

THE SUMMONING™



STRATEGIC SIMULATIONS, INC.®

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PRELUDE

An Enemy of Dreams

Many candles lit the hall. Sconce after sconce, flame upon flame, they burned in rank and regiment within a broad space. Some stood in rows, others about stanchions; yet others shone alone, fixed high in the stonework like quiet sentinels of light.

As evening fell, a wind began to penetrate the hall. It came through slits in the stones where archers watched, fighting past oaken gates no battering ram might hope to win, and with each chill gust, the flames of candle and hearth could be seen to falter. They wavered, as did the hearts of the citizens and soldiers, the mages and diplomats who huddled, waiting, cursing from time to time while they ate, or prayed, or bent to sharpen a spear beneath a candle's guttering light.

A murmur began to pass through the gathered crowd, and they drew back. A procession neared. Torches, brilliant and smoking, held high by Council guards, cut a path through the assembly, shepherding between them a score of soldiers and noble lords.

Those nearest the procession began to cheer. Others soon spied the new face among the marchers, and they too lent their voices to the growing excitement. Here marched their savior, some eager voices said, coming at the head of this midnight parade.

"This dress does not fit," said a commanding, female voice.

"You accepted the honor," came the reply. "Where is the crown?"

"I left it."

"You are impossible. You must wear the crown. And that, it's so gaudy! Give the necklace here! Quickly—"

"No!"

A cry of trumpets stilled the voices to silence.

There was a creak of iron hinges. Then, half as wide as a castle gate, a door opened in the hall. The eastern half of the palace began to glow.

It filled with a wondrous yellow light, as if the sun of summer days had come to save those gathered about. And beyond the source of the light, a great room awaited.

Here, magic held sway, providing light for the Council, and warmth for that body of mages and diplomats who had ruled in Laeytroeb for nearly a century now. It comforted them, those leaders about to seat within their number a new lord, an equal above equals: their acknowledged master, harbinger, and queen.

Jairus entered first. He knew the way, and though old, his purple robes together with the jeweled headpiece lent an air of great authority to his march.

Behind him, taking measured steps, her eyes level and full of fire, came Rowena.

Inside, the Council awaited. They were twelve, seated about a circular table which rested on a dais above the floor. In one corner of the room hung a great, crystal sphere. Rowena recognized it at once as the Orb of Knowing.

Without ceremony, she took her measure of the Council, judging each of them who sat before her without waiting to be judged. Robes of regal blue, hoods lined in gold and threaded

with silver filament, noble faces looking out; none of it fooled Rowena or gave her cause for awe. What she saw were defeated men.

After all, not a single Lord among them would have accepted her as leader, before this present war, this disastrous conflict of theirs with Shadow Weaver.

"Dishonor not these ancient and valued halls, whose stones lay stained by the blood of better men. They who died to build this kingdom were champions!"

She touched a piece on her necklace, for luck. "Gentlemen," said Rowena, "in times of peace there is no more noble leadership than what I see before me now: modesty, a quiet stillness, the humility and temperate reason of the Council."

Her voice grew stern, commanding. "But when the trumpet sounds to battle, you, all of you,





must imitate the actions of the lion, not the doe! Put fire to your blood; let your backs be straight; send your hands grasping for your swords. Disguise this fair and female nature of yours with overwhelming rage!"

With a smile, Rowena moved to the Orb of Knowing. As she did so a vibration began, building between her and the sphere.

She paused, and though her words had cut through a shocked stillness, Rowena stood perfectly at ease. Let them see her as strength built upon strength, a goddess come to lead. The tight perfection of her dress aided the illusion, she had to admit, as did the braiding of her hair, side to side, in the style of the most ancient witches.

She had only refused the crown, for they must see strength from her heart and not in a circlet of gold about her head.

"Summon up your breath and spirit," Rowena continued. "Let your souls reach their full height, honored princes of Whitney and Laeytroeb. Oh, you noblest sons of warring fathers, whose grandfathers and their wives fought side by side in ages past, follow me!"

"Dishonor not these ancient and valued halls, whose stones lay stained by the blood of better men. They who died to build this kingdom were champions! They were of your kin and kind, and they need no introduction. But you, all of you, seem content to forget their sacrifice.

"Unless," Rowena stressed her words, pausing artfully, "unless now, you swear on your honor and summon up your wills with mine. Swear to me that you are worthy of your ancestors, and with me lead those bloodied and beaten souls outside these doors. For there is not one of them so small that he does not keep a noble fire in his heart.

"I see them waiting, not as defeated men, but warriors, dogs of war straining to be set from the leash. Swear that you will follow that spirit. Follow me, and by the gods I promise you a victory of the like your enemies have never seen!"

All twelve rose as if a single man. They pulled back their hoods. They bowed.

It was an extraordinary sight. To all appearance the woman before them was no better than a girl, a woman of twenty summers who might command any man in love, but whose battle strength had stirred them all.

There was about Rowena a reserved force. She came to them with no resumé of heroic deeds, having led no armies, nor crushed any evils of which they knew. And yet not a single man nor woman in the kingdom could say they had not heard her name.

A river of command seemed to flow outward from her, engulfing all those who beheld her. It came as a natural power, like light, or heat, and all that was best in men saw fit to cooperate with it, as simple as obeying the will of gravity. It was as if the events of a day did not happen to her, but that where Rowena moved, the events of an age were like to follow.

"How did you know?" asked the leader of the twelve. He addressed his question to Jairus, their greatest mage and advisor.

"When I journeyed to the east," answered Jairus, "I first saw her teaching outside a temple wall. Even with what we

knew, I thought it best to ask for a demonstration. Perhaps I thought I could engage her in a contest of wills. But as I drew closer I knew it would be unnecessary. She conquered where she stood, or walked, or sat, or in whatever thing she did."

Jairus paused, stroking fingers across the length of his chin as he considered, with racing heart, the woman at his side. When he continued, it was to say: "She is our one and only hope."

"I agree," said a telepathic Councilman. "Brothers, I have looked into her soul. Neither did she resist, nor offer evidence of anything beyond a brave heart and a magic most true and powerful. She is no spy of Shadow Weaver's. Instead, as the Orb proclaimed, she comes to us most welcome. She is our savior and queen."

"I agree," said Jairus. "I too have had the opportunity to test her soul, on our journey here."

With a smile, Rowena moved to the Orb of Knowing. As she did so a vibration began, building between her and the sphere. It was invisible, noticeable only to the most adept in the room, and yet it linked Rowena to the Orb along lines of magic as old as the world.





"Gentlemen," she said. "We begin." She raised her hands above her head, palms upward, a movement which came naturally to her, while above, as she knew it must, the sphere came to life.

"So this is the Orb of Knowing, that harbinger and foreteller which showed me to you," said Rowena. "I'd heard of it in my youth. I never dreamed I might so easily. . . ." She allowed her words to trail. Her face grew stern, while above her, clouds and flashing scenes began to swirl within the sphere.

"All time is an arch," said Rowena, "through which shines an untraveled world: the truth. See it, my gentles, and do not despair!"

Images of a black and lonely island appeared.

Here was a desolate place. Rocks lay everywhere, as if, in a rage, the gods had shattered a mountain and left its corpse to lie upon the sea. Yet by ones and twos, aboard rafts, or cast away from good boats passing near, the dregs of the earth found their way to this unpromising land.

They came to escape, to slip away from sentences of death, or to settle far from honest men.

They were brigands, outcasts, and those more vile than names might tell. And all their journeys ended at a single point: the island.

Years passed and their numbers grew, until finally those upon the island organized, and in organizing drew themselves up into a company and establishment of criminals.

Then the raids began.

Cities and towns along the coast gained a new fear, for in the night came sleek boats, and with them a flash of knives beneath the moon.

As season followed season, the raids grew in intensity and skill, with each thrust of the brigand Horde falling deeper into the mainland. At last the voices of the dying reached as far as the Council. There, no less swiftly, they were followed by a great wailing sent up by the widows of the slain.

The Council raised a fleet to oppose the Horde, lords joining together in the armor of battle, and their men marching side by side, singing to the boats while flags snapped brightly above the sight. And warriors filled each ship with the noise and stink of war.

When the appointed day and hour arrived, the Council's fleet set sail.

(A shudder passed through Rowena as she watched.)

No man of that fleet crossed blades with the enemy. No captain gave his call to arms. Instead, as they approached the island of the brigands, they saw, through scudding mists, a sight to chill their bones.

Where only barren rock had been reported, now a vast citadel rose beneath the clouds, while great mountains girded the place like walls laid down by the will of the gods. And before this bastion of stone, stretching out to the sea, lay a labyrinth of intricate design. Here was a maze of traps and dangers sufficient to slow any assault.

As if at once, a great and despairing groan arose from the men of the lead ship. Soon it was followed by other and more terrible cries as the fleet closed within easy sight.

From the fleet, but a few survivors returned to tell the Council of their defeat. As they told it, scorn and self-contempt, shame piled on shame, were all too little to describe their plight, for the many ships, the great fleet of the Council, its armies, weapons, and supplies — all had been destroyed by a fearsome magic in the sea.

The only enemy fought that day was death, and, for the most part, death had won.



When next seen, the brigands were an army. They came down upon the mainland in their own squadron of ships, and with them came a leader to drive terror through the hearts of men. Here, for the first time, was Shadow Weaver.

"All time is an arch," said Rowena, "through which shines an untraveled world: the truth. See it, my gentles, and do not despair!"

It had been his magic that sank the fleet, the spells of his hand turning ships to broken toys, and drowning before his island home the Council's entire fleet, and will, and righteous strength.

Shadow Weaver. They watched his image clarify in the Orb of Knowing.

If possible, Rowena's gaze grew more brilliant, her eyes becoming wider, and of a deeper



blue than they had been before. To those nearest, she seemed to be looking out through eyes of precious stone, their aspect turned hard and immutable in the instant Shadow Weaver appeared.

The evil mage rode a charger into a breach in the castle wall. Black cloak and mask adorned him. Yet the mask seemed a part of the man, and the cloak swirled behind him as easy as flowing hair, and when he shouted to his men they followed.

Yet Rowena remained in control, and when she came down upon the figure, focusing him as tightly in the orb as might be done, all was as if seen from the eye of a descending hawk.

"Here he is," said Rowena. "From the battle for the castle of Etenkral. Two summers past."

The evil mage rode a charger into a breach in the castle wall. Black cloak and mask adorned him. Yet the mask seemed a part of the man, and the cloak swirled behind him as easy as flowing hair, and when he shouted to his men they followed. Into the breach they roared, into wind, flame, and the rising music of blade upon blade.

Though hundreds of the brigands died, hundreds more remained, and each man came at his best pace to shout the name of the dark one, and to count himself blessed if he died within sight of his mounted king.

"Look at him," said Rowena. "Man, ordinary man, is at the mercy of events. Floods and lightning take his soul, he trembles at the violence of his neighbors. But this man, he shares the life of all that terrifies. He is an expression of the same laws which control the tides and the moon, numbers and realities."

"Unstoppable," said one of the Council.

"By all but me," replied Rowena. "How wonderful, the two of us! Two such spirits alive at once, in the same age, and with no choice for it but a contest of wills!"



"When will you tell us how?" asked Jairus. "When will we know?"

Rowena dropped her hands. The sphere went dark. "Tomorrow. It will be tomorrow," she said. "For now I want quarters, food, the plans and disposition of all men-at-arms. These I want immediately. Then tomorrow, at this same hour, we will meet again."

Rowena watched Jairus as he directed the placement of dishes upon the table, his gifted attention to each portion of browned and golden pheasant, his delight at a taste of the Council's best wine.

After a rush of servants and serving wenches, they sat together in the palatial quarters provided her. They ate.

"You are more the diplomat," said Rowena, "than am I. No doubt it explains the size of your stomach, the bags beneath your eyes."

"A cruel tongue," Jairus responded. "But direct, accurate, and sorely needed in these halls." He speared a steaming potato with his fork, bringing it carefully before his lips. "Some of what is before you may be too generously heated. Be careful, my dear. Perhaps you should remember who brought you before the Council.

Rowena narrowed her gaze. "I remember."

"Then a simple question, an honest query for honest tongues," said Jairus. "Do you believe you could have even come before the Council, let alone as their preordained savior, without my doing?" He pulled apart a succulent leg of meat; he chewed.

"No," Rowena answered. "I can appear threatening, without the proper introduction." She paused, placing a morsel of food in her mouth. "To be honest, I would never have thought to raise an army, as Shadow Weaver has done. Nor would I have conceived to place myself in opposition to him, without you. An honest question then, for honest tongues; now having brought me here, what do you want out of me?"

"My reasons are entirely self-interested," replied Jairus. He sipped at a heady wine. "If Shadow Weaver wins, it is unlikely I can be of service to him, and more likely I shall spend the rest of my days in some great agony of torture. It therefore befits that I should run, or fight. Yet, however old or out of shape I may appear, I have never run."



"Then I take it," said Rowena, "I am the weapon you have found for your fight."

"In part, yes," Jairus admitted. "I believe you can lead us against the evil. There is also the matter of your magical strength."

"You wish to learn?"

"Yes. Whatever a child of such gifts may teach," said Jairus.

"There is also this force about you. So natural and overwhelming an aura of command."

"Which, if you possessed it, might give you control of the Council."

"But not replace you," said Jairus. He threw his hands wide, palms up, and smiled. "And finally," he laughed, "there is your beauty. Old I am, and weak in many ways. But whatever has been dulled in me, by time, awakens when I see you. Your dancing shape, your haunting gaze, they stir a magic all their own." Jairus forked another steaming bite before his lips.

"Charming," said Rowena. "But, honest woman to honest man, you would find my charms more difficult to swallow than a hot potato. More true to the result, they would kill you. This, because I am as direct in love as in war."

"The necklace," Jairus whispered.

"What?" Rowena asked. She grasped toward her breast, feeling for the necklace of gold, and once finding it, letting her fingers run across its many small runes and inscriptions.

"Yes, I recognize the piece," said Jairus. "You stole it from the temple where I found you. Didn't you? I've searched for it. I've spent years —"

"They knew not what they had," Rowena interrupted.

"And do you," asked Jairus, "now that you possess it?"

"In all its particulars, no," Rowena admitted. "But I feel the strength of the thing." She dropped her voice to a whisper. "What will you tell me, freely?"

"I tell you, freely, that it belonged to a most ancient and evil witch, the sorceress Chesschantra. She was the one who betrayed our kingdom in the days of Lord Borel and the Gods of the Three Ways. This bauble kept her young, for an age more than she deserved."

Rowena smiled. "Then it will keep me young?"

"No," said Jairus. "It will make me young! We, together, will explore its powers to that benefit, and securing such ability I will transform myself into a more vital form." He spoke quickly,

excitedly. "We will then join, man and wife, king and queen to this kingdom, sweeping aside the Shadow Weaver, the Council, and any who may oppose us."

Rowena fingered the necklace, considering Jairus' offer. "And if I refuse?"

"I will have what I want," he replied.

They looked into each other's eyes, and in that meeting, strength came against strength. One harbored a power as direct as day, while the other took subtler advantages, those of position and experience.

"I must sleep on it," said Rowena. "And take this, my one last and honest thought; I will consider your request. Now leave me." She sat back in her jeweled chair as if suddenly exhausted. "And still there are maps to study, and plans to review before I sleep."

