# THE SECRET OF ARENDARVON CASTLE

HAL RENKO & SAM EDWARDS
AREND RENSINK

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The Secret of Arendarvon Castle

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# The Secret of Arendarvon Castle

Hal Renko & Sam Edwards
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Based on the details already available.

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Arendarvon Castle is one of the largest true defensible castles in Scotland. Built on the ruins of a much older, smaller 'tower house', this castle has been the refuge of barons, one king, a collection of alchemists, dukes, a whole regiment and now mainly rats and the custodian of the small Castle Museum.

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ARENDARVON CASTLE

of the Castle and have
completely locked off. Not
left in the Order united
accomplish this feat, Boro-
forbidden knowledge,
there is even more amiss than was
besides, the locking of the Castle must
most of the force in the magic works. But
left should suffice for one person for thou-
years.
try to recover the stolen goods. For
but the magic works. Borozar took with
tion to the magic works. Borozar took with
collection of the mightest spells inter canem
um, seven in all, with which great mischief
wrought upon humanity if put to evil use.
one solution remains. I shall send forth my
through the aeons, submerged whole into the
plane. The Cauldron of my soul I put down in
ing of the magic word which will not return will be the
manuscript. I must take care it will not
spoken until the centuries; for once spoken, all
happen within five word which I lost its power, which
word will lose its for it will be set all
asks a great deal of me, that I will come to ex-
magic force left me, that I will come to ex-
in the world of the living. But since
sible for the damage, I will not deny the
is prepared to end the quest:
ask this word for mankind's sake:
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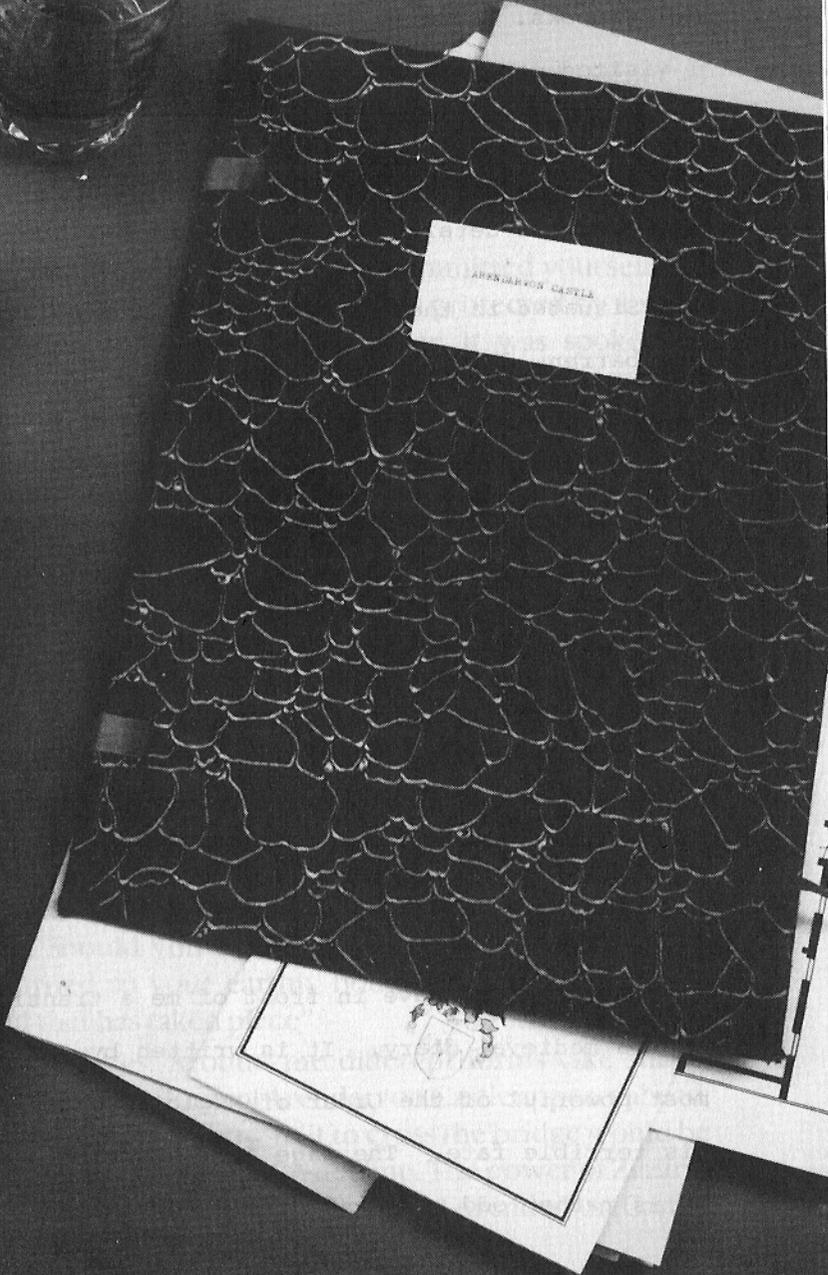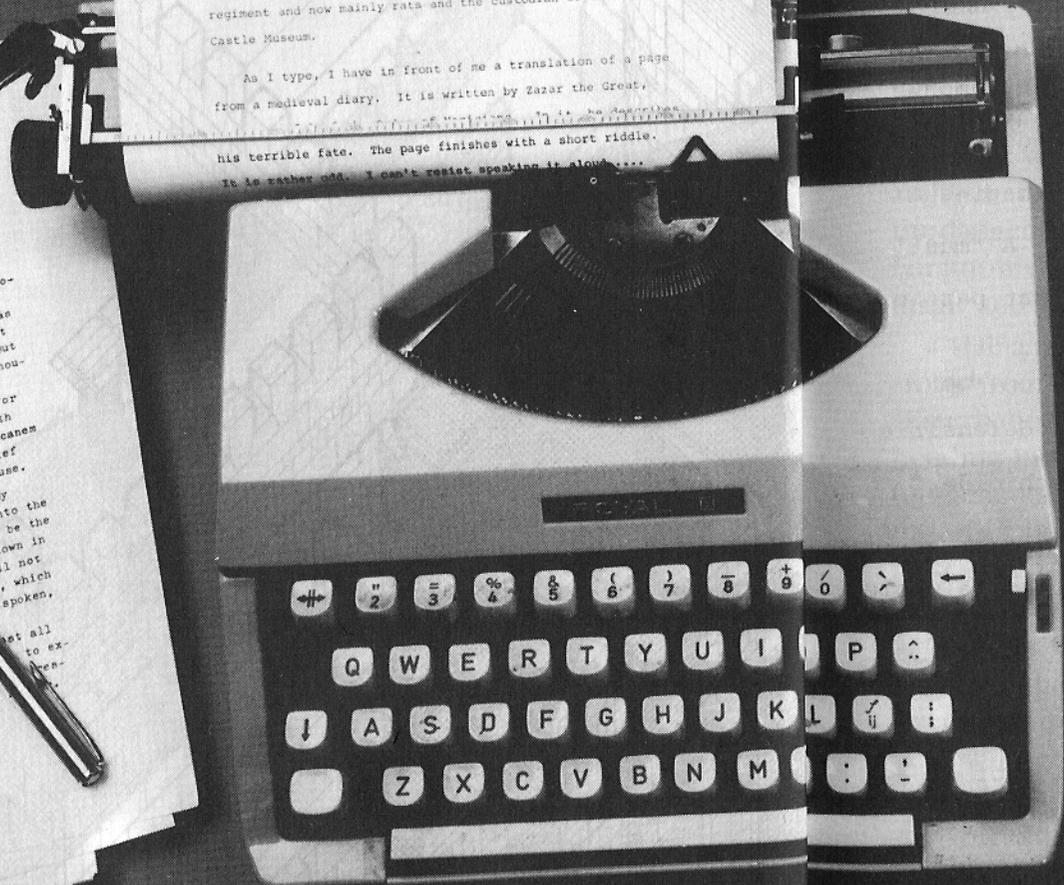
The Journalist's Article

Writing articles about places of interest usually involves much detective work, locating relevant information. Often, there is little to be found, other than the usual local Guide Books. However, the case of Arendarvon Castle, which I visited earlier this month, is rather different. So many strange and fantastic stories are associated with the Castle that it would be quite possible to write several articles based on the details already available.

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As I type, I have in front of me a translation of a page from a medieval diary. It is written by Zazar the Great, most powerful of the Order of Magicians. In it, he describes his terrible fate. The page finishes with a short riddle. It is rather odd. I can't resist speaking it aloud ....

All around is confusion. I am drifting in a timeless, formless void. It is as though I have been sucked through the window of reality by a great rush of air. I am shaken but unhurt. I am alone. Wait. Something is taking form out of the limitless abyss. It is a tall man. Ancient beyond reckoning but not decrepit. Dressed in a fantastic cloak and a tall hat covered in magic pentacles, his keen blue eyes and flowing black hair suggest a hidden vitality beneath the white beard. He stands still, as if deep in a trance, unaware of my presence, but at the same time a rich, musical voice speaks softly in my ear:

"I am Zazar the Great, most powerful of the ancient Order of Magicians. You are now on the astral plane, a disembodied spirit. Do not fear. Your earthly body stands at the space-time junction at the point where you spoke the magic riddle. It will be held there, inviolate, until your return".

"By speaking aloud the riddle you have committed yourself to a quest beyond your imagining. The riddle was protected by a spell. The magic stored within was released when it was spoken by someone with the qualities of inner strength and the unconscious ability to handle magic spells. These will be necessary to overcome the dangers that now lie ahead and to complete the task successfully. For know that your task is this: To retrieve the all-powerful cube of magic and the subtle spells associated with it".

"Half a millenium ago, in an act of the darkest evil, the cube was stolen from the Order. Since then much mischief has been wrought. Disturbances have been created in the natural world. Uncomprehending mortals, in fear, call these supernatural. There is now a fundamental imbalance in the equilibrium between the simple laws of earth science and the higher laws of alchemy. The balance can only be restored by regaining the cube of magic. You are now committed to this task. You cannot refuse".

"All that you experience will have the appearance of reality. You may even die. But death on this plane is not final. A strong spirit may overcome death. Should you complete your mission successfully, you will be returned to your earthly body with only a dream to remind you of all that has taken place".

Now the image fades. Around me different forms take shape. Slowly, the solid, daunting, form of Arendarvon Castle appears ahead. Behind me is a drawbridge. I know that to cross the bridge would be to refuse my task. But it is not in me to decline. The power of Zazar is on me. I must go ahead. I must find The Secret of Arendarvon Castle!

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ARENDARVON CASTLE

A
Guide
to
Arendarvon
Castle
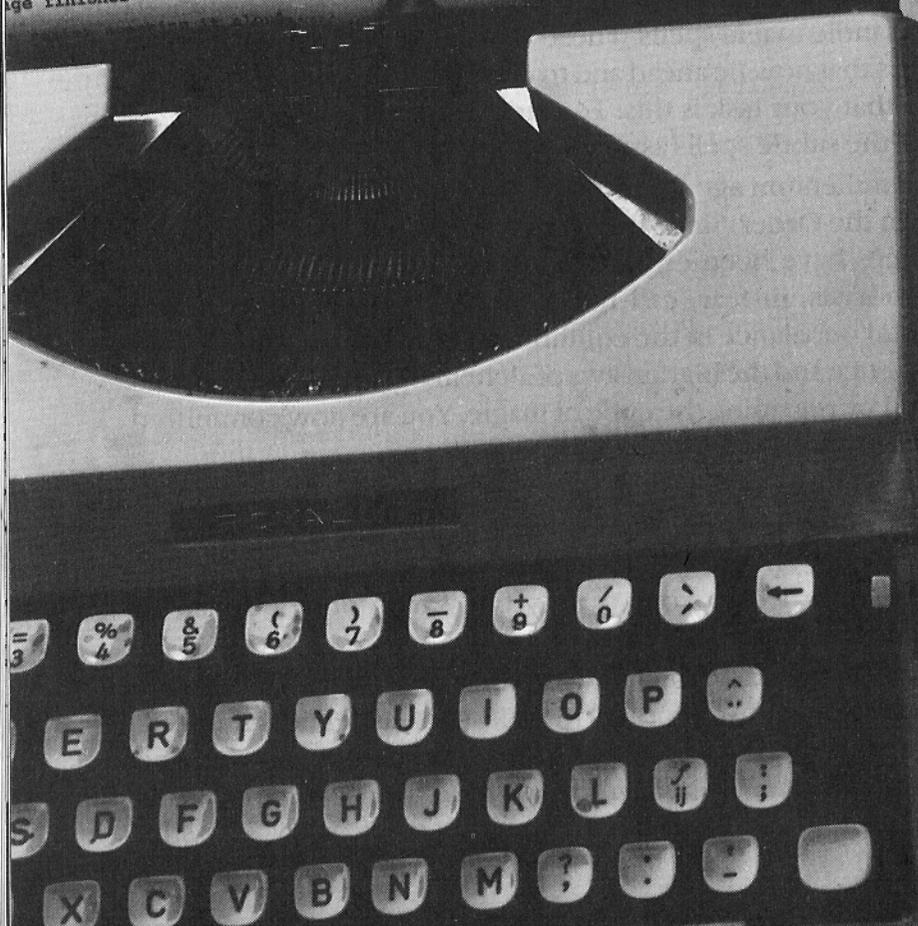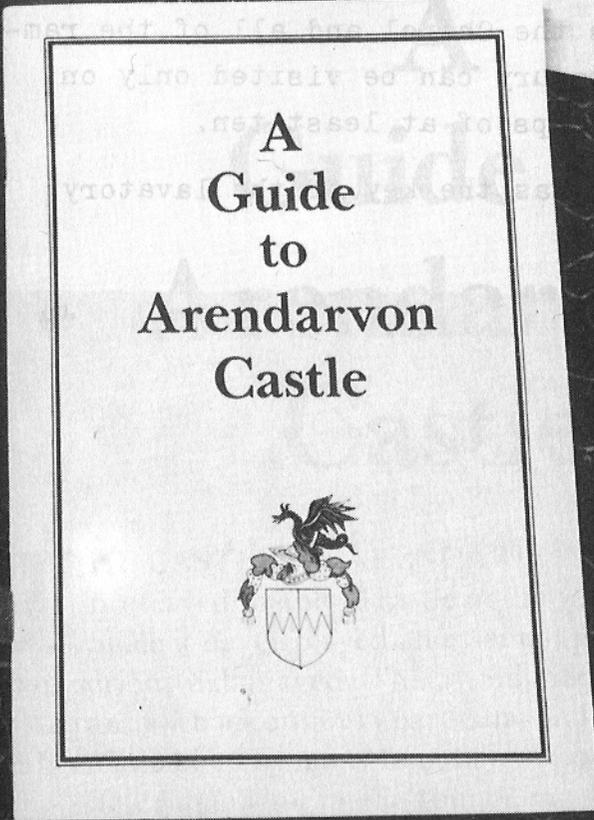
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NOTICE TO VISITORS
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Since the publication of this guide, part of
the Castle has been closed as a result of
investigations which show it to be unsafe.
This includes the Chapel and all of the ram-
parts. The Armoury can be visited only on
request in groups of at least ten.

The custodian has the key of the lavatory.
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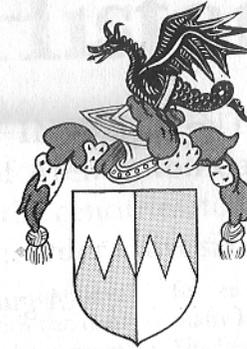
A Guide to Arendarvon Castle

THE CASTLE OF ARENDARVON is probably the best-preserved medieval castle in the whole of Great Britain. Since it never played an essential part in any war, it was never seriously damaged. That, no doubt, is why Arendarvon Castle can look back on a very particular and interesting history. It has been inhabited by many famous and powerful people.

The *Castle Museum* was founded in 1958. It is well known for its large collection of medieval objects, such as its armoury, and for the marvellous state of repair of the castle.

Contents

A Map of the Castle Museum is included separately.
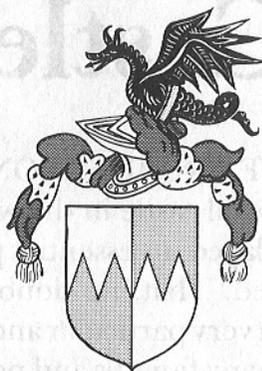
Coat of Arms

History

TO GAIN AN INSIGHT INTO the architecture and peculiarities of Arendarvon Castle, it is necessary to go back through the centuries, to the time when there was a need for large castles in order to live safely: the dark Middle Ages.

Castle building in medieval Scotland properly started with the coming of the Normans. They "imported" into Great Britain a special structure consisting mostly of wood and timber, called a *motte-and-bailey* castle. Of these very few now remain.

In the far North-West of Scotland, however, some castles can be found that are not Norman and are claimed to pre-date the Norman mottes. It is on the remains of one of these, probably Gaelic, castles that a Norman knight called *Darvon* built a stone castle in about 1150 AD. Darvon, it seems, had been invited to support the King of Scots in war, in return

for an estate in Scotland. There were many knights who rallied to this call: the Sinclairs and the Maxwells and many more came to Scotland at that time.

Darvon's castle was no more than a massive tower, an early example of the so-called tower-house that was to be the dominant type of castle for centuries. In 1300 the castle was destroyed in order to prevent the English from capturing it. Around 1320 a plague appears to have killed all of the Darvon family, and their name lives on only in the name of the county of Darvon.

