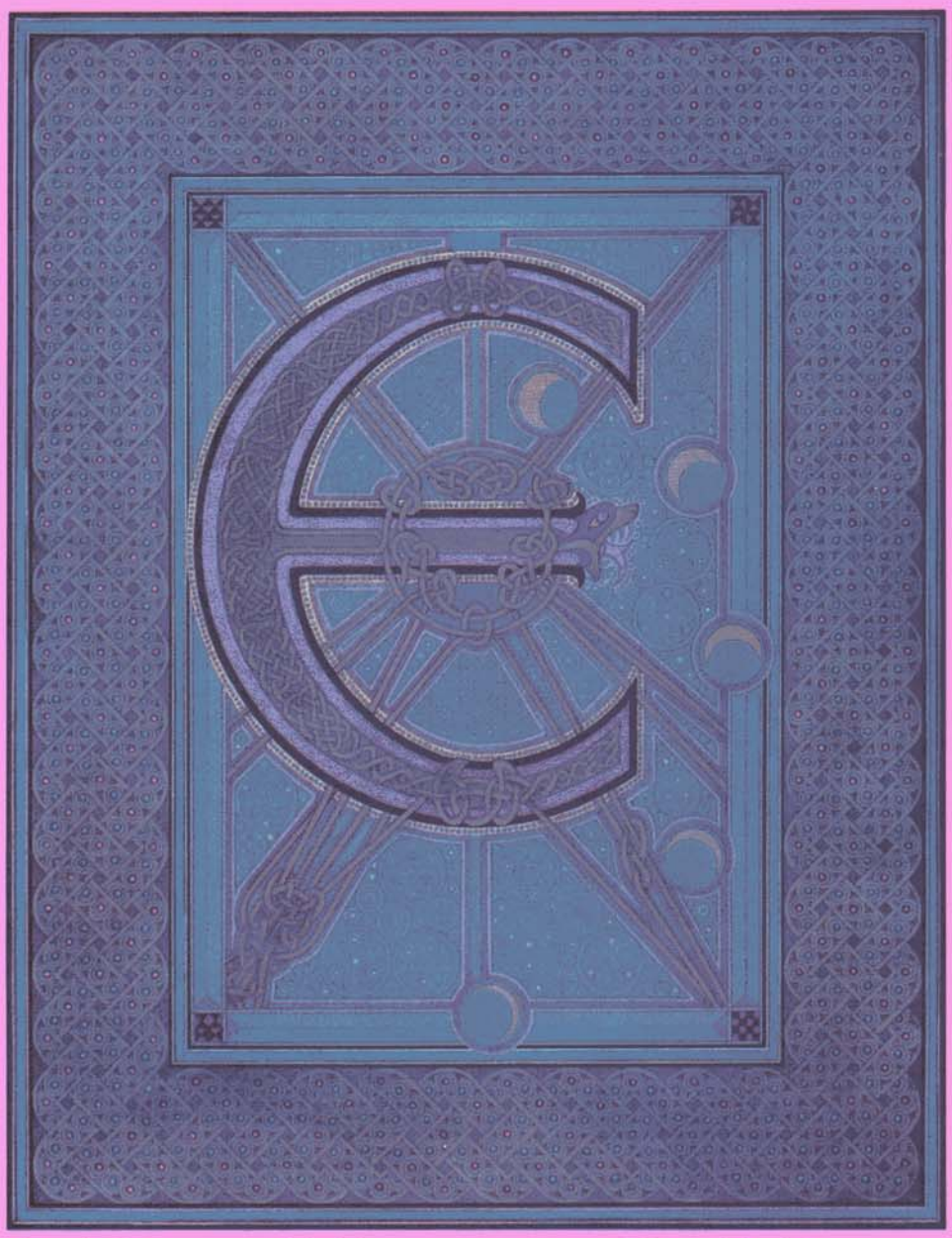


# A Brief History Of Magic

By Gustar Woomax

Copied Right in 927 GUE. All rights reversed.
A POPULAR ENCHANTING Book.

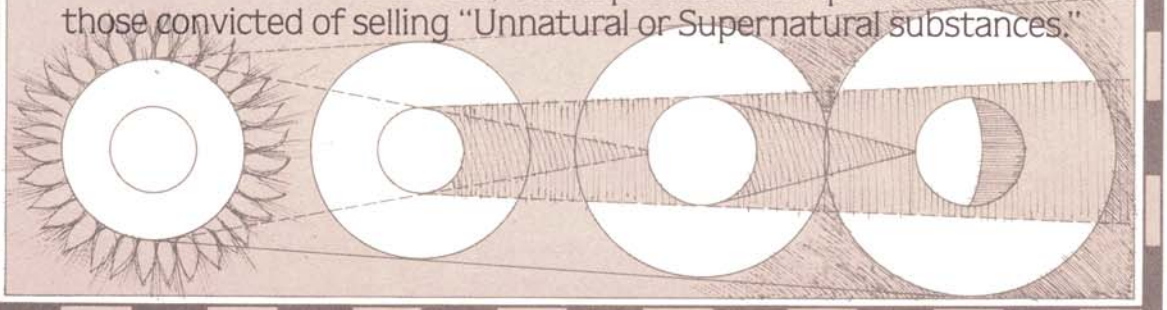
The history of magic can be broken down into four distinct periods: the Empirical Age, the Scientific Age, the Industrial Age, and the Age of Guilds. Each of these will be explored in some depth in order to give the reader a sense of the course of events which has shaped the use of magic in today's society.

# The Empirical Age




Primitive cultures had naturally assumed that the disorderly nature of our world was due to such supernatural causes as magic. With the founding of the "natural" sciences, however, nature was increasingly viewed as being orderly. As the sciences progressed, the knowledge and lore of magic largely disappeared. As early as the 5th century GUE (Great Underground Empire), however, such students of the mystic arts as Bizboz and Dinbar thoroughly examined ancient writings on the subject. Bizboz himself wrote what became the seminal work in Thaumaturgy, "On the Presence of Incredibly Weird Stuff Going On," in 473 GUE, in which he claimed to have discovered "for-the-most-part Natural Rules" by which this "Weird Stuff" is ordered.

