

## = Broken Sword : The Shadow of the Templars =

Broken Sword : The Shadow of the Templars ( also known as Circle of Blood in the United States ) is a 1996 point @-@ and @-@ click adventure game developed by Revolution Software . The player assumes the role of George Stobbart , an American tourist in Paris , as he attempts to unravel a conspiracy . The game takes place in both real and fictional locations in Europe and the Middle East .

In 1992 , Charles Cecil began researching the Knights Templar for the game after he , Noirin Carmody and Sean Brennan conceived Broken Sword . It was built with Revolution 's Virtual Theatre engine . This was also used for the company 's previous two games . Cecil co @-@ wrote and directed the game , while Eoghan Cahill and Neil Breen drew the backgrounds in pencil and digitally colored them in Photoshop . The game has a serious tone , but features humor and graphics in the style of classic animated films .

Critics lauded Broken Sword 's story , puzzles , voice acting , writing , gameplay , and music . The game received numerous award nominations and wins . It achieved commercial success as well , with one million copies sold in the mid @-@ 1990s . Topping several lists , it is known as one of the greatest examples of adventure gaming . Many developers of later games have cited Broken Sword as an influence .

After its initial release on Microsoft Windows , Mac OS , and PlayStation , it was ported to the Game Boy Advance , Palm OS , and Windows Mobile . The game spawned a number of sequels collectively known as the Broken Sword series . From 2009 to 2012 , a director 's cut version was released on Wii , Nintendo DS , Microsoft Windows , OS X , iOS , Android and Linux .

## = = Gameplay = =

Broken Sword is a 2D adventure game played from a third @-@ person perspective . The player uses a point @-@ and @-@ click interface to interact with the environment and to guide protagonist George Stobbart through the game 's world . To solve puzzles and progress in the game , the player collects items that may be combined with one another , used on the environment , or given to non @-@ player characters ( NPCs ) . The protagonist converses with NPCs via dialogue trees presented through " conversation icons " to learn about the game 's puzzles and plot . Clues and other information are obtained by clicking on items in the inventory and on objects in the environment . The player navigates with a map , to which new locations are added as the story unfolds . Unlike in most adventure games at the time , the protagonist 's death is possible , after which the player starts from the last save point .

## = = Plot = =

As the game begins , American tourist George Stobbart witnesses a terrorist attack at a café in Paris , during which a clown steals an old man 's briefcase and detonates a bomb . Soon after , George meets Nicole Collard , a journalist who is photographing the scene . George investigates the area to help Nicole gather information about the attack . He finds the clown 's discarded nose and learns that a man was seen escaping with a briefcase . After Nicole discovers the address of a costume shop inside the clown nose , George learns from that shop 's owner that the nose had been purchased by a man named Khan .

George travels to the hotel where Khan is staying , where he obtains an ancient manuscript from Khan 's hotel safe . After evading two hired thugs , Flap and Guido , George takes the manuscript to Nicole , who deduces that it is related to the Knights Templar . In a nearby museum , George finds a tripod that is illustrated in the manuscript . He soon travels to the excavation site in Lochmarne , Ireland where the tripod had been discovered ; and , there , he obtains a gem identical to one on the manuscript . After facing a goat , George finds an entrance to a Templar chapel beneath the local castle ruins , where he discovers a mural of a hanged man with " Montfauçon " written underneath .

George returns to Paris and learns from Andre Lobineau , a colleague of Nicole 's , that Montfauçon

is a location in Paris . Flap and Guido attempt to steal the tripod from the museum ; but they are beaten to the theft by Nicole , who gives the artifact to George . In the sewers of Montfauçon , George spies on a secret meeting of people who claim to be the Templars , and he learns of their plan to find the Sword of Baphomet . After the group leaves , George uses the tripod and gem in the underground chamber to reveal the name of a village in Syria : Marib . He travels to the village and discovers that Khan has been looking for him . At a nearby rock formation called the Bull 's Head , George finds a lens and deduces that it is represented on the manuscript as a crystal ball . He also discovers an idol with three bearded faces , Baphomet ; and a Latin inscription that describes Britain . Khan arrives and holds George at gunpoint , but George manages to escape .

