

## Q SOUND Optimal Listening Setup

QSound produces a greatly expanded soundfield if arranged  
realist from regular speakers. For best results.



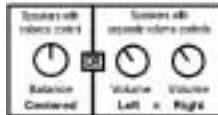
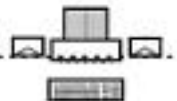
1. Speakers should be at the same height.



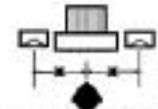
2. Speakers should be in the same plane.



3. Speakers should be at the same angle.



4. Equal L/R Volumes



5. Listen centered.

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## QSound Virtual Audio Guide to Optimal Listening

Congratulations! The product you have purchased incorporates QSound Virtual Audio from QSound Labs Inc. QSound is a patented, innovative process that creates a dramatically enhanced soundfield extending far beyond the bounds of regular stereo. The result is an audio experience of unparalleled realism.

The following guidelines will help you get the maximum benefit from QSound Virtual Audio.

Since QSound is a stereo process, you will need a stereo playback system. The aim of the following suggestions is simply to set up your system symmetrically, so that both left and right speakers are similarly arranged.

Both speakers should be placed at the same distance from the listening position.

Make sure both speakers are at the same angle. (Facing straight forward or turned slightly toward the listening position; whichever is your preference.)

Arrange both speakers at the same height.

Your speakers should not be too far apart. For example, in a multimedia setup, they should be just to either side of your video monitor.

If your system has a balance control, be sure it is centered. If, on the other hand, each speaker has its own volume control, adjust them so that the speakers are as closely matched in relative volume as possible.

Although enhancement can be heard off axis, dramatic sound localization will be heard when you are centered between the speakers. By taking a little time to set up your system properly, you will maximize your enjoyment of the QSound audio enhancement built into Chronicles of the Sword.

# Chronicles of the Sword™

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## INTRODUCTION


The Arthurian stories have engendered a mass of speculation and academic debate - to such an extent that the basic facts have become submerged in myth and controversy. And even then, what are the facts? One expert will put forward an argument which is immediately challenged by another. No two textbooks on the subject are alike in their interpretation of the known facts. Much of the Arthurian story cannot be supported by historical evidence. We know there was a King Arthur and that he fought at the battle of Camlann, being given the title Dux Brittanorum (Duke of Britain) but little else is known. Nevertheless, he remains arguably the most popular figure in British history, the inspiration behind countless movies, books and works of art. A whole tourist industry has been founded on a figure shrouded in myth and speculation.

Myths are timeless and cannot be monopolised to suit individual inclination. 'Chronicles Of The Sword', like all other works on Arthur, is an interpretation of both legend and fact. One version of the stories claims that the character of Gawain is based on the mythical Celtic warrior, Cuchulain - who was able to leap rivers at a bound and lop off the top of mountains with his sword. But don't let the responsibility of being a legendary medieval superhero get to you...it's only a game, after all.

Happy game playing!

The year is 420 AD. You are in Albion, otherwise known as Britain, and you are Gawain, a young knight about to be ordained in King Arthur's Order of the Round Table. Your mission will be to destroy the evil sorceress, Morgana La Fay. Destroy her, before she destroys Camelot and all that King Arthur has created. She will be doing her best to kill you, so be nimble, quick and ruthless! The future of the kingdom rests on your shoulders.

These tips represent your basic survival kit, your second parachute, your lifeline to success or failure. If you get stuck in the game, or have a problem, you'll find the solution here.





## GETTING STARTED.

To load and run 'Chronicles Of The Sword' on your PC, follow these simple instructions.

1. Change your current drive to be the drive containing the CD ROM. For example, if your CD is drive D, type D: and press Enter.
2. Type INSTALL and press Enter.
3. Follow the on-screen instructions.

### To run the game after installation.


1. At the C:>prompt, change to your 'Chronicles Of The Sword' subdirectory, i.e. type CD COTS
2. Type COTS and press Enter to run the game.