A new castle was built by *Lord Manwryen*, whose name indicates a Welsh
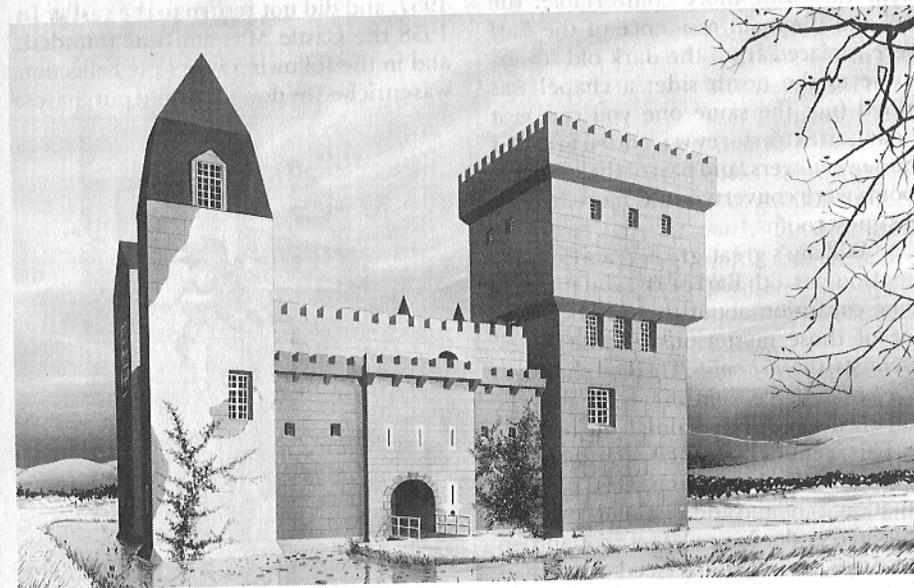
background, during the dangerous times when the weak kings Robert II and III reigned. Again, this castle consisted only of a single tower. This tower, though altered and embellished, is now the southeast tower of the castle. Although wars and feuds raged on during the fifteenth and sixteenth centuries, Arendarvon Castle, situated in a remote corner of Scotland, saw nothing of these.

In 1420 work was started on a great extension of the castle, giving it the appearance we see today. Notably, Arendarvon Castle is one of only two rectangular castles in the whole of Scotland (the other is Linlithgow in Lothian), whereas in England this was the most fashionable type of castle at that time. Shortly after the completion of this extension, Lord Manwryen was hanged for scheming against King James II of Scotland. The Manwryen family fled to France and the castle was confiscated by the King.

When he died, James left the castle to his most trusted nobleman, *Sir William Douglas*, who became first Earl of Darvon. This member of the famous Douglas family and his successors did a great deal to make the castle more comfortable: the hall and the main residence of the Earl were replaced from the dark old towerhouse to the north side; a chapel was added (not the same one you can visit today); an extra storey was added to two of the newer towers; and part of the soldiers" rooms were converted into more luxurious guest rooms.

William's great-great-grandson, James Douglas, 6th Earl of Darvon (there is some confusion about the number) was one of those mysterious Middle Ages" scientists, the *alchemists*. He died childless. The heritage was then left vacant, but for half a century no one claimed the property. This seemingly strange situation must be seen in the light of the changed political situation: Scotland and England had been re-united under James VI (of Scotland) so there was no longer any need other than

for prestige to have a castle, and castles were not the most comfortable of places to live in.

In 1680, however, the castle was claimed by a distant relative of Lord Manwryen, who built the castle. No one objected to his claim, backed by a fortune, and the castle returned to the Manwryen family, and remained in their possession until the 1930s.

The Manwryens added to the castle the magnificent 17th century chapel, replacing the old one built by the Douglas family, and later the large 19th century windows in the west wing.

Lord Manwryen IX was made a baron in 1820 for faithful service in the war against Napoleon, and the last Lord Manwryen received the Victoria Cross for great deeds in the service of his country in the First World War. When he died in 1932, he left the castle to the Crown on the understanding that it would become the lodgings of the *Second Regiment of Mountaineers* of which he had been the commander.

The regiment was decimated in the fight against the Malayan insurgents in 1957, and did not return to the castle. In 1958 the Castle Museum was founded, and in the following years the collection was enriched by donations and purchases.

The Exhibition

A PART FROM THOSE ROOMS THAT have been restored almost exactly to their original condition and which will be described later, there is a small permanent exhibition of objects that are not strictly medieval. This exhibition is situated in a special room, formerly a living-room.

On entering the room, to the left is a collection of coins, ranging in age from medieval to the 20th century. There are some very fine rare coins, notably one silver coin with two heads of James III of Scotland and a coin of James VI with the emblems of both the Scottish and the English royal houses, indicating the union of Scotland and England under James VI.

The coins were a donation to the Museum by Sir Anton MacDonald, one of the founders of the Museum, in 1964. Some coins found in a secret safe in the main tower were added to the collection in 1967.

On the north wall there is a painting of the first Earl of Darvon, William Douglas, and two show-cases containing mostly household objects used by the Douglas family. These objects give an interesting insight into life in the Middle Ages. There are knives and spoons, but no forks; there are various gaming devices such as dice and cards, but there are absolutely no superfluous decorative items.

Also exhibited are some sculptures, which belonged to the Manwryens. These are decorative, and none is original. One is clearly in-

Lord Manwryen VII

Antique key

yard: a 16th century small cannon of the type that was popular for defending castles.

More weapons and armour can be found in the armoury, which is described below.

spired by the Venus of Milo. They are no more than two centuries old. To the right, some arms are displayed, meant to show the change in weaponry through the centuries. They range from a short bow to 19th century rifles. A very beautiful and well-kept piece can be seen in the court-


*Antique crockery*

Lord Manwryen IX(?)
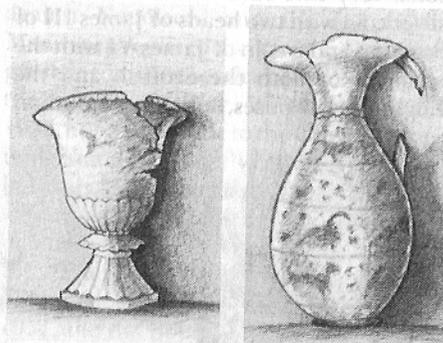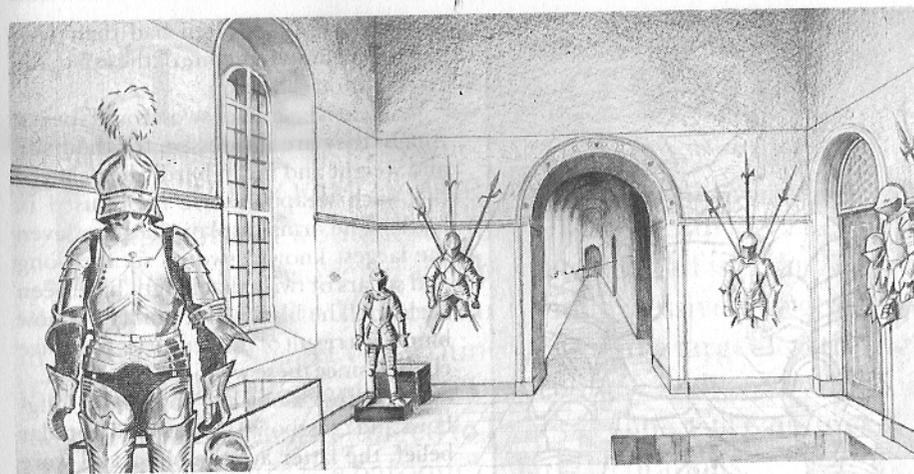
The Armoury

SITUATED IN A FRONT ROOM of the Castle is the armoury, where most of the weapons and suits of armour were kept; cannons were permanently stationed behind strategically placed gun-loops in order to be ready in the event of a surprise attack, while daggers, which could also be used as knives, were always carried by the men.

It must be remarked that the lay-out of Arendarvon Castle is not quite logical. To get to the armoury, one must walk from the soldiers" rooms through a corridor; but to get out the same corridor must be used. It is easy to see how this would result in *chaos* if weapons were needed quickly. It would have been expected that another exit existed, leading, for instance, eastward to the portcullis.

The collection of weapons and armour in Arendarvon Castle is *unique*. The most outstanding items are the two suits of armour which belonged to James II of Scotland and his son. They are complete in every detail, which is very rare, and since they have never been used in battle

and have always been very well cared for, they are in nearly perfect condition. A close study reveals the truly marvellous workmanship of the medieval weapon-smith working with relatively primitive tools.

To the left of the entrance to the armoury is a display of all the weapons and protection a knight in full battle-dress would wear. They add up to an enormous weight, which often equalled the weight of the knight himself. Indeed, cases are known of persons whose armour alone was twice their own weight! It is easy to see how this would slow down their movements, and consequently knights were very vulnerable without their horses. For
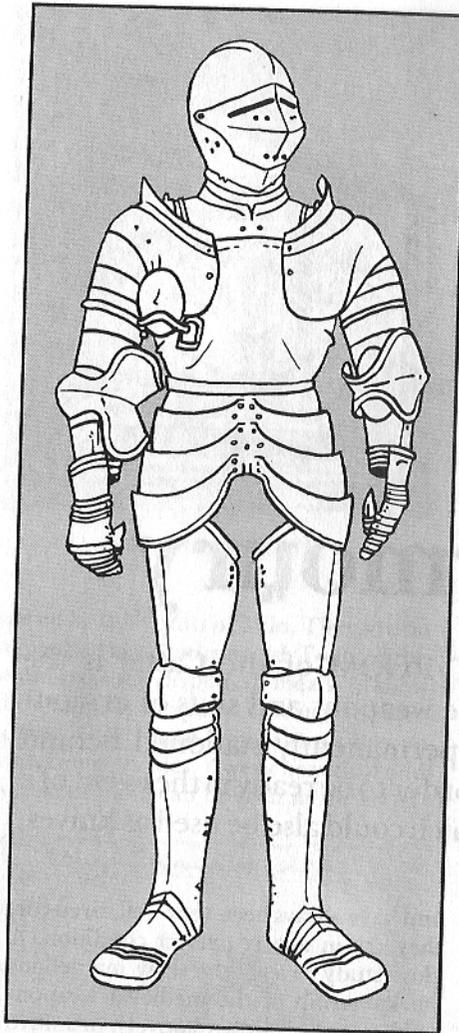
Armour of James II

this reason horses often had their own suits of armour, but none of these is in the Arendarvon collection.

Next is a series of swords and spears. Again, they are impressive for their size and weight and it can hardly be believed that such weapons were really used in battle. The arms displayed are not even the largest known: swords six feet long and spears of twice that length have been wielded. The blades and points are now blunt, as a result of the centuries that have elapsed since these weapons were used.

Further along are bows, both longbows and crossbows. Contrary to popular belief, the latter are the older and were supplanted by longbows. There are no arrows, only arrow-heads: the wooden shafts have rotted away. Metal shafts were also made but these do not seem to have found common use, probably being too expensive or too heavy. No example is exhibited here.

To the right are the aforementioned suits of armour of James II and his son. These are far *shorter* than the average height of man today, indicating that people in the Middle Ages were smaller than we are today.

The Bedroom

THE BEDROOM IS ARRANGED, as far as possible, to appear as it would have done in past centuries. The room consists of two separate units: the left half is arranged as a sitting-room from the 19th century, with excessively large chairs in the style of Louis XIV, a writing-table and a large hearth-rug; the other half is arranged as a 15th century bedroom, with the magnificent bed that belonged to James II. The wall paintings are 17th century, as are the baroque ceiling decorations.
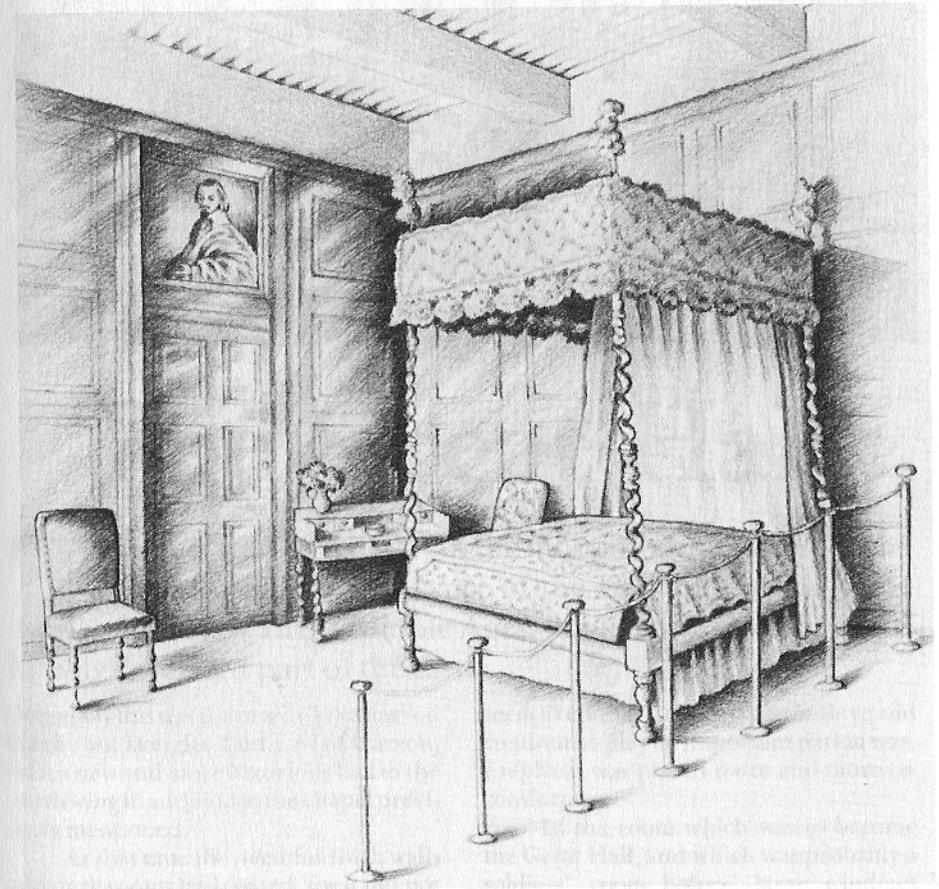
Normally, of course, the bedroom and sitting-room would be in different rooms, but this arrangement has been chosen to show the differences between life in the 15th century and 19th century: the sober bed in contrast to the comfortable chairs. Also, in the original sitting-room, which is described later, the walls have been stripped of their 19th century covering paint to reveal the underlying 16th century paintings.

The chairs have been bought and are actually quite common. The writing-table was found in one of the servants" rooms and has been beautifully restored. The hearth-rug lay on the second floor in one of the guests" rooms. It has been worn by use and there are marks where sparks from the fire have landed on the rug.

The bed is a very rare piece. It once belonged to James II of Scotland who spent some years in Arendarvon Castle. It shows the skill of the 15th century craftsmen, for it has been used continually, finally as a soldiers bed, but is still in usable condition. In the Middle Ages, luxury was denied even to kings, simply because luxury was something unknown. The bed is no more comfortable than a plank-bed, although decorated by a crown and the Scottish Eagle.
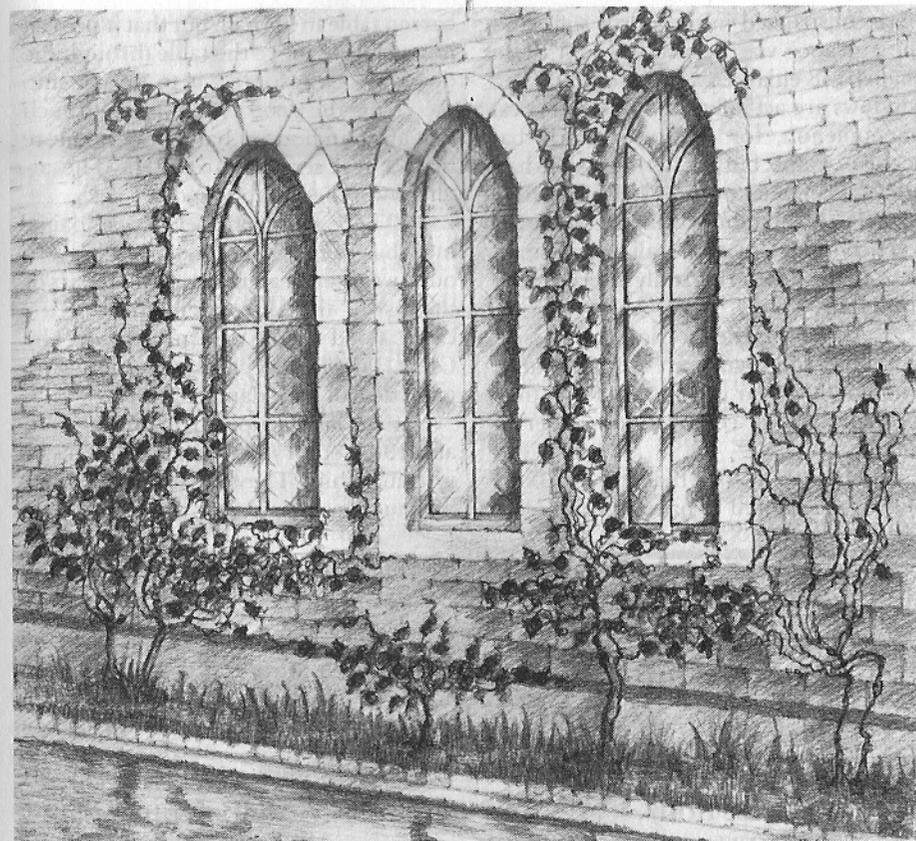
The Great Hall

THE GREAT HALL WAS the most important room in the castle, being the residence of the Earl and the place for festivities. In the Middle Ages, this hall was often built in a heavily defended part of the castle.