Wax dripped from her candle, hitting in soft splashes against a parchment of battle plans. Even as she attempted to concentrate, the room grew dark. It became a close and weary place, and within moments, the rigors of her day having caught up with her, Rowena fell asleep.

The dream began.

Rowena entered it as if the lapse from consciousness to

fantasy were immediate, and soon she found herself suspended, bodiless, a witness to the pain below.

"Father!" screamed a child. The girl fought, pushing against spears held close and leaving blood upon more than a single

Wax dripped from her candle, hitting in soft splashes against a parchment of battle plans. Even as she attempted to concentrate, the room grew dark.

blade, while one soldier, stepping toward her, came on through the ring of weapons. He reached out with a mailed fist to slap her, hard, and the child fell.

"Abighael!" screamed a woman. It was the mother. "Get away!"

The woman's hair lay braided, side to side, in the style of the most ancient witches. About her throat hung a necklace of golden





pieces, and in her eyes burned a remarkable, unyielding flame.

In turning a hand, just so, the mother stole one soldier's breath. With a word, she slew another, his throat torn by an invisible blade. Others closed. Combining their powers, mages and warlocks hoped to subdue the woman's tricks.

"The plan is cunning," said the Chief Artisan of War, he of the Council known as Khail. He stood tall, well-muscled, and dressed in a leather armor decorated by the gleam of a dagger strapped across the front.

Fighting past ethereal defences, one man caught the mother's gaze (and went blind instantly), while two others trembled with fear as they worked, on their bellies, to grasp the ankles of the witch. Above them a powerful magician joined battle with

blades of lightning in the air, until at last and working together, they clasped her in irons.

The chains jangled. They grew warm and stretched taut, making all the sounds of restraining a violent power. But resistance meant nothing. Here was a metal to hold magic at bay. Working quickly, the guards applied a smaller, second set of bonds to Abighael.

The girl watched strength flee from her mother, as if blood poured from a mortal wound.

And in the deepest recesses of Rowena's heart, pain grew upon pain as she watched. She became richly, serenely aware of the young girl's terror, seeing from her own vantage how weary was the mother, and how unutterably frightened became the mind of a child no more than fourteen summers old.

"Father!" screamed the girl, once more.

"She mistakes you for Lord Borel," said the captain of the guard.

"She mistakes no one," replied the mother. "She was well loved by him, and calls to his memory. You were all loved by Borel. You should all be ashamed."

"Fool!" charged the captain.

"He brought the enemy upon us," said another.



"Or did you, Lady, behind his back?" asked the captain. "Well, Borel is dead, and the three gods defeated. Time now to clear out all spies, miscreants, saboteurs, plotters, villainy, fiends, monsters, rogues, curs, and betrayers — stop me, Lady, when you hear your name."

"Ahhh!" The woman screamed, a crystal, icy exhalation of grief, comparable only to the howl of wolves in the northernmost reaches of the world.

"Take it and its issue," said the captain, forcing his words from between clenched teeth. "Take them from this place!"

For Rowena, the grief and cold of the moment flowed through her, becoming blood and breath and a terror in the night, her true body beginning to rock in its chair, one arm flailing out across the table and forcing aside all maps and books in its path.

The dream ended. In starts and fits it flew from her mind. Yet before it had faded completely, she recognized in the corner of her thoughts an island, the place of volcanic desolation to which the mother and child of the dream were taken. There they were freed from their magical bonds and left to live out the rest of their lives, alone.

Rowena awoke bathed in sweat, and terrified. For long

moments, she could not shake the notion that she, now, sat in some lonely exile, worse than dreams.

"The plan is cunning," said the Chief Artisan of War, he of the Council known as Khail. He stood tall, well-muscled, and dressed in a leather armor decorated by the gleam of a dagger strapped across the front. Before them on the round table lay three parchments, each marked in swirls and arrows of fresh ink. A dozen pairs of eyes looked on, and before them, gesturing with urgent motions from map to map, stood Rowena.

"But will it win?" asked another.

"No," said Khail. Behind him, Jairus coughed nervously into cupped hands.

"No indeed," said Rowena. All at once she knew Khail to be right. The work of the previous evening was nothing, or, at best, little more than a beginning.

Grimacing, wiping a hand across her pale forehead, the feeling of the dream upon her once again, she turned, and in turning caught sight of it. The Orb of Knowing waited for her across the room.



"Was it an omen, then," she asked in whispers, "the dream?" Then, her voice rising, moving back toward its heights of confidence, Rowena continued. She returned to the maps. "They will smash us here, and here, within four-score days. The castle will fall one month later, to the day."

"A month, perhaps two, and longer than we would have had otherwise," said Khail. "I can think of no better, but is this all?"

"No," said Rowena. "It is a start. The rest falls to the will of a single champion, not yet chosen. Watch."

She stepped to the Orb of Knowing. She raised her hands, palms upward, and began.

"Here is our history, here lies our clue, herein awaits a weapon for our present war." Light and shadow swirled through the sphere above her, stabilizing a moment later upon an image most frightening and terrible.

A valley lay dead, a wasteland stripped of forest and opened to the howling wind. Battle and conflagration were but moments past, and of sounds, there were but two: the rush of the wind, and a wailing of women. An

army of women were moving down from the villages. They crossed the dying embers to find their dead.

At first the mothers and daughters could not be certain if they imagined the movement, or if the trembling beneath them was real, holding in its restless vibration some new danger, some terrible purpose. Then it came. All eyes turned toward the center of the rumbling. They saw it rise.

From the center of the ashen land, a tower rose. Its sides sloped to a steepled top. It became a spire.

The land stopped its shaking, but the tower remained. It waited there, and as the widows of the slain and the daughters of the slain stood before this unholy structure, and as they watched, three forms retreated to within its walls.

"A god of magic, a god of war, and a god of intellect," said Rowena. "They hail to us, these images, from a history almost legend. Remember, how these gods came to conquer man; remember how the armies of one lord held them at bay; remember the tower.

"Within that dark spire, the three gods hoped to heal their magic and their wounds, eventually to return for battle. But Lord

Borel, having forced retreat upon them, had no heart to lend them the very time they might need to re-emerge. Alone, he ventured into the tower. Alone, he did battle with the gods."

Alarmed by the proceedings, Jairus moved forward. Though his hands shook, visibly, he saw fit to interrupt.

"Are you unaware of the history?" he asked, looking to the images within the sphere. He blessed himself. "Borel was the traitor who brought the anger of the Three upon us. He incurred their wrath by his eager demands."

"Watch, and be silent," Rowena ordered.

"He died in that tower," said Khail, "the first of the champions."

"Yes," agreed Rowena, smiling. "And for it his love was banished, his daughter banished. But others followed. Many brave men and women followed in the years to come, until one championed all the tricks within the tower and brought it crashing down.

"Today mankind is faced with a new threat. The armies of Shadow Weaver cross the land." Rowena spread her fingers, watching the play of light within the sphere as it became a series of faces, visages of the men and women, champions all, who had marched off to die within the

tower of the three gods. At last a single image remained. Rowena identified the countenance as that of the final champion.

"All that is in my heart, soul, and experience tells me this; we need a new champion. All that is in my heart and soul tells me it

From the center of the ashen land, a tower rose. Its sides sloped to a steepled top. It became a spire.

must be someone with the one quality I do not possess. It must be a descendant of that last and winning warrior, the one who brought the dark spire down."

"What goal would you set for such a man?" asked Jairus.

"Spy, saboteur, adventurer, assassin, champion," Rowena answered. "He will be all these and more. While we hold the Shadow Weaver, battling him to a halt at each pass and river crossing, the champion will make his way behind the lines. There he must find the clues to aid our victory."





A collective sigh escaped the Council. Jairus nodded first, then Khail, and afterward a dozen heads bowed in unison and in assent.

"You," he whispered, "are one that, headstrong with your own desires and seeing omens in every dream, will lead us to ruin." He pulled the necklace taut. "Remember who I am."

"The summoning bled you," Jairus observed. He lent his shoulder to Rowena and helped her to order her steps. He shepherded her past curious guards and into the quiet of her room.

Drawing shallow, quick breaths, her brow furrowed and pale, almost as if a fever burned behind it, Rowena collapsed upon the bed. She coughed.

"It was not part of the bargain," Jairus continued. "You never told me —"

"Conditions change," said Rowena, interrupting. "We must . . . we must be flexible. I had a dream last night. I saw the witch Chesschantra and her daughter Abighael. It was the day they were banished from the land, and I took it as an omen."

"To find and teleport some country oaf within these walls?"

"Yes!" said Rowena. "That oaf is the direct descendant of the champion who saved us all. He is blood and kindred flesh to that memorable knight who struck the tower down! This oaf, no less than a stem of that victorious stock, will, oaf-like, in oafish fashion, oafishly bring our enemy curled and bleeding to his knees. His oafishness, as you may call it, will, if I am right, burn away the shadows in our Weaver's eyes and, like a thousand oafish suns, blind him to his soul! Fate will have no less."

"He knows no weapons," said Jairus.

"We will teach him."

"He knows little magic," said Jairus.

"Details," insisted Rowena.

"You and Khail go and attend to them."

Leaning forward across the bed, Jairus entwined his fingers through the necklace about Rowena's throat.

"You," he whispered, "are one that, headstrong with your own desires and seeing omens in every dream, will lead us to ruin." He pulled the necklace taut. "Remember who I am."

"I remember that," Rowena answered. "And I remember what you want." She searched inside herself. She felt for what strength might oppose Jairus in this moment, and none remained. She would have to bluff.

"Gentle Jairus," Rowena said. "This war with Shadow Weaver has new angles every day. And like the dream, I cannot believe this necklace came to me by chance —"

"Came to you," Jairus interrupted. "You stole the thing!"

"As would you have, if you'd found it first," Rowena said. "Now understand this; it possesses power, but how much and how we will need it to destroy Shadow Weaver, I do not yet know!"

"It is a necklace of youth," said Jairus. His wrinkled, bloodless fingers pulled it close, their nearness like a breath of ice upon Rowena's throat. "It kept Chesschantra young."

"No, not a necklace of youth," said Rowena. "It is a necklace of time!"

Dismissing Jairus from her room, Rowena fell quickly into

slumber. The finding and teleporting of the champion to their castle had played her out. She slept. She recovered.

She dreamed.

While Chesschantra wove spells throughout the interior of the island, transforming pillars to hardwood trees, making glades, and coaxing springs to life, the powers of a lifetime at their peak, her daughter (she whose name meant "my father is joy") watched with a most careful and discerning eye.

"Allow me, Mother," said the girl. "I've been watching you." And from the curling of Abighael's fingers, a rain composed of swords, shields, maces, and armor flew from the sky. Pieces struck stone and grass, hurtling past with such abandon that Chesschantra threw herself to the ground as a pickax tumbled by. She arose laughing.

"Such hatred and such power!" Chesschantra beamed. "One day you will shout, and the world shall tremble at the sound."

"A world that hates my father's name," said Abighael, "deserves to tremble." Then she smiled. It was a teenager's delighted smile. "Teach me more."





"Teach you," said Chesschantra. "You are already almost beyond teaching. You could be the daughter of a god, young Abighael."

"Lord Borel is father enough," said the girl. "Well loved and loving. I tell you, mother, I will remember him always."

Upon awakening, Rowena ordered the servants to bring her a mirror. Hours passed. For it took hours and many permissions to secure the particular mirror Rowena wanted. When it arrived from a nearby temple, they placed it in the brightest part of the room, at the foot of her bed and facing outward toward the hall.

It was not magical, but valuable, perhaps the only full-length looking glass in the land. Within its frame of gold and silver filigree, Rowena studied herself. The dreams had taken their toll.

Her eyes seemed weakened, harboring dark circles beneath their squint. Her movements were unsteady. It was as though all the fire and power of her majesty had been doused in that cover of sweaty sheets still laying on the bed.

She raised a hand to her eyes. It glowed. By slow prudence and through soft degrees, she worked to restore her beauty.

"What is keeping you?" asked Jairus. He entered her quarters in a huff and closed the door. "We find ourselves busily training your oaf while our armies engage Shadow Weaver at the pass of Ivers, near Whitney. The whole castle will lose heart if you do not show yourself." He stroked at his chin, impatiently.

"I am scared, Jairus," said Rowena. "The dreams continue. And I do not know if they are omens, or sent to destroy me."

For the first time, Jairus put his arm about Rowena, gently and as a comfort. He held her as he imagined he might have held a child of his own, had such a one as he ever married to produce an heir. He smiled.

"Take them as omens," said Jairus. "There is a strength in you no enemy may overcome. If you are faint for the moment, then it is the weakness of the sun on a cloudy day. In time your true nature will burn through to light the world again. I'm sure of it."

"In the meantime, I will make this mirror my friend and study my appearance day to day," said Rowena. "We must show no weakness to the world, you and I."

That day and for many days thereafter, Rowena worked with the champion. She laid hands upon his bare chest, and there, inside his heart, she sensed a spark of magic. His flesh descended from a line of mages, of that Rowena could be certain, and so her task became one of awakening abilities already waiting within.

Together, she and Jairus taught him the art of casting spells, leading him, step by step, though the ancient arts, of visualization, and of the proper hand motions, each of which represented a different kind of magic. By combining different motions, he might successfully call upon different spells. And when his time was not thus engaged in supernatural lessons, Khail and the finest swordsmen and combatants in the castle pushed their champion to the limits of his physical strength.

Like a true champion, he learned well, complained little, and day by day grew all the more used to the idea of sacrificing himself for the common good.

Still, at night, Rowena lay tortured by her dreams.

Images of Chesschantra and Abighael, of Lord Borel and the tower, of the God of Magic and his two companions filled her dreaded nights.

And each morning, upon awakening, Rowena faced the mirror. There, standing before her at the foot of her bed, she watched her image grow darker in the silvered light. Her strength waned visibly. She looked worse, and found that it took longer with each new day to repair the damage.

"I am scared, Jairus," said Rowena. "The dreams continue. And I do not know if they are omens, or sent to destroy me."

In desperation she removed her necklace, hiding it carefully, almost hoping some undetectable curse lay upon it and that this might, at last, prove the cause of her hated dreams.

Rowena placed the piece within a hollow above her door, in a spot she carved out with the last bit of magic she could manage for the day. Yet that night the dreams continued.





"We are losing," said Khail. He stood squarely at the head of the training field, his armor dulled by blood and battle, his jaw set in grim defiance. The horse that had brought him in from Ivers paced nervously behind him with its mouth foaming; its sides were slick with sweat.

For Rowena recognition came instantly, before she examined the slanted eyes, the ebony skullcap with its side-shields extending downward to chiseled cheeks, the broad, well-muscled chest and the fingers thin as bone, she knew; here lay the God of Magic, a golden necklace about his throat.

"Were my latest orders carried out?" asked Rowena. She walked toward Khail, the champion at her side, the latter's chest

heaving as he drew deep breath in recovery from a mock battle but moments past.

"We followed them, Lady," Khail answered. "We followed today's orders, and your commands of yesterday, and of the day before. By my heart, you make the worse of it with each new decision."

"You dare say this!" said Rowena.

"You've changed from the original plan, Lady," said Khail. "And my men die for the privilege."

"Only I can save this castle!"

"Tell it to the dead," said Khail. "Your failure has brought the enemy within a day's march!"

Anger sparked, and a hand of silken grace flew, startling in its speed as Rowena slapped Khail, her contact no less cutting than the vicious look she threw him. The first blow he took. But, all in an instant of fiery response, Khail caught Rowena's second blow and let fly his own gloved hand. He hit Rowena above the cheek and the young witch fell.

