

THE



Pattern of Amber

Always will ambitious men in the shadow of a throne reach for the power of the throne; as this was true for Chaos, so it is for Amber. There are many paths to Amber, and I, Dworkin, know them all. For I am the Pattern, and it is the Pattern which casts the myriad shadows which surround Amber—Amber, the one true world, created as the powers of Chaos raged and despaired. The immortal children of Oberon walk the shadows at will, but dissatisfied, return ever and anon to Amber's gates. For they need to rule as fire needs air, and only in Amber will they find the challenge—and the power—they seek.

These are my notes; there are darker secrets than those inscribed here which I dare not entrust to paper. All around me, the royal sons and daughters of Oberon plot and scheme to place themselves nearest their father's throne, and in their hands the knowledge I bear would surely open the gate to Chaos, the realm of oblivion. . . .



Ah, Amber. . . golden queen, wrested from Chaos with toil and blood. Those who seek to rule you have no understanding of your nature, and I fear for you in their hands.





Royal Conflict

So the children of Oberon plot for the throne. . . let them plot forever. Their plots are as the nipping of lion cubs at their sire's heels, for none will rule so long as Oberon wears the crown. Still they scheme, waiting for the end of Oberon's day. They make alliances in an attempt to secure their positions. The one who finally sits on the throne will come to it on the shoulders of those with whom he allies. But he must take care; many agree to join forces only to betray an ally at their convenience.

Not all are like this. Some are more honorable than others—Benedict is faithful to Amber alone, and will protect it with his life. But Corwin and Eric, it would seem, have declared a blood feud on one another. There is more than the throne between them, though they will not admit it; neither one will rest until the other is dead or disgraced. Bleys and Brand, those of Clarissa's lot, seem to have reached an agreement of some kind; I do not trust those two minds when joined in common cause. Of all the women, only Fiona seems to bear any interest in the throne. As for the rest, they lack either the will or the desire to take the throne for themselves; they are content to ally with the strongest candidate.

All dealings with the offspring of Oberon are hazardous, for each is dangerous after the manner of individuals. Secrets I might trust with one I would never give to another; I deal with each according to his nature.



Paths to Amber

Even as all roads lead to Amber, many paths lead to the throne. With each decision made, some paths will open up, others become forever sealed. Should two members of the royal house of Amber meet, they will alter the paths to the throne irrevocably; the fruit of that meeting may not become clear until the throne of Amber is within a prince's sight. In Amber one can always return to a meeting and try to change history; it may open up new, untravelled paths. A princess, if spared, may return to kill her brother. It is a wise prince who searches for different alternatives.



Physical Diplomacy The Politics of the Sword *

Although the royal siblings may choose verbal sparring with each other, they do not hesitate to resort to physical persuasion as well. Random and Julian, it seems, must be dragged apart nearly every day. This is potentially deadly play, as the royalty of Amber has learned well how to use a sword. All have learned the basic skills; some, however, have gone beyond their masters. A prince of Amber can protect himself—or avenge an insult.

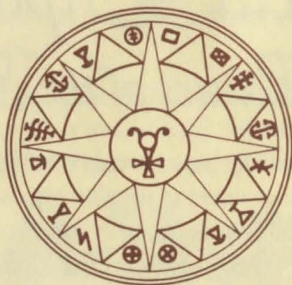


Rite of Passage:

Walking the Pattern*

As each member of the royal house of Amber comes of age, he must prove himself to be a prince of the blood by negotiating the Pattern. Walking the Pattern is not a task lightly taken, for once begun, even I can do naught but continue forward to the finish, or face oblivion. The Pattern gives the knowledge that a prince of Amber must have to fulfill his destiny.

When a child of Oberon walks the Pattern, he must pass through the five veils. Only then will he stand at the center of the Pattern and know what it is to be a true prince of Amber. With each veil passed, the way becomes more treacherous, but the rewards greater; and with the conquest of the final veil, a prince of Amber will know the secrets of both shadow and my gift, the Trumps.



Language of Amber

Artful communication is of great importance in Amber, and the Thari language reflects this, for half of our verbs are "communication" verbs. Though dialogue must be precise and short, by its nature it suggests a great deal more than is actually spoken.

Dworkin



FORMULATING COMMANDS IN AMBER

CONVERSING IN THARI

When speaking in Thari, use short, concise sentences.

For example:

ALLY WITH DEIRDRE

ASK RANDOM ABOUT AMBER

LEAVE

PROPOSE ALLIANCE WITH ERIC

AGREE

TELL RANDOM ABOUT FLORA

Objects are used in Amber, of course, but their importance has diminished over the centuries as communication has become more refined. When working with objects, the verb, directly followed by the object, will be best understood.

For example:

TAKE SWORD

DROP SWORD

In order to see something more closely, EXAMINE THE [object]; to see what is being carried or worn, check the INVENTORY or INV. In order to clearly see who is nearby, one should LOOK.

Sentences can be made more complex by combining up to three short phrases; to do this, the phrases must be separated by the word AND or THEN.

For example:

TAKE THE SWORD THEN EXAMINE THE SWORD

EXAMINE THE DESK AND OPEN THE DRAWERS

THE ART OF COMMUNICATION

As Thari has evolved, communication verbs have been split into several categories. These divisions reflect the type of verb: "hostile," "friendly," "neutral," or "response." These verbs have been codified, in their categories, in the verb list. Action verbs, such as **ATTACK**, **RETURN**, or **CALL** are listed as well.