Originally this was the case in Arendarvon Castle, but Douglas, 2nd Earl of Darvon, built a new and more luxurious hall in the north wing in addition to the chapel previously mentioned.

At that time the need for thick walls and dark rooms had ceased, for it did not seem likely that Arendarvon Castle would continue to play an important part in war. Emphasis was placed more and more on comfort.

In the room which was to become the Great Hall, and which was probably a soldiers" room before, large windows

were constructed in the north wall, and the entrance via the sitting-room (then chapel) was enlarged and decorated. The windows are actually a strange historical phenomenon, for they are clearly baroque in shape, but the baroque style had not yet been seen outside Italy. The only feasible explanation is that the windows were constructed by an Italian craftsman or by someone who had only just returned from Italy.

As regards the interior, the massive oak table and chairs are 16th century. Though they bear the marks of use, they have survived the centuries in wonderful condition.

There is a story that the 6th Lord Manwryen wanted to have another less barren table in his hall, but that it proved impossible to move the table through the doorway. He ordered it to be cut into pieces, but the wood had *hardened* so much that after an hour of hard work no more than a few scratches resulted. The attempt was then abandoned.

There are a number of wall paintings, but nothing remarkable. They are quite weather-beaten: in the final years of the last of the Manwryens most of the castle stood empty and neglected. The Great Hall was never heated, resulting in a great deal of frost damage.

The large cupboards are all 18th and 19th century, and are fine pieces of workmanship. They have not suffered too much from neglect.

The Library

FROM THE GREAT HALL, there is a view of the gallery on the first floor, leading from the (new) chapel into a blank wall. The book-cases in the gallery are part of the famous ancient library of Arendarvon Castle, which is unfortunately not open to the public.

The library consists of books on *magic* and *alchemy*.

The collection was started by the last Douglas (6th Earl of Darvon), whose hobby was alchemy. It was enlarged and enriched by the Manwryens, and is one of the finest collections of books on the subject anywhere in the world.

It is an important object of study, and there have been requests to have the whole library moved to Oxford University. This cannot be done however, since it was explicitly stated in the will of the 11th Lord Manwryen that the collection should *remain* in the castle.
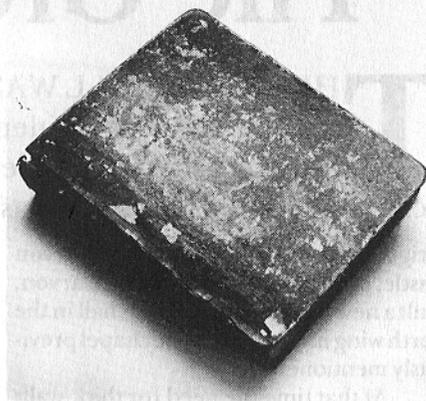
The Book of Spells

The Chapel

UNDOUBTEDLY THE MOST FAMOUS PART of Arendarvon Castle is its chapel. Built in the 17th century, this holy place is marvellously preserved and is one of the most beautiful examples of castle chapels in the world.

The chapel was built as an addition to the castle by the second of the Manwryens, and replaced the old chapel next to the Great Hall. The extension into the north wall and the baroque window are probably of a later date.

The most striking features of the Arendarvon Castle Chapel are its wall paintings, clearly influenced by the baroque style with a remarkable likeness to the paintings of Michelangelo. That these paintings are so well preserved is a fortunate consequence of the fact that the Manwryens remained Catholic, and the chapel was used even when most of the castle was uninhabited. The paintings are in far better condition, for instance, than those in the Great Hall.

Although the chapel appears to have been bare initially, except for a few stools and a small altar, much was added in subsequent periods. The statue of the Virgin Mary and child, by an unknown sculptor, is particularly beautiful and much older than the chapel itself. Either this sculpture was moved from the old chapel into the new one or it was bought from a church (the Manwryens were very rich).

It may also have come overseas with the Manwryens when they returned from France.

More additions were made, such as a bigger altar, more comfortable pews and seats for the rich, wood carvings showing biblical passages, chandeliers and a fantastically large wax *candle* which has apparently never been lit.

As mentioned earlier, the chapel was used until the last Lord Manwryen died. During the period when the Second Regiment were resident here, the chapel was not used, but was maintained in good condition. Occasional services are now held for the sake of tourists.
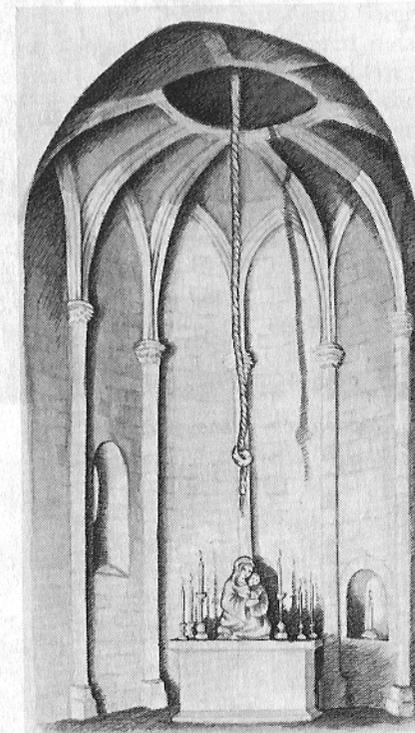
The Chapel

Madonna by unknown sculptor

The Sitting-Room

ALTHOUGH HARDLY RECOGNISABLE AS SUCH, the so-called sitting-room served as a chapel for the Douglas family. Situated next to the great hall, this room was the second most important in the castle.

However, the second Lord Manwryen built a new chapel in the north-west tower (which will be described later) and so the old chapel was abandoned. The walls were painted over and the place was arranged as a sitting-room.

The fact that this room was once a chapel was discovered only recently, by accident, when the 17th century wall paint was damaged by careless handling of a cupboard by a workman. Behind the blistering paint another layer was found and it was decided to have the upper layer removed. It appeared that there was a religious picture underneath. Further investigation revealed an old engraving from which it became evident that the room had once been a chapel.

Since such well-preserved medieval religious pictures are unique, it was decided to have the more recent painting wholly removed. This resulted in the present situation. Some really marvellous pictures appeared, notably the figure of Christ on the southern wall, and the enormous painting of the conversion of Saint Paul on the northern wall, the latter unfortunately disfigured by a large 19th century window.

Also, a very strange and hardly religious children's rhyme was discovered, put up, according to experts, later than the other pictures, but undoubtedly older than the removed painting:

View from North-East Tower

Rats eat it
Lords read it
I bound it
None found it

Many experts have tried to explain the *riddle* of this mysterious verse, but probably no one will ever solve it.

Further attempts have been made to reconstruct the old chapel, which is still known as the "sitting-room", as it was originally used, but plans to re-arrange the room that way have been abandoned as too costly.

This guide is published by
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Text by Dr. Philip Morrison, RHS.
Glendarvon, 1969.

THE MUSEUM OF ARENDARVON CASTLE
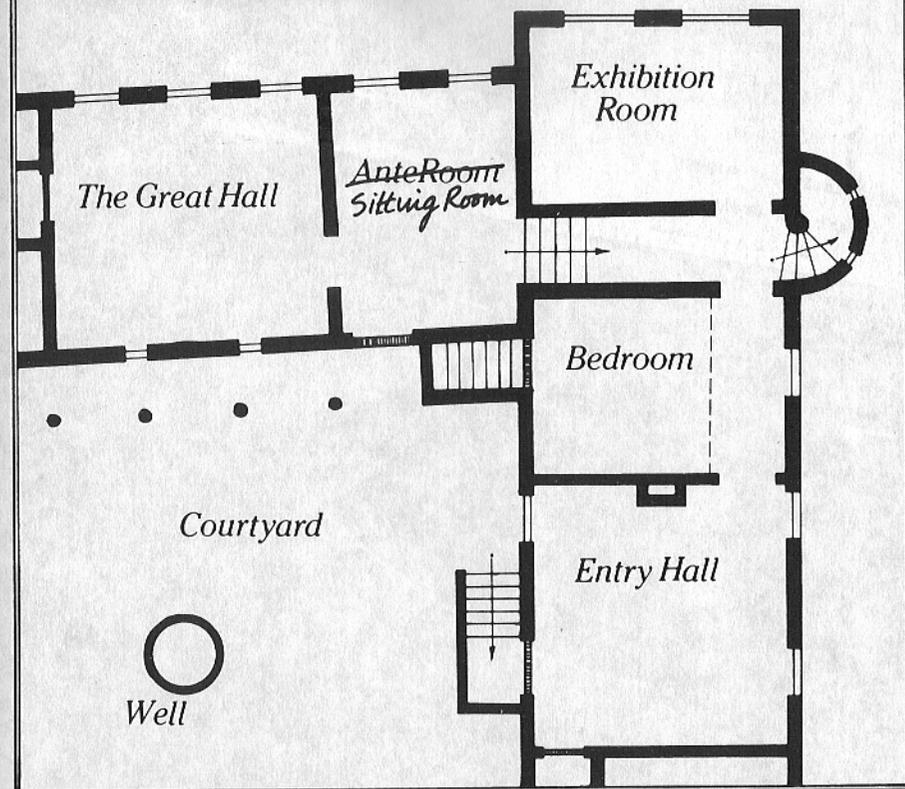
Exhibition Room

The Great Hall

AnteRoom
Sitting Room

Bedroom

Courtyard

Entry Hall

Well

Clippings

Mountaineers to Malaya

The Scottish Second Regiment of Mountaineers will join the Army forces fighting the insurgents in Malaya. This was decided yesterday during an extra session of Parliament.

A reliable source reports that it is a matter of prestige for the Scots to take part in the Forces. However, it seems unlikely that the Mountaineers will play a major role in the campaign.

Terrorists attack British, page 4

REGIMENT SLAUGHTERED IN MALAYA
No–one to return to castle …

By Our Malayan Correspondent

IT WAS ANNOUNCED yesterday that a major battle has taken place in the Malayan campaign involving the Second Regiment of Mountaineers. The Regiment were caught in a surprise attack by guerilla fighters. There were no survivors.

The tragedy took place one week ago but details of the battle were only released yesterday. Housed in out-lying Army barracks, the Regiment was stationed in Malaya on fatigue duty only.

The main Army forces were away suppressing guerilla raids when the surprise attack took place. The Second Regiment, ill-equipped for jungle warfare, was overwhelmed by superior numbers. No prisoners were taken, the guerillas maintaining a merciless policy followed in previous skirmishes.

A Government spokesman said: "This has been a terrible blow. We are deeply shocked by the scale of this slaughter and by the savagery shown by the enemy. However, as a result of the brave stand made by the Second Regiment, the enemy suffered heavy losses. We will continue to fight the insurgents and defend our interests in Malaya."

The purpose of sending Mountaineers to Malaya has been a subject of frequent debate. At the time, the Regiment was the only unit that could be spared to boost the size of the Army forces stationed in Malaya. However, it was felt that on fatigue duty the Mountaineers could still make a useful contribution and that their presence would lend prestige to the campaign.

Neglected by Government

We later spoke to Mr MacIntyre who retired from the Regiment shortly before it was stationed in Malaya. He said: "This has been a terrible tragedy. I always believed our lads should never have been sent to fight in the jungle. They weren't equipped for it. When I was on active service we never received new equipment or fresh recruits. They thought we were outdated. But courage never goes out of fashion. I'm disgusted by the whole affair."

The Regiment was normally billeted in Arendarvon Castle in the far north-west of Scotland. This residence was bequeathed to them by the late Lord Manwren, last owner of the Castle and commander of the Regiment. However, he did not provide for the event that the Regiment should be annihilated on active service. The fate of the Castle is now in the hands of solicitors.

Mr. MacIntyre celebrates his Silver Jubilee

By BARRIE WARNER

MANY OF US hope to work for twenty-five years in one job. Not many, however, work for twenty-five years as a volunteer after retirement.

Yesterday, Mr MacIntyre accomplished this remarkable feat: having retired from military service at the age of forty, he has worked as custodian in the Castle Museum for the last twenty-five years. Now he will retire for a second time at the age of 68.

During this time, Mr MacIntyre received no pay but was allowed to live in the Castle with his wife and daughter free of charge. He has seen many tourists come and go, and with the passing of the years he has seen the attitude of the average tourist change.

When asked about this point, Mr MacIntyre said: "When I started, everyone was aware of the great history of the Regiment and they would treat the Castle with respect. Now they just laugh and let their children play hide-and-seek behind the show-cases."

Escaped massacre

Mr MacIntyre was present when the Castle Museum was founded, three years after the massacre of the Second Regiment of Mountaineers in 1957 by the rebels of Malaya. As he was one of the few survivors of that tragic event – having retired just in time to escape the massacre – it seemed appropriate that he should guard the Castle.

Now, twenty-five years later, the tragedy in the Far East seems very distant, but MacIntyre still regards the Castle as the property of the Regiment: *"In body the Regiment may have deceased, but in spirit they still live on here."*

During his time as a custodian, MacIntyre has endured much. There have been burglaries, including the famous theft of "King James" suit of armour; there has been a plague of rats caused by the remaining food stores of the Regiment kept in the cellar; part of the Castle collapsed, leading to the closure of the ramparts; the courtyard flooded in 1976 during a heavy rainstorm, when MacIntyre had to move all the chairs and rugs to the second floor where he lived himself, until the water subsided.

New guard needed

For the last two years, MacIntyre has had help from Mr Supp, who will take over the job when Mr MacIntyre re-

Mr. McIntyre

tires. Mr Supp is not a volunteer, and will receive full payment for his activities.

Also, he will not put up at the Castle, but will return to his home in the evening, so that someone else will have to be employed to guard against burglars in the night. This is a setback for the Board of Trustees, who will have to spend a great deal more money on the safety of the Castle.

CASTLE FALLING INTO RUINATION
Collapses cause ramparts to be closed permanently

By STEPHEN COMFORT

SINCE THE SECOND REGIMENT left Arendarvon Castle, it has been grossly neglected. No restoration has taken place for twenty years.

As a result, a large part of the Castle, including part of the Museum and all the ramparts, have had to be closed to the public.

The poor state of repair of Arendarvon Castle was revealed only yesterday, when a ceiling collapsed in a room where a group of guided visitors to the Museum had been only moments before.

Miraculously, no one was hurt. The custodian, Mr MacIntyre, commented: "We are lucky to be alive. Five minutes earlier, and we would have been buried in the rubble! I don't think we have heard the last word about this yet! I have told the Board of Trustees often enough that it wasn't safe here, that parts of the walls were getting weak, but all the time I was told to keep the entire Castle open to visitors. I tell you I knew it was unsafe, though I didn't guess it was this bad."

Crown Responsible

Responsible for the state of the Castle is the Crown, via a Board of Trustees. Almost certainly complaints will be lodged against them for neglect of property. In a quick estimation repairs were calculated at about £2 million; it must be considered most unlikely that this money will be available in the near future.

Visits to the Castle will decrease dramatically, said Mr MacIntyre: "Everyone knows now that it is unsafe here. What's more, the ramparts were the most famous part of the Castle, because of the beautiful view from there."

It now remains to the Board of Trustees to decide whether to close the Castle permanently or to give the public limited access.

Arendarvon Castle: unsafe for visitors.

BURGLARY AT ANCIENT CASTLE

£200,000 ARMOUR & EXHIBITS STOLEN

By DAVID WARNER

OVER THE CHRISTMAS PERIOD, Arendarvon Castle has been broken into. Left unguarded, the Castle was at its most vulnerable.

Burglars made their way into the Arendarvon Castle Museum, brutally forcing a door and lifting another off its hinges.

A show-case was smashed and a valuable collection of coins taken, and a complete suit of armour, once belonging to King James II of Scotland, was stolen. The suit of armour alone was estimated to be worth £200,000.

According to Mr Bruce, expert on medieval history, the burglary is not just the work of common thieves. "No one in his right mind can hope to sell the armour or even the coins anywhere in Great Britain or Europe for a reasonable price. They are far too valuable for that. I think the goods were stolen on commission for the secret art collection of some unscrupulous oil magnate. Otherwise this is an inexplicable happening. The thieves seem to have known what was of value, for they left behind all the less valuable exhibits."

There is only one complete suit of armour left in the Castle, the one belonging to King James II's son. By pure chance, it was not in the Museum this week, undergoing slight restoration in the workshop.
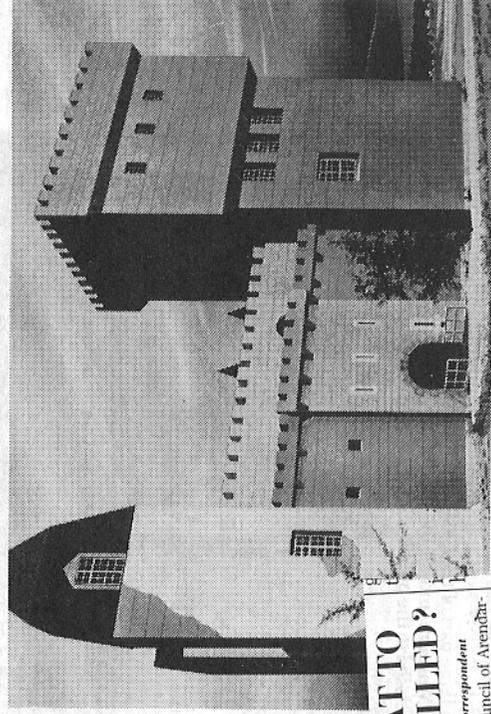
Site of burglary: Arendarvon Castle

MOAT TO BE FILLED?

By Our Correspondent

The city council of Arendarvon has today discussed, under overwhelming public interest, the filling-up of the wet moat of Arendarvon Castle.

The reason for the plan to fill up the moat is the report of a committee appointed by the council itself on the possible relationship between the stagnant waters of the moat and the flu epidemic last year.