Her thoughts fell with her, entering at first upon a blackness and then upon a dream.

She saw Chesschantra, that ancient witch and Lord Borel's lover, this time without Abighail and in a time before the tower's

rise, before the war with the three gods, and before her daughter's birth.

In the recesses of a castle the witch lay upon a couch of fine leathers, her soft words reaching out to soothe the most remarkable of creatures by her side.

For Rowena recognition came instantly, before she examined the slanted eyes, the ebony skullcap with its side-shields extending downward to chiseled cheeks, the broad, well-muscled chest and the fingers thin as bone, she knew; here lay the God of Magic, a golden necklace about his throat.

Chesschantra smiled, loosing her hair from its braids. As she spoke, she caressed the great one's chest, working delicately until her fingers intertwined the necklace of golden pieces, until her gaze fell longingly upon each rune-inscribed piece.

As if aware of Rowena's presence, the great witch turned, looking directly toward the position Rowena's consciousness seemed to occupy, and there, across a tremendous span of years, their gazes met. A puzzled look passed across Chesschantra's features, for she could detect nothing more than an aberrant breeze, a touch of some unknown breath. Still, the great witch laughed, and for

Rowena, there appeared in the other's eyes a measure of such treachery and cunning that it shook Rowena from her dream. It hurled her from this past of long-dead images and back to a present where her face still throbbed from Khail's blow.

Behind her eyes, she could still see Chesschantra laughing at her.

"My apologies, Lady," said Khail.

The champion helped Rowena to stand, while two guards held Khail at bay, and a score more of the castle's men-at-arms rushed in to protect her from the threat.

"Let him go," Rowena ordered. "And you will have my apologies, General. I know, now, that the dreams, the omens I have taken for true revelations were but the devil's work. They fought to confuse my judgment, and they won."

"Lady?" asked Khail.

"Shadow Weaver did his battles in my sleep," Rowena explained. She drew herself up, shaking off the pain, trying with all her will to hold back any further words of despair. "My orders to you, Khail, my choices of how to train our young champion, all of them were influenced by a mind that counts itself our most dreaded enemy!"





"The enemy is almost upon us," said Jairus. "Every remaining man is within the castle walls, and Khail stands before them like a silent shadow. He has lost his will. I doubt now that even the curses we have laid for traps and the cloaks of magic we have used to hide this place can hold for much longer."

"Don't bother me," said Rowena. They stood in the Council room alone, with Rowena having positioned herself beneath the Orb of Knowing. She raised her palms upward and images began to play within the sphere.

"The people need you," said Jairus, "to rouse them in their defense. They cry out with despair."

Voices, the movement of catapults and wagons, a host of mingled, confusing sounds filtered through the great doors. It was the rush before the storm.

"He fooled me," said Rowena. "He had me from the first. Each night a new dream changed my plans, each battle order contaminated by his messages within. Even my training of our champion was warped, I fear, and shaped to some unknown plan."

"Are you telling me," asked Jairus, "that you've trained the champion to do Shadow Weaver's bidding?"

"Not consciously," Rowena answered. "But he may yet take actions to end us all."

Within the sphere, images of Chesschantra and Abighael began to clarify, and from them, in a truth she hoped would prove sharper than her dreams, Rowena looked for possibilities and answers. What had happened in those long gone days, and why had the Shadow Weaver chosen their pains to taunt her dreams?

For mother and daughter on the island, years passed, seasons after seasons fading into silence, into the quiet between two people who know no others, have no news, and wait together in some far, lost corner of the world.

Then came the ships.

At first, reflexively, Chesschantra smiled and called to Abighael. Together they ventured toward the breakers near the sea, their arms pointing outward to puffed sails, ships rushing in toward the island's bay. Their voices became as giddy as might a pair of young girls' at some warrior's approach. But here were no good tidings, no friends having braved the sea to rescue the long lost pair.

Chesschantra caught their thoughts; she explored the emotions wafting in on a breeze from the sea.

Murderers and magicians manned those boats, warlords and brigands gleefully rushing toward an island whose only treasure stood above the shore, watching their approach. In their thoughts they held no less a plan than to find and enslave Chesschantra, bending the will of so powerful a witch to their own. And in their dreams, for their ultimate endeavor, they intended to conquer the world.

In the first days Chesschantra and Abighael worked to conceal themselves, but while the magic of cloak and stealth was easy to maintain for a time, it became laborious to hold. And outside, the warlords persisted in their search, using their own probing sorcery.

At last there was nothing for it but battle.

"You must go now," said Chesschantra at the height of the turmoil, when it became clear her powers could protect them no longer. "I will send you away!"

"No," Abighael answered. "We stand together!"

But as lightning and fire cracked heavily against her

magic shield, Chesschantra knew but a single option remained to them.

In the first days Chesschantra and Abighael worked to conceal themselves, but while the magic of cloak and stealth was easy to maintain for a time, it became laborious to hold.

With a final burst of magic, the witch released her soul, expanding outward in consciousness and power, all the will and fire of her life released in a single instance as if from the shattering of a magic vial.

In that second, the mountains rained down upon them, falling in blocks of shattered, granite hail while a hot and sulfurous wind blew through every rift and fall of dust. It was a breath of scalding heat, and it crossed the island in a rush. Raiders died, their magicians abandoning





them to their fate, feebly trying to protect themselves with weakened shields of magic, the whole of the island raising up to crush and burn them all.

"If we lose today," said Rowena, "then we alone should bear the shame. But if we win, then to our small band goes the greater share of glory!"

But for Abighael, the scene faded about her, a calm will gathering her up, holding her within its thoughts. This was the soul of Chesschantra, and it teleported the girl away to safety. It set her down far and away, in the world of men.

There Abighael grew in remembrance of her parents, of Borel and of Chesschantra, always perfecting her skills with magic, and patiently making her way in the world.

Years passed, and though Abighael learned many tongues and traveled in the course of time to many lands, she remained young, always young, with only her hatred to keep her company. It festered inside her, a hatred of the world which turned Abighael, season by season, from the gentle daughter of Chesschantra into an enemy of all life and living and joy.

"A sad tale," observed Jairus. "But we have our own invasion to deal with. There, don't you hear that ram at the castle gate?"

"I must have time to think," said Rowena. But Jairus grabbed her by the hand and pulled her insistently aside.

"Where is the necklace?" he asked. "Please, only give me that one small miracle, allow me to become young enough for battle. We may yet fight off the evil one. Oh, let me defend your honor, at least that!"

"Perhaps you're right," Rowena said. "Follow me."

Outside warriors stood in disarray, their captains terrified to the point of inaction while a battering ram continued to shake their castle's gate.

"If only one in a hundred of our dead might rise," said a woe-filled voice. "If only their swords might swing with ours today."

"Who says so?" asked Rowena. She stepped forward, and grasping the pulleys of a catapult, drew herself to stand up along one beam of the heavy device. "My general, Khail? No, great soldier, ask not for one man more!" She raised her voice, projecting it for all to hear.

"If we lose today," said Rowena, "then we alone should bear the shame. But if we win, then to our small band goes the greater share of glory!"

"Wish not for one more soldier to join our side," she said, "for I am starved for glory, and I would not give up that share of it a single, extra man might take. Instead, Khail, proclaim this through my army; he who has no stomach for this fight may leave. Yes, let him depart with gold in his purse for ransom, and a cheer for Shadow Weaver ready on his lips, for I will not fight in that man's company who is afraid to die with us.

"Listen, brave souls! He that outlives this fight and brings a triumph to our side will know this day as he knows the first morn of spring or the Feast of Champions. He will call it Victory Day, and yearly on the eve of this great anniversary, he will prepare a feast for his neighbors and tell them 'tomorrow is Victory Day.' Then he will bare

his chest, or roll up his sleeves and say to all: 'these scars I gained on that great day.'

"Old men forget, but he'll remember what feats he did that day, and with each yearly feast our names will grow, bright in his thoughts and fresh on the tongues of those about. Then never, I promise you, shall a Victory Day go by, from this day to the ending of the world, but we shall be remembered!"

"Know this, all of you, that warriors born in future years will think themselves cursed they were not here, and each of them will hold still his tongue, and sit in shame, while any man speaks that fought with us upon this Victory Day!"

"My Lady," said Khail. "The gate is about to give, and Shadow Weaver is upon us!"

"Then let him come," cried Rowena. "Open the gate! Let our arrows fly, and may the gods be with us all!"

"Open the gate!" ordered Khail. About him a thousand voices took up the cry, and a thousand battle-ready hearts surged forward as one.

When the halves of the gate parted, a shocked silence filled the courtyard. For there was nothing there, neither ghost, nor





horse, nor even the gleam of a single blade in the hand of one enemy soldier.

"We've been tricked!" cried a man near the gate. Then, all in a single motion, the warrior who cried out drew his sword and pointed it to the rear of their lines. "Behind us. They come by magic!"

A spot of darkness, jagged on the outside, circular, grew all in the instant of its magical invasion from the size of a nut to a span equal to that of the castle's gate. And from it, behind Rowena's men, poured the armies of Shadow Weaver.

It was as if a sea wall had rushed through. Men on chargers, pike-men, and archers made up the body of the attack, their rush so close they seemed a single thing, a black wave, violent and unstoppable, while the glint from their weapons shone like foam upon a crashing sea.

Beneath that first wave fell a hundred of Rowena's men. Then the catapults, quickly turned, cracked in response. Her archers reformed their lines and fired. They let loose their shafts in ordered ranks. Volley followed volley, until death closed the sky with arrows, and arrows rattled down upon the enemy in waves and showers of death.

Horses died, their terrified, animal screams mixing with the shocked cries of men, the thud of catapults, and the clashing of steel blades. Explosions rocked the stone walls. Magic was everywhere. Shields crumpled and faces turned their expressions into nightmare masks of death, all in the first wave of attack when the bodies of the dead and dying came to pile up before the magic gate, blocking it as surely as if oaken doors had been closed upon it.

"Now," Rowena said as she grabbed Jairus by the sleeve. "The necklace. I have a plan." But the old man fell as if his limbs had suddenly been replaced by works of straw, and as he crumpled to the ground Rowena saw the crossbow bolt which had taken him just below the heart.

She reached down, and with a trembling hand she closed Jairus' eyes. To Rowena's left, Khail was faltering now, his sword a twisted fragment of metal holding an enemy but a handbreadth from his already bleeding throat.

Rowena turned and ran for her quarters. If any hope remained, it rested there.

She skirted warriors locked in battle. When a hand came roughly to her shoulder, she let

her knees buckle, and in falling Rowena found time and art enough to twist two fingers just so, sending an invisible blade deep into her assailant's ribs.

She almost dispatched a second man, before realizing it was the champion racing to her side.

"Lady," he said, looking about. "Time is short."

In that instant Rowena was a woman that, having failed at all her plans, her advisors dead, her armies falling and dying about her, knew only fear. She seemed dazed.

"Lady," the champion said again. "You must transport me away, as we discussed. Even if you lose here, I may yet be able to destroy him!"

"Then come," said Rowena. Together they made their way back to the Council hall, the many angled roofs of the palace already aflame above them.

Two of Shadow Weaver's men intercepted them in a smoky corridor. Weighed down with stolen loot, they were no match for the champion's sword as it flashed, cutting away their loot and their lives.

Once in the Council Hall, Rowena outfitted the champion with a set of meager supplies: items of magic, parchments of instruction, a few days of food and water wrapped up in a

leather kit. Then she stepped beneath the Orb of Knowing.

"I am teleporting you to a special location just inside the labyrinth on Shadow Weaver's island. There you'll find an old man who is a friend." The last words came to Rowena unconsciously, unknowing (were they

"To victory," said the champion. "For my Lady and the Council." He raised his sword in salute.

true?). "He will aid you at the start." The room grew dark with smoke, and still the clatter of blades grew near. There was no more time.

"To victory," said the champion. "For my Lady and the Council." He raised his sword in salute.

Rowena closed her eyes for but a second. The teleportation seemed almost effortless, easy, for the champion smiled and was gone, but it was the ease of cutting open one's wrists, releasing life and blood in the bargain.





The act drained her, dangerously. And still much work remained.

"The game is over," said Shadow Weaver. "Don't you remember who you are? Oh, I suppose not," he laughed. "If I had left you with a sure memory, these fools would have seen it, even with their feeble probes."

As Rowena made her way to her quarters, the battle receded into the distance. Smoke became less in the corridors, shouts seemed muffled, and those that did come to her might have been orders barked to racing squads of men. She heard neither the clash of swords nor the fiery eruption of magic blasts. Could it mean they were winning, or had they already lost?

Upon first rushing through the door, she reached above the threshold; she reached into her secret place. The necklace was still there, and Rowena brought it down.

"That," said a commanding voice, "is of no use now!" Rowena spun around, turning, her teeth bared. She was ready to greet the speaker of those words with whatever force she might still possess. It was him! Standing at the foot of her bed, facing her directly, his dark form haloed in silver light; it was the dark lord.

"The game is over," said Shadow Weaver. "Don't you remember who you are? Oh, I suppose not," he laughed. "If I had left you with a sure memory, these fools would have seen it, even with their feeble probes."

"I have the necklace," said Rowena. She began to work her sense of magic among the many, golden runes. Faltering in fear, her hands agleam with sweat, she wove and worked an invisible pattern in the necklace such as only desperation might try. "And the champion is gone."

"Yes, to do my work, I hope," said Shadow Weaver. He too was doing something with his hands, but in the strange, silvered light,

and in her fear, Rowena could not clearly make it out. "Now, you will remember, and the game be done!"

"You sent the dreams," Rowena challenged.

"Yes, to guide and to remind you," the dark form replied. "But as the dreams were mine to wield, so are you, and you will yield to me now! You and I are —"

"No!" Rowena screamed. And with that scream, that wretched, woeful cry, she turned inward with despair and crumpled, falling to her knees. But the waves of fear which crashed upon her barren soul failed to extinguish one last brash and daring flame. With everything she had left, with every strength and spark of angry will, Rowena loosed the full magic of the necklace against her foe.



A blossom like the birth of the sun engulfed them both. It spread in the instant of its creation to compound and confuse the moment, the hour, the day, and the year in which it happened, mixing them as it went, mixing up time, engulfing all the land and souls and events in its path.

Time reversed. It settled. It began again.

Here was the only victory good men might grasp from their first encounter with the Shadow Weaver, a triumph of second chances, a victory well enough to start the game again.

Candles lit the hall. There were many. . . .



THE GAMING ENVIRONMENT

THE SUMMONING is a true "real time" role playing adventure played from two screens, the 3-D overhead map and the character screen. The term "real time" means that everything in the game is happening instantaneously with no breaks in game play. Portions of both the 3-D overhead screen and the character screen are displayed at one time. This prevents the need to switch from one screen to another during game play.