This work was ridiculed by the leading scholars of the time, leading to Bizboz's removal from the faculty at the Galepath University, and, eventually, to his tragic suicide in 475 GUE. His work, however, encouraged others in the pursuit of magical knowledge, with mixed results. Charlatans, claiming to have created magical potions and powders, regularly fooled the gullible population into buying potions which claimed to do such things as "reverse hair loss" and "draw Trebled Fromps in Double Fanucci." Such appeals to public ignorance led King Duncanthrax in 672 GUE to write the Unnatural Acts, which provided stiff penalties for those convicted of selling "Unnatural or Supernatural substances."



# The Scientific Age

While the charlatans were at work, serious students took up the cause of magic, attempting to explain the natural world as a by-product of the interrelated workings of the sciences of Physics, Medicine, Chemistry, Mathematics, and Thaumaturgy. Their success in demonstrating the so-called first principles of Thaumaturgy, namely Presence, Incantation, and Unusual Effect, led to a loosening of the Unnatural Acts to allow what became known as Scientific Thaumaturgy. During this period, the first chapter of the Guild of Enchanters was founded at the tiny hamlet of Accardi-by-the-Sea by the great thaumaturge, Vilboz.

During the reign of Frobwit the Flatter (701–727 GUE), the art and science of Thaumaturgy flourished. The first reliable Incantation Device, known to scholars as the Hyperbolic Incantation Concentrator, was produced at the Thaumaturgical Institute in 723 GUE. The long, thin, portable device, nicknamed the "magic wand" by the lay press, became an instant sensation among the populace, and gained a certain measure of respect for the fledgling science.

A major advance in Thaumaturgy occurred when Davmar, working in newly-crowned King Mumberthrax Flathead's laboratory, discovered a means by which Incantation could be stored on special Presence-imbued paper. These so-called scrolls were found, however, to be destroyed during the spells' Incantation. Nonetheless, scrolls soon replaced the temperamental and poorly-understood "wand" as the primary means of Incantation.

The problem of imbuing Presence became a deterrent to the rapid growth of magical science. The creation of a single powerful scroll could take literally months for even the most creative and productive thaumaturge. This roadblock prevented the widespread use of magic for generations.

# The Industrial Age

The Industrial Age dawned in 769 GUE with a discovery by a little-known thaumaturge named Berzio. Berzio, working for years in his own self-made workshop and often going for days without food, drink, or sleep, created the means by which Presence could be transferred from a scroll to a specially impregnated paper by use of a simple spell, which he named after his dog, Gnusto. This paper, in turn, held the Presence even after the Incantation had been finished, solving the major problem in spell production. The euphoria which greeted this discovery was tempered by the finding that very powerful spells could not be transferred in this way. Nevertheless, spell "books," which were capable of holding dozens of spells, were produced in great number, leading to the founding of a new industry.

Another advance in Thaumaturgy occurred with the finding that certain liquids and powders could be imbued with the magical Presence. Such potions are of great interest, although their limitations have prevented them from supplanting scrolls as the primary method of Incantation. The first of these potions, which obviates the need for food and drink, was given the name BERZIO, in honor of the great thaumaturge.

# The Age of Guilds

As the use of magic became more prevalent, so did the problems inherent in its use. Since magic had become available to people in all professions, conflicts arose. One famous issue involved the question of whether the plumber's FIZMO spell ("cause stopped-up pipes to unclog") could be sold as a digestive aid by physicians. The issue came to a head in the aftermath of the Endless Fire of 773 GUE, so named because it burned for 4 weeks after destroying the city of Mareilon. It was later found to have been started by a civil servant who thought he was casting the ZEMDOR spell ("turn original into triplicate") but who, instead, cast the ZIMBOR spell ("turn one really big city into lots of tiny, little ashes").

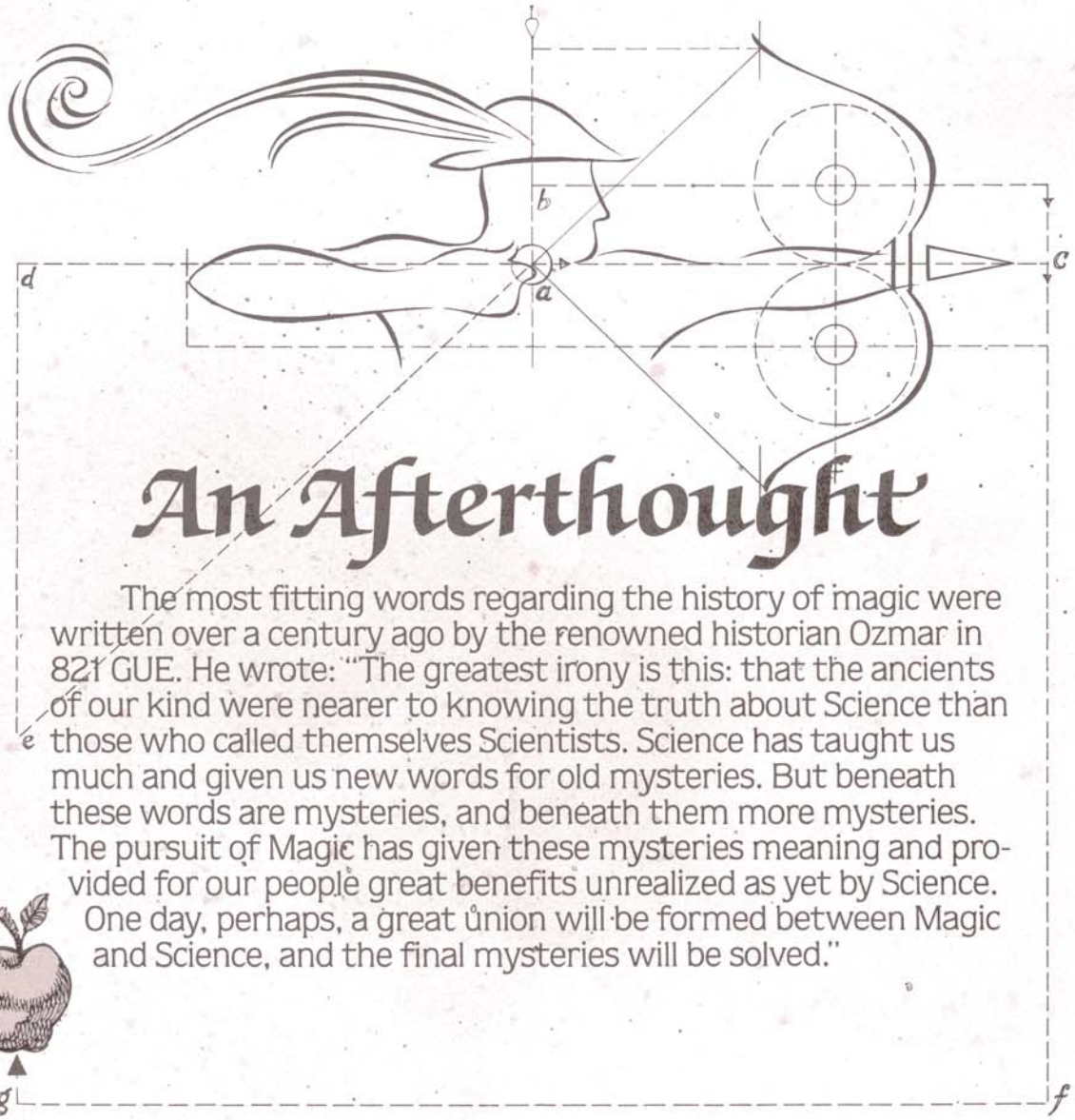
This led Lord Dimwit Flathead (the Excessive) to issue a series of 5,521 edicts over the following few weeks, which had the effect of severely limiting access to magic (and, incidentally, lawyers). Henceforth, all magic was entrusted to the various Guilds of Enchanters, which by now existed in many small communities. Each Guild, whose elders comprised the so-called Circle of Enchanters, was empowered to form schools for the training of new Enchanters. This official sanctioning of the Guilds led to the formation of numerous other chapters, with membership in the various Guilds in excess of 2,000 by the year 800 GUE. Despite the fall of the Great Underground Empire in 883 GUE under the feeble-minded reign of Wurb Flathead, the Guild of Enchanters remains virtually unchanged in character today.

