



Ultima II

By Lord British

ULTIMA][WELCOME

Welcome to the universe of Ultima][. In your package, besides the handbook you're reading, you'll find two disks with three disk sides of programs, a genuine cloth time map of the world according to Lord British, a warranty return card, and, although you can't touch it, a lot of care and pleasure that went into creating this for you.

THE HANDBOOK

In this booklet, you'll find the instructions for getting along in the Ultima universe and the story of how it all came about. Now, absolutely no one expects you to want to read the story or even all the instructions before you take a good look at what you've got, and that means booting up your disk. So be kind enough to read this page and the next and you'll be up and playing Ultima][in no time. The story contains background and hints you'll eventually want to know, but you can worry about that later.

THE DISKS

In the programs, you'll find friends and monsters, royal courts and musty dungeons, action and adventure. Since you're too big and too three-dimensional to fit on a floppy, you'll need to create a friend to run around the Ultima universe for you. Running around Earth and creating a character represent two disk sides. The third disk contains all of well-known space.

Here's what each disk side is for.

DISK 1, SIDE 2: THE ULTIMA][PROGRAM MASTER. The Program master runs the show. It's what you boot and what sets all the good stuff in motion.

DISK 1, SIDE 2: THE ULTIMA][PLAYER MASTER. The Player Master contains the prototype seed from which adventurers are grown. Because a seed can only be nurtured once, never use this disk to play! In fact, don't trust Sierra On-Line's InvisiTabs (they won them in some silly contest), put your own big, fat visible write-protect tab over the disk notch right now. The Player Master is to be copied, once for every adventurer you'd like to create.

BEFORE YOU DO ANYTHING ELSE, MAKE AT LEAST ONE COPY OF THE PLAYER MASTER!

Copy A from your Apple system master disk will do the trick, so will Super Disk Copy III or any other program that will copy ordinary unprotected disks. You can even use FID if you initialize your own disk first.

Your newly made disk is your Ultima][Player Disk; label it so you'll know that. It's the disk you'll be using most while playing the game. Be sure you don't put a write-protect tab on it.

If you want several characters, make a disk for each one, and you might consider putting the characters' names on the labels.

So, copy the Player Master a million times if you like, but, take heed, **DO NOT ATTEMPT TO COPY THE MASTER PROGRAM DISK OR THE GALACTIC DISK!** If you do, the orcs and thieves and even demons and balrons will escape from the universe of Ultima into your real universe and scare you all

night and other horrible things and, besides, Lord British won't like you.

Anyway, if you drop chewing gum on your disks or your dog thinks they're bones or your boss cuts them in two when he catches you playing Ultima][at work, Sierra On-Line will exchange them just for the price of the disk and the effort.

DISK 3, SIDE 1: THE GALACTIC DISK. It's amazing to behold, but on this disk reside all of outer space and the nine planets of the Solar System in detail. You can put this disk aside for a while; you won't need it until your character is well on into the game.

THE TIME MAP

The beautiful honest-to-goodness cloth Ultima][time map not only serves tirelessly to guide you through the corridors of time on Earth, it also doubles nicely as dish towel, handkerchief, or extra serviette when unexpected company drops in for dinner.

THE WARRANTY CARD

If you'd just as soon make life easier for the people who'll be ready to help you in the event that any problems arise, or if you like freebies and good surprises, or even if you just like writing your lovely name, fill out the warranty card and drop it in the mail to Sierra On-Line. Old SOL is always doing things like signing its customers up for neat free magazines and stuff, and, even if nothing like that happens, making the effort to send in this little card just might make you famous in Coarsegold, California—a universe not unlike that of Ultima][. . .

PLUNGING IN

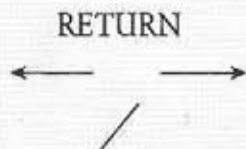
Okay, okay—now you can boot up. Almost. Let's be orderly about it.

