4. Unfortunately, you can't reach a level until you've removed each barrier above that level. Press the second button (for Level 2) and step onto the lift.

LEVEL 2

You begin at the lift shaft (8) and follow the track around to the cart (9). Usually, a pushed cart just rolls a short distance, but this time you have gravity and an inclined track on your side. Pushing the cart busts the wooden barricade blocking your progress.

Continuing, jump in the next cart (10) and ride it across the deep chasm. (Alternatively, you can climb around the sides of the chasm, but that's a long, hard trip.) Once you're across the chasm, work your way around to an open crate (11) and take the key inside it. This key will remove the barrier between Levels 2 and 3.

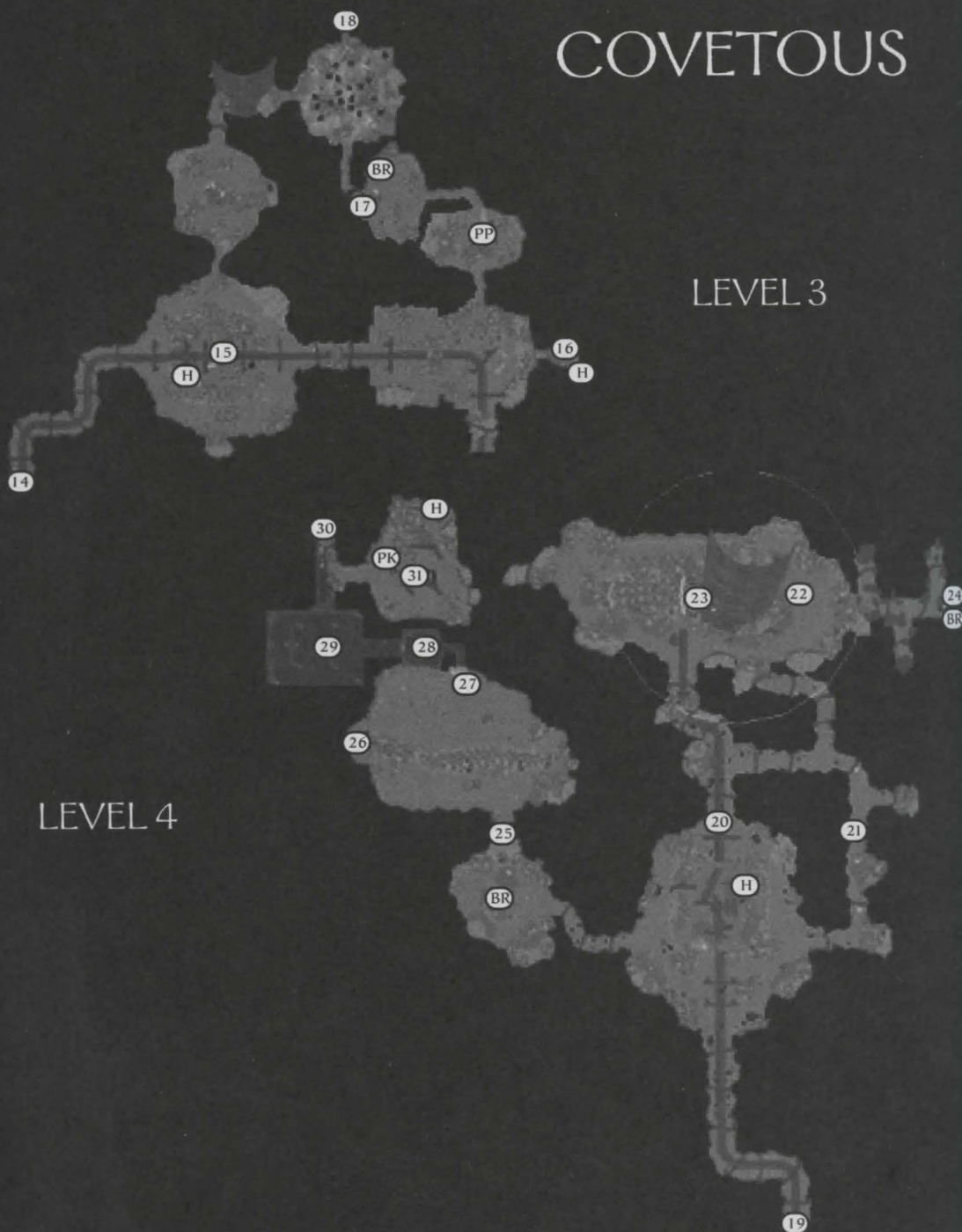
Climb back over the rocks and boulders (12); it's much easier in this direction. There's a skull in the natural alcove (13), which belongs to the restless spirit of Skully. Talk to it (it wants to be joined with the rest of Skully's mortal remains), then take the skull and return to the lift (8). Key the barrier, then take the lift down to Level 3.

- Get **Gringolet** from river under Minoc Gypsy camp (if you don't already have it).
- 7 Defeat Lothar; get key. Unlock chest at base of lift support and press button to remove barrier between Levels 1 and 2. Take lift to Level 2.
- 9 Push cart to bust door.
- 10 Jump in cart to cross chasm.
- 11 Get **key** from open crate.
- 12 Climb over rocks here.
- 13 Talk to Skully's **skull**, then take it.
- 8 Return to lift; use key to remove lift barrier and go down to Level 3.

COVETOUS

LEVEL 3

LEVEL 4



LEVEL 3

As usual, you begin at the lift shaft (14) and follow the track. However, be wary of the track bridging the gap at (15). If you stay on the track, you'll trigger another earthquake. This one will shake you off the track and down into a pit of skeletons. It's much better to climb past the rocks and boulders on either side.

Continue following the track until it turns to the right and disappears under a pile of rubble. In the alcove just beyond the track (16), collect the Helm of Radiance, which lights your way whenever you wear it. Then search out a small passage to another cavern, and another small passage to the next cavern. You won't be able to go any farther than this cavern, not unless you use the three powderkegs (17) to blast a hole through the rubble. (Don't move the powderkegs before blasting them — they're right where they need to be.)

One more small passage yields one more cavern, full of graves. Skully's grave (18) is in an alcove at the far end (of course). Place his skull on the grave and you'll get the key that removes the final lift barrier. Return to the lift (14), key the barrier, and take it down one more level.

LEVEL 4

As you might expect of the lowest reaches of a mine, Level 4 is full of water. Begin again at the lift shaft (19), but this time there's a spiral tunnel behind the lift (and not on the map) that is full of specters and loot (including a bladed staff, which would make a sweet addition to your arsenal).

On down the track, you have two choices. There's the easy path (20), straight down the track but with no goodies, and the hard path (21), which has some loot. If you follow the track, you'll find an underwater Healing Pool (which tells you something about the specific gravity of healing fluids).

Either way, you end up in the column cavern and meet the Wyrmguard Ailuj (22). You can attack her, or you can start talking to her, persistently urging her to resist the Guardian. If that's what you do, she tries so hard that she passes out. Once you get past her, dive underwater to the column's entrance (23) and collect the Glyph of Sacrifice.

15 Walk around track across chasm.

16 Grab **Helm of Radiance**.

17 Blow passage open with **powderkegs**.

18 Return skull to Skully's **grave**; get **key** to next level.

14 Return to lift; use key to remove lift barrier and go down to Level 4.

○ Follow spiral tunnel and get **bladed staff**.

22 Defeat Wyrmguard Ailuj.

23 Dive underwater to reach column entrance; get **Glyph of Sacrifice**.

- 25 Blow passage open with powderkegs.
- 26 Climb past chasm.
- 27 Walk through doors.
- 28 Sacrifice Ghost Sword Gringolet on pentagram; barrier is dispelled.
- 29 Defeat the lich Khelereth. Touch crystal ball that appears.
- 30 Take **Blackrock Crystal Ball**.
- 31 Blow grate open and jump through (or make your way back to Level 1 entrance).



Tear of Sacrifice

The blackrock in the cart at the end of the tunnel (24) deserves a special note. Each time you return here, its blackrock stores will have been replenished — you can always find blackrock here, as long as you care to return.

Back out now, and take the narrow path to the west. The far side of the first cavern (25) is blocked, but someone has already stacked a couple of powderkegs for your convenience. Blow the kegs to open the passage.

There's another chasm across the next cavern. The easiest way past it is around the far end (26). Open the doors to the elaborate portal (27). Down a short corridor and to the left (28), you run into a magical barrier, a pentagram and an inscription: "One must sacrifice the Swordwraith's bane to enter in the lich's reign." Unfortunately, this means that you must surrender Gringolet to continue. Place Gringolet on the pentagram. It disappears and the barrier dissipates.

You must destroy the lich Khelereth (29). (See the **Creatures & Enemies**, p. 84, for lich-fighting tips.) When Khelereth vanishes for good, a crystal ball appears in the pentagram. Touch it and a secret door opens.

At the end of the corridor thus revealed is the Blackrock Crystal Ball and other loot (30). Once you have this crystal ball, you can leave. The long way out is back the way you came. The short way out is via the rough passage leading away from this final corridor (31). The powderkeg on the grate opens a quick passage into the waters offshore from Minoc.

SAVING GRINGOLET

What do you do if you've grown really attached to Gringolet in the short time since you've made its acquaintance? If you're willing to work for it, you might be able to keep it if you follow these steps.

Follow the normal path until you collect the Glyph of Sacrifice, then go back up to Level 2. Go to the westernmost cavern (the one with a Healing Pool). You can't get there through the southwestern tunnel — it's blocked. You have to go through the cavern north of the track, and then take the tunnel west to that cavern. Once there, wrestle the hidden powderkeg over to the grate and set it off (Use it). Jump down through the resulting gap. In the next cavern down, defeat the skeletal hulk and drop through the second hole. This drops you into the final cavern on Level 4, where you can open the final doors from the back side. Once you've done that you *have* to blow the hole in the final cavern and exit to the Minoc shores, but it means you shouldn't have to sacrifice Gringolet to reach Khelereth.

MINOC & COVE

When you show Laszlo the Blackrock Crystal Ball, he'll see that it's his destiny to Sacrifice himself to aid you, and free his people from Blackthorn's curse. He'll give you the key to his wagon, and then tragically die a horrible magical death. His Sacrifice is not in vain, however, for in his wagon is the Sigil that will allow you to cleanse the Shrine. He also possesses the blue Codex Lens, one half of the set which will allow you to read the Codex, should you get it back from Blackthorn.

With that job done, you can return to the docks to discuss your travel plans with Raven.

- Talk to Laszlo and show him Blackrock Crystal Ball.
- Get key to his wagon.
- Get **Blue Lens** and **Sigil of Sacrifice** from his wagon.
- Cleanse **Shrine**.
- Meet Raven at docks.

YEW

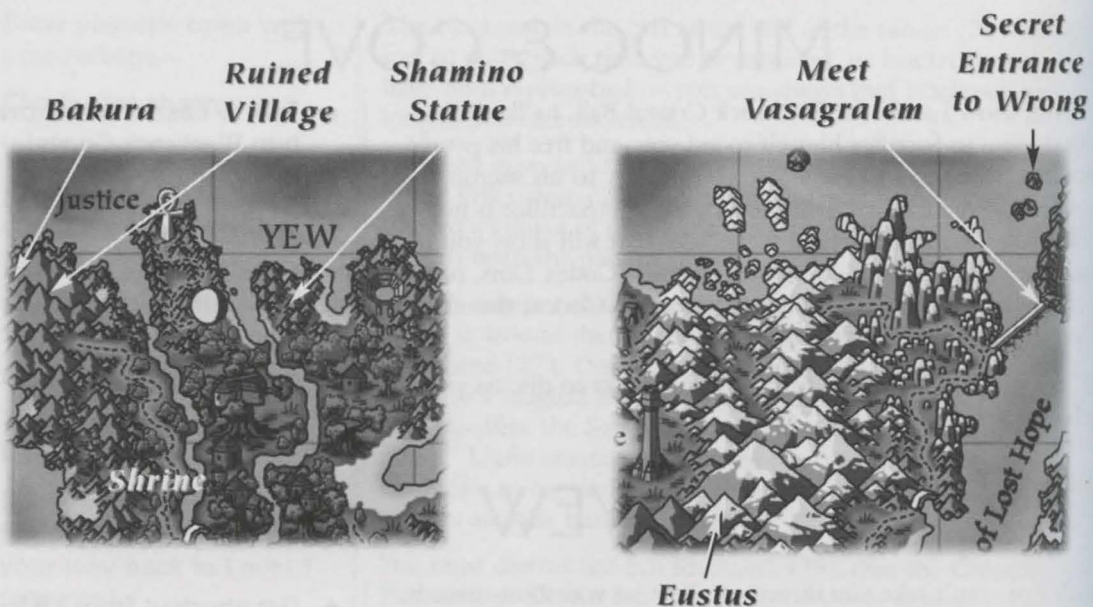
Raven's boat can't take you directly to Yew, so your best route is to go to Britain and take off overland. If you drop in on Lord British while you're in town, he'll let you in on a shortcut. There's a passage through some goblin caves that LB ordered tailed up as a menace to travellers. For you, he'll drop the illusionary wall that bars the way.

When you arrive at Yew, you find the Court of Justice in full swing. A hapless barkeep is being sentenced to prison for allowing a patron to get drunk. It's an absurd state of affairs, but your ears really perk up when you hear about the next case ... a pirate girl is to be tried for murder. Sure enough, it's Raven, but she's not just being tried for murder, but for Genocide! She stands accused of destroying Ambrosia and bringing about the inevitable extinction of the Gargoyle race, and the prosecutor is Vasagraleam, the exiled king of the Gargoyles, who you met at the castle. She's found guilty and teleported to Wrong to await execution.

Monitoring the proceedings is a wingless Gargoyle, one Desbet, the servant of Vasagraleam. If you tell Desbet your story, and show him the Queen Egg you rescued from Ambrosia, he'll realize that Raven is innocent, and set up a meeting with his master.

While you're waiting for your meeting with Vasagraleam, you can go to the Library of Justice to learn the Mantra. The library is a bit of a mess ... if you straighten things by putting the books back on the shelves, you'll find the Book of Justice, which contains the Mantra, plus directions for finding the Sigil.

- Get shortcut from LB in Britain.
- Travel overland from Britain to Yew.
- Go to court and watch Raven's trial.
- Talk to Desbet to find location of Vasagraleam.
- Go to Library of Justice for **Mantra of Justice**.
(See Walkthrough, p. 197, for following.)
- Give Gargoyle Egg to Vasagraleam to receive **Red Lens**.
- Talk to Eustus for **Sigil of Justice**.
- Meet Vasagraleam outside Wrong to locate secret entrance to Wrong.



When you meet Vasagraleam in his home, he's angry and vengeful, but he also settles down when you show him the Queen Egg, finally admitting to himself that it was their own pride that doomed his people, and dedicating himself to defending the hatchling Queen to produce a new race of Gargoyles. As an apology for his mistake, he gives you the Red Codex Lens, and vows to help you free Raven and cleanse the Shrine. He tells you to meet him later, near Wrong, and he'll show you a secret entrance.

Before that, you have time to seek out the guardian of the Sigil mentioned in the Book of Justice. It turns out to be a talkative old bird (literally) named Eustus. Eustus agrees to give you the sigil, the Quill of Justice, only if you correctly answer three questions about the nature of Justice.

Once you pass Eustus's test, you get the Sigil. You're now ready for your assault on Wrong. Meet Vasagraleam, and he'll show you where to look for the secret underwater entrance.

WRONG

You're going into Wrong to rescue Raven and to get the Glyph of Justice. Avoid guards. If they fight you, you are automatically captured and thrown into a cell without your equipment. (You might be able to pick off one or two with ranged weapons, but it's unlikely.) You can trap most guards, or at least shut a portcullis or door between you and them.

Even when you see a guard, it doesn't guarantee that he'll see you. Most are bored to death and aren't expecting to see interlopers. Even the alert ones can't see as far as you, and none will see you if their back is turned to you.

The levels in Wrong are a bit confusing. There's an upper level and a lower level, but both levels themselves sometimes split into upper and lower parts, and the lower parts are sometimes covered by the upper parts on the map. The lower level is more straightforward, with no overlapping corridors.

UPPER LEVEL

Swim and then walk down the tunnel to the skull-framed door (1). Touch the left skull to open the door. Touch the ankh painting (2), then press the blue button behind it. That opens a portcullis (3),

Correct answers for Eustus
(hold up to a mirror to read)

=====

The correct answers are:
1. No, it is not [justic] to kill a wolf for eating a child (it may be necessary, but it has nothing to do with [justic]). No, it is not [justic] to kill for revenge. No, it is not [justic] to destroy the property of someone who destroys your possessions.

=====

- 1 Touch left skull to open door.
- 2 Touch ankh painting, then press button behind it, to briefly open nearby cell (3).
- 3,4 Enter cell, then move bench to reveal secret passage.
- 5 There's a broadsword in a barrel.
- 8 Follow tunnel around to back side of this cell; enter and place a disposable object on pressure plate to keep doorway open.
- 9 Get **key** (and maybe your gear) from a chest here.

WRONG

UPPER LEVEL



but only for a short while. Carefully walk down the corridor behind the guard, and slip into (3) before the portcullis drops again. You might take a few minutes to get familiar with this cell — if you're captured, this is where they throw you (without your equipment, of course). The far right corner has a short sword and an invisibility potion; if you already have a weapon, leave the sword for when you might need it later. (In fact, you might stow extra equipment here, to have available if you get thrown in without anything.)

When you're ready, move the bench aside to reveal a secret door (4). Follow the tunnel around. If you want it, pick up the broadsword in the barrel (5). Walk through (6) and continue on to the end of the tunnel. (The branch to the right has a Binding Circle (7).)

Slipping into the cell, place something you don't need on the pressure plate (8) to open the portcullis. (The lantern in the cell is a good candidate.) Carefully follow the guard down the hall to (9). Anytime you get captured, this is where they stow your gear, in a chest. That chest also holds a key that you'll need in a minute.

Backtrack to the lockbox (10) and open it with the key you just picked up. Pull the lever in the lockbox to remove the grate right in front of you. With the grate gone, you can take the stairs down. Follow this lower path left, then right (and under another room on the map), till you reach the torture chamber. There's a levered winch in the far left corner (11) that opens another grate; there's a battle-axe in the near right corner.

Go out through the far door, left, then right, and up the stairs you just uncovered by removing the grate (12). Down the hall on the right, there's a cell with a familiar face (13). The lockbox lever just outside the cell unlocks it, but Raven turns out to be a zombie in disguise. If you care to deal with the zombie, there's a note in the cell with a clue to freeing the real Raven (see diagram).

The room between this cell and the stairs is a barracks (14); it holds nothing of interest. Walk back past the open grate, turn right a few times, and you've reached the ramp to the lower level (15).

LOWER LEVEL

Take a final right, then a left into the main corridor. Step past the grate and avoid the guard (16). (Hide behind a protruding pillar, if you need to. Wrong is full of them.) Go to the end of the corridor, turn left and then right. Continue back up to the upper level (17).

10 Open lockbox with key from (9). Pull lever to remove grate. Take battle-axe.

11 Pull lever on winch so grate opens (take two-handed axe).

13 Left, right, up and right again takes you to cell with Raven.

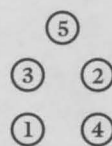
○ When cell is unlocked, Raven turns out to be a zombie; dispatch it, and read **journal**.

15 Walk down to end of corridor and on down to lower level.

16 Avoid grate and guard.

19 Open portcullis, then close it again behind guard.

20 Solve skull puzzle lock to open cell.



21 Turn valve to extinguish flames.

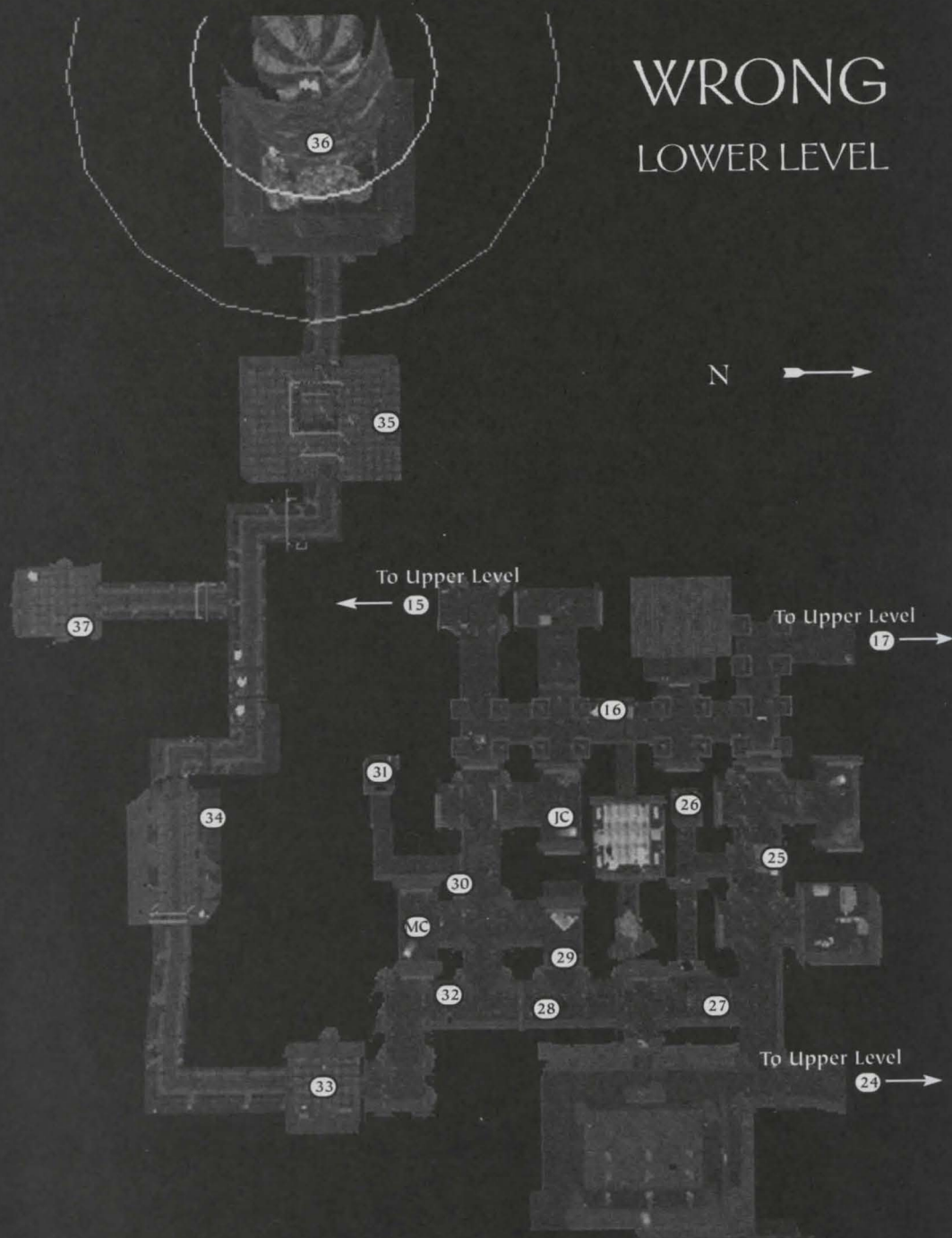
22 Turn valve to free Raven from pit; get **key** to next portal.

23 Lock guard in cell.

● Open portal with Raven's key.

25 Press trigger brick to open grate; go down stairs.

WRONG
LOWER LEVEL



UPPER LEVEL

At the first corner (18), there's a healing potion in the rat's nest. Turn left and twice right, and then open the portcullis at the next intersection (with the lockbox lever (19)). Retreat back down the hall until the guard walks beyond the portcullis. Sneak up and drop it again, so the guard can't get back to where you are.

Taking the other hallway, the first cell on the left has the real thing — Raven in the flesh. The skulls around her cell door (20) are arranged like the drawing in her journal. Touch them in the order she suggests (see diagram, above), and the door opens. (If it doesn't work the first time, don't panic — just keep trying.) There's a wall of fire separating you. Either jump through the fire or use *Telekinesis* to turn the valve (21), extinguishing the fire. The second valve (22) opens the pit and frees Raven. She's glad to see you, but sends you on to finish your task (remember the Glyph?). Before you leave, she hands you a key to the next portal up the hall.

Wait until the guard patrols into the nearest cell, then lock it with the lever by its doorway. Raven's key opens the hallway portal (23). Go through it and down the ramp to the lower level.

LOWER LEVEL

Turn right at the bottom of the ramp. About halfway down the hall is another grate and another guard (25). Wait until the guard isn't paying attention and open the grate. Oh, yeah, you've got to find the trigger brick to do that. This brick, known among the guards as Rand's drunk brick, is only slightly different from every other brick on the right wall above the grate. Its color is slightly different from the surrounding bricks, and it sticks out from the wall about half an inch. More than one guard has broken a toe trying to find it by kicking random bricks.

Once you get downstairs through the grate, turn right to a small room with a lever lock (26). When the guard walks into the room, lock it behind him. At the other end of this small corridor (27), press the right brick (it's a shade lighter than the other bricks, and sticks out just a bit). Go upstairs and down the hall to your right. Lift the inkwell on the desk (28) to find a button. Push the button, opening the portcullis to your right (29). Hide against the wall opposite the desk while a guard patrols into the now-open corridor, then returns and heads down the hall away from you. Quickly go through the open portcullis, left, then right. Just before the next grate, press the light-colored brick on the left wall (30) to remove the grate. Go down the stairs.

- 26 Lock guard in cell.
- 27 Press trigger brick to open grate; go up stairs.
- 28 Press button under inkwell to open portcullis on right.
- 29 Hide, wait for guard to patrol back and forth, then go through open portcullis.
- 30 Press trigger brick to open grate; go down stairs.
- 31 Press button to open next door (32).
- 28 Go back to desk with inkwell.
- 32 Go through doorway that button (31) opened.
- 34 Turn valve to raise portcullis.
- 35 Push winch lever as soon as possible to trap Wyrmguard Anaaj (otherwise, you must kill her).
- If she's dead, portcullis into (36) opens automatically. If alive, she must be persuaded to open it.
- 36 Climb over rocks to reach column entry and get **Glyph of Justice**.
- 37 Pressing green-tinted brick dispels column and reveals teleport pad.

36 Teleport to (38).

8 Go through secret passage to main hallway.

39 Go down main hall, turn left. Portcullis opens if you have Glyph.
Continue out of Wrong.

MC Montego's cell.

JC Jean-Paul's cell.

CCC Cleo's cell; keys at (2), (7).

- Cleanse Shrine of Justice.

Other Prisoners. There are immediate levers to unlock the cells with Montego (MC) and Jean-Paul (JC). A third prisoner, a girl named Cleo (CC), is not so easily sprung. There are keys to her cell under the book at (2) and in a pile of bones, near (7). She seems to be channeling the spirit of Smith the Horse, a talking equine whom you met on earlier adventures. As always with Smith, the "advice" he gives you (through Cleo) is worthless to your current adventure. (You begin to understand why she is so tightly secured.) If you wish to pay your respects to Smith's mortal remains, they can be found hanging from a tree in Paws.

Follow the narrow corridor forward, then right. Press the button (31) to open a door that you need to pass (32). Head back up through the grate, then right to the cross-corridor and right again. The doorway (32) should no longer be blocked.

Continue down the corridor, past the doorway. The next large room (33) holds four chests. Unfortunately, two are mimics — the ones in the near right and far left corners. The other two hold plenty of goodies.

Further down the corridor and to the right, you enter a long room with portcullises at both ends. As soon as you enter, both portcullises drop, as does the walkway across the length of the room (where you're almost certainly standing). The water, of course, holds predatory fish. If you want to, jump to the far sill and *Stone* the fish before going back into the water. Turn the valve (34) to raise the portcullis.

The next several portcullises are purely for show — they just move aside as you approach them — but it's a nice show. Continue down the corridor and into the Wyrmguard hall, where the Guardian's column is planted.

If you hit the winch lever (35) as soon as you can, you might trap Wyrmguard Anaaj in the center of the platform. This is the only way to spare her — if you must fight, she'll die. If she's dead, the portcullis into the column room (36) opens automatically. If she's trapped, you can talk her into opening the portcullis.

Once in the column room, climb over the rocks to enter the column and get the Glyph of Justice. Then go back out through the anteroom to the first room on the right. Press the brick with a green tint (37) to dispel the column and reveal a teleporter pad.

The pad teleports you back to the upper level, into the cavern with a Binding Circle. Follow the natural tunnel out and to the right, taking you back to a cell you've already investigated (8). Walk through the main doorway of the cell, turn left, and head to the end of the hall. Drink from the healing fountain if you wish (H), then turn left. The portcullis you face (39) won't open unless you have the Glyph of Justice. Since you have the Glyph, you can continue on down the corridor and out of Wrong.

There are at least three other prisoners in the cells. If you set two of them free, it's good for your Karma. The lone exception is Montego (MC), the slaver from Buccaneer's Den. You know she's guilty, so if you free her, it will harm your Karma.

YEW

After you escape Wrong, cleanse the Shrine, then go to the court to clear Raven's name. If you spend some time in town afterwards, everybody feels really bad about the way they've been acting.

There are a couple of optional stops you can make. First, you can drop in on Bakura, the hermit and staff trainer who lives northwest of town. Bakura will only train you if you bring him the magic item called the Star of Britannia (which you'll find near Trinsic, a little later in your adventures). Once you have the Star, you can either trade it for training (no additional cost, just the Star), or (if you're not interested in further advancement with the staff) you can keep it for yourself. It's a handy magic item for combat. Bakura's technique is very advanced, so it might be awhile before you're ready for it.

Also to the Northwest of town, there are the ruins of a burned-out village. If you go by there now, it will save you a trip much later in the game. You don't actually have to do anything at the ruin ... just see it with your own eyes.

On a peninsula near the Court of Justice is a statue where you can talk to Shamino again.

Finally, on the east end of the lakes south of Yew, there's a raised platform with a crate. In this crate is the sapphire lighthouse gem.

Whenever you're ready, you can return to Britain to board Raven's ship for the next leg of your quest.

- Clense Shrine of Justice.
- Go to the Court of Justice to clear Raven's name.
- Talk to Bakura.
- Visit ruined village.
- Talk to Shamino.
- Get **Sapphire Lighthouse Gem**.
- Return to Britain, board Raven's ship.



Quill of Justice

INTERLUDE: TERFIN

You and Raven take off for a quick stop in Buc's Den, but instead your ship is seized by a mysterious force and you are pulled to Terfin, the island fortress of the Guardian.

In your presence, the Guardian mortally wounds Samhayne. Before he dies, Samhayne reveals that Raven is his daughter.

At last you come face to face with your nemesis. When you fight, you will notice that the damage you do to him seems to affect you equally. The Guardian then destroys Skara Brae, the city of Spirituality, as you watch helplessly.

At the docks, you have to break the news about Samhayne to Raven, then talk about the Guardian.

- Go to Guardian's Stronghold.
- Witness Guardian's murder of Samhayne, and talk to Samhayne before he dies.
- Return to ship.
- Break the news about Samhayne to Raven.

INTERLUDE: RETURN TO BUCCANEER'S DEN

- Go buy a **chart** at cartographers.
- Go to Raven's house.
- Choose whether you trust her or not (join Guild).
- Get **navigation book** from Raven.

After your mysterious side-trip, you arrive in Buccaneer's Den. Your purpose in Buc's Den is for Raven to teach you how to handle the ship yourself. You must get a chart from the cartographer, then go to Raven's house.

She asks if you trust her. If you say "yes," she brands you into the Guild. This allows you to shop at the marketplace in Buc's Den (where you can find some unusual stuff) and if you trust Raven's offer right away, it's good for your Karma.

Either way, Raven will give you a navigation book at the dock. Once you read it, you can sail the ship yourself, anywhere you want to go.

Choices

Once you've been to Terfin for the first time, and learned to sail the ship yourself, you can choose whether you want to make Trinsic or Valoria the next leg of your quest. You will also find, the next time you return to Britain, that some minor matters have arisen that deserve your attention.

CREED OF THE GUILD

None may enter a guild house without paying fealty. Those who have sworn their allegiance must be clearly marked with a brand, thus showing their willingness to be known and recognized as lifelong members of the guild.

No member of the guild will be forced to pay high prices when dealing with a shopkeeper who is friendly to the guild.

INTERLUDE: RETURN TO BRITAIN

Any time you return to Britain, after your unscheduled trip to Terfin, you'll find several loose ends waiting to be tied up. If you go to Britain before visiting Trinsic or Valoria, you'll pick up some useful tips about those places.

Besides collecting information (from Flann, Keller the fighter and Giovanni the smith), one of the first things that will catch your attention is that your reputation is no longer quite so sterling in Britain as it once was. You're accused of stiffing the tavern for a round of drinks, and stealing a goat, of all things.

The responsible party is your "number one fan" and doppelganger, Evidious. Orson the adventurer can tip you to his current hiding place. Find Evidious in the ruined house near the shrine and give him a good talking to. He'll straighten up.

A more serious problem is that the undead situation in the graveyard has gone critical. The seat of the problem is the old house on the hill above the graveyard, which is being haunted by a ruby-eyed skeleton. Destroy this creature, and the dead of Britain can rest again.

Finally, if you talk to Kimberly at the Cathedral of Love, you'll find that Killigan has hidden the money raised for charity, and refuses to turn it over. Talking to Aidon does no good; he still believes his assistant really means well.

Killigan won't surrender the money, so you have to get it yourself. The funds are in Killigan's hidden storeroom. Once you have them, you can pick up an invisible note hidden in the room. Once it's in your inventory you can read it. It suggests that Killigan is working for Blackthorn and the Guardian.

If you confront Killigan, he'll eventually break down and promise to tell you "what's really going on" in Britain. No sooner are the words out of his mouth than he's killed by the Guardian, for disloyalty. You can then return the charity money to the Cathedral.

One more thing that's worth noting, even if it is a bit of a hike. If you follow the coast to the north-east, past the mountains, you'll eventually meet a really bratty child named Stephen. He'll attack you, and if you kill him, nobody will mind.

- Talk to lolo, Keller and Giovanni.
- Talk to Flann about Jordan.
- Talk to Orson about Evidious' hiding place.
- Talk to Evidious to stop him impersonating you.
- Clear undead from graveyard by killing ruby-eyed skeleton in haunted house.
- Talk to Kimberly about charity money.
- Talk to Killigan about charity money.
- Get money from store-room. Find note to Killigan. Confront Killigan.
- Return money.

Killigan, you sniveling idiot,

You have failed in your duties. The people are showing compassion again, and if you want to keep your favor with my Master, you'd better find a way to fix it. And while you're at it, earn your pay and get rid of that pathetic Avatar. He's becoming quite a thorn in our side.

-Blackthorn

TRINSIC

- Commission a **Blackrock Sword** from blacksmith (if you have 7,000 gold).
- Talk to merchants to find out about spy.
- Talk to Lucero about chal-ice.
- Go to the Bastion.
- Talk to Lucian, the ghost in the Bastion.
- Speak to Myrea the Shrinekeeper on how to *Spirit Speak*.
- Get Dupré's ashes from abandoned fort.
- Bring Dupré's remains to Shrine.
- Summon Dupré's spirit.
- Talk to Dupré for **Mantra of Honor** and location of the Sigil.
- Kill spy, read his journal.



Chalice of Honor

As you wander around Trinsic, you'll soon discover that the loss of the Chalice of Honor has left the brotherhood of paladins in ruins, and the town itself has become as callous and downtrodden as any place in Britannia. The streets of the town itself are over-run with goblins.

The merchants have no love for strangers, and they'll take you for as much as they can get. Rupert the Blacksmith will promise to make you a Blackrock Sword, in exchange for the exorbitant sum of 7000 gold (you have to provide the blackrock, from the mine of Covetous). But when you go back to claim the weapon, he'll accuse you of giving him inferior blackrock and refuse you a refund.

Talking to the merchants will also let you know that a stranger has been around lately, asking questions about your quest. You can catch a glimpse of the spy, if you're quick.