# Today's Enchanter

Since the fall of the Empire, magic has again become a mysterious art, practiced primarily by trained Sorcerers, although a few spells, such as UMBOZ ("obviate need for dusting") and NERZO ("balance checkbook"), have been approved for over-the-counter sale. Upon graduation from an accredited Thaumaturgical College, an Enchanter is given a spell book with a few spells, none of which has great power. As an Enchanter continues his or her studies, new spells may be obtained; these may be copied into a spell book for use whenever the occasion warrants.

The Enchanter's job is not as easy as is commonly thought. An Enchanter must memorize a spell written in a spell book before casting it. (Spells on scrolls and those which have been permanently etched in the memory by training needn't be memorized.) Moreover, if an Enchanter needs to use a particular spell twice, it must be memorized twice, since the effort of casting it makes it a jumble in one's memory. In fact, even a night's sleep will make an Enchanter forget any memorized spells. But, in spite of the rigors of spell casting, the personal rewards are great, and the job of Enchanter remains a popular and well-respected vocation.






# An Afterthought

The most fitting words regarding the history of magic were written over a century ago by the renowned historian Ozmar in 821 GUE. He wrote: "The greatest irony is this: that the ancients of our kind were nearer to knowing the truth about Science than those who called themselves Scientists. Science has taught us much and given us new words for old mysteries. But beneath these words are mysteries, and beneath them more mysteries. The pursuit of Magic has given these mysteries meaning and provided for our people great benefits unrealized as yet by Science. One day, perhaps, a great union will be formed between Magic and Science, and the final mysteries will be solved."

# Instruction Manual for ENCHANTER

# Instruction Manual for ENCHANTER

Welcome to the world of the Enchanter saga—a world where magic is commonplace, a world where guilds of professional magic-users spend their lifetimes mastering the intricacies of thaumaturgy, a world where great forces of evil must constantly be held at bay.

An Evil Warlock has subjugated the land to his power. All who have opposed him have failed. But many years ago, in another age, the great Elders of the Circle of Enchanters foresaw the possibility of these dreaded occurrences. They realized that no fully accomplished Enchanter could penetrate the Warlock's defenses unrecognized, and knew that the task of freeing the land would fall to a journeyman conjurer.

You have been identified as the Apprentice Enchanter who must save the land from the Warlock.

As a fledgling Enchanter, you have learned your lessons but have not faced all your tests. You possess great power, but in the ranks of necromancers you are a lowly and ignorant person indeed. You have been well trained in the basics of magic, and you will be greatly aided by the spells you know and the spells you will learn. But you must also rely on your powers of observation and quick wits.

If you're experienced with Infocom's interactive fiction, you may not feel like reading this entire manual. However, you should at least read about the use of magic (on page 16). Also look at the appendix of recognized verbs (on page 19); some of the verbs listed are found in all Infocom stories, others are included especially for ENCHANTER. All wizards will want to familiarize themselves with this list.

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**Appendix I: Quick Reference Guide** 25
This briefly describes the most important things to know about interactive fiction. It is *vital* that you know all these things before you begin your adventure.

## An Overview

Interactive fiction is a story in which *you* are the main character. Your own thinking and imagination determine the actions of that character and guide the story from start to finish.

Each work of interactive fiction, such as ENCHANTER, presents you with a series of locations, items, characters, and events. You can interact with these in a variety of ways.

To move from place to place, type the direction you want to go. When you find yourself in a new location, it's a good idea to become familiar with your surroundings by exploring the nearby rooms and reading each description carefully. (You may notice that ENCHANTER occasionally refers to a location as a "room," even if you are outdoors.) As you explore, it is helpful to make a map of the geography.

An important element of interactive fiction is puzzle-solving. You should think of a locked door or a ferocious beast not as a permanent obstacle, but merely as a puzzle to be tackled. Solving puzzles will frequently involve bringing a certain item with you, and then using it in the proper way.

In ENCHANTER, time passes only in response to your input. You might imagine a clock that ticks once for each sentence you type, and the story progresses only at each tick. Nothing happens until you type a sentence and press the RETURN (or ENTER) key, so you can plan your turns as slowly and carefully as you want.

