

Greetings

My name is Merlinus Ambrosius, but men call me Merlin.

*Aye, I live still, even unto this present day.
And I shall live on into worlds which you do not dream of,
but which I already see.*

*Legends tell you
that I was beguiled into a trap, imprisoned in a hollow hill,
a doddering old man blinded by misguided love
for a beautiful yet evil sorceress.*

Imprisoned I am, but not blinded-- not now, or ever:

*But let me tell you of those days.
In a time almost before memory, there was a battle among the gods.
The evil demon Nudd was defeated and chained
to a golden throne below a mountain.
Manacled though he was, his evil still extended
beyond the mountain, making the surrounding land barren,
and polluting everything it touched.
The enchantment he had cast over the Lady of the Lake
had such strength that even my gods were powerless to break it.*

*Then a new god came into the land.
His power was so great that the spell over the lady
could be broken by the mere touch of the hawthorn flower
that was holy to him, the one that bloomed only
on the anniversary of his birth.*

*When Arthur was born,
he learned to embrace the power of the new god.
But he also knew that the old gods, my gods, were not dead.
Only thus was he able to gain the sword.*

*So look now at those days
through the eyes of the boy.
Learn of England's need for him
and how he came to write his name in legend.
I say to you, the day shall come when the world
has need of him once more. On that day
shall I break these icy bonds and rise to my destiny
-- to bring new life, through fire and glory,
to the bravest and truest knight the worm has ever known:
to Arthur-- the once and future king.*

Preface to the Story

It has been many years since King Uther has died, and his once-proud kingdom is in danger of coming apart at the seams. No one has been able to draw the legendary sword from the stone. No one has been able to unite the country against the invasion of the Saxons. The people grow weary of life without a High King, and they are ready to accept a usurper on the throne, even though they know he is not the rightful heir.

In *Arthur*, you play the role of the young king who has grown up in ignorance of his heritage. The time has come for you to draw Excalibur from the stone and rise up to defend Britain. But before you can do so, you must prove to Merlin that you are ready to take up the burden of kingship. As you progress through the game, you must earn the wisdom, experience, and chivalry points that will demonstrate to Merlin that you are indeed ready to claim your birth-right.

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SECTION I: ABOUT *ARTHUR*

Using the New Interface

We've developed a new look for the screen to make our games even more enjoyable.

The lower part of the screen contains the command line and the traditional written account of what happens to you during the game.

The upper pan of the screen contains your choice of any one of the following six windows. (Use the function keys specified to bring up these windows.)

Graphics: This is the default setting in which the game will start. No matter how far afield you roam, you will always be able to get a picture of where you are. (Function key 1)

Map: This feature maps the environment for you as you move through the game. The darkened square marks the room that you are currently in. The empty squares are rooms that you have previously explored. The compass rose displays all legitimate exits from your current location. If you have a mouse, see the "If You Have a Mouse" section for quick and easy ways to move around your once and future kingdom. (Function key 2)

Inventory: This window will display a list of all the things that you are carrying. (Function key 3)

Score: Your level of accomplishment is represented here, both in bar charts and in numbers. (Function key 4)

Room Description: This is useful if you want to take a quick glance at your surroundings without "wasting" a turn. The window displays the same information you would get if you typed LOOK. (Function key 5)

Text Only: For the hard-core, give-me-text-

or-give-me-death gamer who would rather die than look at a picture. Return once more to those thrilling days of yesteryear -- when men were men, text was text, and graphics got eaten by grues. (Function key 6)

The function keys on your machine are listed below:

- Apple IIe, IIc, IIgs: Closed Apple/Option key pressed simultaneously with keys 1 through 6.
- Apple Macintosh: Command key pressed simultaneously with keys 1 through 6.
- Amiga: Keys F1 through F6.
- IBM-PC and compatibles: Keys F1 through F6.

Mapping

Arthur contains an on-screen mapping feature. When you want to see the map, press function key 2, which will bring up the map window (or simply type MAP). The map will show only those locations which you've already visited, as well as the then-current legitimate exits from those locations.

On the map, your current location will be a darkened square. If you have a mouse, you can move around the geography by clicking on an adjacent room or on the compass rose.

You may still want to draw your own map to keep track of where objects are found, and to be able to look at the entire *Arthur* geography at once.

If You Have a Mouse

If you have an Apple IIgs or Macintosh, an Amiga, or an IBM with a Microsoft-compatible mouse, you can take advantage of several *Arthur* features.

You can use the mouse to move around the geography by clicking on an adjacent room in the map window, or by clicking on the appropriate point of the compass rose. (See the "Mapping" section above.)

In addition, you can use your mouse to navigate through the hint menu and to select hints.

Hints

Arthur contains on-screen hints! If you ever get stuck, simply go to Merlin's cave and look inside his crystal ball (or look into the crystal of the torque that Merlin drops on the ground at the beginning of the game). Then follow the instructions on your screen. The hints generally progress from a gentle nudge to a complete answer. Sometimes you will be told that there is an object or a piece of information that you haven't yet discovered. When that happens, return to the story and try another approach -- sometimes a puzzle cannot be solved until you have solved another one first.

The hint system tries to be smart about where you have been and what you have seen. If you haven't seen or heard about the Bottomless Pit of Despair, then it will not show up as a hint topic until you do. This is to prevent you from learning about something's existence inadvertently when you consult the hint system on another matter. Thus, when you start the game, the list of topics in the hint system will be very small. But don't panic! As you progress, there will be more and more things you can consult the hint system about.

Despite the above, we strongly recommend that you look at only one hint at a time. Avoid the temptation to use the hints too often; this inevitably spoils, or at least lessens, the fun of solving a puzzle.

If you don't have the willpower to stop looking at the hints, you can type **HINTS OFF**. This will deactivate the on-screen hints (unless you **RESTART** or **RESTORE** to an earlier point).

Special Commands

Below are explanations for a number of useful one-word commands, with their abbreviated form following in parentheses. In many cases, these will not count as a move. Type the command after the prompt (>) and press the **RETURN** (or **ENTER**)

key. Most of these commands appear in all Infocom games, but those that are starred (*) are new.