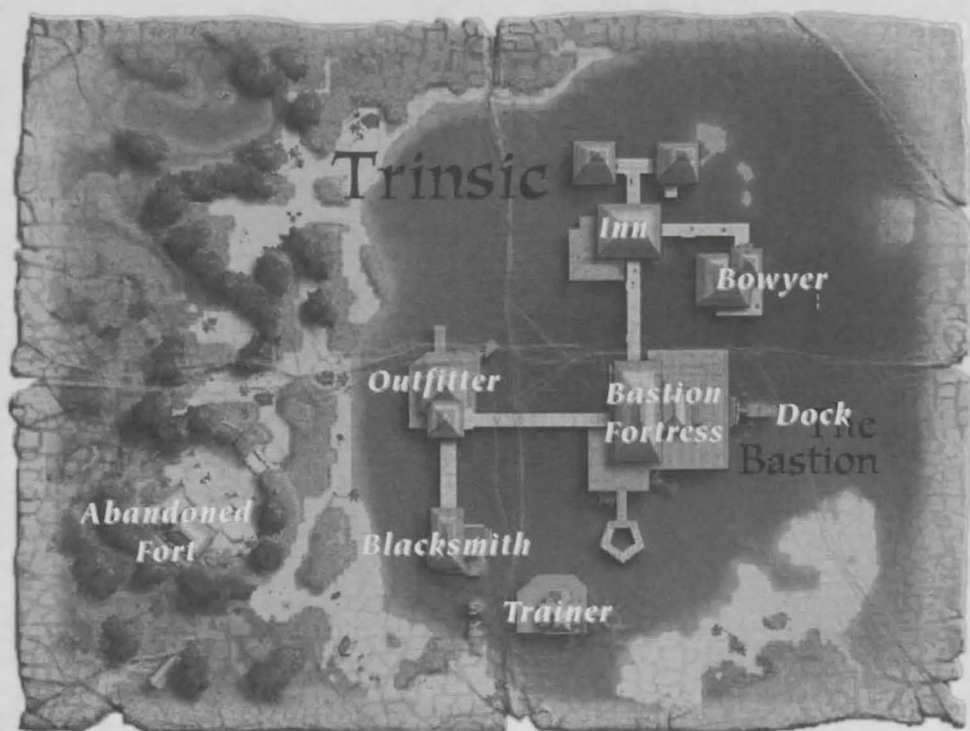
You should also speak to Lucero, a morose fellow who claims to be the last of the paladins. He'll tell you the sad story of Trinsic's decline since the loss of the Chalice.

When you go to the Bastion, you'll find that it's been sealed off, because the spirits are angry about the loss of the Chalice. When you enter, you'll be attacked by a swarm of angry ghosts, but if you fight through you'll meet the spirit of Lucian, who knew of you when he was alive on one of your previous journeys to Britannia. He'll tell you that you need to speak to the spirit of your late companion Dupré to learn the Mantra of Honor. Unfortunately, Dupré is not one of the spirits in the Bastion, so you need to seek elsewhere.

At the Shrine of Honor, the Shrinekeeper Myrea will guide you in seeking out Dupré. You must retrieve his remains from the ruins of the ancient Paladin fortress, and bring them to the Shrine. When you've accomplished that, you must complete a ritual of *Spirit Speak* to summon the ghost.

When you've done as the Shrinekeeper says, Dupré's shade appears and tells you the Mantra of Honor, and also that the Chalice can be found (surprise) at the bottom of a dungeon.

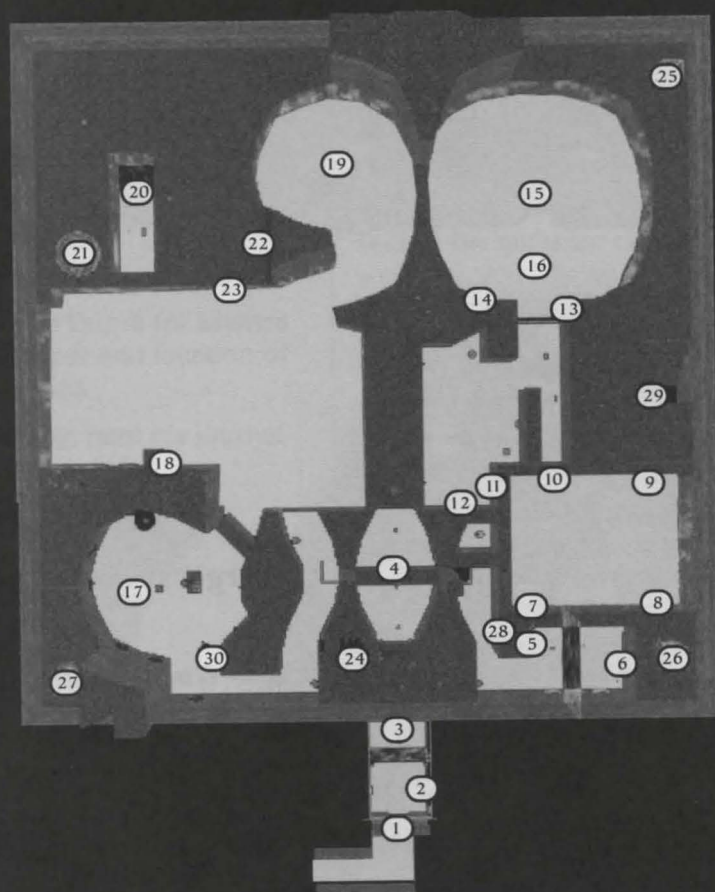
Anytime after you've spoken to Dupré, you can seek out the spy at his camp, fight him and read his journal.



SHAME

ELSEWHERE

LOWER & UPPER LEVELS



SHAME

GENERAL TIPS

Any Marble Face you find must be hit with a Blue Orb. Often you can't fire the Blue Orb yourself, so you must find a way for the dungeon to fire one.

Any Golden Face you find must be shot with an arrow.

A Gray Eye won't notice you if you become invisible to it.

A Red (Purple) Eye will notice you even if you're invisible.

Magic Darts hang in the air, spinning. The closer you are to a Magic Dart, the faster it spins. If you move while one is pointing at you, it will attack you.

LOWER LEVEL

Push the door (1) to open it. Around the first corner, you get a "practice room." The button (2) fires a Blue Orb at the first Marble Face, showing you one of the main elements of Shame. Then use invisibility (a spell or a black potion) to pass the Gray Eye (3); the portcullis opens when the Eye can no longer detect you.

You've reached Shame proper. The first map shows two levels — everything in white is on the lower level (where you are right now), while everything else is on the upper level. (A few parts of the lower level are covered by the upper level map.) You must solve the lower level before you can reach the upper. In this first long room, there are two Magic Eyes keeping watch on the two side exits. You must turn them away from the exits for the portcullises to open. Go to the back half of the room and look up. On the back side of the cross-beam is a Golden Face (4). Hit it with a couple of arrows, so that the Eyes turn away, then take either exit from the room. Let's go east first (to the right as you first entered the room).

Around two corners you find another Marble Face (5), with a Red Eye on the opposite wall (6). The Red Eye fires at you, alternating Fireballs and Blue Orbs. Stand directly between the Face and the Eye as the Eye fires. Dodge after it fires, so that a Blue Orb will hit the Face. This opens a secret door.

- 1 Push door open.
- 2 Fire a Blue Orb at Marble Face.
- 3 Turn invisible; portcullis opens.
- 4 Hit Golden Face with two arrows to turn Eyes from side doorways.
- 5,6 Draw Blue Orb fire from Eye to hit Face.

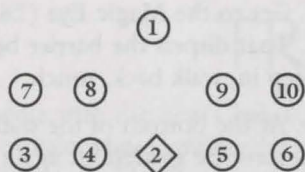
- 7,8 Touch suits of armor to reveal two Faces.
- 9 Draw fire on Face to reveal room of potions.
- 10 Draw fire on Face to open next doorway.
- 11 Press button to reveal moving Face; draw fire on Face to open next doorway.
- 12 Press button to dispel barrier.
- 13 Press button to reveal **black statue**.
- 14 Press button to start statues changing color.
- 15 Touch each statue when it is black.
- 16 Touch new statue when it is red. Take **Black Orb** from chest that appears.
- 4 Return and shoot Golden Face two more times.
- 17 Press buttons in correct order and with correct timing, so that each successive Face is hit by the Blue Orb. A passageway appears.

Touch each suit of armor (7), (8) to reveal two more Marble Faces (9), (10). Use the same method of drawing Magic Eye fire to trigger the two Faces. Hitting the right Face (9) with a Blue Orb opens a secret room with one potion of each type (you can ignore the drum), while hitting the left Face (10) opens the next room in your path.

Another room, another Marble Face. Go down the hall and turn left into the accessible room. The button (11) reveals the Face, but this one moves, so you have to lead the shot. When you finally score a bullseye, the door to a small alcove (12) opens. Dispatch the zombie and press the button, so that the barrier at the end of the previous hall disappears.

This opens to a roomful of colored statues (15), with one empty pedestal (16). The button just to the right of the door (13) reveals a black statue. Might this be a clue? The button to the left of the door (14) starts the statues changing color. Touch each statue while it is black, and it stays black. (None of the other colors are stable.) When all the statues are black, a final statue appears on the empty pedestal (16), and all the statues start strobing colors together. Click on the new statue when it's red, and a chest appears. The Black Orb is in this chest. (Yes, take it.)

Let's go back and check out the area to the left of the long oval room. Turn the Eyes again by shooting the Golden Face (4), so that you can get through the doorway on the left. Turn left and walk around to the large round room. *Don't* step on the pressure plate (17) — bad things happen, involving pain. There's also a ten-button panel. Press the top button to reveal yet another Marble Face. Press the red diamond button to fire a Blue Orb. So far, so good. This time, however, the Orb doesn't disappear after it hits the face — it bounces, and you have to keep giving it a new Face to hit. Anytime you press any of the other green buttons, the previous Face disappears and a new Face appears, elsewhere on the wall. The trick is to keep a Face long enough for the Blue Orb to hit it, then replace it with another Face in the rebounding path of the Orb. The puzzle is twisted, but fortunately, the solution is pretty straightforward. After the Orb hits the first Face, press the lower left button. Continue across the bottom row, pressing the next button as the Orb hits each new Face. Then take the top row in the same order, left to right (see the diagram for the sequence). It takes a bit of timing, but you'll get the hang of it before long.



When the Orb hits the last Face, a passage opens to the largest room on the lower level, with a red and tan floor. Stepping on any red flooring teleports you back to the previous room, and you don't want that. Step out into the room (you've got to jump first), then turn and shoot the Golden Face on the pillar that sticks out into the room (18). This gives you more tan areas to walk on, but some of the red areas start moving around the room. You've got to reach a button on the far side of the Golden Face's pillar. That rotates the Eye long enough for you to slip through the newly revealed doorway at the opposite corner of the room (long enough if you're quick, that is ... and remember to avoid the red flooring).

The Eye (19) rotates. You've got to flip all the levers without the Eye noticing you. If it sees you, it resets all the levers and you have to start over. This usually takes a couple of trips around the room, staying ahead of the Eye. When you've flipped all the levers, slip back out to the red and tan room, and this time go through the new doorway and down a hall to a pedestal (20). Put the Black Orb on the pedestal, and the upper level around you drops to provide a staircase path to the upper level.

If you need it, there's a Binding Circle here, too (21).

UPPER LEVEL

Anytime you fall (or jump) down to the lower level, work your way back to this room to get back to the upper level. Here's a tip — don't fall down to the lower level.

Press the nearby button (22) and a golden lift appears (23). Take the lift to the black statue (24). The task on the upper level is to turn the statue three different colors, in no particular order. There are three glowing orbs in the corners (25), (26), (27). Stepping into a glow and then touching the statue transfers one color to the statue. The trick is reaching each glowing orb. Oh, and avoid the Magic Eyes. Each one shoots a Fireball at you whenever it sees you.

Blue (25) is easy. Walk over to the glow, step in, walk back to the statue, touch it.

18 Avoid red; shoot Golden Face to get more tan; press button to open far doorway.

19 Flip all levers without Eye noticing you; another doorway opens in (18).

20 Put Black Orb on **pedestal**; stairs to upper level appear.

21 Use Binding Circle.

22 Press button to summon golden lift.

23 Take lift to **black statue** (24).

25 Step into glow, then walk back to black statue and touch it (statue turns blue).

- 28 Press button on Magic Eye pedestal; barrier to (26) is dispelled.
- 26 Step into glow, then walk back to black statue and touch it (statue adds red).
- 29 Press button at bottom of stairway to summon lift (30).
- 27 Step into glow, then walk back to black statue and touch it (statue adds yellow, then disappears). Step on teleport pad.
- 31 Speak Mantra of Honor to dispel crystal cage.
- 32 Grab **Lightning Sword**.
- 33 Defeat Wyrmguard Eve.
- 34 Get **Glyph of Honor**.
- 35 Talk to Blackthorn, then to Dupré's spirit, then get a **chalice**.
- 36 Teleport back to (24).
- 24 Jump down to lower level, and exit.

Red (26) is harder. Get to the Magic Eye (28) and press the button on its pedestal. That dispels the barrier between you and the red glowing orb. Step in, walk back, touch.

Yellow (27) is next. At the bottom of the stairway, press the button (29). This summons the golden lift again (30). Take it across to the yellow glow, then take it back again to the statue.

When you've transferred all three colors to the statue, it disappears, revealing a teleport pad. Step on it.

ELSEWHERE

You arrive bounded by a crystal "cage" (31), and you can't teleport out again. You must speak the Mantra of Honor to dispel the crystal. Grab the Lightning Sword (32), if you want it, and defeat Wyrmguard Eve (33). She guards the entrance to the column; go inside to get the Glyph of Honor (34).

Down the tunnel to the north, you encounter Blackthorn, and he's got the Chalice of Honor in his hot little hand (35). He will trade the Chalice (which you need) for the Red and Blue Lenses. *Don't do it.* Just to make sure you understand, we'll repeat: *don't do it.* He shatters the Chalice and leaves. You can poke around here, but there's little to be found (except a multitude of other chalices, standing there in silence as though they're mocking you). When you turn to leave, Dupré's spirit appears. He has a suggestion:

"You must choose another chalice from within this room. Take that chalice back to the people of Trinsic and make them see that their honor is not lost. When the people understand this, the chalice will be imbued with their honor, the honor of the city. This will not be easy, for the people have lost their way, but when it is done, they will again have their sacred symbol of honor."

Whatever works. Grab a chalice and head on out. The teleporter (36) takes you back to the upper level teleporter (24), where you can jump down to the lower level and exit.

TRINSIC

When you leave Shame with the new Chalice, Vidos, the guard at the Bastion will explain where you need to place it. But the new cup is not yet imbued with the power of the Sigil.

In the inn, you can find a man named Virgil, whose house has been taken over by a portal, through which the extradimensional pests known as phase spiders are entering our world. He says that only a paladin can close the portal, but none are left except Lucero, and he's not interested in the quest. You have to convince Lucero (with a little ghostly help) to honor his duty as a paladin.

Rendezvousing with Lucero at Virgil's house, the two of you succeed in closing the portal, but only after Lucero is killed by a phase spider queen. Lucero's sacrifice is not in vain, however, because his Honorable death sanctifies the new Chalice, giving it the full power of a Sigil. Speak to Vidos for permission to take the Sigil. You can now cleanse the Shrine.

Incidentally, on the same island as Virgil's house, up in the hills, there's a goblin camp. The goblin shaman guards the Star of Britannia (the magic item that Bakura the Hermit, in Yew, offered to trade you in return for staff training). You won't be ready for Bakura, however, until you first train in Trinsic with Raphael.

With the Shrine cleansed, the people of Trinsic begin Honoring their commitments once again. Rupert finishes your Blackrock Sword, and gives you a substantial refund of your purchase price, by way of apology for his earlier behavior.

Between Trinsic and the Shrine, there's a small cave that holds the powerful magic item, the Staff of Death.

Before leaving, check out the shipwreck on the western coast of the island. You'll find the Ruby Lighthouse Gem here.

At the bottom of a lake to the north of town is a unique magic item called the Leggings of Sentri. On a small island is a statue where you can talk to Shamino.

If you haven't already cleansed the Shrine of Valor, Raven will urge you to travel to Valoria next.

- Talk to Vidos (guard at the Bastion).
- Place chalice on statue.
- Talk to Virgil about his spider problem.
- Talk to Lucero — convince him to help you in your quest.
- Find Lucero at house.
- Fight spiders with Lucero.
- Watch Lucero die.
- Watch chalice Transform.
- Talk to Vidos.
- Go take Chalice from statue.
- Cleanse Shrine.
- Get **Britannian Star** from goblin camp.
- Go to Yew and trade Britannian Star to Bakura for training (or keep it).
- Get **Staff of Death**.
- Pick up your **Blackrock Sword** (and refund).
- Get **Ruby Lighthouse Gem** from shipwreck.
- Get **Leggings of Sentri**.
- Talk to Shamino.

VALORIA

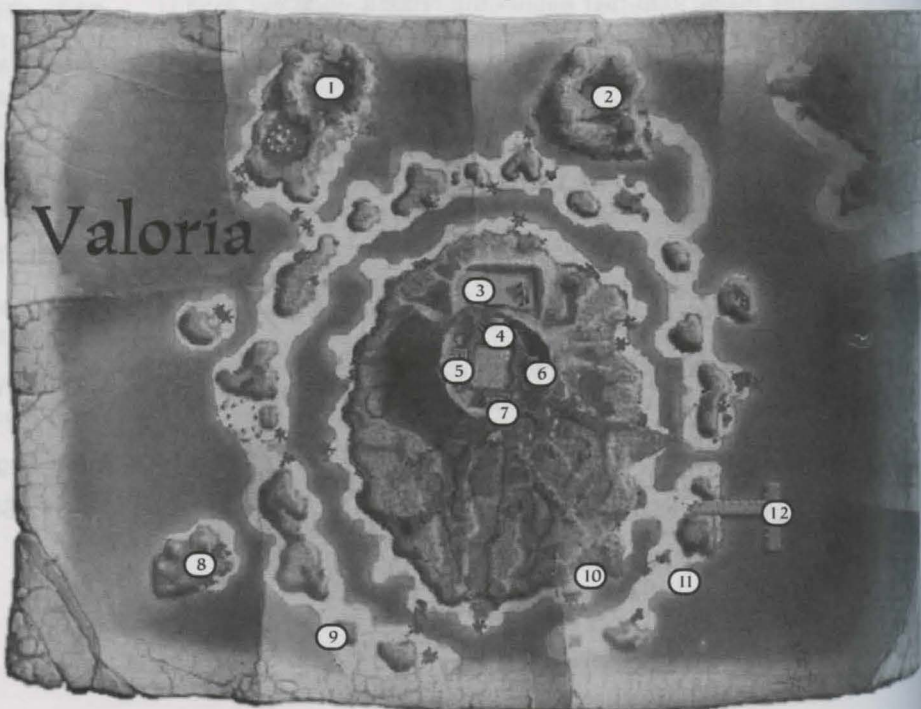
- Arrive at Valoria.
- You will be refused entrance. You are told to fetch a red dragon's head to enter.
- Talk to Sir Reynald on beach, get his **shield**.
- Talk to Sir Robin in Britain.
- Talk to Peg-Leg Joe about Valorian Knights, then go to Paws and talk to Hayley about the same thing.
- Talk to Molly in remains of village of Dawn.

When you first arrive in Valoria you are refused entrance by Sergeant Lambert, the knight on guard. You're told that you must bring a red dragon's head before you can be admitted. It's an obvious kiss-off, but they don't know you very well, do they? You're told that you can find a red dragon in the Dungeon Destard, but that the entrance has been sealed off.

You'll meet a dying knight on the beach who wants you to return his shield to his family. When you return to the dock, some zombies are attacking the ship. Dispatch them.

Returning to Britain, stop in at the tavern and talk to Sir Robin, a Valorian knight who will let you in on the location of a secret entrance. Continue through Paws (if you haven't been back to Paws since your brief trip to Terfin, talk to Hayley and Peg-Leg Joe about their experiences with the Valorian Knights), and take the mountain pass that leads to the secret entrance. On your way, you'll pass through the remains of the razed village of Dawn, which was destroyed by the dragon Talornia. Molly, the lone survivor of Dawn, will tell you how the dragon came, despite the villagers' desperate efforts to placate her.

- ① Shrine Demon
- ② NE Demon
- ③ Old Jak
- ④ Infirmary
(Maranthen & Liselle)
- ⑤ Sir Artos
- ⑥ Sir Eris
- ⑦ Entrance
- ⑧ Demon
- ⑨ Jordan's
Shipwreck
- ⑩ Sir Reynald
- ⑪ Signal Fire
- ⑫ Docks



DESTARD

To enter Valoria, you must present the head of the Dragon Queen, Talornia. Talornia's lair is in the Dungeon Destard, so Destard must be plumbed to fulfill your quest.

There are two rival "congregations" who vie for Talornia's favor. You are well familiar with the Wyrmguard; in addition, when Talornia began harassing the town of Dawn, a misguided townsman named Xarnthal decided that she might be appeased by worship, and the Cult of Xarnthal was born. Xarnthal's worship didn't save Dawn (it lies in charred ruins), and Dawn's few survivors now pass their lives in service to Talornia.

GENERAL TIP

If a statue's eyes begin to glow, you are coming within range of an attack of some sort — often a Fireball.

FIRST PART

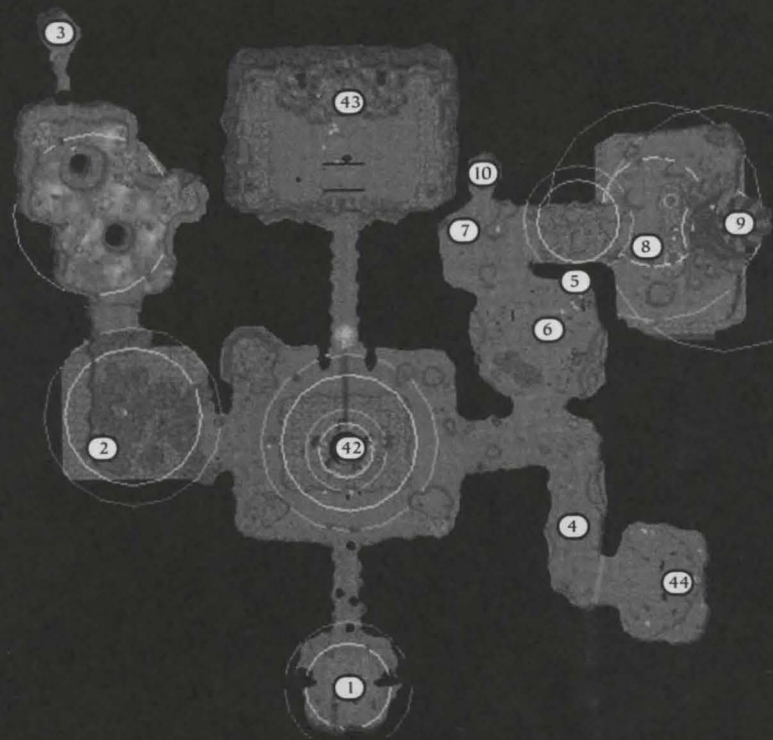
A path leads into the mountains from the ruins of Dawn; at the crest of the path, a snow-covered portal must be melted with Fireballs (six or seven should do it). Jump down into the resulting hole (1). Take the tunnel out of this first chamber, then circle to the left around the pool of lava. (Note the pedestals (42) — you'll need them, later.) Take the first exit out of the lava pedestal room, into another room full of rocks and lava. (Kill or avoid the hellhounds that you encounter.) Drop something on the pressure plate near the corner (2), so that the barrier across the room, to the north, will disappear.

Cross the hatchery (again, defeat or avoid the slasher demon), and find the Red Eggshell fragment (3) in the alcove at the far end of the chamber.

Now, back out to the lava pedestals, and across that room to the far side. (Note the barrier across the exit to the north — that protects Talornia, for the time being.) For a quick side-trip, follow the wide tunnel around to the right until a demon appears (4). This demon summons hellhounds — and an occasional goat. You don't have to destroy it, but it's a good idea to do so if you want to take advantage of Talornia's Treasure Chamber (44) after she's gone.

- 1 Enter Destard here (but it's not an exit).
- 2 Drop something on pressure plate to open northern barrier.
- 3 Collect **Red Eggshell** fragment.
- 4 Destroy demon guarding Treasure Chamber (13).

DESTARD FIRST PART



Taking the wide tunnel to the left, you find Bane, a prisoner chained in the far right corner (5) of the next chamber. You must kill all the giant rats in the chamber to talk to him; once you do, he directs you to the key he needs (6). You gain Karma by freeing him; if you decide to wait till later, he dies before you return.

The chamber after that holds the ghostly remains of Adreanna (7), who describes the sad fate of Dawn. She requests that you kill Talornia, to free her from the foul wyrm's curse, and that you bring her evidence of her husband's fate. You can't do much to help her immediately, so you continue down the wide tunnel to another Wyrmguard (8). This is Yerffoeg, and if you've been paying attention, you know you'd rather not kill him. He can be easily dispatched, but you can also taunt him until he runs away in abject cowardice. He has been guarding the Glyph of Valor (9). Stow it away, then return to Adreanna. No, you still can't help her, but there's a teleport pad in the alcove just to the right of her (10). Step on the pad to jump to the rest of Destard.

SECOND PART

You appear on the teleport pad (11), and are almost immediately challenged by Dartane, the head Wyrmguard. After dispatching Dartane, you must pass a dragon statue that spits Fireballs, but there's a lever just past the statue (12) that turns off its power. Turn right at the cross-corridor, then right again, down a short corridor to a cell (13). Raise the portcullis with the lever on the wall. Inside is the Red Skull, plus a pressure plate that reopens the portcullis.

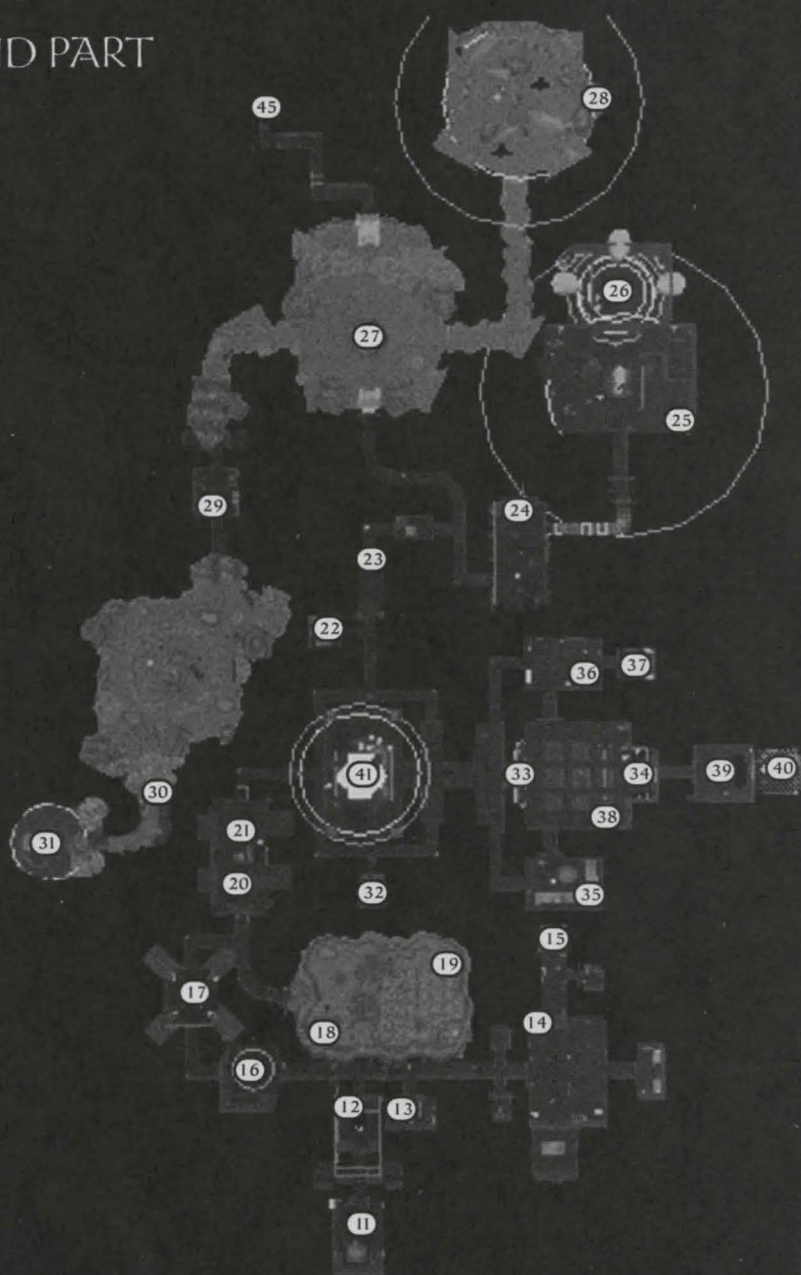
Continuing down the corridor, you enter a Wyrmguard training room. It holds nothing of particular interest; neither do the two obvious rooms adjoining it. However, in the near left corner of the training room is a crooked dagger display (14), which triggers the bookcase to move aside, revealing another exit from the room. At the end of this short corridor (15), you find the Green Eggshell in a chest. There's another secret door, nearly behind a barrel on the right wall, but the room it hides holds little of interest.

Back out and to the other end of the cross-corridor, you find a fountain (16). This offers healing, which is important since there are no healing potions in Destard. Past the fountain and around the corner, there's a key on a pedestal (17). If you grab the key, do so quickly and run, before the floor falls away beneath your feet into a spike trap, and the dragon statues start flaming Fireballs. Then again, this key opens nothing, so why bother?

- 5 Talk to Bane (chained).
- 6 Get **key** to Bane's chains and unlock them (giving you Karma).
- 7 Talk to Adreanna's ghost.
- 8 Confront Wyrmguard Yerffoeg.
- 9 Get **Glyph of Valor**.
- 10 Teleport to (and from) second part of Destard.
- 11 Teleport from (and to) first part of Destard.
- 12 Press lever to turn off Fireballs.
- 13 Grab **Red Skull**.
- 14 Touch dagger display (to trigger secret exit).
- 15 Collect **Green Eggshell**.
- 16 Heal yourself at this fountain.

DESTARD

SECOND PART



Further down the corridor and around another corner, you come to a narrow cross-corridor. To the right, in the large chamber, a demon soon materializes. In one corner of the chamber is a body with a book (18); the book contains only one word, but it is the Word of Power necessary to exit Destard: INOPIA. In the opposite corner (19) are gold, gems and reagents (if you can reach them). You might try walking carefully along the ledge.

At the other end of the cross-corridor, the long room has two pressure plates. The first plate (20) elevates a pedestal. The second plate (21) closes the entry portcullis, summons zombies, and reveals two new buttons — one on the pedestal, and the other on a new pentagram decorating the left wall. Pressing either button opens both portcullises to the room.

Continuing past the long room and around the corner to the right, you reach another cross-corridor. (This wraps around the demon-summoning pit (41), but you can't tell it at the time.) Following the corridor to the left, right, then left again, you pass a storage room (22) with a few goodies, then a small, thin room. At the far end of this room, in a pile of human remains (23), you find Darim's journal, documenting the demise of Adreanna's husband. Save it — that's the evidence you need of his fate. Just walk toward the door in the far wall — when you get close enough, it vanishes.

Continuing down the corridor, you pass through a small room (another pentagram, another summoned demon) and hit another cross-corridor. Turning right this time, and around the corner, you enter a wide room. The door shuts behind you and poisonous gas begins seeping into the room. Your only hope is to press the stone block that protrudes slightly into the room (24); that dispels the gas and opens both doors. The dark corridor out the far side of the room is lined with skulls. Beware the ones with glowing eyes — yes, they've got Fireballs for you. Sprint through and around the corner, into the antechamber to Xarnthal's crypt. If you get too near the white haze in the center, a lich appears, stoked to the teeth with Lightning. (You can probably defeat it, but why bother?) In the near right corner, in a box under the stairs (25), is the key to Xarnthal's crypt. It unlocks the door on the far side of the haze. Approach the coffin, destroy the large zombie torso that appears, then grab the Yellow Eggshell fragment in the coffin (26).

18 Get book with **Word of Power**.

19 Grab a few goodies.

20 Press first pressure plate to reveal a pedestal.

21 Press second pressure plate to reveal two buttons.

- Press one of the buttons to exit room.

22 Grab a few goodies.

23 Get Darim's journal, documenting his demise.

24 Press stone to turn off poison and open room's doors.

25 Get key to Xarnthal's crypt.

26 Collect **Yellow Eggshell**.

THIS IS THE JOURNAL OF DARIM
KENSINGTON:

Day 37: I tried to escape her but failed.

All I managed to do was to get myself lost in this enormous dungeon. I found some food by scrounging through the pockets of the dead, but there's not much and I'm running out of time. I think that the Wyrmguard spotted me and are after me. There aren't many places left to hide. I can hear the screams of the tortured and the smell of death grows stronger each day. I don't know how much longer I can survive in this place. I can only pray my beloved Adreanna is safe.

Darim Kensington

27 Restore your mana at this fountain.

28 Collect **Blue Eggshell**.

29 Get key from a crate, then unlock chest and get **Red Candle**.

30 Move plank to reveal miners' secret passage.

31 Grab a few goodies from water.

32 Get key to Destard's Binding Circle.

33 Press buttons on both pedestals, then press two more buttons nearby.

34 Read Demon-Summoning ritual.

35 Grab **Blood Flask** and mix a few potions.

36 Use key from sunken room to open door in Saphera's library.

37 Grab **Red Globe**.

38 Get key in chest above temple.

Follow the map out, back, and around to (27), the second fountain in Destard. This fountain restores mana. There are three other exits from this chamber. To the right, a corridor leads to a spider nest. (Cut through — or burn through — all the webs, to reach the Blue Eggshell (28).) The corridor on the far side leads to the exit from Destard (45), but you must know the Word of Power to use it. (If you *do* know the WoP, you can leave Destard and return to finish your task here later.) The third corridor from the mana fountain chamber, on the left, leads to several nice goodies.

In the first room down this corridor, a locked chest holds the Red Candle (29). The key to the chest is in a crate. The large chamber is Talornia's gem mine (with enslaved miners). It has *lots* of gems, and they're free for the taking once Talornia is dead. A wooden plank (30) triggers the miners' secret escape hatch. Its lack of usefulness is witnessed by the several drowned bodies floating in the water, but there is a bit more treasure under the water (31).

When you're done looting the remains of long-dead miners, retrace your steps all the way back to the square corridor around the demon-summoning pit. Follow it clockwise, to a small sunken room on the far side (32). It contains a key (to (39)), but don't get too enthusiastic while searching — you need at least one intact barrel to climb out again.

Continue on to the temple antechamber (33). (The map is a bit confusing at this point — the cross-corridor just before (33) is actually an elevated passageway that doesn't connect with the corridor to the temple.) The entry is flanked by two pedestals. Press the green button on each pedestal, then step into the small room beside each pedestal. *Above* the door in each room is another green button. Both of these must also be pressed to open the way into the temple.

Ignore the worshippers — they can't hurt you. The book on the pedestal (34) lists the demon-summoning ingredients and ritual, but if you read it the dragon statues start *Fireballing* you. (You can disarm them with the lever in the right corner near the statues.) To the right is an alchemical lab, with the Blood Flask (35) and several other interesting goodies. To the left is Saphera's library (36); touching the crooked picture reveals another key (to (37), a hidden storeroom containing the Red Globe and other loot). The lab and library are connected by the elevated passageway mentioned in the previous paragraph, which also extends partly around the upper edge of the temple. At one end of the passage above the temple is a chest with a key (38), but the lock it opened has since been replaced; this key is useless.

The sunken room key gets you through the door at the back of the temple, and to Destard's Binding Circle (39). Touch the dragon statue at the back of the binding room to reveal yet one more room, this one containing the Severed Head (40). (You'll know why if you've read the Demon-Summoning ritual.)

If you've collected the Red Candle, Red Skull, Red Globe, Blood Flask and Severed Head, you can try your hand at demon summoning. Exit the temple and follow the corridor straight to the Demon-Summoning Pit that we've been mentioning (41). Put the first four on the four pedestals at the corners of the room (in any order and in any location), *then* put the Severed Head at the center of the pentagram. When the demon appears, destroy it (and its little hellhounds too) and grab the *Summon Demon* scroll (it leaves behind). Grab the Red Candle too — it might come in useful, later.