To measure your progress, ENCHANTER keeps track of your score. You may get points for solving puzzles, performing certain actions, or visiting certain locations. A perfect score is to be strived for, but of course a true Enchanter is above such mundane considerations and will consult the score only to measure progress toward more worthy goals.

## Tips for Novices

1. Draw a map. It should include each location, the directions connecting it to adjoining locations, and any interesting objects there. (See the small sample map that goes along with the sample transcript on page 21.) Note that there are 10 possible directions, plus IN and OUT.

2. Examine all objects you come across. Most objects in the story that you can pick up are important for solving one or more of the puzzles you'll run into.

3. Save your place often. That way, if you mess up or get "killed," you won't have to start over from the beginning. See page 17 for instructions.

4. Read the story carefully. There are often clues in the descriptions of locations and objects, as well as in labels, engravings, books, and so on. Even strange or dangerous actions may provide clues, and might prove to be fun! You can always save your position first if you want. Here's a silly example:

>GIVE THE MAGIC GERANIUM TO THE WOLF
The wolf considers, for a moment, eating the geranium instead of you.
Then he decides the better of it. He comes closer and closer.

In addition to learning something about the culinary preferences of wolves, you have a clue that perhaps feeding something else (a steak?) to the wolf would be more useful.

5. Unlike other "adventure games" that you may have played, there are many possible routes to the end of ENCHANTER. 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.

6. You may find it helpful to go through ENCHANTER with another person. Different people may find different puzzles easy and can often complement each other.

7. If you really have difficulty, you can order a hint booklet and a complete map using the order form in your package. You don't *need* this booklet to enjoy the story, but it will make solving the puzzles easier.

8. Read the sample transcript on page 21 to get a feel for how Infocom's interactive fiction works.

9. You can word a command in many different ways. For example, if you wanted to pick up a dusty scroll, you could type in any of the following:

>GET SCROLL
>TAKE THE SCROLL
>PICK UP THE DUSTY SCROLL

In fact, if the scroll is the only takable thing in sight, just typing TAKE would have been enough. But more about that in the next section . . . .

## Communicating with ENCHANTER

In ENCHANTER, you type your sentence in plain English each time you see the prompt (>). ENCHANTER usually acts as if your sentence begins "I want to . . . ," although you shouldn't actually type those words. You can use words like THE if you want, and you can use capital letters if you want; ENCHANTER doesn't care either way.

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

ENCHANTER recognizes your words by their first six letters, and all subsequent letters are ignored. Therefore, SILVER, SILVERsmith, and SILVERware would all be treated as the same word by ENCHANTER.

To move around, just type the desired direction. You can use the eight compass directions: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, and SOUTHWEST. You can abbreviate these to N, S, E, W, NE, NW, SE, and SW, respectively. You can use UP (or U) and DOWN (or D). IN and OUT will also work in certain places.

ENCHANTER understands many different kinds of sentences. Here are several examples. (Note that some of these objects do not actually appear in ENCHANTER.)

```
>WALK NORTH
>DOWN
>NE
>GO UP
>TAKE THE SPELL BOOK
>READ THE SCROLL
>LOOK UNDER THE BED
>GO OUT
>DROP THE NEWT INTO THE POT
>EXAMINE THE LARGE RED DEMON
>PUSH THE BLACK BUTTON
>SHOOT THE DEMON WITH THE LOADED GUN
>GIVE THE MAGIC WAND TO THE FROG
>LOOK UNDER THE STATUE
>READ THE CRUMBLY YELLOW SCROLL
```

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

```
>TAKE SWORD AND MAGIC KNIFE
>DROP THE SPRIG OF IVY, THE MISTLETOE, AND
    THE SPOTTED FROG
>PUT THE BAT'S FEET AND THE BLUE BUBBLY
    LIQUID IN THE BOWL
```

You can include several sentences on one input line if you separate them by the word THEN or by a period. (Note that each sentence will still count as a turn.) You don't need a period at the end of the input line. For example, you could type all of the following at once, before pressing the RETURN (or ENTER) key:

```
>READ THE SCROLL. WRITE ON IT. DROP THE IDOL
    INTO THE LAKE THEN LOCK THE DOOR THEN
    GO EAST
```

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

```
>TAKE THE SCOLL. READ IT. PUT IT IN THE BOX
>CLOSE THE HEAVY METAL DOOR. LOCK IT
>TAKE THE SILVER HELMET. SHINE IT. PUT IT ON
>TAKE ALL
>EXAMINE ALL THE DUSTY SCROLLS
>TAKE ALL EXCEPT THE WET EGG AND THE KEY
>TAKE ALL FROM THE CABINET
>DROP ALL BUT THE PENCIL
```

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

If ENCHANTER doesn't understand one of the sentences on your input line, or if something unusual happens, it will ignore the rest of your input line (see "ENCHANTER Complaints" on page 20).

There are only *two kinds* of questions that ENCHANTER understands: the first is WHO IS (someone), and the other is WHERE IS (something). For example:

```
>WHO IS ENTHARION?
>WHERE IS THE SPELL BOOK?
```

You can use quotes to say something "out loud." For example:

```
>SAY "HELLO"
```

You will meet other people and creatures in ENCHANTER. You can "talk" to some of these beings by typing their name, then a comma, then whatever you want to say to them. Here are some examples:

```
>IMP, WHERE IS THE SPELL BOOK?
>HENCHMAN, FOLLOW ME
>ADVENTURER, KILL THE MONSTER THEN GIVE ME
    THE SWORD
>SQUIRE, GIVE ME THE WAND. CLEAN OFF THE
    SANDALS
```

Notice that in the last two examples, you are giving a person more than one command on the same input line.