AGAIN (G) - This will repeat your previous input. For instance, typing **ATTACK THE PLAID DRAGON** then typing **AGAIN** would be like attacking the plaid dragon twice in a row.

BRIEF - This command tells *Arthur* not to give a full description each time you enter a location. In **BRIEF** mode, *Arthur* will fully describe a location only the first time you enter it. On subsequent visits, *Arthur* will tell you only the name of the location and any objects present. *Arthur* will begin in **VERBOSE** mode (see **VERBOSE** below) and will switch to **BRIEF** mode only if you type **BRIEF**. While you are in **BRIEF** mode, you can always get a full description of your location and the items there by typing **LOOK**.

***COLOR** - If you are playing *Arthur* on a computer with a color monitor, you can type **COLOR** to change the colors of the text and background on your screen.

INVENTORY (I) - *Arthur* will list what you are carrying and wearing.

LOOK (L) - This will give you a full description of your location.

***MAP** - This will bring up the map screen in the upper window.

***NOTIFY** - Normally in *Arthur*, the game will notify you when your score changes. You can turn off this notification feature by using the **NOTIFY** command. Typing **NOTIFY** a second time turns the feature back on.

OOPS (O) - If you mistype a word, such that *Arthur* doesn't understand it, you can correct yourself at the next prompt by typing OOPS and the correct word. For example, if you typed SHOOT THE HEDGHOG WITH THE CROSSBOW and were told "[You don't need to use the word 'hedghog]" you could type OOPS HEDGEHOG rather than retyping the entire sentence.

QUIT (Q) - This lets you stop. If you want to save your position before quitting, follow the instructions in the "Starting and Stopping" section on page 10.

***REFRESH (R)** - This command clears your screen and redraws the display.

RESTART - This stops the story and starts it over from the beginning.

RESTORE - This restores a previously saved position. See "Starting and Stopping" on page 10 for more details.

SAVE - This puts a "snapshot" of your current position on your save disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" on page 10 for more details.

SCRIPT - This command tells your printer to begin making a transcript of the story. A transcript may aid your memory, but is not necessary, and will work only on certain computers. Read your Reference Card for details.

***UNDO** - You can use this command to "back up" one move. Suppose, for example, that you found a package but didn't know what was in it. You might type OPEN THE PACKAGE and be told "An evil mist escapes from the package and destroys all your possessions." You could then type UNDO, and you would "back up" one move. Your possessions would be intact, you could try giving the package to an

enemy, or leaving it alone, or something else. Note that the UNDO command works only on certain computers with enough memory.

UNSCRIPT - This tells your printer to stop making a transcript.

VERBOSE - This command tells *Arthur* to give you the wordiest level of description. See BRIEF above.

VERSION - *Arthur* responds by showing you the release number and the serial number of your copy of the story. Please include this information if you ever report a "bug" in the story.

WAIT (z) - This causes time in the story to pass. Normally, nothing happens in the game until you type a sentence and press RETURN (or ENTER). You could leave your computer, take a nap, eat dinner, and then return to the story to find that nothing has changed. You can use WAIT to make time pass in the story without doing anything. For example, if you saw two soldiers arguing, you might WAIT to see what they will do; if you were aboard a ship, you might WAIT to see where it goes; if you expected something interesting to happen at Easter, you could WAIT FOR EASTER. If something interesting happens while your waiting, you'll have the option to stop waiting.

Abbreviations

The following is a list of abbreviations you can use for commonly used commands. D - Down E - East G - Again I - Inventory L - Look N - North NE - Northeast NW - Northwest O - Oops Q - Quit R - Refresh S - South SE - Southeast SW - Southwest U - Up W - West X - Examine Z - Wait

Sample Transcript

This transcript is not from *Arthur*, but it will give you a good feeling for how Infocom's interactive fiction works. It contains some simple puzzles and their solutions. The player's commands appear in capital letters after each prompt (>).

>LOOK

Path

Your quest for the Seven Lost Jewels of Nimnul has brought you to a path, deep within a dark forest. The path goes north and south from here.

You see a small box half-buried beneath a pile of leaves.

>TAKE THE BOX

Succumbing to the thieving instinct that drives adventurers such as yourself to steal anything that isn't tied down, you take the box.

>OPEN IT

You open the box. Inside is a small scrap of paper.

>EXAMINE PAPER

Most of the writing is illegible, but you can make out the following words:

"When thou wisheth to cause something to lose dimension, utter the ancient word 'Twerplotz' Contrariwise, if thou desireth to cause a thing to become enlarged, then shalt thou say 'Blimpsnarf.'"

>NORTH

Clearing

You come to a clearing in the woods. A path leads to the south, and the way to the east is blocked by a thick hedge of thorns. There is a woodsman here, roasting a deer over a huge fire. You haven't eaten all day, and the hunk of meat he holds in his hand looks particularly appetizing.

>ASK WOODSMAN FOR MEAT

"Well now," says the woodsman.

"There's enuf 'ere for two, but me father told me never to give up sump'n for nut'n. 'Ave ye got anything to offer?"

>INVENTORY

You are wearing an expensive cloak that is fastened at your neck with a copper pin.

You are carrying a sword, a small box, and an incredibly battered brass lantern that is so banged up from past adventures that it's a miracle it gives off any light at all.

>TRADE BOX FOR MEAT

You give the box to the woodsman and he gives you the meat. You wolf it down and your hunger disappears.

>THANK WOODSMAN

"No need for thanks," the woodsman says, holding up the box. "It's a fair enough trade."

>EAST

You wave a jaunty farewell to the woodsman, turn, and walk face-first into the hedge, impaling yourself on the thorns. You pry yourself free and do a quick impression of a sieve leaking blood, then fall to the greensward, dead.

..... You have died. *

[Do you wish to RESTART, RESTORE, UNDO, QUIT, or get a HINT?]

>UNDO

[Undone]

>CUT HEDGE WITH SWORD

You hack away at the hedge with your sword. For every branch you chop off, two grow back in its place. The woodsman chuckles knowingly.

