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Way of the turtle jungle ruins walkthrough

BEYOND ATLANTIS Commentary and Walkthrough by Soren Andersen Commentary Beyond Atlantis, or Atlantis 2 as it is also known, is a very satisfying game for the most part. It is a long game, the story line is not outlandish for an Adventure game, the graphics are very good indeed, and a good share of the puzzles are solvable without help, but very likely not all of them. The spoken dialog is understandable, which is frequently not the case in many games, and the option of having it printed as well heard is a big plus, as is having background music, sound effect volume, and dialog volume all separately adjustable. Cursors are few in number and are informative. Something must be said about saving games, a procedure that here is like no other you are likely to encounter in computer gaming. When you click on the Save Game button and give the OK, your game is saved at that point, but you are not allowed an entry that describes where you are in the game. The only identification recorded is the date and time from the computer clock, and you will not see this until you click on the Load Game button, at which point the times of all your saved games appear sequentially along with a non-unique thumbnail picture for each, giving a very general idea where you were in the game at that Save Game time. Here is what you might do: when you start saving games, keep a listing of them, giving each one a sequential number and a descriptive name, and saving a space for the time to be entered. Then when at some time you wish to load a saved game, you will see the sequential time listing of the saved games and you can enter these times in your descriptive listing, so that you will have a cross referenced record for your saved games. Because you will be saving games frequently--you should do this, you know you will shortly have a long and growing list, and other than trial and error, using your descriptive name to find the time in your Load Game listing will be the only way that you can select any saved game that you want to bring up. Even though it is something of a chore to keep a good record of your saved games, do so often. Beyond Atlantis relies heavily on conversation between you and the many characters that you encounter. When you click on one of these persons, a series of query squares usually appears next to him, each square showing a person or item about which you need to inquire. The walkthrough usually instructs you to ask everything that you can, but this should be a routine that you do without being so advised. You should realize from the start that a question and answer are frequently necessary to set flags in the program so that subsequent actions will occur, or that new queries will appear. However, there are inconsistencies occasionally encountered in the many times that this process is employed. Normally when you click on one of the query squares, when done with it the intensity of the displayed square diminishes, but this is not always the case. You can click on any square, bright or diminished, at any time in order to repeat the questioning if you wish to review what has been revealed, though you may not get the full Q&A series of the original. On a rare occasion this repetition is necessary for game continuation. The repetition does no harm, and you can step through any query quickly by clicking the mouse. It is better to perform these repetitions than to miss something required for game progression and about which you are unaware. In addition to the above considerations, there are a couple others. When you again meet one of these characters after the first time and wish to question them some more, all of the initial query squares may not show up, so be sure to consider them all at first, and any new ones that appear. It may happen that there are several query squares, and depending upon the order in which you access the squares, the questioning process may require you to get to them all, though this is rare. (Questioning the goddess Aine is one you have no warning of this, you could save your game before you think it might happen, or you will have to go back to the last of the games that you have so frequently been saving. The hokey character of the ending of this game is pretty standard for Adventure games, but a completely satisfactory conclusion is seldom found in these games. The several abrupt transitions are somewhat unsatisfactory, one example that of being in a monastery and the next moment being underwater on a strange elementary craft that rises, flies, then goes underwater again. There are too many instances where what is required has no resemblance to a reasonable consequence. Another example: you must be in an undicated location (monastery room), place one of sixteen items all of which you may not have (star) in a place that is not exactly to be expected (window). And worst of all, puzzle solutions with clues too cryptic to be deciphered. As a Balmoral review put it, "Several 'unfair' puzzles have solutions with no connection to the clues you are given to solve them". The story line, while as stated above is not outlandish, is still labored and disjointed as presented in the game booklet from the CD jewel case, and by Rhea upon encountering her when you get to Shambala. You must listen carefully to the first interchange at the start of the game in the ship Atlante between Ten, the protagonist, and the wise man, the keeper of the crystal. Ten is to journey to Shambala and beyond, and the road he must travel is broken into six sections. He is given triangular stones that are the keys to three of the journeys; you will subsequently learn that in each of the three scenarios he, in the persona he is given, performs what may be described as a "good deed" that earns him another stone for the rest of the journey. Finally he goes to Shambala, but that is not yet the end. The walkthrough that follows is quite detailed, and although it is not always the case, effort is made to have this detail indicate what you should do to get answers, not the answers per se. Included at the end of the walkthrough are several diagrams and illustrative screen shots, scan them to see what has been included. Some are helpful aids, others are spoilers (but so is the walkthrough of which they are a part), so be hereby so warned, and use them at your own discretion. Only one is specifically referenced in the walkthrough, but places in the action