ENCHANTER tries to guess what you really mean when you don't give enough information. For example, if you say that you want to do something, but not what you want to do it to or with, ENCHANTER will sometimes decide that there is only one possible object that you could mean. When it does so, it will tell you. For example:

```
>UNLOCK THE DOOR
(with the key)
The door is now unlocked.
```

If your sentence is ambiguous, ENCHANTER will ask what you really mean. You can answer most of these questions briefly by supplying the missing information, rather than typing the entire input again. You can do this only at the very next prompt. For example:

```
>SLICE THE SCROLL
What do you want to slice the scroll with?
>THE SCIMITAR
The scroll is reduced to paper dolls.
```

or

```
>TAKE THE SCROLL
Which scroll do you mean, the evil enchanted scroll or
the lovely vellum scroll?
>ENCHANTED
The evil in the scroll flows inexorably up your arm. It
seems to be seeking out your heart!
```

ENCHANTER uses many words in its descriptions that it will not recognize in your sentences. For example, you might read, "The bright-red sun sets slowly into the horizon." However, if ENCHANTER doesn't recognize the words SUN or HORIZON in your input, you can assume that they are not important to your completion of the story, except to provide you with a more vivid description of where you are or what is going on. ENCHANTER recognizes over 700 words, nearly all that you are likely to use in your sentences. If ENCHANTER doesn't know a word you used, or any of its common synonyms, you are almost certainly trying something that is not important in continuing your adventure.

## Spell Casting

Spells are a way of performing magic. Each spell is known by the one-word name through which the spell can be used. Magic spells usually have a duration and sometimes a delay before they can be used again. Remember: Magic spells are dangerous things, particularly to wizards. Wizards' heightened abilities in this realm carry the penalty of heightened sensitivity to spells cast by others. Sometimes a spell which a mundane person would not even notice will have a profound effect upon you.

As a certified (albeit lowly) wizard, you have a personal spell book, in which you record the spells you are capable of using. Your book contains a few spells before the story begins; others may be added during your travels.

You may find spell scrolls here and there. These are extremely valuable objects. They may be used directly to cast spells, but so doing uses up the spell and scroll permanently, so it is much better to write them into your spell book. Then, you can use them many times.

You may write newly found spells into your spell book by using the GNUSTO spell ("writes magic"), which you learned early in your career. Once a spell is written in your spell book, it may be used again and again. (Some spells are too powerful to be written by a wizard of your limited experience. Such spells may still be used if they are found on scrolls, but the spell will be gone after it is used.)

Reading your book lists the spells you have written, along with their meanings. You might experiment with the spells already in your book to learn their uses.

Before a spell in your book can actually be used, it must be memorized. Only a small number of spells can actually be memorized at one time, and when you use a spell you have memorized, you forget it. You must relearn a spell to use it again. The SPELLS command lets you know which spells are memorized and how many times each one has been memorized. (This is helpful because a spell memorized twice may be used twice before being forgotten.)

You can use spells either by saying CAST (the spell's name) AT/ON (something) or, more simply, by saying: (the spell's name) (something). Some spells are so general in application that they require no object—just typing the spell name is enough.

For example, suppose there were a spell named BOZBAR that you had written in your spell book or were carrying on a spell scroll. Both LEARN BOZBAR and MEMORIZE BOZBAR would make the spell available for immediate use. Then BOZBAR HORSE or CAST BOZBAR AT HORSE or CAST THE BOZBAR SPELL AT THE HORSE would all have the same effect: BOZBAR the poor horse.

## Starting and Stopping

*Starting the story:* Now that you know what to expect in ENCHANTER, it's time for you to "boot" your disk. To load ENCHANTER, follow the instructions on the Reference Card in your package.

Following the copyright notice and the release number of the story, you will see a message which begins the story.

Here are a couple of quick exercises to help you get accustomed to interacting with ENCHANTER. Try the following command first:

>LOOK AT THE MOUNTAIN

Then press the RETURN (or ENTER) key. ENCHANTER will respond with:

The mountain is tall and proud, and its shining peak stands above the low-hanging clouds.

Now try:

>CLIMB THE MOUNTAIN

After you press the RETURN (or ENTER) key, ENCHANTER will respond:

There's no way up the mountain from here.

*Saving and restoring:* It will probably take you many days to complete ENCHANTER. Using the SAVE feature, you can continue 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. SAVE puts a "snapshot" of your place in the story onto another disk. If you are cautious, you may want to save your place before (or after) trying something dangerous or tricky. That way, you can go back to that position later, even if you have gotten lost or "killed" since then.

To save your place in the story, type SAVE at the prompt (>), and then press the RETURN (or ENTER) key. Then follow the instructions for saving and restoring on your Reference Card. *Some computers require a blank disk, initialized and formatted, for saves. Using a disk with data on it (not counting other ENCHANTER saves) may result in the loss of that data, depending on your computer.*

You can restore a saved position any time you want. To do so, type RESTORE at the prompt (>), and press the RETURN (or ENTER) key. Then follow the instructions on your Reference Card. You can then continue the story from the point where you used the SAVE command. You can type LOOK for a description of where you are.

*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.) Just to make sure, ENCHANTER will ask if you really want to start over. If you do, type Y or YES and press the RETURN (or ENTER) key.

If you want to stop entirely, type QUIT and press the RETURN (or ENTER) key. Once again, ENCHANTER will ask if this is really what you want to do.

Remember when you RESTART or QUIT: if you want to be able to return to your current position, you must first do a SAVE.

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## Appendix A
## Important Commands

There are a number of one-word commands which you can type instead of a sentence. You can use them over and over as needed. Some count as a turn, others do not. Type the command after the prompt (>) and press the RETURN (or ENTER) key.

**AGAIN**–ENCHANTER will usually respond as if you had repeated your previous sentence. Among the cases where AGAIN will not work is if you were just talking to another character. You can abbreviate AGAIN to G.

**BRIEF**–This tells ENCHANTER to give you the full description of a location only the first time you enter it. On subsequent visits, ENCHANTER will tell you only the name of the location and the objects present. This is how ENCHANTER will normally act, unless you tell it otherwise using the VERBOSE or SUPERBRIEF commands.

**DIAGNOSE**–ENCHANTER will give you a medical report of your physical condition, and will tell you whether you're tired, thirsty, or hungry.

**INVENTORY**–ENCHANTER will list what you are carrying. You can abbreviate INVENTORY to I.

**LOOK**–This tells ENCHANTER to describe your location in full detail. You can abbreviate LOOK to L.

**QUIT**–This lets you stop. If you want to save your position before quitting, follow the instructions in the "Starting and Stopping" section on page 17. You can abbreviate QUIT to Q.

**RESTART**–This stops the story and starts over from the beginning.

**RESTORE**–This restores a position made using the SAVE command. See "Starting and Stopping" on page 17 for more details.