1. COPY THE MASTER PLAYER DISK!
2. FORGET YOU EVER KNEW THERE WAS A PROGRAM ON THE OTHER SIDE OF THE MASTER PROGRAM DISK! If you ever play Ultima][with the Master Player Disk and your character gets wiped out, so will your ability to play Ultima][.
3. Boot up the master Program Disk.
4. Watch in awe the stirring title and credits. Stay awake because the menu follows.
5. Read the menu. It offers to show you a demonstration (great for dealers but eminently skippable especially if you've played the original Ultima), to begin the game, or to have you create a character.
6. Choose to create a character.
7. Take your Master disk out of your disk drive when the program says to, put it in its jacket, and put it back in your Ultima][box.
8. Insert your newly made player disk. It helps to have made your copy on an old and scruffy disk so you can't make a mistake and insert your eternally shiny new Master Player Disk.
9. Press Escape. Escape is always the key to press to tell Ultima's supreme being and controller of all systems that you've obediently switched disks.
10. Answer the questions Ultima][asks you. (See the upcoming section on creating a player if you want to find out what on earth you're doing.)
11. When you've finished creating a character you like, switch back to the Master Program disk and boot again. Now, here's a tip for times when you're in a hurry or if you've simply had enough awe. Press P as soon as the disk begins to boot. This skips the wonderful credits completely, it even ignores the menus, and it takes you right into the play mode.

12. Now you're playing. The command keys are the very next thing to read, then you can simply forge on in the Ultima][world, or you can read a little more and get some tips. Not many, but they're good'uns.

COMMANDS

MOVEMENT COMMANDS



Left and right arrows control left and right turns; the Return key moves forward and the slash key retreats. In space, movement is determined by xeno, yako, and zabo coordinates; refer to the Ultima][Galactic Map for the coordinates of your chosen destination.

KEY LETTER COMMANDS

- A)ttack. Fight someone or something. Must be followed by a direction unless you're in a tower or dungeon.
- B)oard. Get on your horse, climb into a plane, strap into a rocket, board a ship. (See Xit to change your mind.)
- C)ast. Cast the spell you have ready. (See Magic.) You can only cast spells in dungeons and towers.
- D)escend. Go down a level (by rope) in a dungeon or tower.
- E)nter. Go into a town, village, or castle; read a signpost.
- F)ire. Shoot a ship's guns once you've boarded.
- G)et. Pick up treasures, weapons, and armour.
- H)yperspace. Catapults spaceship through space to coordinates you've specified.
- I)gnite. For lighting torch.
- J)ump. When things aren't going well, jumping up and down is a good way to release frustration. Often used in tandem with Yell. (See Yell.)
- K)limb. Go up a level (by rope) in a dungeon or tower.
- L)aunch/Land. Toggles takeoff and landing in a plane or rocket. Landings must be on grass. Hit any key to touch down rocket.
- M)agic. Readies a magic spell you know for casting. (See Cast.)
- N)egate. Stops (negates) time for all things farther than one square away from you, giving you a chance to get out of a tight situation. Negate will only work for characters who possess a particular magic item.
- O)ffer. Offer money (gold) as payment or bribe. If the nonplayer character you're offering to has nothing to give in return, it will take your offer as a generous gift.
- P)ass. Allow one game turn to pass without doing anything. However, others will not pass their turns. Pressing the space bar accomplishes the same thing.

- Q)uit.** Saves the game; then you can continue, reset out, or power down. When you reboot, you'll pick up where you left off. Quit works only in the countryside on Earth and you must not be aboard anything.
- R)eady.** Equips you with your choice of the weapons you own in hand.
- S)teal.** Attempts to take items from stores without paying for them. May or may not work for weapons, armour, food, transport. Be sure to plan an escape route ahead; townspeople don't take kindly to theft.
- T)ransact.** This is how you can talk to the people of Ultima's universe. You must follow the command by giving the direction toward which your communication is to take place. Because the intricacies of winning—and even playing tips—are available only from characters in the game, you should transact a lot; don't skip anyone. You may even meet someone you know . . .
- U)nlOCK.** Opens doors—if you have the keys. Unlock must be followed by the direction of the door you wish to unlock. Incidentally, in the universe according to Lord British, locks gobble keys, so use them wisely.
- V)iew.** If you have a certain magical item, view gives you a bird's-eye view of a town or village or a satellite's view of a planet. One viewing per unit of magic. View doesn't work in dungeons or towers.
- W)ear.** Outfits you in your choice of the armours you own.
- X)it.** That's exit. It won't help a bit in the middle of a hairy dungeon, but it will get you out from or off of anything you can board. (See Board.)
- Y)ell.** Stops everything while you type in anything you feel like yelling—then gets on with the game. In other words, you can get out your frustrations, but it won't affect the game in the least. Often used in tandem with Jump. (See Jump.)
- Z)tatus.** Yup, that's status. Pressing Z stops everything to display a text screen of your character's attributes and possessions. This is also the only command that effects a complete and open-ended pause in the game.

MAGIC SPELLS

Only clerics and wizards can use magic. Nine spells fall into three categories.