>ASK WOODSMEN ABOUT HEDGE

"Oh, that there's an enchanted 'edge, that one is. On t'other side is a beautiful girl locked up in a tower. Legend 'as it that once a year - at the stroke of midnight on St. Winget's day - an 'ole opens up in the 'edge." He pulls his Old Woodsman's Almanac out of his back pocket and consults it. Then he licks his finger, holds it up to the wind, ponders a moment, and continues, "As luck would have it, today 'appens to be St. Winget's day."

>WOODSMAN, TELL ME ABOUT THE GIRL

"A lovelier lass never breathed. They say 'er skin is fair as heifer's milk, 'er neck is graceful as a swan's, an' she's lively as a young colt. Mind you, I've never seen 'er, but if I was twenty years younger, I wouldn't mind 'aving a go at 'er meself."

>WAIT FOR MIDNIGHT

[Time passes...]

In the distance you hear the sound of a church bell striking the hour. As you idly wonder if the hour ever strikes back, a hole opens up in the hedge leading to the east.

>EAST

You are too big to fit through the hole.

>TWERPLOTZ ME

You shrink to half your original size.

>EAST

Meadow

You walk through the tunnel and emerge into daylight on the other side. There is a perfectly round tower here that has no doors or other openings, except for one tiny window at the very top. To the north is a large tree with a huge trunk.

>CLIMB TOWER

The walls are too smooth to climb.

>HIDE BEHIND TREE

Meadow, behind the tree

You walk behind the tree and peer around the trunk at the tower.

>Z

[Time passes...]

Suddenly an old crone comes up to the base of the tower and cries, "Grizbut, let down thy hair."

Moments later, a mass of golden hair cascades out of the window. The witch climbed up the hair and disappears into the tower. [Do you want to continue waiting?]

>Yes

After a while, the crone emerges from the window, climbs down the hair and disappeared into the forest. The hair retreats into the window above.

>OUT

Meadow

You step out from behind the tree.

>GRIZLBUT, LET DOWN THY HAIR

A clump of hair falls from the window above, hitting you squarely on the head and knocking you unconscious. After a few moments, you recover and stagger groggily to your feet.

>CLIMB HAR

[You don't need to use the word har.]

>OOPS HAIR

Tower Room

Ignoring the shrieks and cries of pain from above, you climb up the side of the tower.

Climbing through the window, you discover to your dismay that the legend got the animals right, but the particulars wrong. The girl has the face of a horse, the figure of a cow, and the voice of an enraged swan. She looks at you as she hauls in her hair and squawks, "You're awfully small to be going around rescuing maidens."

>BLIMPSNARF ME

Poof! You regain your original size.

The girl smiles at you demurely, bats her one eyelash, and rasps, "Hello, sailor."

>LOOK

Tower Room

You are in a small room at the top of a tall tower. The only escape lies through the window to the west or the locked door to the east. Imbedded in the doorknob is one of the Seven Lost Jewels of Nimnul.

>TAKE JEWEL

You tug at the jewel, but it refuses to budge.

>OPEN DOOR

The door is locked.

The girl strokes her moustache meditatively and brays, "The witch who imprisoned me here told me that the door would open only if I would speak aloud the answer to the following riddle: Forward I'm heavy, backward I'm not. What am I?"

>SAY "TON"

The door springs open, and the jewel pops out into your hand.

[Your score just went up by 5 points.]

"Darling!" the girl honks. "I'm yours!"

She leaps into your arms. You stagger backward under the tremendous weight and crash into the wall.

>DROP GRIZLBUT

The girl thuds to the floor and everything else in the room jumps. She wraps herself around your leg and beseeches you to take her with you,

>EAST

Corridor

Dragging Grizbut behind you like a ball and chain, you leave the room to explore the rest of the tower.

About the Author

Bob Bates recently knuckled under to pressure from the programming community and stopped wearing ties to work. Since the publication of his last game (*Sherlock: The Riddle of the Crown Jewels*) he has been literally inundated with a request for his autograph. His wife, Peggy Oriani, remains unimpressed and steadfastly refuses to carry his luggage when they travel.

The author wishes to thank Duane Beck -- without whom this game would never have been completed -- and Stu Galley, whose lust for wallabies is unequalled in the northern hemisphere. For a complete list of credits and

acknowledgments of all those who worked on *Arthur*, type CREDITS while playing the game.

SECTION II: ABOUT INFOCOM'S INTERACTIVE FICTION

An Overview:

What Is Interactive Fiction?

Interactive fiction is a story in which *you* are the main character. Each interactive story, such as *Arthur*, presents you with a series of locations, items, characters, and events. You can affect the direction of the story by moving from place to place, using the objects you find, and interacting with the other characters.

An important element of interactive fiction is puzzle-solving. Think of a locked door or an invisible creature not as a permanent obstacle but merely as a puzzle to be tackled. (Find the key that unlocks the door, or figure out how to see the creature.)

In *Arthur*, time passes only in response to your input. Nothing happens until you type a sentence and press the RETURN (or ENTER) key, so you can plan your tums as slowly and carefully as you want.

Arthur measures your progress by giving you a score. You'll get points for solving puzzles and for reaching new locations. A perfect score is your goal; making sure you have fun getting there is ours.

Starting and Stopping

Starting the story: To load *Arthur*, follow the instructions on the Reference Card in your package.

On your screen, you will see a description of the opening location of the story followed by the prompt (>), indicating that *Arthur* is waiting for your first input.

Here are a few inputs for you to try at the first several prompts. After typing each input, don't forget to hit the RETURN (or ENTER) key.

>INVENTORY

>EXAMINE THE TORQUE

>LOOK AROUND

>EXAMINE THE STONE

You should now have a feel for interacting

with the story. *You* decide what to do next.

Saving and restoring: It will probably take you several days to complete *Arthur*. Using the SAVE feature, you can continue the story at a later time without having to start over from the beginning, just as you can place a bookmark in a book you are reading. Even if you aren't about to stop playing, it's useful to SAVE before (or after) trying something dangerous or tricky. That way, even if you get lost or "killed" in the story, you can return to your saved position.