**SAVE**–This makes a "snapshot" of your current position onto your storage disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" on page 17 for more details.

**SCORE**–ENCHANTER will show your current score and a ranking which is based on that score.

**SCRIPT**–This command tells your printer to begin making a transcript of the story as you venture onwards. A transcript may aid your memory but is not necessary. It will work only on certain computers; read your Reference Card for details.

**SPELLS**–This command lists the spells you currently have memorized from your spell book.

**SUPERBRIEF**–This commands ENCHANTER to display only the name of a place you have entered, even if you have never been there before. In this mode, ENCHANTER will not even mention which objects are present. Of course, you can always get a description of your location, and the items there, by typing LOOK. In SUPERBRIEF mode, the blank line between turns will be eliminated. This mode is meant for players who are already very familiar with the geography. Also see VERBOSE and BRIEF.

**TIME**–This gives you the current time of day in the story. You can abbreviate TIME to T.

**UNSCRIPT**–This commands your printer to stop making a transcript.

**VERBOSE**–This tells ENCHANTER that you want a complete description of each location, and the objects in it, every time you enter a location, even if you've been there before. Also see BRIEF and SUPERBRIEF.

**VERSION**–ENCHANTER 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**–This will cause time in the story to pass. Normally, between turns, nothing happens in the story. You could leave your computer, take a nap, and 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, you can wait for a specific time, or wait for an event to happen, etc. You can abbreviate WAIT to Z.

## Appendix B
## Some Recognized Verbs

This is only a partial list of the verbs that ENCHANTER understands. There are many more. Remember that you can use a variety of prepositions with them. For example, LOOK can become LOOK INSIDE, LOOK BEHIND, LOOK UNDER, LOOK THROUGH, LOOK AT, and so on.

| | | | |
|---|---|---|---|
| ASK | ESCAPE | LOOK | SHOW |
| ATTACK | EXAMINE | MAKE | SIT |
| AVOID | EXIT | MEMORIZE | SLEEP |
| BRING | FILL | MOVE | SMELL |
| CAST | FIND | OPEN | STAND |
| CLIMB | FLY | PICK | STAY |
| CLOSE | FOLLOW | POINT | TAKE |
| CONNECT | GIVE | POUR | TELL |
| CUT | HIDE | PULL | THROW |
| DESTROY | JUMP | PUT | TIE |
| DRINK | KILL | RAISE | TOUCH |
| DROP | KNOCK | READ | TURN |
| EAT | LIGHT | REMOVE | WALK |
| ENTER | LISTEN | SEARCH | |
| ERASE | LOCK | SHAKE | |

## Appendix C
## ENCHANTER Complaints

ENCHANTER will complain if you type a sentence that confuses it completely. ENCHANTER will then ignore the rest of the input line. (Unusual events, such as being attacked, may also cause ENCHANTER to ignore the rest of the sentences you typed, since the event may have changed your situation drastically.) Some of ENCHANTER's complaints:

I DON'T KNOW THE WORD "(your word)". The word you typed is not in the story's vocabulary. Sometimes using a synonym or rephrasing will help. If not, ENCHANTER probably doesn't know the idea you were trying to get across.

I CAN'T USE THE WORD "(your word)" HERE. ENCHANTER knows the word you typed, but couldn't use it in that sense. Usually this is because ENCHANTER knows the word as a different part of speech. For example, if you typed TURN ON THE LIGHT, you are using LIGHT as a noun, but ENCHANTER might know LIGHT only as a verb, as in LIGHT THE LAMP.

I CAN'T FIND A VERB IN THAT SENTENCE! Unless you are answering a question, each sentence must have a verb (or a command) in it somewhere.

I COULDN'T FIND A NOUN IN THAT SENTENCE! This usually means that your sentence was incomplete, such as EAT THE BLUE or PUT THE BOOK IN THE.

I FOUND TOO MANY NOUNS IN THAT SENTENCE. An example is PUT THE SOUP IN THE BOWL WITH THE LADLE, which has three noun "phrases," one more than ENCHANTER can digest in a single action.

I BEG YOUR PARDON? You pressed the RETURN (or ENTER) key without typing anything.

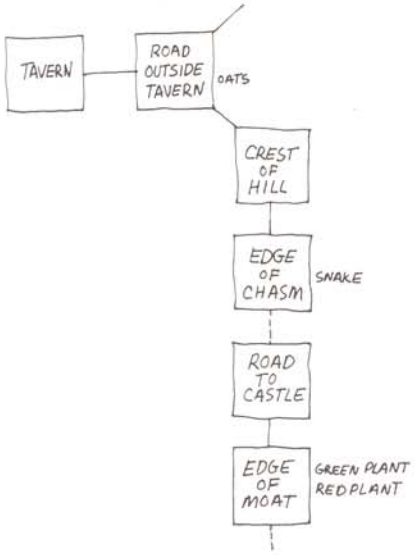
I CAN'T SEE ANY (object) HERE. The object you referred to was not accessible to you. It may be somewhere else, inside a closed container, and so on.

I CAN'T USE MULTIPLE (IN)DIRECT OBJECTS WITH "(your verb)." 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. Among the more useful of these verbs are TAKE, DROP, and PUT. An example of a verb that will *not* work with multiple objects is EXAMINE; you couldn't say EXAMINE ALL or EXAMINE THE BOWL AND THE SWORD.

I DON'T UNDERSTAND THAT SENTENCE. The sentence you typed may have been gibberish, such as TAKE ROPE WITH READ. Or, you may have typed a reasonable sentence but used a syntax that ENCHANTER does not recognize, such as WAVE OVER THE MOUNTAIN. Try rephrasing the sentence.

## Appendix D
## Sample Transcript and Map

This transcript is not from ENCHANTER, but it does show most of the usual things you can do in the story. It contains several simple puzzles and their solutions, and it will give you a good idea of how Infocom's interactive fiction works. The player's sentences appear in capital letters after each prompt (>). The map represents the terrain in the sample transcript as you might have drawn it.




Tavern
This is a dimly lit tavern, in fairly shabby condition, smelling of strong spirits and unbathed men. A swinging door leads out to the east. A drunk is sitting at a table, watching you through half-closed eyes.