Game will commence with a display of logos. This is followed by the title sequence. This and other sequences in the game can be bypassed by pressing the Escape key or by pressing a mouse button. Now you will be presented with a menu screen. If you do nothing for 30 seconds you will witness Gawain exploring an area of the game to which you might have not yet gained access. This will return you to the menu screen and will be followed by another excerpt after another 30 seconds. You can quit these brief events by clicking the mouse button. On the menu screen you will be presented with three choices, **Start Game**, **Options** and **Quit to Dos**. Click on **Start Game** to begin a new game. Click on **Options** to gain access to the options screen. Click on **Quit to Dos** to leave the game.

## OPTIONS SCREEN

If you click on **Difficulty Level** you can toggle between **Easy** or **Regular**. If you choose **Easy** the fighting will be done for you in the combat sequences.

Clicking on **Load Game** will take you to the "Movie Screen" (see below).



Click on **Music**, **Sound Effects**, and **Speech** to toggle these features on or off.

Click on **Exit** to return to the previous screen.

Click on **Quit** to abandon the current game without saving it and return to the start game menu.

The options screen to which you have access during the game also contains the "Save Game" option. Clicking here will take you to the "Movie Screen" (see below).



Click the right mouse button while the game is in progress to gain access to the Object Inventory Shield. This item performs several vital functions allowing you to manipulate, examine and use objects. Use the two arrow buttons to scroll through your inventory and see the objects you have collected. Click on the eye at the top left to see a detailed view of the object. It will rotate against a dark background of the location in which you collected it. This may be a useful reminder and might provide some clues! Click on top right symbol of CD for access to the in-game options screen. Click on the object itself to take it out of your backpack and ready it for use. To use an object make sure you have clicked on it and then click on the object or character with which you want to use it. For example, if you want to show your sword to the Blacksmith make it ready for use by clicking on it, click the right mouse button to put the shield away and then click on the Blacksmith. You will know when you are holding the object in the correct place because it will become a red pointer. The character will now respond. Some people will simply comment on an object whilst others might take the object from you. Don't worry, if anyone does take something off you it's for a good reason! The same procedure will allow you to use an object with part of the environment. If you want to use two objects together, a pencil with a pencil sharpener for instance, click on the pencil to hold it and use the arrow keys to make the sharpener visible in the action window. Click with the pencil over the sharpener in the blue window and your pencil will be sharpened. You will also find some shavings newly added to your inventory, but they may be useful for something!



## MOVIE SCREEN

This is the screen from which you can load a previous game or save your current progress. You are allowed a maximum of six saved games. When you first arrive on this screen you will see Arthur's seal with a film strip down either side. Each strip of film has three pictures. A picture of the Chronicles of the Sword logo means that slot is vacant. Any other picture means that a saved game is in that slot. If you have arrived at this screen by mistake click the right mouse button to return to the previous menu.

To **Save a Game** click on an empty slot. When you have done this you will be returned to the in-game options screen. Click on **Exit** to continue your game or **Quit to DOS** to finish playing. If there is a picture already in the window then clicking on it will save your current game over the top of that game. You will be prompted with the message "Are you sure?" to prevent accidentally losing a crucial saved game!


To **Load a Game** click on a picture in the film strip and you will be prompted with the message "Are you sure?". If you click on the button marked "yes" you will be put straight into the game at that point. If you click on a window which only contains the Chronicles of the Sword logo (i.e.. an empty slot) nothing will happen.

## WALKING

Point the cursor to where you want the character to go and click. The character may be halted or swivelled by clicking on another part of the location. (Note: You will only be able to use the Object Inventory Shield when the character is stationary). Move cursor over location and exit lanes will be marked by the appearance of blue footsteps. When you interact with another character or wish to make use of an object, the cursor will change to red.