SPELLS BOTH CLERICS AND WIZARDS CAN USE:

1. Light—creates magical illumination, obviating the need for a torch.
2. Ladder down—teleports you straight down one level in a tower or dungeon.
3. Ladder up—teleports you straight up one level in a tower or dungeon.

CLERIC'S SPELLS:

4. Passwall—destroys the wall in front of you.
5. Surface—teleports you immediately to the surface of the planet you're on from within a tower or dungeon.
6. Prayer—calls for divine intervention to destroy your foe. Results simulate reality.

WIZARDS' SPELLS:

7. Magic Missile—offensive magic weapon with strength geared to the level of the caster.
8. Blink—randomly teleports you anywhere on the same level.
9. Kill—attempts to obliterate your foe by magic.

In the universe of Ultima, acquiring spells is simple: you simply purchase them at the appropriate stores. Their cost rises as their power increases. Casting a spell uses it up even if it fails, so be sure to have plenty of a spell you plan to count on.

To use a spell you've bought, you must first press M, for magic, and specify the spell by number (according to the list at the beginning of this section). This readies the spell, and it remains your "on-line" spell until you choose another. Then press C, for cast, to activate the spell.

MAKE A NEW FRIEND

Making a friend is what you're doing when you choose C (for create a character) from the main menu. Ultima][will ask you to insert your player disk. So, insert your player disk—the scruffy one, not the master. Then hit escape.

On the screen will appear the skeleton of a character sketch; you have ninety points to distribute among various attributes that give soul to your character. Once you've distributed the points, you get to choose your character's physical attributes—sex and class—and its profession. Finally, you can give it a name.

Obviously, how you distribute attribute points affects your character; not so obviously, your choice of sex, class, and profession also have strong effects. Here's how it all works.

THE ATTRIBUTES

STRENGTH determines the damage you can inflict on a foe in a fight. Naturally, the foe's attributes influence the effectiveness of your strength's determination. With fifty points, you're Rocky Balboa; with ten points, you're Rocky the squirrel.

AGILITY is your skill at wielding a weapon; some weapons require considerable agility before you can use them at all. Annie Oakley must have had ninety agility points; Fat Irving might have had ten. Although of course you'd never think of using it this way, good agility also increases your chances of success at stealing.

STAMINA reflects your ability to defend against attack. Armour adds to your stamina. Extremely strong monsters make it all irrelevant.

CHARISMA, that elusive quality so coveted by politicians, court jesters, and the six wives of Henry VIII, governs your success in bargaining with merchants. Prices are generally lower when you're exciting to have around.

WISDOM is what you need to cast spells successfully. Merlin had a thousand worth; Mickey Mouse, about ten.

INTELLIGENCE is what you need to tell a balron from an angel—until it hits you. Actually, intelligence increases your skills in bargaining and in casting spells. Mr. Henry Ford had tons; Mr. John DeLorean lost his.

You must allocate at least ten points to each category. Once you're in the Ultima][universe, your attributes can increase to as high as ninety-nine points apiece. Figuring out how to obtain the extra points is part of earning them; they're costly.

Some extra points come easily. Each race has a strong point that's reflected in attribute points for your character; and, assuming that your character must have some predilection for its profession, that choice too alters one of its attributes.

Here's how that works; first, the races:

Human	gains 5	intelligence
Elven	gains 5	agility
Dwarven	gains 5	strength
Hobbit	gains 5	wisdom

Now the professions:

Fighter	gains 10	strength
Cleric	gains 10	wisdom
Wizard	gains 10	intelligence
Thief	gains 10	agility

Finally (and you may ponder whether this is not a rather strange sequence), you must give your character a sexual identity. If you choose to make it a male, your character will gain ten strength points. Apparently, being male also affects a person's judgment about what it means to be female; but this is Lord British's universe, and he willed, in a rare fit of triteness, that the significance of being female is having a pretty face and a bubbling personality: up ten charisma. Ho hum.

All your character needs now is a name, and the only stipulation here is that the name be no longer than Rumpelstiltskin. If you try to make it longer, not only will you fail and upset the program, but Rumpelstiltskin himself will come and jump up and down on the roof above your bedroom every night for three weeks.

Look! You have a new friend. You've created a colleague who'll do your bidding, fight your fights, find you treasures. Take your friend and enter Ultima]].

TIME TRAVEL

No one remembers exactly when in history time doors first appeared, probably because their very existence renders time relative. Ancient books show no mention of them prior to the defeat and demise of the evil Mondain, so well recorded in Ultima.