To save your place, type SAVE at the prompt (>), and then press RETURN (or ENTER). Then follow the instructions for saving and restoring on your Reference Card. Some computers require a blank SAVE disk, initialized and formatted. Using a disk with data on it (other than *Arthur* saves) may result in the loss of that data, depending on your computer. You can save your position as often as you like by using additional blank disks.

Any time you want to return to a saved position, just type RESTORE at the prompt (>), and hit RETURN (or ENTER). Then follow the instructions on your Reference Card. You can then continue the story from your save.

Quitting and restarting. If you want to start over from the beginning, type RESTART and press the RETURN (or ENTER) key. (This is usually faster than re-booting.) *Arthur* will ask you to confirm this command.

If you want to stop entirely, type QUIT and press RETURN (or ENTER). Once again, *Arthur* will ask to make sure this is really what you want to do.

Remember: when you RESTART or QUIT, you must SAVE if you want to return to your current position in the story.

Communicating with Infocom's Interactive Fiction

In *Arthur*, you type your commands in plain English each time you see the prompt (>). Most of the sentences that *Arthur* will understand are imperative sentences. See the examples below.

When you have finished typing your input, press the RETURN (or ENTER) key. *Arthur* will then respond, telling you whether your request is possible at this point in the story, and what happened as a result.

Arthur recognizes your words by their first *nine* letters, and all subsequent letters are ignored. For example, *Arthur* would not be able to distinguish between DEMONSTRAtion, DEMONSTRAtive, and DEMONSTRAtor.

To move around, just type the direction you want to go. Directions can be abbreviated: NORTH to N, SOUTH to S, EAST to E, WEST to W, NORTHEAST to NE, NORTHWEST to NW, SOUTHEAST to SE, SOUTHWEST to SW, UP to U, and DOWN to D. IN and OUT will also work in certain places.

Arthur understands many different kinds of sentences. Here are examples, using objects and characters that don't necessarily appear in *Arthur*:

```
>WALK TO THE NORTH >WEST >NE
>DOWN
>TAKE SHINY FISH THEN TOSS IT
IN POT
>OPEN THE EGG
>READ THE PROCLAMATION
>BRIBE THE GUARD WITH THE
PUMPKIN >TAKE THE BOW THEN
THROW IT
ACROSS THE RIVER
>SHOW MY MANACLES TO THE
IDIOT >HIT PURPLE KNIGHT WITH
LANCE >CLIMB INTO THE PIT
```

You may use lower-case letters and words like A and THE if you wish. *Arthur* doesn't care one way or the other.

You can use multiple objects with certain verbs if you separate them by the word AND or by a comma. Some examples:

>TAKE THE CANDLE AND THE CRAB
>DROP THE CANDLE, THE CRAB,
AND
THE NUTMEG

You can include several sentences on one line if you separate them by the word THEN or by a period. Each sentence will be handled in order, as though you had typed them individually at separate prompts. For example, you could type all of the following at once, before pressing the RETURN (or ENTER) key:

>TAKE THE KEY. GO DOWN THEN
OPEN THE WOODEN DOOR

If *Arthur* doesn't understand one of the sentences on your input line, or if an unusual event occurs, it will ignore the rest of your input line.

The words IT and ALL can be very useful. For example:

>CLOSE THE HEAVY WOODEN
DOOR.
LOCK IT
>TAKE THE ARMOUR. PUT IT ON
>TAKE ALL
>EXAMINE THE BREADFRUIT. TAKE
IT.
EAT IT
>GIVE ALL BUT THE TORQUE TO
THE
IDIOT

The word ALL refers to every visible object except those inside something else. If there were an apple on the cabinet and an orange inside the cabinet, TAKE ALL would take the apple but not the orange.

Sometimes *Arthur* "knows" you mean to answer a question posed by another character. In these situations you can omit

the name and comma. For example, if Merlin asked, "What's your favorite color?" you could answer

>BLUE

You can also ask questions of characters by using the form ASK [someone] ABOUT [something]. For example:

>ASK MERLIN ABOUT CRYSTAL
BALL >ASK COOK ABOUT BIRD

Feel free to ask characters about anything that interests you. They may have something to say about it. If not, you've probably asked them about something that they're not interested in.

When a character asks you for a password or to solve a riddle, the most effective way to communicate your answer is to enclose your answer in quotes:

>SAY "ANSWER" TO CHARACTER

Other than the above case, use the verb SAY sparingly, if at all, because the game will sometimes appear to understand things in quotes, when in fact it doesn't.

Arthur tries to guess your intention when you give incomplete information. When it makes a guess, it will tell you. For example:

>UNLOCK THE DOOR
[with the key]
The door is now unlocked.

If your command is ambiguous, *Arthur* will ask you to clarify. You can answer these questions simply by supplying the missing information at the very next prompt. For example:

>GIVE THE PROCLAMATION
Who do you want to give the proclamation to?

>THE QUEEN
The queen smiles as she accepts your gift.

Tips for Novices

1. Draw a map. It should include each location, the connections to adjoining locations, and any interesting objects there. (See the small sample map that goes along with the sample transcript on page 7.) Remember, there are 10 possible directions (NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, and DOWN) plus IN and OUT.

2. EXAMINE all objects you come across in the story.

3. TAKE as many things as you can carry. Most objects that you find are important for solving the puzzles that you'll run into.

4. SAVE your place often, so that if you mess up or get "killed," you won't have to start over from the beginning. See page 10 for instructions.

5. Read the story carefully! There are often clues in the descriptions of locations and objects.

6. Try everything you can think of. Even strange or dangerous actions are fun and may provide clues; you can always save your position first. Here's a silly example:

>GIVE THE RUBY TO THE GRIFFIN

The griffin's beady eye fixes momentarily on the ruby. It continues to peck at your leg.

Thus, you discover that maybe giving something more edible to the griffin (a slab

of raw meat?) might save your leg.

7. There are many possible routes to the end of *Arthur*. If you get stuck on one puzzle, move on to another. Some puzzles have more than one solution; other puzzles don't need to be solved at all. Sometimes you will have to solve one puzzle in order to obtain the item(s) or information you need to solve another puzzle.