## COMBAT

All combat sequences take place in real time. Enemies won't wait for you to decide what to do. Fight or die! Use the Arrow Keys to move your sword left or right, or up and down. Try and manoeuvre in the opposite direction from which the blow is coming - e.g. if the blow is coming from above, parry the assault by using the Up Arrow Key or moving the mouse upwards





## CONVERSATIONS

The purpose of conversations is to gather information. Each character has a separate and clearly defined personality, so it may help if you study what Wilf has to say in his introduction. Throughout the game you will be able to elicit information from the characters. All of the characters will have something to say. To talk to a character, position the pointer on them and press the left mouse button. This function will also bring all the questions into view. Question each character until you obtain the information you require. During a conversation, select what Gawain will say from the possible phrases at the bottom of the screen. Just click on the phrase you feel may be suitable. Often you will be able to talk to someone at one point in the game and then return to him or her later to obtain additional information. What you learn and discover in one area may open up more conversational topics with someone to whom you've previously spoken. As the conversations proceed you could be presented with a new array of dialogue choices.


Clues are available. Carefully examine the answers you receive. You may believe you have allies but are they trustworthy? Assistance may come from the unlikeliest of sources!

## LOCATIONS

Castles are dark, gloomy places. Frequently there is only candlelight to light your way. When searching for an object, look carefully in dark recesses. An object may not be easily discernible. The same is true of caves, wells, forests and underground tunnels. In certain instances, you may need a candle or lantern to assist you. On occasions, objects may be disguised as something else. Thoroughly explore whatever location you may find yourself in before moving on.

## OBJECTS

Pick up everything you can. It's likely that at some point all these strange things will serve a purpose. *Point cursor on an object and click. Pick up an object by placing the cursor on it and pressing left mouse button. Then click right button to make the object appear in the Object Inventory Shield.* (See instructions for detailed use of 'Object Inventory Shield'). If you have problems and can't figure out how



to proceed, try looking through the items you've already collected. Remember, things are not always what they seem. Exercise your powers of lateral thinking. Whatever goes up, must also come down. On the other hand, what goes up, sometimes stays there! In many instances, the objects you acquire will be your only means of advancing or destroying an enemy. So hang on to whatever you pick up...if you can!








## WELCOME TO CAMELOT!


An introduction from Wilf.

'Allo! Wilf, the stable-lad here. I were just a nipper when I first arrived at Camelot. With me parents dead and all I had no place else to go, you might say. Well, it suited me fine, mucking out the 'orses, and the like. At least I had a warm place to rest me head every night. Know wot I mean? Well, I liked the King straight off. Not that an 'umble stable-boy like myself saw much of him, though. Oh, he had lots of worries, make no mistake. Keeping the country quiet, like. And then there were that Morgana to deal with...

Right mysterious, Morgana is. She's a Queen and the King's sister, but between you, me and the stabledoor, there's no love lost there. She's a visiting dignitary, you might say. Has her own castle at Lyonesse, near Tintagel way. Well, there's all sorts of rumours and stories about Morgana, let me tell you! Some say she's in league with the Devil, dabbling with Black Magic and the like. Well, I wouldn't know about that. All I know is that when she's around - *things happen!* People dying; people disappearing; strange things happening. Well, I don't know. I keep me nose to the grindstone, but I'd say there was a few people around Camelot who'd like to see old Morgana get her come-uppance. Skates on thin-ice, does Morgana. I reckon 'cos she's the King's sister, she gets away with murder. I reckon one of these days, the King's temper's going to snap. And when it does...blimey, the sparks are going to fly, mark my words! And as for blokes! Well, they flock round old Morgana, like bee's round honey! Oh, she's a one for the men, all right. Make no mistake! It brings a blush to me cheeks to see the way she behaves when there's a man around.

Then there's old Merlin. Blimey, you could write a book about Merlin! *Temperamental*, that's the word to describe Merlin. One day happy, the next sour as bad milk. Up and down, that's Merlin. One day he'll give you a clip round the ear-hole for no reason at all, and the next he'll say, '*Well, how are you today, Wilf?*' like a real gent. Not that Merlin doesn't have his own secrets and mysteries. Like, I look up at his tower some nights and there's lightning flashing and strange noises and blooming thunder rolling around. Who knows wot he's doing up there? Not me. And I don't want to know! I keep me nose to the grindstone and me head down. Not a bloke to be mucked around with, old Merlin. Handle with caution. And he enjoys a drink or two. Has a few drinks with the knights on occasion. Enjoys the pleasures of life, does old Merlin. As for me, I






keeps out of his way most of the time. Oh aye, I know which side me bread's buttered on!


