
S P I R I T O F E X C A L I B U R G S - D O X

Part 2 of 2.

.....continuing from Part 1.....

Most of the fictional accounts of Arthur's reign describe Arthur's desire to impose unity and peace upon his harried isle; and show him as casting a longing glance back to the times of comfort and stability that the Romans gave in exchange for their power. There is more to that, of course; every account emphasizes Arthur's independence from the Roman world, while learning from and adopting the best aspects of the Roman past.

When the Roman power relinquished its grip on the African and European holdings of its Empire, they succumbed rapidly to the barbarian invasions. Britain alone maintained a long vigorous resistance, in her case against the Scot, Pict, and Saxon hordes and pirates. (The Saxons of course, issued from Saxony, a province of northern Germany. They terrorized their neighbors, repeatedly invaded Gaul, conquered Britain after a long struggle, and were finally subdued by Charlemagne in 808.) Many Saxons had settled in Kent, and were sometimes employed by the British kings (such as Vortigern) in fighting the Pictish invasions. The first of the great Saxon leaders to vex the British isle, Hengist, met such stout resistance that the only territory he could occupy in thirty-five years of warfare was Kent. Hengist yielded up the ghost on or about the year 488, when Arthur was a child.

During this time, a descendant of Roman nobles, Ambrosius Aurelianus, was the leader of the castoff British realm. Ambrosius was a successful general, and the symbol of Britain's initial resistance. Some legends have it that Ambrosius fathered both Merlin and Uther Pendragon, Arthur's father and predecessor. Others, more historically accurate, show him being the immediate predecessor to Arthur. His final disastrous defeat, which allowed the Saxons to consolidate their foothold on the island, set the stage for Arthur's appearance.

Hengist's successor, Cerdic, was Arthur's great Saxon opponent during the flower of Arthur's reign. Over his lifetime he conquered the Isle of Wight and Hampshire, and was defeated decisively by Arthur at the battle of Mount Badon, dying soon after in 534. Arthur himself, by many accounts, appears to have begun his historical reign about the year 500, carrying on through 38 years and the famous dozen battles: a long series of defeats of the Angles in the north and the Saxons in the east, culminating in the victory of Mount Badon, which gave Arthur possession of London.

The actual historical figure of Arthur appears to have been a British cavalry general by the name of Artorius. According to these sources both historical and anthropological, Arthur was not a king, but a commander in chief (Comes Britanniarum). The Pendragon title, meaning 'Chief Dragon,' makes reference to the familiar symbol of a red silk dragon with a wide-open mouth, which served as a standard, and as a wind-sock to allow archers to correct their aim.

Arthur's military strategy was primarily defensive, based on dikes, refurbished hill forts dating back to the Romans (thus Camelot), and mounted commandos. All

elements of this strategy were used at Mount Badon. His death came, as all the fictional accounts relate, at Camlann, near Glastonbury; not, however, at the fictional hands of Mordred, in the year 538.

A recent historical work has caused considerable debate and reassessment of the fact and lore surrounding Arthur. Geoffrey Ashe's *The Discovery of King Arthur*, published in 1985, studies the entire scope of Arthurian scholarship and comes to some surprising conclusions: that the Arthur-figure actually fought wars in Gaul (which most scholars claim never happened); that Arthur was a king and not just a military commander; and that the reign of Arthur can be placed in the mid-fifth century (450-470), rather than within the dates cited here earlier.

Ashe's book is very readable, thoroughly researched, and persuasive in its conclusions. Most scholars had discredited Geoffrey of Monmouth as a source (with good reason), yet Ashe appears to succeed brilliantly in separating the facts from the opaque allusions and obfuscations in Monmouth's work. This work is highly recommended as an introduction to the historical theories and facts surrounding Arthur.

In any case, Arthur's battles were the high-water mark of the British resistance. In contradiction of most fictional accounts of Arthur's reign, the Saxons were never dislodged from their initial holdings. Also, in many accounts, Arthur succeeded in uniting Gaul and most of the former Western empire into his realm. Obviously, this never happened. By most accounts, historical and fictional, the waning years of Arthur's reign were marked by popular discontent and domestic strife. By the time of his death, the Saxons were on the move again.

In spite of a century of warfare and spirited resistance, culminating with the Arthur era, the Celtic natives were gradually expelled from the fertile regions of the center of the island. They were forced to take refuge in the mountainous regions of Wales, beyond the Severn river, in established isolated pockets of resistance in Cornwall. The Saxons then began to change forever the character and culture of the isle.