8. Play *Arthur* with a friend! Different people may find different puzzles easy and can often complement each other.

9. If you really have difficulty, get a hint. If you ever get stuck, simply go to Merlin's cave and look inside the crystal ball (see the "Hints" section on page 5). Then follow the instructions on your screen. You don't need to use the hints to enjoy the story, but it will make solving the puzzles easier.

10. Read the sample transcript on page 7 to get a feel for how interactive fiction works.

11. You can word a command in many different ways. For example, if you wanted to hide Excalibur inside a dark hole, you could type in any of the following:

>DROP THE SWORD IN THE PIT
>THROW THE SWORD IN THE PIT
>PUT SWORD IN PIT

If you type a sentence that *Arthur* doesn't understand, try rephrasing it or using synonyms. If *Arthur* still doesn't understand, you're probably trying something that isn't important for completing the story.

Common Complaints

Arthur will complain if your input confuses it completely. *Arthur* would then ignore any further sentences on your input line.

(Certain events, such as an attack, will also cause *Arthur* to ignore any additional sentences on your input line, since the event may have changed your situation drastically.) Here are some of *Arthur's* complaints:

[You don't need to use the word

.] That word is not in the story's vocabulary. It may help to use a synonym or rephrase the command; more likely, you're just barking up the wrong tree. (Or you may have a typo in your sentence.) *Arthur* recognizes over 900 words, all that you need to use and most that you're likely to use. However, *Arthur* uses many words in its descriptions that it will not recognize in your inputs. So, you might read, "The moon casts violet shadows across the moor," but discover that *Arthur* doesn't know the words MOON or SHADOW or MOOR in your input. When this happens, you can assume that you don't need to refer to those things to complete the story; they are there only to create a more vivid image of your location.

[I think there's a verb missing in that sentence!] Unless you are answering a question, each sentence must have a verb (or one of the special commands). Among the most important verbs that *Arthur* understands are TAKE, DROP, PUT, GIVE, LOOK, READ, EXAMINE, OPEN, CLOSE, ENTER, EXIT, EAT and WEAR. There are many more. Remember: you can use a variety of prepositions with your verbs. (For example, LOOK can become LOOK AT, LOOK INSIDE, LOOK BEHIND, LOOK UNDER, LOOK THROUGH, and so on.)

[I can't understand that many nouns with .] *Arthur* recognized your verb, but it can't understand so many noun "phrases" with it. An example is PUT THE SOUP IN THE BOWL WITH THE LADLE, which has three noun "phrases," one more than *Arthur* can digest in a single action.

[You can't see any right here!]

The object that you referred to is not visible. It may be somewhere else, or it may be present but in a closed container.

[You can't use more than one object at a time with .]

You can use multiple objects (that is, nouns or noun phrases separated by AND or a comma) or the word ALL only with certain verbs, such as TAKE, DROP, and PUT. For example, EXAMINE will not work with multiple objects; you couldn't say EXAMINE ALL or EXAMINE THE BOWL AND THE SWORD.

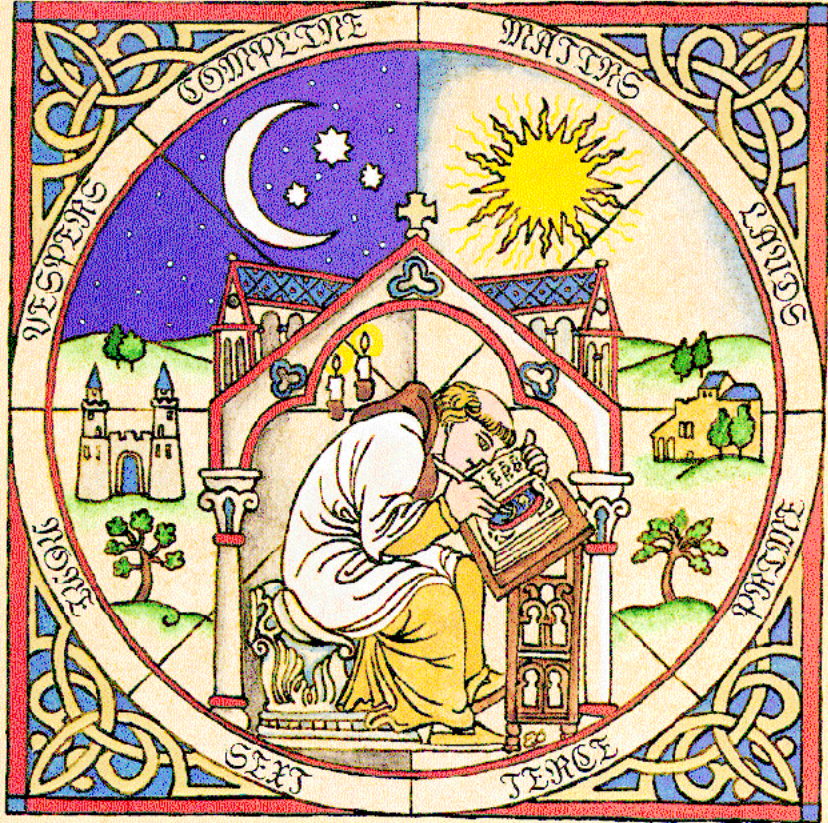
[There isn't anything to !]

You used the word ALL, but there aren't any appropriate objects visible.


[Sorry, but I don't understand. Please say that another way, or try something else.]

The syntax (sentence structure) you used is not among the hundreds of syntaxes that *Arthur* recognizes. For example, SiT UNDER THE TREE and SKIP AROUND THE MAYPOLE are syntaxes that *Arthur* wouldn't recognize. There's a limited amount of space in the program, so syntaxes that are less common or not useful aren't included. Try rephrasing the sentence.

[I beg your pardon?] You pressed the RETURN (or ENTER) key without typing anything.