FIRST PART, AGAIN

It's time to go see Adreanna and visit Talornia. Teleport back to the first part of Destard and show Darim's journal to the friendly ghost. She rewards you with the White Eggshell, the fifth and final piece you need to crack Talornia's barrier. Follow the corridor back around to the lava pedestal chamber (42), and place each eggshell fragment on the appropriate pedestal. The barrier falls and you can walk forward into Talornia's lair (43). Like all good Villains, she engages you in conversation before attacking. (If you ask her if she's working with the Guardian, then accept her proposition, you die.)

If you must close to attack, you'll have to jump up to her level. (If that's a problem, use the boulder just to your left as a stepping stone.) Arrows can kill her (eventually), but Lightning's better. Save your Fireballs for when they'll be more useful. When she falls, take her head (and the Ring of Fire scroll) — that was the point of this whole excursion, after all. If you talk to Adreanna one more time on your way out, she'll thank you for releasing her spirit (and you gain Karma). The Treasure Chamber (44) is now open; if you destroyed the demon guarding it, you can grab the Chest of the Troll, other goodies and *lots* of gold.

Remember, you can't exit from this part of Destard. Teleport back down, and exit through the far path (45), using the Word of Power. You find yourself near the western coast, across the mountains from Britain.

39 Use Destard's Binding Circle.

40 Grab **Severed Head**.

41 Summon a demon and get a *Summon Demon* scroll. (Get Red Candle back, too.)

11 Teleport back to first part of Destard.

7 Show Darim's journal to Adreanna, to collect White Eggshell.

42 Place eggshell fragments on appropriate pillars to open barrier.

43 Kill Talornia. Take her head.

7 Talk to Adreanna again (giving you karma).

44 Loot Talornia's Treasure Chamber — among other loot, it has **Chest of the Troll**.

45 Exit using Word of Power.

DEMON RITUAL

A burning skull

A red candle

A fiery globe

A flask of blood

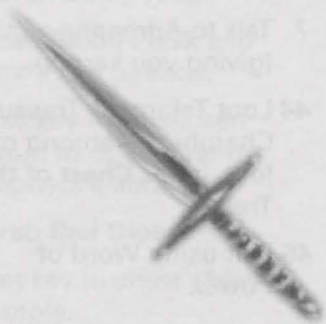
A severed head,
anointed in blood

VALORIA

- Retrieve **Jordan's journal**, **War Bow of Blood** from shipwreck.
- Present dragon head for entrance to Valoria.

You can find a shipwreck on the coast which contains a magic weapon called the War Bow of Blood. Jordan, the son of Flann in Britain, is lying dead outside a nearby cave; his journal is amongst his belongings.

With the dragon head in your possession, Sgt. Lambert will let you in.



***Dagger of
Valor***

THE STORY OF THE DEMON TRIUMVIRATE
Before the days of Mondain, there were the Demon Triumvirate. These brothers of evil have long waited to enter our land, and the upsurge of great columns of evil have opened the way for them to invade our realm.

These creatures are but one creature in its three component parts, and must be treated as such to be defeated. If one is attacked, it merely transfers its mortality to another of its components, and is not able to be damaged. To destroy this creature, the three components must be attacked simultaneously, so there is no way for the beast to ward off the attack onto one of its brothers.

The Demon Triumvirate is aware of this limitation, and will never be seen together. To overcome this, three valiant soldiers will be needed to go to each of the demons and slay them at the same time.

These words may only be read by one with the personal strength and courage to destroy the Demon Triumvirate. Use this power wisely to bring an end to their reign.

Talk to Lambert, Sir Artos and Sir Eris. They'll tell you about the Demon Triumvirate that's oppressing Valoria.

You should seek out Meranthon, a mage in the service of the Valorian order. Meranthon is dying of a mortal wound, but he can tell you of the Tome of Demonology, which possesses the secret of defeating the Triumvirate. Meranthon was bringing the Tome to Valoria when he was attacked by a demonic monster, and he was forced to drop the Tome to escape.

Meranthon's wife is a healer, but thanks to the influence of the columns she's afraid to use her arts on her husband, because her last patient died. If you can talk her into going ahead with the healing, you'll gain Karma. The healing is successful, but the Guardian will treacherously strike Meranthon dead as soon as he's healed.

Unbeknownst to the other knights, Sir Eris has been hatching a plot to surrender their Sigil, the Dagger of Honor, to the Demon Triumvirate in exchange for peace. When he carries out his mad plan, however, he quickly learns a terminal lesson about making deals with demons.

Now it's all up to you. You should go to the glade where Meranthon lost the Tome, fight the beast that guards it, then read it. According to the Tome, the Triumvirate can only be destroyed if its three manifestations are defeated by three warriors simultaneously. Lambert and Sir Artos can be recruited for this operation.

Reynald, the dying knight on the beach, was Lambert's brother. Before he'll agree to help, you'll have to give Lambert the shield.

Fight the demon at the Shrine, while the other two engage it elsewhere. When it's defeated, Sir Artos will tell you the Mantra of Valor, giving you everything you need to cleanse the Shrine.

Before you conclude your quest in Valoria, there's one other stop you may want to make. Yastar is a mage that lives on an island just north of Valoria. If you go talk to him, he'll offer to help you make Bone Armor. Around Valoria there are three red pentagrams, each one with a bone in it. Collect the bones, take them back to Yastar's hut, then take the teleporter to his workroom. Place all three bones in the magic circle, and you'll get a Bone Armor helm. This only works once.

When you're ready to leave, light the signal fire and Raven will come pick you up.

- Speak with Sir Artos, Meranthon and Sir Eris.
- Watch as demon steals Sigil.
- Fight monster in glade to get **Tome of Demonology**.
- Return shield to Lambert.
- Talk to Sir Artos and Sgt. Lambert; get them to help you kill the demons.
- Go to demon fight spot near Shrine of Valor.
- Fight demon.
- Get **Sigil of Valor**.
- Talk to Sir Artos for **Mantra of Valor**.
- Cleanse Shrine.
 - Go to Yastar's hut.
 - Gather three bone pieces from red pentagrams.
 - Return to hut, teleport to workroom.
 - Place three bones in circle, receive bone helm.
- Light signal fire on beach to summon Raven.

BONE INSTRUCTIONS

Bone Helm

- 3 skulls used in undead rituals on the Valorian island
- Spidersilk (1)
- Ginseng (1)
- Nightshade (1)

INTERLUDE: BRITAIN

- Give Jordan's journal to Flann.
- Get Cameron to cut lighthouse gems (if you haven't already).
- Go to castle.
- Find out Lord British has gone to the Abyss.
- Learn "**Stones**" from Siona.
- Play "**Stones**" in Lord British's bedroom to get **Sigil of Spirituality**.

A MEMORY OF STONES by Amy

As a child, I remember hearing the song 'Stones' and associating that with Lord British. My mother would tell me it was his favorite song, and that he would play it on his harpsichord in his room for hours. I even read in my books on the Avatar that the song was used to open a secret door that revealed Lord British's sandalwood box! I learned the song from a bowyer near Britain named Iolo, who said it was a favorite of his, too, and I've loved to play it ever since.

Your next quest must be Spirituality, since that's the only uncleansed Shrine left. Shamino has mentioned that you'll need the Sigil of Spirituality, and that it can be found in LB's chamber in the castle.

Before you head for the castle, you should give Jordan's journal to his mother. Fulfilling this sad duty will enhance your Karma.

When you arrive at the castle, you find that Lord British (who hasn't been away from the castle in years) has suddenly scooted off to the Abyss. Hennington, the seneschal, will give you a letter addressed to you, from Blackthorn. LB went off to confront him.

If you look around for clues to your next move, Siona the musician will teach you how to play the tune "Stones" on the harpsichord (place the sheet music on the harpsichord, and then click on it), and reveal that it's LB's favorite song. If you play the song in LB's bedchamber, the Sigil of Spirituality will appear.

If you haven't completed it already, this is your best chance to finish the Lighthouse quest. Get Cameron to cut the gems into lenses, travel to the lighthouses to place them, then stop by the lighthouse in Britain to report mission accomplished.

When you arrive in Skara Brae, you find that the Guardian's boast was true, and the city has been obliterated.

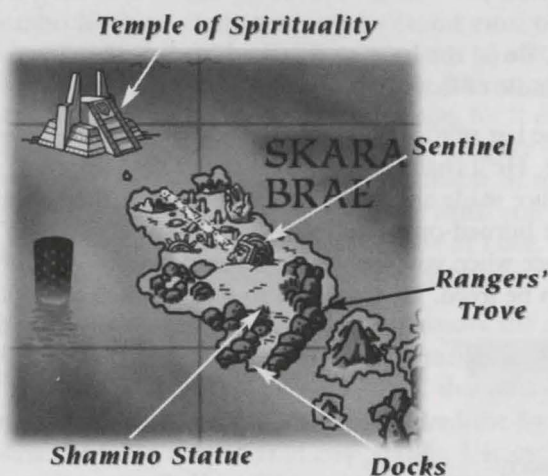
You will pass another statue, which will allow Shamino to speak to you for the final time, via this method.

SKARA BRAE

The Sentinel, the magical colossus that formerly guarded the place, still has enough enchantment left to speak to you.

After passing on some information about the destruction of Skara Brae and Shamino's fate, the Sentinel gives you the Mantra of Spirituality.

He also invites you to stand in his hand for a blessing ... full restoration of hit points.



- Place the cut lighthouse gems in the proper lighthouses (if you haven't already).
- Stop by lighthouse in Britain to report end of lighthouse quest (if you haven't already).
- Go to Skara Brae.
- Speak to Shamino.
- Speak to Sentinel to get **Mantra of Spirituality**.
- Stand in Sentinel's hand for blessing (healing).
- Talk to Imprisoned Spirits in The Well of Souls.
- Free Calan (talk to him).

BELL, BOOK AND CANDLE

The Three-Part Quest

To save Shamino (and complete your Spirituality quest) you'll need to visit the Lycaenum, Serpent's Hold and Empath Abbey, two of which lie in ruins and the third is lost. Maybe a good place to start is in Skara Brae.

On Skara Brae, in the Temple of Souls, you'll find the Well of Souls. You cannot enter the well without the Ankh of Spirituality. Inside the Well is a spiritual plane called the Valley of Souls. Three lost spirits are trapped, tormented because in their lives they rejected the three great principles of Truth, Love and Courage. If you free them, they'll help you on your quest. Calan, a thief, is the easiest of the three to free. All he needs is a good talking to. He'll tell you to speak to the Oracle in the Lycaenum to get the Book (you could have probably figured that one out for yourself).

- Free Elizabeth (bring her her baby).
- Free Mathis (go to ruin of his village, near Yew, if you haven't already been there).
- Go to Lycaeum.
- Answer Oracle truthfully (you are the cause of Britain's troubles).

DOWN TO THE WELL OF SOULS

The Well of Souls has long been thought of as a mysterious place where the dead await their final ascension. It is known that the Temple of Souls is the portal to this netherworld, but not many people have seen and returned to tell about it. There is much that is still not known.

- Get **Book of Truth**.
- Go to Empath Abbey.
- Talk to Brother Brock.
- Go to Temple of Love.
- Light braziers, stand in **Flame of Love**.
- Get **Candle of Love**.
- Go to sunken ruins of Serpent's Hold.
- Dive to find archmage's chamber.
- Destroy archmage.
- Get **Bell of Courage**.
- Return to Skara Brae.

The second spirit is Elizabeth, who neglected her child in life. Elsewhere in the valley, you'll hear the ghostly cries of a baby. Follow them to the southwest end of the valley, and you'll find a two story house where the pathetic spiritual remains of the child lie. Bring the baby to Elizabeth and she'll tell you to seek out the Candle of Love in Empath Abbey.

The last spirit is named Mathis, who ran from a test of courage in life. He'll challenge you to seek out his village and see if his cowardice made any difference to the people there. Mathis' village is the burned-out ruin northwest of Yew. If you didn't go to that place when you were in Yew, you'll have to go now, before Mathis can be freed. He'll tell you to seek the Bell in Serpent's Hold, which is a sunken ruin just southeast of Trinsic.

Now you have to gather each of the talismans.

In the Lycaeum, before the Oracle gives you the Book, you have to pass a Truth test. When it asks who is responsible for Britannia's current troubles, you have to reply that *you* are. If this doesn't seem to make much sense, a conversation with Shamino might point to the same thing. Anyway, it's the only answer the Oracle will accept. When you make it, you get the Book of Truth.

When you find Empath Abbey, you'll meet Brother Brock, the last of the monks. The lost soul Elizabeth is his sister, and speaking to him of her is good for your Karma. He'll point you to the remains of the Temple of Love. Light the three braziers to summon the Flame of Love, then stand in the flame to reveal the temple. On the second level of the temple is an altar, and as you approach the candle will rise from it.

The Bell is tough. Go to the ruins of Serpent's Hold, and swim down into the opening and down the corridor. There is a magical airlock at the end, protecting the passage. Proceed to the right and take the first alcove on the right. The floor will begin to disappear over a large spiked pit. Run quickly over it and open the chest (you will get blasted by a fireball). Get the key from the chest. Go out and to the right, and follow the circular corridor to a door.

The key unlocks the door. Inside, you will find Groldek the Archmage, who has taken up residence in the ruins. Kill Groldek and a wall will disappear, showing the entrance to the chamber with the Bell of Courage. (The wall was raised by magic when the evil archmage moved into the sacred place.)

SHAMINO'S JOURNAL

Avatar, I know that you are journeying even now to save Britannia. I am about to embark on a spiritual journey to see if I may fathom what exactly the nature of our enemy is. This journey is a dangerous one, for it entails the separation of my spiritual self from my physical self. If something were to disrupt the delicate balance between these two selves, I might be unable to return. If this is the case, then you, my friend, must help me. For the ritual you must have the Bell of Courage, the Book of Truth, and the Candle of Love. Only with these things will you be able to connect my two selves again.

Before the ritual can be complete you must remove the sacred fire that I have summoned to protect me. You must light the braziers in this chamber in order to release the barrier. It is then, and only then, that you will be able to complete the summoning ritual. After you have removed the barrier, place the Bell, the Book, and the Candle on their correct stands. Use each of them, and recite the Mantra of Spirituality. This will complete the ritual.

Please hurry, Avatar, our time is very short ...

Take the Bell. Lyssa, the keeper of the Bell, will offer to train you in the Sword.

(If you search Groldek's chamber you'll find a binding circle, and a pair of Blackrock Boots. Hidden under the muck is a Teleport scroll, which can get you to the platform with the boots.)

Now you can return to the Temple of Souls and perform the *Ritual of Return* on Shamino's body. You've freed your friend, but you still need to find the Glyph of Spirituality and cleanse the Shrine. For that, you'll need to enter the Abyss. Shamino summons Malchir, who teaches you the *Summon Pyros* ritual that will allow you to bypass Lord British's wards to follow him into the

Abyss. Shamino will also help you see the Isle of the Avatar, where you need to perform the ritual.

- Restore Shamino to his body.
- Learn ***Summon Pyros*** spell from Malchir.
- Shamino reveals Isle of the Avatar.

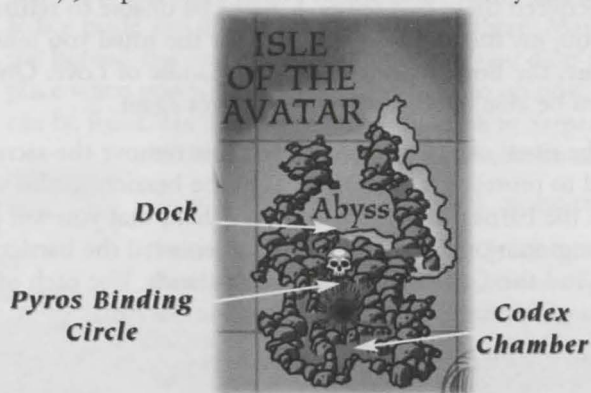
EMPATH ABBEY

The ruined temple of Empath Abbey can be found in a grassy valley nestled among the snowy Serpent's Spine mountains along the northern coast of the Britannian continent, far to the east of Yew.

THE ISLE OF THE AVATAR

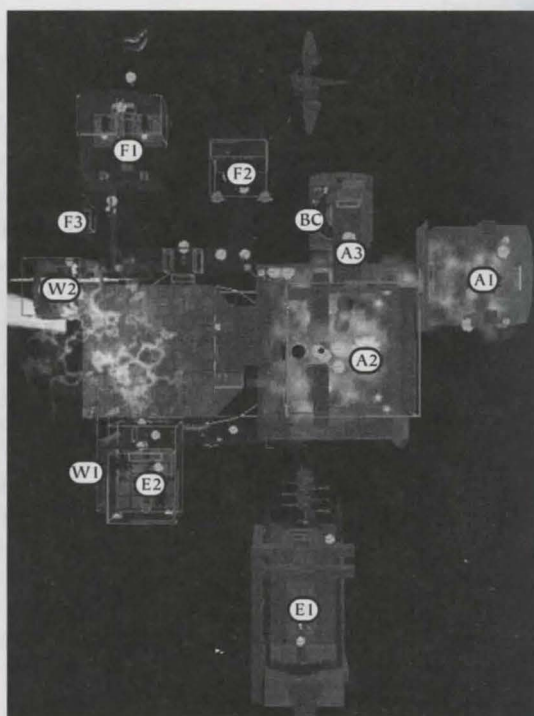
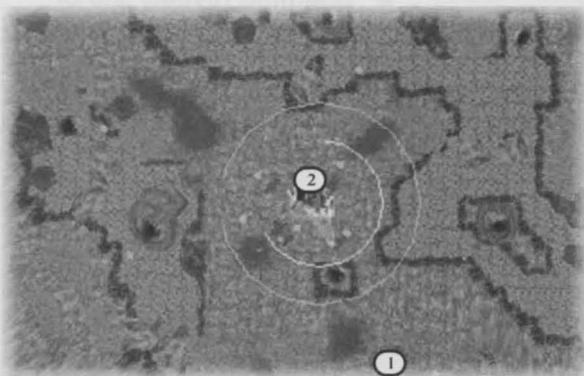
- Go to the Isle.
- Summon Pyros (who takes you into the Abyss).
- 2 Climb to the crest that has statues and colored lights.

Go to the newly revealed Isle of the Avatar and *Summon Pyros*. He takes you down into the Abyss. When you arrive (1), work your way up to the nearby crest (2), with four statues and four beams of colored light. (The easiest approach is probably around to the left.) Jump down into the center void when you reach the crest.



ABYSSAL SHAFT

FIRST ABYSSAL PLANE



My dear Avatar,

After all of this strife, it is time, finally, for us to bring this dispute of ours to a conclusion. If you're truly the 'Hero of Britannia' that you claim to be, meet me in the Abyss so that we may end this matter once and for all. You have escaped my grasp once, and I won't let it happen again.

I do wish you luck getting to the Abyss, however, as you will find the Isle of the Avatar has been rendered invisible to mere mortals such as yourself. You will also have no luck getting information from those pathetic followers of spirituality in Skara Brae, as my master, the Guardian, has already wiped it off the planet. Feel free to check it out for yourself.

Blackthorn

THE ABYSS

You arrive near the top of a square shaft, which has portals to the elemental planes of Air, Fire, Earth and Water. Your objective is to find a glowing globe corresponding to each element, and then visit each plane to eliminate a threat from that plane.

The shaft has five floors. The top floor is dedicated to Air, the second floor is dedicated to Fire, the third to Earth and the fourth to Water. The bottom floor is where you deposit the four elemental globes and where you eventually exit this column.

On each floor there are two rooms (connected by a hallway) and a portal. When you first enter each hallway, the room on the right will always be blocked, so you must always first visit the room on the left. You unlock the right room by pressing a light-colored panel in the left room. You collect an elemental globe in one of the rooms. When you deposit the globe on the bottom floor holder, a portal to the appropriate elemental plane opens back on that element's floor.

The most efficient path is to collect each globe on one trip down the column, then to go back and visit each elemental plane in order, from top to bottom. However, for the sake of easier organization, we'll describe each elemental plane trip along with the description of the related elemental floor.

A1 Kill gazer.

- Press light-colored panel.

A2 Stand on Face till globes move down.

- Take Water Globe that is revealed; teleport to Fire floor.

...

- Deposit Water Globe on holder at bottom of column.

A2,A3 Climb up to new corridor and teleport to Plane of Air.

- 1 Jump to (2).
- 2 Cast *Ethereal Sight*. Take Invisible Orb. Teleport to (3).
- 3 Take Invisible Orb. Teleport to (4).
- 4 Take Invisible Orb. Teleport to (5).
- 5 Take Invisible Orb. Teleport to (6).
- 6 Take Invisible Orb. Teleport to (7).
- 7 Place orbs at base of force field; take Lightning Sword.
- 8 Replenish mana from pool.
- 9 Kill dragon.
- Return to central column. Teleport to Fire floor.

AIR

In the left room (A1), kill the gazer and press the light-colored panel over the healing potions. (Yes, you can grab the potions while you're at it.) In the right room (A2), stand on the Face and keep an eye on the glowing orbs that float down toward you. When they get close, the trick is to stay on the Face long enough to draw the orbs, but not long enough to get hit by the lightning. Dodge the Lightning so that the Face is hit by the orb (you've been here before); when it's hit, a white Water Globe and a teleport pad are revealed. The pad takes you down one level to the Fire floor.

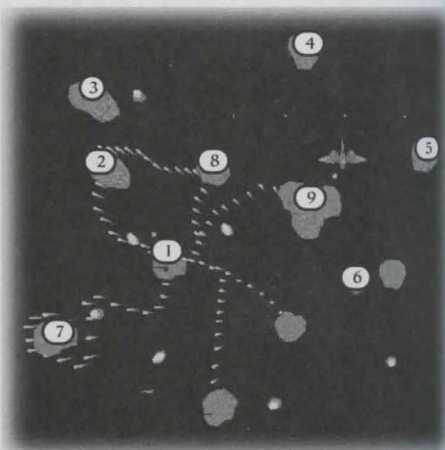
When the Water Globe is deposited on the bottom floor, another corridor appears (A3). Climb up to it from the right room (A2). At the end of the corridor is a teleporter gateway to the Plane of Air.

You arrive on the central promontory (1). If you didn't pick up the Lightning Sword back in Dungeon Shame, you can grab one here. However, you'd better hurry. In addition to an impressive dragon, there are three slasher demons ready to make your life miserable on this plane.

To get the sword, jump over to (2) and cast *Ethereal Sight*. Pick up the Invisible Orb and step on the pad that teleports you to (3). Repeat the process, grabbing Orbs and teleporting, through (4), (5) and (6). The teleporter on (6) takes you back to (1). Now jump over to (7), drop all five Invisible Globes at the base of the sword's protective barrier, and collect the sword when the barrier drops. (If any of the Orbs drift over the edge of a promontory, just jump off after it. Grab it on your way down, then make your way back to the starting promontory.)

There's a mana pool (8) and a big dragon (9). When you've killed the dragon, teleport back to the central Abyss column from the dragon's promontory. Teleport from (A2) to the Fire floor.

PLANE OF AIR



FIRE

In the left room (F1), step between the two hellhound statues. Surprisingly enough, they animate and attack you. When you've killed them, press the right button (which raises a pedestal) and then the left button (which reveals the red Fire Globe). (Alternatively, you can cast *Telekinesis* to press each button, without disturbing the hellhounds.)

Grab the Globe and press the light-colored panel.

Make your way to the right room (F2), dodging Fireballs as you go. In (F2), *Douse* both braziers. Be careful, though — the Fireballs (which you must still dodge) can relight either brazier. When both are extinguished, the teleporter pad is revealed behind the bricks and the fire.

When the Fire Globe is deposited on the bottom floor, the teleporter gateway to the Plane of Fire (F3) appears.

You arrive at (1). Take the great circle route, jumping across at (2), (3), (4), (5) and (6). March up to the big demon (8), slay it with righteous fervor and teleport out on the pad that appears (7). You probably want to avoid the other demons (D). Back in the central column, teleport down to the Earth floor.

F1 Trigger and kill hellhounds.

- Press right, then left button.
- Take Fire Globe that is revealed.
- Press light-colored panel.

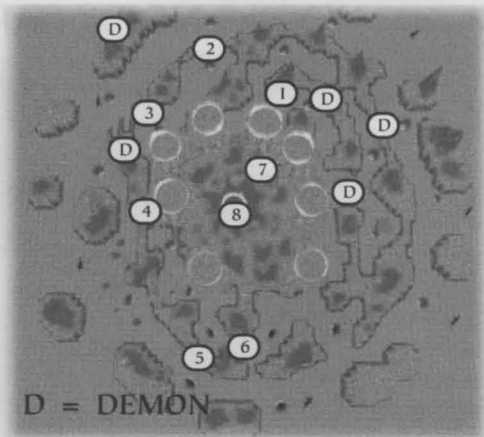
F2 *Douse* both braziers, so that teleporter pad is revealed; teleport to Earth floor.

- Deposit Fire Globe on holder at bottom of column.

F3 Teleport to Plane of Fire.

- 1** Walk, climb and jump to central demon (8).
- 8** Slay demon; teleport back to central column. Teleport to Earth floor.

PLANE OF AIR



- Turn invisible to avoid spikes on way to (E1).

E1 Cross to far right corner of room. Leave something on pressure plate.

- Climb narrow stairs that appear, to narrow ledge.
- Touch ankh at end of ledge.
- Jump to cross-ledge; press light-colored panel.
- Get *Time Stop* scroll and book from crypt.

E2 Cast *Time Stop*.

- Take green Earth Globe; step on teleport pad to Water floor.

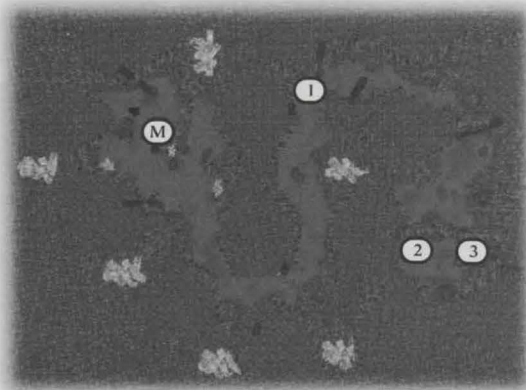
EARTH

On this floor, avoid the Magic Darts. (Remember that a dart fires at you if you move while it's pointing at you.) As you approach the left room (E1), the corridor is lined with spikes. Either turn invisible to avoid triggering the spikes, or tough it out and suck up the damage. Once inside the room, if the Gray Magic Eyes see you, the spike pits open. At this point, you have several options. Gray Eyes can't detect you if you're invisible, so you can cast that spell and walk across unmolested. You can walk between the moving walls, keeping the walls between you and the Magic Eyes so that the pits stay closed. You can jump the pits. Or you can even (once more) just absorb the spike damage.

There's a pressure plate at the far right corner of the room. Leave an object on it (you can retrieve it later). A set of *narrow, high* steps is revealed (you'll probably have to climb them rather than stepping up them). Jump from the last step onto a narrow, dark green ledge. At the other end of the ledge, touch the ankh. A crypt opens, revealing a *Time Stop* scroll (and a note that explains much about your old friend Hawkwind). Back at the beginning of the narrow ledge, jump across to the cross-ledge and press the light-colored panel. (You probably want the potions hidden in the bushes, too.) Then jump down to the floor, grab the scroll and the book, and walk through the illusionary spikes at the doorway back to the hallway.

At the entrance to the right room (E2), cast *Time Stop* (or be prepared for heavy damage). Cross the room, grab the green Earth Globe, and step on the teleporter pad.

PLANE OF EARTH



When the Earth Globe is deposited on the bottom floor, the teleporter gateway to the Plane of Earth (E3) appears.

You arrive at (1). This place is full of creeper plants. If you go to the right, you'll eventually reach a mana pool (M), guarded by the biggest, baddest creeper plant on the Plane. In the other direction, you find a Stone Demon (2). Pulverizing the Stone Demon reveals a teleporter pad (3) back to the central column. From there, teleport down to the Water floor. (Before you jump, you might want to check out the eight chests at the base of the earthen column (3). Seven are chest mimics. The eighth — the one just left of the column's base — contains the Blackrock armor chestplate.)

BINDING TIME STOP

You shouldn't need *Time Stop* anymore, but if you really want to add it to your spellbook, you can go to the Abyss Binding Circle before casting it in the right Earth room (E2). Jump into the center spike pit (the spikes are illusionary) and press the button. This will teleport you to the bottom of the shaft. Climb the stairs that appear (again, you'll need to climb, not step), and go through the portal to the Binding Circle. Then go back to the bottom floor, and teleport (in sequence) to the Air, Fire and Earth floors to continue your quest.

- Deposit Earth Globe on holder at bottom of column.

E3 Go through gateway to Plane of Earth.

M Replenish mana at pool.

2 Destroy Stone Demon.

3 Teleport back to central column; teleport down to Water floor.

E2 Get *Time Stop* scroll.

- Jump to middle pit.
- Press button and teleport to bottom floor.
- Climb stairs that appear and go through portal.
- Use Binding Circle.
- Return to your regularly scheduled quest.

Avatar,

If you are reading this, then I know you have heeded my words well, and have accomplished great deeds. You may remember me as a name from the past, but I have been more involved in your life than you may realize. We share a past and a present, but for me, the past is as the future. In a future that I hope you shall not see, evil has desecrated the land, and our once great Britannia is now long dead. King Blackthorn now reigns, and I assure you he is not a kind ruler. I have returned to your time to leave you this spell, which will help you to defeat his traps. I cannot aid you directly, for Blackthorn has long had an interest in repaying me for the services I did British, and I fear he would not take my interference kindly. Use this power well, Avatar, and may the virtues be with you.

Hawkwind

W1 Swim to far wall; climb stairs in water; climb stairs that appear on far wall.

- Press light-colored panel; go to next room (W2).

W2 *Fireball* ice sculpture. Take blue Water Globe; step on teleport pad to bottom floor.

...

- Deposit Water Globe on holder at bottom of shaft.

W1 Swim to new portal in bottom of pool.

- 1 Go to (5).
- 5 Go through tunnel to (6).
- 8 Replenish mana.
- 9 Kill sea serpent.
- 6 Teleport back to central shaft; teleport down to bottom floor.

WATER

To no one's surprise, the left Water room (W1) is a water pit, filled with predatory fish. There are various stairs appearing and disappearing on the walls. Swim to the far wall and climb the underwater stairs, so that you're almost standing on the water's surface when you reach the wall. Wait for the wall stairs to appear, jump up on them, and press the light-colored panel. Swim back across the room and walk to the right room (W2).

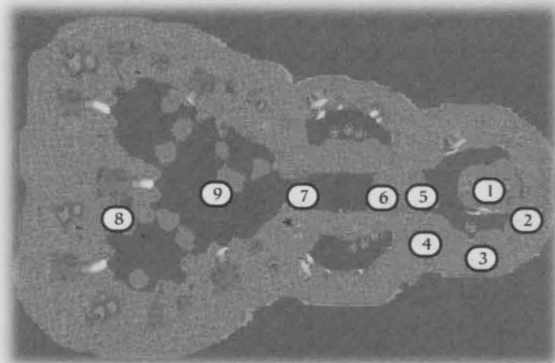
The blue Water Globe is frozen in the ice crystal. *Fireball* the ice and deal with the icehound. Get the Globe and teleport down to the bottom floor. (The teleporter is located underneath the globe on the altar.) When the Water Globe is deposited on the bottom floor, the teleporter gateway to the Plane of Water (W3) appears, at the bottom of the pool in the left room (W1).

The Plane of Water is inhabited by icehounds, so be ready for close to a dozen of them. When you arrive (1), jump into the water and then climb out at (2). Jump along the ridge, from (3) to (4) to (5), where you find a short tunnel, emerging at (6). Go around either way to (7). From that point, you can refuel at the mana pool (8) before setting up to combat the sea serpent in the largest pool. Find a good position, preferably one that provides both good visibility into the pool and a boulder you can duck behind when the serpent attacks. (9) is probably the best of several good choices. When the serpent dies, the teleport pad back to the Water floor in the central column appears at (6).

BOTTOM FLOOR

As we've mentioned several times, you've got to deposit each elemental globe on the four-pronged holder on the bottom floor. It doesn't matter when you do so, or in what order, as long as all four globes end up on the holder. In the middle of the floor is a square hole, blocked by air (the continual lightning bolt), fire (the flames), earth (the stones) and water (the frozen columns). Each time an elemental kingpin is killed, the corresponding block disappears. When all four are gone, you can jump down through this hole.

PLANE OF WATER



LORD BRITISH

You arrive near the peak of a hill. As it happens, you'd rather be at its base. (This area is pretty straightforward, so we haven't included a map.) Start jumping down. By the time you have a choice of where to jump, you should be able to see a bridge down below you. Continue jumping, toward the bridge. Be sure you can see where you're jumping each time — a misstep is likely to land you in lava. Ignore the dead bodies — they hold no useful items, and died long before they could do you any good.

Beyond the far end of the bridge, Lord British and Blackthorn are engaged in heated discussion. It's obvious words are about to turn into action, and you offer to intervene. Surprisingly, British tells you to lay back — this one's his responsibility, and his fight. When he throws a barrier in front of you, you're forced to agree.

British and Blackthorn start a battle royale. British prefers Fireballs, while Blackthorn's weapon of choice is a Lightning Bolt. We won't say the outcome is predetermined, but British hasn't lost yet.

Assuming British wins, he drops the barrier blocking you and gives you the Codex of Ultimate Wisdom to read. After you've collected the Glyph of Spirituality from the column, he teleports you back to the Isle of the Avatar, where you first summoned Pyros.

ISLE OF THE AVATAR

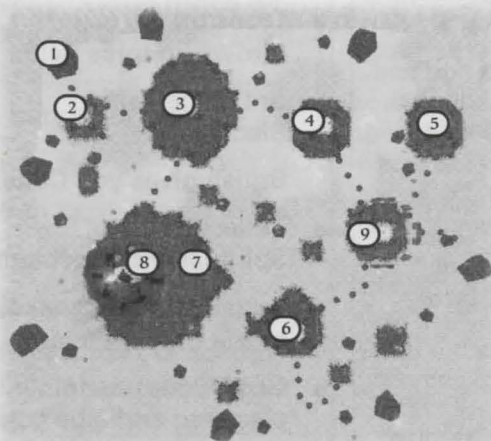
The best thing for you to do is to go to the Codex Chamber, place the Red and Blue Lenses (you *do* still have the lenses, don't you?), and study the Codex. It makes for interesting reading — you find the Barrier of Life and Armageddon rituals, and the truth of the Guardian's genesis — he indeed did spring from the dark bits you cast off when you became the Avatar, lo those many years ago.



**Ankh of
Spirituality**

- Deposit each elemental globe on holder (opening portal to each elemental plane as you do so).
- After all four elemental kingpins are eliminated, jump through resulting hole in floor.
- Jump down from peak to base of hills (toward bridge). Avoid jumping into lava.
- Cross bridge (British throws up force field).
British defeats Blackthorn.
British gives you Codex.
- Collect Glyph of Spirituality from column.
- British teleports you back to Isle of the Avatar.
- Go to Codex chamber, place red and blue lenses.
- Read Codex; get rituals of Barrier of Life and Armageddon, the truth of where the Guardian came from.

- Return to Lord British's castle. He'll send you to Ethereal Void.
- 2-7 Talk to dead Companions.
- 8 Step into temple; teleport up to Shrine.
- Cleanse Shrine; retrieve Sigil and Rune.
- 1 Teleport back to Lord British's castle.



- Lord British takes runes.
- Say goodbye to Lord British.
- Take eight Sigils to Terfin.

ETHEREAL VOID

Return to Lord British's castle, wiser but sadder. Lord British meets you on the East Lawn and sends you to the Ethereal Void to cleanse the final Shrine. There you meet the ghost of Dupré, plus the spirits of any of your other Companions who died along the way. You arrive at (1). Julia's spirit would be at (2), Geoffrey's at (3), Mariah's at (4), Jaana's at (5), Iolo's at (6) and Dupré's at (7). (Katrina and Shamino were never perverted into Wyrmguards.)

After you've had a chance to meet and greet Dupré and any other spirits, step into the temple (8) under the Shrine. Teleport up to the Shrine and perform the now-familiar ritual. Retrieve the Sigil and the Glyph (now restored to Rune-hood), return to (1), and teleport back to British's castle. (Once the Shrine is cleansed, you can teleport back and forth between it and other Shrines through the Moongate Circle (9), but don't count on having too many opportunities for that.)