The public gallery contained both supporters and opponents of the plan, and there were frequent interruptions during the session. Finally, the commotion became so great that the session had to be adjourned without a decision.

According to the report the unhealthy atmosphere of the swampy moat directly caused the epidemic, and it was advised that the moat be filled up. However, there is strong resistance to the plan because the moat is considered a monument.

BOY CARRIED AWAY BY EAGLE

Amazing event at Scottish castle

By DAVID WARNER

On Tuesday morning an extraordinary event took place at Arendarvon Castle:

Timmy Argyle, an eight-year-old boy, intruding upon an eagle's nest in the chapel tower of the Castle, found himself dropped into the courtyard from a great height by the eagle. He was slightly injured.

In search of the great bird's eggs, little Timmy made a dangerous ascent to the bell-tower, situated above the chapel in the Castle. It is not clear how he succeeded in climbing the 20 yards from the chapel into the tower, but in doing so he disturbed the eagle nesting there.

Angered bird

The angry bird either drove the boy to jump, in terror or picked him up and flew a short way to drop him. The last seem the most likely: eagles have been known to carry one hundred pounds or more, and the boy weighs only eighty pounds.

Timmy Argyle (8)

Sleep-walker falls from 30 feet roof

RETIREE Martin Richards was in a coma yesterday after sleepwalking from the roof of the Glendarvon Home for the Retired. He plunged 30ft. on to a concrete path. Mr Richards, 72, was critical last night in hospital in Glendarvon. His wife, Anne Richards, and his son, William Richards, were at his bedside.

Arendarvon Castle features in American comic-strip

THE FAME OF ARENDARVON Castle has spread even to America. An American comic strip designer has visited the Castle to find inspiration for the next dangerous adventure of his superhero *Hyperman*.

It is to take place in Scotland, and the Castle, presumably the home of a mad scientist threatening to blow up the Earth, will play a major part.

There are a few alternatives to the Castle: the scientist may also come to live in *Loch Ness* and use the monster for his evil plans, or he may have a laboratory in the mountains; but the Castle stands a good chance of being chosen.

Hyperman is to appear in his own series, joining the line-up of superheroes of a large American comic-book publisher. With so many mysterious events associated with the Castle, the life of Hyperman should prove to be a pretty exciting one.

## Another castle allowed to fall into ruins?

After some minor collapses last week, a large part of Arendarvon Castle, in the North West of Scotland, one of the last true castles built in Great Britain, was closed to the public. Repairs appear to have been neglected for decades. Restoration will cost at least £ 2 million. The crown, legal owner of the Castle, does not have the money available at present.

MOAT SAVED

The plan to fill up the moat of Arendarvon Castle has been voted down. The report on which the plan was based has been withdrawn because of faulty observation methods.

Famous 'Ghost-Doctor' visits Castle

YESTERDAY, Arendarvon Castle was honoured by the visit of an illustrious personage: the Indian "Ghost-Doctor" Abul del Sheika alla Burdallinga.

Mr Sheika claims to have been "drawn by the astral radiation of the Castle", which he could feel "whenever I sent my mind in this direction while I was deeply in trance".

It seems natural to link Mr Sheika's "astral radiation" with the strange stories that are told about Arendarvon Castle. No one knows exactly where these stories come from or what they are based on. Often they concern tourists being frightened by a sudden whisper or banging doors, sometimes it is just a cold or a warm draught that

Mr. Sheika was 'drawn by it's aura'

seems to blow on them from nowhere.

Whatever the origins of these stories may be, Mr Sheika, who has a reputation for "sniffing out" ghosts, will try to find out the truth of these rumours and, if possible, put an end to them. Today, at least, he put on a convincing demonstration: he pointed out two rooms where "the aura of the place does not confirm its visible shape". It was in one of these rooms that a secret entrance was discovered not a month ago.

Who knows what other secrets Mr Sheika may discover while visiting the Castle!

CLANG

DO NOT MOVE YOUNG MAN OR I WILL KILL YOU,

WHAT NEXT?....

YOU WILL REGRET HAVE INTERFERED EXPERIMENTS,

Member of filmcrew discovers secret passage in Scots castle

EXPRESS REPORTER

IN ARENDARVON CASTLE, where a television crew is filming for a documentary on Old Castles of Britain, a member of the film crew yesterday wandered into a previously unknown passage. There appear to be secrets in the Castle that no one yet suspects.

The documentary being made about our Arendarvon Castle has already been reported in this paper. Now a new discovery has been made.

Yesterday John Econ, one of the members of the TV crew, discovered a previously unknown passage in the west wing of the Castle. In that part, which has not been in use for half a century, he found an unmarked door.

During a quiet period John Econ, who, as he put it, has *"always been a bit of an explorer"* decided to investigate the restricted areas of Arendarvon Castle.

John Econ: "Yes, I knew it was forbidden, but I wasn't going to damage anything. Anyway, what's wrong in just looking?"

Strolling through the forbidden corners and corridors of Arendarvon Castle, and arriving at a part which, to judge from the dust, nobody could have visited for years, Mr Econ suddenly faced a doorway in a wall that appeared to have been solid just a moment before. "Gave me a bit of a start, it did, that door suddenly opening without any noise, just like that. I was sure something terrible was going to happen."

However, nothing terrible happened. The door turned out to be the entrance to a so-called "secret corridor". It must have been there for centuries, probably since Lord Manwryen rebuilt the castle in 1380. It is not clear what its function was at the time.

Asked whether he knew anything about secret passages in Arendarvon Castle, Mr Supp, custodian of the Museum, said: "I don't. But then, what do I know of the place? Ask old MacIntyre, he lived here for half his life, he ought to know."

Mr MacIntyre, the former custodian of the Museum, retired just a year ago on his silver jubilee.

Unknown for ages

The newly discovered passage has not been explored thoroughly. Mr Supp: "No, we have locked off that part of the Castle now. We don't want every tourist nosing around, and besides, it's not quite safe from collapsing masonry there. Experts will carry out the investigation. But that won't be for months."

John Econ: Explorer

Rats rove at Castle

EXPRESS REPORTER

COMPLAINTS from local farmers have led to an official investigation into the presence of rats, which have grown larger in number for the past five years.

It emerged that the rats came from *Arendarvon Castle.* It is thought that the rats were attracted by the large stores of concentrated food kept in the cellar-vaults.

These supplies date from the time of the Second Regiment of Mountaineers who lodged there during the period 1982-1957. This was the bequest of Lord Manwryen, the last owner of the Castle.

However, in 1957 the Regiment was decimated whilst fighting in Malaya and did not return to the Castle. Since then, the food has remained in the vaults.

Foodstore for rats

The food had been packed in plastic bags and stored in wooden cases. It appears that one of the cases split open in the damp cellars, tearing some of the bags inside.
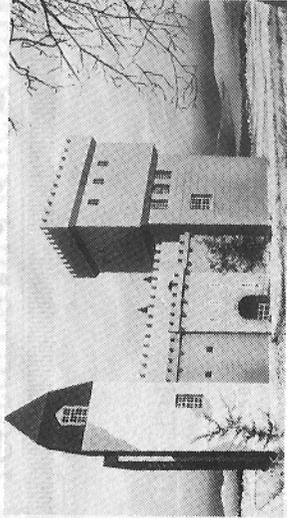
Aware of the rotting food, rats broke open the remaining cases and destroyed the contents.

According to Mr MacIntyre, custodian of the Castle, there was no reason to suspect that the rat plague was caused by the food in the cellar vaults: *"There has never been a single rat reported in the Castle,* or I would have investigated immediately. But I have never been in the cellar. I suppose everyone had forgotten all about the foodstore."

Angry farmers are bound to try to recoup their losses out of the Castle Museum fund. The rats have caused *considerable damage* to harvests in the last four or five years.

GHOSTS OR NO GHOSTS?

Arendarvon mystery...

By MICHAEL GREEN and DAVID WARNER

AS A RESULT of the recent visit of the famous Ghost Doctor Abul del Sheika alla Burdalinga to Arendarvon Castle, we investigated the rumours that the Castle is haunted by the ghosts of the Regiment.

To this end we paid a visit to Miss MacIntyre, the daughter of Mr MacIntyre, custodian of the Castle Museum. In contrast to her father, she was willing to talk about her life at Arendarvon Castle, but, she claimed, only "because them ghosts can't get me here".

Miss MacIntyre moved out of the Castle a year ago to live with her boyfriend.

Suspecting from her words that there was at least something behind the rumours, we started by asking:

Q: Do you really believe there are ghosts at Arendarvon Castle?

A: I'm quite sure there are. I've heard them often. I've lived with that knowledge since I was old enough to realize that it was not normal for chairs to move when there was no one in the room, or for doors to bang when I had shut them fast only a moment before.

Q: What did your family think about those strange occurrences?

A: Father was always very calm about the situation. He said that it was only the spirits of his friends who were killed in battle in Malaya. I never believed him. When I heard voices in the room behind me and all kinds of difficult experiments, I never believed it was those students. No, I'll tell you what it was: it was the ghosts of those magicians who lived here hundreds of years ago!

Q: The alchemists?

A: Yes, that's what I said. Now don't tell me that's impossible! I know what I'm saying. They invented something that made them live forever, and as they got older and older they became invisible, because men aren't supposed to live that long. And they're invisible now, but that doesn't mean they aren't there! You just can't see them.

Q: I seem to have read somewhere that that kind of elsewhere.

A: Yes, I know it from "The

Alice MacIntyre . . . "Sorcerers in Castle"

Black Sorcerers of the Fifteenth Century". It's about three nasty magicians who want to take over the world, only the good magicians stop them, and then they drink the magic potion, and never die. I knew at once that that was what had happened in the Castle. It explains everything, doesn't it?

Q: But if there was nothing out of the ordinary when the castle was open, then where do these stories come from, and why did the Ghost-Doctor come here?

A: I didn't say there wasn't anything at all by day, just no voices. But strange winds came through the wall or the floor, and sometimes a door closed all by itself. And that Indian man said he had dreamed about the ghosts, just think about that! He came all the way from India because he had seen on our castle in his sleep! I think that is enough to prove there's something mysterious about the Castle.

Q: How did your mother react?

A: Oh, she always got the creeps whenever it happened. She was terribly nervous, you know. She wouldn't leave Father, but I think she should have because she was so afraid.

Q: When did these things happen? At night, or all the time?

A: Mostly at night, when it was dark. I never heard voices when the museum was open, or when there were people around. I used to tell my friends about the ghosts, but when they came there would be nothing at all, and then they'd laughed and said I was lying, although my mother always helped me and said I was telling the truth. But then I stopped talking about it because nobody believed me.

12:5 The Castle-chapel

A special class of religious building is constituted by the chapel built in a castle. If we want to be complete, there has to be an example of this kind of chapel incorporated in the book. We have decided to pick on the chapel of Arendarvon Castle, a medieval castle in the North of Scotland. Built in the 17th century, this chapel is marvellously preserved and is one of the most beautiful examples of castle chapels in the world.

The chapel was built as an addition to the castle by Lord Manwryen, and replaced an older one, built two centuries earlier. There are a few minor additions of a more recent date.

The most striking features of the Arendarvon Castle Chapel are its wall paintings, clearly influenced by the baroque style, with a remarkable likeness to the paintings of Michelangelo. That these paintings are so well preserved is a fortunate consequence of the fact that the Manwryens remained Catholic, and the chapel was used well into the 20th century.

There is also a baroque window, one of the newer additions, showing the crucifiction of Jesus Christ.

Although the chapel appears to have been bare initially, except for a few stools and a small altar, much was added in subsequent periods. The statue of the Virgin Mary and Child, by an unknown sculptor, is particularly beautiful and much older than the chapel itself. Either this sculpture was moved from the old chapel into the new one or it was bought from a church. It may also have come overseas with the Manwryens when they returned from France.

Further additions were made, such as a bigger altar, more comfortable pews and seats for the rich, wood carvings showing biblical passages, chandeliers and a fantastically large wax candle which has apparently never been lit.

The chapel clearly demonstrates the serious attitude take in the 17th century towards religious experience. Rebuilding the new chapel on the site of the old one was neither cheap nor easy. Shallow recesses in the thick walls, presumably used as confessionals, represent a significant architectural achievement.

As mentioned earlier, the chapel was used until this century. During the next period the chapel was not used, but was maintained in good condition. Occasional services are now held for the sake of tourists.
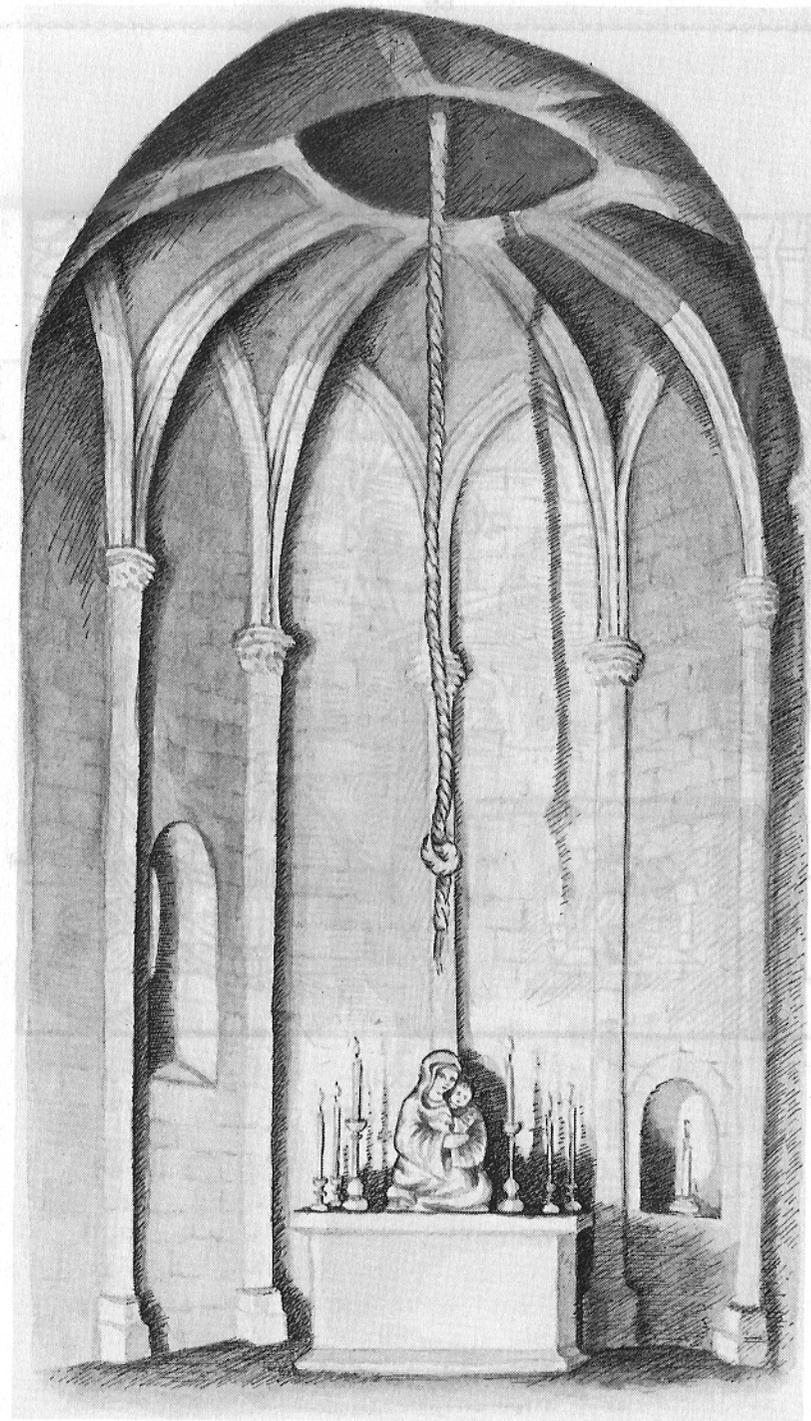
ILL. 37: The Chapel of Arendarvon Castle

PLATE XXIII
Alchemist, 15th century

ABOUT
THE SORCERERS
OF
ARENDARVON
CASTLE

James Douglas

Arendarvon Castle in Scotland has played a significant role in the history of magic, being the home of the most famous 17th century sorcerer, James Douglas -his "deep" name is unknown to this day. The following story, based on facts, gives an impression of the life of this Master.

He listened. Did he hear a sound or was it just his imagination? No! There it was again. The sound of a carriage riding over the drawbridge. He abandoned the document he was writing and hurried to the courtyard. They had come. Actually, the number of servants in the castle was hardly enough to receive such important guests. Never mind: they hadn't come to live in luxury. And of course it was not wise to have too many servants around when one was occupied with magic. The less people knew about it the better.

The reunion of the old friends was very cordial. James hadn't seen them in a decade: Felix, the jovial Spaniard, small in body but all the more lively; Maurice, tall and stately, although visibly ageing now; Jeanne, the great French lady, the only female sorcerer in history.

These weren't their "deep" names, of course: "deep" names were not used conversationally even between close friends.

When the guests had refreshed themselves, the four settled down to listen to each other's stories about the events of the last ten years: friends who had died, discoveries made, the political situation.

"It's a pity about those Blau spells', Felix remarked, referring to the collection of spells of a German Master Sorcerer which had gone up in flames. They all agreed. "Especially since they contained a new kind of illusion', Maurice added.

"Really? But why didn't the ward-off spell work? Faulty casting?"

"It seems there wasn't any. They have a shortage of Force in Germany, you know. They sold nearly all of it to Italy, the fools. God knows what terrible uses the Italians will put it to." "But isn't there a law in Germany against selling Force?", Jeanne asked. "I thought they passed one just a year ago." "That's right, but there was a special disposition for this case. In Germany there is also a shortage of money, you know. Laws make way where money is involved."