I mentioned the King. Well, I have to feel sorry for him with all the problems he's got. He has a right old temper on him, though, make no mistake. Old Merlin seems to have the King's ear, though. Whenever the King's got a problem, he always consults with old Merlin. Sometimes it's hard to know who really rules Camelot - Merlin, or the King. Why, Merlin even calls the King by his first name - Arthur, and there's not many around here who dares do that, I can tell you! I reckon that one of the things that bother's the King is the fact that so far he hasn't got no heir; no little nipper, like, to carry on the line.

Then there's Lady Guinevere, the King's wife. Pretty as a picture. Many's the time I've seen blokes turn and look at her when she walks through Camelot, and I reckon if the King ever saw it, he'd chop off their blooming heads as soon look at them. And who could blame him? Well, I know me station in life, and it's not my place to comment on such things, the Lady Guinevere being the King's wife and all...but...well... between you, me and the stabledoor, I've seen a few things, I can tell you... but, my lips are sealed. I'm not one to tell a tale.

Then there's Sir Lancelot. Let me tell you about Lancelot. One day, I remember, there was some vagabonds in the courtyard and one of them blokes bumped into Lancelot, on accident, like. Well, before you could say Jack Robinson, Lancelot had his sword out and - *whack!* this bloke's head goes flying off his shoulders and lands in me 'orse manure! Blimey, I still have nightmares about it! *Whack!* Just like that. Now don't get me wrong, Lancelot can be a real gent - but talk about *temper!* Moody, that's the word to describe Lancelot. Brave? Phew! I reckon Lancelot would ride into the gates of hell itself, if the King commanded him to. And he's good to me, I must say. Oh, aye, he's always got a kind word for old Wilf. Treats me like one of the family, he does, and it's a real puzzler to me, 'cos there's not many knights around here who'd spare the time to chat with a simple stable lad like me, let alone sort of watch over me, like Lancelot does. Strewth, sometimes I have to wonder what I've done to deserve such kindness.

Oh, aye, and I almost forgot to mention the Blacksmith - a right bad-tempered kind of bloke he is - hammering away in his forge all day long, churning out suits of armour by the dozen, cursing and mumbling to himself. He's another one fond of his ale. Sending me





off to do his errands for him. It's all, '*Do that, Wilf!*' and '*Do this, Wilf!*' Why doesn't he do his own blooming errands for himself, that's what I want to know? Good at his job, though, I'll give him that.

Well, anyway, then this young bloke, Gawain, arrives at court. A real gent. A real toff. Well, I took to him straight away. All kinds of Knights and Ladies arrived at court for the ceremony and the maids was busy in the kitchen for days before, preparing a feast the like of which you've never clapped eyes on in your life! Not that anyone thought to invite the likes of me, old Wilf, the stable-lad.

I'll tell you something, in private, like. A word to the wise, you might say. There's not much happens around here that escapes my attention. You want to know something? Come and ask old Wilf.





## BRITAIN, OR ALBION IN THE YEAR 420 AD.

A Knight's Progress. A word from Gawain.


And so it came to pass that I, Gawain, was nominated by none other than Sir Lancelot himself to become a knight of King Arthur's Round Table. As a boy, playing with a wooden sword, I dreamed of becoming such a thing. In the history of this land, or any other land, there was never a more exalted position. I dreamed of becoming a brave and gallant knight riding into battle beneath King Arthur's colours.


When I was a boy, the kingdom was rent with division and dissent. In the North and East, powerful chieftains made claim to autonomous fiefdoms and the rivalry was constant, bitter and bloody. During these warring years, the people suffered greatly as the clan chieftains plundered the land for grain and provisions for their troops. Folk tales have it that the prosperity of the country rises and falls in concordance with the health and fortunes of the King, but in reality the King worked tirelessly to unite the kingdom under his central leadership and, slowly, he succeeded in his ambition. The King brought the chieftains together and by force of will imposed his rule. Out of chaos, he established order.