Strongly convincing scientific theory supports the chronology. Mondain had gained such power that, upon his death, the physical laws of nature suffered a great upheaval. When the smoke cleared, what remained were corridors in time and space: what we commonly call our time doors.

Numerous scientists and adventurers have attempted to traverse the corridors, and the few who've returned speak of great confusion and difficulty in controlling progression through the corridors and, especially in primitive times, of finding normal transport to appropriate returning doors.

Nevertheless, the existence of the time doors has changed irretrievably all that is and all that ever was. When—no, where—there were no time doors, that which was done was done; no second chances existed; there was no reaching into another time to find a cause, negate it, and thus remove its effect from all time.

Now, of course, it is possible to all times.

THE TIME MAP

As far as we know from those few returning time travellers, the time corridors connect with five distinct time periods, although none of those heroes has been able to determine with any semblance of precision their exact historical dates. Their experiences do appear to confirm the existence of intelligent life forms in many eras traditionally thought to support only primitive life or no life at all.

One period, reported by two independent travellers if only vaguely, appears to have no equivalent in prior

scientific thought at all; ironically, however, it is what it appears to be, it is the period about which the most has been written. Until now, such writings were believed to be theological at best, pure imagination at worst; it is a time we know only through mythology: the time of Legends.

Here are the five time periods apparently accessible through the time corridors.

LEGENDS,



PANGEA.



B.C.



A.D.



AFTERMATH.



The time before time, peopled by creatures of myth and lore. Whether the time of Legends is ruled by good or evil affects all other times and places. It is believed that the power of the enchantress Minax, the author of our worst troubles, is greatest in this now.

The time when Earth is still forming, before volcanic upheavals separate the seven continents and set the great continental drift in motion. Earth is one great continent surrounded by a gigantic ocean. There appears to be abundant, if sparse, life and some civilization, although its origins are so far inexplicable.

The time just before the dawn of civilization as history records it. According to the time travellers, an advanced civilization already exists in B.C., apparently the progeny of the beginning civilizations of Pangea. The old twentieth century "crackpots" who theorized that civilization as we know it developed from a few human beings left behind by a prior advanced civilization that for some reason moved on into space gains enormous credibility in B.C.

The present—if we can still call it that. Specifically, 1990. As it is, but apparently now not as it has to have been, a rather perilous time of planetary egocentricism leading to overemphasis on dangerously shaky intraplanetary jealousies and greeds. The time reflects on its people who suffer stress and a sense of urgency that encourages pragmatism over reason, dulling awareness of values and leading weaker souls to lives of crime and software piracy.

The postholocaust period once thought of as the future. Much of life and all known civilization has ceased to exist. As we learn more of the enchantress Minax, we become more and more convinced of her single-handed perpetration of the entire holocaust itself and all that led to it. Note that much of the land mass has been wiped out; especially the key centers and most troublesome hotspots of the great Sino-Russo-American Era.

The time doors of all time periods are shown on a map of the world as it is in A.D. Accurate maps of most other times do not yet exist. You will have to extrapolate the location of other time periods doors as they would appear in their own time periods. Because Legends is pretime, or extratime, its map would not resemble that of Earth in any reasonable way. Therefore, Legends is represented by its four known time doors grouped at the bottom of the map—where Antarctica would appear if any time doors were to appear in Antarctica.

Time doors are not always, only sometimes. When they appear, they rise silently looking rather like a blue mist that takes on the form of a door. Very soon they dissipate. To enter a time corridor, simply step into a time door while it's visible. Caution: do not position yourself where a time door was and wait for it to reappear. It will not, so long as you are on its spot. The consequences of upsetting the sequence of time doors are unknown but scientists speculate that they could be disastrous.

The symbols and lines on the map represent the best possible extrapolation and compilation of sketchy information given by those few returned time travellers. Each time door is represented on the map by two symbols. The

first is the symbol of the time period in which that door will appear; the second is the symbol of the time period to which it is believed that time door will transport the traveller. A direct line from the time door shows where on Earth you will find yourself in the new time. Where more than one line leads from one time door, the line representing the door's destination is the one that leads to another time door that has the destination time symbol as its first marker.

Try following this example on the map. Supposing you're in the time of the aftermath and you wish to travel to the present. Look for a door represented first by the aftermath symbol followed by the A.D. symbol. Find it? It's in Alaska—with numerous lines extending from it. Look for the line that leads to a time door where the first symbol is A.D. Got it? Try Argentina. In this case, the door in Argentina leads right back to the future in Alaska; but that won't always be the case.