James had been silent so far, smiling and enjoying the conversation. He remembered....

The rain poured down. He was soaked already. There was no sign of the sky clearing, and, worse, dusk was drawing near. If he did not find shelter soon, he would be an easy prey for the wolves which, he was sure, were lurking behind every hill. For the tenth time he looked around him. According to the farmer he had talked to this afternoon, there should have been an inn miles ago. He must have lost his way. But wait! Wasn't that a light far away to the left? Immediately James turned, his pace quickening. Soon he saw he had been right: on the top of a hill there was a small house, its outline barely visible against the darkening skies. Inside, a fire seemed to be burning. The last hundred yards he ran.

James knocked at the door, not worrying who the inhabitants of the house might be: thieves perhaps, or worse. His life was at stake! But when the door opened he began to regret his haste: in the doorway was a tall figure, his face concealed by the darkness; and in his right hand was a mighty mace, lifted in a threatening gesture. James tried to turn around and flee, but he found himself unable to move. Terrified, he watched the man, who in his turn fixed James with a searching look from invisible eyes. Finally he put down his mace, and said in a surprisingly kind voice: "Come in, my boy. It is no weather to be outside."

Relieved, James followed the man inside into the only room. A large fire was burning. James, dropping his coat and bag in a corner indicated by the man, felt the life and warmth creep back into his numb body. Only now did he realize how cold he had been. An hour later, he was sitting comfortably in front of the fireplace. He had introduced himself as James Douglas and, suddenly weary from passing himself off as someone else, he had told the rest of his story: how his father intended to have his son see something of the world before he would bury himself in the calm and uneventful life of Lord Douglas, Earl of Darvon, and how he had journeyed for two months through England and France. His host had told him only his name: Maurice. But now, as sleep started to overcome James, he said: "You must wonder who I am, why I am living here, what my occupation is."

James, suddenly wide awake again, tried to say he didn't care, but the man replied: "Oh, but you do care. I can see that clearly. You know, I am a member of the Alchemist Order." When James looked blank, he went on: "But perhaps you don't have a division of the Order in Scotland, so you wouldn't know what I am talking about."

"The Alchemists are a group of people trying to discover laws of order in nature and find ways to use them. It is not an easy task, for there are many who are ill-disposed towards us, especially the Church. Still, we have achieved some results, and I think soon we will be recognized as doing important work."

James suddenly remembered something his father had said about a group of maniacs claiming to know things God had intended man not to know, and said: "Do you have anything to do with magic?" Maurice, reading the expression on James" face, said spitefully: "I see you have already been prejudiced. I don't know who told you about it,

but it must have been someone who didn't really know us. Yes, our science is alternatively called "magic", although we use the word "alchemy" ourselves."

James, not wanting to appear prejudiced, hastened to say he had nothing against magic, that he had heard something about it that seemed unfavourable but that he would be glad to exchange his opinion for a better one.

Maurice had hardly listened. He said: "You see, I had hoped to persuade you to travel with me to Lyons, where our main residence is. I have to go there in a week, and I'd rather not travel alone. I judged you to be interested. But I see I was wrong."

James didn't know how to react. He was embarrassed by the trust the man had evidently put in him, and ashamed to breach that trust. Further, he had no idea where to go next, and Lyons seemed as good a place as any. So he said: "Really, I have no objection to going to Lyons. Actually, you have made me curious."

"How is one initiated into the secrets of the Alchemist Order?", James asked. They were more than halfway to Lyons and by this time James had really become interested in the Order. He was intellectually attracted to the ideas of the Alchemists, and much less so to a dull, uneventful life as an Earl.

"Oh, well, there is a school. It isn't really initiation. After all, we aren't just another cult: we are trying to avoid just that impression. But on the other hand, not everyone can enroll. You have to have good references, and there is an intelligence test."

"Are you good enough as a reference?" James asked the question straight. As he had expected, Maurice showed no surprise. "I should hope so. And I'm sure you'd pass the test, to spare you the question."

Life was good, James contemplated. The school was every bit as enjoyable as he had hoped. He didn't know what his father would think, but he didn't care. In fact he thought of never returning at all to his home country. In his memory it always rained in Darvon.

He had made a few friends among the apprentice sorcerers. One in particular: a lively little Spaniard, Felix Panid. They had a good deal in common: Felix" father was a Spanish nobleman who had wanted his son to see something of the world before taking over his father's estate -not expecting him to stray into alchemy. They also had a common interest in girls; the only reason why this didn't injure but strengthened the friendship was their agreement to let the one of them who discovered a girl first have her -that is, if she would have him.

In the case of Jeanne, it was James. He managed to inspire her so much that she enrolled too, to become the only girl in the history of alchemy. It took the support of Maurice to manage this.

After dinner, James took the floor.

"Although it has been pleasant enough to remember things and to talk about the past years, actually I have invited you for one thing especially."

PLATE XXIV
Alchemist, 17th century

The guests became alert, for they knew that when James talked this way he had something important to say.

"You know I have led the life of a hermit for the last ten years. You must have wondered why. There have been rumours, I know, of me going crazy at last, or being under the influence of a spell of seclusion, or God knows what. I hope you three didn't believe a word of that."

"Well, actually", Felix began but James waved him silent.

"I have been doing some very complicated research: so complicated that it has taken me all this time to complete it. Of course I could have asked for help from the Order, but actually I thought what I was doing might be dangerous, and if there was an accident, well, the fewer people involved the better."

"But", Felix tried again, and again James gestured him to be silent. "Patience, Felix. I want to tell it in my own way."

"I'll give you the outlines of what my research was about."

"Jeanne, do you remember how interested I was in your efforts to formulate the Calen postulates in terms of straight and curved? You showed clearly that it should be possible to construct entities that could serve as reservoirs of Force. From that idea I have constructed the Alphabet." The others nodded. The Magic Alphabet had been a major achievement, the first time James" name had reached the ears of every alchemist in the world.

"The Alphabet, however, is a limited tool. The main problem is its two-dimensionality, its lack of depth. It is like a shallow pool, easily filled and as easily drained."

"The logical thing is to try to construct an entity which is not two- but three-dimensional! Such an entity should have a really enormous capacity for Force, in proportion to the capacity of the Alphabet as the ocean is to the pool."

"This I have done."

There were gasps of surprise from the small audience, but James ignored them and went on.

"It was not easy. First, the mathematical parameters of such an entity had to be calculated. As you know, the straight/curved ratio must be exactly equal to unity: in dealing with immeasurable quantities of Force such as in this entity one cannot allow even a tiny fraction to escape. It took me a year to construct a model in which the balance was perfect."

"Constructing this mathematical model was simple compared to its realization. You see, a three-dimensional entity consists of planes/ in the same way that a two-dimensional model -the letters of the alphabet- consists of lines. But a physical implementation of planes or lines is impossible because there is always a certain width associated with them. This is why the alphabet cannot be perfect: the lines have width, and as a result dissipation occurs. But I could not allow dissipation in my three-dimensional entity."

"It took me three years of experimentation before I hit upon the idea of constructing

the entity not of matter but of Force itself. A Force plane has no width, for it is equivalent to its mathematical description."

"At this point, I found your publications on the connection between Force and matter invaluable, Maurice. The Force planes cannot exist by themselves: they must be connected in some way with matter. The main problem is that the planes may not be deformed by the connection. The material serves only to give the entity a hold on reality, and may exercise absolutely no influence over it."

"I worried a great deal about the way in which the entity should be filled once it was constructed. Where should I get the water to fill the sea? Fortunately the analogy doesn't hold further than this. It is an unexpected but lucky consequence of the Fourth Calenate that causes the entity to be filled once it is constructed. The seabed is filled with water supply because it is a seabed. It is the ideal place for water to be. But water isn't created: the filling of the sea causes drought elsewhere."

"In other words, the entity attracts Force from all that surrounds it by its mere existence. It will never empty, as long as there is Force left in this world to fill it."

"By the same rule, the Magic Alphabet should become an infinite source of Force were it written in perfect lines without width. Unfortunately, it is not possible to shape Force into perfect lines as it can be shaped into perfect planes, or we wouldn't need the third dimension at all."

"Only one thing remained to be done: to find a way to release the Force stored within the entity. This was relatively easily achieved after all the trouble I had taken to prevent the Force from being released. All that is needed is to distort the straight/curved ratio by a small amount. This can be done with the Force handling spells Felix designed."

"The result is this."

James took from a cloth he had put on the table a small cube and showed it to his friends. The edges of the cube consisted of metal strips. It was not impressive in shape or size. But inside the cube...

Inside the cube was a system of planes, here curving, there straight, cutting each other at what ought to be impossible angles. The eye was trapped, trying to follow planes into the void, deeper and deeper, on the edge of belief. Inside the cube was a power only felt, always behind the curve of an unexpected crossroads, fleeing from sight and yet present everywhere. Inside the cube was a spectacle of dazzling colours, sparkling, twinkling, yet all of the same absolute black. Yet the cube...was empty.

James covered it with the cloth in which it had been wrapped and watched his friends" reactions. For three full seconds they stared at where the cube had been, with uncomprehending eyes. Then they started, as if awakened from a deep dream. In confusion they looked around. Then came the shouts, the excitement, the admiration, the questions.

"What are you going to do with it?", Jeanne asked. It was the afternoon of the next day. They had gone to bed late and had skipped breakfast. Now they had gathered again and were discussing the "entity".

James shrugged. "I haven't given it a thought yet. I'll give it to the Order, I suppose. It is much too dangerous for an individual to possess. Unlimited Force! Just think what a weapon it would be!"

"Well, I think it will be duplicated soon enough", Jeanne said. "In another ten years it will be standard equipment for every sorcerer!" But James denied this: "Impossible. The Strain Principle would not allow it. I have calculated the possibility beforehand, to be sure it could be done the first time. Duplication would mean an end to the universe."

"Can it be destroyed?', Maurice asked. "I suppose it is not possible to strengthen the metal magically?"

"That's right. It would deform the planes and that would be disastrous. I tried to construct the metal strips as rigidly as possible and there is a certain amount of rigidity in the planes themselves, but I think it would be quite easy to destroy it. A heavy stone would do it."

"What would happen?"

"What do you think would happen?" They laughed.

At the end of the week they were overcome with admiration. James had shown them his workshop, explained his experiments, and given the results of the painstaking research of a decade. Ten years of hard work concentrated into a single week had left little room for anything else.

James went with them when they left. He took the entity (as he called it) with him, intending to give it to the Order. Jeanne and Felix lived at Lyons, where the main residence was, and where James needed to be. Maurice would accompany them only as far as Normandy, where he still lived in the same cottage where James had first met him.

When they arrived, the news of James' creation had preceded them -James suspected that Maurice had a hand in that- and the three of them were received as kings. James was awarded the title of Grand Master of the Order and was appointed senator for life, an honour normally reserved only for French and Spanish members of the Order.

Having little mind to return to his lonely castle so soon, James stayed at Lyons, where eventually he married Jeanne and made his home. Being a great sorcerer, he didn't find it difficult to convince his Scottish acquaintances that he was dead and had been so even before the time he left for France. Hence the historical version of the story has come down to us with James dying young and childless, while we know that he lived a long and happy life.

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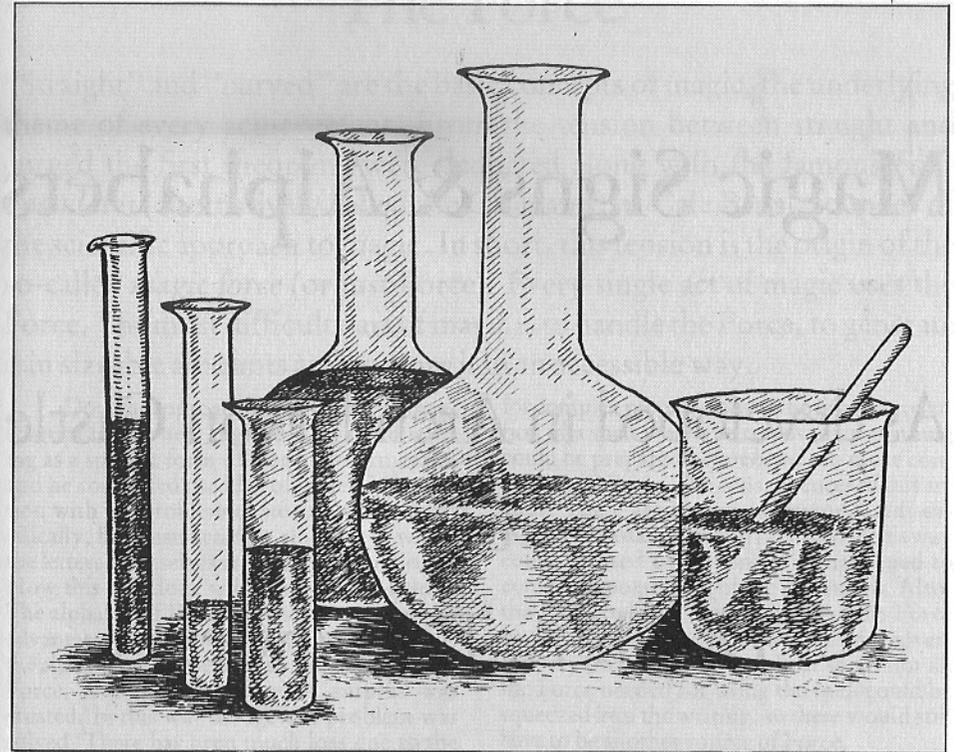
PLATE XXV
Glassware used by James Douglas

Magic Signs & Alphabets

As developed in Arendarvon Castle

by

Dr. Th. A. T. Knowles

Of all the centers of alchemy in Great Britain, *Arendarvon Castle* in Scotland must be the richest source of information about the ancient lore. Much knowledge has survived in the books of the Arendarvon library. There are still branches of the science that we are quite ignorant of. One of those is the so-called *magic script*, by which is meant everything concerning the writing down of magic spells. This article is the first to broach the subject.

Magic script is relatively new among the achievements of the science. It was largely neglected at first, understandably so, for developments were very exciting in other areas of magic, such as spell construction and Force investigation. The actual lettering of the document in which these developments were put down seemed quite unimportant in comparison. However, there came a time when the pace slackened and the question arose whether it was not really an inefficient way to write down such strong words in an everyday script. Research began on a new and better way of storing magic. Various alphabets resulted, among them some very subtle ones. But our interest is only in the radical developments made by the illustrious *Douglas* of Arendarvon Castle (about whom we wrote two months ago), who was the first to use the concepts of "*straight*" and "*curved*" in his work.

The Force

"Straight" and "curved" are the basic concepts of magic, the underlying theme of every achievement. From the tension between straight and curved the first theorems were deducted along with the famous *Four Postulates* (alternatively called the Calenates) of Cale Benal, founder of the scientific approach to magic. In short, this tension is the origin of the so-called *magic force* (or just Force). Every single act of magic uses the Force. The most difficult part of magic is to handle the Force, to generate it in sizeable amounts and to store it in an accessible way.

Douglas approached the matter of magic script from a new angle. He regarded writing as a specific form of storing information, and he connected the idea of stored information with the problem of storing magic. Specifically, he constructed an alphabet in which the letters themselves are a *reservoir* of Force. How this was done will be described below. The alphabet of Douglas has some important advantages over the ordinary alphabet. First, the alphabet could be used to store a surplus of Force, if by accident such a surplus was created. In this way an age-old problem was solved. There has been much loss due to the careless creation of large amounts of Force which could not be used up. There is a remarkable resemblance to the waste of fossil fuels in the last century.

The Force stored in the Douglas alphabet could be *released* at any time by reading aloud the words. This is the basis of a second, even more important advantage: the Force needed for using a spell could be provided for by putting it in the words of the spell. The need for complex preparations at the time of execution of a spell would be removed: everything could be prepared *beforehand* at a more convenient moment. The consequences of this are clear. There are also some minor *disadvantages*. For instance, a spell prepared in this way could be used by anyone who happened to come into possession of the document. Also, the spell could be used only *once*, the Force having been lost the second time. Moreover, for very powerful or very short spells not all the Force needed for using the spell could be squeezed into the writing, so there would still have to be another source of Force.

Perhaps there might have been adaptations in order to overcome these disadvantages. Unfortunately there was no time for that. Shortly after the introduction of Douglas" alphabet, magic ceased to be applied altogether, for reasons that are not entirely clear. It was four centuries before the thread was taken up again, and much of the knowledge of former times has never been regained.

Signs

In addition to the alphabet, Douglas invented several *magic signs* for more specific purposes. To be particular, he started to devise a system of signs for giving directions in the process of preparing magic. The idea was to convey as much information in as little space as possible, because the process is often both complex and laborious, and small errors can have disastrous consequences. In this situation no time must be lost in reading

instructions: they must be taken in at a glance. The message must be concentrated.

Douglas never finished this project: the event of his "death" stood in the way. (About the circumstances of this death you should read our issue of two months ago.) To study the application of the alphabet described above one should visit Arendarvon Castle, the place where it was invented. Logically, this is also the place where most of the writings that use the alphabet remain -in fact, almost every known writing concerning magic and employing the Douglas alphabet is either written by Douglas himself or stems from his library.

Unfortunately, the library itself is not open to the public, but there are some exam- ples of magic writing exhibited in the Muse- um. Moreover, in the so-called sitting-room is a *message* on the wall of which the "Guide to Arendarvon Castle" says that "many experts have been baffled in an attempt to provide an explanation". Apparently they do not possess the correct knowledge. The lettering strongly resembles the Douglas magic alphabet. The words are meaningless. This is clearly an example of the alphabet being used to store a temporary surplus of magic force. The Force has gone long since, either by the deliberate speaking of the words or by dissipation.