Thereafter, he introduced radical agrarian reform and slowly the country prospered and grew rich with crops of wheat and barley. The people were content. The land was united. The King's rule was benevolent and just; but he was ruthless with renegades; tolerating no dissent which may otherwise jeopardise all that he had built. For the first time in many years, a King ruled with the will and support of the people. It was all that I desired to serve him and defend the kingdom under his rule.

It was under these conditions that I left my Father, King Lot, and my Mother, Morgause, and ventured forth to Camelot. I entered the castle at dawn, before anyone was astir, except for a surly guard who lowered the drawbridge for me. As I passed through the courtyard I looked up at the battlements and thought of all the personages I would be shortly meeting. Fabled names, glittering with potency and legend - *Merlin, Morgana, Lancelot, Guinevere even King Arthur* himself.

And so it was, with trepidation and excitement, I awaited the evening of my ordination.





The night before, there was a violent storm. Thunder clapped overhead. The rain slashed down in torrents against the castle walls and the wind howled like a demon. Watching the storm from a castle window, I could not help but wonder if it was an augury of things to come.

## FRIEND OR FOE?

Below you will find a list of the characters and creatures you will encounter in the game. To be fore-warned is to be fore-armed, as they say, and it pays to know who your friends are - or are they enemies? Friend or foe, once the game begins many of these creatures will be doing their best to slaughter you in all manner of vicious and bloodthirsty ways. And if you think they sound bad, wait until you meet the humans - well, in certain cases - *almost* human.


## THE CHARACTERS


### MERLIN. (MERDDYN).

Does not suffer fools - gladly, or otherwise! Merlin is a powerful warlock. He is several hundred years old and may have been born in Atlantis, which is why his symbol is the sea-horse. Although only semi-mortal, Merlin partakes of the pleasures of human life with a robust and earthly pleasure! He's a prodigious drinker and often spends his nights drinking with the knights. However no one can ever remember seeing him drunk.

Merlin has been an influential figure for a very long time. Hundreds of years before the game begins Britain was called Merlin's Precinct. He was advisor to Vortigern, the last truly great British King. When Ambrosius and Uther killed Vortigen and stole his throne, Merlin did not flee. He appeared to change his allegiance and support Ambrosius until his death and then Uther when he succeeded him. Above all else, Merlin is a survivor! It is rumoured that he and Morgana had a short, explosive affair which may explain the bitterness of their relationship.

He is working towards a greater goal known to no-one but himself. He often sounds callous, even malicious when dealing with other people - but only because he is irritated by the shortcomings of





others and resents the need to waste breath explaining himself to those of a lesser intelligence.

You must be cautious in your dealings with Merlin. He will set you several tasks in the game, and it doesn't pay to disappoint him!

### KING ARTHUR. (ARTURUS).

The King is noble, good and chivalrous. He started the fellowship of the Round Table after drawing the sword from the stone, thereby fulfilling a prophecy and proving his right to rule. He is cultivating the ideal of the chivalrous knight operating under an honourable code of conduct.


Years ago, Merlin informed Arthur that the woman with whom he had lain was actually his half-sister, Morgana, disguised by a spell. The issue of this union was to be the instrument of Arthur's death. Torn between the good of the country and the rights of the people, Arthur finally sent out his knights to capture all male children born on the first day of May. These babies were then placed in an open boat and sent to sea, where they perished.

This event has left Arthur with deep psychological scars which inhibit him whenever he has to make an important decision. This manifests itself as an occasional over-assertiveness and sometimes as a frightening hesitancy. He loves his wife, Guinevere dearly, but projects onto her an ideal which she cannot possibly live up to. Guinevere is too young and inexperienced to offer Arthur help and be a confidant. In addition, he suspects that Guinevere is having an affair with a knight at court. As yet he has no heirs, which combined with Guinevere's wandering reinforces his doubts about his own authority and masculinity. It should never be forgotten, however, that Arthur is a formidable warrior in his own right. It has been written of him -;

*Gochone brein du ar uur  
caer ceni bei ef Arthur*

That he fed the ravens with the bodies of the enemy dead.