BOOK
OF
HOURS



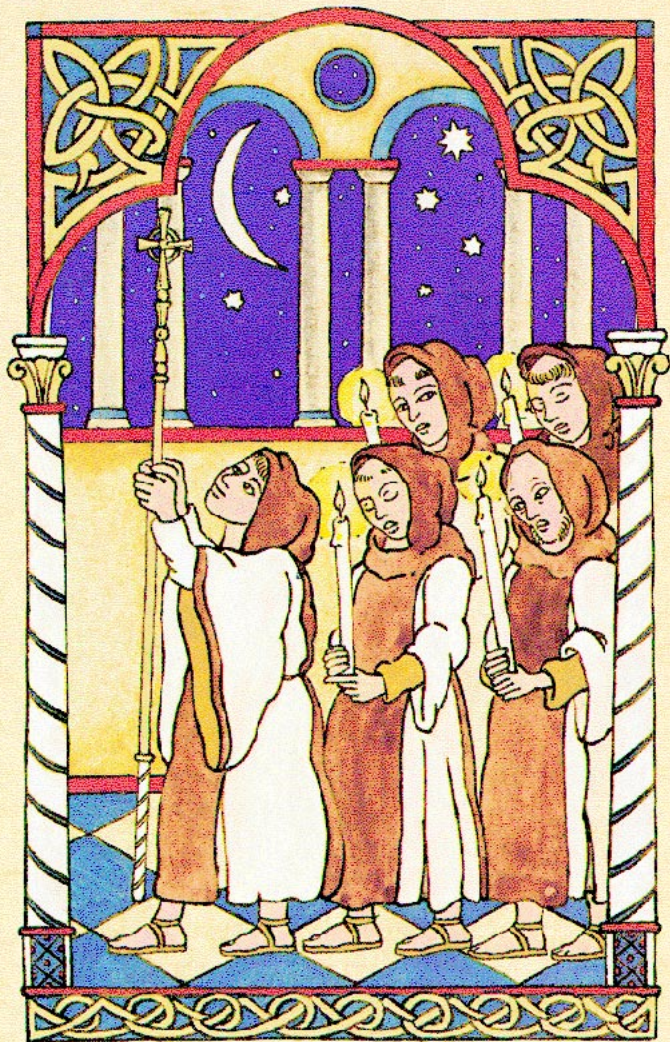
EX
LIBRIS
LOTSIAN
REX

The image shows a highly decorative title page. The text is centered within a large, pointed arch. The arch's interior is a light cream color, while its border is a vibrant red. At the top corners of the arch, there are intricate knotwork designs in yellow and blue. The arch is supported by two vertical columns on either side. Each column has a white base with diagonal green and yellow stripes. The columns are topped with ornate, golden, acanthus-like capitals. At the bottom of the page, a horizontal band of yellow and blue knotwork mirrors the design at the top corners. The entire page is set against a plain, light-colored background.

No worthier warrior was before
Lot became Lord of all the land:
with sword so sharp and shield that shines . . .
proud Paladin beyond reproach.

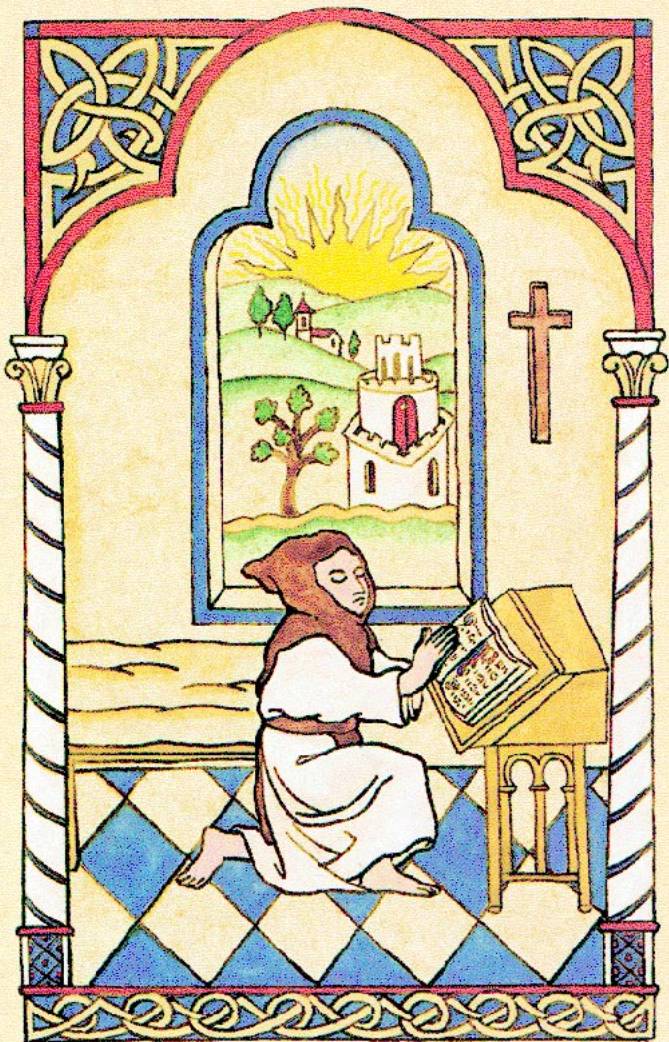
He husbands heavy chests of treasure,
the envy of every earl and king.
His soul is stirred by precious stones and silver,
and gleaming gold which daily he doth gather.

No king so fair
by maid begot
was ever there
than good King Lot.