All of the important icons and character information are displayed on the top portion of the

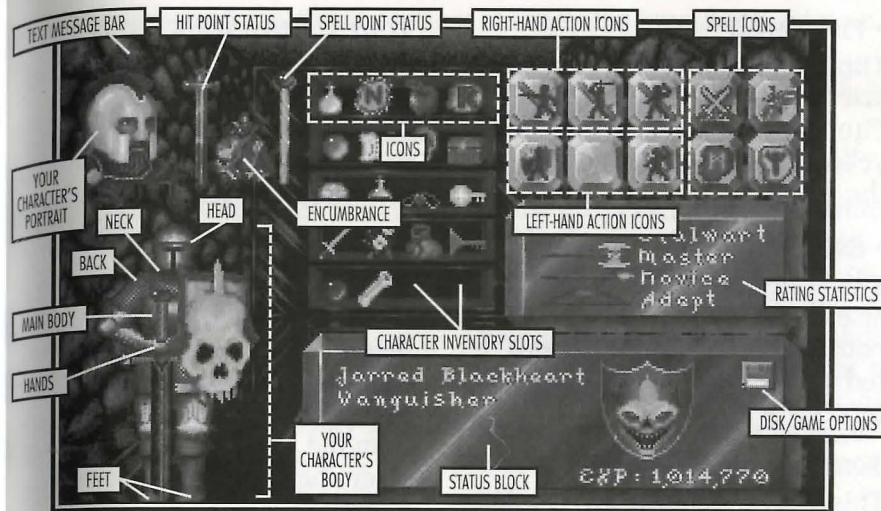
character screen. This allows you to have the top of the character screen visible, while your character moves on the 3-D overhead map. The character screen can then be moved up to reduce the size of the 3-D overhead map, increasing the amount of the character screen that is shown.

The 3-D Overhead Map

The 3-D overhead map portion of the screen is used to display the map of the game upon which your character moves around. The maps are displayed in an overhead three-quarter perspective.



3-D OVERHEAD VIEW



CHARACTER SCREEN

The Character Screen

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

Text Message Bar

This is where various text is displayed while you are playing the game. In addition, there are certain instances when small icons will appear to the far right-hand side of the text message bar. These icons are used to represent current outside effects influencing your character.

• Poison

This icon means that your character is poisoned. It is displayed as a green square with a skull in the center.

• Confusion

This icon means that your character is confused. It is displayed as a square with a question mark in the center.

• Lightning Shield

This icon means that your character is currently protected by a magical Lightning Shield. It is displayed as a blue square with a lightning bolt in the center.

continues...





• Fire Shield

This icon means that your character is currently protected by a Fire Shield. It is displayed as a yellow square with a flame in the center.

• Battle Rage

This icon means that your character is currently in a state of battle rage. It is displayed as a red square with a sword in the center.

Your Character's Body

This is located in the lower left-hand corner of the character screen. When you wish to use an object, it must be placed in its appropriate place upon this figure. Objects are placed as follows:

HEAD	helmets, hats
MAIN BODY	armor, cloaks, various clothing
NECK	amulets, necklaces
FEET	boots, sandals, various foot gear
HANDS	majority of objects that your character can use
BACK	quiver

Your Character's Portrait

This is a picture (portrait) which represents your character throughout the game. To memorize a spell you must click on the picture of your character's face.

Hit Point Status

Hit points are represented by a sword with its tip pointing to the bottom of the screen. As your character takes damage, the sword's blade turns red, starting from the tip. Your character dies when the entire blade of the sword has turned red.

Spell Point Status

Spell points are represented by a staff with a crystal globe on the top. As your character expends spell points, the staff's wood turns to stone, starting from the bottom.

Encumbrance

Encumbrance is displayed as a sack between the sword and staff used to represent hit points and spell points. As your character carries more and more weight, the sack becomes fuller. You will know when your character has become encumbered because the outside of the sack (now in its fullest state) flashes red.

It is also possible to call up a numerical representation of your character's hit points, spell points, encumbrance and armor class. This is done by clicking on

the space between the sword and staff (to the right of your character's portrait). The information is displayed in the message area at the top of the character screen.

Right-hand Action Icons

Action icons used to display the available actions of an object when it is placed in your character's right hand.

Left-hand Action Icons

Action icons used to display the available actions of an object when it is placed in your character's left hand.

Spell Icons

These are icons used to display the spells that you have memorized.

When more than one type of spell is memorized, a small number is displayed in the upper left-hand corner of the icons used to cast spells.

For example, let us assume your character has three different wizardry spells memorized: one Fire Arrow, three Fireballs, and four Lightning Bolts. When the spell icon displays the Fire Arrow spell (ready to cast) no number is displayed because only one Fire Arrow is memorized. If you change the icon to the Fireball spell there will be a small 3 in the upper left-hand corner of the icon because three

of the spells have been memorized. And if you change the icon to the Lightning Bolt, a 4 is displayed.

Character Inventory Slots

These appear as shelves cut into the back stone wall of the character sheet. These slots consist of five rows of four, allowing your character to carry a total of twenty objects without the use of chests or sacks. When you want your character to carry an item, it must be placed somewhere in his inventory slots or on the character figure.

Status Block

The status block is the large blue gem in the bottom right-hand corner of the character screen. This area is used to display various information.

When an object is chosen (the picture of the object replaces the white pointer) information about that object is displayed in the large blue gem. Likewise, if you put a container in the action hand, the container's inventory slots are displayed.

Icons

For users that have a three button mouse, the primary attack (represented by the leftmost icon in the top three object action icons) is tagged to the middle button.

Continues...





To quit the game, first click on the disk icon in the status block. This displays the Disk/Game Options window. Click on the "quit" selection to quit out of the game.

To pause the game using the mouse, click the disk icon displayed in the status block. This displays the game options window, effectively pausing the game.

Rating Statistics

These are depicted by the large green gem. It displays your character's attributes, magic skill ratings, or weapon proficiency ratings.

You can switch between the attribute, magic skill, and weapon proficiency information by clicking on the green gem, or using the appropriate keyboard commands.



— GAME PLAY INFORMATION —

The following information explains the basic "how to play" operations for *THE SUMMONING* on an IBM PC or compatible machine.

Additional system-specific information can be found on *THE SUMMONING* data card that is included with your copy of the game.

Mouse Instructions

To move your character with the mouse, move the mouse pointer to the edge of the screen in the direction that you wish your character to move and press the left mouse button. Your character attempts to walk in that direction as long as the left button is pressed.

When you want your character to move, be careful that the mouse pointer is not placed on top of a Non-Player Character's (NPC) icon. In this case, the pointer becomes the interaction bubble, and pressing the left mouse button talks with that NPC.

To move the character sheet up and down, move the mouse pointer off of the map and onto the empty area at the top of the character sheet (this is the area above your character's face, inventory shelves, and action

icons). This is the same area where various messages print out. Press the left mouse button and drag the character sheet to the desired position.

The character screen cannot be pulled all the way to the bottom of the computer screen. At its lowest position (approximately 1/3 of the entire screen) you can still view the action icons, the magic spell icons, and a portion of your character's inventory blocks.

To perform an action with an object in one of your character's hands or to cast a memorized spell, left-click on that action's icon to initiate it.

To pick an object up off of the map, position your character directly over the object and click the left mouse button with the cursor directly on your character. The mouse pointer transforms into the object you have picked up. To place the object in your inventory or onto your character, move the mouse to the place where you want to put the object and click the left mouse button.

To drop an item, pick it off of your character's figure or from the inventory blocks, move the cursor on top of your character

Continues...



on the map, and press the left mouse button. The item is dropped where your character is standing.

Special Note —

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

If your character has no available inventory blocks, this shortcut will not work.

NPCs

In order to interact with an NPC, position the mouse pointer over the top of the NPC's icon on the 3-D overhead map. The mouse pointer transforms into an interaction bubble. Press the left mouse button to talk to that NPC.

There are three windows involved in the interaction process:

1. The NPC interaction window displays a picture of the NPC and the text he or she is saying.

All keywords in the NPC text are underlined.

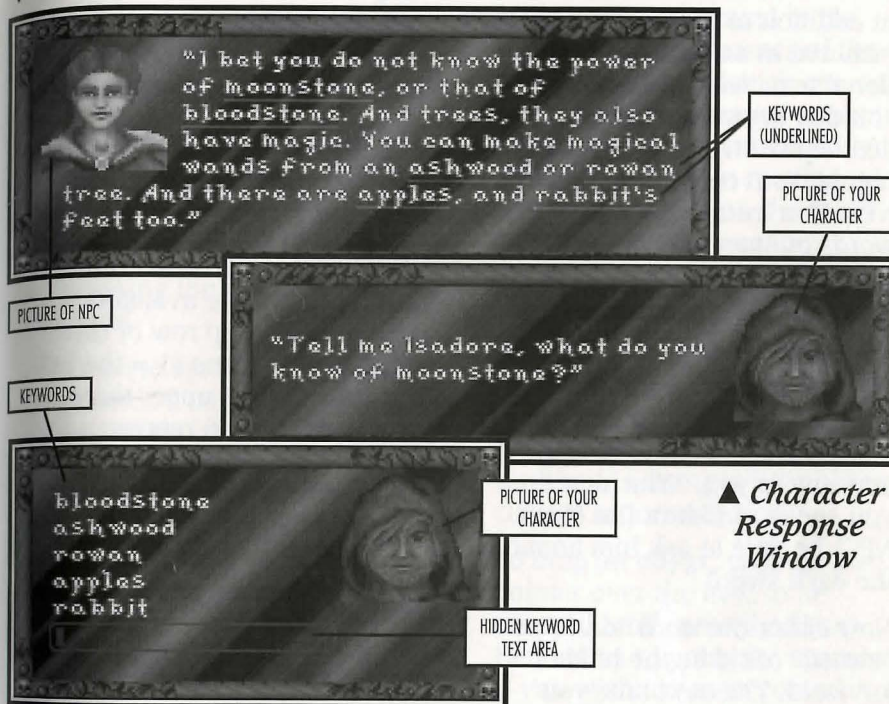
2. Your character's response window. This appears after a keyword has been selected. The response window contains the picture of your character and a question based on the keyword that you have chosen.

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

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

At the end of a conversation the keyword "BYE" appears in the keyword window. Choosing the "BYE" keyword returns you to the map. You may also type

▼ NPC Interaction Window



▲ Keyword Window

"BYE" to end a conversation early. Also, at any time during a conversation you may press the ESC key or the right mouse button to end the conversation.

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

1. Position the mouse pointer on the underlined keyword in the NPC text displayed in the NPC interaction window, and press the left mouse button.

2. Position the mouse anywhere on the screen, other than on the

underlined keywords in the text, and press the left mouse button. This displays the keyword window. To select a keyword in this window, position the mouse pointer on the desired keyword and press the left mouse button.

At any time you desire, interaction with an NPC can be canceled by pressing the right mouse button, or by pressing the ESC key.

Continues...





Hidden Keywords

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

For example, let us say your character runs into a thief or brigand who knows of another NPC that you may have interacted with. This thief or brigand may say to you, "The next time you speak to Eldren (an elven NPC) be sure to ask him about the dark sword."

Now either the word "dark" or "sword" could be the hidden keyword. The next time you encounter this Eldren be sure to type in the hidden keywords 'dark' and 'sword' at the keyword window. This could lead to a whole new tree of conversational text!

Keyboard Controls

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

The available action icons associated with an object in your character's hands are tagged to the number keys 1-6 (at the top of the keyboard). The numbers 1-3 represent the available actions of the top row of three object action icons (1 = the leftmost icon in the upper three). The numbers 4-6 represent the three bottom object action icons (4 = the leftmost icon of the bottom three).

The function keys F1-F4 are tagged to the memorized spell icons located in the upper right-hand corner of the character screen.

F1 — Wizardry (the upper-left spell icon).

F2 — Sorcery (the upper-right spell icon).

F3 — Enchantment (the lower-left spell icon).

F4 — Healing (the lower-right spell icon).

While interacting with an NPC you can use the up and down arrow keys to move the highlight up and down the list of keywords listed in the keyword window. In addition, you must use the keyboard to type in hid-



den keywords while interacting with a character that you think may have a hidden keyword.

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

A complete list of the keyboard commands available at ALL times can be found on page 39.

Keyboard-only Operations

These keys are available only when you are not using the mouse or the joystick.

The spacebar toggles control from moving the character on the screen to manipulating objects in your character's inventory. Pressing the spacebar enables you to move the white arrow pointer on the inventory portion of the character sheet. The arrow keys on the keypad are then used to move this pointer around the inventory boxes and onto the character figure. Pressing Enter while the pointer is over an item changes the shape of the pointer to the shape of the selected item. You may then move that item to a new place. Also, when the pointer changes to look like an object, information pertaining to

that object is displayed in the large blue gem located in the lower right-hand corner of the character screen (which can only be seen if the character screen is pulled to the top of the screen). To return control to moving your character's figure on the map, press the spacebar again.

You may place an item onto your character's figure by selecting that item, moving the pointer over to your character's figure, and pressing Enter. Notice that placing an item in your character's hands changes his or her current action selection.

To drop an object, position the pointer over the item to be dropped, and press the D key. Remember to press the spacebar if you wish to return control to moving your character on the map. To pick up an item on the map, press the T key while your character stands on top of the object. The T key may be used when playing with the mouse as well.



Keyboard Commands

NUMERIC KEYPAD	PLAYER MOVEMENT
- (Minus)	scrolls the character sheet up
+ (Plus)	scrolls the character sheet down
Shift - Minus	moves character sheet to top most position
Shift - Plus (or 5)	moves character sheet to lowest position

Other Keyboard Commands

Alt-Q.....quit game (exit to DOS)
 Alt-Aterminate current game
 Alt-Cre-centers the character on the screen
 F9toggles sound ON/OFF
 Ppause game
 Cconverse with nearest NPC or magic mouth
 Ttake item your character is standing on
 Ogame options (including Save/Restore)
 1,2,3top row of hand icons (use)
 4,5,6bottom row of hand icons (use)
 F1,F2,
 F3,F4cast spell (Wizardry, Sorcery, Enchantment, Healing)
 Alt-F1,F2,
 F3,F4cycles through multiple spells memorized in a single class of spells
 Vversion information
 ?displays character statistics
 Alt-Tdisplays time
 Adisplays attributes in the green gem on character sheet
 Wdisplays weapon abilities in the green gem on the character sheet
 Sdisplays spell abilities in the green gem on the character sheet
 F10displays spell memorization screen
 Return.....attempts to toggle lever character is standing on



Disk and Game Option Menus

Disk Option Menu Contents:

SAVE	Save the current game
RESTORE	Restore a saved game
DELETE-SAVE	Delete an old saved game
CHANGE	Change the name of an old saved game to a new name
GAME	Go to the game options menu

Game Option Menu Contents:

PRINTER	Turn conversation printing on or off
MAGNIFY	Turn magnify mode on or off
TEXT	Turn battle text on or off
START	Start a new game
QUIT	Quit the game and return to DOS
DISK	Go to the disk options menu

You may save and restore the game at any point. If using a mouse, click on the disk icon in the large blue gem in the lower right-hand corner of the character screen (or press the O key). This brings up the Disk/Game Options screen. From here you can save or restore the game.

There are an unlimited number of possible save positions. You are limited only by the amount of space on your hard drive or by the number of floppies you wish to use for saved games.

Printing Out NPC Text

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

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

Continues...

Saving and Restoring the Game

When playing on a hard drive, games are saved into the saves directory. If you like, you may save your game in a different directory or onto a different drive.



Printing Out Maps

Not only can you print out all of the text in the game, but you can also print a layout of the map that your character is currently exploring. The print map option can be of great assistance to you in making your way through the many large and complex mazes and levels.

If you have used the palimpsest to display a map, you may print out the map from the auto-map screen by pressing the F1 key.

Please make sure that your printer is on and set up to print before you attempt to print out a map.

Also, the maps that are printed are not angled like their counterparts in the game. You will notice this when you use the palimpsest, because the map is displayed at an angle.