Magic Ring

The Alphabet

Until now, the alphabet itself has not been discussed, because we do not know as much about it as we would like to before offering factual information to the reader. However, we cannot omit the subject, so we will try to cover it as thoroughly as possible. The complete alphabet is given here. Looking at it, there are a few peculiarities that strike one immediately.

First, there are no vowels, only conso- nants. The reason for this is that four centuries ago, pronunciation of words was not prede- termined in any way, and particularly the vowels varied widely in pronunciation. This applies even today: dialect (not accent) is
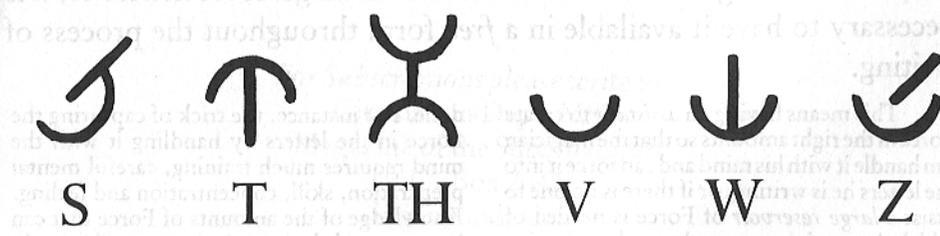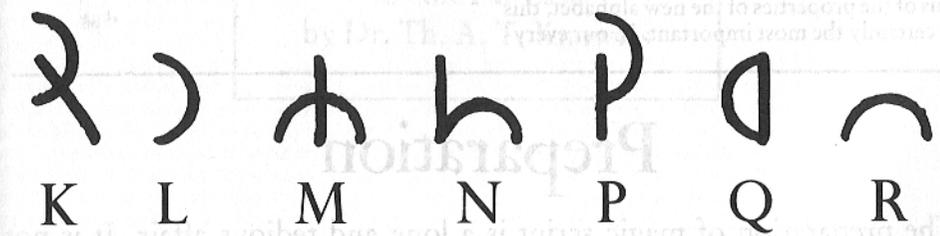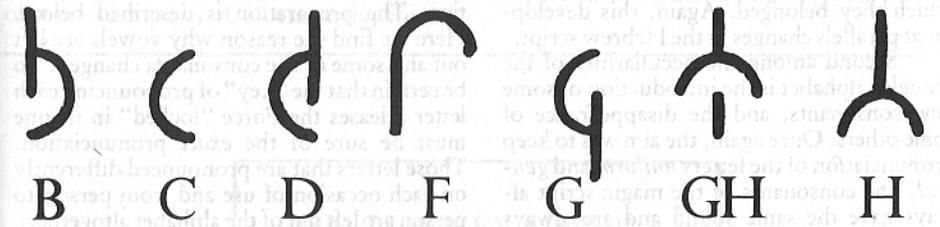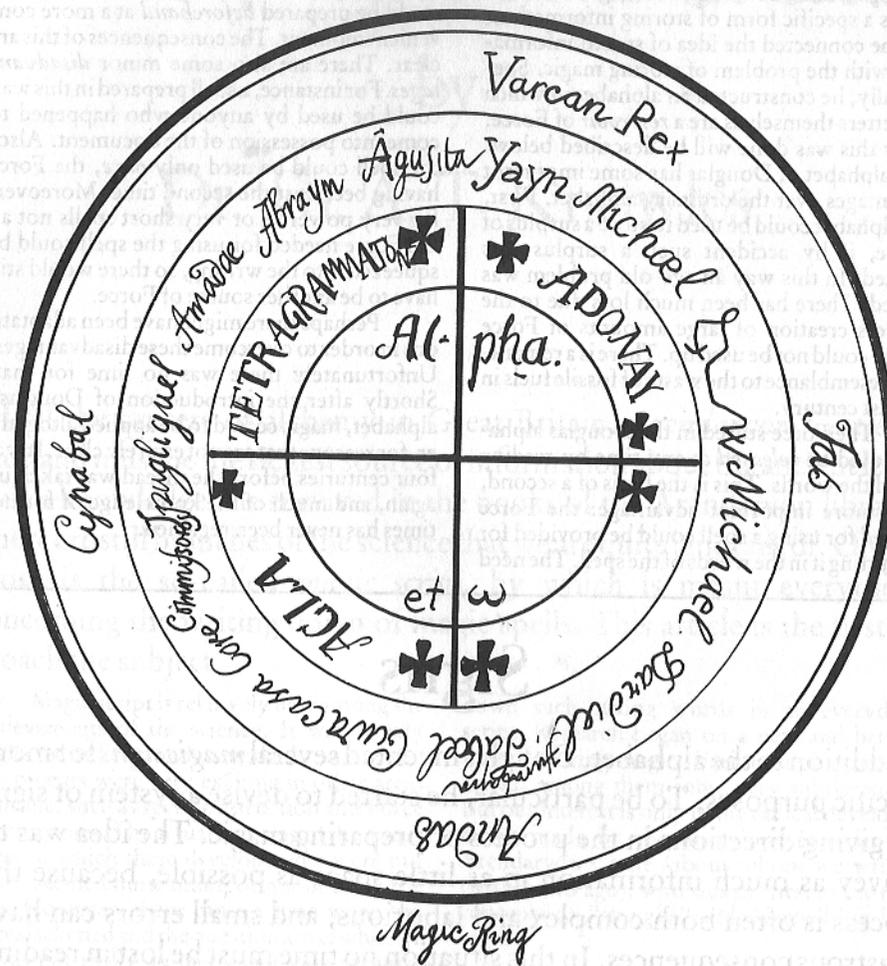
determined by the pronunciation of vowels much more than of consonants. In order to know beforehand the pronunciation of the letters that were written down, vowels were kept out of the alphabet altogether. It should be noted that exactly the same was the case in old Hebrew: the vowels were kept out of the Hebrew script, and the reader had to fill them in for himself. However, the reason for this in Hebrew is quite different from the reason in magic script.

Actually, the no-vowel rule was often broken by users of the alphabet other than Douglas himself. It seems people found it hard to read words without vowels. The vowels were sometimes inserted in unmodified form from the normal alphabet, which must have *diminished* the power of the Force in the script greatly. A compromise was found in putting the vowels down as subscripts to the words to which they belonged. Again, this development parallels changes in the Hebrew script.

Second among the peculiarities of the Douglas alphabet is the introduction of some new consonants, and the disappearance of some others. Once again, the aim was to keep pronunciation of the letters *uniform* and *general*. The consonants of the magic script always have the same sound and are always pronounced in the same way.

Third, the *shape* of the letters has been altered slightly. Although not the most obvious of the properties of the new alphabet, this is certainly the most important. In our every-day alphabet, the shape of the letters is determined historically. No one knows why letters are shaped in a particular way, for there is no logical background. In fact the letters are shaped arbitrarily, under the condition that they remain easy to write. The letters of the Douglas alphabet are conciously shaped to *balance* the "*straight*" and "*curved*" concepts and yet be as much like the corresponding "normal" letter as possible. The balance between "*straight*" and "*curved*" is very difficult to reach, and this is the greatest achievement of the alphabet. It is this balance that makes possible the storing of a certain amount of Force in a letter. It acts as an *insulator* against any disturbing influence, and actually "locks" the Force contained within. The "key" to this "lock" is the pronunciation of the letters. To make the "key" fit, the writing material must undergo a painstaking preparation. The preparation is described below. Here we find the reason why vowels are left out and some of the consonants changed. To be certain that the "key" of pronouncing each letter releases the Force "locked" in it, one must be sure of the *exact* pronunciation. Those letters that are pronounced differently on each occasion of use and from person to person are left out of the alphabet altogether.

Preparation

The preparation of magic script is a long and tedious affair. It is not enough to write down the letters; it is not even enough to enchant the script after having written it. In order to lock magic force in a letter, it is necessary to have it available in a *free* form throughout the process of writing.

This means having an *assistant* to create Force in the right amounts so that the magician can handle it with his mind and can force it into the letters he is writing; or if there is no one to assist a *large reservoir* of Force is needed of which the magician can make use by releasing it in manageable amounts.

Of course this is more easily said than done. For instance, the trick of capturing the Force in the letters by handling it with the mind requires much training, careful mental preparation, skill, concentration and feeling. Knowledge of the amounts of Force that can be squeezed into each letter comes only through experience. Undoubtedly much Force has been lost in gaining this experience.

Dissipation

Normally, it would be enough to write the spell on ordinary paper. However, in cases where durability is needed or a large concentration of Force is expected, a problem of *dissipation* arises.

Locking the Force in the letters would be sufficient if there were *no need* to write them down. Unfortunately there is such a need, and most writing materials are *sensitive* to magic force. There is a reaction between the magic and the paper: the paper is affected by the Force, and as a result some of the Force is lost. This is called dissipation.

To check this process, it is enough to make the paper resistant to magic Force. Much *research* has gone into the development of some such paper. Unfortunately, the results of this research have been lost, although we do know that some advances were made.

As is all too often the case, we know the achievements of our ancestors, but cannot reproduce them. Essential information has not reached us and probably never will. The readers of this magazine will be familiar with the difficulties of researching magic: nobody takes it seriously. Consequently, there are few opportunities of identifying magic script.
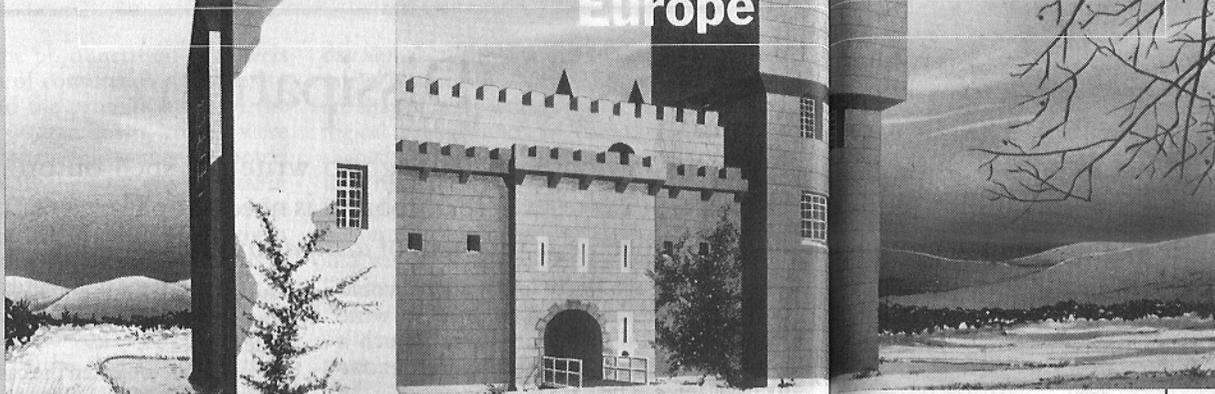
Impressive Castle with Worldfamous Library

A Library Full of Magic

But you cannot borrow there

As a subject for study at university, "magic" would raise many an eyebrow. The word is concatenated with childhood fairy tales. No adult would accept the idea of magic as a science. However, five centuries ago "magic" (called "alchemy" by the upper classes) had quite another status. It was regarded by a surprisingly large group of people as a serious affair. The attitude towards magic then was much the same as towards modern sciences now.

Our knowledge of this subject is limited to the few writings that remain. The largest collection of books on magic is in the library of *Arendarvon Castle*, an impressive medieval bulwark in the county of Darvon in the North-West of Scotland. This castle was the site of the British division of the Alchemist Movement in the late Middle Ages (1500-1600 AD). The reason for the existence of this outpost was that the owner of the castle, Sir James Douglas, was an active member of the Alchemist Movement (or Alchemist Order). Actually, alchemy was popular mainly in France and Spain.

James Douglas was also the founder of the library. It was maintained and enlarged by the subsequent owners of the castle. Whether they regarded the collection as a curiosity or as an object of prestige (or both) is not certain. The library is still privately owned, and to obtain permission for a visit is not easy. This is understandable: the books are irreplaceable. The library has been an important object of study recently. Three Oxford lecturers have visited the library regularly for the last few years. Two are professors in history and chemistry respectively, and the third is a Doctor of Psychology. What is their interest in magic?

Professor Doctor Connar teaches history. His interest in the Alchemist Order is directly related to his work: he is investigating the role of the Order in medieval society. The Arendarvon library is for him an important source of information. "Nearly every work of importance is in the collection", he said, "theoretically one could construct everything that happened from material there".

What has he discovered so far? "The Alchemist Movement is never taken at its proper value. I want to find recognition for those scientists - for that is what they were." Alchemy, says Professor Connar, was based on mathematical postulates and theories. Experiments and research were carried out very scientifically. "Alchemy" is the term that was used by the members of the Order themselves. To other people the science was known as "magic". Professor Connar: "Both magic and alchemy had quite another meaning than they have now. First, there was nothing supernatural or mystical about magic. It was equivalent to alchemy. The word has shifted meaning since, because magic as a science suddenly ceased to exist and the new generation looked upon the magical results that had been achieved as impossible. Still later, the word magic was used for everything that was considered impossible and was considered supernatural. That is why it is better to use alchemy instead of magic to refer to the science. But the word "alchemy" has also shifted in meaning. It has come to be identified with those members of the Order who were interested only in finding a way in which to make it out of base materials. They were frowned upon by the true alchemists of that time."

The sudden end to magic as a science is still a mystery to Professor Connar: "It seems to me that alchemy was at its height as a science when suddenly it vanished. I have absolutely no clue as to the cause. But this is one of the things I hope to find out."

What role did alchemy play in history? According to the professor that role could be far more important than is realized. Alchemy was not as obscure and little-known as supposed. In fact, alchemists were held in esteem by the leaders of that time. Councilmen were often chosen from the Alchemist Order. But the popular interest was directed more at the practical achievements of the science than at the science itself. This is understandable and has remained so even in our own times. People are thrilled by chemistry, of which the results are visible everywhere, but quantum mechanics have little public attention, because they do not show spectacular results. So after all, the purely scientific approach to magic was not as important as the practical. Yet it is the scientific approach that interests Professor Connar most of all, because it shows that scientific thinking is not something unique to this time.

Another Oxford professor who has shown interest in the Arendarvon library is Professor Dr More. He teaches chemistry. For him, the library is a source of information about the origins of his work. Professor More: "In my opinion, knowledge of the history of science is very important in understanding exactly why science is what it is. Regrettably, the origins of chemistry are all but forgotten. The study of chemistry in the light of modern achievements stimulates ivory-tower thinking. I feel that a closer familiarity with the foundations of chemistry would result in a deeper insight into the task of the chemist."
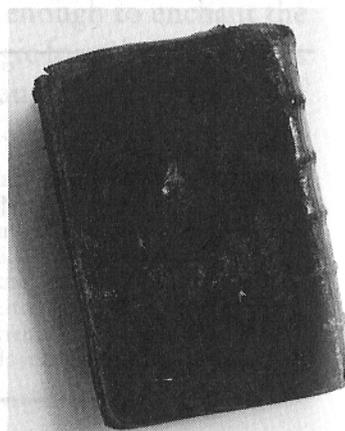
According to Professor More, the history of chemistry has hardly been investigated. In contrast to, for instance, physics, chemistry can claim no popular knowledge of its history. Gallileo, Newton, Einstein: everyone knows who they were if not what they have done. There are no similar celebrities in the history of chemistry. The professor intends to change this. But why exactly has he set on alchemy as being the ancestor of chemistry? Professor More: "The link between alchemy and chemistry should be fairly obvious. Etymologically the words are clearly related. The first came to an end in the 17th century, the second picked up the thread at the beginning of this century. Of course some work has been done in the intervening centuries, but hardly anything spectacular was discovered; so little, in fact, that the first real chemists had only the work of the alchemists on which to base their studies.

The Arendarvon library provides an almost complete record of the alchemists' achievements. "It is unbelievable", says Professor More, "that such a formidable store of scientific knowledge should have gone unnoticed for almost three centuries. Of course there is a lot of chaff between the corn, nonsensical documents about magic and the philosophers' stone. The alchemists were easily diverted from real science. However, on the whole the Arendarvon library is a fountain of knowledge about the history of chemistry."

Quite another way of looking at alchemy is propagated by Dr Kindorn, an Oxford graduate whose subject is psychology. He has new ideas about the underlying motifs of alchemy. His thesis concerns the probable relationship between the decline of the Catholic Church and the rise of alchemy. Frustrations which had always been expressed in Church ritual needed another outlet. Dr. Kindorn: "Every one of the alchemists' or magicians' tools were symbolic. It is quite obvious to anyone with any knowledge of Freud's theories how concepts such as phallic symbols, longing for the womb and the Oedipus complex are woven into the pattern of alchemist actions."

According to the doctor, the alchemist movement in itself was of no importance. The only interesting thing about the movement is the light it sheds upon our deepest frustrations. Dr. Kindorn, too, considers the Arendarvon library an invaluable research center: "It is a shame that such important psychological material should be kept in an obscure musty castle like this. It would be far better to have it moved to a university library such as Oxford's." Unfortunately for the doctor it is illegal to have the books moved.

The library remains a unique collection of relics from past times. Whatever the truth may be about the Alchemist Movement, their work constitutes a way of thinking now extinct. That is why we are thrilled by the collection; and that is why we can learn so much from those books and documents.—*By Robert C. Moore. Reported by Diana Furrier and C.C. Bean/ London*

Relic from past: Book of Magic

Notes

ARENDARVON CASTLE

from a medieval story found
library of Arendarvon Castle
translated by Prof. Dr. O. M. ...