The Saxons held nothing but contempt for Christianity, and violated all its precepts in the course of conquest. Sneering at treaties, resistance awakened their redoubled fury, which was demonstrated by wholesale massacres without regard to age or sex. One scene of this found near modern-day Camden, at a marshy field in Kent called Anderida. At this time the Saxon Heptarchy was formed. Existing for some 300 years, they Heptarchy wiped out all traces of the carefully planted Roman civilization, as well as Christianity. Atrocities continued for many years. It was not until the Battle of Hastings in 1066 that the Saxon hold on Britain was dislodged. Ironically, they had succeeded in subjugation of their own kingdom.

Refugees from the Saxon conquest made their way to the Gaulish coast of Armorica (modern-day Brittany, or Little Britain). For several centuries, obscure bards such as Taliesin limned the short-lived achievements of the Arthur era. Over time, and the wishful adornments of many nobles and scribes (among whom, of course is Malory), Arthur evolved into a Christ-figure, and with his 'disciples.' Lancelot, Galahad, Gawain, and the rest held a powerful spell on the minds of many people beset by the gloom of the Dark and Middle Ages.

A classic example of the Christ parallel can be found in the scene of Arthur's death, where Bedivere (Arthur's "Peter," perhaps) is told three times to throw the sword Excalibur into the Lake, and thrice fails through his desire to possess it. Perhaps Christ's admonishment to Peter, on the night of His death, that "three times before the night is through you will deny knowing me" was carried through to lend further resonance to the Arthur legend. Many even prophesied the Second Coming of Arthur. It may even be said that Arthurian

legends of knight-errantry gave rise to the true Age of Chivalry, which culminated with the Hundred Years' War during the 14th Century, and met its end at Agincourt in 1415 with the destruction of the French nobles of that era. As with the Arthur tales, the bloody and destructive facts surrounding the chivalric culture have often been overlooked or glossed over. That, however, is another tale.

A SURVEY OF THE MYTHS OF ARTHUR

As we have seen in our hasty discussion, the historical fact of Arthur has been greatly obscured by the fanciful lore surrounding his name. Turning now from the historical realm, let us briefly explore the fictional realm, and some of the vast lexicon surrounding the myth of Arthur.

Few quasi-historical figures have inspired so many writers, from the bards of ancient Armorica to the best-selling, word-processing, computerized authors of today. Of course, the starting point should be Sir Thomas Malory, whose work the computer game you hold in your hands is largely based on.

Sir Thomas Malory's work, *Le Morte D'Arthur*, is, briefly put, a welter of blood feuds, vaguely described battles, even more vaguely described characters, extramarital unions, incest and its offspring (Mordred, for example), and many other picturesque acts. The Round Table, of course, is Christian in name only.

Malory's life was a reflection of his work. He inherited an estate, and became a Member of Parliament in 1445. Five years later he attempted to ambush and murder the Duke of Buckingham. On one occasion, he burglarized an abbey, where he robbed and insulted the abbot. He was charged on separate occasions with rape, cattle stealing, and highway robbery. He was imprisoned a total of eight times, and escaped at least twice, once by swimming a moat around his prison, and once by making an armed breakout from Colchester Castle. In 1462 he fought for King Edward IV against the Scots and French, but promptly defected to the other side. Later, the King (understandably) excluded him from a general amnesty, upon which Malory, languishing in prison, wrote his only work and died in 1471.

Malory's work, and his life, accurately reflect the culture of chivalry, which by the time of his birth was receding into the past. His work was derived from the French bardic legends, and reflected the embroiderments thereof. *Morte D'Arthur*, however, holds much of the random beauty of fifteenth-century prose, and does place some structure on the previous chaotic Arthurian accounts.

It is here, drawn from the accounts of Geoffrey of Monmouth, and the myth of Arthur's conquests of Ireland and France originate. Descriptions of places are generic; as Robert Graves puts it, "All villages and cities are fair, all towers strong, all abbeys white-stoned, all chapels little. King Arthur has grey eyes, Lancelot and Tristram are big men, and ladies are 'passing fair.' "Knights hole up in castles from which to hurl themselves upon the unwary. Strategy or tactics in battle are non-existent:

"There followed one of those rare and heartless battles in which both armies fought until they were destroyed. King Arthur, with his customary valour, led squadron after squadron of cavalry into the attack, while Sir Mordred encountered him unflinchingly. As the number of dead and wounded mounted on both sides, the active combatants continued dauntless until nightfall, when four men alone survived. "

With this brief description the reader may gain a sense of Malory's work: short on realistic detail, it is rich in romanticism and vendetta, bloodshed and bombast. For all that it is realistic in one respect: Arthur's nights, as

described, constantly feud and avenge themselves on each other, pay mere lip-service to the church, and generally behave in a graphic but foolish manner. We have seen, historically, that the British natives were generally a disorganized lot.