Often when you encounter Arthur he will appear to be maudlin and preoccupied by the burdens of rule. He will be, by turns, indifferent, passionate, helpful. At any costs, Arthur is determined that all he has built should survive him into posterity.





## MORGANA

Morgana is a very strong witch. She is very beautiful and has many male followers. Like Merlin, she is semi-mortal. She was present at many of the major events in history, including The Trojan Wars. A rumour here; a corpse or two there. Morgana's symbol is the owl. Vigilant, silent, savage. A night predator.


A Roman historian, Dio Cassius, left us this contemporary description of Morgana -; *'She was very tall, the glance of her eye most fierce; her voice melodious and hypnotic. She always wore a brightly coloured tunic over which she fastened a thick cloak. Her very appearance was terrifying.'*


Morgana desires only one thing - power. She would as casually destroy Arthur as she would Wilf the stable lad. She has made many assassination attempts on Arthur's life but is clever enough not to have left any trace of her involvement, nor any evidence which may be proven in a court of law. She and Merlin are old and bitter rivals - their past intimacy means nothing to either of them. She will bait and taunt Merlin, but she is also wary and respectful of his power. She learnt much of her sorcery from Merlin himself.

*'Consider the struggle between good and evil. The good man is bound by chains of virtue, honesty, righteousness. He cannot lie. He cannot be duplicitous. But the evil man recognises no morality or wisdom other than the pursuit of pleasure and self-gratification. In pursuit of these aims he lies, cheats, murders. He tramples all before him. In these circumstances, who would be the more likely victor? The good man or the evil man? The world is ruled by evil, by Lucifer. In the end, evil will always triumph. Oh, goodie!'*

Words found on a tree in The Perilous Forest, written by a 12 year old Morgana.

A Queen in her own right, Morgana carries with her an electrifying presence. When she enters a room, all eyes turn towards her. Her nature is mercurial - one minute chilling, the next merry and flirtatious. She is a master-manipulator and all men find it difficult to resist Morgana. She is very intense, a creature of passion. She delights in gossip and it was she who discovered that Lancelot and Guinevere were having an affair. She will use this information to taunt Arthur and further undermine his belief in his own authority.





Morgana has come close to extinction on many occasions, and has developed finely-honed survival instincts. When threatened she can be either ferocious or servile, depending on the power of her adversary and nature of the situation. She is a master of intrigue and deception. Even without her magical powers she would make a formidable and dangerous adversary.

### GUINEVERE

The Queen. A very beautiful young woman. She dresses and walks in a way which would tempt most men at court. Guinevere genuinely loves Arthur but she finds his possessiveness tiring. She is an intelligent woman and she finds Arthur's obsession with matters of state keeps him from her. She enjoys talking to the new young knights at court, a habit the King finds irritating.

### LANCELOT DU LAC


Gawain's sponsor, the most famous knight of all. The other knights of the Round Table defer to Lancelot and treat him with a respect verging on awe. His fighting prowess and exploits are legendary. No other knight is as brave as Lancelot. He is completely fearless.

### WILF THE STABLE-LAD

A likeable character. He will be found working in the stables, taking care of the horses. Wilf may at first appear to be a simple, honest lad, but he's streetwise and there's not much that happens at Camelot that escapes Wilf's attention!

### THE BLACKSMITH

A rough, surly character who is fond of a drink to assuage the thirst of working for hours at his forge. He doesn't have much time for the fine gentlemen of the court and treats them with disrespect and insolence, especially you, the player, a newcomer at court. He is a fine craftsman. The quality of his suits of armour are the talk of the land.