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those who read it take heed and
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possessions of our Order.
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Great Tower *

* inscription !

Cannon

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Armoury etc.
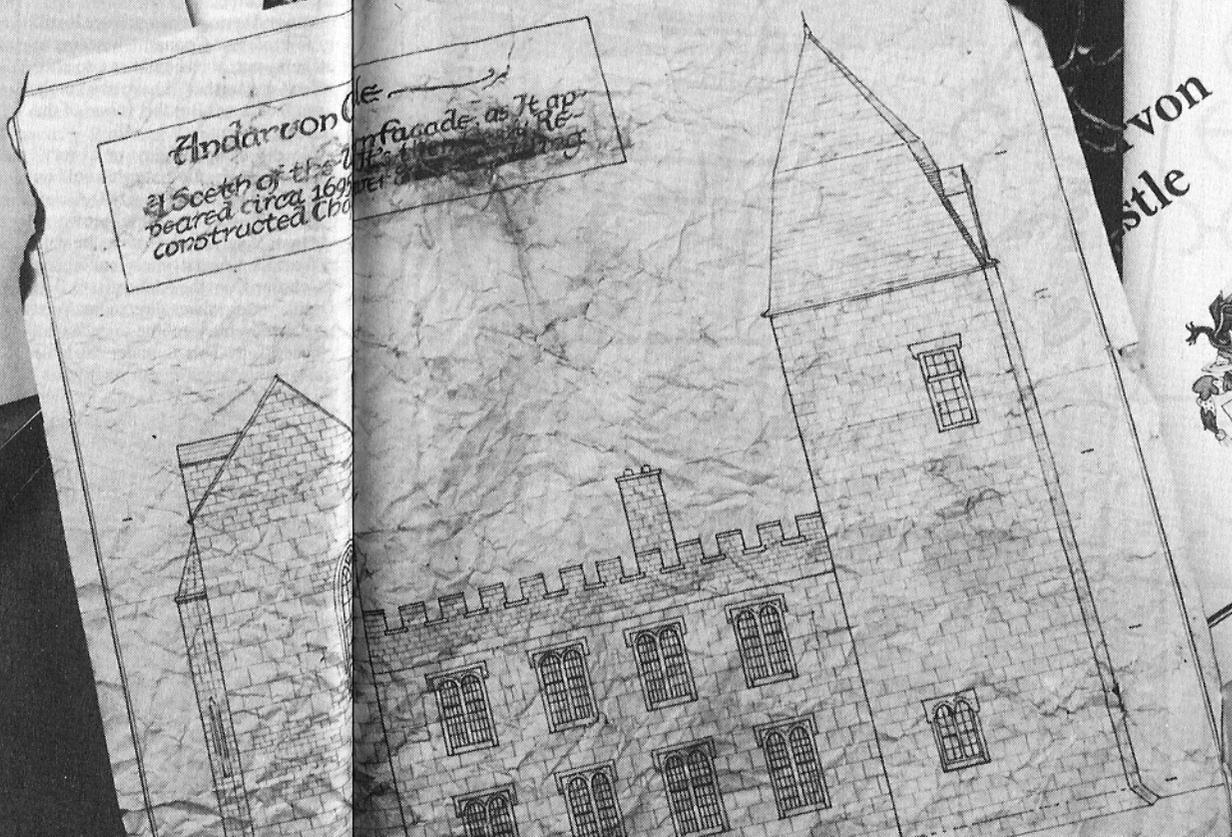
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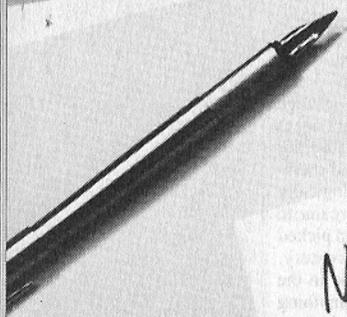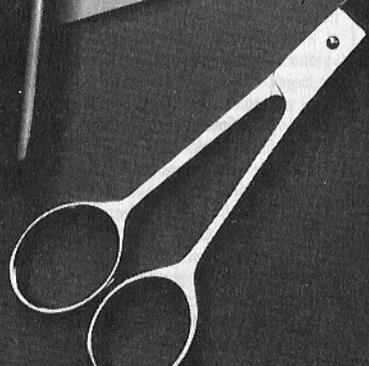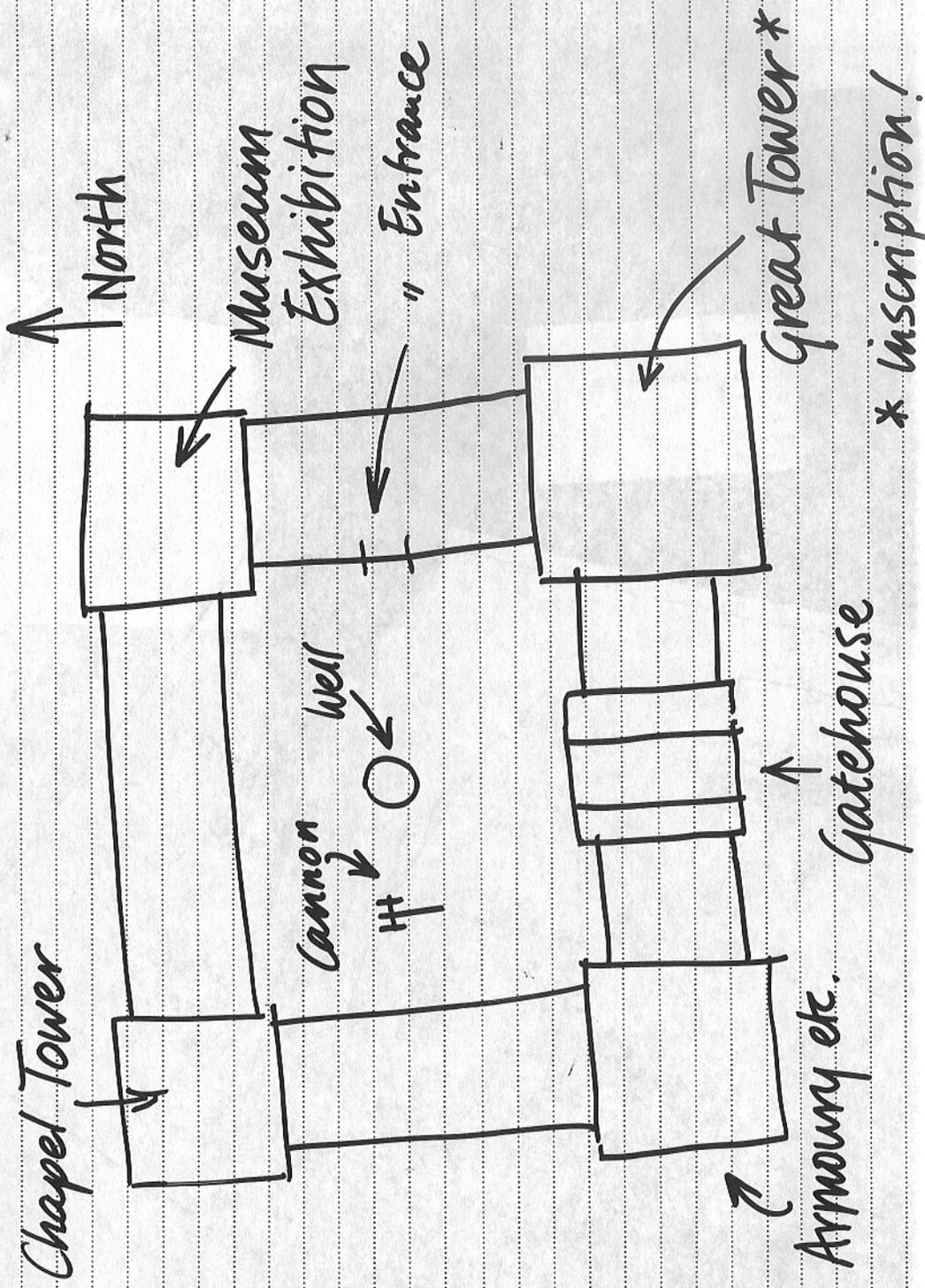
Phone Prof. Kronhofen !
a.s.a.p. !
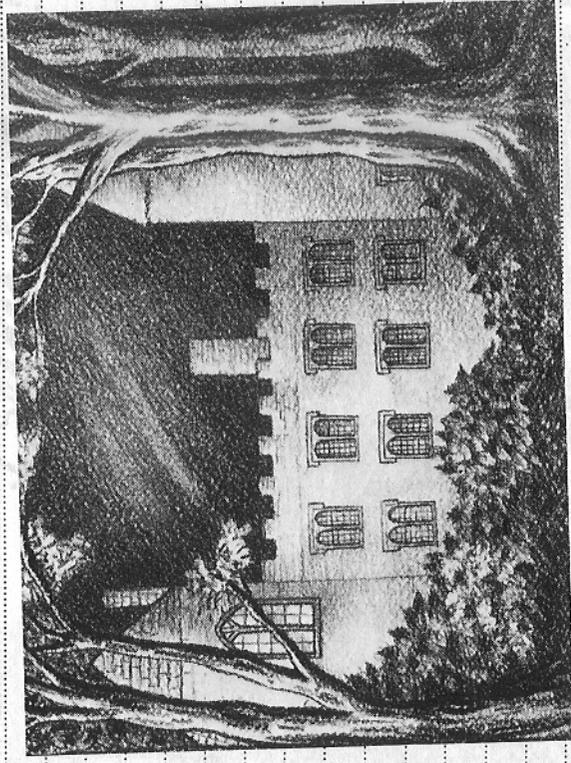
Inscription found
on ceiling in S.E.
Tower

Views of the Western Facade

Who is this mystery lady of Arendanon? →

✓ Is there any connection with James Douglas?

✓ Did she practice Alchemy or Magic?

✓ Is she sitting in the Exhibition Room?
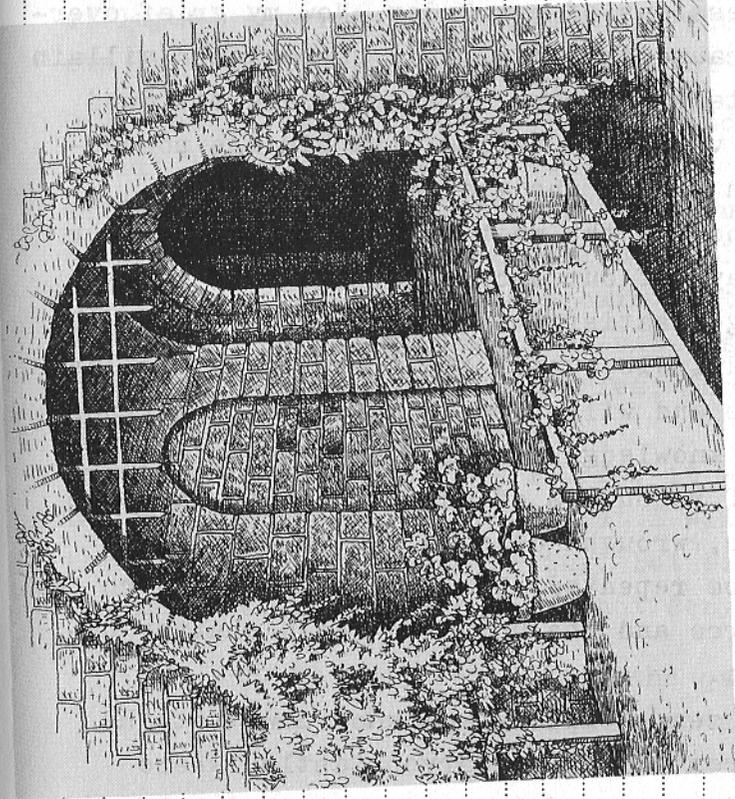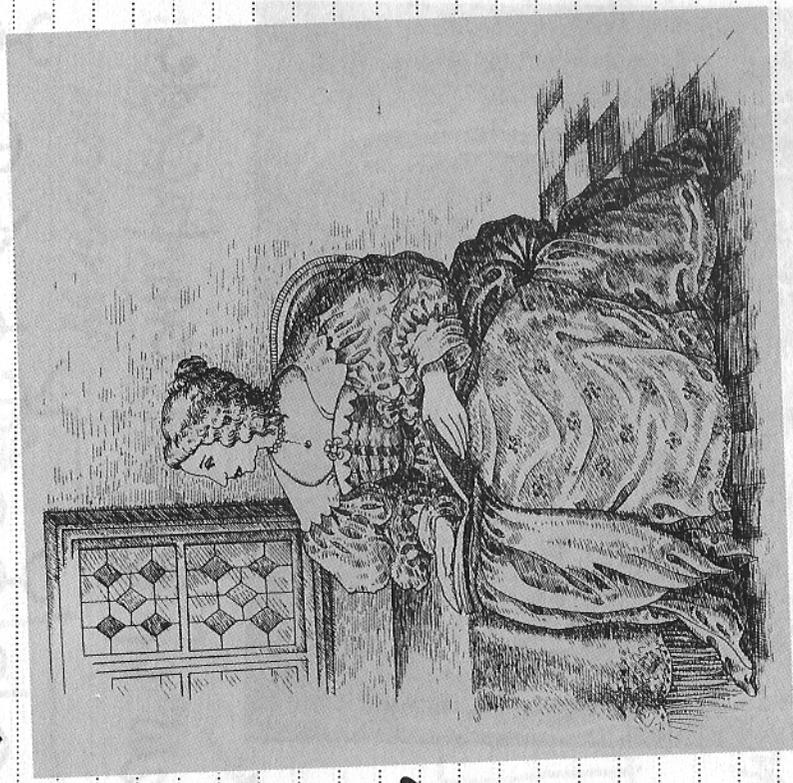
✓ Secret Passages?
✓ Left of Gate?
✓ Top floors of towers?
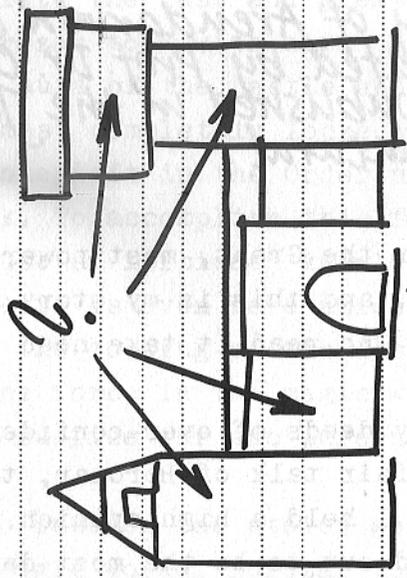
✓ What about that bricked-up door in the Gateway?

I am Zazar the Great, most powerful of the Order of Magicians, and this is my story of ill fortune. May those who read it take heed and not repeat my mistakes.

Hear of my deeds of over-confidence! I trusted too much the fair talk of Borozar, thrice-damned foe of humanity. I held a high opinion of this fellow, he who turned out to be the most dangerous man of our era. I even made him keeper of the most secret, most valuable possessions of our Order. Now my grief overwhelms me, because this man, this unspeakable villain proved completely unworthy of every grace bestowed upon him, and vanished, taking with him the possessions of which he was the guardian.

The Order is now in the most serious plight of our days or the days of our ancestors. If these matters are not arranged satisfactorily, then surely we will diminish and dwindle, until death overtakes the last of us, and the end will come to an era of unsurpassed scientific knowledge. For Borozar took with him the largest of resources of magical force, the pure works of magic, wrought decades ago in a manner that may not be repeated, for this would too much of the astral force and the universe would shatter under the strain.

I have cast a search-spell, and know now that the fiend has retreated to Arendarvon Castle, where Douglas, Grand Master of the Order, toiled half a century ago to complete the last and greatest of the magic works that Borozar took with him.

I have examined the aura of the Castle and have found that it is almost completely locked off. Not the might of all those left in the Order united could break the lock. To accomplish this feat, Borozar must have made use of forbidden knowledge, which proves that there is even more amiss than was suspected; besides, the locking of the Castle must have used most of the force in the magic works. But what is left should suffice for one person for thousands of years.

We cannot but try to recover the stolen goods. For in addition to the magic works, Borozar took with him a collection of the mightiest spells inter canem et lupum, seven in all, with which great mischief can be wrought upon humanity when put to evil use.

Only one solution remains. I must send forth my spirit through the aeons, submerge my whole into the astral plane. The condition of my return will be the speaking of the magic word which I will put down in this manuscript. I must take care that it will not be spoken until the lock has lost its power, which must happen within five centuries; for once spoken, the word will lose its power.

This asks a great deal of me, for it will cost all the magic force left me, so that I will cease to exist in the world of the living. But since I am responsible for the damage, I cannot deny the burden.

Who is prepared to end the quest;
speak this word for mankind's best:

BENIALDRUZIKAAL

ARENDARVON CASTLE, 1938
H.Q. Second Regiment of Mountaineers

Engraving by Sgt. Wm H. White, Regimental Artist

Courtyard of ARENDARVON CASTLE, 1938
H.Q. Second Regiment of Mountaineers

In this adventure game, you play the role of the journalist who, writing an article about Arcadia von Castle, accidentally spoke the magic word that released the powers stored long ago by Zarax the tyrant, and overcoming the tyrant.

Although your situation is desperate, you are at a great advantage: in preparation for the article you collected lots of information about the castle, its history and architecture. While playing, you can always go back to the dossier and try to find out anything about some particular detail that has been worrying you for hours. Therefore, not only, possibly, finding a clue to the further play, but also hopefully enjoying yourself a lot.

You & The Computer

If this is not the first time you have played an adventure game, some of the following may be familiar to you. However, there is also a discussion of some remarks that are of use to this adventure, so it may be a good idea to read it anyway.