SACRED COMMANDS OF THE ROYAL HOUSE OF AMBER

Once a prince of Amber has completed walking the Pattern, he will have the knowledge he needs to use the tools that are his birthright. Several specialized verbs, used only by the royal blood of Amber, are listed below.

CONTACT—contact using the trumps

BREAK—cut contact using the trumps

IMAGINE—cast mental images

WALK SHADOW—traverse the shadows cast by Amber.

NOTE: one can only "walk shadow" to a person if his/her location is known.

TRAVELLING THROUGH AMBER

When travelling through Amber and the shadows it casts, one can move from one location to another by the use of the commands **LEAVE**, **EXIT**, or **GO TO [place]**. One may also **FOLLOW** people who are going in a direction. For example: **FOLLOW DEIRDRE**.

THE BASICS OF SWORD FIGHTING

CUT—slashing at the opponent with the blade of the sword.

THRUST—lunging at the opponent with the point of the sword.

FEINT—pretending to attack one portion of the opponent's body in an attempt to force him to protect that spot, thereby leaving another area unprotected.

PARRY—stopping an opponent's attack.

HIGH/LOW—the direction of the movement. High is the head and heart; low, the abdomen and legs.

These movements can be combined in the following ways:

CUT	FEINT	PARRY CUT HIGH
CUT HIGH	FEINT HIGH	PARRY CUT LOW
CUT LOW	FEINT LOW	PARRY THRUST HIGH
DODGE	FEINT CUT HIGH	PARRY THRUST LOW
DUCK	FEINT CUT LOW	PARRY PARRY
THRUST	FEINT THRUST HIGH	
THRUST HIGH	FEINT THRUST LOW	
THRUST LOW	JUMP	

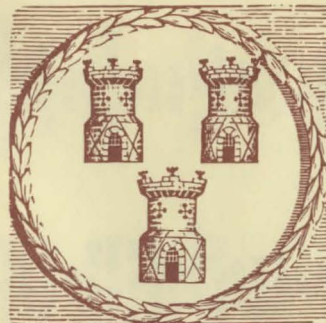


THE PATTERN

When you have reached the Pattern, a screen with five stars will appear. You must create a path that crosses each in order to complete the Pattern.

To play the Pattern game:

- 1—Choose among the five pieces in the bottom left hand corner. They are numbered, from left to right, one through five. As a piece is chosen, a different piece will replace it.
- 2—Create a path by connecting the pieces to the existing path, beginning in the bottom center of the screen, by choosing the number of the piece that will continue the path.
- 3—To add additional branches, add a "T" piece, and a differently colored branch will form off the original path. As each new branch is made, a new color will appear at one end of the "T". The original color will continue at the other end. You may have up to four branches; the first is white, then red, blue and black. Paths can cross differently colored paths, but if you try to cross the same colored path you are on, you will lose the game.
- 4—To place a piece on a particular path, type the number of the piece, followed by the color of the path, e.g. 1 **WHITE**, 5 **RED**, or 3 **BLUE**.
- 5—Choosing a piece which does not fit the path you select will cause you to leave the Pattern and lose the game.



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Audiogenic Software Ltd.,
P.O. Box 88, Reading, Berkshire, England

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COMMUNICATION VERBS

HOSTILE

accuse
 challenge
 defy
 demand
 deny
 insult
 refuse
 reject
shout
snarl
spit
sneer
 threaten
 yell

FRIENDLY

ally
bargain
 calm
 compliment
 enlist
 flatter
 greet
 help
 join
 hug
 negotiate
 offer
 placate
 support

NEUTRAL

ask
 admit
 beg
bluff
bribe
confess
 discuss
explain
laugh
 lie
 mention
 plan
plead
 propose
 say
shrug
smile
 stall
surrender
 talk
 tell
 wait
 wink

RESPONSE

disagree
maybe
 no
 nod
 ok
sure
 yes

ACTION VERBS

abandon
 approach
 assassinate, kill,
attack, fight, draw,
 fence, stab,
 avoid
 bend
 blow
 break
breathe, inhale
 bring
 burn, light
 carry
 chase
choose, select
 clap
 close
 come
 contact, call
continue
 count
 cover
cower
 cry
descend
 dig
 disarm
dismount
dive, swim, wade
drink
drive
 drop
 eat

enter
 escape, flee
 examine, inspect, ex
 exchange, switch,
 change
 exit, leave
 extend
 face
 find
fire, shoot
follow
get, take,
 give
go, move
 grab, grasp
 hit, punch
hug, kiss
 imagine
inventory, inv
jump, leap
 kneel
 knock
 look, l
 let
 lift
 listen
 lower
 make
onward
 open
 overthrow
 play
pull
push

put
raise
 read
 release, free,
 rescue
remove
repeat, r, again
 return, replace
run
 search
send
 shadow
show
sit
smoke
sneak
 spare
stand
stare
start
stay
 steal
 stop
 tackle, surprise
think
 throw
 tie
trump
turn
 unlock, pick
 use
walk, traverse
 wear, don

NOTE: Only those verbs in **BOLD** can be used alone. All other verbs require a direct object.