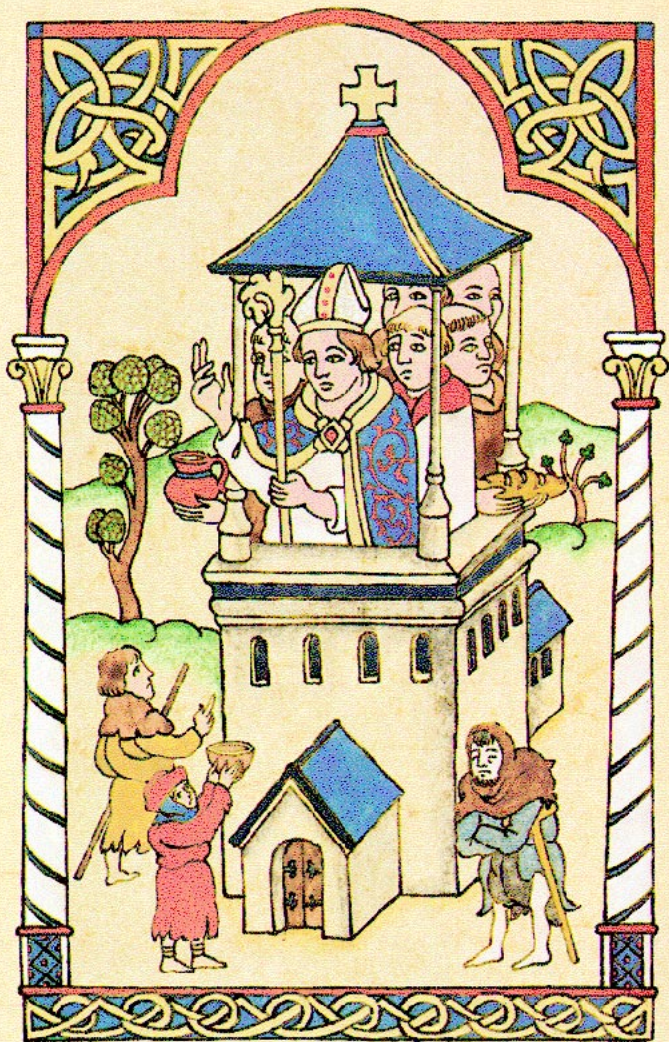
Matins

The tocsin tolls the time for Midnight prayers
when the world's withdrawn in dreams.
Vigil voices vibrate, chanting shadows,
as candle-flames full in our sleepy faces
light us through long litanies.



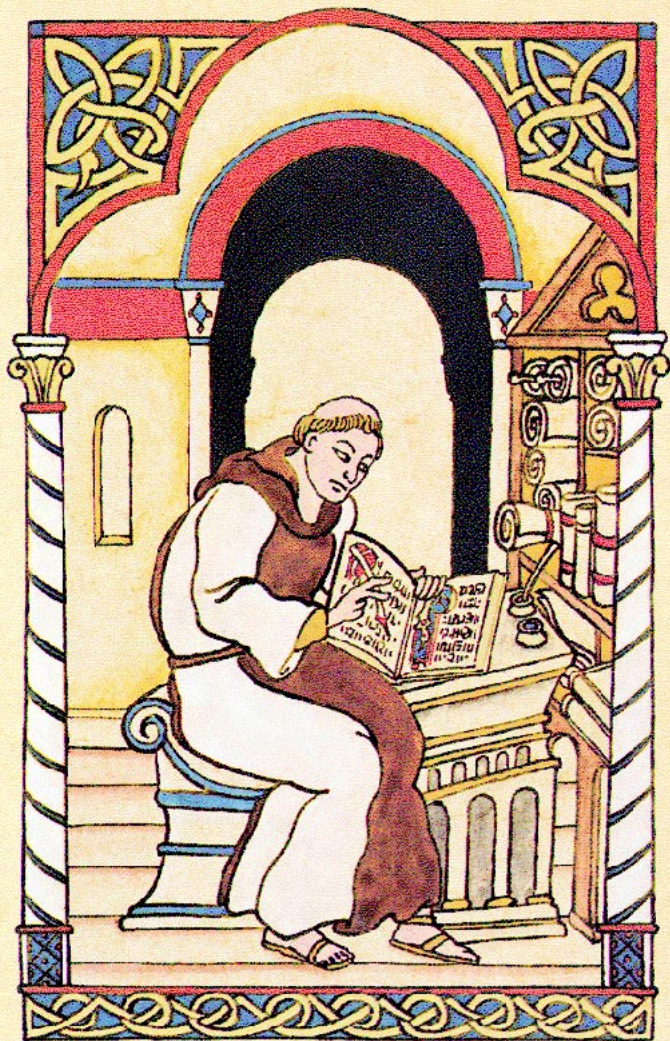
Lauds

The Lord will listen as our lips
show forth His praise in psalm and song.
A new day dawning for devotions
with hearts and hands for Him alone.



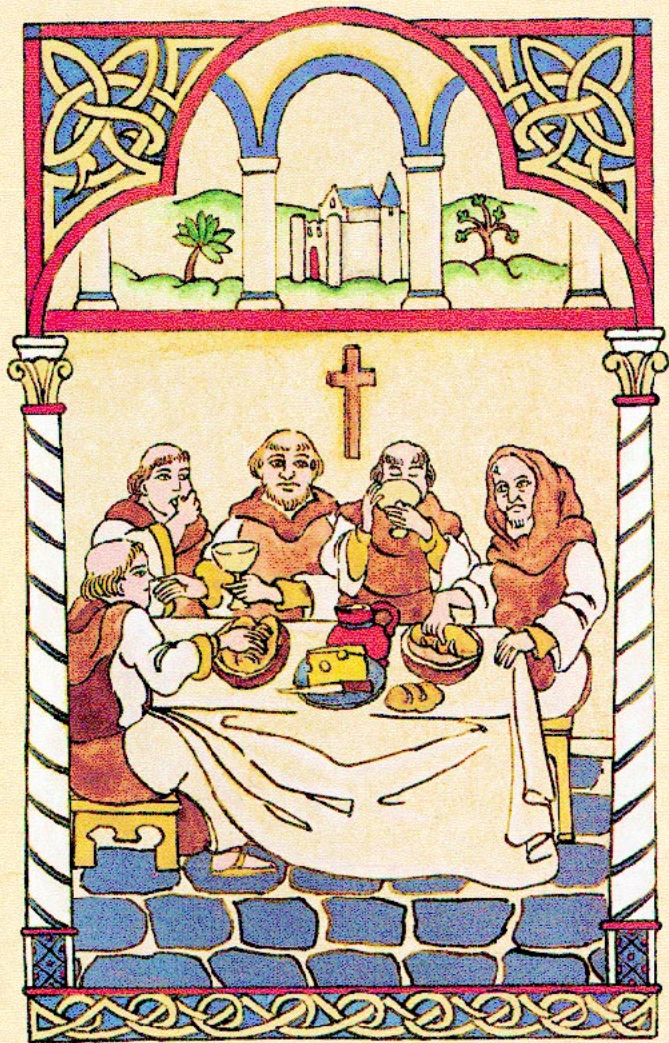
Prime

Whatever tempests have tormented them outside our walls, we watch the waste with pity and compassion. All the poor we will relieve, receiving them like rich, God-guided guests whose gift is gratitude.