>INVENTORY
You are carrying:
  a spell book
  a silver coin
  a pouch

The drunk stands and lurches over to you. "Spare a coin for a hungry man?" he asks, his ale-laden breath fouling the air around you.

>GIVE THE SILVER COIN TO THE DRUNK
"Thanks, chum." The drunk reaches into his tattered cloak. "Here, take this magic scroll. I used to be a magic user, but I couldn't make the grade. Hope you'll have more luck than me." He hands you the scroll.

>READ IT
The scroll reads "bozbar spell: cause an animal to sprout wings."

"Another pint of ale!" cries the drunk, flipping the silver coin to the bartender.

>GNUSTO THE BOZBAR SPELL
Your spell book begins to glow softly. Slowly, ornately, the words of the bozbar spell are inscribed, glowing even more brightly than the book itself. The book's brightness fades, but the spell remains! However, the scroll on which it was written vanishes as the last word is copied.

>DRUNK, WHERE IS THE WARLOCK?
"He lives in the castle beyond the wide chasm to the south. At least, that's what I've heard." He looks about furtively, a great fear blazing in his eyes.

>OPEN THE DOOR
Being swinging doors, they swing open and then immediately close again.

>EAST
Road Outside Tavern
There is a horse here, munching on a pile of oats.

>GET ON THE HORSE
You are now on the horse, holding the reins.

>LOOK
Road Outside Tavern, on the horse.
The road winds here, leading northeast and southeast. A seedy tavern lies to the west. There is a pile of oats here.

>TAKE PILE OF OATS
You can't reach them from the horse!

>STEER HORSE SOUTH
Using the reins, you bring the horse about to face the south.

>KICK THE HORSE
The horse is too well trained to gallop off the road into the thick woods. It rears back on its hind legs, whinnying in confusion.

>STEER HORSE SOUTHEAST
Using the reins, you bring the horse about to face the southeast.

>KICK HOSE
You can't see any hose here.

>KICK HORS
I don't know the word "hors."

>KICK HORSE
The horse begins trotting along the road at a brisk trot. A new section of road comes into view...
Crest of Hill, on the horse.
The road crosses the top of a ridge here, sloping downwards to the south and the northwest.

>STEER HORSE SOUTH
The horse turns southward, still traveling at a brisk trot. A new section of road comes into view...
Edge of Chasm, on the horse.
The road ends suddenly at a wide chasm. The road leads upward to the north, and you can see it continuing on the southern side of the chasm. Lying in a tight coil at the edge of the chasm is a hissing snake.

>HORSE, WHOA
The horse pulls to a stop, scant feet from the edge of the chasm!

>READ THE SPELL BOOK
My Spell Book
gnusto spell: write a magic spell into your spell book
frotz spell: cause an object to give off light
urbzig spell: turn a dangerous object into a harmless one
lobal spell: sharpen hearing
bozbar spell: cause an animal to sprout wings

>SPELLS
The gnusto spell is yours forever. Other than that, you have no spells memorized.

>LEARN BOZBAR AND URBZIG
bozbar spell: Using your best study habits, you commit the bozbar spell to memory.
urbzig spell: Using your best study habits, you commit the urbzig spell to memory.
"Hsssss!!!" The snake coils tighter, as though preparing to strike the horse.

>CAST THE URBZIG SPELL ON THE SNAKE
The snake is replaced by a clump of daffodils.

>BOZBAR THE HORSE
A pair of handsome brown wings suddenly appears on the horse's powerful shoulders. The horse turns in a complete circle, a look of puzzlement on its face.

>KICK THE HORSE
The horse gallops toward the chasm and over the edge! It begins plummeting into the chasm, toward sharp rocks below! Then, slowly at first but with increasing sureness, the horse begins beating its powerful wings. You rise majestically through the air, sailing gracefully across the chasm. The horse lands gently on the far side, resuming its brisk trot...
Road to Castle, on the horse.
You are at the southern edge of a wide chasm. A road leads southward toward a castle of black stone.

>WAIT
Time passes...
The horse continues trotting briskly along the road...
Edge of Moat, on the horse.
The black castle looms on the other side of the moat. The drawbridge is closed, and the moat looks unswimmable.
A green plant is growing near the edge of the moat.
A red plant is growing near the edge of the moat.
The horse, sensing the evil ahead, halts at the moat and snorts wildly.

>GET OFF THE HORSE
You are now on your own feet.

>I
You are carrying:
  a spell book
  a pouch

>EXAMINE THE POUCH
The pouch has some writing on it and is currently closed.

>OPEN IT
Opening the pouch reveals a quantity of magic dust.

>READ IT
You can't read a quantity of magic dust!

>READ THE POUCH
The pouch reads "magic dust: world's most potent fertilizer."

>EXAMINE PLANT
Which plant do you mean, the green plant or the red plant?

>GREEN
It looks like a barnibus viltus, a simple and harmless vine. It appears to be newly sprouted.

>SPRINKLE MAGIC DUST ON THE GREEN PLANT
The green plant begins growing at a tremendous rate, shooting long grasping tendrils across the moat, and growing right up the side of the black castle. The plant has now become a living bridge, which you can climb up to cross the moat.

>EXAMINE THE RED PLANT
It looks like a specimen of flombus digestus, the dangerous man-eating plant. Fortunately, this is a very tiny specimen.

>SPRINKLE MAGIC DUST ON THE RED PLANT
The red plant begins growing at a tremendous rate. It sprouts giant red pods, large enough to engulf you! (They do so.)

***You have died***

You awake to see Haffibar, the Guild physician, bending over you. "You'd better be more careful," she admonishes. "This is the second time you've gotten killed. I overheard some members of the Circle say that if you die once more, they won't waste another magic spell reviving you." You slip back into unconsciousness again, and when you awake you find yourself outdoors...
Beginning of Road

>SOUTHWEST
Road Outside Tavern
There is a pile of oats here.
A drunk is sleeping at the edge of the road.

## Appendix E
## We're Never Satisfied

Here at Infocom, we take great pride in the quality of our stories. Even after they're "out the door," we're constantly improving, honing, and perfecting.