Malory's work, of course is worth reading. Two hundred years later, John Milton considered expanding the Arthurian legends explicated by Malory into the prose epic; finding it too difficult, he wrote a light airy piece called Paradise Lost instead.

Lord Tennyson's prose work, Idylls of the King, is perhaps the most wishful of the pre-twentieth century Arthurian works, reflecting the religious and social predilections of the time. The Knights of the Round Table have Protestant religious ethics, and behavior to match Internecine warfare between the knightly clans, along with rampant sexual peccadilloes, would have been too much for his Victorian audience to stomach.

Tennyson's poetry does have beauty and cohesion:

... "And on the mount
Of Badon I myself beheld the King
Charge at the head of all his Table Round,
and all his legions crying Christ and him
and break them; and I saw him, after, stand
high on the heap of slain, from spur to plume
Red as the rising sun with heathen blood
and seeing me, with a great voice he cried,
"They are broken, they are broken!"

It is in the twentieth century that the bulk of popular material has been produced. Representative writings from T. H. White (The Once and Future King, The Book of Merlyn), Catherine Christian (The Pendragon), Mary Stewart (The Crystal Cave, The Hollow Hills, The Last Enchantment, and others), Marion Zimmer Bradley (The Mists of Avalon), Parke Godwin (Firelord), and many others have added tremendously to Arthurian lore. Most attempt to present their individual spins on Arthur; for example T. H. White uses Merlyn's anthropomorphic transformations of Arthur as a child to depict the roots of Arthur's wider perspectives as a benign ruler. He also places Arthur's reign after the Norman Conquest of 1066. In Catherine Christian's account, Arthur's reign was based on a form of Celtic faith. Christianity is, in fact, disparagingly commented on throughout the book. Many of these devices are novelistic, bearing no relation to recorded fact.

There is much disagreement and uncertainty on the religious aspect of Arthur's reign. The uncertainty reflects, perhaps, the question of whether there really was an Arthur to begin with. In all accounts the magician Merlin is a Druid, and hence completely outside the Christian realm. The strains of Christian faith are everywhere to be found in the former Roman province; in Malory's account, the Knights of the Round Table, while admittedly not comporting themselves as virtuous Christians, consistently pay lip service to the power of the Church. Many Arthurian tales describe Glastonbury (correctly) as the site of the first Christian church in Britain, and the resting place of many holy relics, including the spear that pierced Jesus on the cross, and the Holy Grail, which held Jesus' blood.

In much Arthurian fiction, the conflict between Christianity and the pagan Druid religions is very clear, with Christianity usually coming out on the short end, in sympathy if not in power. Even when a character professes Christianity, his hypocrisy or shortcomings become evident. Fictionally, the gap between belief and action is well illustrated by the case of Arthur, who in Morte D'Arthur commits incest with Queen Morgause, begets Mordred, and tries to drown him as a

baby. This was done by gathering all babies who had been born on May day and casting them adrift in a galley.

This behavior is more fitting to a Saxon dervish than a king of a great allegedly Christian nation. Tennyson's work, while driven by the highest motivations, runs counter to all logic and historical evidence. The historical Arthur is considered by many to have been a authentic Catholic; yet, he was evidently alienated from the orthodox church of his day, because of his willingness to commit sacrilegious acts in exercising power. All this, of course, is open to argument.

Nonetheless, one aspect all the writers agree on is that the reign of Arthur (fictional or not) was one in which the interests of the nation albeit imperfectly, were placed above those of the monarch and his lieutenants. This is the key point that unites all writers in they lexicon: while now one could rightly accuse Arthur of being a democratic statesman, all portray him as a benign leader who held the interests of the common people and his nation as more important than his own.

White puts it well, and in pungent terms, when Merlyn lectures a naive you Arthur:

"I have not thought very much!"

"No. Then let me do some thinking for you. Suppose we think about your gaelic friend, Sir Bruce Sans Pitie."

"That fellow"

"Exactly. And why do you say it like that?"

"He is a swine. He goes murdering maidens - and as soon as a real knight turns up to rescue them, he gallops off for all he is worth. he breeds special fast horses so that no one can catch him, and he stabs people in the back. He's a murderer. I would kill him at once if I could catch him"

"Well" said Merylin, "I don't think he is very different from the others. What is all this chivalry, anyway? It simply means being rich enough to have a castle and a suit of armor, and then, when you have them, you make the Saxon people do what you like. All the barons can slice the poor people about as much as they want, and it is a day's work to hurt each other, and the result is that the country is devastated. Might is Right, that's the motto. But look at the country. Look at the barns burnt, and dead men's legs sticking out of ponds, and horses with swelled bellies by the roadside, and mills falling down, and money buried, and nobody daring to walk abroad with gold or ornaments on their clothes. That is chivalry nowadays. That is the Uther Pendragon touch. And then you talk about a battle being fun!"