Back in Paris , George learns from Andre that the manuscript mentions the Spanish De Vasconcellos family , who were once connected with the Templars . At the family 's villa , George speaks to the family 's sole surviving member , a Countess , who leads him to the De Vasconcellos mausoleum . There , George discovers the family 's chalice , which the Countess entrusts to George . She asks him to find her missing ancestor , Don Carlos . In Paris , George uses the lens in the church at Montfauçon and discovers a hidden image of a burning man . In the church , George find Don Carlos ' tomb , which is inscribed with a series of biblical references .

Andre reveals that an idol of Baphomet has been discovered in Paris , and George gains access to the excavation . Using the chalice , he discovers an image of a church with a square tower . George returns to the Countess , and he discovers that the biblical references show a secret area inside a well containing a chessboard mural with a river running through it . Compiling their clues , George , Nicole , and Andre decide that the Templars are going to Bannockburn , Scotland . George and Nicole board a train , but she and an old woman in their compartment soon go missing . He reaches the conductor 's carriage , where the old woman , Khan in disguise , throws Flap out of the carriage . However , Khan is shot and killed during the confrontation .. George and Nicole reach the church in time to see the Grand Master of the Templars acquire a power from two huge Baphomet idols ? the Sword of Baphomet , or the Broken Sword . After trying to tempt George to join their ranks , the Grand Master orders the couple to be killed , but they escape with the aid of explosives Khan had given Nicole before his death . The church explodes , killing Guido , the Templars , and ? presumably ? the Grand Master . The game ends with George and Nicole 's first kiss .

= = Development = =

In 1992 , Cecil and Noirin Carmody met with Sean Brennan , then @-@ head of publishing at Virgin Interactive , and spoke about how the Knights Templar would make an ideal subject to base a game on . Later , Virgin agreed to issue the game . In a September 1992 interview for French magazine Génération 4 , Charles Cecil stated that he had begun working on a scenario for Revolution 's third game , after 1992 's Lure of the Temptress and 1994 's then @-@ upcoming Beneath a Steel Sky . The game would be set in Paris with a Templar story line . The following month , Cecil visited Paris to research the Templars ; after reading The Holy Blood and the Holy Grail , he was certain there was enough known about the Templars to make them a good subject for a game . Cecil , Dave Cummins , and Jonathan Howard began work on the story and design . Cecil and Cummins attended a film @-@ writing course and their script was read by Alan Drury , a senior BBC scriptwriter and dramatist . Revolution artist Steve Ince created initial location sketches for the game before working on Beneath a Steel Sky . He was promoted to producer halfway through the project .

Despite releasing the PC version , Virgin was not interested in publishing the game on the PlayStation , feeling that only 3D games would sell for the console . As a result , Cecil contacted Sony Computer Entertainment , who agreed to release the game for the console . In North America , Broken Sword was renamed to Circle of Blood . Cecil was uneasy about the name change , feeling that it gave a wrong impression of what type of game it was . In 1998 however , THQ published the game on the PlayStation platform under its original Broken Sword : The Shadow of the Templars title .

One of Cecil 's goals was to depart from the humorous adventure games more popular at the time ,

such as LucasArts ' Monkey Island series , by creating a game with good pacing and a complex storyline , a reason he thought the Knights Templar would be an ideal subject . Unlike LucasArts games , which used a question @-@ and @-@ answer conversation system , Broken Sword offered " conversation icons " that would not reveal to the player what the protagonist was about to say ; Cecil 's intention was to make the game more cinematic , but not resemble interactive movies of that time ; he felt that they were " mimicking movies . " He wanted to create two protagonists who would exchange ideas , helping drive the game along . He made George American and Nico French to appeal to US and European markets .

The team at Revolution had high expectations for Broken Sword , but there was significant competition . Revolution had a team that had created successful adventure games , but believed they needed to utilise the best of other creative industries . Eoghan Cahill and Neil Breen of Dublin 's Don Bluth studios drew the backgrounds in pencil and digitally colored them in Photoshop . The introductory sequence and the main characters were done by animator Mike Burgess , who worked for the Red Rover animation studio . The game 's graphics were animated in a style resembling classic animated films .