LORD BRITISH'S CASTLE

Dupré told you that cleansing the Shrine of Spirituality would restore all dead Companions back to life. Sure enough, when you return to the castle, all eight Companions await you, along with Lord British.

It's time to face your past and confront the Guardian. No one knows for sure, but everyone's pretty certain that when you do, you'll depart the realm of Britannia forever. No one's happy with this prospect, but they each bid you farewell, each in his or her own way.

Say goodbye to LB. Now that the Runes have been restored to Virtue, they must be returned to the columns to undo the damage caused by the columns. While your Companions undertake this task, you must carry the eight Sigils to the Guardian's lair, under Terfin, and beard him in his den. You depart for Terfin, never to see your Companions again.

TERFIN

Speak to Raven once you arrive in Terfin. She tells you the secret entrance to Terfin's tunnels, by which you might have a chance of reaching the Guardian. She has come to care for you deeply in your few days together, and she, too, knows that you are unlikely to remain bound to Britannia by the ties of mortal existence. Her words cannot fully express her love, or her grief, but she realizes this sacrifice is necessary ...

LEVEL 1

... You reach the Terfin tunnels (1) from the cave she indicates. You'll need all eight sigils to get past the barrier. This level of Terfin is full of wingless Gargoyles, plus a couple of the winged variety. In addition, beware the phase spider in the first chamber.

Step on the pressure plate (2), then exit through the portcullis (3) that opens briefly. Down the central corridor, a button (4) opens the way to the loot in (5), guarded by a winged Gargoyle.

Continuing down the corridor, the doorway on the left leads, via a short passage, to a room with a button (6) on the floor in the far left corner. Pressing this button reveals a door (11) in the wall at the end of the central corridor. Along the back wall near the right corner, pushing against the wall reveals a passage into a small alcove, with potions and other goodies.

Across the central corridor, pressing the protruding plate (8) opens the door (9). This also leads to a short corridor. Turn left at the T-intersection and grab the key (10) to the door at the end of the central corridor.

Back out in the central corridor, unlock the door blocking the corridor (11) and continue into the small room straight ahead. When you step in, the door closes behind you and the walls start to close in. Wait for a button to appear in the far wall (12); this button opens the door and pushes the walls back to their original position.

The next branch to the left leads straight to a large room (a trap). However, the corridor branches back to the right, and provides a couple of keys you'll need. First, the trap. When you enter the large room, the door shuts and the room fills with water. A valve (13) in the far wall opens the far door (14); a valve in that room (15) lowers the water and opens the door again.

- Raven tells you how to get into Terfin secretly.
- 1 Arrive through secret cave.
- 2 Step on pressure plate to open (3) briefly.
- 6 Press button on floor to reveal (11).
- 8 Press plate to open (9).
- 10 Get key to (11) and unlock it.
- 12 Press button that appears on far wall.

TERFIN SECRET ENTRANCE

I've encountered this barrier raised by the Guardian. I think I can get past it but I'll need the eight sacred sigils.

Sir Perky



TERFIN

LEVEL 1



Meanwhile, the small room at the end of the second branch has a key on a table (16). This unlocks the door on the far side of the room; in that room is another key (17), in the far right chest. This key opens the next door blocking the central corridor (20). What door, you ask? Let's see if we can't uncover it.

Just before the end of the central corridor, on the left, are four panels, arranged like bricks (18). The top panel teleports you to (19), with a Healing Pool within a few steps. The pad (19) sends you back to the corridor by the four panels. The left panel summons a winged Gargoyle — no reason for that. Pressing the bottom panel produces no immediate effect ... because it does nothing. Pressing the right panel reveals yet another door at the end of the corridor, which can be unlocked with the key you just found (17).

Within a few steps, the central corridor ends in a T-intersection. Whether you turn right or left, you end up at the same place. That is, you end up in the same place if you don't step on the pressure plate trigger (21) that opens a pit (22) in the foggy corridor. If you need to cross the pit, take a long jump. Better still, just walk around the other way, to (24).

There are two globes on pedestals (23), (24) outside the room at the far right bend of the corridor. Touching either globe dissipates the adjacent force field blocking entry into this corner room. There's a key (25) on a pedestal in the center of the room. *Douse* the torch (26) on the back wall of the room to reach the key.

This key opens the door (27) at the far end of the nearby large room. Through this door and down the corridor, you reach another small room (and another phase spider). As you leave this room, turn right and press the wall (28). A short secret passage opens, apparently going nowhere.

However, toward the end of this passage, on the left side, is another secret passage (29). At the end of *this* secret passage, you reach a small room with a Glass Sword (30) floating behind a force field. Note the three pressure plates on the floor at the base of the Sword. Pressing the left or middle plate summons a skeleton. Pressing the right plate releases the sword from the force field.

Back out to the main corridor and around a bend to the left, you reach a long room. After dealing with the demon, collect the Green Power Cube (31). Just past the far door is a lever (32). Pushing it lowers a wall blocking your progress, just down the corridor (33).

16 Get key from table; unlock far door.

17 Get key from chest to unlock (20).

18 Press right panel to reveal (20).

○ Press top panel to teleport to (19).

19 Heal yourself at pool.

20 Open door with key (17).

24 Touch globe on pedestal to dissipate force field.

26 *Douse* torch on far wall to reach pedestal.

25 Take key on pedestal.

27 Open door with key (25).

28 Go through secret passage.

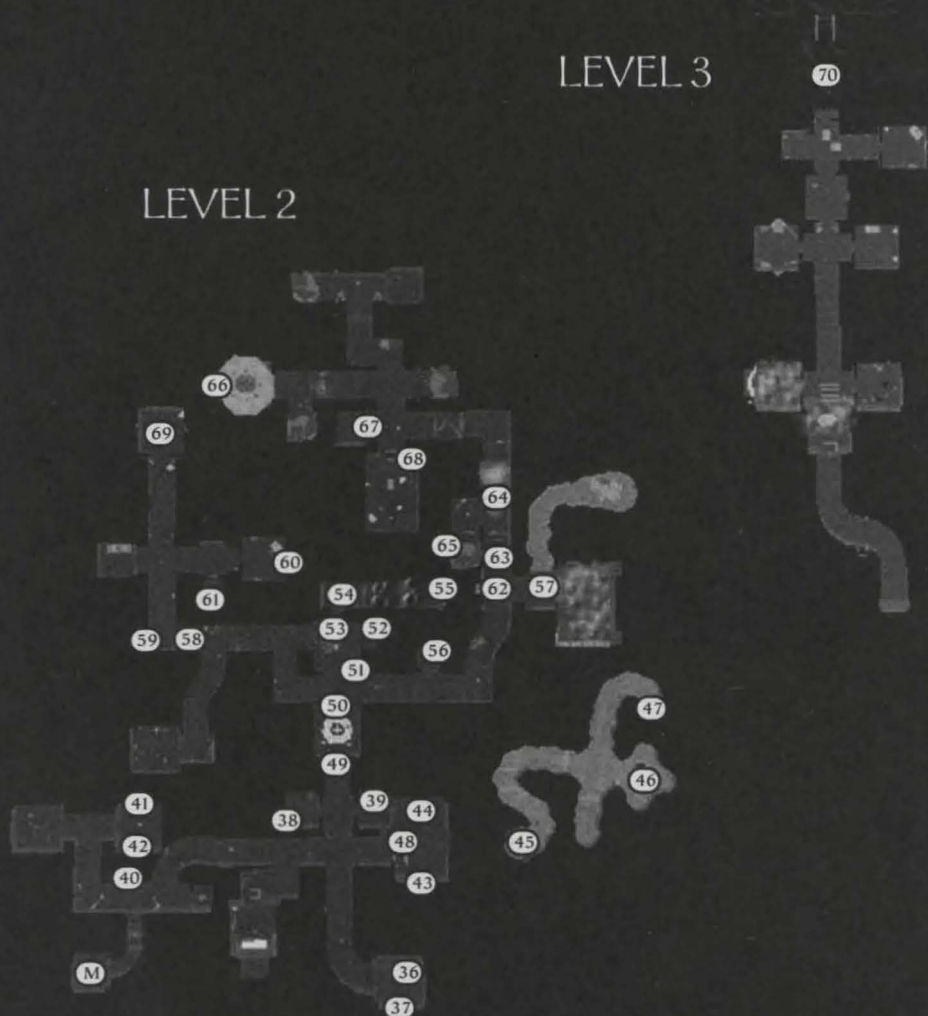
29 Go through secret passage.

30 Press right plate to release Glass Sword.

31 Take Green Power Cube.

32 Press to lower wall (33).

TERFIN



In the next large room, you meet Maria (34), but just briefly. She has been poisoned by the Guardian, and begs release from this mortal coil. Do you end her suffering or do you refrain from killing her? There is no good choice — which is what the Guardian intended when he fatally poisoned her in the first place.

Whichever choice you make (it doesn't affect your Karma either way), don't dwell on it; continue out the far side of the room a short distance (35), where you teleport to Level 2.

LEVEL 2

Terfin's Level 2 has lots of Wyrmguards, as befits the final approach to the Guardian's inner sanctum.

You arrive from Level 1 at (36). (This is a two-way teleport, so you can take it in either direction.) Touching the painting on the left wall (37) unlocks the door. Down the corridor and past the first intersection, turn left into the first room. In the far left corner, behind some boxes, is a key (38) that opens the room across the corridor (39). This second room has both Wyrmguard and treasure — it's up to you whether to walk in.

Meanwhile, back at the intersection, the left corridor (the longer one) leads to a few useful and necessary items. Touching the crooked painting on the right wall (40) drops you into a pit, but at the end of the pit corridor is a mana fountain. It's easy to climb back out of the pit — once you've done so, continue further down this left corridor, taking two right turns. The right-hand room has a statue of the Guardian — despite its appearance, it's harmless. Touching the trigger on the left wall (41) reveals the next doorway on the main corridor (49); the desk along the right wall (42) has a key and the Yellow Power Cube. You'll need both.

Back at the intersection again, this time head right, down the short corridor. As soon as you walk through the door, a chunk of floor rises up to block it. The Blue Power Cube (43) is on the table, while in the room to the left, a large pentagram dominates the floor (44). Stepping on the pentagram has the expected effect — you teleport to a short series of tunnels (45).

Winding around and past the intersection, you reach one of the Red Power Cubes (46) on a pedestal, plus a demon. Deal with the demon as you prefer, then collect the cube. Now backtrack to the intersection and turn right; at the end of the bend is a teleport pad (47) back to (44).

35 Teleport to Level 2.

36 Arrive from Level 1.

41 Touch trigger on left wall to reveal doorway (49).

42 Take key (to (50)), Yellow Power Cube from desk.

43 Take Blue Power Cube.

44 Teleport to (45).

46 Take Red Power Cube.

47 Teleport to (44).

- 48 Place Red Power Cube in pedestal to unblock door.
- 50 Unlock door with key from desk (42).
- 56 Touch knight; get *Death* scroll that is revealed.
- 57 Meet Ciara and learn her proposed deal.
- 59 Extinguish torch to open (58).
- 60 Touch painting with glowing eyes to reveal button; press button to open portcullis into (61).
- 61 Get Treasure Room key for Ciara.
- 57 Trade Treasure Room key for Red Power Cube.

You've still got to get rid of the elevated floor blocking your exit. Put the Red Power Cube in the hole in the pedestal (48) to lower the floor barrier. (No, you can't recover the cube after unblocking the door.)

With the next doorway (49) revealed, continue into the small room at the head of the corridor and unlock the far door (50) with the desk key (42).

You emerge in a corridor (left/right), facing a portcullis across the corridor. This portcullis is the beginning of another trap — ignore it. If you can't stand not knowing, press the button to the right of the portcullis (51) and enter the room. The portcullis shuts, and skeletons attack. The lever in the far left wall (52) opens the far doorway (53), but things haven't gotten much better. There's a fire pit just around the corner, and as soon as you step into the corridor, you've stepped on a pressure plate (54) that enlarges the pit. You've got to reach the valve at the end of the corridor (55) to open the portcullis back out to the main corridor. Yup, that's a trap, all right.

Down the wall from this trap is a small room (56). On its top shelf is a small statue of a knight, next to a skull. When you touch the knight, the skull transforms into a *Death* scroll. Now *this* might be handy.

At the far end of the cross-corridor, turn left, then right. Ciara (57) is a treasure hunter with little use for power cubes — she'll take good, old-fashioned gold and gems any day. She's perfectly happy to trade you the Red Power Cube she has for the key to the Guardian's Treasure Room. Since treasure won't buy you much at this point, you'd be happy to make the trade — if you only had the treasure key.

Back at the other (shorter) end of the cross-corridor, turn right, then left. Your way is blocked by a gate (58); to open it, you must cast *Telekinesis*, *Teleport* or *Douse* to extinguish the torch (59).

With the gate open, turn right, then right again at the intersection. You've reached the lab of Agmar the Mad Mage. Touch the painting with the glowing eyes (60). It slides aside to reveal a button. Press the button (what else?). That button opens the portcullis you just passed in the corridor. The chest behind that portcullis (61) holds the Treasure Room key that Ciara desires.

So back to Ciara, and trade the key for the cube. Slip the Red Power Cube into the pedestal (62), and the nearby forcefield (63) vanishes. There are lots of webs ahead (yes, that's a clue). Hung up in the corridor web is a key (64). Retrieve it, so that you can open the chest (65) in the room on the left. This room also has a small phase spider, which is weaker than most phase spiders, but also much harder to hit.

And now we're nearing the end. Past the webs, turn left (more webs), then right, then left. Straight ahead is a small throne room; on the throne's left arm (as you look at it) is a button (66). This button opens a wall that you just passed (67), and behind that wall is a Stone Demon head. Its mouth is wide open, displaying a lever inside. Who wants to stick your hand in and pull it?

As it happens, that's exactly what you need to do, to open the force field into the room on the left (68). In this room are four pedestals. The pedestal closest to you on your left already has a Red Power Cube in it (which is good, since you've already used both of the red cubes you collected). Place the three cubes you do have in the appropriate pedestals — yellow on the left (beyond red), green on the near right pedestal and blue to the far right. All four cubes in place triggers the appearance of a pentagram teleporter to the Guardian's chamber — but where?

Walk all the way back around, to Mad Mage Agmar's lab, and on down the long corridor. The room at the end (69) is now open, with a shiny new teleporter in residence. When you think you're ready, step on it. You appear at the doorway to the Guardian's chamber (70). You've been here before — this is where the Guardian summoned you when he taunted you with the destruction of Skara Brae.

62 Put Red Power Cube into pedestal to dispel force field (63).

64 Get key from web (65).

65 Open chest (64).

66 Press button on left arm of throne to open wall (67).

67 Push lever in Stone Demon's mouth to open force field (68).

- Place three power cubes on remaining pedestals: yellow on far left, green on near right, blue on far right to open teleporter into Guardian's chamber.

69 Teleport to Guardian's chamber (70).

- Place Sigils on pedestals (any Sigil on any pedestal), raising magic sphere.
- Speak seven Words of Life to raise barrier, summon Guardian and shatter Black Gate.

Ignoring threats, pick up three pieces of Black Gate.
- Place three pieces of Black Gate on central circle, one at a time.
- Speak the Words of Armageddon.
- You absorb the Guardian, and ascend.

LEVEL 3

No time to waste, now. Place the Sigils on the pedestals (one to a pedestal, and it doesn't matter which pedestal). This raises a magic sphere; step into the sphere. Speak the Words of Life (from the Codex). This raises the Barrier of Life, summons the Guardian through the Black Gate, and shatters the Gate.

Is the Guardian glad to see you? Not really. Do your best to ignore him (and his Lightning) while you continue your preparations. Pick up three chunks of Blackrock (from the shattered Gate). Place them, one at a time, in the central circle.

As you place the first, you will see your Companions place the runes within the columns, thus reversing their influence. When you place the second chunk, you get a vision — Felucca and Trammel, the moons of Britannia, have just barely averted collision, and are returning to their normal courses. Place the third chunk, then speak the Words of Armageddon.

And that's the end. At the climax of a wondrous display in which the columns are destroyed and you absorb the Guardian back into your being, you dissolve into energy and ascend into the ether. In a brief afterword, you see Lord British and Raven discovering your ankh on the ground. As Raven picks up the ankh, she glances skyward and realizes there is a new constellation in the heavens ... the Ankh.

Ave atque Vale!

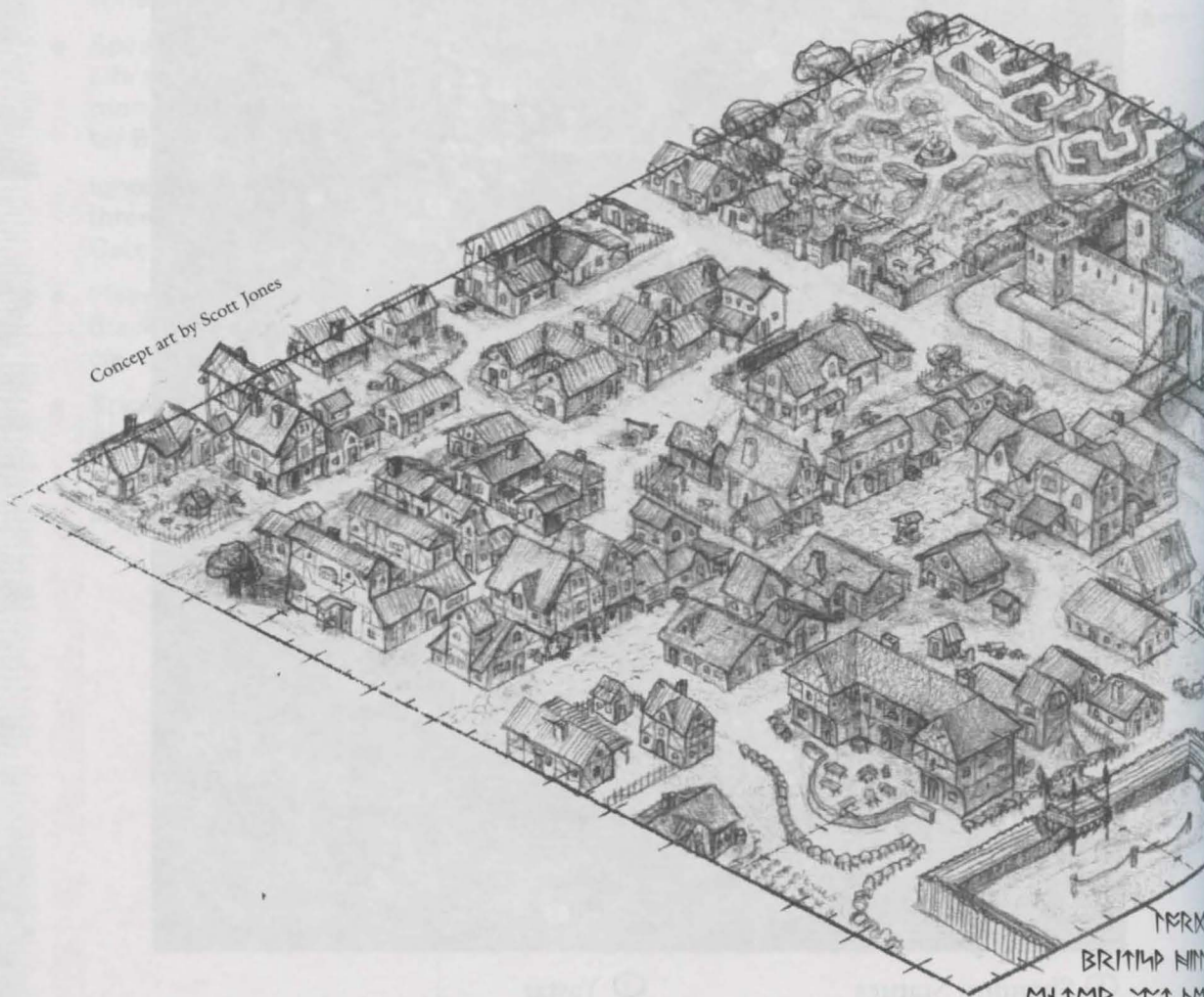
OTHER PLACES OF INTEREST



- Ⓢ Shamino Statues
- ① Empath Abbey
- ② Serpent's Hold
- ③ Sunken City
- ④ Village of Dawn

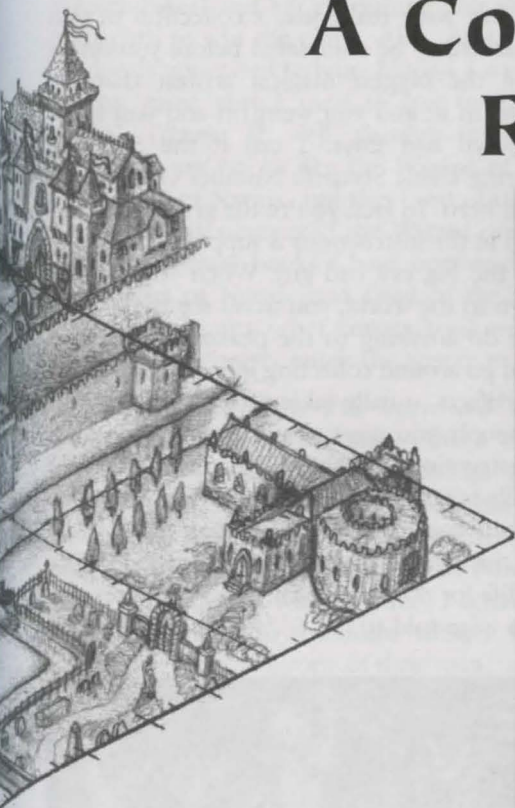
- ⑤ Yastar
- ⑥ Stephen
- ⑦ Underwater Treasure Cave
- ⑧ Shortcut to Yew
- ⑨ Lighthouse Gem

Concept art by Scott Jones



Britain

PERX
BRITND NIN
M4MR TT BM
BR TM NM NM



A Conversation with Richard Garriott



"It became more important to me as I became an adult to consider the quality of the story I was producing and also the content of that story..."

A CONVERSATION WITH RICHARD GARRIOTT

Interviewed in part by Caroline Spector (originally for Ultima: The Avatar Adventures) and Melissa Tyler (for Prima's Official Guide to Ultima IX: Ascension).

Ultimas I, II, and III

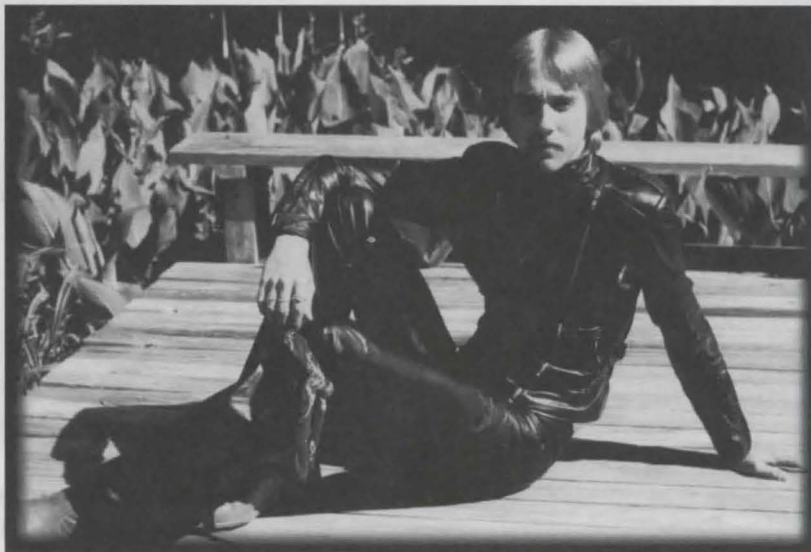
So how did it all begin, twenty years ago?

Ultimas I, II, and III were all written during a period of time when, really, it was me learning how to program. *Ultima I* was written in Basic. There was one written before that called Akalabeth that was also written in Basic; it was like *Ultima 0*. Akalabeth I never wrote to be published. It was just a game I wrote for myself.

Ultima I was, "Gee, let's rewrite this, but make it accessible to the public."

Ultima II was, "Hey, this game could sure run a lot better if I only knew machine language," and so it was the very first machine language program I ever wrote. *Ultima III* was, "Hey, I finally learned machine language," but the one I wrote for *Ultima II* was really crummy. I could sure do it a lot better if I rewrote it. I'd start over again because now I've learned machine language.

The whole point of that description is to say that in *Ultimas I, II* and *III* the stories were incredibly simplistic. In fact, there really wasn't a story to them. They were really just a collection of odd tasks that had to be completed before you finally collected the biggest magical artifact that the game had in it, and you went off and you killed the big evil bad guys. I call it the Standard Roleplaying Game Scenario Number One: You're the great hero. In fact, you're the great hero who you read in the instructions is supposed to go out and kill the big evil bad guy. When you actually get down to the world, you never see the big evil bad guy do anything to the peasants, much less you. You go around collecting lots of treasure and magic artifacts, usually taking great advantage of all the people you meet along the way, doing far more destruction than the bad guy ever did, until you finally become powerful enough to get all the magic stuff you need, go to the bad guy's castle and kill this person that you've never seen before in your life for no particularly good reason except that you were told to.



So you end up being worse than the bad guy.

Oh, absolutely. Most computer games out in the world still do that. You just go around and you take and steal and kill everything you can along your path to win the game. Also, Akalabeth had randomly generated terrain. *Ultima I* was my old fantasy game that I used to run back in high school. *Ultima II*, well, another thing that is important are books like the Wizard of Oz and Chronicles of Narnia, and also Lord of the Rings. In fact, I have never read the Wizard of Oz. The only two fantasy books I have ever read are the Chronicles of Narnia and Lord of the Rings. I have not read any other fantasy book in my life. So, yes, that's pretty much the source material.

Combined with that, I've borrowed elements from the movie *Time Bandits* — that's where the Moongate concept came from. The reason I bring that up is that in *Ultima II*, that's where Moongates first appear. Since I wanted to have time travel in *Ultima II*, when *Time Bandits* first came out, before it was on video, I actually went night after night to the dollar theater with pad and pencil to draw a copy of their map, to see if it had any logic to it. It sort of did, but not really. After I did all this it came out on video, so it was a total waste of time.

Anyway, it's easier to have time travel in the real world than it is in an artificial world, because the real world at least gives you a frame of reference for events to take place in. So where *Ultima I* took place in my old D&D world, *Ultima II* took place on Earth. Then for *Ultima III*, since I wasn't going to be doing the time travel theme again, I didn't need Earth. So I went back to a modified Earth, this place Sosaria. It really didn't look much like the first one, but I know it was, because when I built the first one I drew in my old D&D world and cut rivers through it and cut it up into separate land masses. *Ultima I* actually had four maps on it, but they are just a flip and translation of the ones you see for *Ultima III*. Pretty close to

it, just cut up. *Ultima III* is actually a truer representation of my old D&D world. So that's *Ultima I, II* and *III*.

So what I'm wondering is, in terms of Ultima IV and beyond, does this have a very great impact on the Britannians at all?

This is part of their mythos. *Ultima I* took place on Sosaria, *Ultima II* on Earth, *Ultima III* on Sosaria, and now *Ultima IV, V, VI, VII, and IX* all take place on Britannia. *Ultima I, Ultima II* and *Ultima III* really took place on Britannia too, but since the events of the games are based on current mythology, people believe something that is different from the truth.

So basically what you are doing now is that you are rewriting the history so that what happened in Ultima I, Ultima II and Ultima III is part of a larger, cohesive system.

Exactly. Right.

So here we have the evil wizard, Mondain. Just to give you a two- or three-sentence plot summary for what happened in there, this guy is supposed to be this really big nasty person who is beating up all the peasants. The big change between *Ultima I, Ultima II* and *Ultima III* is that in *Ultima I* Lord British is only one king (i.e., territory owner) out of about eight. The kingdoms are not united at this time. So you as the player go around performing quests for a number of different people, not just Lord British. There is no specific place to start. Mondain is supposedly immortal. Therefore, all the heroes throughout history have been failing to remove this guy because he's not been removable. While you play the game, technology actually slowly progresses. There's kind of an artificially fast time that it's travelling through. You start out with medieval swords and eventually technology builds up to space travel after a period of 100-200 hours of play. And you go out into space and shoot down some bad guys, and you discover a time machine, and you take

this time machine back in time to when Mondain was becoming immortal, and it turns out that this gem that he was creating was going to make him immortal. So the time machine takes you right back to the room and the time of the creation of this gem, and you have this big battle and you destroy the gem and the room, and you kill the guy, and that's how you win the game. That's Mondain in a nutshell. That's important only because we intentionally take little fragments of history up into the current games.

"We don't ever say Earth, by the way. The land used to be called Sosaria, and no one there has ever realized that it happened to look like Earth a long time ago."

So what's the fall-out from the events of Ultima I?

The gem that you destroy at the end of *Ultima I* breaks into three pieces. You have three of these crystalline shards that look something like a dagger about as big as a drinking glass.

Also it turns out that his skull re-emerges in *Ultima IV*. It's a magic artifact you find that is capable of destroying — it turns out in *Ultima IV* that you could just leave this skull alone. If you pick it up and use it, all life is destroyed on the planet. And so, instead, at the end of *Ultima IV* you should cast his skull into the great volcano at the Abyss. We'll cover that later, when we get to *Ultima IV*. And you don't know this about his skull between *Ultima I* and *Ultima IV*. This was a piece of fiction that was generated at the time of *Ultima IV*.

I didn't know there was going to be an *Ultima II* when I wrote *Ultima I*. We gloss over the fact that it became Earth. This time your antagonist is Minax. Now, there are all kinds of after-the-fact histories as we go. Minax, it turns out, was the child lover of Mondain. As you kill off Mondain, she's still a weak child, so she doesn't come out too much at that point in time. At some point later, she re-emerges to take her revenge for the nasty horrible thing you did to her master.

So, Minax arrives, more powerful than her predecessor, and she has mastered time and space even more than her lover had, and she runs back to the time of Legends. This is very much a Time Bandits parallel. That's really where the concept was taken from. And these Moongates arrive, which are holes in the time/space continuum, and that's where we got that map from. And you end up having to travel back and forth between different eras. Lord British exists in current day England. Once you've mastered the gates you travel back, knock her off, and she's out of there.

Which brings us to *Ultima III*. This returns to Sosaria (Sosaria is just the old name for Britannia). We don't ever say Earth, by the way. The land used to be called Sosaria, and no one there has ever realized that it happened to look a lot like Earth a long time ago.

Time and space and distance — it's all up to the interpreter. *Ultima I*, *Ultima II* and *Ultima III* each seems to have its own bizarre quirk that is not congruous with the rest of the story. *Ultima III* has a really big one that we are also changing history for. Exodus (really just a nifty word that we didn't realize was from the Bible at the time we wrote it) was very mysteriously described as somehow being the foul progeny of Mondain and Minax. In the game, Exodus was in fact a machine. Basically, it was a big computer that you had to destroy. However, that's the part of history that we are now glossing over. And so the exact nature of what Exodus really was has to remain a

mystery because we can't say he was this big demon when he wasn't. The best way to describe it is that he is a force of evil, something non-humanoid. To solve this game you have to collect the four symbolic cards — sun, moon, heart and death. And after you've collected the four cards they are really something like computer punch cards. You insert them all in the correct order and it destroys him.

Most people wouldn't guess he was a computer.

No, it's pretty much the exact opposite.

And so, during *Ultima III* the kingdom is coming together as one kingdom under Lord British. By the end of *Ultima III* the kingdoms are united, and you, the player, have assisted in this forging of a new kingdom, Britannia. The events in this trilogy were the Age of Darkness.

Ultima IV, V and VI

Ultima IV, *V* and *VI* are the Age of the Avatar. Now let me tell you what was happening in my life at the time, because it relates. Between *Ultima III* and *Ultima IV*, I moved out of my hometown of Houston and moved to the frozen wasteland of New England. I moved into a house right next door to my extraordinarily conservative brother. Our lifestyles clashed horribly. I finally left school. I was going through culture shock, adulthood shock, soul-searching — is this fun and games, or is this a serious career? If you've been through it, you can understand. And so *Ultima IV* became a very personal issue for me. As I was up there in New Hampshire (which I hated), I became very internalized. I spent two years with *Ultima IV*, perfecting it and getting this whole concept of Avatar-hood really nailed down tight.

And now I started discovering some of the sources that would influence the next three games. I was getting tired of writing the standard "go beat up

the bad guys" sort of stuff. I had regurgitated that story three times. I now understood programming quite well. Technology was no longer an issue, no longer hard to do. I knew exactly what I could pull off and what I could not pull off. Since I (*Origin*) was publishing the games myself, I began receiving and reading the mail that players sent in. I realized that people were reading things into the game that were totally fictitious. I'd get letters from people saying, "Ah, man, I couldn't beat up the big dragon with the huge sword I had, so I tried a dagger, and it worked!" Well, that's ludicrous. But when you have 100,000 people playing a game, they will have wildly different visions of what the game is, based on how it happened to unfold for them. People were reading all kinds of underlying messages into the games, many with serious overtones, when the view was "here's some money, here's some weapons, here's some monsters, go kill them and you win." That's all these games were.

For the first time I was getting mail, everything from fan mail from kids who were really getting into the game to hate mail from religious groups who thought I was a satanic perverter of America's youth. This all combined to make me sit back and say, "Gee," you know? It became more important to me as I became an adult to consider the quality of the story I was producing and also the content of that story, because a large part of the group playing these is pretty young. I concluded that when you have the opportunity to impact in some way the lives of hundreds of thousands of young people, there is an inherent responsibility that goes along with that.

And so, a large part of what changed about *Ultima IV* was a reflection of the desire to ensure that what was in the game was of good quality and also something that was a positive social force. It was never in response to that hate mail, by any means.

So it sounds like you have a sense of responsibility about producing games with more significance than "let's go kill somebody." This also seems to show up in the way that you structured the game.

Precisely. But on the other hand, when I was writing *Ultima IV*, I wasn't sure it was going to sell well. I was afraid people might think that I had really gone off the deep end, that I was preaching, so to speak, in a game. However, it was the very first #1 best-selling *Ultima* in the series. It was extremely well received. It was the first one that got substantial public awareness. It received a great deal of press outside of what it normally would have because it was the first series that took this kind of socially aware sidetrack. Which is very interesting when we get to *Ultima VII* — it's kind of interesting to throw that in the other direction.

So the kind of things that built a foundation for *Ultima IV* were just as fun, but different. For example, in *Ultima I*, *Ultima II* and *Ultima III*, you see a chest and of course you go pick it up and try to take it with you, try to pick the lock, try to bash it open. The easiest thing to do story-wise back then was to hide things in people's houses. And you'd just go around ransacking everything, looking for everything. And I said, look, I can think of just as many elements that reinforce the fact that if I go steal something from your house, you're not going to be very happy about it. Because the technology is finally sophisticated enough that I can detect that kind of thing. In fact, one of the hardest things for me to detect is a player walking into somebody's house and taking something. It's very hard for the game to know.

That's really what *Ultima IV* says. I wanted to build this thing where there is no big fighter, no big bad guy. This is a game of personal conquest. The Triad of Evil is finally behind us, so this is the Renaissance. This is the age of sitting back and saying, "Hey! Even though there's no big evil bad guy, we still have thieves and brigands and fist-

fight and barroom brawls." So, this is a Quest for the Holy Grail sort of thing. We want somebody to show us the way. What's the good way to lead a life? How do we do this right? What value system should we have to benefit society as a whole?

And so you get dropped into the game in *Ultima IV* ... oh, that's another thing that happens in *Ultima IV*, that goes back to the intro scene. In paper role-playing games, one of the biggest aspects of the game is the human interaction. It's harder to simulate that in computer gaming. One of the next biggest aspects is the inventory or management — managing your personal stats and managing your inventory. Managing your inventory is one of the easiest focuses of computer games, but it's actually not the funner one in my mind. But if you go from there to, for instance, the character itself ... in a computer game if the player rolls random dice, he's just going to sit there and go roll, roll, roll, roll. When he gets all maxed-out numbers he'll say, "Okay, I'll take that one." If I don't let him roll out and you let them choose numbers, well, it's kind of a fixed equation. Once they know the map and the game, they can make the perfect decision as to exactly what their stats should be if they are aware that the equations are internal. So I don't want to give either one of those.