The Once and Future King holds many memorable characterizations, perhaps none more so than that of King Pellinore, who comes across as the classic stumbling, jolly English Lord, adopts the neglected Questing Beast as a pet, and sets it free so that he can chase it for the rest of his days. As the book progresses, the tragic sense of loss builds to the scene of Lancelot's rescue of Guenevere from the stake, in which he kills forty of Arthur's best knights. From then on, the Round Table is fractured beyond repair.

In White's work, the motivating force for the Round Table was the need to stop the brutal crimes of those who used power irresponsibly: to stand up for the underdog, to enforce true civil order. White's descriptions capture the image of life during the real Age of Chivalry - the real versus the ideal, which never

existed.

Arthur also represents another compelling aspect of human character - the ability to command the will and love of others. Unquestionably, the historical Arthur possessed the qualities of leadership and charisma that could lead his lieutenants and followers to do as bidding. It takes a special kind of man to inspire love and devotion, as well as independence of thought, among his followers; this is part of the care of Arthur as a Christ-figure in Western literature. It is this yearned-for quality that inspired the Camelot cult that surrounded John F. Kennedy.

Mary Stewart, in her highly recommended Merlin trilogy, well describes the qualities of leadership ascribed to Arthur:

"I hardly listened, but I watched him, and watched the faces of orderlies and servants, and of those men who were awake and near enough to hear us. I saw it begin: even so, after battle, Abrosius' very presence had given the wounded strength, and the dying comfort. Whatever it was he had about him, Arthur had the same; I was to see it often in the future; it seemed that he shed brightness and strength round him where he went, and still had it ever renewed in himself. As he grew older, I knew it would be renewed more hardly and at a cost, but now he was very young, with the flower of manhood still to come."

Both Stewart and White create a strong Arthur character, one who is plausible and genuinely interesting.

One of the more readable, and one of the most revisionist, accounts of Arthur is Marion Zimmer Bradley's *The Mists of Avalon*. The story which runs to 900 pages, is told from the viewpoints of Morgan Le Fay and Queen Guenevere (Bradley's spelling is Gwenhwyfar). The novel is intensely feminist in tone, and very respectful and detailed in its accounts of the Celtic pagan religions of Arthur's day. It's probably the archetypal New Age Arthurian novel, spiritually and stylistically the opposite of Tennyson. *Avalon* is a good and entertaining read (though a bit long), Bradley being an experienced and prolific writer, mainly from her *Darkover* series.

One of the primary conflicts in *Avalon* is between the pagan religions of Britain's Celtic past and Christianity. The character of Morgan is particularly sympathetic, as the eternal outsider alienated from her country, from Christianity, and even her mother Igraine as she is brought to the island of Avalon to live. Her first chance encounter with a lost Guenevere on the island brings home to her then anger and isolation in her life.

"Lancelot said firmly, 'No, of course neither of us is a demon, and I think we can find the way back to the convert for you.' Morgaine, her heart sinking, saw that he now looked upon the stranger as he had looked on her only minutes before, with love, desire, almost worship. As he turned back to Morgaine, saying eagerly, 'We can help her, can't we?' Morgaine saw herself as she must look to Lancelot and the strange golden maiden - small, dark with the barbarian blue sign on her forehead, her shift muddy to the knees, her arms immodestly bare and her feet filthy, her hair coming down. Little and ugly like one of the fairy folk. Morgaine of the fairies. So they had taunted her since childhood... She snatched her damp skirt off the bush and put it on the wound the filthy deerskin over it. For a moment, as Lancelot looked at her, she felt that he too must think her ugly, barbarian, alien: this exquisite golden creature belonged to his own world."

Morgan's character is a very touching portrayal, which may help to balance out her evil image. In the book's course, she is manipulated into sexual intercourse with Arthur (her brother), thus accidentally sowing the seeds for

his destruction through her impregnation. Arthur is, at first, closely linked to Avalon; as his reign waxes the strength of the Catholic church dominates his kingship, and even the Lady of the Lake becomes his enemy. At the scene of his death of Glastonbury, a reconciliation is effected, and the soul of Arthur is borne off to the vanishing island of Avalon, which is being remorselessly driven away by the dominance of Christianity, and all remnants of the Celtic British past with it.