Cecil contacted composer Barrington Pheloung , who agreed to create the game 's score . Revolution had already cast Hazel Ellerby as Nicole Collard , but had trouble finding a voice actor for George Stobbart . Hazel , who went to the Guildhall School of Music and Drama in London , suggested her former schoolmate from Guildhall , Rolf Saxon , as George . Charles offered him the job , and Saxon accepted . The remaining credited voice actors in the original are Rachel Atkins , David Bannerman , Rosy Clayton , Jack Elliott , Steve Hodson , David Holt , Peter Kenny , Richard Mapletoft , Matthew Marsh , Colin McFarlane , Don McCorkindale , Gavin Muir , Paul Panting , and Andrew Wincott .

Cecil was the game 's director and writer , Tony Warriner and David Sykes the designer @-@ programmers , and Noirin Carmody the executive producer . The game uses the Virtual Theatre engine , as do Lure of the Temptress and Beneath a Steel Sky . The game 's final cost was one million pounds . It was ported to the Game Boy Advance in 2002 , and to the Palm OS and Windows Mobile in 2006 .

In March 2009 , Ubisoft released a director 's cut of The Shadow of the Templars entitled Broken Sword : The Shadow of the Templars ? Director 's Cut for the Wii and Nintendo DS . Dave Gibbons , with whom Revolution worked on Beneath a Steel Sky , created additional artwork for the game . Due to the platform 's size limits , the DS version contains no spoken dialogue , only subtitles . A version of the Director 's Cut for iPhone and iPod Touch was released on January 20 , 2010 . In May 2010 , a version in high definition was released for the iPad . Versions for Windows and Mac OS X were released in September 2 , 2010 , on digital @-@ distribution services . An Android version was released on Google Play in June 2012 . The original version of the game is only available from Sold @-@ Out Software and GOG.com with Director 's Cut purchases .

= = Reception = =

= = = Critical reception and commercial performance = = =

Broken Sword was acclaimed by critics , who praised the game 's story , art direction , musical score , voice acting , and writing . Edge stated that Broken Sword was superior to LucasArts ' adventure games , such as Monkey Island and The Dig , and believed it to be an " adventure gaming milestone " and the " best graphic adventure to date . " The game was a commercial success , with roughly one million copies sold in the mid @-@ 1990s . Broken Sword : The Shadow of the Templars ? Director 's Cut also received praise ? particularly the iOS versions , which , along with The Smoking Mirror 's remastered edition , was downloaded by over four million people in 2011 . According to Cecil , the remake 's sales were higher than those of The Sleeping Dragon and The Angel of Death .

Adventure Gamers ' Angella Mooney commented that the game 's " deep and mysterious plot is

designed to be thought @-@ provoking and highly entertaining at the same time . " GameSpot 's Rebecca B. Anderson found that the game 's combination of real history and " highly @-@ creative " storytelling " add [ s ] spice to an already @-@ entertaining adventure . " Joe Antol of Adventure Classic Gaming wrote that the involvement of the Knights Templar generated a " unique experience of creative storytelling . " A writer for Next Generation magazine stated that the story is " rich in mystery and intrigue , with plenty of puzzles and locations to explore . " Edge 's reviewer praised the game 's use of " legend and modern @-@ day intrigue " , and believed that " Revolution Software finally escaped the shadow of Monkey Island et al. and [ have ] taken the graphic adventure to new levels in terms of both story and spectacle . " The writer commented that , by weaving its " trans @-@ European plot around the legends of the Knights Templar " , the game " succeeds in appearing weighty and complex without ever losing its sense of place " .