Ultima IV I wanted to be a very personal experience. The reason is because in most of these games you are the puppeteer running this puppet around the world. If this puppet is doing bad things, it's not you, it's the puppet. You can detach. And I wanted this game to be about personal and social responsibility. It is very important that this be you in the world of Britannia, not something you've rolled up. If you're the computer nerd at home wanting to be a big barbarian going around crashing things, you still want to be a computer nerd down there, in nice clothing. The essence of that character in the game is really the essence of you as an individual.

Let me go back to the *Ultima IV*'s philosophy and where it came from. I knew I was going to have a Quest for the Holy Grail kind of thing. Let me describe to you some of the fundamental truths of Britannia. Whenever I include philosophy, I try to be very careful to do certain things and to avoid certain other things. Religion is absolutely forbidden. There is no mention of religion, of the organized sort, there is no longer any mention of demons in the religious sense. There is no Antichrist, there are no dark princes, things of that nature.

"I wanted to build this game where there was no big fighter, no big bad guy. This is a game of personal conquest."

On the other hand, there is magic in the world. But Britannian magic is not a function of invoking gods, it's a function of pseudoscience. And so that brings up another very important point, a point of semantics. Basically, the way magic works in *Ultima* is that the proverbial ether does exist. There are real laws of physics that we are unaware of here or maybe that don't exist here, that really do exist in Britannia, that allow manipulation of things in the ether. So the point is that magic is a science. It is not a deistically-based force.

It is more of a science. You have to do specific things in specific ways.

And there is a real reason why that works. Even if players don't know it yet. Of course they don't.

Also, these are not morals. These are ethics. I have no idea what the real term means, but let me describe to you what I mean when I say that. Morals don't exist for me or Britannia. Ethics do exist for me and Britannia. When I say ethics, the "do unto others as you would have them do unto you" is ethics, because that makes good sense. Ethics have a logical rationale that I can describe to you how they help society exist. If I beat you up, you are going to be angry at me and will be on my back. If I'm nice to you, you are likely to be nice back. I can describe that easily. It makes good rational sense. That's ethics.

In other words, people do things because it makes sense, because it benefits society, and not because somebody told them.

You've got it. And that's my definition of the difference between that and a moral.

They make conscious choices instead of just having somebody tell them, "this is what you are going to do."

Correct. That is the whole concept of Avatarhood. Prior to *Ultima IV* everyone was doing pretty much what they darn well pleased. The whole point of *Ultima IV* was the discovery of "It sure makes good sense for society to have these basic rules of interaction." And you're the person who goes out to discover them. *Ultima IV* is the discovery of these far better actions. Trial by fire. And that's what's really interesting about the way the game unfolds in *Ultima IV*. In *Ultima I*, *Ultima II* and *Ultima III* you were trained to do what? You were trained to go into everybody's house, rifle the place, do whatever you wanted, kill them off when you were done with them because it was fun, and take all their possessions.

So people opened *Ultima IV*, and the first thing they did was ransack the place. But in *Ultima IV* they were completely unaware of the fact that, by the way, as you started down this path, the com-

munity was sitting back here. Well, I'll get back to this in a moment. Let me tell you where this came from. If I'm going to push this stuff, I'm going to have to have a basic set of things to push. OK, that's when I said, "I need some basic philosophy to push." Now, what is that philosophy? And I am a believer that there is no single correct philosophy, because there are an infinite number of rules and certain combinations will work just fine. However, I needed to have something, some rallying point to push.

And one night on real late night TV, I was watching a show about the Dead Sea Scrolls — I find religion very fascinating to read, and I watch TV a lot — and they somehow digressed from this one aspect about the Dead Sea Scrolls and went on to a section about how the Buddhists and the Hindus saw Christ. For instance, according to the show, anyway, the Buddhists and the Hindus said that Christ had come and lived among them for awhile, and they had items to at least substantiate this person's existence, and had written a number of interestingly different kinds of writings about Christ than the Christians had.

So basically what they are saying is that Christ had come along and studied to become an Avatar. The Hindus and Buddhists had this concept of Avatarhood and about becoming an Avatar, and they believed that these yogis study and purify themselves, and they had sixteen different methods of personal purification. They had five methods of personal purification that were physical, five that were spiritual, five that I can't remember, and the sixteenth one, which you could accomplish only after accomplishing the previous fifteen, was to become one with God. The physical ones were things like control of your heart rate, control of your body temperature and being able to teleport across land, which they believed their yogis capable of doing. The spiritual ones and the other ones, I don't remember what they were.

So you got the imagery of the purification.

Right. And all this stuff adds up. And also we had another interesting thing, on a side note, in that their writings about Christ say the Christians are all wrong. The Christians all claim Jesus Christ to be the Son of God. They say, no, He never claimed that, it's written down wrong. Jesus Christ claimed to be one with God. And that's a very big difference in their minds. Every yogi that exists is a partial Avatar. In whatever way that they've purified themselves, they are partial Avatar in that sense. And in all of history, according to the Hindus, there have only been two complete Avatars, one of which was this woman that predates recorded history, and the second one was Jesus Christ. Now, that's a really interesting bent on history, among other things. That became the foundation for saying, "Hey, I'm going to build my own little structure, a mathematically interrelated structure, which will build Avatarhood."

"This is never meant to be The Truth. This is really meant to be, "Hey ... if you just happen to live by these standards, it works pretty well."

So in Ultima, in Britannia, people do not follow a set of morals, but they have to behave in an ethical way, they have to behave ethically over a long period of time to achieve Avatarhood. Right?

That's basically correct. The only person who has ever really obtained Avatarhood is the character, period. The character is laying down the foundations, or the concept, of Avatarhood. They are

never put down as laws. *Ultima V*, by the way, is the story about freedom of choice. You can't put these down as laws. It does not work to put these down as laws. They're fine as a point of discussion, but it's a completely personal issue. I would never try to build a pseudoscience of truth. That's another very important point. This is never meant to be The Truth. This is really meant to be, "Hey, by the way, if you just happen to live by these standards, it works pretty well." It was never meant to be the one great truth of the universe that you must abide by.

Which goes back to the whole idea of morals.

Exactly. And that comes out pretty much in *Ultima V*, when we get there. In fact, it comes out completely in *Ultima V*.

Ultima V deals with hypocrisy in religion. *Ultimas* like to slam all sorts of things, and often contain a more or less specific moral or ethical statement. That is *Ultima V*'s target.

I think if you are slamming something you have to show why it is ineffective.

It was never a statement of "that's wrong." It's "by the way, let's set up something that looks like that, and show why it failed." Hopefully I am also convincing you here that *Ultimas* are very different from other computer games. Not many people try to do, to my mind, real stories. All my competitors have very good games out that sell at least as well as mine, and almost all are monster bashes. There's no real meaning behind any of it.

It seems that at some point people are going to get tired of that. It's not really taking advantage of the technology, is it?

So I sat back and I said, "OK, I want to build my own little structure." I started putting together big lists of all of the emotional motivators that caused people to do good or evil deeds. Greed, envy, all those things. I built huge stacks of paper of these things, both good ones and bad ones, all

these motivators. A lot of them had subtly overlapping aspects. I had a real hard time sorting through them. I had gotten it down to a list of about eight. It was actually more like ten or twelve. And then I happened upon the fact that those eight or ten or twelve were all combinations of Truth, Love and Courage, which came to me *not* after watching the Wizard of Oz. However, it was reinforced less than a week after having reached the conclusion myself by watching the Wizard of Oz and deciding that he had come to the same conclusion, too. It was reinforced by the fact that I had obviously found an ultimate truth to the universe. Truth, Love and Courage are extremely non-overlapping concepts in my mind.

If those are the basic three pervasive principles of life, then all other thoughts, particularly emotional motivators, are some combination of positive or negative basics of those concepts. How many generations of the three principles are there? There are eight: Truth itself. Love. Courage. Truth and Love. Love and Courage. Courage and Truth. Truth and Love and Courage. None of the above. Makes eight. So there are three Principles, and eight Virtues. Truth taken by itself is Truth; I rephrased that as Honesty. Love became Compassion. Courage became Valor. Truth tempered by Love became Justice. Love and Courage became Self-Sacrifice. Courage and Truth became Chivalric Honor. Truth and Love and Courage became a very carefully phrased Spirituality, not to mean religion, but concern as to whether my works in the world are good, not positive, not negative. "None of the above" we refer to as Pride, but Pride not being a virtue, we have to use Humility.

So you flipped it.

Here's why. Here is where math and pseudoscience all come together. If I draw a symbol and say those three circles represent the principles of Truth and Love and Courage, and if I draw a line that is tangent only to Truth, that's the line of Honesty. If I draw a line that is tangent only to Love, that's the line of Compassion. If I draw it

tangent only to Courage, that's Valor. Truth tempered by Love is Justice. Love and Courage is Self-Sacrifice. Courage and Truth is Honor. The one that touches all three of them is Spirituality. And this outer ring that touches none of them, that is completely isolated, that is the bad guy so to speak. That's Pride. But you don't use Pride, you use the reverse, which is Humility. And that's why, in the game, when you go out looking for all these virtues, and you're led down the path looking for Pride, you have to discover for yourself that you are looking the wrong direction because this one is separate, you end up having this twist. You think you've got the whole solution down here and you're running along being haughty and vain, and you get slammed around because you are running the wrong way.

So, after arriving at these three, the eight fell out of the list I had before, and it condensed very nicely. The game has an internal karma counter for each of these virtues, and as you play the game, every thing you do has the opportunity to modify one of your attributes in there. You start the game at 50%, middle of the road, with each of these attributes. Every deed you do, every person you talk to, everything you pick up, everything you kill, everything you save, can possibly modify each of these. And later on in the game, it comes back to haunt you. And you are never told in the game that these kinds of things are going on behind you. Let me give you some examples. For instance, there is this woman who sells reagents for magic.

The blind woman?

You've met her?

Yes, I've bought lots of stuff from her, and I always pay her what she asks, since she's blind.

By the way, I got a letter from a blind woman who played the game who was offended that I did that. She said that blind people can count money.

That was the Honesty test. If you drop one gold

coin she says, "Hey, I only heard one drop." If you drop two or more, she says, "Thank you very much" and lets you walk out. But if you did not put down the right amount, she says, "Thieving scumbag."

I accidentally picked up a chest and I went to give it back and it won't let you give stuff back. That is very frustrating.

There is one fortunate thing, in that there are enough tests throughout this game that it doesn't matter what you do one time; what matters is what you do repeatedly. Making one bad judgment will make no difference in this game whatsoever. It's really only a matter of what you do out of habit. It also means that if you have a habit of going around killing everybody, it's going to take you a long time to dig out of that hole. And a lot of people started *Ultima IV* by going around killing everybody. They would talk to somebody, get everything they needed to know, kill them off. That was a real standard method of playing *Ultima*. The funny thing is, we've trained people so well to be the good guy in this one, that we don't have to test for it anymore. In all the subsequent *Ultimas* people still think these tests are going on. These tests were a real pain, and they don't come in anymore, but everybody still does it.

I'm not telling them that you're not doing it, because I think it's real important.

But, you see, *Ultima IV* does have all these tests.

What we did in *Ultima V* and *Ultima VI* was to put a few obvious ones in to keep people on their toes.

OK, so we have the principles and have extrapolated the virtues.

You don't know any of this when you start the game. You don't even know you are in Britannia. You wake up in Britannia and wonder, "Why am I here?" There is a period of discovery. You wonder why you're in Britannia — there doesn't appear to be any great world-saving thing to do. Since nobody ever says, "Go on the quest of the

Avatar!”, your discovery that you’re going to go on the quest of the Avatar, and exactly what that is, is a completely self-generated thing.

So we have the virtues. You know the little karma tests are going on around the world. Eventually you realize that if anybody is going to help figure this out, you are really the right person to do it. You seem to be the person who has the where-withal, the knowledge, the capability to show people this way.

Here’s your challenge. *Ultima IV* was the first time I tried to write a real story. When the story came out, it was much better as stories go than the rest of my competition, but still kind of klunky from a story standpoint. In particular, the aspect I find klunky is that it is fairly repetitive. For instance, there are the eight shrines that you have to visit to eventually become enlightened, to prove yourself in each of these eight aspects. But since you have eight aspects to prove yourself in, you have to prove yourself in similar things eight times. You have to do something for the three principles. You have to do that three times. And they are very similar kinds of quests. So the challenge for you is going to be to make those eight paths not seem repetitive. Here’s where my pseudoscience breaks down and it becomes hard to describe stuff: you can actually go meditate at the shrines and the shrines talk to you, in a sense. It is important that this be done as an inner realization that comes to you. It is important that those scenes do not come out as supernatural.

So you go around the world to prove yourself to be this great person of virtue. The way it finally wraps up is, once you think you understand it all, and once you’ve done these eight quests, and you say, “OK, I’m ready now to prove myself, that I really am the person who has this whole thing figured out,” you take on a last and final step. Here’s the Holy Grail aspect to it. There is this book that exists called the Codex of Ultimate Wisdom. The actual physical manifestation

appears to take center stage, but in my mind it isn’t really center stage.

It’s actually a red herring?

Not really. It’s still the culmination. Ta da, I’m finished! But the real story is the personal discovery aspect. What you’re running for the whole time is the book and it is really a very big, powerful, mysterious artifact. But that’s not really the point of the story.

“The funny thing is, we’ve trained people so well to be the good guy in Ultima IV, that we don’t have to test for it anymore.”

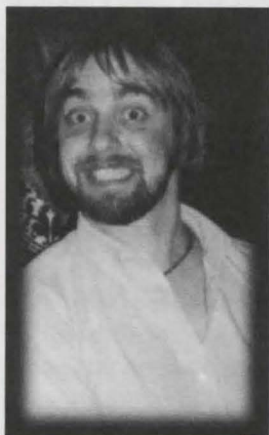
Actually, that could be a really poignant, bitter-sweet thing, that you’ve achieved this goal, you’ve triumphed, and the character feels really let down. But as he’s reflecting, he realizes that while this was what he was running after, what he really gained is like Dorothy in the Wizard of Oz: there’s no place like home.

There’s a scene at the very end of *Ultima IV* that is exactly that. A little while before it says “Ta Da! You’re an Avatar.” And then, “Oh, by the way, you’ve not really completed anything. You’re not finished.” The whole point is that this is a philosophy that does not culminate in a completion. This is a thought process for which you have now discovered the proper direction, but the whole point of this is that you must continue in that direction. You don’t finish.

The actual way the story wraps up is that you go down into this hollow volcano, the Great Stygian Abyss, and as you go down through the levels of this dungeon you are tested at each level as to whether you understand this relationship. What principle do you hold if you are a very honest person? Answer: Truth. What virtue is Truth tempered by Love? Justice. So each level you go down is a test.

which the eight virtues were spawned?

The answer was a fairly arbitrary choice, too, because it is kind of hard to think of one eternal concept. And so the answer to life, the universe and everything is that all things are spawned from infinity. Infinity is an eight letter word, conveniently enough, and as you saw, it leads to the eight partials, and you get a little rune which you put out on the table and it spells out infinity.



“OK, now that we’ve shown everybody Avatarhood, let’s show them why its bad.”

We have Truth, Love and Courage, which come from Infinity. We also have Control, Passion and Diligence, which is another set of three that I’ll explain later. But they all spawn from Singularity. We have another one that spawns from Equality. So we’ve built a number of these other systems which are discovered down through the years.

We built this great pseudoscience of these three principles, spawning these eight virtues. If you combined all eight in all possible ways, you get 64 combinations, and it turns out if you have greed and envy and all those other things, they’ll tend to be combinations of these eight. Since then we’ve gotten other sets of three that have turned up in the other games. You can generate almost any other kind of things you want to, just out of combinations. So we had three, we had eight, we implied a lower level, but now the solution of the game implies an upper level. And so I sat around for six months trying to decide what is the one thing — I actually debated whether I was going to go eight, three, two, one, and have two like good and evil, or if I was going to go eight, three, one. And so it turns out that the overriding, pervasive question is, what is the one thing from which the three principles were spawned, from

I love the idea that there is a point to all this, that it is not random.

And all the little stories are chosen to fit into this bigger puzzle.

By the way, what is the meaning of the colors? Were they arbitrary choices?

No. Principle colors in the color wheel: red, yellow, blue. If I assign these to Truth, Love and Courage, which would you do? Red would be Courage, Blue would be Truth, Yellow Love. Purple, Green and Orange are the correct combinations of the eight Virtues. All that’s pseudoscience. So whenever you need a color just take the primary colors of the color wheel, assign it to the three Principles, you won’t miss — you’ll come up with the same ones.

What about the tarot cards?

The pictures were chosen based on the eight virtues. In any one pass through it, you will see all eight. Of course it's a simple process of elimination. For instance, here are eight virtues. I'm going to give you four questions, asking you to compare them two at a time. You thereby eliminate four of them. With four of them eliminated, I can therefore identify four of them as being your favorite. Two more questions and I've eliminated all but two. One more question and I've now built a tree pyramid of exactly what your belief system is. It doesn't matter what order it comes in. It doesn't matter how it's presented. It brings them up in random order.

We worked on the phrasing of those questions. Unfortunately, there's no really perfect way to ask those questions that we've yet discovered. Here's something else that's interesting. When we were working on this system, I said, "Here's what I want to do for character development." I went around to everyone in the office saying, "Here's these eight virtues along with a short description as to what I mean by them. Give me your ranking, one to eight, as to how important you think they are." And then about a week later, after we generated these questions, we went back to the same people and said, "Answer these questions." Our company was about twenty people large, and everybody except two people had the exact same outcome to the questions as they did to the judgment. And those two who were different only had two transposed in the list. And so it turns out you get the exact same responses as you do to an intellectual discussion of it.

So, you end the game of *Ultima IV* by realizing the big difference between the one and the three and the eight, and you've solved all these quests and you've lived the pure life, and you've shown everybody else in the world what it is to be an Avatar. This is a system you can all rally behind. Let's live our lives this way. Life will be fine. And the game's over.

Ultima V was a story where we sat back and said, "OK, now that we've shown everybody Avatarhood, let's show them why it's bad." Lord British can't be involved in this, so we conveniently arranged for Lord British's disappearance. We kind of rewrite back into the *Ultima IV* history a little bit and we say, when you discovered the Codex of Ultimate Wisdom, down in the chamber at the bottom of the Great Stygian Abyss, that's when the game ended in *Ultima IV*. Now, armed with that knowledge, we say that the Great Council of Wizards up here in Britain extracts it from the core of the Earth and brings it to the surface. In doing so, it caused a volcano to erupt and build this huge Mt. Olympus. That is the Isle of the Avatar, which now shows up down in the bottom right hand corner of the map. In *Ultima IV*, there's nothing on the map there. In *Ultima V*, it shows up. It was actually there in *Ultima IV*, but it was the mysterious place you were not aware of. Now the volcano has erupted, it has created this huge mountain, and they've built a big shrine on top to hold the Codex of Wisdom, called the Shrine of the Codex. But all this matter coming to the surface of the world has caused a real pseudoscience anomaly, which is that this matter has left an empty shell all the way around the world, a hollow space that has cooled off and has now become this empty underworld.

Between *Ultima IV* and *Ultima V* a number of other things happen, too. For instance, they've sealed off the entrances to the dungeons to prevent all the monsters from coming up and wreaking havoc. Life is much safer now. Life is much better. Even thievery is down. Things are going really great now, all of a sudden, because the monsters are knocked off. It's going so well that Lord British says, "Hey, I've always wanted an adventure myself." There's this river flowing underground where the mantle used to be, and Lord British decides he's going to go down with some people and explore it. And so he goes exploring down into the underworld and doesn't come back, conveniently leaving the throne available for somebody to come in and screw up.

While Lord British is gone, his trusted companion, Blackthorn (whose name is suspiciously ominous), comes in to run things almost like martial law. Of course, Lord British disappearing and not coming back on time creates a panic, since one survivor manages to come back and explain that the whole party is wiped out by this huge big evil nasty monster, a kind which no one has ever seen before. So the world goes into a panic. And Blackthorn, out of goodness, I mean his intentions are really very good (which is the best part of the thing about the Moral Majority) says, "I've got to start straightening things out. Avatarhood is absolutely the way to straighten things out. But people aren't living by it. They aren't being honest. They aren't being compassionate. I'm going to force them to be that way." And so Blackthorn starts legislating morality. Which is, of course, just the wrong thing to do.

Now we bring an evil overtone into this. Remember the shards of Mondain's gem that I described back in the first trilogy? It turns out that one of the reasons this is all happening is that Lord British is not the only one down in this new underworld. Another key individual is this ship captain, Captain John, who is caught in a whirlpool up on the surface and is sucked into this underground lake. And he and his crew are trying to find a way out. (They all survived being sucked underground.)

During their exploration to find their way out, he stumbles upon the broken gem of Mondain. But you don't know that's what happened until much later in the story. And by touching these shards that were re-exposed, so to speak, when the volcano was formed, they come to life. Three beings come into existence, called the Shadowlords. And they personify the anti-virtues: Falsehood, Hatred and Cowardice. They leave Captain John alive just because they are big nasty evil guys, and he's trapped down there, hahahaha! Captain John goes insane and kills off the rest of his crew, and is left down there alone to suffer in the turmoil of

evil he has loosed upon the world.

So, Blackthorn is now taking control, with good intentions. But as the game progresses, these three evil forces very easily bend him to their will, and they push him even further. *Ultima IV* is a game where the story is still pretty obvious. Things are either good or evil. You know this because it tells you in the documentation. Good monsters you don't kill. Lions and tigers and bears eat you because they are hungry, not because they are evil. And so killing them is not good. It's not necessarily bad — I'm not trying to raise animal protectionist issues. But killing them isn't *good*, because they aren't *evil*. On the other hand, it's not good to kill a monster, but it's not bad, either. It doesn't count against you to kill a monster. The choices you make in *Ultima IV* are pretty straightforward. Do good things to good things and do bad things to bad things. That's it.

In *Ultima V* you've got a very different situation. *Ultima V* is the "gray area" story. Now suddenly Blackthorn has started legislating morality, very strictly legislating morality. You are either honest, or you have your tongue cut out. You must be compassionate. We are now going to tax you to make sure that you feed the poor. To be honest, you have to report your parents if they are not doing everything right. There are tons of things ... very "Big Brother."

Would being drafted force you to be courageous?

Yes, things like that. And, more importantly, in a society that is very repressive like this, many good things can happen. Crime is going to go down. Certain kinds of businesses are going to flourish. So we have people who are correct in their resentment of the new system. There are people who are benefiting from the new system and honestly think it's great. There are people who are using it to their advantage. There are people who will tell you that they believe in it, who really are just waiting for an opportunity to turn you in. When you start *Ultima V*, you suddenly don't know

who your friends are and who your friends aren't. You become a Robin Hood-style outlaw to work outside the system as a hunted criminal, trying to overthrow the system that you helped create.

The story of *Ultima V*, from my personal viewpoint, is a far better story than *Ultima IV*. It's not as repetitive. The quests are more singular. The decisions you make are really tougher. The choices when you play *Ultima IV* are really straightforward. Just do the good guy stuff and don't do the bad guy stuff and you are going to win. The problem with *Ultima IV* as a player is that you don't know you have to do all the good guy stuff. Your problem as a storyteller in *Ultima V* will be to make sure that these moral dilemmas are understood.

So basically, the solution to this story is that you have to find a way to defeat the three Shadowlords. In fact, it turns out that the Shadowlords have captured Lord British and have him down in the underworld. And the Shadowlords are pushing society further and further toward the anti-virtues, towards legislation of morality. Actually, this is abusing the virtues, not really promoting anti-virtues. You have to dispatch the Shadowlords and go rescue Lord British from this underground chasm that he was exploring. That's the resolution of *Ultima V*.

Another interesting aspect to the Shadowlords, by the way, is that they travel around ... you see, the pseudoscience all wraps around; everything is self-supporting. Every step we put in is somehow related in some cosmic sense to everything else. For example, an amateur astronomer takes a telescope and looks at the night sky. And there are eight planets, representing the eight virtues. There are two moons, for no good reason other than that's the number we started with. In fact, the nature of the Moongates of the two moons is important. But it changes from game to game. Instead of trying to explain it, you should just use it to your end and not worry about the exact

mechanics being described to the player that you're writing to. But let me just tell you approximately what it is. Basically there are two moons, and each of them goes through different phases. The way that the Moongates work is related to the phases of the moons. There are eight locations where the Moongates can show up. The eight locations in *Ultima IV* are fixed, but in *Ultima V* you discover that there are these stones buried beneath the ground where the gates rise up. And if you dig up the stones they are somehow marked so you can tell they represent a phase of the moon. Whenever a Moongate rises up out of the ground, the phase of one moon determines

"While Lord British is gone, his trusted companion, Blackthorn (whose name is suspiciously ominous), comes in to run things ..."

which gate is open, and the phase of the other moon determines which gate position it will take you to if you enter it. That was the way it happened in *Ultima IV*. In *Ultima V*, we make it so all Moongates are open at night, period. At night they rise up out of the ground, and the phase of whichever moon is closest to being at apex determines where you will go if you enter a Moongate. That makes them a little more usable. Players can read the mechanics of it in the instruction manual and figure it out on their own. They don't need it as a clue in a walkthrough. Other people never figure it out. It's not important.

Also, there are eight moonstones, one for the eight phases. All these threes and eights and other pseudonumerology are never described as cosmically significant. They just happen to be that way. I don't actually state that there is some law of physics to support this. But it would be a law of physics, not religion, that explains it.

In fact, the planets have proper orbital periods and move properly, and if you wait five and a half years there will be a full planetary alignment. We intended for it to have some game significance, and never got around to giving it any. But you'll find out that plenty of things act similarly. There are lots of details that have nothing to do with solving the game.

On the other hand, if you look up at night during *Ultima V*, there are comets in the sky. If you see a comet near a planet, that tells you that one of the Shadowlords is in the city corresponding to that planet. Eight major cities, eight virtues. And the Shadowlords travel from city to city. When a comet is near a city's planet, that gives you some warning.

One of the things I noted was that each of the cities tends to relate to a virtue. How do the NPC characters relate to the virtue of their city?

In the game, there are about half a dozen significant characters in each town. When you walk into a town it should look like a bustling medieval village, with all the normal kinds of things you'd expect to find in a town, but there are only six characters that you have a chance to meet and talk to. These six characters don't tell you straight out that, "Moonglow is the city of Honesty," for example. It's not like honesty awards are plastered everywhere. It's more that because of the nature of commerce in this town, because of what is important to these people, honesty is a consistent trait. You might hear, "By the way, everyone around here is pretty honest. It's one of the things that we pride ourselves on around here." Like "everything's bigger in Texas," that kind of overtone.

One of the goals of an *Ultima* is to be very rich in detail and environment. It is as accurate a simulation as we can generate, as well. It is a far better simulator than most of my competition's products. But there are also tons of aspects to the games that some players will never, never, never, never notice. And any of that you can discover and point out will be fun, because they add to the reality of what is happening. Well, let me give you an idea of how the stories are developed. I can tell you at the beginning of a game what the goal of the game is going to be. But the detail of what you have to do — go get this object or that object — is largely unimportant. Not only is it unimpor-

"I don't design a story and then write a game to tell it. I write a simulation and then design a story that shows it off."

tant, but I don't even know it until really late in the process, which really angers management. Because I don't design a story and then write a game to tell it. I write a simulation and then design a story that shows it off. Let me describe to you an exact case in point. Each *Ultima* got bigger and bigger than its predecessors. *Ultima I* had exactly 16 tiles with which to design a world. Water, grass, trees, mountains, a city, a person and a few other things. The level of detail was minimal, and everything was minimally represented. You had very little interaction with things. The landscape was all random and you had monsters scattered throughout it. By the time you get to *Ultima V*, for example, we finally have enough

shapes where we can have furniture. So here's how story design took place in *Ultima V*.

I'm working with the editor, drawing furniture. I say, "Well, I've got a room now, I've got a desk, I've got a chair, a table, a lamp and a water basin, a bed and a flowerpot, a rug and a harpsichord." I made the harpsichord because it looked interesting. I was looking for furnishings that were big enough to see and thinking of real-world examples. With each of those items, as soon as you make it, you make it function as best you can. A chair you can move around and sit in. A bed you can lie down on. A desk you can look in its drawer. Everything you create you make functional. So I made my harpsichord go bing, bing, bing ... you can use it. And that's two-thirds of the *Ultima* development, building the reality of physics in Britannia. By the time the first two-thirds of the work is done, I've decided what the big goal of the game is, and I've been generating objects, things you can use to make situations happen, that will help build a flavor for that goal. But what order you use them in, or what things are useful, is completely undecided, until the physics of the world works. And then I sit back and I say, "Look, I've built all this nifty stuff, I don't want you to miss it." If I don't tell the player to go play the harpsichord, they might not see it. So as I sit back and write the story I say, "OK, here's what I'm going to do with the harpsichord." The harpsichord, which began as just a piece of furniture, turned out to be one of the most significant points in the quest of *Ultima V*.

We sat back and we said, "We don't want people to miss it, so I'm going to tell them to play it." There's also a piece of background music in *Ultima V* that a good friend of mine, the character Iolo, composed. (Many of the characters in *Ultima* are based on real people. Yeah, I'll give a people synopsis here too. There's only a few of them that are important.) So here we are, and I want players to play it. So I have a character say, "Hey, the harpsichord works, by the way." So we

took this piece of music called "Stones," about Stonehenge, and we set it in medieval musical notation in the manual. And there's a character in the game who will describe how to read that specific piece of music in medieval notation. Another character will tell you, "By the way, if you want to play the harpsichord, here's how you can play it, using this medieval music." There's another character in the game who tells you that that particular piece of music is Lord British's favorite. And there's another person in the game who tells you, "By the way, Lord British has a magical harpsichord, and I've heard that if you play certain pieces of music on it, it might do something special." And if the player puts that all together, and goes to the harpsichord, and plays that specific piece of music on the harpsichord, a wall opens up and gives you the big magic artifacts you need to solve the game.

The reason why the stories are designed that way makes a great deal of sense to me. The worst example of this is exactly the wrong way to design your game: if I say, "Here's a story, pick any book at random, make me a computer game that does that," it won't work. The reason why is because that story is not written with "is that technology feasible?" in mind. By definition it will not be as competitive as my game is because I have chosen specific story elements that the technology shows off particularly well. It required little, if any, extra work, and it works well with all the other elements that can exist. It is designed to adhere to the reality that you can pull off technologically. By definition, it fits within the reality of Britannia.

And every time a new management person comes in and says, "Richard, you're doing it all wrong," I make my case and eventually they either give up on me or become a convert.

So what you'll find in the games is a huge amount of these elements, things that the game does that were never used in the story. There is easily two-thirds more in the game than are ever in the story.

That's also what adds the depth and rich feel to the reality of the world. Even little things like the Hubert the Lion story* exist in the game. And people see that and they know it is has some real significance. It was not involved in the story, as it turns out. But people understand. You'll get a feel for it as you play it. There's a lot of stuff based on reality, at least the reality of Britannia.

There's a lot of funny stuff in there too. I don't know if that's intentional or not, but there's a lot of humor.

Let me relate that to story design for a minute. Humor is an issue. Yes, there's a lot of humorous

**Hubert the Lion is part of the Richard Garriott mythos. It is a rather lengthy children's poem that he can and often does, recite from memory at a blistering pace. The Hubert the Lion story has been incorporated, in its entirety, in Ultima VII.*

stuff in there, and a lot of it is intentional, but there has also been a change in approach between the early *Ultimas* and the later *Ultimas*. In the early *Ultimas*, where a character literally stands there and says one line, there is not very much personality you can express. And so, I did not take *Ultima I*, *Ultima II* and *Ultima III* as seriously. Their worlds were not real, true, living, breathing places that took themselves seriously. Britannia takes itself very seriously.

In my mind, the most important consideration is that humor has to be completely within character. I have no problem with humor when it is totally in

character. If it's totally Britannian humor, as when the jester decides to make fun of the king, or something like that, that's fine as long as the situation is completely within the context of the game. Earlier *Ultimas* did things that are no longer allowed. For example, the earlier *Ultimas* had swashbucklers peddling pizza. You could go see the seer and next to him would be the Sears store. Those things aren't kosher any more. Humor that is not Britannian, any earth-based humor, any earth-based analogies, quips or terminology, are all out.

This rolls over into the question, "Where's everyone in Britannia from?" Because we've chosen to keep the same world and continually evolve it, it's going to take time for things to change in the world. So what we've done is to say that the player, the Avatar, is from Earth. And here we have Britannia, which is a real place that really exists, but where it really exists is not known. So it's a fairly Narnian kind of jump. I'm not saying you are doing time- and space-leaping because I'm not saying that's where it exists. I'm not saying this is another planet around another star that exists somewhere else in the universe. Nor am I saying it takes pan-dimensional movement to reach it. I'm saying this is just someplace else. This is not Earth, period. How can you know how you got there? All you know is that you go through this gateway and you're in this other place. That's all that's relevant.

The runestones — give me some perspective. Are these small stones?

We've done it a lot of ways; we've sort of gone back and forth. The stones right behind your house are bigger than a basketball, but not Stonehenge. The shrines are more like Stonehenge, but smaller. Each shrine is about a quarter the size of Stonehenge.

Since Britannia and Earth are different places, time is completely disjointed between them. I'm not saying that it goes five times faster there than it does here. There is no connection between

them. However, time does go in a positive direction for both places. If I spend one day here, there's no telling how much time passes there, and if I spend one day there, there's no telling how much time passes here. In both Narnia and Oz, zero time transpires on Earth while you're away from it, usually.

In Earth time, it's also been a small amount of time, but usually non-zero. For instance, by the time you get back to your house at the end of *Ultima V*, it's been robbed. Which angered some people. They said, "Here I've gone, I've been positive, virtuous and saved the world, only to come home and discover I've been robbed." The way the game ends is that your front door is ajar, and when you open the door you see gray walls where the pictures are gone, and your house is vandalized, and everything is stolen."

They think that virtue should have its reward, but I think you're saying that virtue is its own reward.

Exactly. So we have this time slip and that lets us run Britannia time ahead any time we need to. However, we also want to keep our major characters around for a long time, particularly Lord British. To that end we've added an additional twist that says that I'm an Earth person, so even while I'm in Britannia I won't necessarily age according to Britannian time. And that lets us have characters that are virtually immortal. Most of our slips between games have been, relatively speaking, short. Ten to twenty years between games. Two hundred years. *Ultima VI* was the first time characters are actually going to age noticeably.

Eventually Lord British does die or leave, or something happens to him.

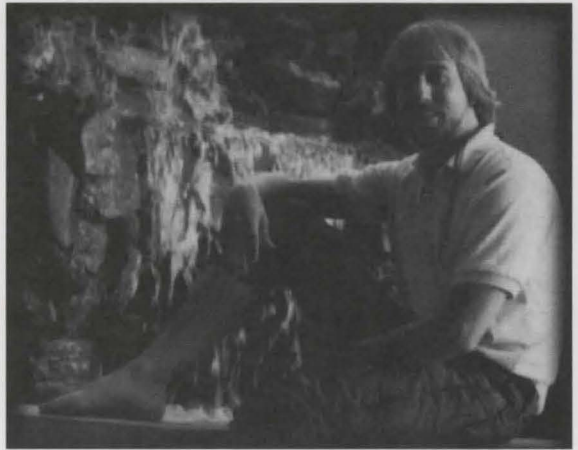
It's been hilarious to see what people suggest, the guys that are helping write this. Raymond's first story proposal suggested that Lord British be married and have a child. No! No! This is utterly out of the question. And the reason it is utterly out of the question is because I'm not married

and I don't have kids. Lord British is me. And so whatever you do to Lord British is happening to me. Shamino is also me, by the way. I get two characters. Yes, it is personalizing too much. It's too bad. That's the way it is.

How do you figure the succession, then?

I don't know. I haven't figured it out yet. Depends on what happens. I've been very careful how I introduce my friends in the games, because it's permanent.