The name and legend of Arthur still represents something to many people: perhaps, the yearning for justice, the desire to see the powerful in society retain their concern for the welfare of the common man. The image of a lone, isolated nation standing, if only for a time, against the ravaging forces of chaos is compelling one.

For many writers, past and present, the reign of Arthur meant that men had the opportunity to be protective and judicious towards the people, and to create a lawful and just society during a very dark time in history. We have seen that Arthur represents the foundation of the ideology of chivalry; in spite of the almost laughable gap between fiction and reality, the myth of Arthur retains its power. That power, in the nihilistic and extravagantly bloody twentieth century, has even been augmented. In an age where every system of belief, and every human institution, has been either destroyed or called into withering question, the rapid expansion of Arthurian lore strikes a receptive chord in many people. In the age of Hitler, Stalin, Mao, and Pol Pot, such a legend reaffirms the human spirit.

GLOSSARIES

1) PEOPLE

This glossary segment includes most major knights and other figures who are alive at the beginning of the game. Several major figures from the past are also included. Historical fact and fiction are described in each entry.

BROTHER BAUDWIN - Court cleric to the knights of the Round Table. Clerical magic user. Very high faith, which increases with long retreats to a monastery.

SIR BEDIVERE - One of Arthur's first knights, Sir Bedivere was always the king's staunchest supporter. Fights with Arthur at all of the great battles. Consistently subordinates his own interests to those of his sovereign. One of the few survivors of Arthur's last battle at Camlann, Sir Bedivere witnesses Arthur's death. At Arthur's dying command, he attempts three times to return the sword Excalibur to the Lady of the Lake, and is reproved by Arthur until he finally succeeds. Leader of the current Knights of the Round Table, Sir Bedivere's love of Arthur makes him an enemy of Arthur's betrayer, Lancelot.

SIR BELLENGERUS le Beuse - A loyal, but average, knight of the Round Table. He was once a lord of Northern Wales, but was evicted in a rebellion and is still hated there, and by the lords who now rule that area.

SIR BORS de Ganis - Son of King Bors of Gaul and brother to Sir Lionel. On the quest of the Holy Grail defeats the Devil in various guises. Accomplishes the quest together with Sir Galahad and Sir Percivale, both of whom he buries at the Spiritual Palace before returning to Camelot. Sir Bors is a strong supporter of Sir Lancelot but suspicious of the Round Table. Due to an old dispute, Sir Bors and his brother Lionel hate each other. Having set aside his weapons and armor, Sir Bors now leads the life of a monk at Glastonbury. Good clerical magic user.

LORD CONSTANTINE - King Arthur's regent has extremely high nobility, and is lied

by almost everyone. His faith is also high, and he may be able to use some clerical magic. Arthur intended Constantine to be his successor.

SIR DINAS - Former seneschal of Cornwall, Sir Dinas renounced his allegiance to King Mark over his treatment of Tristram and later became a knight of The Round Table. Sir Dinas has an unsuspected aptitude for Druidic magic.

SIR ECTOR de Maris - Lancelot's English born half brother, Ector is a strong knight, loyal to Constantine, Lancelot, and the Round Table. Not to be confused with the older Sir Ector who was Arthur's Foster Father.

SIR GAHALANTINE - A knight of the Orkney clan, Sir Gahalantine is a loyal supporter of Constantine's. Sir Gahalantine leads the force charged with the defense of the fortress at Leicester. Due to a longstanding feud involving his kinsmen, Sir Gahalantine hates Sir Lancelot.

SIR HEBES le Renoumes - Former squire to Sir Tristram, Sir Hebes became a good knight, but not the best fighter. Sir Hebes' strong faith makes him a good candidate to train as a clerical magic user.

SIR LANCELOT DU LAC - Son of King Ban of Benwick. King Arthur's favorite. Champion and lover of Queen Guenevere. Begets Sir Galahad on King Pellis' daughter Elaine while under enchantment. Driven to madness for two years by Guenevere's jealousy. Punished for his adultery by being denied participation in the mystery of the Holy Grail. Kills forty knights, including Sir Gaheris and Sir Gareth, in defense of Guenevere. Is exiled by Arthur and besieged by him at Benwick. Challenged to mortal combat by Gawain, who he wounds fatally. When he returns to Britain and finds Arthur dead and Guenevere a nun, Lancelot cloisters himself in a monastery in mourning.

SIR LAVAIN - Knight of the Round Table. Lavain is inordinately proud of his speed and endurance. He is the fastest of the knights under Constantine's command, though average in fighting ability. Excellent for pursuits of fleeing quarry.