WHAT YOU SEE

When the playing screen appears, you see your character in the center of a landscape. Use the movement keys (return, arrows, and slash) to move around just enough to see that you're on a sort of map. Don't wander very far; your character isn't apt to be very strong yet and you have no weapons or armour.

Do notice the text at the bottom of the screen. It looks something like this:

CMD: NORTH	HITS: 400
CMD: EAST:	FOOD: 398
CMD: PASS:	EXP: 000
CMD:	GOLD: 400

Now hit Z to pause in playing; a text screen will take over showing your character's attributes and possessions, but all you want now is its pause function so no nasty orc will come along and do in your new friend while you're learning how to get about.

On the left, Ultima][asks your command, with CMD, and writes out your full command although you press only one key. In the dungeon, it responds to direction commands with "forward," "right," "left," and "back" instead of compass directions.

ENDURANCE OF FIGHT AND FOOD

On the right, the number next to "hits" represents the quantity of hits you can take in battle and survive. Monsters vary in strength and decrease your hits stockpile by various numbers of points accordingly.

The number next to "food" represents just that and works rather like a fuel supply. A little bit dwindles away with each turn, whether you do anything or not.

If either hits or food reaches zero, you're out of luck.

Food is pretty easy to replace; all it takes is money to buy it and a store that sells it. Look for food stands in villages.

Hits are also replenishable, but you must discover how to accomplish that.

WHAT YOU GET

The third line, experience, increases as you fight. Every encounter has the potential to add to your experience and most do; occasionally you'll take on a foe who's a real wimp and get no experience from it though. The amount of your experience determines your character's level—it's shown at the top of the status screen.

"Gold," the final line, shows (got a guess?) how rich you are. Not very. You can make more gold by fighting (and winning), in which case you get whatever your opponent was carrying, and by picking up chests in

dungeons and towers. There are plenty of ways to spend gold, the first of which you need to indulge in now.

FIRST QUEST: ARMS AND ARMOUR

Hit any key and the world will magically reappear. Did you notice a town nearby when you roamed before? Head straight for it and enter. You need weapons and armour if you're to survive at all. There are plenty of others eager for a share of your gold, so be on guard against your appetites; you can't afford much more than you need.

GETTING TO KNOW THE NATIVES

Did you run into any monsters outside? They don't care about your motives, they attack and you must fight them. In town, you may see some of the same monsters as well as various people. They seldom attack in town unless you do something you shouldn't, but just now you're not strong enough.

Instead of fighting, talk to the townspeople. Press T for transact; the command line will ask for the direction in which you want to transact. Enter it just as if you were moving that way, and the creature will respond if it can and chooses to. (Only rare orcs have the power of speech.)

A lot of the people you meet will say whatever is the popular response in their crowd these days. Now and then, someone will break away from the crowd and reveal something extremely useful. Without these bits of information, you won't get very deep into Ultima][and you certainly won't win. So talk to everyone. Put up with the bores to find the gems.

Transact is also how you communicate with storekeepers to make purchases. Most such transactions are self-evident, but a few use abbreviations for products and you may need clarification. So it's time to identify weapons and armour; then let's meet in the pub.

CHOOSE YOUR POISON

The weapons dealer will ask you to choose between 1) DA 2) MA 3) AX 4) BO 5) SW 6) GR 7) LI 8) PH. These represent, respectively, dagger, mace, ax, bow, sword, greatsword, light sword, and phaser. Each is more effective than the one before it and more expensive too. Be careful because at first you aren't apt to be agile enough to wield anything larger than an ax.

At the armoury, you can buy leather, chain, plate, and the magical reflect and power armours. You may as well wear your new armour and ready your new weapon right away; be prepared. There is one weapon you cannot buy; you must earn it. It is the magical quicksword, Enilno.

Wizards and clerics are probably smarter to wait a few turns before purchasing spells, because you need armour and weapons too. When you can afford them, you can refer to the Magic Spells given with the command list to decipher what's being offered you in the magic store.

THE PUB AND ITS PROPRIETOR

Pubs have always been centers for gossip and streetwisdom. The universe of Ultima][is no exception. And, as usual, the barkeep is the wisest of all. When you talk to bartenders, they'll ask, 1-BUY, 2-TIP?

If you buy, you'll get a drink at a reasonable price and a comment that may or may not be useful. If you choose tip, the 'keep will ask how many gold pieces you're willing to spend, up to nine; for your money, you'll get an important clue about the workings of the game Ultima][—which, of course, you may or may not have heard if you've asked the 'keep before.

Bartenders' information helps you play Ultima][successfully and with understanding. But only from oracles and sages can you get strategy hints that enable you to win the game. They are expensive, and they too can repeat themselves.