## CREATURES OF THE NIGHT, THE UNDEAD, AND OTHER MANIFESTATIONS.

### FAERIES.

Definitely not the type of faerie drawn by Arthur Rackham! They can be very nasty creatures indeed. They have existed since before the beginning of time and are constructed of ether; or of hot, molten matter from the firmament. They have a very low opinion of the human species and see humans as playthings who can be easily manipulated. Faeries prize gold above else. Especially stolen faerie gold which has been returned to them.


Faeries are fickle and mischievous, and extremely unpredictable. They are also malicious, anarchic, quarrelsome, and are divided even amongst themselves - each clan of faeries warring against the others and battling for supremacy. Some faerie clans have aligned themselves with Morgana. The clans who have not may perhaps be persuaded to assist you. But beware; faeries make powerful, if dangerous allies.

### DRAGON

In the singular, since there is only one remaining dragon left alive in Albion, possibly in the world. It must be remembered that the dragon is an animal, and not a monster. It is relatively intelligent but is physically incapable of speech. It has a history of slaughtering knights who have ventured into its lair. The dragon is female and is tending a nest containing a newly lain egg. The male dragon was killed by Morgana and its head may now be found at Lyonesse. Merlin is fond of dragons and is keen for the species to survive. You must therefore be extremely careful when undertaking any task which involves the dragon.

### SKELETONS

You will be required to fight and destroy skeletons. They are fast and dangerous and not slow and lumbering as may first be thought. These creatures are only semi-intelligent. They will guard a location or object with ferocious determination.





## RAGNAR THE VAMPIRE

Fall into the clutches of Ragnar at your peril! He is the vampire guard at Lyonesse and is devoted to Morgana. In fact, rumour has it that there's more to their relationship than meets the eye! Ragnar is a creature of pure evil. He exudes menace and malignancy. He's a sadist who delights in tormenting and terrifying anyone who has the misfortune to be caught wandering around Lyonesse. He often carries a vicious, double-edged sword - handy for disembowelling his victims! Ragnar is extremely intelligent and believes that humans are basically an uncivilised species unworthy of existence. He feeds on victims tossed to him by Morgana. It's a difficult task trying to outwit Ragnar. He is dangerous and unpredictable and, like all vampires, extremely difficult to kill.

## EVIL VANQUISHED

And so it was, by luck, design and artifice, that I succeeded in destroying the evil sorceress, Morgana. I returned to Camelot in triumph, amongst scenes of much rejoicing, and there took my place alongside King Arthur at the Round Table, a true and proven knight of Camelot. Now I sit with my fellow knights and peers, all of us enjoined in our loyalty to the King and determination to preserve all that has been gained. A formidable and implacable alliance.

A little more grizzled now, a veteran of many battles and adventures, I set down these words not from vanity, but as a record of those dark days when Camelot was indeed imperilled by a most dangerous and sinister adversary. As I write these words, Camelot sleeps. And yet if I look out my window, I see even now, at this late hour, a lamp burning in Merlin's tower. The lamp sheds a yellow hue over a rising night mist, a mist which in my imagination rolls like a dense white fog over the whole of Albion. Who can know Merlin? Certainly not I, once his emissary and instrument of Morgana's destruction. I imagine him bent over a huge, old book, slowly turning pages yellowed and brittle with age - pages adorned with ancient woodcut symbols and hieroglyphics and spells. Perhaps at this moment Merlin, like myself, is thinking of a black soul imprisoned within an urn, humming with fury - seeking an escape - somewhere out there, in the mist and fog which rises from those bleak, desolate places through which I once rode when I was a boy. And through which I might yet travel again, if ever the need should arise...



## PROBLEMS?

Should you experience any difficulties in running Chronicles of the Sword, please type HELP at the DOS prompt in the COTS directory and then press <Enter>.

The file you see will outline the causes and solutions of most of the problems you may encounter. However, if after careful study you are unable to resolve the problem, please call our helpline - 0151 282 3333 - between the hours of 10.00-12.00am and 2.00-4.30pm.

When you call, please try and be sat in front of your PC, or have as much information as possible - e.g. processor type, model of soundcard and CD drive, and how much base memory your machine has (see HELP file for details).

## CREDITS

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