SIR LIONEL - First son of King Bors of Gaul, older brother of Sir Bors de Ganis and a cousin of Lancelot. Allied with, but not subordinate to Constantine and the Round Table, Sir Lionel commands the forces defending London, the capital of Essex. Good fighter, and has enchanted armor. He is also the fastest knight in England. An old dispute leaves Sir Lionel and his brother Bors filled with enmity.

Sir MELIAS de Lile - Sone of the King of Denmark, Sir Melias became a knight of the Round Table due to his interest in the Grail Quest. A strong fighter, with unusually good armor. A prideful knight, Sir Melias is the least noble and faithful of the Constantine's knights.

MERLIN - Celtic prophet and Druidic magician, Merlin was called "son of the Devil." Arthur's mentor fro his birth to his marriage to Guenevere. Most powerful magic user loyal to the Round Table. Placed Arthur as a baby under the care of Sir Ector and his wife, who brought him up with their son Kay. Merlin hasn't been seen for several years before Arthur's death.

MORGAN LE FAY - A sorceress and half sister to Arthur. marries King Uryens of Gor and bears him a son, Sir Ywaine. Plots with here lover, Sir Accolon, to destroy Arthur and her husband and to seize the throne; the plot is thwarted by Nineve and Sir Ywaine. Subsequently capturers and tries to seduce Sir Lancelot, Sir Tristram, and other knights of the Round Table

The **LADY NINEVE** - The court enchantress to the Round Table, the Lady Nineve is far more powerful than she appears to be uninformed. At the start of

Constantine's adventures, Nineve is the only powerful Druidic magic user loyal to the crown.

SIR PALOMIDES The Saracen - Close friend of Bedivere. Unsuccessful rival to Tristram in the jousting field and for the hand of Iseult. After King Pellinore's death, accepts the chase of the Questing Beast and devotes his life to it.

SIR VILLARS - An older knight of the Orkney clans, not in the best of health, Sir Villars rules the city of Lincoln and the surrounding lands and maintains a small army to defend the northern reaches of the kingdom. Long a friend of Lord Constantine, Sir Villars should be one of the most stalwart supporters. Due to the long standing feud involving his kinsmen, Sir Villars hates Sir Lancelot.

The knights and supporters who remain at Camelot, and loyal to King Constantine, include:

- Brother Baudwin
- Sir Bedivere
- Sir Bellengerus le Beuse
- Sir Dinas
- Sir Ector De Maris
- Sir Hebes
- Sir Lavain
- Sir Melias de Lile
- The Lady Nineve

Other powerful knights and lords scattered in various locations of the realm:

- King Andred of Cornwall at Exeter
- Saxon Warlord Arcaus at Colchester
- King Clarence of Northumberland at York
- Sir Lionel at London
- Count Morwik at Lyonesse
- Sir Nerovens at Cirencester
- Sir Ywaine at Tauroc
- Sir Palomides at Dover
- Earl Selises at Cardigan
- Duke Sadok at Gloucester
- Archbishop Dubric (Cleric) at Canterbury
- Count Gahalantine at Leicester
- Duke Galihodin at Chester
- Sir Villars at Lincoln
- Lord Baldric at Arundel
- Duke Peredur at Wroxeter

Knights who have retreated to the hermitage at Glastonbury to stand vigil over Arthur's grave include:

- Sir Lancelot du Lac
- Sir Balamoure de Ganis
- Sir Bleobris de Ganis
- Sir Bors De Ganis

2) FIGURES NOT PRESENT IN GAME

This list describes some of the other key figures in the Arthurian legends. None of these characters exist in SPIRIT OF EXCALIBUR. They are listed only for

reference

ARTHUR - King of all Britain. Conqueror of Rome, founder of the nights of the Round Table. Begins his career as War Duke of Britain under general Ambrosius Aurelianus. Witnesses Ambrosius' final defeat and takes command of the remnants of the British Army. Fights the great Dozen Battles against the Picts and Saxons, culminating in the victory of Mount Badon in 534. Commits incest and adultery with his half sister, Queen Morgause, and begets the bastard Sir Mordred, who he tries to drown as a baby. Marries Guenevere, and, after the quest for the Holy Grail, sentences her to burning for adultery. Exiles her lover, Sir Lancelot, and besieges him at Benwick in France. His throne is then usurped by Sir Mordred, who wounds him fatally in single combat after his return to Britain. Though his body is conveyed to the Isle of Avalon by the Lady of the Lake, his grave is at the abbey in Glastonbury.