INTO THE MAELSTROM

Armed and shielded, you're ready to venture into the countryside. Chances are, you'll meet a monster or two in your travels.

Don't wait, attack! There are no friendly wayfarers in the countryside. There's some timing to work on in battle. You may hit A for attack as soon as you've finished your last turn, but don't hit a direction until you're asked for it. If you do, the computer will pay attention only to the last command and try to move in the direction of the monster, which is, of course, blocked; then you miss your turn in that all you get for it is the message that you can't go that way. After a while, you won't have to watch the screen; the timing will come.

Keep an eye on your hit points. If you're getting nervous during a fight, try to guide the monster toward a time door so you can disappear through it. Sometimes you can avoid monsters too, although fighting them and winning is essential for raising experience and cash. Monsters always make a bee-line for you. Keeping that in mind, you can often lead them into spots from which they can't get to you.

Take warning: no matter how strong you become, there will always be some monsters impervious to your attacks. They may be ferocious terrible creatures or they may be ineffective orcs. When you meet one—and you'll never meet more than one at a time—leave it alone; get away. These lonely individual creatures are mutants of Minax's evil, doomed to continue their miserable lives forever.

ON THE TOWN

Learn to make your way around the land and then through time. Seek out towns, villages, and castles and talk to everyone. Pay attention to the items you get from the monsters you overcome; look at your status often. Learn where to get food and hit points and figure out the best places and methods for getting the most money.

As you gather tactical information and become reasonably comfortable with your environment, you'll begin picking up clues about your quest. Your purpose is to learn how to fulfill your quest and then do what's required. The ultimate object of your quest is explained in the story of Minax.

FAR OUT

Eventually, your travels take you into outer space, where you can make the grand tour of the planets the world was politicked out of way back in the 1970's. Space travel is tricky, so be careful. Follow your galactic map well, but don't be too chicken to explore, too.

THE NATIVES OF ULTIMA)(

EVERYWHERE

ORC

More pest than peril, the not-bright orc is the prolific product of a foolish experimental genetic mating of human and boar

THIEF

An ordinary human pickpocket, the thief would rather snitch than fight

FIGHTER

Humanoid and strong, fighters carry something you need

CLERIC

Men of the cloth carry their crosses and proselytize but are not always good or wise

WIZARD

With magical staff in hand, wizards enjoy throwing magic missiles that do powerful damage

DAEMON

It looks like it's shrugging, this creature of minor hells, but its pleasure is to stop you in your tracks by magic. A certain magical item can thwart the daemon—sometimes

DEVIL

Complementing the daemon, the devil stays your arms. A different possession deals with this baby

BALRON

Awesomely recognizable from its great leathery wings, the wretchedly evil balron ensures the success of its Herculean strength by using a sleep spell to render its victims helpless. Some have hypothesized that the spell is not real—that the fetid, putrid breath of the creature is so horrible that humans cannot resist the urge to escape it immediately through sleep

SEA MONSTER

If it weren't so big, it might be a swan—until it takes after your frigate

IN TOWNS, VILLAGES, AND CASTLES

GUARDS

Chosen for their brawn, guards are mindlessly loyal to their governments; they're generally harmless unless you break the rules—they're extremely strong

MERCHANTS

Unarmed and mild, the grassroots of Ultima][, merchants rarely fight

JESTERS X

Bouncing about in eternal jumping jacks, jesters are usually the buffoons you'd expect—but occasionally the buffoonery masks great wisdom

KINGS AND QUEENS

Larger-than-life humans, but smaller than guards, royal persons do little other than sit on thrones and bestow

MINAX

?

GETTING AROUND IN ULTIMA][

Shank's mare will take you far in Ultima][—but not everywhere. You can purchase, overtake, or steal more efficient forms of transportation.

HORSES

Riding horseback is slightly faster than walking, and horses are cheap

FRIGATES

When a frigate docks near you, you can commandeer it—if the crew will accept you as a seasoned sailor. Otherwise, they'll turn the broadsides on you

PLANES

No jets in Ultima][, but these little single prop jobbies are just the ticket for hotfooting it around the world and through

time—if you're prepared

ROCKETS

Probably by the time you find one, surely by the time you figure out how to procure one, you won't need a manual to deal with the situation

ULTIMA]] TERRAIN

Throughout the Ultima]] universe, five natural terrains and two created terrains exist. Then there are five kinds of population center, so to speak.

WATER

No one in Ultima]] knows how to swim except the sea monsters, so you can only cross water with a frigate—or pass over it by air.