The Magnify Option

A game option called Magnify is provided. This feature allows you to configure the game so that objects are always displayed in their larger form.

If the Magnify option is set on, the Sight spell is not needed.

Containers

Some objects in THE SUMMONING act as containers, allowing you to place other objects inside of them. Some examples of containers in the game are quivers, sacks, and chests.

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

To see the items inside a container, it must be placed in your character's left hand, his action hand. A picture of the container and its accompanying inventory blocks is then displayed in the large blue gem in the lower right-hand corner of the character screen.

Not just any object can be placed in a container. For example, common sense would tell you that you cannot put a war axe into a quiver.

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



Spellcasting

A spell must be memorized before it can be cast. In order to memorize a spell, place the mouse pointer over the face of your character on the character screen and press the left mouse button. From the keyboard, press the F10 key. Once this is done, the character sheet is automatically pulled down as low as it can go, and the 3-D overhead map is replaced with a screen that allows you to memorize a spell.

It should be noted that while memorizing a spell, everything in the game is halted. The process of channeling magical energy is considered instantaneous. Therefore, do not hesitate to memorize a spell in the heat of combat, for once initiated, combat shall be stopped until you have memorized a spell and returned back to the 3-D overhead map.

The spell memorization screen displays the hand movements needed to cast spells. When a hand movement is chosen it appears in the rectangular area beneath the hand movement display. Choose the hand movement combination that you desire. Then click on the rectangular area in which your chosen hand movement combination appears (or press the Enter key if using

the keyboard). If you have chosen the correct combination of hand movements for the spell that you were trying to create, it will be memorized. If a spell is properly memorized, the representation of that spell is displayed in the appropriate cast spell icon in the upper-right corner of the character sheet.

At the beginning of the game you will notice that there are only two or three hand movements displayed on the spell memorization screen. These hand movements are the ones needed to cast the first spell that you are given by Rowena. This spell varies depending on the magic class skill that you chose during the character generator.

As you find scrolls with new spells and are taught spells by NPCs, additional hand movements are automatically added to the ones you started the game with.



THE CHARACTER GENERATOR

Before you can begin playing *THE SUMMONING*, you must first create a character. The character generator is implemented in an animated storytelling fashion with the character you are creating the focal point of the story. As the story unfolds, you are asked to make decisions. The choices that you make determine your character's strengths, weaknesses and initial capabilities.

Male and Female Characters

The character that you create can be either male or female. *THE SUMMONING* is designed so that a female character is treated the same as a male character, suffering no penalties or drawbacks. The sex of the character is automatically taken into account when a face is chosen to represent your character.

Attributes

There are six attributes (also referred to as characteristics) used in creating your character. Throughout the game, each of these attributes plays an important role in how your character is influenced by certain situations.

While generating a character, an attribute can never exceed 20. This is not true in the actual

game, where magical objects can be found that magically enhance your character's attributes.

The attributes used to create your character are:

Strength

This attribute represents your character's physical strength. It influences things such as:

The amount of damage your character can inflict in hand-to-hand combat.

The initial hit points your character has at the start of the game.

The amount of weight, in kilograms, your character can carry without becoming encumbered.

Agility

This attribute determines how quickly and proficiently your character can perform an action. Most importantly, it is your character's Agility that also determines how fast he can move.

Endurance

This attribute represents your character's ability to perform actions over a long period of time without becoming tired. Endurance also influences such things as:

The initial hit points that your character has at the start of the game.

How long your character can fight in combat or perform strenuous actions, such as carrying excessive weight, without experiencing fatigue.

Accuracy

This attribute measures your character's natural ability to hit a target at a distance with a thrown weapon or projectile, such as an arrow.

It is important to note that the Accuracy attribute also affects the amount of damage inflicted by projectile weapons. A character with a very high Accuracy inflicts much more damage with a projectile weapon than a character with a fairly low Accuracy attribute.

Talent

This attribute represents your character's innate ability to understand the workings of magic and the casting of spells. It influences how quickly your character learns new spells.

It is important to note that the Talent attribute also determines the number of spells your character can memorize in any one spell class category.

Power

Power determines how effective a spell is once it is cast. A higher Power attribute means the character is capable of casting more powerful and longer-lasting spells.

Generating the Attributes

There are several methods of generating your character's attributes. This gives you the chance to select a method that best suits your preferences.

Method #1 – Random Attributes

All of the numbers for your character's attributes are generated and assigned by the computer. Although this is the fastest method of generating a character, it offers the least amount of control.

Method #2 – Allocate Attributes

A "pool" of points is randomly generated by the computer. You can then assign these points, until the "pool" is exhausted, to your character's attributes in any fashion that you desire. As noted before, no single attribute can exceed 20. This method gives you complete control over setting up your character's attributes.

Method #3 – Base Attributes with Allocation

This method is a combination of methods #1 and #2. The computer generates and assigns a certain number of points to your character's attributes. In addition, a small "pool" of points is also generated. The "pool" of points can then be assigned to

Continues...





your character's attributes in any fashion that you desire.

Weapon Proficiency

Once you have generated the attributes of your character, you must choose an initial weapon proficiency.

Weapon proficiency classes represent how skilled your character is at using weapons from that weapon proficiency class. The more your character uses a weapon from a proficiency class, the better he becomes at using all of the weapons that are included in that specific weapon proficiency category.

It probably is not a good idea to rely heavily upon weapons from a single weapon proficiency class. Your character's weapons will break (as noted by the weapon flashing when breakage occurs) from the burden of heavy combat, and he may not have a weapon close by that exists in the proficiency class that he has consistently favored. You would then find your character at a disadvantage, because he might have to use a weapon that he is not very apt at wielding.

There are four weapon proficiency classes in the game. They are:

Edged Weapons

This weapon proficiency is represented on the character screen by a sword. Weapons in this class include all types of swords, including single and two-handed blades. Some examples are the short-bladed, single-edged falchion, and the heavy and more powerful broadsword.

Clubbing and Hacking Weapons

This weapon proficiency class is represented on the character screen by an axe. Weapons of this class are wielded by swinging or clubbing at the target. Some examples are the powerful flanged mace and the war axe.

Pole Arms

This weapon proficiency class is represented on the character screen as a spear. Weapons from this class include all weapons attached to a wooden pole of 4' or more, such as a spear or glaive. All of the weapons in this class require both of your character's hands in order to use the weapon.

Projectile Weapons

This weapon proficiency class is represented on the character screen by a bow. Projectile weapons, such as the bow or a throwing knife, are not used in close quarter melees. Instead, they are used against opponents at a distance.

Magic Skill Classes

There are four magic skill classes in the game that you must choose from. They are:

Wizardry

These are offensive spells that your character can use to attack his enemies.

Sorcery

These are miscellaneous spells that affect the environment surrounding your character.

Enchantment

These are spells that in some way can be used to protect your character.

Healing

Spells from this class are oriented toward healing your character.

To avoid having a great number of fairly useless spells by the end of the game, the magic spells in THE SUMMONING are set up in a tiered format. This means that as your character increases in skill at casting a specific type of magic, spells in that specific magic class transform into more powerful versions of the same spell.

Hit Points

Hit points represent the amount of damage your character can sustain before he or she is slain. At the beginning of the game your character is assigned an



initial amount of hit points. Your character's starting hit point rating is calculated by adding his or her Strength and Endurance points to a base of 20 points.

$$\text{Strength} + \text{Endurance} + 20 = \text{Character's initial hit points}$$

Throughout the course of the game, your character gains hit points each time he or she increases a level of experience.

Spell Power Points

Another rating your character is assigned is spell power points. These points represent the amount of magical energy your character is currently capable of expending. Each time a spell is cast, it drains a portion of your character's spell points. If your character does not have the proper amount of power to cast a spell, it will not cast successfully.

The initial spell power rating of your character is calculated in a similar fashion as his or her hit points. Your character's Talent and Power attributes are added to a base number of 20.

$$\text{Talent} + \text{Power} + 20 = \text{Character's initial spell power points}$$

Like hit points, your character gains more permanent spell power points as he increases in levels of experience.

Continues...



Spell power is expended whenever your character casts a spell. The more advanced spells require more energy to cast than the simpler ones. Spell power points slowly regenerate as time passes, and there are several objects that restore spent spell power.

Experience Points

As your character progresses through the game, he or she earns experience points. These experience points are earned in a number of ways. Almost anything your character does successfully, from slaying creatures and solving puzzles to helping friendly NPCs, is rewarded with experience points.

As your character earns experience points, he or she increases

in experience levels. Each time your character earns enough experience points to increase a level, he or she receives additional hit points and spell power points.

Each time your character increases a level, he or she is awarded additional hit points and spell power points. These additions get larger as your character achieves higher levels of experience. The only way that your character can achieve level 12 is by successfully completing the game.

The number of experience points needed to increase in levels of experience are shown in the table below.

Experience Points/Titles

0 — 499	Level 1: Wayfarer
500 — 999	Level 2: Freebooter
1,000 — 1,999	Level 3: Campaigner
2,000 — 3,999	Level 4: Partisan
4,000 — 7,999	Level 5: Keeper
8,000 — 15,999	Level 6: Sentinel
16,000 — 31,999	Level 7: Gallant
32,000 — 63,999	Level 8: Cavalier
64,000 — 127,999	Level 9: Warder
128,000 — 255,999	Level 10: Hero
256,000 — 599,999	Level 11: Champion
600,000 +	Level 12: Vanquisher



ARMOR, SHIELDS, AND HELMS

During this adventure you will find it necessary to equip your character with various types of armor and protective gear. Armor sustains damage in battle that would otherwise be inflicted upon your character.

NOTE: Armor in no way affects an opponent's chance of hitting or missing with an attack.

In THE SUMMONING, armor can become damaged. As your character's armor becomes battle-worn, it becomes less and less effective at its primary purpose — protection!

There are a variety of helmets and shields scattered throughout the game. When worn by your character, they also offer protection against attacks.

A shield can even be used as a clubbing and hacking weapon in hand-to-hand combat situations. The most deadly of these are large and of great weight, and some are even adorned with armor-piercing spikes. Shields also become weakened through continuous use. While the larger shields offer more protection than the smaller designs, they can also withstand more abuse.

Helms do not provide your character with nearly as much protection as armor or shields, but they are very important nonetheless. In addition to better protecting your character, some helms are also enchanted with magical powers.



THE WEAPONS OF WAR

Throughout the course of history, man has developed a great variety of weapons. Each was developed with a particular function in mind. For example, the falchion is a type of short sword with a wide blade and single razor-sharp edge. This weapon was designed for speed in close-quarter melee. It lacks the weight and power of heavier blades, but is a most effective hack-and-slash weapon.

All weapons offer one or two types of attacks. These attacks are based on the weapon's design. With some weapons, attacks can be executed quite swiftly, while more complex maneuvers take longer. As your character becomes more proficient in the use of a weapon, attacks with that weapon become more effective.

It has been the ill fate of many to have their weapons break in the heat of battle. Even the finest craftsmanship can only withstand so much abuse. Therefore, it is a good idea for your character to have a secondary weapon at hand. Some warriors have even been known to forego the added protection of a shield in order to fight with a weapon in both their right and left hands.

If fate looks kindly upon your character, he may come across one of several weapons empowered with unique magical properties. These weapons of power are rare indeed, said to be forged from special metals and gifted with special abilities. Weapons of such nature are often light as a feather and superbly balanced.



DENIZENS OF THE SUMMONING

During your character's quest through the twisting corridors and shadowed rooms of Shadow Weaver's labyrinth and citadel, he or she encounters creatures of all sorts. These creatures are not all created equal; some move with blinding speed and others at a slow crawl. Weapons are used by some, powerful magic by others, and a select few are armed only with sharpened claws and fangs.

To ensure a normal mortal life span your character is going to have to get to know his opponents. Be very observant and take notice of a particular creature's strengths and weaknesses. When your character engages a new opponent for the first time, tactics should be developed:

Should your character fight with steel or magic? Perhaps the creature is slow, and can be slain at a distance with a bow? Is the creature's strength in numbers? If so, can your character separate them and engage them one-on-one? Perhaps a creature's tough hide turns aside the edge of a blade, but how about the crushing blow of an axe?

It is questions such as these that should be considered when your character combats his enemies. And *remember*, hack-and-slash techniques are not always the solution.

The Bestiary

The following section is provided to offer you a general description of the many creatures that your character encounters.

It should be noted -

Not everyone may want to read the descriptions that follow. Contained within them is information that may give your character an advantage over his opponents.

While some find this information useful, veteran game players may find that it takes away from the challenge of the game.

Creatures await...



Assassin

The assassin is a human who has dedicated his or her life to the art of killing. Assassins do not abide by the strict codes of the warrior, so their blades are often tainted with poison. Unlike fighters, they do not rely on physical strength. Instead, they favor agility and finesse, and the ability to conceal themselves whenever necessary.

Despised by many, the assassin is guided by only one thing: gold! His or her deadly skills go to the highest bidder, and no one pays as well as the dark mage.

All of Shadow Weaver's victories were not won by sheer strength of numbers. There have been times when a ruling lord or king who threatened the dark mage's plans never had the chance to command his armies in battle. Often, these deaths were credited to Shadow Weaver's dark magic, but it was the assassins that did the work.



Ball Lightning

This other-worldly creature is a distant relative of the will-o-wisp. It is a sentient ball of energy. It attacks by hurling bolts of energy at its opponent. In addition, it is most deadly at close range, for its shocking touch can inflict damage.



Bat, Giant

These creatures are a larger variety of the common nocturnal bat. They are naturally drawn to the dark shadows of the labyrinth, and are often found flying throughout the maze in search of food. Though a single giant bat may not be able to kill a warrior, several can.

An even larger variety of this bat dwells in the citadel's sewers. They are much larger than their smaller brethren, and are quite capable of slaying a strong warrior. Perhaps they are the reason Shadow Weaver does not barricade the entrance to these sewers.



Centaur

The centaur, a creature that is half-horse and half-man, has always been at odds with mankind. For ages they had lived in peace, until greedy knights and lords entered their sacred forests to build castles and villages. For this reason, they willingly joined Shadow Weaver in the war against mankind.

They are very strong and very quick. This makes them admirable adversaries on the field of combat.



Creeper

No one is quite sure of the origins of the creeper. Some say they are just another one of Shadow Weaver's warped creations. Others claim that the creepers existed before the dark mage came to power, and that they are common within hot and humid southern swamps and marshes.

One must be extra wary of these deadly plants. They cannot move very quickly, but are capable of lashing out at their victims with long thorny vines.

If a creeper hits its prey, the thorns release a venom that often proves fatal unless counteracted.



Crustacean

The crustacean is a most beautiful and extremely dangerous creature. Because they are very hard to kill, they are the perfect guardians. Their hard outer shell is as good as any suit of plate armor. It is best to fight these creatures with a hacking weapon capable of crushing blows.

The crustacean has two very large pincers with which it fights. These pincers are so strong they could cut a lesser man in twain. A lone warrior will find one of these creatures a very hard fight. One would have to be very strong and skilled to defeat more than two or three crustaceans at one time.



Cyclops

The cyclops are an ancient race closely related to mankind. They are slightly larger in build, and instead of two eyes, they have one larger eye positioned in the middle of their forehead.

This single eye provides the cyclops with fairly poor vision. For this reason, they are somewhat slow. Nonetheless, they are formidable foes that choose to fight with large stone clubs capable of delivering smashing blows.