SIR MORDRED - Bastard son of Arthur and Queen Morgause. Escapes drowning by a miracle. Exposes adultery of Lancelot and Guenevere. Exploits dissension to usurp the throne. Attempts to marry Guenevere, his stepmother, while Arthur is besieging Lancelot in France. Delivers fatal wound to Arthur in combat, but is slain by him. Begets two sons, Melehan and Morgolon

KING Uther PENDRAGON - King of all Britain. With the aid of Merlin impersonates the Duke of Tintagel, seduces Igraine, and begets Arthur. Marries Igraine thirteen days later. Dies in bed with Arthur aged two years.

QUEEN GUENEVERE - Daughter of King Leodegrance. Brings Round Table to Arthur as marriage gift. Championed by her lover Sir Lancelot, who saves her from death by burning. Repents after Arthur's last battle, and dies a nun.

QUEEN IGRAINE - The mother of Arthur, Morgan Le Fay, and Morgause. Married to the Duke of Tintagel, later to King Uther. Deprived of Arthur at birth by Merlin. Is acknowledged by Arthur only after his coronation.

QUEEN MORGAUSE - Morgan Le Fay's full sister and half sister to Arthur. Marries King Lot. Some renditions of the Arthurian myths name her, not Morgan Le Fay, as the mother of Arthur's bastard Mordred. Subsequent to King Lot's death, is murdered by her son Sir Gaheris, who surprises her in bed with her lover Sir Lamerok.

SIR GARETH - Youngest son of King Lot. Serves for a year in the kitchen at Arthur's court under Sir Kay, who dubs him Beaumains. Accomplishes quest of the Lady Lyonesse before revealing his identity to Arthur. Posted as guard when Queen Guenevere is tied to the stake for burning and together with his brother Sir Gaheris, is unwittingly killed by Lancelot during his rescue of the queen.

SIR GAWAIN - Eldest son of King Lot of Orkney, Arthur's favorite cousin. Avenges his father's death by slaying King Pellinore, and his mother's dishonor by killing Sir Lamerok. Abandons quest for the Holy Grail after killing his cousin Sir Ywaine, being rebuked by a hermit, and being wounded by Sir Galahad. Twice challenges Lancelot to avenge his brothers Sir Gaheris and Sir Gareth. Fatally wounded by Lancelot and dies during his return to Britain. Writes letter of reconciliation to Lancelot an hour before his death.

SIR GALAHAD - Bastard son of Lancelot. Last descendant of Joseph of Arimathea. Lifelong virgin. Sinless and invincible. Occupies Siege Perelous at the Round Table. Purges the Maiden's Castle and cools the waters in the Well of Lust. Wins the Sword of the Strange Gurdyls. Purges Earl Hernox' castle of Antichrists. Accomplishes Quest of the Holy Grail. Crowned King of the city of Sarras. The only knight to defeat Lancelot, his father, in single combat.

Dies after his second experience of holy emanation and is buried in the

Spiritual Palace.

ISEULT THE FAIR - Daughter of King Angwyhaunce of Ireland. Cures Sir Tristram of poised wound delivered by Sir Marhaus, and falls in love with him as he plays to her on the harp. Their love intensified by drinking love potion intended for her and King Mark, to who Sir Tristram delivers her and she is obligated to marry. Undergoes many hazards in the course of her love for Sir Tristram before rescuing him from prison and taking refuge with him at Joyous Gard. On returning to Cornwall, sees Tristram stabbed in the back by the perfidious King Mark as he plays to her on the harp. Falls prostrate on his grave.

SIR TRISTRAM OF LYONESSE - Son of King Melodyas and Queen Elizabeth. Defeats Sir Marhaus on behalf of Sirk Mark, and Sir Balamore on behalf of Sir Angwyshaunce - thereby winning Iseult, who he delivers to King Mark. Escapes summary execution by making the Chantry leap, rescues Iseult from the Leper's Hut and takes refuge with her in the forest. When Iseult is recaptured, flees to France. joins Arthur at Camelot and is made a knight of the Round Table. In a series of tournaments, proves himself the greatest knight in the realm, with the lone exception of Sir Lancelot. Twice champions King Mark against his enemies and is rewarded by imprisonment, and after his return from Joyous Gard, assassination.

KING PELLINORE - One of Arthur's earliest supporters. A highly fecund King, begets Sir Agglovale, Sir Percivale, Sir Lamerok, Sir Dornar, and, on a milkmaid, Sir Torre - all of whom become Knights of the Round Table. Unwittingly kills King Lot at a tournament, and is eventually slain by Sir Gawain in retribution. The hunter of the Questing Beast.

3) OBJECTS

This glossary section includes brief descriptions of magic and holy items, and components of some spells required by Merlin and other necromancers.