GRASS

No problems moving on grass, but don't expect it to save you from starvation. Your character's assumed to be humanoid, not bovine.

SWAMP

You'll have no trouble making it through the swamp, unless you're low on hit points. You lose hit points with every step.

FOREST

Sometimes there are more monsters in forests, lurking behind trees. But they're pretty trees and give nice shade.

MOUNTAINS

No way! Are you a goat?

COBBLESTONES

No more concrete jungles. The streets and sidewalks of Ultima]] are paved exclusively with cobblestones—past, present, and future.

WALLS

Impenetrable. And if you're flying and so much as touch one, the Great Mover of Ultima]] assumes you want to get out of town and escorts you there.

VILLAGES

In Countryside villages live the simple folk, selling their simple wares to wayfarers and sharing their lore.

TOWNS

With the greater sophistication of a cosmopolitan atmosphere come the products of human innovation: the sword, the mail, and the tankard of ale.

CASTLES

The seats of government, castles contain prisons and cathedrals, private vaults and private chambers. Explore as you will, but note that the guards in castles are the cream of the crop.

DUNGEONS

Apparently the breeding grounds for all the evil creatures in Ultima]]'s universe, leading—who knows?—to hell itself, the dungeons are full of hidden passages and twisty, diabolical mazes. They're also full of treasure and vicious monsters.

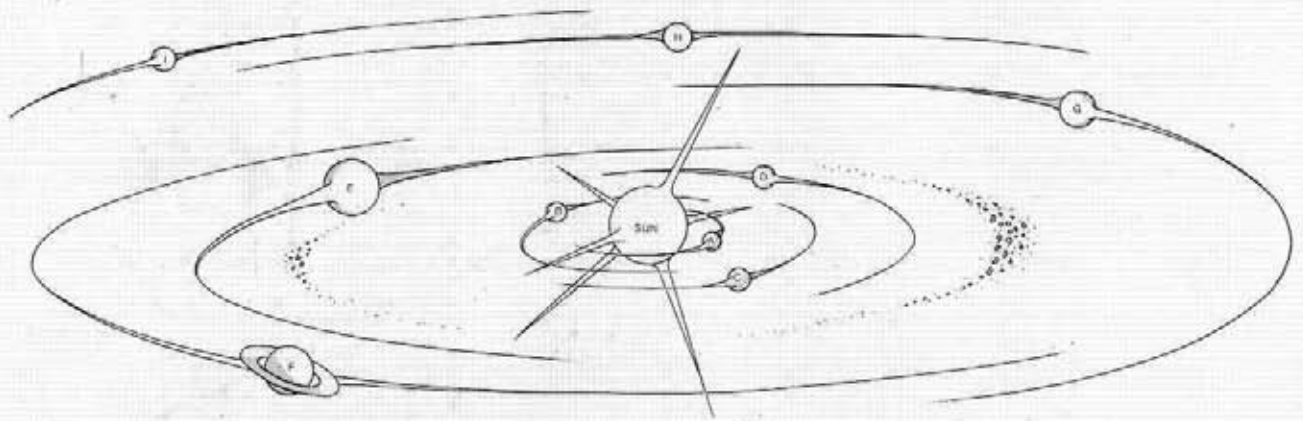
TOWERS

Perhaps the world of evil became overcrowded, for its forces began building dungeons skyward; upside-down dungeons, towers are. Watch for secret messages in unlikely places.

ULTIMA)(GALACTIC MAP OF KNOWN SPACE

	Xeno	Yako	Zabo	Life	Terrain
* Sun	4	4	4	N	None
A Mercury	5	4	5	?	Water, swamp
B Venus	3	3	4	N	Water, swamp, grass
C Earth	6	6	6	Y	All varieties
D Mars	6	2	3	Y	Mountains
E Jupiter	1	3	4	?	Water, grass
F Saturn	2	8	5	N	Water, grass
G Uranus	9	4	6	Y	Forest, grass
H Neptune	4	0	5	?	Grass
I Pluto	0	1	4	Y	Mountains

Space travel continues, and the courageous and creative space explorer may discover unknown universes to add to this map.



THE STORY OF MINAX

When the archevil Mondain was finally overcome by a gallant knight (was it you?), rumors abounded. Perforce, the most virulent was that, at the time of his demise, Mondain had been training an apprentice, a protege with amazingly powerful natural magical abilities. The rumor was squelched when colleagues of his conqueror entered his castle and found no one nor any sign of someone.