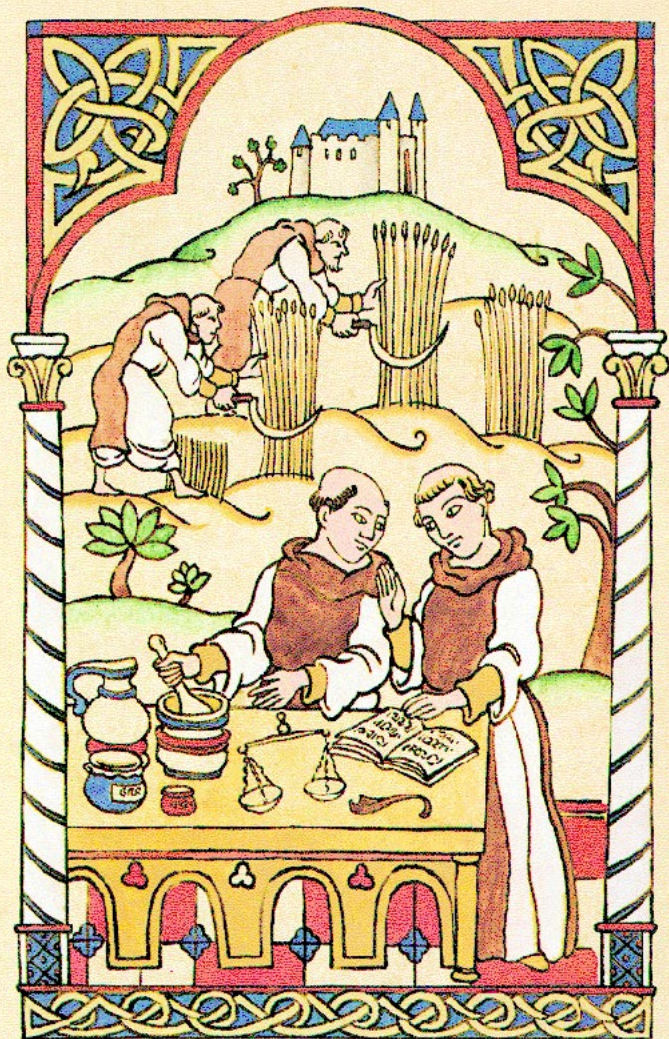
Terce

In the scriptorium the scribes, inspired to beauty and the bounty of the Book, create with colours and calligraphy another world to win souls and woo hearts with precious manuscripts . . . to Paradise.



Sext

At Midday, our one meal . . . then meditation on holy text and teaching at the table. Since labouring is prayer, we long to linger at our task of love: to thank the Lord for giving us the grace for gratitude.



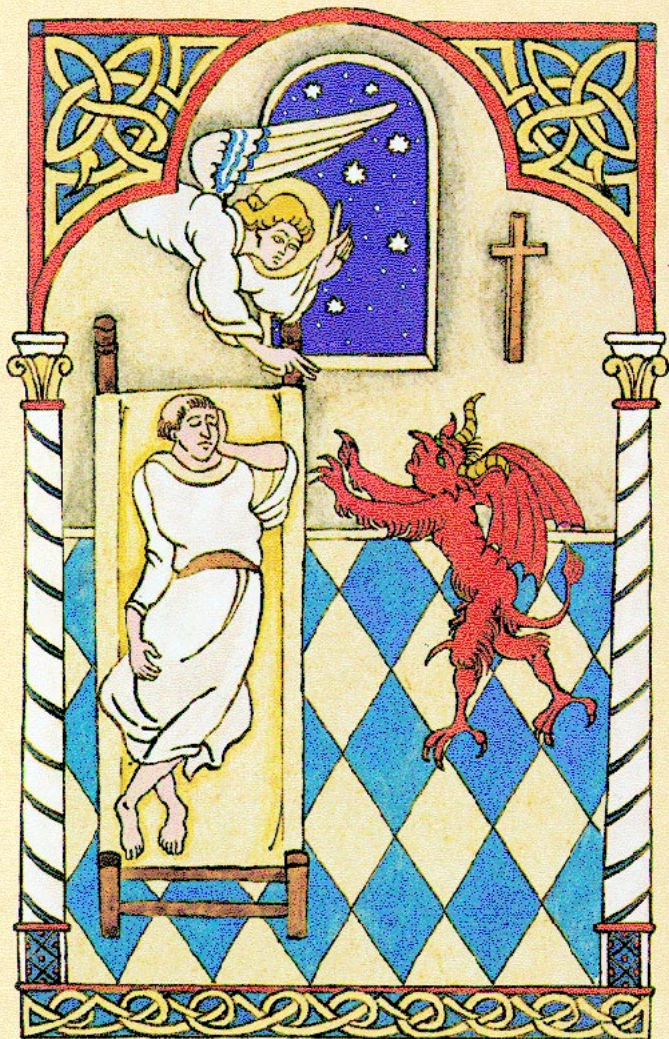
None

Brothers and lay labour lovingly in kitchen;
cooking, baking, making medicines.
From the fields and gardens, fulsome harvest
to feed ourselves and freely share what from
God's gifts we gather humbly as His servants.



Vespers

The twilight brings its blessed peace unbroken.
The heart unravels riches of the hours
spent in sweet Service and seeking Salvation.
Sleep and serenity, a sure repose
after day is done . . . in dedication!



Compline

From dreadful dreams defend our rest,
from fearful fantasies of night,
that sleep serene may sanctify
both Abbot and all brethren now.