Your input is important. No matter how much testing we do, it seems that some "bugs" never crawl into view until thousands of you begin doing all those wild and crazy things to the story. If you find a bug, or if you think a certain puzzle was too hard or too easy, or if you have some other suggestion, or if you'd just like to tell us your opinion of the story, drop us a note! We love every excuse to stop working, and a letter from you is just such an excuse! Write to:

Infocom, Inc.
125 CambridgePark Drive
Cambridge, MA 02140
Attn: BELBOZ

## Appendix F
## If You Have Technical Problems

You can call the Infocom Technical Support Team to report "bugs" and technical problems, but *not* for hints to solve puzzles, at (617) 576-3190. If your disk develops a problem within ninety (90) days after purchase, we will replace it at no charge. Otherwise, there is a replacement fee of $5 (U.S. currency). If you call to report a bug, please provide your release number, which you can find by typing VERSION. Please return your registration card if you'd like to be on our mailing list and receive our newsletter, *THE NEW ZORK TIMES*.

## Appendix G
## About the Authors

**Marc Blank.** A graduate of MIT and the Albert Einstein College of Medicine, Marc has been involved in writing interactive fiction since its formative period in the late 1970s. Co-author of the original mainframe version of ZORK® in 1977, he was instrumental in laying the groundwork for the appearance of interactive fiction on personal computers in the early 1980s. He is co-author of ZORK I, ZORK II, ZORK III, and ENCHANTER, and is sole author of DEADLINE,® the first interactive mystery. His continuing work in interactive technologies in large part made Infocom's name synonymous with interactive fiction. His mother still wishes he would practice medicine.

**Dave Lebling.** Dave Lebling was born in Washington, D. C. and grew up in suburban Maryland. He attended the Massachusetts Institute of Technology, and worked at MIT's Laboratory for Computer Science, where he developed an interest in computer entertainments. He was a co-author of the original mainframe ZORK. He has co-authored ZORK I, ZORK II, ZORK III, and ENCHANTER, and written STARCROSS® and SUSPECT™ on his own. He is married and lives in a suburb of Boston, where his appetite for the printed word is restrained only by the volume of his house.

## Appendix H
## Copyright and Warranty Information

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## Appendix I
## Quick Reference Guide

1. To start the story ("boot up"), see the separate Reference Card in your ENCHANTER package.

2. When you see the prompt (>) on your screen, ENCHANTER is waiting for your input. There are four kinds of sentences or commands that ENCHANTER understands:

   A. Direction commands: To move from place to place, just type the direction you want to go: N (or NORTH), E, S, W, NE, SE, NW, SW, U (or UP), D, IN, OUT.

   B. Actions: Just type whatever you want to do. Some examples: READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE WINDOW or MEMORIZE THE BOZBAR SPELL. Once you're familiar with simple commands, you'll want to use more complex ones as described in "Communicating with ENCHANTER" on page 14.

   C. Commands given to other characters: To talk to characters in the story, type their name, then a comma, then what you want to say to them. For example: ADVENTURER, GIVE ME THE AXE or OLD MAN, GO WEST.

   D. Special one-word commands: Some one-word commands, such as INVENTORY or DIAGNOSE, give you specific information or affect your output. A list of these appears in the "Important Commands" appendix on page 18.

3. Important! After typing your sentence or command, you must press the RETURN (or ENTER) key before ENCHANTER will respond.

4. On most computers, your screen will have a special line called the status line. It tells you the name of your current location, your score, and the number of turns you have taken.

5. You can pick up and carry many of the items you'll find in the story. For example, if you type TAKE THE FLASK, you will be carrying it. Type INVENTORY to see a list of the items you are carrying.

6. When you want to stop, save your place for later, or start over, read the "Starting and Stopping" section on page 17.

7. If you have trouble, refer to the specific section of the manual for more detailed instructions.

Our once peaceful land is being held in thrall by a warlock so powerful, he detects and destroys even the strongest opponents who enter his domain. But all is not yet lost, for an ancient prophecy speaks of a brave and cunning novice enchanter, someone insignificant enough to slip past the watchful warlock and conquer him by means of rudimentary magic and spells discovered during the quest.

Our only hope for the future is you. Should you succeed, a seat in the illustrious Circle of Enchanters shall be yours. But if you fail, our land will be subjugated to unimaginable doom forever. Farewell, brave enchanter; may your necromancy save the land and the prophecy prove true.

The Table of Contents for the instruction manual is on page 11. Take a look at it to find out what you need to know before you start the story.

If you truly are the one
brave enough to face
unspeakable peril,
let your wizardly
powers reveal
our words.





Hear us… We, the Circle of Enchanters, have foreseen that a ruthless and powerful Evil may one day seize this land. Should that time arrive, we also foresee the coming of age of a young Enchanter, one whose heart and wits may triumph over the Warlock's dark necromancy. It is our hope that this Enchanter hears our words.

We cannot see your face through the mists of time, but this we know in truth… You are promising in magic but have not gained your full skills. That is as it must be, for the Warlock would recognize one of the Council of Elders and would sense the presence of a more powerful Enchanter. Thus, in your obscurity you may find your way to his lair before he knows the mortal danger you pose.

Four spells will arm you as you begin your quest. FROTZ shall turn darkness to light. NITFOL shall build a bridge of language to all the animals of the land. GNUSTO writes magic; by it you shall commit spells to your treasured spell book. BLORB is a spell of protection; with it you may guard your most precious possession.

Never forget, young Enchanter, that magic is your only weapon. By your vows to the Council of Elders you have cast aside the common protections of sword and armor;

of the Council of Elders and would sense the presence of a more powerful Enchanter. Thus, in your obscurity you may find your way to his lair before he knows the mortal danger you pose.

Four spells will arm you as you begin your quest. FROTZ shall turn darkness to light. NITFOL shall build a bridge of language to all the animals of the land. GNUSTO writes magic; by it you shall commit spells to your treasured spell book. BLORB is a spell of protection; with it you may guard your most precious possession.

Never forget, young Enchanter, that magic is your only weapon. By your vows to the Council of Elders you have cast aside the common protections of sword and armor. Therefore you will need many more spells to accomplish your quest. These will be revealed to you. Always be alert.

Though your way will be harsh and your steps fraught with danger, remember throughout your quest that you are the only hope of this land. We pray that our successors will choose wisely and that you will prove yourself worthy of the title Enchanter.

Signed with our mark and cast into the ages...

The Circle of Enchanters