Mark Wolf of PC Gamer US called the game " visually stunning " , praising the animated graphics as " crisp and clear " and the artwork as " simply beautiful " . He also wrote , " At the highest setting , the background and foreground scroll separately , delivering a sense of depth you don 't see in many graphic adventures . Even the atmosphere of each of the areas you explore fit the locale . " Mooney called the animation " extremely colorful and well @-@ executed " and noted that the art team " have taken this style of animation and really made an elegant , mature game with it . " The writer also noted that the environments are " detailed and inviting " . Anderson called the game a " visual treat " and a " work of art , " noting that " every scene is filled with rich , lush , illustrative detail that rivals any animated feature film . " Next Generation 's writer called the character movements " fantastic " and the cutscenes " a joy to watch . " The writer for Edge praised its art direction , in which " every visual element is polished to the ' nth ' degree " . The reviewer believed that " the SVGA artwork by far exceeds the competition in this genre . "

Edge complimented its musical score for " play [ ing ] a large part in mood enhancement " , noting that " it 's beautifully orchestrated and adds immeasurable atmosphere . " Mooney also praised the score , calling it " ambitious and beautiful " and saying it adds a very " cinematic feel " to the experience . Mooney said that the game 's voice acting is " of supreme quality " with " delightful dialogue " , but noted that long conversations might " turn some players off " . Wolf was more critical of the voice acting , calling it " not too professional " and " the worst thing in the game " .

Mooney stated that the game 's puzzles are well integrated into the plot and are moderately challenging . Wolf called the puzzles inventive and challenging , but believed that some require " too much pixel @-@ hunting " . Next Generation 's writer said that the puzzles can be " disappointing . " Despite acclaiming the Windows version , GameSpot deemed the PlayStation version mediocre , criticizing technical deficiencies , such as lengthy load times and muddy graphics . Cecil later cited the PlayStation version as his " one big regret " regarding the game . He believed that the team should have introduced direct control over the player character in this version , instead of mouse @-@ driven point @-@ and @-@ click interaction .

= = = Awards and nominations = = =

Génération 4 awarded it " Best Adventure 1997 " , and it received the award for " Best Quest " from the magazine Quest . The BBC magazine program Live & Kicking awarded it " Best PC Game of 1996 " . In 2005 , the Game Boy Advance port was awarded the " Pocket Gamer Silver Award " by Pocket Gamer .

The Director 's Cut was nominated for the " Best Story " award at the 2009 British Academy Video Games Awards , and Pocket Gamer awarded the DS version the " Pocket Gamer Silver " award in 2009 and the iPhone version the " Pocket Gamer Gold Award " in 2010 . The Wii and DS versions were nominated for the " Best Port / Updated Re @-@ release " award at Adventure Gamers ' 2010 Aggie Awards . The iPhone version was nominated for the " Best Adventure / RPG Game " award at the 2011 Pocket Gamer Awards . The Wii version won the award for " Best European Adventure " at the 2011 European Games Awards .

= = Legacy = =

### == Listings ==

Adventure Gamers ranked Broken Sword fourth on its lists of " Top 20 Adventure Games of All @-@ Time " in 2004 and " Top 100 All @-@ Time Adventures " in 2011 . In 2006 , Adventure Classic Gaming put the game in third place on its list of the " Top 10 retro graphic adventure games of all time from PC to consoles " . It was listed on Bright Hub 's " Best Windows Mobile Games Software " in 2008 . In 2010 , Retro Gamer placed it in second on its list of the " Top 20 Adventure Games of All @-@ Time ... not by LucasArts " , and was included in Universe Publishing 's 1001 Video Games You Must Play Before You Die , a book by video game designer and programmer Peter Molyneux and longtime Edge editor Tony Mott published in 2010 . NowGamer listed it on its 2011 feature , " Greatest Point @-@ And @-@ Click Games ( Not By LucasArts ) " . In 2012 , it ranked eighth on GamesRadar 's " Best point @-@ and @-@ click adventure games " . Broken Sword and its remake are listed on Adventure Gamers ' " Top Adventure Games " recommendations list . It is currently the third best @-@ reviewed adventure game on GameSpot .

The game 's Goat Puzzle appeared on Computer and Video Games ' 2011 feature , " Gaming 's hardest puzzles " . In 2012 , it was listed on GameFront 's " 5 Crazy Difficult and Intricate Video Game Puzzles " . Computer and Video Games also ranked Barrington 's original intro theme 21st on its 2012 " Video game soundtracks : The 100 best themes of all time " list . The Telegraph listed Khan as one of " The 10 best video game assassins " , while in 2013 , Kotaku listed him as one of " The Scariest Clowns And Jesters In Video Games " . The Director 's Cut has been placed on top lists as well , particularly the iOS versions .