Anyway, back to time. Time is not in sync



between worlds. Nearly all *Ultima VI* characters who show up in *Ultima VII* are not from Britannia, since it's been 200 years. They probably all come from Earth, but that has not been specified for most of them. We have not ruled out the existence of other worlds than these two, but we also have not implied the existence of other worlds. We're leaving all our options open until it becomes necessary to define them. However, Lord British is from Earth. He is absolutely Richard Garriott from Earth, who found a way to get to Britannia some time ago, who has in his possession an object that gives him the power to travel back and forth again at will. So I come here for work and go there for play. In *Ultima VII* we

are destroying his vehicle for travelling back and forth, and stranding both you and Lord British in the world of Britannia. The other characters, Iolo and Dupré and so forth, they also probably come from Earth. We've kind of alluded to the fact that they do seem to be otherworldly, and this time around they will absolutely be from Earth.

I noticed there was a big shift in attitude between the first five Ultimas and then VI. Why the change?

With *Ultimas IV, V* and *VI*, each of those games was kind of an exploration for me — different ways to approach the topics of virtues. You proved yourself to be a person of good character. Whereas *Ultima IV*, you just went out and proved it. Do all these good deeds in each of these categories, and therefore you are a virtuous person.

The subsequent plots were all kinds of reactions, in my mind, to things going around in society at the time. There were things that I thought were personally hot topics. For example, in *Ultima V* we took the virtues to an extreme — almost like the Spanish Inquisition. It was my personal response/reaction to the kind of legislation of morality that I thought was too prevalent in society at the time. Similarly, for *Ultima VI*, I was thinking a lot about subjects of social equality. A variety of forms of bigotry — be they racism, be they sexism, as many of the “isms” as you can think of — those were the subjects that were on the top of my head. When I look at “isms,” I think of them often being based on ignorance, and especially being based on ignorance and fear that evolves into a hatred of something that's different. So what I really wanted to do was set up that exact same circumstance. To do a story of that kind, I needed to find a way to create that same pattern in the player, and what better way to do that than to mislead him on purpose by creating the society or cultural characters that I wanted him to feel that way about, and present them right up front as something to be feared and hated. Monsters. Which of course in the worst

cases of racism, sexism, all those things, that's kind of how you think of people who are different. That's exactly how I set it up in the game.

So how did you go about tricking the player? Obviously there are a lot of creatures that don't look like humans.

It starts, you'll notice, right on the cover. First of all, by selecting gargoyles that look like horned, winged, demonic creatures it was a pretty straightforward way of saying that these are the bad guys in the classical interpretation of fantasy. Then also the pose that you find them on the front of the cover. For example you have this bright, white-washed, virtuous avatar standing on the chest of this screaming, writhing, claws-bared demonic character. Again, that clearly states “here is the good guy standing triumphantly on the chest of the bad guy.” In fact there's lots of classic art that has that: St. George and the Dragon, and that sort of thing. I was purposely choosing stuff of that kind. However, I didn't want to stop there. So then we actually went a little further, and made the intro of the game continue to reinforce the same metaphor. In *Ultima VI*, you start the game on Earth ... that's your home ... and you find your way through a gateway to Britannia. This time the gateway that arrives in your house is not the normal gate, one that has historically been colored blue, to allow you to go to Britannia. This time the door shows up as *red*. We chose the different colors to foreshadow that what's through this gate is not the same, is not your friends inviting you back to go on adventures again. However, being as this is your only portal back and being the adventurer you are, of course you're going to go. But what do you find on the other side? You find that you have in fact been summoned back by Gargoyles who are here to sacrifice you for some — at the time you don't know why — fairly significant ritual. Then of course at the last minute we have your “good guy” friends come and rescue you. Of course, in the process of rescuing you, they end up mas-

sacrificing a good number of these “evil” beings.

You know they’re the bad guys ’cause they didn’t like you.

Exactly. They’re trying to kill you, so that pretty much means they’re the bad guys, or at the very least they’re your enemy. So, I wanted to again very clearly punctuate that first of all, of course, they’re your enemy (and that is true-true), but also make sure that I characterize them, cautiously, as bad guys. Of course, since I intended for you in the long run to come to believe that they weren’t bad guys, I had to be very careful how I did that. I had to make sure that I didn’t give you reasons that you couldn’t eventually, via the story, reconcile as to what they were up to.

So you did scatter clues throughout the game, that the gargoyles weren’t blindly evil?

“...when we created the Gargoyle family structure, we tried to create it such that it would appear to be alien and negative at first, until you learn how to reinterpret it with assistance.”

Absolutely. But it takes you a little while. I spend the first quarter of the game really just setting them up as being the enemy. Since you were only talking to other humans, all the other humans were supportive of the fact that these were not only the enemy, these were the bad guys. I spent the first quarter of the game building in your mind: here are the evil bad guys who must be wiped out ... and if we don’t wipe them out, then

this plague will be here forever. So I was kind of setting you up for genocide. The first part of the game you spend defending Britannian turf. As you get further into the game, you go on the offensive a little more, and you end up taking adventuring parties deeper into the underground, deeper into the Gargoyle homelands, so to speak. That’s when you begin to get these clues in a more direct sort of way. For example, it starts out with kind of subtle things that most players probably didn’t pick up on really (or maybe some of them did, it’s sort of hard to know). What those early clues were, were things like when you get on the Gargoyles’ side, there’d be Gargoyle homes, there’d be farms, when you went into their houses they would have furniture and literature, and you’d witness the children and other things that would make them out to be Not Just Your Normal Dungeon Creature, just standing there by a chest of gold that it’s protecting, but rather more of a completely characterized race. So that would begin to cause suspicion on the part of the player.

Then the next clues were things like, for example, in their literature we’d actually developed an entire Gargoyle language for text that shows up as speech or within the books themselves. Of course it’s all written in Gargish, which not only had a different alphabet, but different words and different sentence structures. It’s just profoundly different. However that would again be a clue to players that “hmm, if the designers have spent so much time creating all this, I wonder if it’s just gibberish or if there’s information in there that would help me on my quest of genocide.” If you work at it, hard, you can actually find ways to translate that text and read those books and figure out more about the basis of the Gargoyle life.

One of the first things you find out is the Gargoyle family structure. Again, when we created the Gargoyle family structure, we tried to create it such that it would appear to be alien and negative at first, until you learn how to reinterpret it with assistance. Then you realize that it’s

not evil, it's just different. For example, the Gargoyle race has both winged, flying, super-intelligent, magical leaders, and it also has non-winged, not-so intelligent, non-magical worker Gargoyles. When you first meet them, down below Britannia, we purposefully set it up so that you'd see it as a master/slave relationship. However, as the game unfolds, you come to realize that actually — unlike humans who are ostensibly all born equal — Gargoyles really are born with a dramatically different capability of different members of their species. Their culture didn't evolve the same kind of equality that humans might have. Rather it might turn out more like an ant colony or a beehive, where there is very much

“...after doing them for that long, I think both myself and a lot of the feedback I got from players was ‘okay, we’re tired of doing just the goody-goody-two-shoes stuff. Let’s get some real bad guys in there...”

a differentiation between the roles or responsibilities between the different members of the species. So again that was a way to maybe fool you early on, and have people open their horizons as to what they think of as normal and what they think of as “acceptable” through that process.

Then of course the big kicker is, as you go further into that, your discovery the reason why they were out for you in particular — you the Avatar. The Gargoyles had a series of prophecies that are well recorded in the Gargoyle books that you can read, and those prophecies reflect to the title of the game, which you only just now begin to understand, which is the “False Prophet.” In these prophecies about a character they call the

False Prophet, and in their book of prophecies they describe things that you did in *Ultima IV*, *V* and so far in *Ultima VI*. In *Ultima IV*, for example, one of the primary things you need to do is to recover the Codex of Ultimate Wisdom from deep in the earth ... well, it turns out that was *their* book that you stole. In *Ultima V*, to rescue Lord British, you go deep down into the underworld again, and Lord British is caught in a prison cell and when you rescue him, the Gargoyle theory is that the magical structures that help support their world were dismantled, and so you've caused earthquakes and plagues and famine to ravage their people again. Then their third major prophecy says that this person will return, with a host of armies from the surface of the world, and will come and try to wipe out the Gargoyles. And what are you doing right now? You've come from the surface of the world with a host of armies and you're trying to wipe out the Gargoyles. They say that the only way that they can stop that prophecy is to kill you. Well, we hope that based on that you go “gee, at least now I understand why they're pissed off” and so instead of just blindly wiping them out, maybe you can find a way to stop the prophecy without having either one of you wipe the other out.

Did you get positive or negative player feedback over the sudden change from good guy to bad guy?

Good, really. That actually all went quite well. *IV*, *V* and *VI* were a very successful story arc, I think, focusing on ethical parables and behavior studies. It's interesting, though, that after doing *IV* and *V* and *VI*, and that arc probably took 6 to 8 years, and I think players appreciated it fairly well. But after doing them for that long, I think both myself and a lot of the feedback I got from players was “okay, we're tired of doing just the goody-goody-two-shoes stuff. Let's get some real bad guys in there. Let's go out and get some good slaying-dragons stuff, bigger fantasies with bigger evils.” That's kind of what set up *Ultima VII* and *VIII* and *IX*.

Ultimas VII, VIII and IX

Ultimas I, II and III are the go-out-and-kill-the-big-evil-bad-guy games. *Ultimas IV, V and VI* are the goody-goody-two-shoes games. *Ultima VII* and the next set, Book 3, so to speak, take yet another approach. They are the “wasn’t it nice to be a good guy and isn’t it still nice to be a good guy, but isn’t evil wicked wicked and horrible?” games. In *Ultimas IV-VI*, there was no true ultimate evil force to go out and defeat or who was going to kick your tail in. And so we had a few premises that we wanted to set up for the design of *Ultima VII* which were: we wanted a bad guy that was really evil, truly, truly evil. We wanted a bad guy who would survive a few games. You can’t just kill him. You are not even going to have the opportunity to try. That way we could have a character who would continue for a few *Ultimas* as the antagonist.

I wanted to set the stage for the possibility that sometime in the near future *Ultimas* may change their technology fairly dramatically, i.e., go true 3-D, for example. In which case, I’m setting up a bad guy who comes from some other place, which may be represented differently, e.g., polygonally, who doesn’t make it through to Britannia this time, but who you may choose to pursue to his or her place through the next few games, and his or her place could be represented by this other style. Can you follow that logic?

Sure, that makes a lot of sense. A three dimensional vs. a two dimensional universe. One thing, I don’t know if you were thinking about this or not, but in terms of standard conflicts that are established in fiction, you’ve got man vs. an outside force, like a beast, in the first three. Then you have man vs. himself. Then you have man vs. God or a god or something. So that’s pretty unique.

So we have this creature from another dimension, from another place, intentionally unspecified

until we need to define it. I guess one of the cardinal rules of *Ultima* is, define it as it becomes necessary, and be aware of the ramifications of what you’ve decided and what your future options are. So we have this core creature. It’s a very powerful entity. It sees Britannia from afar. And it says to itself something like, “Gee, if I could only go there, I could take over and wouldn’t life be happy? I’d have all those slaves and kill all those people.” Whatever its ends are, they are not exactly understood in this first installment, and so are still undefined.

But it’s definitely the introduction of a genuine Big Bad Guy ... the Guardian.

Another interesting thing that was happening about then in *Ultimas*. In the first three, I was literally teaching myself the basic issues of coding and the business. It wasn’t until *Ultima IV* that I really started taking this seriously as a craft. Then again there was a big change in *Ultima VII*. For *Ultima VII*, not only did we invent the Guardian as our new primary antagonist, but I specifically wanted him to survive for the three-story arc. I had a couple of vague ideas, nothing very deep or detailed, but I had a couple of primary plot issues or subjects that I wanted to consider tackling with *VIII* and *IX* as I began *Ultima VII*. It was the first time forethought or planning went into this series.

One of the first things I wanted to do was, unlike *IV, V and VI* where there were no bad guys — where the principle foe was not a “bad guy” but was always yourself or some poor person who had been influenced by evil but who was really good at heart, so we didn’t have any ultimate evil — now with *Ultima VII* we really wanted to reintroduce that. That’s when we brought in the Guardian, we said “okay, so where are we going to get this true ultimate evil from?” We decided, well, it should come from afar, definitely not a guy from around here, so we invented the concept of the Black Gate, a gateway through which a true ultimate evil could come to our world. We created a method by

which he would get this portal built and find his way to Britannia. We created this story sequence associated with how he could influence — since he's not in Britannia yet — to get this Black Gate built. In order to do this, we gave him the ability to affect people's thoughts and emotions from across time and space. By slowly building a following within Britannia through much more subtle means, he could begin to get things built in Britannia that would help him come through and dominate.

The first of the few things he built you might consider intercoms. The Sphere, the Cube and the Tetrahedron, which were tools that he would use to help influence people. Those happened before the beginning of the story. The story begins with these transmitters already in the world, and his followers beginning to gain momentum.

The story ostensibly would run that if left unchecked, these followers would ultimately become fairly well organized and eventually build a construct called the Black Gate, which was a portal through all time and space through which the Guardian would be able to march and take over. We also wanted to make sure that we designed this evil Guardian as powerful enough to where if he were to ever get to Britannia, he was so much more powerful than any local force that he would be able to very quickly clean up. The primary story thread is about prevention of the creation of the Black Gate, under the assumption that if it ever did get built, he would be dominant almost instantly. That's something we kept through VII, VIII and IX.

The only problem is, even though it's a big super-being, it can't get there yet. It can see the place, and it can talk to people there in their minds. But that's the only power that it currently has. Now if only the people of this world would build this construct, the Black Gate, which is of course the subtitle of *Ultima VII*, then it would be able to step through and take over in a jiffy. So if you were this evil superbeing and wanted this Black Gate built, and you could speak to people in their minds, what would you do?

Lie!

And what kind of lies would you tell? Would you be a good guy or a bad guy?

"So if you were this evil superbeing and wanted this Black Gate built, and you could speak to people in their minds, what would you do?"



I'd be a wonderful fellow. I'd be a great guy. As a matter of fact, I'd be so wonderful that people would just rally around and say, "We've got to build this Black Gate!"

So that's what Mr. Evil does. Mr. Guardian — by the way that's what he calls himself, the Guardian. Kind of like your guardian angel, only we don't use the word angel — starts to talk to people, ok? And he comes up and says, "Caroline, don't go around that corner. There's a monster there." And you look around the corner, and sure enough, there's a monster. Wow. Thanks.

"Caroline, watch out! There's a trap underneath the floor mat there." And sure enough there's a trap. Gosh, thanks! "And now, Caroline, after doing you all these favors, could you please just pick up this object and carry it over there for me?" Of course you'll do it.

So that's what he's doing to most of the people in Britannia. The people who believe in the Guardian, the masses who believe in him, are completely good people who are completely duped. And so this cult religion is building in belief of the Guardian and the Guardian's ends. The lowest level members of the Fellowship, which is this organization that believes in the Guardian, don't hear him. The Guardian doesn't even speak to them. Do you remember the Time article about Scientology where the lowest level is the self-help group? And it isn't until you've gotten into Scientology for awhile that you are told that in fact your body is inhabited by fatans that have been lying dormant in your body for seventy-five million years, and they got there when the evil ruler Zog kicked them off their planet Nimpto? I'm serious. This is Scientology. But you don't find this out until you're into Scientology.

And so the Fellowship is this cult religion that is founded upon three principles: The first is Unity. To work for a better world, we all need to work together. If we work together, we'll be better. This is your "go out and evangelize and convert them to our beliefs" syndrome. The next thing after Unity is Worthiness. You should always strive to be worthy of that which you wish to receive. Always try to deserve that which you wish to receive. Which is another way of saying, you get what you deserve. Which means, as far as the Guardian is concerned, if you've been bad, he kills you. You obviously got what you deserved.

That's kind of strict, isn't it?

Yes. You'll see the ways this kind of twists forward and backward when we get into it. The third principle is called Trust. If you and I are going to work

together in the same organization, like me and my brother Robert, we have to trust each other. If I constantly think that Robert's going to stab me in the back, I won't get any work done. We'd be constantly checking on each other, making sure that what we're telling each other is the truth. So you have to trust the other members of the Fellowship. If I tell you to carry this box from here to there, don't ask me what's in it. Just trust me.

Trust has a condition on it, though. The condition is that you do whatever I tell you to do without question.

Trust! Just trust me.

That's really not trust.

I didn't say it was really trust. I said that's the word they use. So we have three elements, all right? Unity, Worthiness and Trust.

Which I suppose is a resonance for the three things you've already learned about in the other Ultimas.

You've got it. All sorts of numerology in it. All sorts of pseudo numerology.

The Unity thing says basically, go out and be a missionary. Anybody who is not with us is obviously against us. You get the implications in this. But of course they describe it all in a very positive light. All the first level members, the entry level people, are very positive. They are good people. Their goals really are good. That's a very important aspect of this group.

This had all been developing for ten or twenty years before you came back to Britannia. That's already in place. The way we kick-start *Ultima VII* is that the Guardian pushes through to the real Earth, to you, during the intro and gives you this once-over and says, "Well, now that I've looked at you and checked you out I'm not concerned. I'll see you on the other side."

So you have a heads up that the Guardian's not a good guy. But when you get to Britannia, the

people who are members of the Fellowship don't immediately confess that they hear this voice in their head and that the Guardian is part of it. You don't necessarily make the connection between this voice that you've just heard and this religion, the Fellowship, right off.

The connection comes pretty quickly, though. So you suspect this guy. The Guardian also has another purpose.

So, here you are. You have a clue that this guy is the bad guy. You are starting to walk around in the world, and — "CAROLINE! WATCH OUT! THERE'S A MONSTER AROUND THE CORNER!" And you recognize the voice because we've got this actor, Bill Johnson, who was Leatherface in *Chainsaw Massacre II*, whose voice we're using. So you hear, "CAROLINE! WATCH OUT! THERE'S A MONSTER AROUND THE CORNER!" And you go, "I know you. You're the jerk who stuck your face through my computer screen and blathered at me. You're the bad guy. I don't trust you." But you look around the corner, just in case. Sure enough, there's a monster there. You think, "Thanks a lot. I really don't want your help because I know you are the bad guy, but I guess thanks anyway." Of course you don't say anything because you don't get a chance to. There's no one there to talk to. You just hear it. And you're walking along and, "Caroline! THERE'S A TRAP UNDER THE FLOORMAT!" And he's right, And so, even though you know he's the bad guy, he's helping you out.

And you're starting to trust him, just a little bit.

But you really don't want to. You know you don't want to. You know you're going to get shafted one of these times. When it really counts, you're going to get shafted. And he's going to say, "Caroline, look. Couldn't you please just take this over there for me?" And what are you going to say? "No way! Forget it!" And he's going to say, "Ok, Caroline, whatever you do, don't take

this from here to there." So what do you do? So now he's playing the opposites game with you. If you start doing the things he asks you to do, he'll continue to ask you things to do. If you do the opposite of things he asks you to do, or if you intentionally don't do what he requests, he'll start requesting things with reverse psychology. So there is no way to win this game. The best way to do it is to totally ignore it and act at random. There is no winning this game. No matter which pattern you follow, you will lose.

He plays one more little mind game. Suppose you are going to go buy a sword from a shop because you want the best sword you can get. You go up to a shop and he says, "Avatar, I'd buy that big sword if I were you." So he starts telling you to do things you've already planned on doing. Now we have this psychology play. Do you go ahead because it's something you were really going to get and something you really do need, or do you say, "I'm not going to do it because you said to"? And he's just told you to go ahead and do what you really need to do for yourself.

Is that better than a regular, "Obviously Evil" opponent?

It's one of my favorite aspects of it, the design of and the interaction with the Guardian and the group of followers he had built here in Britannia. At the time, we were trying to figure out how to architect this group of followers of the Guardian, because I've always tried to characterize Britannian folk as relatively innocent. Even with the Guardian's influence I didn't want to suddenly say, "oh all of a sudden there's all of these evil people around and they're all happy to go help him." Rather I wanted them to be easy to sway, or easy to influence. I thought about that, and I came up with a parallel in the real world that I was pretty pleased with, which is — I'm a believer in the real world, but if you have bad guys around, and I think there generally are, who are the easiest people to sway? In my mind the people who

are the easiest to sway are the people who are the most disenfranchised with the current society. They're the easiest ones to recruit. I also believe that it's important, and one of society's obligations to itself, is to make that difficult, because otherwise, it *will* happen. Even without a Guardian there's plenty of little Guardians around. It's gonna happen. I describe that circumstance as "having a weak fabric of society." One of the really interesting problems I see as society succeeds and fails over time, is that during the flush times, like the Reagan era, when everybody's caught up their "I'm happy, boy, don't we all have a lot of money," what often happens is that the people caught up in that get all excited and carry on without realizing, hey we've left a fragment of our society behind ... who rapidly becomes disenfranchised. In my mind, it happens a lot in inner cities. It's a classic problem. You go to New York City. There are the Haves who have a *lot*, and there's the Have Nots who don't have nothin'. You put that circumstance together and guess what? You have a lot of crime. That was the circumstance I wanted to set up in *Ultima VII* where again it was described as a Golden Era, a renaissance for society. Lord British and the Leadership of the world were all proud and happy of their accomplishments, and yet there was this peasantry, the poor and downtrodden, who were being left farther and farther and farther behind, and yet fewer and fewer and fewer people cared. At which point in time, therefore, it wouldn't take much influence on the part of this evil character, The Guardian. Even with some subtle radio-knob kind of adjustment he might be able to recruit followers, just like the Mafia can and other bad influences in real society.

So even then, the people who were recruited, I wanted to characterize again as "duped innocents" vs. truly evil characters. I also wanted to create a kind of society for them to be a part of that could start out innocently. In fact, it would be very much a self-help kind of thing, except that

because it was organized by the bad guys, they would slowly be manipulated into performing things that would end up being evil. Eventually they might either rationalize it, or justify it, or in the end just finally convert into true evil. So we came up with a basis for their group that I was also fairly pleased with. You'll notice that the number three is often important in *Ultimas* for some strange reason. So we came up with Unity, Worthiness and Trust. That's how they baby-step them, by first making them think it's a good

"... during the flush times ... what often happens is that the people caught up in that get all excited and carry on without realizing, hey we've left a fragment of our society behind ... who rapidly becomes disenfranchised."

thing, and then ultimately describe it as "if you don't do some bad deeds for us, then we won't like you, and if you try to leave we'll kill you."

You are going to have people who are so winning-the-game oriented that by doing this it's going to be virtually impossible for them to win a game. I mean, this is going to drive them to distraction. Is there actually a way to win the game?

Oh, yes. I'll get there.

This game also has what we call internally the story clock. There is a date at which the world is going to come to an end, i.e., the Guardian will come through the gate. The more progress you make, the closer that date comes. So, no matter what, the day before you finish the game is the day before the world comes to an end.

So when the Avatar arrives at the scene, all this is already in motion. The fellowship is beginning to prosper, it's seen as a very good organization — it does have positive ideals on the surface — so the Avatar runs around thinking “hmm, the Fellowship, don't know about them.” Meanwhile, you're going about your business, thinking “oh, the Guardian, he must be bad, I don't know who he is, but it sounds like something bad's going on.” You actually spend a fair amount of time in *Ultima VII* just figuring out ... “where's the problem?” The Fellowship continues to

“But whereas a Gargoyle family ... was a very symbiotic ... family, once you integrate those characters into human society in Britannia, the integration is not so clean.”

evolve as the game goes on. Since the people who are actually in the upper echelons of the Fellowship are actually performing bad deeds — I mean, there are *murders* going on against the enemies of the Fellowship, be they people in high political power, or people who try to leave this little cult — so over time you finally learn that there's probably something else going on in the self-help group. So as you dig into the Fellowship, further and further, you find more of these “debatable” occurrences, and slowly you're brought to the realization that these are truly the followers of the Guardian. Then you realize “ohmigosh, these people are already woven deeply into society, from shore to shore, hilltop to ocean,” and you realize the magnitude of the

infiltration, including people in Lord British's court and the leaders of most towns. It's very well in place. So then you need to not tip your hand while you get cozy enough with them to have them trust you enough to give you the information you need. So you actually have to do the old spy-gig to ultimately uncover the fact that these three generators exist — the Sphere, the Cube and the Tetrahedron — and ultimately that the plan exists for the construction of the Black Gate to allow the Guardian through. Which of course you ultimately forbid that through a very circuitous route of shutting down the generators because that's what keeps the entire system in the control of the followers. Eventually you actually arrive on the scene of the actual construction of the Black Gate, and destroy it.

Now to go back a bit. At the end of *Ultima VI* you've saved the world again, of course, and what you have is this race, the Gargoyles, and humans, who are now left to live together. If you remember, Gargoyle society was set up with the winged intelligent Gargoyles and the shorter, muscular, nonwinged worker Gargoyles. Bee colony-ish, in a sense. But by the end of *Ultima VI* you've destroyed their side of the world.

And so they move over to Britannia during the 200 years that take place between *Ultima VI* and *Ultima VII*. But whereas a Gargoyle family, which included a winged Gargoyle or two and some nonwinged Gargoyles, was a very symbiotic, very loving, very sharing family, once you integrate those characters into human society in Britannia, the integration is not so clean. The hierarchy of Britannia society now has Lord British at the top, then the Great Council of Wizards, who are the main rulers under him. Next come the winged, intelligent, magical Gargoyles, who aspire to very high levels of society because of their capabilities. And below them come the regular Britannian peasantry. And at the bottom are the worker Gargoyles.

And so you have an incredibly stratified society.

Very stratified, and also very class-oriented. Britannia didn't use to have a class-based society, other than a very minuscule aristocracy. Now there's clearly a stratification.

Which is what happened to England as their society progressed, too.

As soon as you have a class structure, it's real easy for one class to live at the mercy of another class. And so what we have is different parts of Britannia becoming super-opulent, emerald castle kinds of places, vs. really dumpy kinds of places. And even some of the original eight cities, like the city of Spirituality, is completely abandoned. People don't go there anymore. It's too far off the beaten track. It's fallen into disfavor and is no longer of any use at all.

We've chosen to reflect a couple of other social overtones, too. The Gargoyles had suicide kamikaze fighters-berserkers. There was this big silver snake with venom they could extract and prick themselves with. It would mean death within an hour. But in that hour they would double their strength and speed and capabilities. Now the upper class have discovered that at slightly lower doses they can use the venom on the worker Gargoyles, who can then work 24 hours a day down in the pits. The rich get richer so they can build more castles. The problem is it decreases the workers' life expectancy dramatically. You get a lot more work out of your workers, but they don't work as long. And they are definitely not very happy and healthy. And since they are less intelligent in the first place and they are very abused, they are mentally, from the Guardian's standpoint, very attractable.

Social overtone two: Now we have this opulent, Emerald City-type group being built up, which is largely profiting from the work of these exploited masses. These exploited masses are also doing things like working in the mines all day and all night and raping the natural resources of the land with reckless abandon, so to speak. I'm not sure exactly how this is going to work in the story, either.

I originally meant to have two voices. What I called the voice from above and the voice from below. The voice from above was the Guardian, parading himself as a good guy. The voice from below was going to be not really a voice at all, but was going to speak with rumblings and thundering and earthquakes and volcanic eruptions and be much harder to understand. At first most people would perceive it as being the bad guy. But in fact the voice below was really going to be nature reacting against the abuses. And so that was really where a lot of this came from. And so we are still going to keep that in a sense, but we're not going to have a voice from below.

But that's the essence of what I'm describing. Society's ignorance is causing this social downfall. The fabric of society is weak, which makes Britannia a prime target for the Guardian, and which is why he wants to go there.

Let me describe to you some of the things the Guardian is now doing. You've got the flavor of the story; now I'm getting down to the details. The Guardian has already had a few things constructed. He has built these three monolithic things, each about the size of a pyramid. One is a sphere, one is a cube and one is a tetrahedron. They are built out of a special Britannian substance, blackrock. Blackrock is totally immutable from a physical standpoint. It has to be mutated magically. You can't form it without doing some magic. It is perfectly hard: harder than diamonds. It is not modifiable otherwise.

The Guardian has already had these generators, these prismatic solids, constructed. One of them helps him speak more clearly to more people in Britannia. One of them is being used to disrupt the pattern of the Moongates, to shut down intercontinental travel. And the last one is basically a pulse generator to send disturbance waves through the ether. It keeps anyone from effectively using magic. And so three of your major objectives are to get rid of those things.

I take it you don't know they are doing these things.

No, you find out during the story. One other little side point is that there are two principle characters probably worth mentioning. One is Hook, and the other is Batlin. Now remember, you have these sheep-like masses who are all in the Fellowship. Anyone who gets to Level 2 becomes a leader of the sheep, like a guild leader, or the leader of a particular congregation. By the time you get to Level 2 you know the Guardian. He probably speaks to you. Fellowships have regular meetings, by the way, where they say, "Hey, were you saved this week? Have you heard the voice?" Those at Level 2 really do hear a voice. The people who are the leaders of their community are one more level aware, so to speak, of the Guardian. It's at this level, also, that we find believers who are so devout that they become what I call jihad-capable. If the Guardian ever turned to one of them and said, "Look, Caroline does not believe. Caroline is a threat. Caroline must be dealt with ..."

They'd go, 'Me! Me! Let me kill her!'

Yes. OK. That's another branch of the Fellowship. As a player, you already suspect the Fellowship. As a matter of fact, you are going to have to join the Fellowship to actually solve this game.

But let me explain how they kill people. That's the real fun part. This is the way *Ultima VII* opens, by the way. I'll give you the opening. You leap the Moongate, arriving in Britannia to find yourself in a town next to a stables. Iolo your good friend is outside and is holding this crying peasant. And you go walking up to him and he turns and says, "Oh, Caroline, Caroline, you're here, the Avatar is back. This is just amazing! Boy, I was just thinking, if only you were here. That would really solve our problems. But I never expected to see you again because I haven't seen you for 200 years." And he goes on to explain a little more of that, too.

And then the peasant comes up and says, "Iolo, Iolo, show her into the barn. Tell her to look inside." And Iolo says that it's terrible and you'd better go look at it. So you go look in the barn and you see that a ritualistic murder has taken place. You find someone's body lying in the center with its arms and legs cut off and taken off in four different directions from the body and staked to the ground with candles burning in them. In the back corner of the barn there's this little closet where a Gargoyle lives, a little stable boy, who obviously happened to be in the stable at the wrong time. Because it's clear he walked out of the stable room, was seen, turned to flee, and was pitchforked across the far wall. And we're going to show this in graphics, too.

I'm just really curious about what kind of letters you get after the opening sequence of Ultima VII.

Yup. This is called, "Richard changes tack completely and decides to get really, really nasty." That actually is a good point about this game. Do you know the concept for the box?

The black box?

The black box. Yeah. Black, black, black, black, black. No nothing. It says, *Ultima VII*, The Black Gate, Lord British, ORIGIN, MP-13. Mature players over the age of 13.

You want this to be a real adult kind of ...

Right! In the sense of ... it's very hard to generate emotion in a computer game. Interactivity is limited. You don't have the control you have in a normal story. When you're reading a book you can generate any emotion you like because you've got control of the storyline. And so you do whatever you can whenever you can. Have I described the scene with the children in *Ultima IV*?

Well, there's a scene where you run into children who are playing ...

That's the one, only they aren't playing. It turned out to be pretty important. I've always found it interesting to see how individuals responded to what I considered to be either minor or irrelevant little story fragments that have shown up down through time. For example, my favorite one that I use as a kind of "kick-off" idea for this was something that happened in *Ultima IV*. That was the first game about proving yourself to be a good person. The entire game is filled with circumstances that were tests that I tried to create to ensure that you were going to be a good person, that you behaved well in these challenges, in these trials. On the other hand, *Ultima IV* was a very trivial game, technologically speaking. So to craft these tests, they had to be symbolic, if you know what I mean. They weren't very well thoroughly conceived, they were more symbolically represented. For example, there were dungeon rooms in *Ultima IV*. A dungeon room was just a screen of sixteen tiles by sixteen tiles, and the only things that I could put in the rooms was furniture, that could not be walked through or over, floor types that you could walk on, treasure and monsters. That was it. I had to create a few hundred of these rooms. Well, when you're trying to be creative with that simple a palette, you made simple things like "here's an orc cave. Yeah, yeah, an *orc cave!*" So it's got rocks for the walls, dirt for the floor, and a little treasure in a campfire. Orc cave! Do the Wizard's Tower. Okay, so it would have a table and a chair and a book, and some walls. It's a Wizard's Tower! Pretty quickly you run out of concepts, so whenever you think of something new and clever ... or even slightly clever ... you're proud of yourself. So for example, I was proud of myself when in one dungeon, I created a room where when you walked in the door, I knew you would have your party with you, with one cleric, one wizard, one fighter ... one of each type of character. So what I put as monsters in the other side of the room was one of each character type. That was it. It was really just a room full of monsters, but I knew ... or I hoped ... that the player

would go "ah, who are they, maybe they're my evil Doppelgangers on the other side. Maybe I'm not supposed to kill them, maybe I'm supposed to convert them." Of course, all they were was monsters. But I thought, maybe it'll cause the player a moment of thought, which is a lot better than the orc camp. So I put it in and moved on. Well, one room that I put in was a room with cages in the corners, and the cages were full of children, and there was a lever in the center of the room to open the cages. Of course, I did that room because I

"I've always found it interesting to see how individuals responded to what I considered to be either minor or irrelevant little story fragments that have shown up down through time."

knew that when you pulled the lever, the cages would open ... and the children are monsters. I mean, I couldn't put conversation or anything else in these rooms. The code only supported monsters, but the monsters could look like anything I wanted them to look like. So I made *these* monsters look like *children!* Because I knew that as the player, you'd be surrounded by these children, and you're supposed to be the Avatar! You're surrounded by small innocent children, but they're attacking you! I thought, this will put them in a quandary as to how to deal with it. I was proud of myself, I put it in, I moved on and tried to continue to think of other interesting rooms.

Well, months later, while the game was being playtested, my brother Robert, who was co-founder of the company with me, received a let-

ter from one of our playtesters — a three-page treatise — about that room. It stated that he refused to work for a company that so clearly supported child abuse. So Robert came into my office and said “ohmigosh, what have you put into this game?! There’s all this stuff about *child abuse*! You have to kill children to win the game? That’s terrible!” He was figuring that mothers and good housekeeping seals and all that kind of stuff was going to come out against us. I’m sitting there, stunned and laughing to myself. First of all, the fact that this letter exists at all means that the room worked. It means this person really didn’t want to kill those children and he’s really upset about the fact that he really didn’t want to kill the children. I said, “but by the way, you don’t really *have* to kill the children.”

Couldn't you just run?

Sure, you could run away ... you could charm them, and they won’t attack, but just wander around while you left the room ... you could put them to sleep and walk out of the room ... you could put down your weapons and just smack them a few times until they went down in hit points, at which point they’d run away. I said actually, there are a lot of ways out of it, but really you know they’re just monsters, and I meant for you to kill them ... but you didn’t *have* to. The fact that it caused this personal dilemma was *exactly* what I was hoping would happen. I didn’t think most people were going to get it. I said, “tough luck, I’m leaving it in the game,” when Robert tried to get me to take it out. It became this family argument, because not only did Robert just *insist* that I take it out, and I refused, but he even got my parents involved. So my Dad, who always takes Robert’s side in these sorts of things, immediately told me to take it out, and my mother, who *usually* sides with me, also advised me to take it out. It really was this big family rift, over this one, sixteen tile by sixteen tile room in the game. I refused to change it, it stayed in the game, and of course nobody noticed. It was

a much bigger deal to us ... I’ve never heard anyone in the public ever comment positively or negatively on that particular room. Everybody just killed them and walked on.

Ever since then, that has become an interesting crucible for me of things I now kind of do purposefully in *Ultimas*. They can be characterized in a couple of ways. One is that, well, there’s always a little shrine to killing children. Yep. Every *Ultima*, up to and including *IX*, has a way that you can kill children. In *Ultima IX*, in the Guardian’s hangout, there’s a child who begs you to kill it, and won’t go away unless you kill it. There’s actually a reason why it’s associated with the Guardian ... it’s a much better developed “death of child” than just random and arbitrary. It’s a little more interesting. In any case, the other thing that I do now, very purposefully in *Ultimas* since then, is that I push people out of their comfort zones and challenge their personal beliefs. In no means am I a believer in the kinds of things that were put forth in Pagan ... I’m not a Mafioso, and I don’t agree that the right answer

“...the other thing that I do now, very purposefully in Ultimas since then, is that I push people out of their comfort zones and challenge their personal beliefs.”

is always to pick up the machine gun and start to fight back ... however, if you look through all these stories, they’re all sort of philosophical treatises, and so we’re talking a lot about what to believe and why to believe. That’s ground we’re

covering, whether you like it or not, in those stories. As an individual, I'm a believer that no matter what you believe, you should know why you believe it. Also you should be willing to have it challenged. To a degree we even tried that. *Ultima IV*: be good. *Ultima V*: be good but don't tell everyone to be good your way. *Ultima VI*: you know, whatever your good is, there are a lot of other ways that are also good that might just be different. Etc., etc.