Life during Mondain's seat in power was terrible; never had a prince of darkness wielded so brutal a stick. Mondain reigned over all the evils ever known and more and brought them all to fruition on Earth and its environs at once. It was as if he enjoyed seeing Earth's well meaning humanoids squirm. With the destruction of Mondain and his all-powerful gem of evil, those horrors ceased.

When nothing came of the rumor of a potential predecessor to this cancer, people were only too eager to accept its falsehood and throw off their cloaks of fear. The evils of the past were gone with their creator and perpetrator. At last, the world was beautiful again and life was to be enjoyed, savored.

So it was for several years, long enough for a child to grow to adulthood. They were exciting years too, for the strange appearance of the time doors opened a great era of new learning, a renaissance of timelessness. Creativity burst forth and new works proliferated. No one wanted to notice when the disease began again.

But so it did. First there was the single lost orc a farmer stumbled upon. What was it? Whence came it? Scientists knew in their secret hearts that the orc was the work of a sorcerer and that, had that sorcerer been a benevolent one who'd created the orc by accident, he would have come forward. But they didn't want to know it, so they put it aside.

The orc was too sick and hurt to fight when first it was found. When, sufficiently recovered, it had begun to assert its learned wrathful ways, it discovered a conundrum in its weak little head. These creatures had saved its life—it grasped that much—and it didn't want to hurt them. Because the little lone orc had never been missed, it was not beset by magical influences; nothing discouraged it from embracing its newfound, confusing, but rather pleasant benevolence, so it persisted.

From this one unusual orc have descended all the good orcs we see in towns and villages today. But the good people of Earth should have realized its import those years ago.

Instead, little by little and too often blindly evaded, the evils of darkness began to shower Earth. By the time the people acknowledged it, the evil was too powerful, too widespread to be overcome directly. Already, its perpetrator was stronger and more wretched than any prince of darkness before and had grown too proud to keep silent.

Thus was the name of Minax, enchantress of evil, made known. Master of telekinesis from the age of three and proudly apprenticed to Mondain at age eleven, she had acceded to many times his power. And the world she created made Mondain's reign look like good and happy times.

For Minax is not content to spread evil among the good, causing misery and pain. She prefers to sow seeds of evil in the good and thus set the good against the good, leaving no person untouched. Destruction abounds—and those horrors known only to the once good, guilt and horror and self-hatred, taint the Earth.

The climax was the holocaust of 2111, Minax's greatest triumph to date, in which ancient civilizations born of love of beauty and wisdom and thought turned upon one another and, in their vicious anger and hate, destroyed almost all of the very Earth that had nurtured them.

Were it not for the time doors, you'd not likely be here now. Only the ability to move in time enabled any

living thing to survive the holocaust, as far as is known.

Since that awful day, survivors have devoted themselves to grasping the meaning of the event and to rethinking the concept of time and its dimensions. This dedicated group has researched and experimented and hypothesized in the hope of finding some means of using the time doors to reverse time or to change a cause and reverse its effect.

Throughout their study, two complementary theories have held up. They believe that evil can derive from a single, overpowering source and that this source is Minax. And they believe there to be a chance that total elimination of a root cause may reverse its effects from all time, as if all immediacy is the present and all else is the future.

That group, which I, Lord British, chair, extend our deepest respect and admiration to you for heroically volunteering for this extremely dangerous expedition into time. Know before you go that, whether you succeed or fail, you have our gratitude and, indeed, our love.

And, if—no, when—you succeed, you'll return to now as it could and should have been. Those of us in this small group can guarantee from our deepest beings that we will never forget your great deed. But you should be aware that, by the very nature of your success, future generations prospering in the sunlit glory of the universe as you will have made it are apt to forget. Your satisfaction must be self-sufficient.

If you understand all this and are still willing to venture forth, then go now with our abundant wellwishes and the knowledge that our thoughts will be with you ceaselessly until your return.

Farewell. May the force of good surround you throughout your trek.

WHY ARE YOU DOING THIS?

What kind of adventurer are you, anyway, that you're still sitting here reading this legend instead of entering Ultima]{?

Begone—and boot!

CREDITS

Lord British acknowledges a special debt of gratitude to friends and colleagues in the noted areas:

Programming: Kenneth Arnold, Richard Garriott, Keith Zabalaoui.

Game Design: Helen Garriott, Owen Garriott, Howard Makler, Mary Taylor Rollo.

Inspiration: Susan Davis, Debra Del Nero, Linda Garriott, Christine Hanson, Sherri McAdams.

Special thanks to all personalities found within Ultima][.