### == Influence ==

In his book Game Plan : Great Designs that Changed the Face of Computer Gaming , British video game journalist Ste Curran wrote that Broken Sword influenced the adventure games Toonstruck , in which Cecil has a " Special Thanks " credit , and Escape from Monkey Island , which features a puzzle that involves a broken sword . Kevin Bruner , co @-@ founder of Telltale Games , has said that he is a Broken Sword fan . Ashton Raze , a writer for The Telegraph and the co @-@ creator of the 2013 adventure game Richard & Alice , said that Broken Sword is his biggest influence . In his review of the 2010 adventure game Deponia , Declan Skews of Video Games Interactive said that the game drew inspiration from Broken Sword .

### == The Da Vinci Code ==

Cecil has said that the game 's fanbase believes Dan Brown to have been influenced by Broken Sword when writing his novel , The Da Vinci Code , because of the parallels between the two works . Cecil stated that he is flattered by this sentiment , but that he would never claim so himself due to the threat of Brown 's " very serious " lawyers . Joao Diniz Sanches of Pocket Gamer said Broken Sword 's story is a " tale , some would argue , that effortlessly outclasses Dan Brown 's similarly themed and tricky novel . " In an article about Broken Sword , Computer and Video Games described the Knights Templar legend as a " great mythology to base a game on " , and noted that Broken Sword " came out years before the Da Vinci Code made that sort of thing popular . "

### == Sequels and re @-@ releases ==

Broken Sword spawned four sequels . The first , Broken Sword II : The Smoking Mirror , was released in 1997 . It uses the same engine as the first Broken Sword game . Six years later , Revolution released Broken Sword : The Sleeping Dragon , which features 3D graphics and a direct @-@ control mechanism . It uses the RenderWare engine . In 2006 the company released Broken Sword : The Angel of Death ( Secrets of the Ark : A Broken Sword Game in North America ) , which

returns to the point @-@ and @-@ click system used in the first two games . It is the only game in the series not released for a console , and it uses Sumo Digital 's engine . The fifth installment , Broken Sword 5 : The Serpent 's Curse , was announced through a Kickstarter project in August 2012 . The game features 2D graphics , and it was released in September 2013 .

After releasing the Director 's Cut version of Broken Sword , Revolution released a remastered edition of the second game , entitled Broken Sword : The Smoking Mirror ? Remastered , in 2010 .

= = = Film = = =

In May 2007 , ComingSoon.net reported that Cecil , encouraged by the success of The Angel of Death , had begun work on a Broken Sword theatrical film adaptation . According to the website , producers Jay Douglas and Nav Guptatheir and their CastleBright Studios production company were involved . Justin Kaplan introduced Cecil to the company and was set to be one of the producers . Conversations had begun with directors and screenwriters from films such as Harry Potter , Casino Royale and X @-@ Men .

In July 2008 , Cecil said he was conversing with small studios from Los Angeles . Although he was interested in making a film , he believed that it was not necessary , since the series was already successful and a bad film could only " damage " its reputation . Cecil said that he was not prepared to " give somebody [ he doesn ] ' t know the editorial control " , and that , should the film be created , he would write it himself . He wanted any adaptation to be true to the source material , a film that " enhances [ the game ] rather than cashes in on it " . In May 2009 , Cecil stated that he was in discussion with the production company Radar Pictures , known for films such as The Last Samurai and The Chronicles of Riddick , and that he was re @-@ writing the game into a film .

In August 2012 , Cecil said that he and Revolution were trying to " find the right partner " to create the film . Cecil believed that " a lot of film makers now in their early 30s played Broken Sword the first time around , so they have a lot of affection , and a number of them know a lot about the brand as well . " However , he restated his opinion that it " would be much better not to have a movie at all , than to have a bad movie . " While Cecil said that Revolution 's main focus was the upcoming Broken Sword : The Serpent 's Curse , he added that he was " sure there [ would ] be a film at some point " . He also said that he was " sure it will be really good , because [ they ] ' ll do [ their ] utmost to make sure that it is . "