for the others to be consulted will be readily recognized. Walkthrough When the game begins, you are Ten, the Bearer of Light, struggling through the deep snows of Tibet toward the ship Atlante, however strange that might be, a sailing ship in the Tibetan mountains, and somehow suspended above the snows. When you reach it, click on it to go aboard, and then go below. From the top of a barrel next to the steps pick up a triangular gray stone with a distinctive white pattern, the first of three that you will need. Move to the opening in the wall on the right and look through to glimpse the planetarium that is the key to your several journeys. Move toward it to get a better look and a wise man sitting in a corner of the room speaks to you. Ignore him for the moment. Go a step closer to the planetarium and turn left to find under a desk another triangular stone with a different pattern of white markings. Move closer still to the planetarium and you may acquire an unpatterned triangular stone that is under the hammock to the right. Keep track of where you got each stone. Next examine the planetarium. Run your cursor over it and you will find seven hotspots, one by each of the six yellow pointers around the perimeter and one in the center. Starting with bottom yellow pointer, number them clockwise from 1 to 6, and refer to the center hotspot as position 7. This walkthrough is based on the foregoing triangular transporter stone acquisition and planetarium hotspot designation. Now turn to the restless wise man and talk to him as much as you can to learn more of the story that propels this game. During this interchange he gives you a sphere that he calls a crystal. Pay close attention to what he tells you, and remember it. A repetition of this conversation is not out of order. After your exchange with him is concluded you must place in the planetarium one of the triangular stones that you have in inventory so that you may make one of the journeys about which the wise man spoke. The first stone you picked up from the barrel takes you to a Mayan city, the last stone you acquired from under the hammock takes you to China, and the other from under the desk takes you to Ireland. It really doesn't matter which you choose because you must use all of them, in whatever order you wish. The China trip may well be the easiest and the Mayan one perhaps the most difficult. The choice is yours. China From inventory put the unpatterned triangular stone that you got from under the hammock into the planetarium on the hotspot next to yellow pointer 3. You will be transported to China at some time in the past, appearing in the courtyard of a Tao-shih temple, the Abode of the Purple Deposit. Here you are Wei Yulan, a government official. You are on business for the Emperor, and you must be on your way, but when you try to go out the temple gate a shadow (click on it) outside it will not let you pass. At the side of the temple courtyard you can see an old man who may be a source of information. When you talk to him, however, other than his name all he tells you is that you may not leave the temple because a shadow is just outside the gate and will not let anyone out, which you have already discovered. Enter the temple and look around. There is a nervous man seated at a table in the first room to the left. Talk to him, to find out that he is Master Lo, the abbot in charge of this temple. He attributes the shadow, as well as the region being overrun with unhappy ghosts and escaped demons, to a mysterious star that shines day and night, a phenomenon that can be seen in all the places to which you travel. You and Master Lo have a very long exchange, during which he accepts with seeming equanimity that all in the temple will probably die of thirst because no one can get past the shadow to the temple well that is outside the gate. You find out more about Master Wu, the old man outside, and also about the immortal Tan Yun, a master exorcist who could undoubtedly dispatch the shadow, but who disappeared 317 years ago yet is somewhere in the temple. There is no one left but you to try to find him, and Master Wu can direct you. Go talk to him again. Wu tells you to meet him in the Turtle Chamber. Lo tells you that this is the room with the lake. You must find this chamber within the temple, and in looking for it you may well encounter a man who speaks truth but provbers; however, you can ignore him. When you enter the room across from him, Master Wu is already there, standing in a corner. He warns you, as Master Lo, that many have tried to make the journey to find the Grand Master Tan Yun, and none have returned. He says that you must establish directions and travel to the House of the Tiger. Since you are determined to try the journey, he states that you will need the black turtle and the engraved medallion that he gives you. Go forward twice and then right to the large pot in the center of the room. Put the turtle in the water at the center of the pot. (This must be the lake about the Lo told you.) The turtle is headed away from you. Click on Wu, then on the query square that appears containing the turtle. Wu tells you the turtle swims toward the mountain, the plain at his tail, to his right the pagoda, to his left the river. You will find that clicking on the rim of the pot at either side will cause the rim to rotate. Click the engraved medallion on the rim icon at the turtle's tail and you will see a closeup of all four colored rim icons. 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Go around the pot to where the floor grid crosses next to the pot figurehead. Click once more on the medallion query square and follow Wu's directions to the House of the Tiger. Wu then says to take the shortest path to the House of the Dragon. This house is behind the adjacent wall covered by the dragon mural, and the door to it is by the dragon's head, so move there. Master Wu signs off, and the dragon door opens. In the House of the Dragon there is a large dish with a swimming guppyfish and several rays of light on the walls. Move to the chest on the left in the rear and from this nested set of drawers get the five elements of feng shui or promancy, the ancient Chinese art of creating a harmonious balance in nature. The five elements are metal, water, wood, fire, and earth. One of the very basic precepts of feng shui is that these elements can interact with each other in either a creative or a destructive cycle. 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