No one is quite sure why, but cyclops also have a natural resistance to all fire-based spells. Perhaps the cyclops is related in some manner to the fire giant.



Eel, Giant

These monstrous sea dwellers have migrated from the sea surrounding the citadel's island into the stronghold's sewer ways. They now feed off of the refuse that the sewers provide.

The giant eel has the ability to attack its prey with lightning. Perhaps for this reason, lightning attacks seem to have very little effect on these creatures.



Fire Giant

Although these creatures are referred to as giants, they are actually only distant cousins to the true race of giants. Most of them are only slightly taller than a man, but all are heavily muscled and large in stature, thus the term giant.

Like the phoenix, the fire giant prefers to dwell in areas of extreme heat. They have a natural resistance to fire.



Fly Trap, Giant

The giant fly trap is another example of Shadow Weaver's ability to warp nature. Dark magic was used to create these monsters from a typical plant — the fly trap.

These plants are much larger than a man, and attack with barbed mouth-like cavities capable of crushing bone and armor alike. Shadow Weaver also bestowed upon the giant fly trap a resistance to fire-based magic.

Of all the weapon types, swords are the most effective against these monstrosities. Other weapons can still harm the fly trap, but will not inflict as much damage as a sword with a long cutting edge.



Gazer

The gazers are Shadow Weaver's most gruesome servants. These creatures were at one time members of the Horde who were beheaded, and then brought back to life with magic.

They are now doomed to wander the labyrinth with their decapitated head in hand. Their only attack is the head's gaze which holds the power to turn a victim to stone.

There is no defense against the gazer's flesh-to-stone magic, save for a magical mirror. Many believe that this mirror, which is said to absorb the power of the gazers, is nothing but a myth.



Ghoul

Ghouls are undead creatures that Shadow Weaver has created. These soulless corpses are most foul.

They attack with dirt-ridden fingernails that have grown into lengthy claws, and bite with sharpened teeth.

The ghouls are the most feared of the undead for no normal weapon can bite its pale lifeless skin.

The only thing known to harm the creatures are blessed weapons forged of silver. This in itself is a dilemma. There are few smiths that possess the natural skill for crafting weapons, and at the same time, have the magical knowledge needed to forge such a soft metal into a weapon of war.



Griffin

These monsters are created from the union of a lion and an eagle. The lion's side makes them large and very powerful.

The eagle's side gives them a fierce attack with either beak or talon. They are known to possess a natural resistance to lightning.



Harpy

The harpy is an extremely evil creature that is part bird and part woman. They have been summoned forth from some netherworld by the dark mage to serve his evil designs.

Harpies are quite capable fighters with their claws and teeth. Even with these natural weapons at their disposal, they prefer to use their ability of flight to keep a distance and attack with some sort of projectile weapon.



Hag

A hag is a dead female mage brought back to life by the powers of Shadow Weaver. A hag's skin is pale and clings to her body only because it is preserved by dark magic. By bringing them back to this world Shadow Weaver has gained the loyalty of the hags.

Hags can claw an opponent at close range, but prefer to hurl lightning bolts from a distance.



Hellcat

Hellcats were created like their brethren, the hell hounds. They are like the hell hounds in many ways. Some fear the hellcat more than the hound, because of the cat's greater speed and agility.



Hell Hound

These hellish creatures were created by Shadow Weaver's magic. They are large hounds of war, bred with fire and brimstone.

Not only do they attack by biting with razor-sharp teeth, but they also wield fire. At will, they can breathe fireballs at their prey.

Fire-based attacks do little damage against hell hounds. Instead, it is best to fight these creatures of flame with a weapon that keeps the hound at a distance.



Jester

These small men in their brightly colored costumes should not be taken lightly. A jester is one of the little people, a dwarf or gnome, with the natural talent to use magic.

Shadow Weaver is fond of the jesters. Because of this, they are permitted to dwell in the citadel, and are seldom seen elsewhere.

A jester casts small globes of poisonous gas. Some would poke fun at the jester's appearance, but few do so outright for they can be very dangerous. The jester has even played his part in the war. At the battle of Clontarf, a mere 30 or 40 jesters defeated an advancing host of some 500 men-at-arms.



Mercenary

Most of the Horde is comprised of your basic mercenary, or sword-for-hire. Shortly after Shadow Weaver made it clear that he intended to conquer the world, mercenaries flocked to his cause.

Most mercenaries are no match for a competent mage or fighter. For this reason, some mercenaries have formed battle groups where their numbers even out the fight.



Messenger

These are Shadow Weaver's most trusted human servants. It is their duty to carry and issue the dark mage's commands to the Horde and the outer world. It is a duty they serve most faithfully.

Because of their position of favor, Shadow Weaver does not take kindly to the interference of a messenger's charge. Death is often the punishment that awaits those who dare to disrupt a messenger's path.

One should not think that because a messenger is protected by the dark mage's power, that they cannot hold their own. They are excellent swordsmen, and have been taught to defend against all weapon types, save the pole arm.



Minotaur

The minotaur is both man and beast. It resembles a powerfully built man with the head and hooves of a bull. Their strength makes them formidable warriors. They are not extremely intelligent beasts, so they cannot use magic, and make poor leaders.



Phoenix

The phoenix is bred of fire and magic. They must be near extreme heat to survive.

Merely being close to these creatures can inflict heat damage. They are also capable of spitting masses of fire and flame at their opponents. Because of the nature of their existence, fire-based magical attacks have very little effect upon these fiery birds of prey.



Poison Bubble, Giant

Found only in the citadel's sewers, poison gas bubbles are a natural occurrence. The creature is a large colony of small organisms that have joined to form the poison gas bubble.

These strange creatures are named after their method of hunting and fighting. When threatened, the poison gas bubble collects toxic gases from the sewer water, and shoots it at its opponent.



Renegade Mage

These are novice magic users that have joined the Horde. The vast majority of them are wizards who use their offensive magic to support the Horde's fighters during a battle.

They are weak compared to other members of the Horde. Still, one should remain wary of their magic, which can do considerable damage if it should strike true.



Samurai

When Shadow Weaver conquered the Eastern nations, he integrated the surviving warriors of the armies he defeated into his own Horde.

The samurai, as these fierce eastern warriors are called, have devoted their entire lives to the way of the warrior. They are, perhaps, the best swordsmen in the world, equalled by few in skill with the blade.



Shadow Weaver's Guard

These are some of the finest swordsmen amongst the Horde, second only to the samurai. Their skill with the sword has earned them the privilege of guarding the halls of Shadow Weaver's mighty citadel. These elite guards rarely fight in major battles. That is the purpose of the Horde, which is considered quite expendable. Because the dark mage's guard are so prized by their master, they are equipped with the best armor and the finest weapons.



Skeleton

Skeletons are the animated bones of warriors long dead. Their strength depends on the skill of the mage who was responsible for animating the bones. For this reason, some skeletons are considerably stronger than others.

Since a skeleton cannot bleed and has no flesh to cut, only weapons that rely on the force of the blow are effective against them. Also, it is better to use fire against these creatures, for lightning-based magic seems to have little effect.



Spectre

A spectre is a disembodied spirit that has been called back to the world of man. They are a form of undead creature, but lack the physical bodies of their counterparts.

Their chilling touch can inflict damage, but the spectre is also capable of discharging bolts of energy. They can be harmed by weapons and by spells, but are partially resistant to lightning bolts.



Spider, Giant

These are arachnids that have been magically bred by the dark mage. There are several different types of these vile monsters. The most dangerous is the poisonous variety. Once the spider's venom enters a victim's system, it eventually kills unless the poison is counteracted.

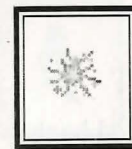


Stone Golem

These are magical beings created from a human skeleton and rock. Shadow Weaver has many servants capable of creating stone golems.

A golem's entire existence centers around the commands of its creator, so they also make perfect guards.

Stone golems are very strong and are capable of delivering crushing blows with a stone club. They can sustain a great deal of damage, and have very few weaknesses. Perhaps the most obvious weakness of the golem is its low agility and slowness.



Will-O-Wisp

This evil supernatural creature feeds off of its victims' life energy. Its primary form of attack is a bolt of energy very similar to lightning.



TRAPS AND PUZZLES

The dangers that await your character during your adventure are not all made of mortal flesh. For this reason, your character has to rely on brains as well as brawn. Throughout the game, your character comes across many different devices that may trigger traps, open sealed doors, or teleport him elsewhere. The best way to learn how things function is through experimentation. It would not be any fun if we told you exactly what to look out for.

When first encountered, a trap or device is implemented in its simplest form. This is done in order to give you an idea of the mechanics behind a trap or device. However, as the game progresses, the same traps and devices are implemented in different combinations. Always *expect the unexpected and learn from your mistakes.*

At first, pulling a lever in the floor may simply open a door across the hall. Later in the game, pulling a similar chain may spew forth poisonous gas from some unseen source.

Do not become discouraged, because there is always a reason behind something that happens.

There is nothing in the game that happens without a reason. You will always have a chance, if you are careful and can figure it out, of thwarting any traps or puzzles that your character may encounter.

The following are descriptions of the various pieces used in different combinations to create the puzzles in the game. This section should give you a good understanding of how the various pieces work.

Keyholes

Keyholes are most commonly found in front of locked doors. You must find the key that fits the lock in order to open the door. If a key does not fit in a keyhole a message appears in the message area that says "the key does not fit."

There are times when you may find a keyhole that is inactive. When you try to put the correct key in an inactive keyhole a message appears in the message area that says "the key fits, but the lock will not turn." Before you can use a key in an inactive keyhole you must first discover how to activate the keyhole.

Continues...



In the later part of the game, keyholes are also used for actions other than opening doors. You may find that using a key in a keyhole activates a teleporter, or some other puzzle piece.

Object Holes

Object holes operate like the keyholes. The only difference is that you must put an object into the hole. Like the keyholes, an object hole may be inactive. If this is the case, you must first find out how to activate the hole before it accepts its desired object.

Levers

Levers are used in a variety of ways. They can toggle on and off almost all of the puzzle pieces. They also can activate keyholes, object holes, pressure plates, doors, teleporters, etc.

If you attempt to move a lever and a message appears in the message area that tells you that "the lever will not budge," it means the lever is inactive. You must find something that activates the lever before you can toggle it.

Later in the game, levers are used in complex combinations. Try everything, no matter how silly it may seem. Sometimes it is as simple as turning the lever to its opposite position, and then turning it back to its original position.

Pressure Plates

Pressure plates usually have two positions associated with them: down and up. The amount of weight needed to weigh a plate down can vary from plate to plate.

There are many plates that require 100 kgs to weigh them down. The only items that can provide that much weight are movable walls, magic walls, dead bodies, rolling balls or a large combination of objects weighing 100 kgs.

Rolling Balls

Shadow Weaver has scattered these large balls throughout his domain. They can be found rolling back and forth or in a stationary position. If a stationary ball is pushed it may roll and stop, or it may bounce and continue to roll until it is stopped.

When a rolling ball strikes your character he or she suffers some damage. It may not seem like a lot, but after being hit time and time again the damage adds up. Also, since armor sustains dam-

age it may not seem as if your character is even being affected by a ball's impact. Be warned, however, that the ball's impact is going to wear out the armor he or she is wearing.

A trick to moving a rolling ball in a different direction is hitting it with a spell, such as Kano. The spell pushes a ball in the direction of the spell. This technique prevents your character from getting hit, which is very possible if he or she attempts to move the rolling ball by pushing it.

Runestone Floor Spaces

There are three of these floor spaces, and they are represented by the Gebo, Raido, and Thurisaz runes.

Your character is automatically teleported to the floor rune on a level when a rune with a similar symbol is cast. Also, later in the game your character learns a teleport spell. When this spell is cast, your character is teleported to the nearest Gebo rune.

There are many sections that can only be accessed by the use of the rune floor pieces. Since the auto-map in the game is based on line of sight, many of these areas do not appear on the map until your character goes there.

Magic Mouths

Magic mouths are scattered throughout Shadow Weaver's domain. Pay heed to their words, for the words they speak are wise. You may find times when a magic mouth's message holds the secret to solving a puzzle, or completing a task.

Teleporters

Teleporters can be found in active and inactive states. If a teleporter is inactive you will not see it until it is activated.

Be wary of the teleporters, because they can make adventuring a hard task. All teleporters can have up to two different destinations. You may find that entering a teleporter a second time is the secret to getting to a hidden place (or by throwing an object into the teleporter before entering it for the first time).

Special Floor Areas

These floor spaces are found in two forms. One reduces your character's spell power points when he or she treads upon the floor. The seconds inflicts damage to your character.

There are different methods to crossing these floors. For example, you can use boots of levitation to fly over these areas.





Doors

Your character encounters quite a few doors in his travels. There are many ways to open and close the doors that block your character's path.

There are doors that may seem like they cannot be opened, because there is no plate, key-hole, object hole (etc.) nearby.

Many of these doors can be opened by casting a Kano spell at them.

Other doors can be opened by toggling a lever, weighing down or stepping on a plate, or using the right key or object. Again, try everything, no matter how silly it may seem.



OBJECTS

There are a great variety of objects that your character can find and use. These objects range from keys, potions, and tokens, to the many runes of power. Some objects can be found on the ground, while others are in the possession of a creature or hidden in chests and sacks. When a creature is slain, it automatically drops all items in its possession upon the ground.

To be used, objects must be placed somewhere on the figure in the lower left hand-corner of the character screen. Most objects are worn, while others must be placed in the figure's hands in order to be used. When an object is placed in your character's hands, the actions that your character can perform with that object are graphically displayed in the right or left hand usage icons. These are located to the right of the topmost row of the inventory boxes.

Picking up and dropping objects is covered in "Game Play Information" on page 34.

Potions

It should be noted that potions can be created as well as found. This is done by preparing a Liquify spell and casting it with a gem in one of your character's hands and an empty flask in the other.

Potions have a variety of different effects upon your character. The different potions that are found in the game are:

Jera Potion

This potion can be created by holding an empty flask in one hand while casting a prepared Liquify spell. When this concoction is quaffed, it heals a small amount of damage that your character has taken in battle.

Teihwaz Potion

This brew can be created by liquifying an amethyst. When consumed it restores one or several endurance points that have been temporarily lost due to fatigue or from being overencumbered.

Algit Potion

A ruby can be used to make this red-colored magic liquid. It instantly cures your character if he or she is poisoned or confused.



Isa Potion

An Isa potion is created from an emerald. *Beware*, do not drink this foul potion for it is most poisonous. Instead, hurl it from a good distance at an opponent. Upon impact it bursts and poisons almost any living thing it hits.

Dr Jo Jo's Snake Oil

These potions are most rare. If luck is with your character, he or she may chance upon several of these during his adventure. A secret not known to many, this potion can be made by liquifying diamonds, which are also very rare. When consumed, this potion heals all of the damage that your character has taken in battle.

• Poison

Though many warriors see no honor in its use, no one can deny the effectiveness of poison. There may be times when you find your character engulfed in a poison cloud, or struck by a weapon laced with venom. Once

it enters the system, poison slowly continues to do damage to your character until he or she either dies or the poison is counteracted with magic or an antidote.

A side effect of being poisoned is an initial period of disorientation and confusion. In this state, your character may have trouble walking a straight path or wielding a weapon with skill. This confusion only lasts for a short time, but may be quite deadly for your character if he is fighting while confused.