You know what I don't understand? I've been thinking about this, and if they are behaving in an evil manner, if they are trying to destroy you, what difference does it make if they are children or not?

Nothing, as far as I'm concerned. The guy who had a problem with it was way off base in the first place, as far as I'm concerned. But even if he wasn't, suppose I put nuns in there praying. As long as you don't *have* to slaughter them, and it's a matter of personal choice, and you are having a mental mind thing — "Oh, gosh, I don't know what I should do," good! Good! If you have to think about it and you have to make a tough choice, great. Similarly, bad guys. Bad guys never do anything to the players. Never. Because it's hard to have an interaction with a bad guy that's meaningful. So, for instance, in *Ultima V* we arranged a meeting between you and the bad guy. And the bad guy says, "Oh, Avatar, I'm so glad to see you, you are a great and wondrous person." And even though you know he's the bad guy you still say, "I'm so happy to meet you."

This is Blackthorn?

Blackthorn. Yes. "Avatar, I've been wondering. There is this piece of information you have that I really, really want, and I know that you'll be just happy to give it to me. Right? Well, no? Well, I'm really sorry to hear that. I really need to have that piece of information. If you are not going to tell me, I'd really hate for something bad to happen

to your friend Iolo here. Still don't want to tell me? Well, let me show you this rack that we're going to put Iolo on. Still don't want to tell me?" Well, there's this pendulum swinging back and forth that you can see in the graphics. By the way, if you tell him this information, you basically lose the game. So this is a big deal question.

Do you know this at the time?

Yeah, you do. What you know is that you will get another major character killed by giving them this information.

So you have to choose one death or another.

Correct. And in the end the correct one to choose is to leave the other guy alive and let Iolo die. At least, that's my opinion. And you actually get to watch as the pendulum comes down and you see little blood splats go out side by side and he's dead. And he cannot be resurrected. He's out of your party for the rest of the game. You find this little urn with these ashes and his name on it.

Does he come back in Ultima VI?

Yes. Lord British finally gets him back.

Couldn't do that to your friend Iolo?

No, couldn't do that. But you get the idea. That was a rare opportunity for personal interaction between you and the bad guy. We are putting a lot of it in the *Ultima VII* story line. Plenty of good mind screwballing. That's why we have murders, graphic murders. Not because I want to have gratuitous violence (which isn't actually very violent); it's just a very graphic view of the evil that this group represents. And I am sure that this is going to become a hot topic at some point because we're going to show the carcasses on the ground and the blood trails. You can clearly see that the little Gargoyle walked out of his room, left little footprints of blood as he tried to make it back to his door, and then caught the pitchfork in the wall. Good and graphic.

You've got the capabilities of doing it now, too, don't you?

Yup. The more that I can fit in there, the more happy I will be. Sexual taboos I'm probably going to avoid because there's no real need for it in the story.

It doesn't sound like it.

But I don't think the level of violence I've got down there is gratuitous at this stage. It's still only part of the whole.

All computer games, I think, are very violent. It's all, 'Let's go blow somebody up.' You just never actually see the results of the violence. You don't mind killing somebody if you don't see the blood.

Another thing we're going to do shows up when you are in combat with monsters. What happens when you kick a dog?

Well, I don't know. I don't kick dogs.

What do you think your dog would do if you kicked it? Hard?

Turn around and look at me with this incredible expression on his face.

Kick it harder. What does it do?

He bites you.

Kick him harder. What does he do?

He might turn around and attack you.

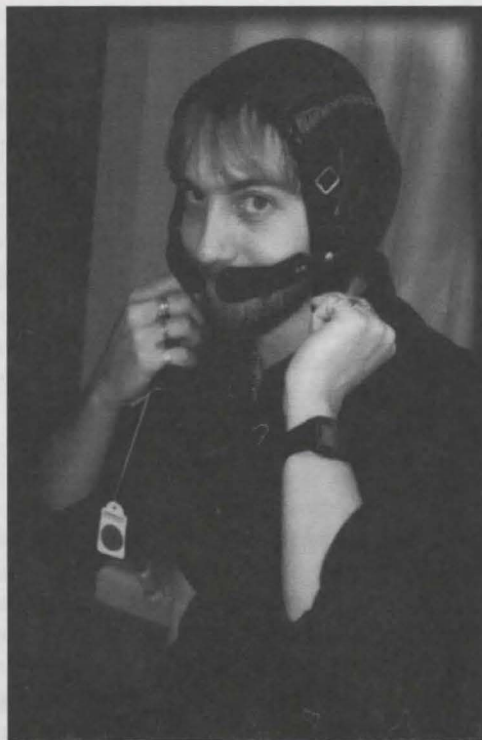
If you kick him hard enough, don't you think he'll eventually decide to run away? And don't you think he'll be whining and screaming when he goes? Well, we're going to do that, too.

I don't want to play this game.

Here you are, being attacked by monsters. What are you going to do when a monster attacks you?

Fight back.

Ok. What's the monster going to do when it takes so much damage it's about to die? It's going to



start whimpering and running off. No more Mr. Nice Guy. This game is very dark.

May I ask what the fun is in this? You're kind of a nice guy, Rich. Are you tired of being Mr. Nice Guy Richard Garriott?

Yeah. That's it. I did three nice games in a row. Three nice games. How many more times can you write a game where there is no real big bad guy, and you're out to save the world, and everyone all around you is all happy fun and flowers, too? I've done that game. I'm past that point. Now I'm back to the dark side of the forest.

You know how you get to Britannia, right? You have this stone that generates this gate that takes you there. Lord British has one of these, also. And they generate these red portals that take you to Britannia. In *Ultima IV* it was blue because we hadn't come up with the red ones. But they were real-

ly red. You just didn't know it. In *Ultima IV* it's not specified where the gate is. It's just off in some non-descript woods that you go wandering off into

Ultima IV is the first time you really use the gate as the way to get back and forth to Britannia. How it happened in *Ultima I*, *Ultima II* and *Ultima III* is in mythology, and who cares? So suddenly at the end of *Ultima IV* you've come back and forth through this gate, and it's a really good way to have this really good story continuity when you go back between *Ultima IV*, *Ultima V* and *Ultima VI*. There's this amazing adventure, and you come back and you're standing in these woods again, and there's some identifying arrangement of rocks there. So you're going to presume this space is special, which it is. So you're going to come back here a lot. You spend a great deal of time coming back there once a day, once a week, after a while once a month. You still know something special, you want to go back there, so eventually you buy the piece of property that is there or buy the house or whatever is nearby. And you build your house there. And you make that your home. In the hopes that someday you'll get to go back again. And, sure enough, *Ultima V* comes up and you get to go back there.

Anyway, you have this black stone which makes these red Moongates show up. The moonstones are actually made out of blackrock. And are therefore, for all practical purposes, indestructible. So don't take a hammer to it, because your hammer will break. Don't forget, you have one of these, and Lord British has one of these. You discovered in *Ultima V* that's how he gets back and forth. Also, there are the eight moonstones in Britannia which are clearly made out of blackrock that generate the blue Moongates, the ones that you transport around inside of Britannia. And so the theory now is that the blue Moongates are local transporters, red Moongates are interworld transporters

The Black Gate is your pan-dimensional gate. So

here you are in Britannia now, and the Guardian is goofing up the gateway with his little generator. He's trying to get the Black Gate finished so he can come and take over Britannia. Another interesting side effect is that all of the moonstones in existence self-destruct. And that means the one that you're carrying in your backpack goes BOOM! and knocks you five feet across the ground. That means the one in Lord British's castle blows up and blows a big hole in the back side of the castle. That means where all the Moongates were there are big craters now because all the moonstones have self-destructed.

And this is why you get stranded in Ultima VII.

Which also brings up this nice little dilemma just before the end of *Ultima VII*, when Iolo comes up to you and says, "Avatar, we have a problem now. This is your way to get back and forth from Earth to Britannia, this is Lord British's way of getting back and forth from Earth to Britannia. The only gate we have left is the Black Gate, the gate that the Guardian is building. If we can use that to get back to Earth, then he can too ..." And so you struggle with the thought of trying to prevent him from getting through the gate while still trying to get home. But in the end you have to say you can't do that, so you destroy the Black Gate and strand yourself and Lord British in Britannia.

And that's the end of Ultima VII.

Close, close. Well, as it ends, here's the final climax. Hook is the hitman for the Fellowship, and Batlin is the leader of the Fellowship. They are both aware of the Guardian. They are aware of the fact that he is evil. They fully support his doings in the world, because they are going to be on his left and right sides when he comes through. But neither of these two guys likes each other. They are the two main figures you actually have antagonistic activity with throughout the game. So the ending segments of the game have you at the Black Gate. You've destroyed the three

generators. Hook and Batlin are there and they are performing rituals in front of the gate. Hook turns around and you have this big battle with Hook. As soon as you finish off Hook, Batlin runs away. Chicken.

You're about to destroy the Black Gate when an arm reaches out of it — GRRR! — like it's going to reach out and grab you. The end game segment has probably taken over at this point. You see this in animation. You finally blow up the Black Gate. Your guy can't get through. And the Guardian's parting words are something to the effect of, "You may have prevented me from getting into Britannia, but now there's no one left in your homeland to protect it."

That's VII. VII part 2 follows some of the main characters. *Ultimas* often end at their climax, so to speak, versus having a more classical story arc with a closing. So VII part II actually said, "let's close these chapters more correctly." So for example, the leader of the Fellowship was a character named Batlin. *Ultima VII part II* is the story of "the Black Gate has been prevented, but we still have this entire infiltration of society that we need to rid ourselves of. How can we now finish expunging these issues and particularly the principle character Batlin from society?" We do that by actually chasing him off the main continent of Britannia, off into an area called the Serpent Isle where he's trying to hide himself in exile. So you pursue him into that area to close that door, close that chapter.

So what made you decide to take Ultima VIII completely off Britannia?

That was mostly a decision based on how long, how many times I'd been playing on physically the same continent. In a sense it has the same physical cities, the same physical continent, same physical characters, and story lines that were all fairly closely related to each other in some very tangible way. It was really a desire to go play somewhere else for a bit. That was my personal primary reason to go to another world.

It was at the end of Serpent Isle when you were physically picked up and flung into the void. Which is a good way of proving that, yes, if the Guardian ever does get through, everybody's hosed since anyone who can just flick you off into some other dimension is going to be a problem.

Exactly. Where we take you, as you just said, is a world in which the Guardian is already dominant, one called Pagan. In this case, we'd just been doing ten years of games where you're always the goody-goody-two-shoes, where you're always being tested. Players of *Ultimas IV* through *VII* had formed habits, in the sense that they always knew to give gold to beggars, they knew never to kill anyone who might be nice, they knew to always face the evil monsters with as much strength as you could, but don't kill the poor little deer and bunny rabbits because that could be interpreted badly. So we had trained this behavior in players, but I was getting feedback from players that said, "man, I'm tired of not being able to kill the bunny rabbits and not stealing the plates off the tables." And I was listening to that, and having done these games four or five times in a row, I was kind of sensitive to that myself, as well as understanding where the players were at. So I thought, here's an interesting subject. Figure that in the real world — and I believe that this was about the time of the Tibetan invasion, but if not there were other comparable things happening in the world at that time — it can be really difficult to live the life of a "good guy." What I mean by that is, if you drop a nice person, say a priest, in the middle of gangland, where there's a bunch of machine gun fights going on, and you're in the middle of the crossfire, and there's a machine gun at your feet. Say that within thirty seconds, say you can see that there's a Gatling gun embankment slowly spinning around. You have two choices: one is to *die*, and two is to pick up the gun and shoot back. I'm not saying it's a fair situation to put a good guy in, but it is a real situation that people find themselves in, like the

Tibetan monks. Well, they had a third option, which was to run away, which is a reasonable option, but what if I don't give you that option? So that was really the kind of story I was trying to pose in *Ultima VIII*: put these guys in a land called Pagan where people are just bad, you can't run away, there's no way to get off the planet, and the only way out is to engage in what's going on, on the planet in ways that I know that the Avatar won't want to do. I smiled to myself, thinking this would be a fun kind of torture to put the players through.

So in *Ultima VIII*, I was probably feeling a little more sadistic than usual, in the sense that I really wanted to push people's comfort zones much more seriously. So not only did we drop people in the gangland with the Tibetan test of pick up the machine gun and shoot back or not ... but we even went much further. Even the cover of the box, which as you know has a big flaming pentagram, was chosen understanding the disturbance it would cause in many people, like the "killing the children" room did.

It was definitely a hot button.

Definitely, and I knew that it was, and it was just one of those things where I thought, you know, I can push this hot button. I can do this thing and get away with it, meaning literally get it through the company's process and get it on the shelves.

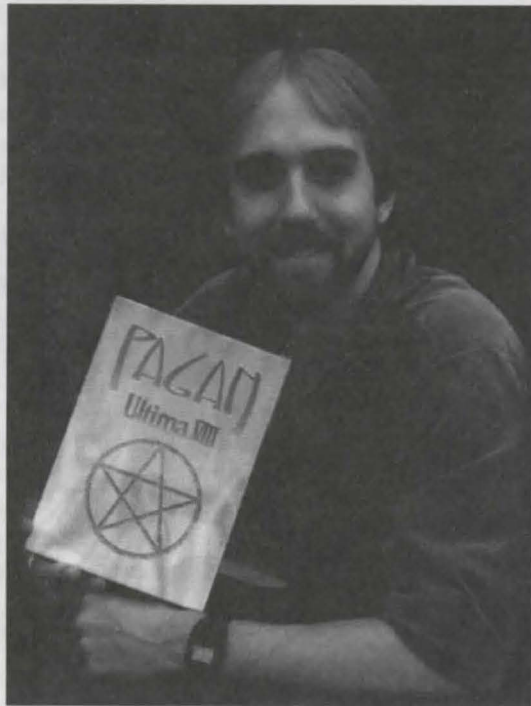
I remember at least one ad where the advertisers airbrushed the pentagram out, and all they had was a box with flames on the front.

There are even some Electronic Arts internal items where they've removed the pentagram because it caused some people discomfort. *Ultima VIII* is filled with things like that. That's probably the one that's the strongest, in the sense that people either don't care about it, and find it innocuous, or they really hate it. It's rare to find someone who's on the fence. They either do or they don't.

So we purposefully filled the world with people you couldn't save. That was another big part of it. These were people who were not going to be converted to the path of virtue. That was one of our first precepts about the game. These guys believe what they believe. There are some characters who aren't just downright evil, but evil was the master of the land. You weren't

going to be able to convert people ... the only way to leave was to study how the world worked, and use their tools. We thought that would be a particularly uncomfortable challenge to give people, and I thought that would be fun to do.

Magic is always based on threes and eights in Britannian pseudo-science. When we went to Pagan, we had a much more classical pseudo-science: earth, air, fire, water and ether or spirit in a Wiccan/magic kind of sense, plus it's Greek and also used in Magic the Gathering ... almost every-



body has used it and continues to use it. So what you had to do in *Ultima VIII* was master each of those elemental magics. So for example, in the Earth quest you learned the magic that was associated with earth, which was Necromancy. You had to get involved with and engage in Necromancy. In the order of the necromancers, the way that the lineage of leadership went was that when one necromancer was killed through a necromantic ritual, the person who killed him ascended as the next head of the necromancers. So for you to master and become head of the necromancers, you had to be involved in a ritual slaughtering of the current

"It's actually, of course, with a kind of joy and sorrow that I'm closing this cycle."

leader. We actually did it with a reasonably interesting methodology, but it's also understandably alien and contradictory to all these games that we've done before. Then one of the latter ones is Fire, or Sorcery. Now, each element had a Titan, a kind of a principal image that you could interact with. For Fire it was Pyros, the Titan of Fire. (We actually incorporated him into *Ultima IX*. As it turns out, to defeat the Guardian in *Ultima IX*, you need to draw on your Titanic powers that you mastered in *Ultima VIII*.) In any case, in *Ultima VIII* you had to master all five magics in order to become the Titan of each one. The last one was the Titan of Ether, and the thing that's special about the Ether in *Ultima* mythos, is that the Ether is the one pervading aspect of multiple realities. Part of

the mythos is that we all live in three-space, and we can travel long distances to go to other physical planets in our reality, however the Guardian does not come from there. The Guardian actually is truly from another physical reality that you could not reach by three-dimensional travel. Therefore, if you're in the land of Pagan, which is not in this three-dimensional space, or in Britannia's three-dimensional space, you have to be able to find a way to travel through the ether in order to get from one reality back to your own. So when you become a Titan of Ether, it gives you the ability to step back across through that Ether, from the reality that Pagan lives in to the reality of Britannia or Earth. That's where *Ultima VIII* ended.

Does VIII have a different philosophical position?

It's actually, of course, with a kind of joy and sorrow that I'm closing this cycle. On that front, we started back in '79/'80 — '80 really for the publication of *Ultima 0*, as I would call Akalabeth — and now we're at the twenty-year marker, to close this thing out. To my mind, one of the many features that I really enjoy about that, is that *Ultimas* go back to pretty much the beginning of computer games. There have obviously been some before, but the industry was really in its infancy.

You go all the way back to the ziplock bags, I remember them.

Ziplock bags, exactly. Actually, even before it was published it was on cassette tape. The disk drive did not exist when I started writing the game; the Apple's disk drive came into existence just before I finished it. I did both a both a cassette tape release, which never really sold well, and floppy disk.

So on the one hand, for twenty years I've really wanted to personally get more involved in a serious way in Something Not Called Ultima. My name shows up on a couple of other boxes, down through the years, but honestly in all of those cases I was playing a very supporting role to other principal creators on other products. There have been

many times when I've had other product ideas that we've even tried to get started, but we've had a very difficult time bring those to fruition because of the reality that making one game at a time is hard enough. So on the one hand I'm really looking forward to doing something different, but on the other hand I really want *Ultimas* to continue forever. One thing is the fact that as Origin goes completely online, we're continuing the *Ultima* series online, with of course *Ultima Online* and all of its follow-ons, but those are very different types of games than the ones that I call the "Lineage Games" which are the big, epic, story-telling products. So that's going to be an interesting thing to watch over the next few years ... how I respond to the online space.

If you look at the difference between online games and solo-player games, classically a solo-player game you — of course — play by yourself, but that also means that every feature in the game is created for *you*. You are generally *the* hero of the storyline. That is a very powerful thing ... it's a rare opportunity. People don't often get to be "the hero" of life in reality, so it's a very desirable feature to have in a product. On the other hand, the fact that you have to do it alone is unfortunate. You *can't* take your friends with you. Your buddy can't play Iolo or Dupré, so you can go on the adventure together. That "together" opportunity is what online games do the best, so if you look at *Ultima Online*, for example, or the competitors that have recently come out, their best aspect is that it's an ongoing reality that you can join at any time ... that you can meet and make friends with people all across the globe, and that you can get your group together and say "let's go on this adventure together." You can achieve something together.

On the other hand, there is no feature in those games that you can believe is there just for you. It is rare, if ever, that anyone can feel like he is The Hero who got to Save The World. In fact, generally in these games when you go on a quest,

they're either randomly generated in order to get enough for everybody, so their context is irrelevant as far as storytelling is concerned, and/or they have these other problems. You're off to go to the dungeon to find the new McGuffin, the sword or whatever, and there are ten people in the dungeon ahead of you and ten people right behind you. So either other people find it first, or when you find it somebody comes and takes it from you. So it's very, very difficult to give storytelling meaning to the character's life. On the other hand, they have a much richer social life. So as I look at those two situations, I'm not willing to compromise and only do one or the other. I actually have a strategy for how I'm going to solve this problem. In a nutshell, the way I've described the solution is by the creation of a hybrid. The strategy says, let's build a persistent, *Ultima Online*-style homeworld where people live and play, but let's create adventures for individuals or people to go on, where they feel special and unique. This is versus these dungeons where you have a thousand people in front of you and a thousand people behind you. I believe that we can create the best of both worlds, that we can create games that allow you to make friends all over the planet, meet up with people from all over the planet, but then go on adventures that are much more like the quests of the Avatar, except that you can take Iolo and Shamino and Dupré with you.

Let's get back to *Ultima IX*. You get back from Pagan by walking through the Ether. We actually have a little *non sequitur* where we start you back, actually on Earth, and you create your character again at the beginning of *Ultima IX*. As soon as you create your character and walk through the gateway we actually take you back to where *Ultima VIII* dropped off, with your arrival into Britannia. The hard core fans, who will be looking for a little inconsistency, will find one. Still, it was necessary for us to do the story arc correctly.

We were talking about the social commentary subtext for *Ultima IX*. Again, I was talking about

how *Ultima IX* is the end of the trilogy of trilogies. We already knew, even back in the time of *Ultima VII*, that *Ultima IX* was going to finish the Guardian story. As the details of the Guardian evolved, it became clear that *Ultima IX* was also the end of the Avatar story, back to *Ultima IV*. We said, well, as long as we were going back to there, we might as well find some elements that we can pull out of the first three. As you know and I know, the first three were kind of unrelated ... *really* ... so we had to do a little reverse-engineering of some of those earlier histories. In any case, we brought characters and artifacts and elements from all the way back to the very beginning in order to finally close this trilogy of trilogies. So as we were thinking about what was the correct

Ethiopia,” and there would be people essentially just shoveling food that way, until slowly people began to realize that the problem was just not getting any better. Ultimately, now most of those organizations have changed to where instead of just shipping food, it’s much more important to ship the knowledge that would let them solve their own problems. It’s the “give a man a fish, or give him a fishing pole.” Same thing. It’s a very important reality lesson to really realize what the right problem is, and to solve the problem correctly. If you look back through *Ultima*’s history, every time you leave the country, within twenty years a new, profound, end-of-the-world problem has shown up, so you come trundling back and you fix things and they say thank you and you go back to earth and twenty years later ... you come back and there’s another issue. So, if we present you with a problem — and you’ve been told that it has been foretold that you are *never* coming back, so this is your final adventure — and what you do is just fix the problem and then go away, what is the probability that you’ve actually fixed anything for the long haul? You’re not going to be around to save them next time. Like a parent getting ready to send a child into the world alone, it’s much more important that they can solve their own problems. That’s the underpinning of the story concept of *Ultima IX*.

“...that’s much less important than creating the knowledge and motivation and capability within the people to fix these problems on their own forevermore.”

story to tell, any normal story like racism or legislation of morality or any of those things, seemed like they’d be lacking or unsuitable for the closing chapter. So what we’ve selected for the closing chapter is a story about finality. It’s another of those world-analysis issues: if you look around the world, there are a lot of places that need help, and there are a lot of organizations to bring help. It’s been interesting to watch the organizations that try to help the world, and see how they’ve evolved over time, too. Think of the starving children in Ethiopia, for example. Twenty years ago it was “let’s feed the starving children of

So as you go running through the game, on the one hand it’s really easy to solve certain problems. Oh, your well’s broken? Okay, I’ll fix your well. But that’s much less important than creating the knowledge and motivation and capability within the people to fix these problems on their own forevermore. Of course, this is a solo player — and once we went to 3-D there were a wide variety of reasons why solo-player became much more important. My goal in *Ultimas* has always been to create these immersive, virtual worlds, and *Ultima IX* is by far the most immersive world we’ve ever created. However, it used to be that there would be you plus two party members. But

every time we had to step out of operating yourself, and then try to manage your party ... it just didn't feel right. So it's a solo-player game. Yet your companions, as well as other key characters — like for example, Lord British, who traditionally just sits in his throne room and says “help, help, please fix things for me!” — even *he* now gets in the act and is a much bigger participant than any of these passive characters have been in previous *Ultimas*. So in fact, for you to complete this game, there are a large number of key personas in the game who have to do their role, not as part of your party, but *separately*, individually throughout the world, to allow that to take place. That is supposed to give you the confidence of “if I was only one-tenth of who solved the problem here, then when I'm not around, those other nine will do fine without me.” That's the story progression you go on through *Ultima IX*.

So what is it that you've accomplished for Britannia, in that broad sense?

The nature of the problem and the specific solutions provided go as follows. Firstly, there's what we'll describe as the surface problems, the outward and visible problems. They're what you see in the introduction of the game, which is that while you've been off in Pagan, the Guardian has come back to Britannia and got the Black Gate built, has opened those gateways, can now go back and forth out of Britannia whenever he wishes, and has a very strong grip throughout the land. The way that the grip is manifested is that there are giant columns that have reached up through the land. As these columns come up, they are his ultimate evil transmitters that are holding sway on the rest of the land. These columns have a number of mechanisms through which they work to dominate. One of the first things the player discovers is that all eight circles of magic have been shut down. Ultimately you discover that each column is shutting down a circle of magic. So if you can turn these off, you can

slowly get the magic back. They have another influence, also. They are “one column, one virtue, one town” — each of these columns is near a city, and it is causing the people of that city to forsake their virtue ... but in a way that they can rationalize. It doesn't take all the compassionate people and make them *hateful*, it takes the compassionate people of Britain, for example, and allows them to rationalize the belief that they are still compassionate, just not in a way that they used to be. And their new attitude is actually causing some suffering in the world. That is, of course, the Guardian's goal. Specifically, with compassion and the city of Britain (where you begin), is that if you go up to the mayor in the center of town, your first time through, he's giving his speech about the importance of compassion. He's talking about how, only a few years ago, with Britain having been a well-announced city of compassion, every poor, sick or downtrodden person in the world came to Britain, because that was where they could get hand-outs. What that caused for the city was that crime went up, the economy was dragged down, sickness and disease proliferated much more thoroughly, and their ability to help those people diminished dramatically. The way he says they've architected it now — which he says is really helping them much better — is that they've shipped all the downtrodden off to the “leper colony” of Paws, where at least now we don't have that element on our own streets, and instead what we do is send supplies to them, and help them out remotely. That improves their economy and lives, and gives them a better ability to help the hopeless, too.

That's not a totally irrational way of looking at it ... but that methodology is repeated across all the other cities of Britannia. They've all similarly forsaken their paths.

Your first problem to solve is pretty obvious. You think “ah, column equals bad, no column equals good.” So off you go to physically solve those problems. However, as you get into the game,

you uncover little bits of more clues. You're all set to turn off these columns, and then go over to the bad guy's castle and whack him on the head, and then you'll be ready to "ascend" whatever that means. Whatever it is, you're going to do it! As you move on in the game, you've found some subtle clues. If the subtle clues aren't enough, however, about halfway through the game we give you a good knock on the head. You get on a ship, getting ready to go to another city, and the Guardian reels you in and says "come here ... we need to talk." He drags you over to his house for a while, and says "hey, I've got this important lesson to show you." He's basically saying, hey, I'm really enjoying you running around, pointlessly chasing things, but look, come over here and hit me on the chin and see what you can do. As the Avatar attacks the Guardian, he starts damaging himself. The Guardian taunts you into continuing that process until you've nearly killed yourself, and of course the Avatar is trying to do things like heal himself, or protect himself, and trying to figure it out, but after a little while the Guardian says "well, you go think about that" and then kicks you back out of his house and sends you back into regular gameplay.

That plus a variety of other clues will let the Avatar begin to understand that he and the Guardian are very closely linked. There's something about each of their natures which is important to understand before we can bring this to a conclusion. As you proceed through the game, you slowly come to the realization that you *can't* kill the Guardian. As you uncover these clues about the Guardian's history and who he is, and where he came from, and all these things, you discover that his history is as follows. If you go back to the very beginning, in *Ultima I*, and the first evil wizard, known as Mondain, you remember that he was in the process of creating a gem of immortality ... a way to make his ultimate evil survive forever. The way you stopped that was that you went and shattered that gem. That

process had a very profound impact on the history of all *Ultimas*. For *Ultima Online*, that gem shatters and breaks into the multiple shards of reality that has been an ongoing thread for those *Ultimas*. However, it also has an impact on the lineage *Ultimas* as well. The first impact that the player is aware of is that the three major shards ultimately manifest the three Shadow Lords, which affect Blackthorn and the evils that take place in that era. What you also discover in this game is that, in fact, of course, the three shards were first uncovered/discovered between *Ultima IV* and *V*. In *IV*, as you become this person of pure virtue, the fiction we've created is that that process of casting out the darker side of yourself, and where that goes and how it happens, also goes back to the gem as well. This gem, from the fact that you've had contact with it from way back, is where the dark side of you resonates and maintains itself. So the Shadow Lords really are a part of you, that dark side of yourself. As you banish them in *Ultima V*, and send them off to some other plane of existence, which you think of as non-existence, they get back together and plot their revenge. It's that darker aspect of yourself that comes back in *Ultima VII*, and is encountered in other places in *Ultima VIII* that you go visit, and has now come back to Britannia in *Ultima IX*. Ultimately you discover that you really can't wipe that out without wiping out yourself. So it is, ultimately, that you have to sacrifice yourself in order to destroy the Guardian and leave the world to its own future.

Do you show the world that it can take care of itself, or do you leave just knowing that it can?

The former. Your goal through the game is to show it how to perpetuate itself. For good or bad, you're told at the beginning that you're not getting to come back. I think that statement is true of everyone, in the sense that people live and people die, and so ultimately friends or children that you have shepherded, or at least helped, you ultimately will be no longer able to help. That's the

foundation of the story. It says “you know what? We’re going to warn you, you’re no longer going to be able to help. Not even this time.” You’re going to know when your end comes, so to speak. We don’t whack them over the head at the beginning and say “you’d better teach people how to take care of themselves.” People ought to make that realization themselves during gameplay. However, the story threads are designed to where even though you can just physically solve problems, the important result of the way you go about solving your problems is that you don’t just go “oh, you’ve dropped your toy? Here let me pick up your toy for you.” Rather, the way you end up solving these problems is “oh, you’ve dropped your toy? Let me show you how to find your toy.” Or, “why don’t you help me, and we’ll find your toy together.” Versus just letting me solve your problems for you. Since we’ve architected stories of that kind, it’s my hope that we

“If I were a parent that had to leave, probably my biggest fear would be ‘have I provided my child with enough information to succeed?’”

start with fairly subtle methods, but build into more forward methods of ways you can feel good about leaving. If I were a parent that had to leave, probably my biggest fear would be “have I provided my child with enough information to succeed?” That’s what we really tried to provide in the story line, too, is mechanisms by which you can kind of feel good about leaving because you know it’ll be okay.

What becomes of the companions in Ultima IX?

All of the companions, all eight of the principal companions, are in *Ultima IX*. Including Dupré. All eight have been in the world while you’ve been gone, and of course the Guardian arrived while you were gone. Lord British and the companions made a run at solving the problems before your return. So, many of the companions went to the dungeons that are associated with the columns to try to turn it off or stop it in some shape or form. Some of the companions actually went straight at the Guardian. They’d noticed new evil islands ... and the Gargoyles’ old island, called Terfin — or rather their outpost on the surface — has been taken over by the Guardian. In fact, the Gargoyles have largely been conscripted by the Guardian and are treated as a kind of underclass. Kind of like society today, ostensibly the United States is now no longer a racist place, however you and I all know in practical reality there’s still plenty of it around. Same thing in Britannia. The Gargoyles still feel largely outcast and downtrodden, so they were fairly easy. A good quantity of them were recruited early by the Guardian. So some of your companions have gone there to try to solve that. Most of those two groups of your companions have kind of fallen prey to evil influence. You will actually find them in the game, converted like Blackthorn was, once upon a time. In other words, converted to the side of the Guardian, reluctantly.

A couple of specifics to talk about are Shamino and Dupré. Shamino actually, upon seeing his friends all falling prey in this way, starts thinking “somebody’s got to survive and help the Avatar understand what’s going on.” So Shamino goes on a spiritual quest and basically locks himself in stasis. He hides out, in a sense, and leaves information to the Avatar that says “when you get back, come find me and help me get out of stasis, and bring me back for the quest.” And that way Shamino can help you. As you go through the game, you meet your companions. For example,

the first companion you meet is Iolo ... but you discover Iolo converted into what we call the "Wyrmguard." They're the Guardian's elite, dragon-riding bad guys. Iolo is there, guarding the first column. He says "ha, I thought you'd come here, but ... no way." He, of course, tries to kill you. You, either by purpose or accident, can either kill Iolo, or not kill Iolo. There are ways to solve the problem without killing him. Ultimately you get into the column and recover what used to be a Rune of Virtue and is now a Glyph of Corruption, and shut down the column. Well, interesting things happen according to whether you killed your companions. If you don't kill them, but turn off the column, you actually free them of the influence and they'll go off and become a regular character again in the game. If you kill them, they're of course dead, but you'll find them a little later in the game. Also for any of your companions who are dead historically, i.e., Dupré, then you get the opportunity to meet them when you go to cleanse the Shrine of Spirituality, which is in the ethereal plane. If you remember *Ultima* mythology, seven out of eight shrines are always on the surface of Britannia, and the eighth one, the Shrine of Spirituality, is usually off on the ethereal plane.

A digression here would be getting to the ethereal plane this time. Historically, the way you get to the ethereal plane is that you wait for the moons to be in specific phases — I think it's two full moon phases — and then all the moongates at that moment in time transport you, instead of to their usual coordinate, to the ethereal plane. Interestingly, the eight columns that the Guardian's planted around the world are not only turning off magic and influencing people to evil, but they have two more extremely profound effects. One is that these columns are essentially magnetic attractors (you can think of them that way) of the moons. That means two things. One is that the columns themselves are being dragged through the ground. If you look at a column

there's usually a trench out behind it. This is causing ... the best thing to describe it would be tectonic plate movement, which is causing extra earthquakes, floods, famine and other kinds of bad things. It's also causing the moons to de-orbit. So as you're turning off these columns, you're thinking "gee I hope I do this quickly enough before the moons de-orbit, literally." Another problem that's caused is that the moongates are all screwed up. The phases of the moons are no longer operational like they were. They're operating completely differently than they have in previous episodes. They're still related, but not

"If you remember Ultima mythology, seven out of eight shrines are always on the surface of Britannia, and the eighth one, the Shrine of Spirituality, is usually off on the ethereal plane."

quite the same mechanism. So when you finally decide that you need to go to the Shrine of Spirituality in the ethereal plane, the moongates won't work to get you there. This is one of the times Lord British decides to get involved and comes out to meet you, and discuss this, and work with you. What he does is say "you know, I can make both moons be full, but the problem is that the only way I know how to do it is to *stop the moons*. When one is about to be full, I'll stop it. When the other is about to be full, I'll stop it. Then you can get to the Shrine of Spirituality. However, now the moons are going to fall. Straight. So man, you better figure out a solution fast." That's what he does. He stops the moons for you, opens the gate to the Shrine of

Spirituality on the ethereal plane. When you're in the ethereal plane, you finally get to meet all of the companions you've killed, if any, as well as Dupré. Part of your quest is how you can restore all of them. So you can return them back to living existence. That turns out to be important to do, because once you get back to reality, the actual solution to the destruction of the Guardian not only involves your personal sacrifice but it concurrently requires each of the eight companions to return to each of the eight columns. The Guardian had taken the Runes of Virtue, turned them into the Glyphs of Corruption, and used them as the powering agents of the attractors that are sucking down the moons. Now that you've restored them all to the Runes of Virtue, your eight companions can now — while you are dealing with the Guardian personally — return to the columns, insert the Runes of Virtue, and basically reverse the effect of the columns. Then they'll be used as repulsion devices to kick the moons back into orbit. The spell that you needed to obliterate the Guardian can only be cast at certain occultations of the moon, which the Guardian of course knows is never going to happen, but it's when your companions kind of go do their shtick that you're allowed that brief moment in time where you can actually defeat the Guardian.

There are eight main characters to keep track of, besides yourself (the Avatar) and Lord British, but in *Ultima IV* you can only have eight in your party, so you take the place of one of the others.