THE HOLY GRAIL - In Christian lore, the silver dish or cup in which Joseph of Arimathea collected drops of blood and sweat from the wounds of Jesus Christ during His Crucifixion. Together with the lance with which he was pierced, was brought by Joseph to Glastonbury, where he founded the first Christian church in Britain.

In Pagan legend it is called the Cauldron of Plenty - an attribute of the variously named Goddess of Fertility, and from which divine children might receive inspiration and knowledge. Alternatively, in which those children might be stewed for the benefit of the goddess and her acolytes.

EXALIBUR - Arthur's holy sword. Can deliver wounds to supernatural beings. Given only to Arthur by the Lady of the Lake. In other legends, drawn by Arthur out of a stone, thereby proving his birthright to the throne of England. Also called Caliburn.

BELLADONNA - Also called deadly nightshade, this European poisonous plant has reddish bell-shaped flowers and shining black berries, and its leaves and root yield the drug atropine. If sufficient quantities are taken, twitching muscles, nausea, and paralysis will result, and almost always fatal.

MANDRAKE ROOT - A Mediterranean herb, also of the nightshade family. It has ovate leaves, whitish or purple flowers, and a large forked root which has, since antiquity, been associated with human characteristics. Mandrake has been used to promote fertility, as an aphrodisiac, and as a sleep drug. Unripe plant can cause severe digestive upset and diarrhea.

DRAGON' S BANE - A potent, poisonous herb, Dragon's Bane is effective against Fell Beasts.

ARTHUR' S HELM - The iron helm Arthur was wearing when he was fatally wounded at Camlann

ARTHUR' S SHIELD - Arthur's great battle shield, which he carried through the Dozen Battles, and at his last battle with Mordred. It is enchanted, and can protect the user from magical attacks and weaponry. Also gives higher resistance to normal attacks.

HELYE' S BOOK - A highly powerful book of spells, some of which are dangerous to the user, and others which are devastating to the opposition. While the church owns and protects the book, no cleric can use the satanic spells that it contains.

Many objects of interest, Magic Items, Potions, and, Substances are not described here. It's important to keep your eyes peeled for them!

4) PLACES

This glossary section mentions some of the more important locations described in the accounts of Arthur, and those encountered in the game. A map is also provided to fix geographic positions.

LOGRES - The heart of Arthur's realm

ANGLIA - Area of Eastern Britain that has been taken over by Saxons. Capital is Norwich. Warlord Arcaus in Colchester

ESSEX - East central region. Capital is London. Held by Sir Lionel. Friendly but not under Constantine's rule.

KENT - Southeast corner of the island. Capital is Dover. Held by Sir Palomides includes Sandwich and Canterbury. Friendly but not under Constantine's rule.

SUSSEX - Southern Coastal region. Capital is Arundel. Held by Lord Baldric. Friendly but not under Constantine's rule.

CORNWALL - The southeast peninsula of Britain. A rainy, haunted region. Castle Tintagel, scene of Arthur's conception and birth, is here King Andred in Exeter.

LYONESSE - Southwestern tip of Cornwall. Held by evil Count Marwick at Castle Lyonesse.

ESCAVALON - In Wales. Gloucester, Cardiff, Caerwent, and Caerleon. Held by Sir Sadok.

ESTREGALES - Southwest Wales. Capital is Castle Cardigan. Earl Selises.

SUGALES - Central Wales. Capital is Castle Llanbadarn. Leader is King Gwynedd.

CAMELIARD - Northeastern Wales. Capital is Tauroc. Leader is Sir Ywaine.

NORGALES - Northwest. Capital is Chester. Leader is Galihodin.

NORTHUMBERLAND - Northmost British kingdom south of Scotland. Leader is King

Clariance.

GLASTONBURY - In Eastern Cornwall. Scene of Arthur's death. Lancelot and many of Arthur's lieutenants have been seen here.

CAMELOT - Arthur's seat of power. Some accounts describe it as a former Roman fortification, with three circular staging areas surrounding it for archers and sortie posts. Located in South Lambeth.

CAMLAN - Near Glastonbury. Arthur fights his last battle here. Becomes a scene of evil and despair. Your men must travel through here to seek the sword Excalibur.

WALES - A wild, mountainous region of Western Britain, bordered on the east by the River Severn, and on the West by the Irish Sea. Morgan Le Fay's Castle is rumored to be located in this region. The last refuge of the British natives after the Saxons overwhelmed the island

CASTLE OF MAIDENS - Located in Wales. Sir Galahad comes here and disciplines the wanton spirits within.

S. O. E. End of Documention - Parts 1 & 2. S. O. E