Amulets

Amulets and necklaces are magically enchanted as well. When worn around the neck of your character, they bestow upon him the magic that they possess. The majority of these magic devices increase an attribute of your character. Others may offer added protection as would a shield or helmet.



ENCUMBRANCE

Your character is physically capable of carrying only so much weight before he or she begins to tire. As fatigue sets in, your character moves and reacts more slowly. The two attributes that effect how much your character can carry and the time it takes for him to tire are Strength and Endurance.

There are times when you may want to put all kinds of extra armor, weapons, and objects into your character's inventory, but this is not always possible. Choose what you wish to carry wisely!



RUNES OF POWER

Some of the most common magical items that your character comes across are the rune stones. There are 24 of these powerful runes, each with a unique magical trait.

<i>Rune</i>	<i>Magical Trait</i>
URAZ	Temporarily increases your character's Strength 2 points.
OTHILA	Casts a Zap Away spell.
ANSUZ	Casts a Lightning Shield upon your character.
GEBO	Teleports your character to the Gebo rune floor space on the level in which the rune was invoked.
MANNAZ	Randomly increments by 1 a random weapon proficiency.
ALGIT	Cures your character of poison.
EIHWAZ	Temporarily increments your character's Accuracy 2 points.
INGUZ	Temporarily increases your character's Talent 2 points.
NAUTHIZ	Casts a Freeze spell.
PERTH	Randomly increments a magic skill class by 1.
TEIWAZ	Temporarily increments your character's Endurance 2 points.
KANO	Casts a Kano spell.



<i>Rune</i>	<i>Magical Trait</i>
JERA	Heals damage.
WUNJO	Casts a Fire Shield upon your character.
FEHU	Randomly creates an object.
RAIDO	Teleports your character to the Raido rune floor space on the level in which the rune was invoked.
HAGALAZ	Casts a Spellfire spell.
EHWAZ	Temporarily increases your character's Agility 2 points.
BERKANA	Completely restores all of your character's spent spell power points.
ODIN	Permanently increases or decreases a randomly chosen attribute. A side effect is that sometimes this rune causes a sex reversal.
SOWELU	Cures both Poison and Confusion.
ISA	Casts a Poison Globe.
DAGAZ	Casts a Spell of Slaying.
THURISAZ	Teleports your character to the Thurisaz rune floor space on the level in which the rune was invoked.



NPC INTERACTION

One of the most important aspects of *THE SUMMONING* is the process of interacting with the many NPCs (Non-Player Characters) that your character encounters. It is through this interaction process that you learn many secrets and gain information pertaining to the world in which the adventure is taking place.

Allowing you to interact with the many different NPCs makes the game a rich story-telling environment. Be sure to completely search out all of the different locations of the game and talk to as many NPCs as you can. The NPCs hold the knowledge that you need to successfully complete the game.

Refer to "Game Play Information" on page 34 for a detailed description as to how to interact with an NPC using a mouse, joystick, or keyboard.

Print Feature

Since there is a considerable amount of interaction in the game, we have implemented a print option. This feature allows you to print out all of the interaction text as you play the game. Refer to "Game Play Information" on page 34 for the specifics of printing out text.



AUTO-MAPPING

Since the entire game is placed within a labyrinth and citadel (indoor adventuring) we have included an auto-map feature to spare you the task of mapping by hand.

This auto-map feature should make exploring the many complex (and dangerous) levels in the game much easier to play through and less confusing.

Your character starts the game with an object called a palimpsest. When this object is placed in one of your character's hands and activated by clicking on its use icon, a magic map is displayed on the screen.

Be very careful not to lose this special magical object. Without it, you will not be able to conjure up the magic maps. If, by chance, you are a gamer who enjoys manually mapping levels in a game, feel free to leave the palimpsest behind.

Two features that make the auto-map option in *THE SUMMONING* even more useful are the key and level names and the print

map function. The key helps you note the location of all the levers, teleporters, doors, etc., located on a specific map. The level names, displayed at the top of the auto-map, allow you to calculate your character's position within the labyrinth or citadel.

Included in the manual on page 90 is a printed map of the game's entire level layout. It begins in the antechamber, where you begin the game, and ends in Shadow Weaver's personal quarters, deep in the citadel.

If you wish, you can bring up the auto-map, look at the name of the level that your character is on, and refer to the printed map to find your character's position within the game.

It is also possible for you to print out the various maps in *THE SUMMONING* for quick and easy reference. Refer to "Printing Out Maps" on page 40 for more information.



THE MAGIC SYSTEM

Magic in the world of **THE SUMMONING** is an innate ability that is channeled by mentally visualizing various hand movements.

Each hand motion represents the flow of a different magical energy. By combining different hand movements in different combinations your character can call upon different spells. Simple spells are comprised of simple combinations, whereas more complex spells require the visualization of many hand movements in a specific order.

At the beginning of the game you will notice that there are only two or three hand movements displayed on the spell memorization screen. These hand movements are the ones needed to cast the first spell that you are given by Rowena. This spell varies depending on the magic class skill that you chose during the character generator.

As you find scrolls with new spells and are taught spells by NPCs additional hand movements will be automatically added to the ones you started the game with.

The effectiveness of a spell is determined by several factors:

- ❖ The current skill level of your character in the magic class which encompasses the spell being cast. For example, a Fireball (which is a wizardry spell) cast by an initiate in wizardry magic will be far less powerful than the same spell cast by another character that is a master at casting wizardry spells.

- ❖ The Power attribute of your character also determines how effective a spell is once it is cast. In general, a higher Power rating allows your character to cast more effective spells. This includes spells from any one of the four magic skill classes.

- ❖ Many of the creatures in **THE SUMMONING** have some resistance to certain types of magic.

Spells

The following is a list of spells and descriptions of each of them. This section will help you better understand the various magic that your character will be using throughout the game. The icons shown are those that appear in the upper-right corner of the Character Screen.

Wizardry



Flame Arrow

Flame Arrow is the most basic offensive spell. By casting this spell, the wizard gives life to a single flaming projectile that shoots forth from his fingertips. The Flame Arrow is not as powerful as some of the later fire-based spells, but it is easy to channel and can do considerable damage when cast by a master wizard.



Poison Gas

This spell allows the wizard to create globes of poisonous gas that can then be hurled at an opponent. Poison Gas may not inflict as much damage as some other wizardry spells, but is still most effective for it poisons anything that it strikes.



Fireball

A large ball of explosive fire is created and hurled when this spell is used. A most powerful spell, save for when it is used against a creature or opponent that has a resistance to fire-based spells.



As a wizard becomes more skilled in the art, fireballs that he or she creates become more powerful.



Four-direction Fireball

This spell is similar to the regular Fireball. However, when this spell is cast, four Fireballs are created simultaneously and hurled in four directions from the caster.

This spell is more useful than the normal Fireball when the wizard finds himself surrounded on all sides by multiple opponents.



Bounce Fireball

Another variant of the Fireball spell. When a Bounce Fireball is cast, it rebounds off of walls instead of exploding upon impact.



Lightning Bolt

This is the most powerful offensive spell. When cast, the wizard harnesses electrical energy, forms it into a bolt, and hurls it at any chosen opponent.

Continues....



Like the Fireball, the damage of the Lightning Bolt is based upon the skill of the Wizard casting the spell.



Battle Rage

This spell is highly valued by those skilled in the art of war. When cast, this spell imbues the individual with a savage battle rage. In combat, a battle-raged warrior does more damage when attacking and pays little heed to the damage he is sustaining.

The spell does, however, have its drawbacks. Once the effects of the spell wear off, the individual is often exhausted and bears wounds that need immediate attention.

Sorcery



Kano

This is perhaps the most commonly used spell. When this spell is cast, it allows the caster to magically open locked doors.

The spell is very simple, and does not work on doors that are locked. It is often necessary to find the proper key or object to open doors that the Kano spell cannot open.



Sight

Many sorcerers use this spell to augment their natural vision. It is useful when looking for small objects on the ground that would normally be hard to see.

Note: This spell increases the size of the objects on the map, so they look out of proportion. A game option called Magnify is provided that allows you to set the game so that objects are always displayed in their larger form.

If the Magnify option is set on, the Sight spell is not needed.



Magic Wall

This spell empowers the caster with the ability to create large square walls of great weight.



Teleport

Like the Kano spell, this is another spell that is designed to make the Sorcerer's life much easier. Scattered throughout many important locations there are magic floor spaces engraved with the symbol of a Gebo rune. When cast, this spell whisks the caster away to the location of the nearest Gebo rune.



Dispel

Some sorcerers find this spell rarely useful, but a select few argue its value. When this spell is cast, all other spells within an area surrounding the caster are magically dispelled.



Invisibility

The Invisibility spell magically distorts the character's appearance, so that others cannot see him. This spell has often been used by those wishing to sneak past groups of enemies.

In combat, if an invisible character attacks someone, the victim can often strike back. Attacks made against one who is invisible are awkward and not as effective, but a sorcerer is far from invincible when invisible.

They are most useful for weighing things down, such as pressure plates, and blocking narrow corridors.

Be warned, the magic used to create these Magic Walls is temporary. The life of a wall is based on the skill of the Sorcerer creating the wall.



Swiftess

Many have found this spell useful when speed is of necessity. When cast upon an individual, this spell bestows upon him the ability to move and run quicker than he normally could.



Zap Away

This spell teleports away any creature that it strikes. The distance a creature is teleported by this spell is based upon one's skill in the art of sorcery.

A beginner or novice may find this spell a little disheartening at first, for he or she will only be able to teleport creatures a few feet. As a sorcerer grows in power, this spell proves to be extremely useful. Many times in the midst of combat, with death very near, a sorcerer has saved his or her life by Zapping Away the enemy.

Continues....



Also, a sorcerer must be careful and keep in mind the duration of the spell. It could be disastrous to suddenly become visible in a situation where the spell was the difference between life and death.



Gateway

This is one of four special spells in the game. This spell is channeled with eight hand movements and is very complex.

More information on this spell is discovered while playing the game.



Mending

This spell is extremely powerful. It can repair broken items flawlessly, leaving no trace that they were ever broken.

More information on this spell is discovered while playing the game.

Enchantment



Freeze

When this spell is cast, those very near to the caster's location temporarily freeze in place. There have been many times in which a warrior thought he had defeated an enchanter and then suddenly found himself frozen in place.



Fire Shield

This spell is a must when fighting creatures that rely on fire-based attacks. When this spell is cast, your character becomes surrounded by an invisible barrier that offers him a great deal of protection from heat and fire.

It should be known that this magic does not render the caster completely impervious to fire.

As with many magic spells, the Fire Shield's duration is dependent upon the caster's skill.



Lightning Shield

This spell is very similar to the Fire Shield. Instead of offering protection against heat and fire-based attacks, it turns aside Lightning.



Weapon Skill

Before battle, commanders often have an Enchanter cast this spell upon their men. When cast, the enchanter temporarily increases the recipient's skill in the use of all weapons.

The greater the enchanter's skill, the longer the duration of the spell.



Magic Skill

A variant of the Weapon Skill spell, this magic temporarily increases one's magic skill in all classes of magic (Wizardry, Sorcery, Enchantment, and Healing).



Shape Change

This is a very special spell. More details of this spell become apparent throughout the course of the game.



Alteration

This is another powerful spell. More details of this spell become apparent throughout the course of the game.

Healing



Liquify

The most basic of the healing spells. By holding an empty flask in hand and invoking this spell, the healer creates the ever-precious Jera Potion. The amount of damage a Jera potion can heal is dependent upon the skill of the Healer at the time of the potion's creation.

The Liquify spell can also be used to liquify gems into various potions. This is done by holding an empty flask in one hand, a gem in the other, and casting the Liquify spell. See "Potions" on page 66 for more detailed information.



Cure Poison

There are many creatures within the labyrinth that rely on deadly toxins to slay their victims. Once these deadly poisons enter your character's system, it is only a matter of time before you die.

This spell has the power to immediately remove such poisons from your character's body.

Continues....



Unfortunately, the spell does not have the power to eliminate the sense of disorientation your character may suffer when poisoned. After the poison is removed, this feeling of confusion disappears in time.



Restore

This spell restores your character's Endurance attribute if it has been lowered by fatigue. The number of Endurance points restored depends on the skill of the healer.



Heal

A most powerful spell, indeed! When it is cast, it completely heals your character. It is the most complex healing spell, requiring the channeling of six hand movements.

The only drawback to this spell is the large amount of spell power a healer must expend in casting the spell.



DESIGNER'S NOTES

*A Few Words from Chris Straka,
Creative Designer*



I have noticed in the past year or so that many companies no longer include a designer's notes section in their manuals. I often wondered why. Is it because no one takes the time to read this part of the manual? I truly hope that this is not the case, for this is my opportunity to talk to you, the game player.

I would like you to know that my first and foremost design goal was to create a game that was fun and enjoyable to play. I realize this may sound silly, for what else would a game be? But I often wonder, because it seems as if technology has overshadowed this basic characteristic of a game.

You are buying a game to be entertained. One important step in ensuring that you do indeed

have fun is to make sure that you spend your time playing the game and not learning *how* to play the game. This is achieved through an easy to learn and user-friendly interface. You should be able to get right into playing *THE SUMMONING*, whether you are using a mouse or keyboard. The data card and the manual should only play a supplemental role.



Another
extremely
important

aspect of a role-playing game is a captivating story. I also feel that this is something left in the wake of graphics, sound, and other technology. Don't get me wrong, I agree that with the capabilities of today's machines a game should boast really good

Continues....



artwork and sound support. But just as much attention should be placed on an involving story.



During this adventure, your

character meets many Non-Player Characters. Some of these NPCs befriend your character, others betray him or her and there are a few who you will simply learn to despise. To interact with the NPCs we have created an excellent interaction driver. It is our goal to draw you into the dark world of THE SUMMONING through the use of these NPCs and the interaction process.

I have also learned that it is important to give the game player as much flexibility as possible. For this reason, you will find all sorts of utilities that you can use while playing the game. To mention but a few, there are an unlimited number of save positions (and you can also save at any time!), an advanced auto-map feature that even allows you to print out copies of the

maps, and a feature that allows you to print out the NPC interaction text for later reference.

Another feature that some may find handy is the Magnify option. While playing the game, some players found the objects on the ground too small to see, while others did not. Instead of making the decision for you, we have given you the power to make it for yourself. If you want the objects to appear larger, turn Magnify on. If you want the objects to remain small then leave the Magnify option off.



I have even

designed flexibility into the actual quests in the game. Again, we wanted to give you the power of decision making. There is one quest in particular that involves two assassins and a merchant. All three of these NPCs are gray, meaning they have both good and evil characteristics. You may find that it is necessary to confront and defeat one of these characters. You will have to decide which one it is based on your own perception of the NPCs' personality and intent.



Many of you are probably

accustomed to playing role-playing games with a party of characters. There are very important reasons why THE SUMMONING is a single-player game. While playing a pen-and-pencil role-playing game you have a group of players that have come together with a game master. Each player in the group usually controls only one or two characters, which combined adds up to a large party of brave adventurers. Many standard computer RPGs also offer control of an entire party to the player. The difference here is that while playing a computer adventure there is only one player (not a group), and that is you. There should be a very strong link and sense of association between you and your character. After all, your character is your alter ego in the game. Also, since THE SUMMONING is a real-time game, it is much simpler to play with only one character.