For Honesty, there's the mage, Mariah. Mariah is really Michelle Caddel, my personal secretary. Mariah's parallel as an individual is very tenuous. She was used for name purposes only. The character Mariah begins as a young mage you discover who helps you out and becomes part of your travelling band. In *Ultima VI* she has become the head mage of the Lycaeum. She no longer travels with your party, but is instead one of the significant contributors to Britannian politics.

In *Ultima IV* she's probably a fledgling young mage. She's talented, she understands the ways of magic, but she's not particularly well versed. She has a good intuitive grasp of it, a child prodigy kind of thing, but does not have the book work to back it at first. By *Ultima VI* she has the book work to back it and is extremely insightful, and is now one of the greatest mages in the land. In *Ultima IV* she is not there yet. Blonde. Short, short, short as Michelle. Probably not that short. Green eyes, I think.

Compassion is Iolo. Iolo is David Watson, who really does make crossbows for a living. He is also a fantastic bard, and he and his wife write songs together that I include in the game, and things of that nature. The character Iolo's personality is patterned after the real person Iolo. Iolo is a real guy. He's a very happy, jovial individual. Very creative. Extraordinarily knowledgeable about history.

Sometimes what I'm saying now describes a character and sometimes I'm describing a real person. What we want the body of the character to be even if it hasn't come across in the game yet. Iolo is tall, leans back, walks with a cane, has a little pot belly, pointy beard, fairly long hair, a little gray (but the character Iolo should not be). Subtract 12 years from this description — make him late 20's. Cut the cane.

Maybe have a staff?

He is a crossbow maker. He's one of the best.

Probably carries a crossbow. And a lute, a real pot-bellied lute. Its front view is a heart. Profile view is a full semi-circle. He makes those himself, too. If you ever had a scene where somebody sat down and whittled something, a ship or something, he'd be the guy to do it. He also makes little wooden ships. Iolo's purpose from a story standpoint is to be your best friend. When it's nighttime, and you've made the campfire, you've drunk the coffee, you're sitting on a boulder by yourself staring off at the stars, you're not sure where you should go, Iolo's the person who looks

up and realizes you're in a thoughtful mood, goes over to you, sits down and says, "Hey, what's the problem? How can I help?"

They join halfway through the game, right?

No, they'll join any time you ask. Some of them will volunteer the first time you see them, some you will have to ask. Most of them, as soon as you ask, "Hey, will you join me?" will say, "Sure!" In some cases they will say, "You're a thieving scumbag; I won't join you," until you are no longer a thieving scumbag.

Valor is Geoffrey. That's Jeff Hillhouse, head of Operations. Jeff is your quintessential "Let's go beat on something" fighter. Geoffrey is the physical manifestation of Jeff — 6'5", built like three tons of bricks. As a character in the party he's not as well defined. He's not a principle exchanger of data with the rest of the party.

Justice, Jaana. Jaana is a friend of mine named Jaana. She is the druid. She is Finnish, and her character looks Finnish. Very Scandinavian. She's not overweight by any means, but she's clearly a shorter, stouter type of individual. She's our back-to-nature girl. Hangs out frolicking in the woods, loves to jump into ice-cold lakes — a good way to wake up in the morning. A buxom blonde. By the way, notice that in the party there are exactly four males and exactly four females. The world of Britannia is very, very careful about sexism.

Actually, I heard that if you start off female in the adventure you are not going to be as strong.

Each *Ultima* does something different. In *Ultima IV*, *Ultima V* and *Ultima VI* sex is totally irrelevant, except how you are dressed. In some of the earlier *Ultimas* we have humans, hobbits, dwarves, and elves, and males and females in all the races and character classes. It gives you little pluses and minuses depending on what you choose. That is the point in being anything different.

Sacrifice. Julia. Red hair. Not because the real person has red hair, but because that's the way they've always drawn it. That was the girl I dated up in New Hampshire, Julia. She's the tinker, a craftsperson. She would probably get along with Iolo just great, although we've never had a chance to have them interact.

I've noticed that there's not much romance and stuff like that — you pretty much go out and do your quest and stuff.

That's just because we've not found any good vehicles to bring it in, more than anything else. It's hard to do it and have it actually interactive and have it mean anything. It's hard enough to get across any emotion, much less romance. Good romance has a lot of subtlety to it.

A lot of tension to it. It's probably pretty hard to do tension.

I really have very little information on Julia, as far as what the character is really like. Not exactly one of the major Characters. There are a few that are more major than others. The major ones are Iolo, Jaana is a middle one, and Dupré.

Dupré is your quintessential paladin, although we don't use the word paladin much. These terms are just used to define them; they aren't used very much in the games. Dupré does not run around saying, "I am a paladin!" We don't use D&D character classes to have any sort of relevance in the real world, and they don't mean a thing. I happen to use magic so I might be known as a mage, but I am not a Magic User. I don't have classes that I have to fit into anything to mean anything.

I've noticed in all these characters that some of them can use magic, though not as well as somebody who has studied it.

Exactly. It's really a question of what you've studied all your life, and there are some terms that people will associate with that that don't really mean

anything. The real person Dupré, as well as the character Dupré, takes honor literally to a fault. Chivalry as a way of life is exactly what Dupré lives by. To a sexist fault, in my mind. He is constantly, before making any decision, thinking about honor, whether this will have any effect on his integrity or whether there is honor to be won or lost in the situation. Although not won, for there is a humble element to him which is ... he doesn't go out seeking things for honor, like, "Let's go kill the dragon because it would gain us honor." The chivalric aspect is probably the big one.

Spirituality is Shamino, which is me again. He's our ...

Does he look like you?

Probably more than Lord British does. Denis always drew Lord British so he looked nothing at all like me.

He looks heavier and older.

Quite a bit. And so I would like to move back toward the real me from the Lord British character Denis did.

How do you envision the two characters?

I would like Lord British to be me plus ten years, Shamino me minus ten years. Leave them separated in time by that twenty year total. Shamino is your quintessential Lord of the Rings-style ranger. He is extremely well travelled. People in all parts of the world know who he is. They really don't know much about him; he's kind of a mysterious character. He travels everywhere, but gets to know few people very well. He's your tracker — if you're lost in the woods, he's the one who can look up at the sun and say, "Well, we must be east of Trinsic by now." See a mountain range, he can tell you what that range is. He knows all those things. He knows all the lore of the land. All the practical lore. Iolo knows more of the historical stuff, Shamino has the practical knowledge.

Maybe if somebody tries to get close to him he keeps to himself? He may be friendly enough, but he's hard to decipher, he's not very open.

Exactly. The last one, the character of Trina, is Humility. Excuse me, Katrina. Who, in fact, in real life often goes by Trina rather than Katrina.

"One of the clues that there is something wrong about pride is that when you go out to the city of Pride, Magincia, you find the whole place has been destroyed. It's been destroyed by evil forces brought on by the people themselves."

She is the humble sucker who is the sole survivor of the city of Magincia. Remember the twist about Pride and Humility? One of the clues that there is something wrong about pride is that when you go out to the city of Pride, Magincia, you find the whole place has been destroyed. It's been destroyed by evil forces brought on by the people themselves. We call it demons, but that's a misnomer. We want to make sure we don't imply religious demons. The whole town was destroyed because it was so proud and haughty that it collapsed, and the only person who survived was Katrina. And so, she is our little plot-twist character; we'd say, "This person is totally useless to me. She can't fight, she can't do magic, she appears to be a burden to us. Why in the world are we taking her along with us, this shepherd, of all persons?" She is the character who produces words of wisdom — wisdom of the ages, that sort of thing. Occasionally you'll have a private discussion with Katrina, giving you some very insightful words, that reminds you why she is so important.

Rather than being helpful in the physical sense, she's helpful in the spiritual sense.

Right.

Have you added any of your friends in as characters since the earliest ones?

Yes and no. There are always new characters added, and they are almost always based upon real people — team members or close associates. For example, Jennifer Davis, one of our artists, has a character for herself called Siona. Siona is a musician, and so in Lord British's court, there is the musician Siona who is pivotal in teaching you the piece of music called "Stones" ... kind of a central piece of music to *Ultimas* that Iolo wrote. Almost always do we have those kinds of additions. The companions themselves have been kind of settled earlier, and have been a constant. There is a specific new companion in *Ultima IX* named Raven, kind of your love-interest/sidekick, who we've invented. She was not chosen from a real person, but is a truly fictional creation. That's one of the things we actually have a lot of fun with ... how to put a person in with a characterization

which is how they really are, as often as possible. Another team

member, named Rand, fictionally would be a good friend of Dupré's. Sometimes the characteristics go well beyond reality, but that's part of the fun ... if that's the character you see in the game, that's his personality. That's kind of the pattern that usually follows.

The person I really have daily contact with is Dupré. He was pretty disappointed to find out that he died. I'm not sure he knows yet that he gets to come back. I think he does know. There have been things that have happened in his personal life that have gone into the game, and they've given him some joy and some nightmare. For example, the first time that Dupré and many of these people became characters in *Ultima* is during *Ultima II*. I went to some of my friends, like Greg (or Dupré) and I said, "Greg, I want to put you into my game." He said "great!" I said, "You get to say something. You get a quote to put in the game, so what would you like to say?" He went, "Oh, can I think about it for a while and get back to you tomorrow?" I said no problem. The next day he came in with this Plan. His plan was: okay, here's what I want my character to do. I want him to say "do you want to buy a duck?" Then if the player buys the duck and keeps it, every day it will lay an egg and you'll get this small augmenting of your food supply every day. Or, if they're starving they can eat the whole duck,

which will be a big meal but that will be the only meal. I said, "that's nice Greg, but I asked you what quote you wanted to say. I don't have the technological capability to fit in this great idea. Can't do it. But ... 'want to buy a

"That's one of the things we actually have a lot of fun with ... how to put a person in with a characterization which is how they really are, as often as possible."



duck' is it." So Greg's character is in the game saying "want to buy a duck?" Just to give it some context, we put Sentei — another one of the main characters — and he's in there going "hey, know where I can buy a duck?" But there was no way to conclude the rest of the story. Of course, for years after that, even to this day, his birthday presents are often duck items. Anything you can imagine with ducks, he's just got it out the wazoo.

What can you tell me about the dungeons?

The only thing about the dungeons is that you should be able to identify each dungeon by looking at its map when you get there. Each has a theme associated with it. And the dungeons also represent anti-virtues. The one for Dishonesty is full of traps, with corridors that try to deceive you into going the wrong way. The one for Hatred is kind of like a prison. You can tell by looking at each one what the theme of construction was. Just think of the opposite of the Virtue, and the construction theme usually jumps right out at you. Which ones are puzzles, which ones are random caverns, which ones are monster hideouts.

I noticed that various elements of Britannia reflect a wide range of Earth periods, running from medieval to Renaissance times. I know that in terms of the world itself they are in a period of Renaissance. Would you prefer to have it portrayed that way?

Yes, the clothing is more medieval, not French Renaissance. There are no large lace collars yet. We have this swashbuckler kind of character, but more the pirate kind of swashbuckler. We don't have the Three Musketeers' level of fashion yet.

Where is the best place to start in Ultima IV?

Britain would be the absolutely correct place to start, but it doesn't have the correct character to start. Probably you should start the ranger character in Skara Brae, and find your way to Britain. The reason I say this is that the ranger's your

most balanced character, the one who's middle-of-the-road in all categories. Or you might want to make your guy or girl who goes on the trip be someone who is out in the woods. The word bard has a ... when I say "bard" I mean something slightly different than your quintessential lute-playing bard, even though a lot of them match that description. Bards are really thief-like characters, renamed because a thief is evil. "Thief" implies I'm a bad guy. When I say thief I mean your gymnast, your person who is dexterous and capable and usually quite creative also. Your artsy dude. That's what I meant by bard, and I never found a better label or I'd be using it.

The Teams

You talked about wanting your games to challenge your players' beliefs. Do any of them challenge your beliefs?

Have any challenged me directly? No, probably not. As the creator, that strikes me as hard to do, directly. However, on the other hand they all have been personal explorations. If you look back at *Ultima IV*, *Ultima IV* really was a very personal, soul-searching time for me as far as "what are a good set of personal beliefs?" The virtues that I put in *Ultima IV* are not, and have and have never been, what I believe as The Truth. It's a piece of fiction. It's a piece of very positively meant fiction, and it's got very positive qualities to it. Most of the other stories have been kind of further personal explorations. So the crafting process in many of them — this is especially true with *IV*, *V* and *VI* — the crafting of those games really was a time where I was doing a lot of research trying to figure out why *are* certain things important, and what do I believe about them, and why do I think they're important to talk about. Interestingly, even though that process has honestly been markedly absent in *VII*, *VIII* and *IX* timeframe, I've started it again with

what I call X. My pet name for the new game is the Roman numeral ten, or “X” or whatever you want to call it. Once again, I’ve sat back and specifically one of the things I want to do is introduce a new world of fiction ... and part of that also is that I don’t think I’ll escape social commentary. I think that’s important to do in games — or it’s important for *me* to do in games — I therefore want to think of a new angle, a new basis for discussion, a new basis for exploration. I’ve actually been reading — a rarity for me, you know — I’ve been reading what is for me a huge quantity of philosophical works. I’ve read four, five or six fairly significant Buddhist texts, and actually many others. I’ve been collecting philosophy once again, which is something I did back in the time of *Ultima IV*. I collected philosophy, and read bits and pieces ... although, honestly, back in the *Ultima IV* time, it was really just scanning for keywords and things that I already knew I was looking for. Right now I’m actually in much more of a kind of open mode, trying to find good influences and basis. Particularly I’m enamored with Buddhism right now. It’s a very interesting and useful touchstone for not only personal interest. I have two points here. One is: what do I find interesting philosophically, which is obviously important. It’s also important to look for what might make good gameplay elements, which might not have anything to do with what Truth is, or what good philosophy is. The Buddhism texts that I’ve been reading actually have very good thought on both. Obviously it’s still too early to talk in detail about what that might be.

Do you want to talk about other people involved?

Herman’s a particularly good one to mention. A very important aspect of *Ultimas*, which I perhaps learned from reading J.R.R. Tolkien’s works — and is something that I’m compelled to do — is to create these very complete fictions. Something where all aspects of reality are internally consistent. There are many more aspects of reality that are understood by the creators than ever come out in

the stories ... *maybe* they’ll come out in the games or the stories, but at the very least it’s *known*, so it can be used consistently. When you say that, before you’ve done it a few times, it’s difficult to understand how and why that’s important. After you’ve done it for a while, you kind of realize how useful that is, in a sense that by knowing the details and the underpinning of a world, when it comes time to craft a new story or a new angle, the answers are almost obvious. You don’t have to reinvent ... the answers just come to you as a natural part of reality. So creating *Ultima* pseudo-science — *Ultima* reality — is actually very difficult. As I’ve looked for collaborators down through the years, most people actually don’t “get it.” What I mean by “get it,” is not “appreciate it” but rather not get it in the sense that they can’t craft within it. There have only been a few people that I’ve collaborated with that I’ve felt had mastered that process. John Watson was one of those people who I feel did a really good job of it, Warren Spector was another person who did it fabulously, Andrew Morris and Bill Armintrout really did “get it.” Brian Martin really gets it. But it’s hard. Especially when you delve into the mechanics of one’s, three’s and eight’s, and the virtue combinations. The opposites of the devices, things of that nature, that’s all particularly difficult.

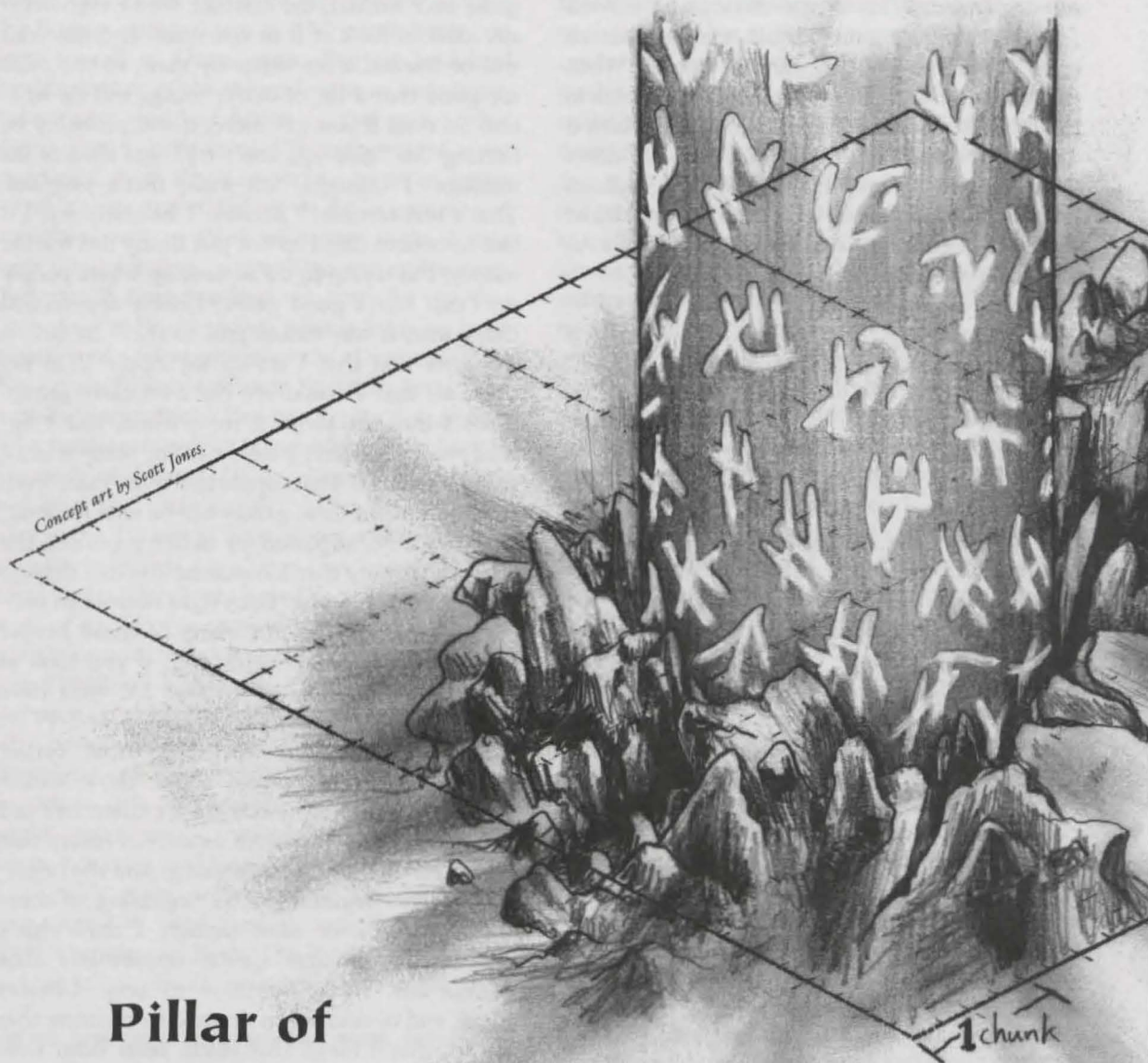
But there was one challenge that was so tough that I didn’t tackle it ... I *wouldn’t* have tackled it. I toyed with it and played with it, but Herman Miller is the person who solved this, and solved this in a way that went way beyond my ability to do. He created the details in the crafting of the Gargoyle language, and certain aspects of their lifestyles, and the alphabet and that kind of thing. To create a character set, to create a complete *grammar*, is quite a challenge. However, for the Gargoyle culture — it was very important to do very thoroughly in *Ultima VI* — Herman actually took on that challenge and created not only the alphabet, but literally a language that has a complete dictionary, has a completely under-

stood grammar. This is true through to *Ultima IX*, where we have some Gargish text that you can read, although it's not critical that you do. When you speak to Gargoyles, even though they speak in English, they speak in Gargoyle grammar, which is consistent with its use in *Ultima VI*. They don't speak Gargish because it's not the main focus of the game. Again, once we began writing those sentences, we had to have Herman check them to make sure we got the grammar right.

In Conclusion

A few years ago I went to a computer games developers' conference, and Bruce Sterling was the keynote speaker. He was giving a talk about his industry — book authoring — versus computer games. Since he's not a computer guy, I'm not sure why he was the keynote speaker, but he had a really interesting thing to say. There was one thing that I keyed in on, and kept close to me ever since. His analogy went like this: when I'm writing a book, I'm of course trying to write a *good* book, and I hope that it's well received. I'm hoping that I can write the best book ever, but of course the probability of doing that is extremely low. As a writer, I'm being compared against every writer since the beginning of writing, which is a lot of really smart writers. So the probability of writing the best book ever is probably not worth shooting for. On the other hand, if you pull that off, that book will probably stay as a classic for eons, because of how difficult that problem is to face. It's almost impossible to get to the top, but once you've done it, it'll probably last. He said, computer game authors have the exact opposite problem. First of all, the industry's only been around for twenty years — he probably said ten years at the time — secondly, computers are advancing so quickly, and the craft is just being learned, that to get to the top of the field is actually pretty darned easy ... comparatively speaking. Yet on the other hand, even if you write the best

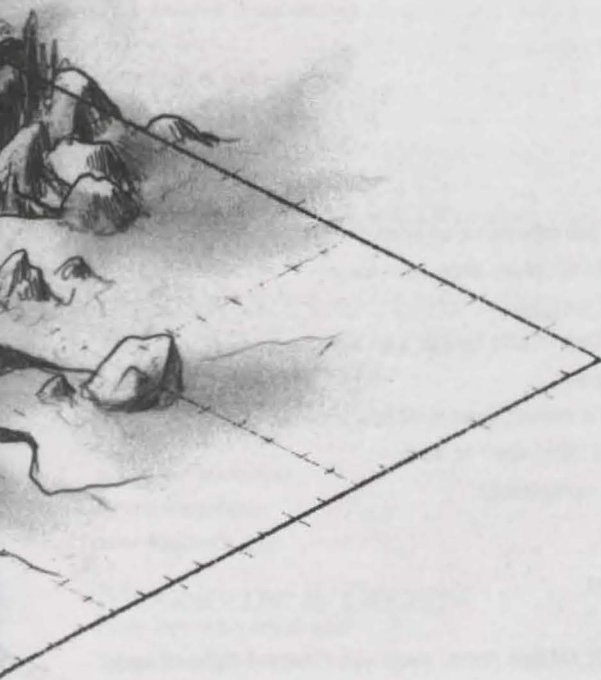
game ever written, the machine won't even actually exist to look at it in ten years, and the craft will be learned a lot better by then, so the odds are good that a lot of better things will be written. So even if you get there, it will probably be fleeting. So "give up, don't try" was kind of his message. I thought "oh man, that's just *sad*. That's just terrible!" Because I honestly try, I'd like to believe that I'm not just doing this for the money, I'm trying to do something where people say "that was a good game, I really appreciated that game, it was meaningful to me." In fact, it was after that that I set up my Apple][in my office so that I could see my own early games. Then I thought about it for a while, and I figured, wait a minute, I have a really, really unusual opportunity. That opportunity is that, even though none of these games will be seen for long, and they'll be surpassed by better products, the interesting thing that *Ultimas* have is that they go back to the beginning. Even right now when people play *Ultima IX*, not many of those people have played *Ultima I*. However, if you look at *Ultima IX*, the fans of *Ultima IX*, who have maybe played *Ultimas IX, VIII, VII* and *VI* ... even though they've not seen those earlier *Ultimas*, they *understand* about those earlier *Ultimas*. They know that there are characters and plot threads and important aspects of reality that have gone on since the beginning. And the beginning is The Beginning. The beginning of computer games ... or close enough. I think that's kind of a cool and special opportunity that *Ultima* has. If we continue to keep *Ultimas* going, and of course I'm devoted to ensuring that we do, that'll mean that thirty years from now those players will have the sense of history that goes through this lineage all the way back to the beginning of gaming. And that's kind of a fun, cool thing, for me at least.



Concept art by Scott Jones.

Pillar of Corruption

Cheats & Spoilers



"And, so ends our journey ..."

RSU

Ultima IX Ascension

LOCATIONS OF SPECIAL WEAPONS & OTHER ITEMS

ARMOR

<i>Helm of Radiance</i>	Covetous (Level 3 behind hidden wall)
<i>Chest of the Troll</i>	Destard (Dragons' treasure chamber)
<i>Arms of the Magi</i>	Moonglow (shipwreck)
<i>Gauntlets of Fury</i>	Buccaneer's Den (hidden cave; must fire cannon to open)
<i>Leggings of Senti</i>	Trinsic (bottom of lake)
<i>Swamp Boots</i>	Hythloth (large sewage room)
<i>Boots of Levitation</i>	Ambrosia (under Nameless's cell)

WEAPONS

<i>Crook of Charming</i>	Terfin (northwest part of island)
<i>Flaming Sword</i>	Hedge Maze near Lord British's Castle
<i>Gargoyle Staff</i>	Most Gargoyle drones carry one; they are otherwise unavailable.
<i>Glass Sword</i>	Ambrosia (Queen's Chamber); Britain (well; must drop coin in)
<i>Gringolet</i>	Minoc (underwater cave)
<i>Ice Sword</i>	Northern Trail (Ice cave); Buccaneer's Den (Guild House; can be bought)
<i>Iolo's Bow</i>	Iolo's House (he must be saved in Despise)
<i>Lightning Sword</i>	Shame (hidden near column); Abyss (Air realm; must collect 5 invisible globes)
<i>Staff of the Dead</i>	Trinsic (Goblin Cave; must use Ethereal Sight spell to see)
<i>War Bow of Blood</i>	Valoria (on shipwreck; after Destard is completed)

OTHER

<i>Kiran Shield</i>	Despise (must collect all 4 Kiran stones)
<i>Magie Shield</i>	Moonglow (Mariah's basement)
<i>Nightshade</i>	Swamps near Paws; Lord British's Castle (Magic room; must use Ethereal Sight to see)

VIRTUE CORRESPONDENCES

<u>Virtue</u>	<u>Town/Dungeon</u>	<u>Profession</u>	<u>Companion</u>	<u>Sigil</u>	<u>Mantra</u>
Compassion	Britain/Despise	Bard	Iolo	Heart	MU
Honesty	Moonglow/Deceit	Mage	Mariah	Writ (Hand)	AHM
Honor	Trinsic/Shame	Paladin	Dupre	Chalice	SUMM
Humility	New Magincia/Hythloth	Shepherd	Katrina	Crook	LUM
Justice	Yew/Wrong	Druid	Jaana	Quill	BEH
Sacrifice	Minoc/Covetous	Tinker	Julia	Tear	CAH
Spirituality	Skara Brae/Abyss	Ranger	Shamino	Ankh	OM
Valor	Valoria/Destard	Fighter	Geoffrey	Dagger	RA

Cheats & Spoilers

KARMA MODIFIERS

TaskPoints

For Each Level of Intelligence	.10/Level (40 total)
Cleansing Shrine	.10/Shrine (80 total)

BRITAIN, PAWS & DESPISE

Give money to beggar	.1 (one time only)
Free mother from thieves	.1
Rescue boy	.1
Release Felix and Castro	.1
Save Thadious from pit	.1
Spare Ooli/Iolo	.1
Rescue Mayor's daughter	.5
Destroy Mirror of Darkness in LB's room	.1
Return nun's funds	.1

BUCCANEER'S DEN, NEW MAGINCIA, AMBROSIA & HYTHLOTH

Free Katie	.1
Free Silver Serpent	.1
Help Linus	.1
Clear out monsters	.1
Learn Singularity	.1
Save Queen's egg	.1

MOONGLOW & DECEIT

Help boy who cried wolf	.1
Spare Randolas	.5
Spare Mariah	.1
Return Duncan's dagger	.1
Forgive Raven right away	.1
Return Sage's Journal	.1

MINOC, COVE & COVETOUS

Free Nico	.1
Help ghost girl	.1
Return Jewelry to ghost crypt	.1
Save dying Gypsy (Alara)	.1
Find restless spirit's grave	.1
Set Lothar's soul free	.1
Destroy Khelereth the Lich	.1
Spare Julia	.1

YEW & WRONG

Spare Jaana	.1
Free Raven	.1
Clear Raven's name	.1
Free Jean-Paul	.1
Free Cleo	.1
Give Vasagalem egg	.5

VALORIA & DESTARD

Heal Meranthon	.1
Return Reynald's shield	.1
Kill Talornia	.1
Spare Geoffrey	.1
Rescue Bane	.1
Return Jordan's Journal to Flann	.1
Finding Darim's Journal	.1
Destroy Demon Triumvirate	.1

TRINSIC & SHAME

Help homeowner	.5
Replace Chalice of Honor	.1

SKARA BRAE, THREE-PART QUEST, THE ABYSS & THE ETHEREAL VOID

Find Bell	.1
Find Book	.1
Find Candle	.1
Return Shamino to his body	.1
Tell Brother Brock of his sister	.1
Read Codex	.1

KARMA HITS

Attack Guards	.3
Attack innocents	.3
Kill Companion	.5
Not giving money to beggar	.1
Kill Gargoyle Queen	.1
Free Montego (slaver) in Wrong	.1
Leave Bane to die	.1
Agree to join Talornia	.1

Ultima IX Ascension

TRAINERS (LOCATIONS, EFFECTS OF TRAINING)

FISTS

Level 2	Buccaneer's Den	Phineus* . . . . .	.\$300
Level 3	Buccaneer's Den	Phineus* . . . . .	.\$2000
Level 4	Buccaneer's Den	Phineus* . . . . .	.\$5000

* To qualify for any new level of fist training, you must first win three fights in the Arena (three for level 2, six total for level 3, nine total for level 4). Of course, as your training goes up, the fights get tougher.

ONE HANDED

Level 2	Lord British's Castle	Keller . . . . .	.\$300
Level 3	Valoria	Old Jak . . . . .	.\$2000
Level 4	Serpent's Hold	Lyssa . . . . .	.Free

TWO HANDED

Level 2	Moonglow	Duncan . . . . .	.Free (once given his dagger)
Level 3	Moonglow	Duncan . . . . .	.\$2500
Level 4	Underwater City	Book* . . . . .	.free

STAFF

Level 2	Paws	Peg Leg Joe . . . . .	.\$250 (after Meribeth freed)
Level 3	Trinsic	Raphael . . . . .	.\$2000
Level 4	NW of Yew	Bakura . . . . .	.Britannian Star (in Trinsic)

BOW

Level 2	Britain	Leon . . . . .	.\$300
Level 3	Yew	Raleigh . . . . .	.\$2000
Level 4	Iolo's House	Iolo . . . . .	.Free (if Iolo's not dead ...)

* The underwater city is in the open ocean southwest of Yew. There's a floating dock on the surface. Dive, staying in the rising bubble streams for air. Click on both statues to open the door to the chamber where the book is kept.

Cheats & Spoilers

SPELL LOCATIONS

Below is a guide to where scrolls for the various spells can be purchased or bought. This is not an exhaustive list ... there will be other opportunities to find many of the spells below, other than the ones listed. Many, but not all ... some of the more powerful spells in the game only show up once, so be alert.

NOTE: B = BUY F = FIND

FIRST CIRCLE

- Create Reagents **B**-Buccaneer's Den (Herzog)
F-Moonglow (Batista's House)
- Lightning Bolt **F**-Lord British's Castle (NE and NW Tower)
- Light **F**-Lord British's Castle (Magic Room)
- Light Heal **B**-Ambrosia (Grond)
F-Lord British's Castle (NW Tower)
B-Minoc (Elena)

SECOND CIRCLE

- Crystal Barrier **F**-Ambrosia (Queen's Chamber)
- Ethereal Sight **F**-Mayor's House (Killigan's Storeroom)
- Infernal Armor **F**-Mayor's House (Killigan's Office)
- Cure **B**-Minoc (Elena)
F-Paws (east of bridge, in small wolf den)

THIRD CIRCLE

- Charm **F**-Moonglow (mage tent)
- Telekinesis **B**-Buccaneer's Den (Herzog)
F-Britain (trapdoor, Magic Shop)
B-Minoc (Elena)
- Fireball **B**-Buccaneer's Den (Herzog)
F-Lord British's Castle (Roof)
- Fog **F**-Moonglow (NW of Deceit entrance)

FOURTH CIRCLE

- Time Stop **F**-Abyss (Earth Section)
- Wizard Eye **F**-Moonglow (Joshua give if find his journal)
- Day **B**-Valoria (Old Jak)
F-Trinsic (Crypt)
- Freeze **B**-Yew (James)

FIFTH CIRCLE

- Summon **F**-Minoc (hidden cave)
 Undead **F**-Yew (shack SE of city)
- Levitate **B**-Trinsic (Lorence)
F-Paws (NW of town, Mage Tower)
- Bolt of Flame **F**-Yew (NW of town)
- Full Heal **F**-Deceit (yellow globe room)

SIXTH CIRCLE

- Meteorite **F**-Trinsic (Crypt)
- Invisibility **B**-Buccaneer's Den (Warrick)
F-Left by Liches when killed
- Ring of Fire **F**-Trinsic (Goblin Shaman cave),
F-Destard (Talornia's Lair)
- Mana Breath **B**-Buccaneer's Den (Warrick)
F-Valoria (Sir Artos' Room)

SEVENTH CIRCLE

- Death **F**-Moonglow (thieves' cave),
F-Trinsic (abandoned fort)
- Teleport **F**-Serpent's Hold (Groldek's Chamber)
- Summon Demon **F**-Destard (must perform Demon ritual)
- Frost Storm **B**-Yew (James)

EIGHTH CIRCLE

- Earthquake **B**-Trinsic (Lorence)
- Lightning Storm **F**-Empath Abbey
F-Trinsic (Spy Camp)
- Inferno **F**-Trinsic (Virgil's Home)
- Searing Rain **B**-Valoria (Old Jak)

Ultima IX Ascension

CHEATS

REAGENT SHELL GAME

When binding a spell, once the text box comes up you can pull your reagents back off the Binding Circle and save them. The spell is still bound, and you don't lose the reagents.

DISCLAIMER

The cheats below can be very useful. Run Fast can speed up your play time (which may be especially handy if you're replaying the game to find out what you missed the first time), and the usefulness of Invulnerable is obvious. But ...

BE WARNED!

These cheats involve tinkering with the game's code. There's a possibility their use could mess up your game, or even your whole system! If you decide to try these cheats, you do so *entirely at your own risk!* If you do mess up your game or system do not call up technical support expecting them to untangle things for you ... they won't. Just delete, reinstall and keep your fingers crossed.

RUN FAST

- 1) Edit default.kmp (in your game's root directory):
At the bottom of the file, enter these lines:

```
[CHEAT COMMANDS]  
alt+shift+f=toggle_avatar_fast
```

- 2) Edit options.ini (also in your game's root directory):

Go to the part of this file labeled [GAME]
Add a line in that section (just below the [GAME] line is fine):

```
speedfactor=5
```

(Normally, your speed factor is 1, so a speed factor of 5 makes you move 5 times as fast. You can select a lower speed than 5, but don't specify a higher speed – the game can't handle a higher speed, and it will definitely crash.)

Then, in the game, press **[Alt][Shift][F]** to walk five times as fast. (This is a toggle, so press it again to slow back to normal.)

INVULNERABLE

Edit default.kmp (in your game's root directory):
At the bottom of the file, enter these lines:

```
[CHEAT COMMANDS]  
ctrl+shift+i=toggle_avatar_invulnerable
```

(You don't need to type in "[CHEAT COMMANDS]" twice; if you've already entered it for Run Fast, don't enter it again.)

Then, in the game, press **[Alt][Shift][I]** to be invulnerable. (This is a toggle, so press it again to become vulnerable again.)

RUNIC

Æ	A	ME	I	I	ÆM	Y	Q	U	AY	NG
B	B	F	J	N	R	R	V	Z	EA	
C	C	G	K	O	S	W	W	TH	ST	
D	D	H	L	P	T	X	X	EE		

You hold the secrets
to the Guardian's
ultimate defeat!



The Guardian's evil is more widespread than before! Once again, Lord British™ and the good people of Britannia™ look to you for help. To succeed, you must plan your strategy well...

- Discover what the answers to the gypsy's questions will get you.
- Learn the strengths and weaknesses of your weapons, armor, and enemies before you come across them.
- Unearth the locations of spells, reagents, and other magics.
- Study the maps of the dungeons to quickly find the artifacts you need.
- Review the area maps to plan your travels through Britannia.
- Meet the characters and creatures of Britannia during the detailed walkthrough outlined inside.

BONUS

Interview with Richard Garriott



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