Finally, the artists have done a wonderful job at creating stunning graphics in THE SUMMONING. Likewise, the musicians have done their job well. They have worked long and hard, and it shows. I can only hope that I have done as good a job of creating an intriguing story. After you are finished playing this game, we hope that you feel your money was well spent. We also want you to feel a little sad because the adventure is over, but anxiously awaiting the next grand adventure that comes your way.



APPENDIX

Weapon Proficiency Ratings/Magic Skill Ratings

WEAPON PROFICIENCY	MAGIC SKILL	WEAPON PROFICIENCY	MAGIC SKILL
Beginner	Initiate	Stalwart	Accomplished
Neophyte	Neophyte	Adept	Adept
Novice	Novice	Savant	Sage
Average	Average	Expert	Maren
Skilled	Skilled	Master	Master

Experience Points/Titles

EXPERIENCE POINTS	TITLES
0 — 499	Level 1: Wayfarer
500 — 999	Level 2: Freebooter
1,000 — 1,999	Level 3: Campaigner
2,000 — 3,999	Level 4: Partisan
4,000 — 7,999	Level 5: Keeper
8,000 — 15,999	Level 6: Sentinel
16,000 — 31,999	Level 7: Gallant
32,000 — 63,999	Level 8: Cavalier
64,000 — 127,999	Level 9: Warder
128,000 — 255,999	Level 10: Hero
256,000 — 599,999	Level 11: Champion
600,000 +	Level 12: Vanquisher



Keyboard Commands

NUMERIC KEYPAD	PLAYER MOVEMENT
- (Minus)	scrolls the character sheet up
+ (Plus)	scrolls the character sheet down
Shift - Minus	moves character sheet to top most position
Shift - Plus (or 5)	moves character sheet to lowest position

Other Keyboard Commands

Alt-Q.....quit game (exit to DOS)
 Alt-Aterminate current game
 Alt-Cre-centers the character on the screen
 F9toggles sound ON/OFF
 Ppause game
 Cconverse with nearest NPC or magic mouth
 Ttake item your character is standing on
 Ogame options (including Save/Restore)
 1,2,3top row of hand icons (use)
 4,5,6bottom row of hand icons (use)
 F1,F2,
 F3,F4cast spell (Wizardry, Sorcery, Enchantment, Healing)
 Alt-F1,F2,
 F3,F4cycles through multiple spells memorized in a single class of spells
 Vversion information
 ?displays character statistics
 Alt-Tdisplays time
 A.....displays attributes in the green gem on character sheet
 W.....displays weapon abilities in the green gem on the character sheet
 Sdisplays spell abilities in the green gem on the character sheet
 F10displays spell memorization screen
 Return.....attempts to toggle lever character is standing on



Rune Stones and Their Powers

Some of the most common magical items that your character comes across are the rune stones. There are 24 of these powerful runes, each with a unique magical trait.

<i>Rune</i>	<i>Magical Trait</i>
URAZ	Temporarily increases your character's Strength 2 points.
OTHILA	Casts a Zap Away spell.
ANSUZ	Casts a Lightning Shield upon your character.
GEBO	Teleports your character to the Gebo rune floor space on the level in which the rune was invoked.
MANNAZ	Randomly increments by 1 a random weapon proficiency.
ALGIT	Cures your character of poison.
EIHWAZ	Temporarily increments your character's Accuracy 2 points.
INGUZ	Temporarily increases your character's Talent 2 points.
NAUTHIZ	Casts a Freeze spell.
PERTH	Randomly increments a magic skill class by 1.
TEIWAZ	Temporarily increments your character's Endurance 2 points.
KANO	Casts a Kano spell.



<i>Rune</i>	<i>Magical Trait</i>
JERA	Heals damage.
WUNJO	Casts a Fire Shield upon your character.
FEHU	Randomly creates an object.
RAIDO	Teleports your character to the Raido rune floor space on the level in which the rune was invoked.
HAGALAZ	Casts a Spellfire spell.
EHWAZ	Temporarily increases your character's Agility 2 points.
BERKANA	Completely restores all of your character's spent spell power points.
ODIN	Permanently increases or decreases a randomly chosen attribute. A side effect is that sometimes this rune causes a sex reversal.
SOWELU	Cures both Poison and Confusion.
ISA	Casts a Poison Globe.
DAGAZ	Casts a Spell of Slaying.
THURISAZ	Teleports your character to the Thurisaz rune floor space on the level in which the rune was invoked.



Hand Gestures and Spells

Use this space to record the hand gesture combinations you must use to produce the following spells.



A



B



C



D



E



F



G



H



I



J



K



L

SPELL

HAND GESTURES

Flame Arrow

Poison Gas

Fireball

Four-direction Fireball

Bounce Fireball

Lightning Bolt

Battle Rage

Kano

Sight



SPELL

HAND GESTURES

Magic Wall

Swiftess

Zap Away

Teleport

Dispel

Invisibility

Gateway

Mending

Freeze

Fire Shield

Lightning Shield

Weapon Skill

Magic Skill

Shape Change

Alteration

Liquify

Cure Poison

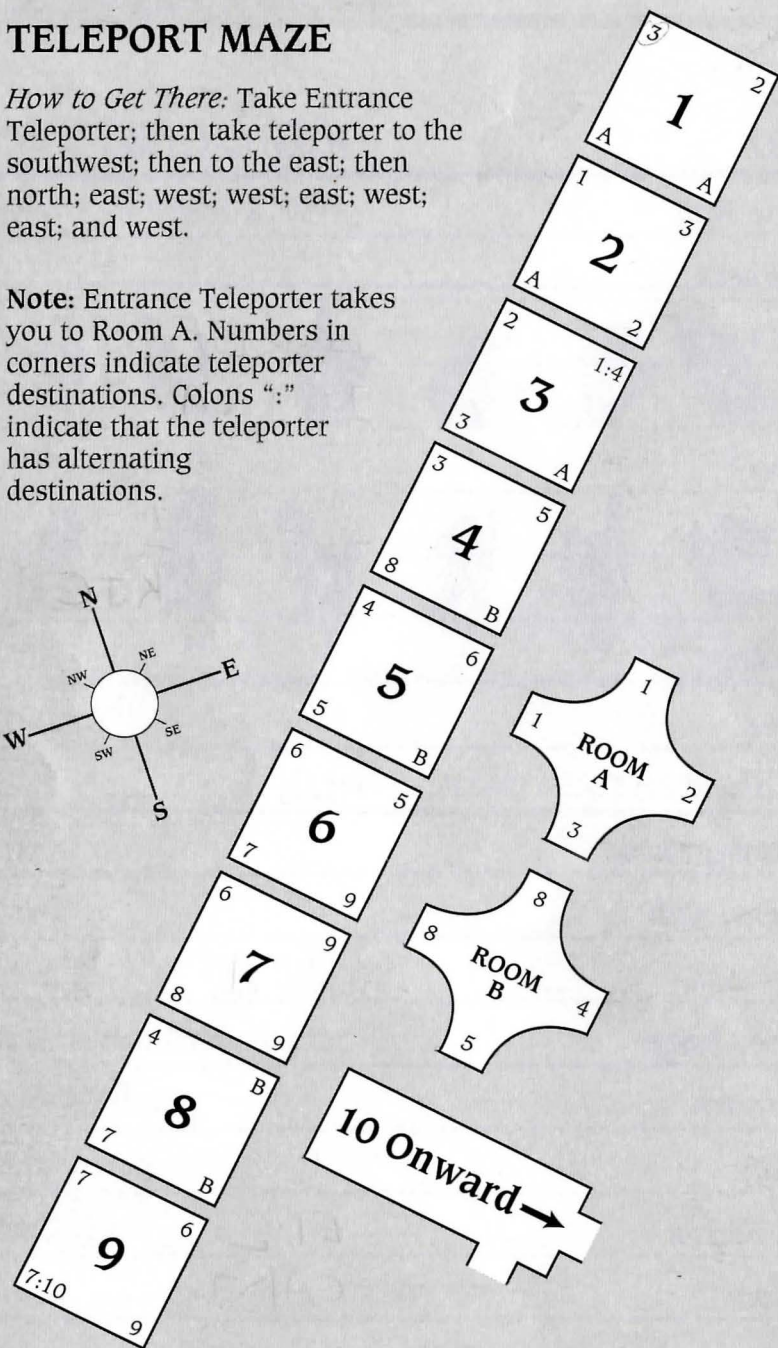
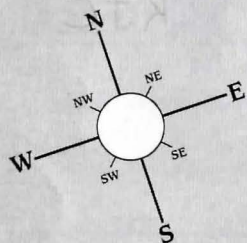
Restore

Heal

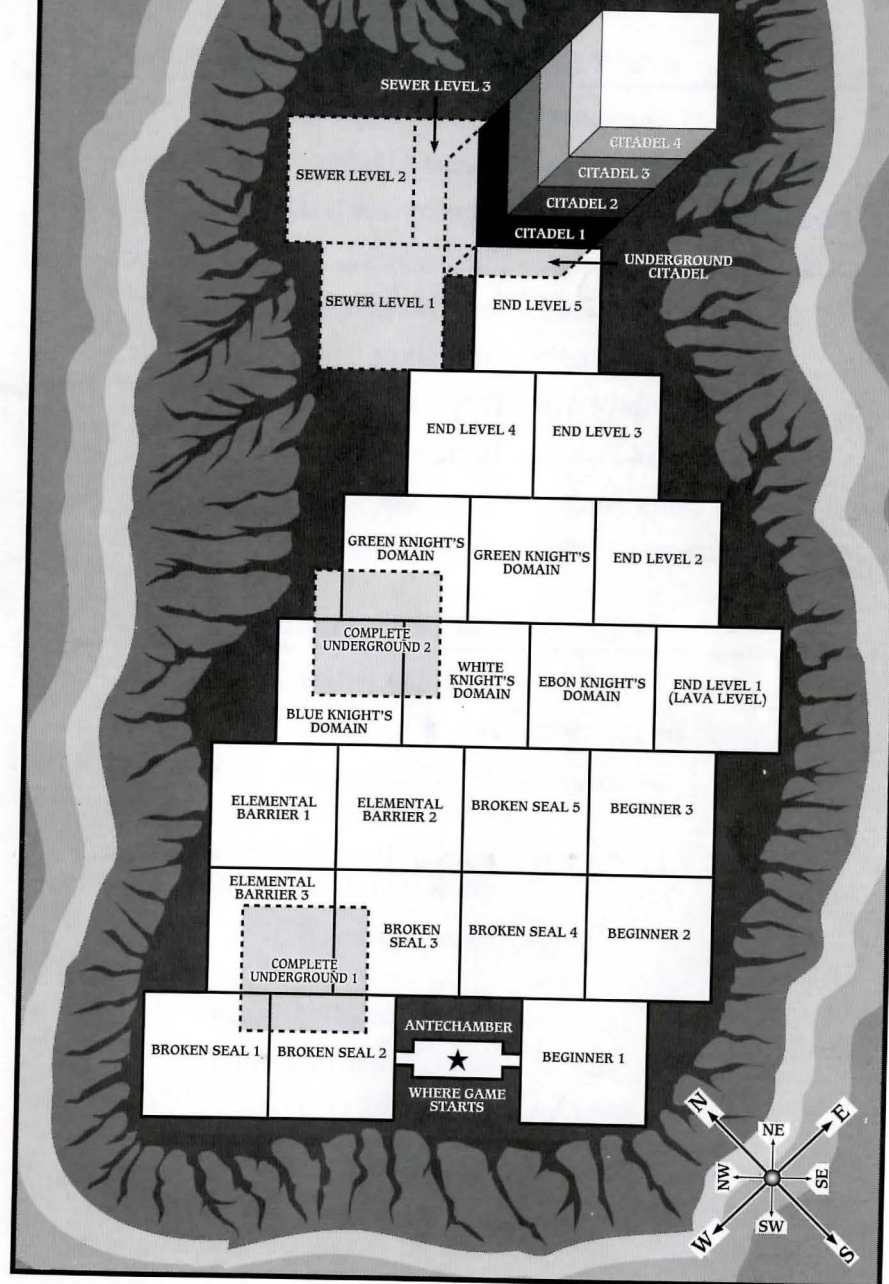
TELEPORT MAZE

How to Get There: Take Entrance Teleporter; then take teleporter to the southwest; then to the east; then north; east; west; west; east; west; east; and west.

Note: Entrance Teleporter takes you to Room A. Numbers in corners indicate teleporter destinations. Colons ":" indicate that the teleporter has alternating destinations.



LEVEL LAYOUT MAP



CREDITS

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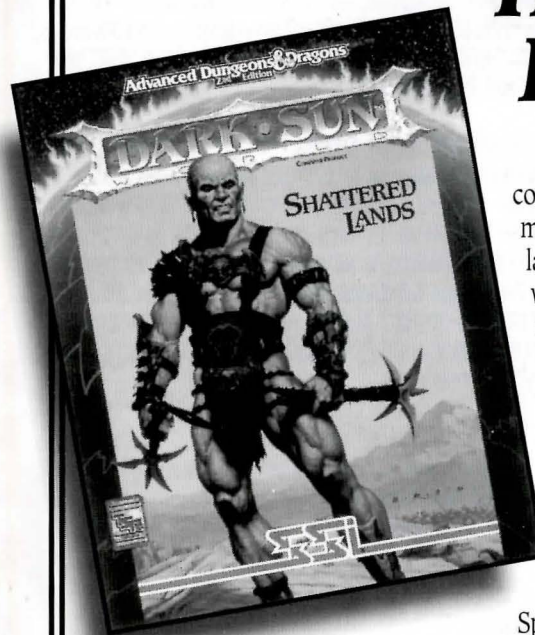
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Printing: **Banta ISG**

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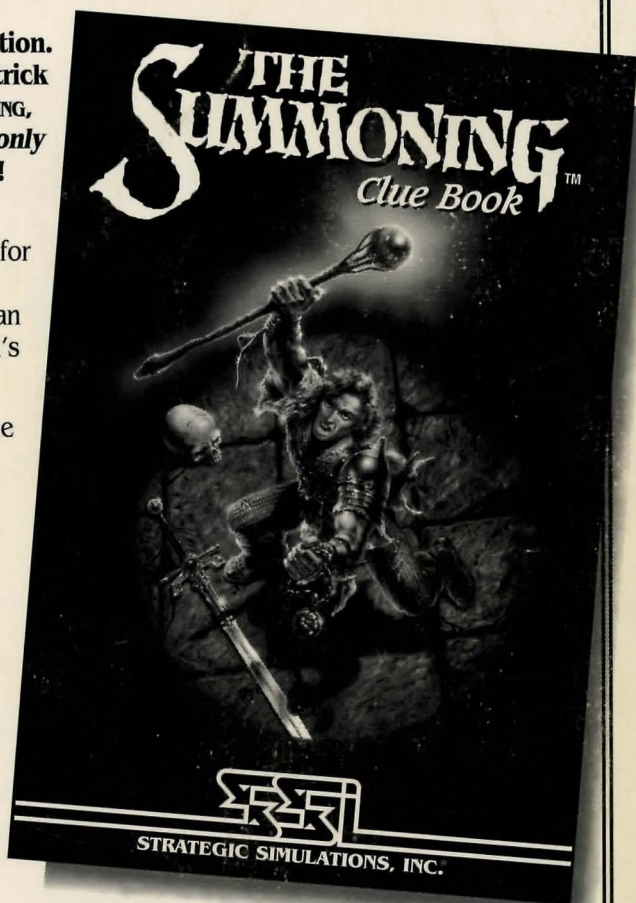
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