Since the process of loading in the program is described elsewhere, we will assume that this has already been done. Everything is set, you are eager to start playing, right?

The first thing to do is to read the book. Of course, you can also start playing right away, but that way you will not enjoy the game half as much. By reading the book you will get a better idea of your surroundings, the castle, where you will spend a good deal of your time—so we hope it is not necessary at all to know the book by heart. Certainly not the first time you play. You can use it as reference instead, a guide to consult when you are stuck. Gradually, as you become more familiar with the easy parts of the adventure, you will find that you do not know; you would want to about. To discover the general layout of the castle and at that point you should go back to the book and try to discover whether there is a space for that secret passage you had suspected.

About playing the game, much could be said. As hardened adventurers will tell you, you must not give up the first time you run into trouble. Try and try again. Knowing there must be a way out, there is always a way out.

In this adventure game, the player has an advantage he does not normally have in other adventures, where all too often he is left in the dark about what verbs he can use in a particular situation. It then happens frequently that you know exactly what to do but you do not know how to make the computer understand. In such cases, it is a matter of thinking up every verb

You:

In this adventure-game, you play the role of the journalist who, writing an article about Arendarvon Castle, accidentally spoke the magic word that released the powers stored long ago by Zazar the Great.

Although your situation is desperate, you are at a great advantage: as a preparation for the article, you collected lots of information about the castle, its history and architecture. While playing, you can always go back to the dossier and try to find out something about some particular detail that has been worrying you for hours, thereby not only -possibly- finding a clue to the further play, but also -hopefully- enjoying yourself a lot.

You & The Computer:

If this is not the first time you have played an adventure game, some of the following may be familiar to you. However, there is also a discussion of some features that are unique to this adventure, so it may be a good idea to read it anyway.

Since the process of typing in the program is described elsewhere, we will assume that this has already been done. Everything is set, you are eager to start playing.

The first thing to do is to read the book. Of course you can also start playing right away, but that way you will not enjoy the game half as much. By reading the book you will get a better idea of your environment, the castle where you will spend a good deal of your time -or so we hope! It is not necessary at all to know the book by heart, certainly not the first time you play. You can use it as a reference instead, a guide to consult when you are stuck. Gradually, as you become more familiar with the easy parts of the adventure, you will find that you do not know all you would want to about, for instance, the general layout of the castle, and at that point you should go back to the book, and try to figure out whether there is space for that secret passage you had suspected.

About playing the game, much could be said. As hardened adventurers will tell you, you must not give up the first time you run into trouble, but try and try again, knowing there must be a way out -there is always a way out.

In this adventure, the player has an advantage he does not normally have in other adventures, where all too often he is left in the dark about what verbs he can use in a particular situation. It then happens frequently that you know exactly what to do, but you do not know how to make the computer understand. In such cases, it is a matter of thinking up every verb that could do the trick until you have found the one the programmer wanted you to use.

We regard this as a contamination of the adventure game. It seems unnatural that a player should in any way be unable to make the computer understand what he wants to do. Obviously, there are a number of ways of overcoming this problem. One is to incorporate in the program not one verb for every situation, but a great number of verbs -so many that whatever the player types in will be recognized by the program. This is certainly the best method, but equally not the most economical, for it uses a lot of memory space, and will result in a delay while the computer looks through the list of verbs every time an instruction is entered.

A second way of solving the problem of 'user-friendliness' is followed in this adventure. There are just a few dedicated verbs, but their uses are defined very strictly, and you -the player- are told exactly how you can use a verb. If you want something done, you can search the comparatively short list of verbs for the correct one; and if you don't find an appropriate verb, why, then obviously it can't be done!

Certainly it is a pity that you can't use every English verb in existence, but just a small subset. Still, this does not limit the flexibility of play, and we consider this approach infinitely better than having to use a dictionary every time you want to do something less simple than 'go north'.

In general, the problem of choosing the right verb for the occasion can be seen as part of the problem of the 'man-machine interface'.

You make your moves by giving instructions. Unfortunately however, the ability of a computer to understand human language is limited -or rather, it is difficult to program a computer to do so. This is why computer languages were developed in the first place. English is too complicated.

The term 'user-friendliness' is understood to mean the extent to which the user of a program -be it a business-program or a game- can enter the information that the computer needs in an easy way. In an adventure program, user-friendliness should result in the possibility of entering the instructions in 'normal' English sentences. But, the problem of translation means that these sentences must not be too complicated. 'Go to the door' is all right, but something like 'convince the thief I have nothing of value' is not.

The part of the program that accepts the sentences and 'translates' them into code understandable to the computer is called the parser. The more complicated the parser, the more complicated, generally, the sentences understood.

One adventure famous for its parser -and rightly so- is The Hobbit. On the other hand, there are many adventures that take only one-word instructions: 'take', 'kill' etc. Arendarvon Castle's parser is more complicated than most, although it falls short of the beauty of the parser of The Hobbit.

To understand the mechanics of our parser, it would be necessary to explain the general set-up of the whole program. We assume that this will not interest most prospective players, so it is not discussed here.

For the parser to recognize a word, it must be typed in in the same form as it is stored in the memory. This means that there is often only one way to describe an object. If you are told you see a 'chair', the computer will not understand the word 'seat' in its place. This is to be expected, but there are complications. If there are two doors to the room you are in, a red door and a yellow door, you must instruct the computer 'open yellow door' instead of just 'open door' which is also quite natural. But if you go through the yellow door, and you want to close it again, you must still type 'close yellow door', although there may be no other door in sight. The same principles apply when dealing with objects.

In conclusion, if something is described with two words, to handle it you should try *both* words before giving up.

The Computer:

In every adventure game, a problem arises from the fact that a computer cannot simulate reality perfectly. There are bound to be some unnatural effects. A very common example in an adventure game is that you may not carry more than a certain number of things at one time -but it does not matter whether those things are pieces of paper or lead balls. To this particular example, we have chosen a different solution: not the number of objects is limited, but your strength is diminished by the weight of the objects; if your strength diminishes to zero, you can't move any more, and in a short while you die from exhaustion. The solution in such a case is to drop something heavy, of course.

Another instance in which the adventure-reality differs from the world we live in can be explained by depicting a vase with flowers in it. If you take one flower from the vase, there will still be a vase with flowers in it, or so you would think. But it is easy to see that it would be quite complicated for the programmer to enable the player to take the flowers one by one from the vase; it would require that the computer knows the difference between all those flowers, which implies that it knows, for instance, twenty objects called 'flower' which can be handled separately from each other, but put together in a vase must be called 'flowers'.

In this and many other cases compromises must be found. Often, the best solution is the least economical, so there is a trade-off between reality and computer memory.

Finally, there are some unrealistic effects in the text generated by the computer while you play the game. These again stem from the complexity of human language. We will illustrate this by example; if you enter the command 'I wish to go left', then the computer reads 'I' and assumes that you want an inventory. Use the words 'I' or 'in' carefully, so that the computer does not confuse them with a request for an inventory.

Abbreviations may be used but with care! For instance the abbreviation 'lo' for 'look' will be taken by the computer to mean 'load' because this comes first in the alphabetical order of commands.

The Spells:

Before sending you on the search for The Secret of Arendarvon Castle, here are some details on the nature of the spells you are to find. There are eight spells in all, every one of which performs a different task. You may use the spells if you find it absolutely necessary, because the ultimate goal is to prevent the thief from using them, not to recover them unused. However, it would be preferable if the spells are returned whole.

Here is a description of the effects of each spell.

1. Home-spell

This spell is the oldest of all, and is valued more for its antiquity than for its practical use. For you, casting the spell would remove the effect of the secret word you have spoken, and so return you to the 'normal' world, thereby 'short-circuiting' your quest and ending it perhaps prematurely.

2. Invisibility-spell

In order to be able to wander at will without disturbance from non-wizards, the invisibility-spell was designed. The oldest kind of invisibility could only be ended by speaking a second spell; unavoidably some wizards forgot to prepare that second spell beforehand, and were doomed to live as ghosts for the rest of their lives. This particular spell, however, confers invisibility only for a short while.

3. Reveal-spell

Although quite complicated in design, the only function of this spell is to reveal the existence of any secret door or passage leading from the room where the spell is cast.

4. Disclose-spell

The purpose of this spell is somewhat like that of the previous one: not to reveal doors but to open them. In one respect this is a more flexible solution to the ancient problem of passing doors, because it is not restricted to secret doors but will open anything that can be opened. On the other hand, an opened door will not always stay open, whereas a door that has been revealed by casting the reveal-spell will remain visible and capable of being opened.

5. Light-spell

There is hardly an occasion when this spell is not included in the wizard's bag. Its applications are manifold.

6. Kill-spell

Always dangerous in the hands of a criminal is a weapon capable of killing anyone he happens to dislike. This spell is just such a weapon, and the person in whose possession it is currently is just such a criminal.

7. Charm-spell

At least as powerful, and possibly as dangerous, as the kill-spell is this charm-spell. Basically, its effect is exactly the opposite: someone influenced by the charm-spell sincerely believes you are his/her best friend, and will consider it his duty to fulfill all your desires. The only occasion on which the charm-effect will be undone is when you attack the victim or order him to attack a relative or friend. In addition, the victim may be able to work off the influence if in possession of considerable magic power himself.

8. Glow-spell

Considering the large number of different spell-designs and implementations, it is not surprising that there are some of which the exact purpose has been lost in time. This spell is one such, although there is a difference: its purpose has never been known. The spell was constructed by the famed Douglas himself a month before he died. The documentation concerning the spell-design was never finished. It has been rumoured that the spell was of a radical new kind, but nothing is known for certain.

The Commands:

The Secret of Arendarvon Castle recognizes a set of 18 commands and 4 pseudo-commands. This means that, basically, 22 different actions can be undertaken by the player. As will be shown, this number is actually larger, because of a 'multi-purpose' command (USE).

All the commands and pseudo-commands (the difference will be explained shortly) are thoroughly discussed below. Their uses and possibilities are described in detail, so that you need never have trouble in getting your character to do something.

The commands fall into separate classes. First, we will discuss the classes, to give a better idea of the uses of the commands themselves.

MOVE-COMMANDS

These are the commands that change the position of the player. To understand the changes caused by the commands, one must regard the position of any particular person as consisting of the location he is in and the direction he is facing. The move-commands may change any or both of these elements.

In this category are:
GO
TURN
CLIMB

DOOR-HANDLING COMMANDS

These are the commands that change the status of a door - open, closed, locked, etc.

In this category are:
OPEN
CLOSE
LOCK
UNLOCK
STRIKE

OBJECT-HANDLING COMMANDS

This large category contains all commands relating to objects. The effect of the commands varies from taking things from the floor to smashing them.

In this category are:
TAKE
DROP
GIVE
PUT
STRIKE
USE

PERSON INTERACTION COMMANDS

Playing the adventure, you will meet other people. These are inhabitants of the castle. To interact with them, there are only 2 commands. This is relatively few; however, there are other actions you may undertake that can change the attitude of the other persons indirectly -for instance, if you do something that angers them.

In this category are:
GIVE
ATTACK

DESCRIPTION COMMANDS

With these commands you can find out about your surroundings. This information is often helpful, or even essential, in playing the adventure.

The commands are:
LOOK
EXAMINE
MEASURE

WAIT-COMMAND

Finally, there is one command for doing absolutely nothing. One may question the usefulness of such a command. However, situations may arise where you wish to let things develop on their own without undertaking any action.

The command is (naturally):
WAIT

PSEUDO-COMMANDS

There are several instructions called 'pseudo-commands' which do not actually have an effect on the players surroundings. They perform a varied assortment of functions.

These are:
INVENTORY
SCORE
SAVE
LOAD

Although some pseudo-commands resemble closely the description-commands, there is an important distinction. When you give a description-command, you will be given a description and the play will move on one turn. That is to say, looking around or examining something constitutes a move. In contrast, executing a pseudo-command does not constitute a move, and therefore it is not a command in the true sense of the word.

Now that you have a general idea of the commands, each command is discussed in detail. To do this, the following information is provided:

Syntax of a command

To make the computer understand you, it is not enough to give a verb only. With most commands, extra information is needed, depending on the category of the command. To give an example, to take something you must type not only 'take' but also the name of the object you want to take.

There are three basic types of syntax:

1. Direction: You must specify the direction.
   Directions are: left, right, ahead, back.
2. Door: You must indicate a door, either by giving the name of the door (front door, back door etc.) or by giving the direction it is in.
3. Object: You must give the name of an object that is in the room you are in. If you give the name of an object that is not present, the computer will not understand you.

If a command is typed in without the appropriate syntax, the computer will ask for extra information.

Effect of a command

There is an explanation of what will happen if you give the command. In many cases, the command is self-explanatory.

Examples

There are some examples of the use of each particular command. The examples are not taken from the Secret of Arendarvon Castle; however, the situations are often similar.

1. GO

Syntax: Direction-class.
Effect: You turn in the specified direction, and walk ahead. If there is a passage in that direction, you go through and enter another room. Next, you are told the name of the room you have entered and whether there is someone else there.
N.B.: You can leave out the verb 'go' itself. If you give a direction only, the computer assumes that you want to go in that direction.
Examples: go left
          ahead
          go door
          front door

2. TURN

Syntax: Direction-class.
Effect: You turn in the specified direction. Otherwise you don't move.
Examples: turn back
          turn to the door

3. CLIMB

Syntax: Object-class.
Effect: You climb the object you specify. With some objects, you enter another room, for instance, by climbing down a ladder you enter the room below. Climbing something, however, never changes your orientation.
Examples: climb the hill
          climb tree

4. OPEN

Syntax: Door-class.

| Effect: | You try to open the door you have specified. It may or may not open and you get the appropriate message. |
Examples: open ahead
open door

5. CLOSE

Syntax: Door-class.
Effect: The specified door closes.
Examples: close the door to your left
close left

6. LOCK

Syntax: Door-class.
Effect: If the door has a lock, and if you have the right key, the door will be locked.
Examples: see OPEN, CLOSE

7. UNLOCK

Syntax: Door-class.
Effect: If the door is locked, and if you have the right key, the door will be unlocked.
Examples: see OPEN, CLOSE

8. TAKE

Syntax: Object-class.
Effect: The object comes into your possession, on condition that it is not too heavy for you to carry. If it is a fluid, you drink it; if the object can be worn, you put it on.
Examples: take sword
take the coat

9. DROP

Syntax: Object-class.
Effect: If you were holding the object, it drops onto the floor.
Examples: drop sword

10. GIVE

Syntax: Object-class.
Effect: If there is a person in the same room, you offer the object to him/her. It may or may not be accepted; if not, you keep the object.
N.B.: In Arendarvon Castle, there is never more than one person in the same room as you, so there cannot be a mistake as to whom you want to give the object.
Examples: give lantern
give back the sword

11. PUT

Syntax: This is the only command requiring not one but two objects. Both the object you want to put and the object you want to put it in have to be specified; moreover, they both have to be in the same room as you.
Effect: 'put' is meant to put an object into some other object, for instance to put a number of items into a rucksack. When you have put something, it is actually inside the second object, so you will not notice the first object if you do not examine the second object -see EXAMINE.
Examples: put sword into scabbard
put flower into vase

12. STRIKE

Syntax: Object-class or direction-class or door-class. If no object is specified, the computer will assume you want to strike a door; if no door is specified, it will think you want to strike a wall. If on top of this no direction is given, or if there is no wall in that direction, the computer will ask for additional information.
Effect: This is one of the two commands that can have an effect on objects, doors and walls (the other such command is EXAMINE). Striking something is always done in order to damage it, although this will not always succeed immediately. Striking objects can cause them to break; striking doors can open them.
Examples: strike front door
strike back
strike watch

13. USE

Syntax: Object-class.

Effect: The effect of this command is not strictly defined: it depends on the object. If you want to do something with an object, but there is no command to do it, you can try 'use'. For instance, to light a match: since there is no command 'light', you can try 'use match'.

Examples: use match
           use syringe

14. ATTACK

Syntax: None: the verb alone is enough.

Effect: No person has to be specified, just as with 'give': there can be only one person in a room with you. You attack with the readiest weapon you have, with your hands if you have none. If you weaken your opponent past a given point, he dies.

Example: attack

15. LOOK

Syntax: None (see ATTACK)

Effect: If it is dark, you see nothing. Otherwise, you get the name and a description of your location. The description consists of the view in each direction -to your left, ahead, to your right, behind - and if there is something to see in that direction. Besides, you are told what objects you see and whether there is someone else in the room.

Example: look

16. EXAMINE

Syntax: Object-class, door-class or direction-class (see STRIKE).

Effect: Examining an object reveals what is in it. With most objects, there is nothing to be seen, but, for instance, in a vase there may be flowers, and in that case, if you type 'examine vase' you will be told that there are flowers inside. Also, if you have put something into another object, you will see it again only if you examine the second object.
           Examining doors reveals something about their position: by examining it, you will come to know whether a door is open, clos-

ed, locked, etc.

Examples: examine vase
           examine front door
           examine the wall to the left

17. MEASURE

Syntax: None (see ATTACK).

Effect: You receive the dimensions of the room you are standing in as depth and width, depth meaning the distance between the walls behind you and in front of you, and width the distance between the walls to your left and to your right.
           By carefully measuring all the rooms you pass through you may be able to construct a map of the castle, and perhaps predict the situation of a secret passage in a blank spot on your map. More important, constructing a map can give you a better insight into the layout of your surroundings - it is a nice puzzle.

Example: measure

18. WAIT

Syntax: None (see ATTACK).

Effect: You do nothing at all. The game goes on without you. This can be useful if you want to wait for something to happen -a miracle, perhaps.

Example: wait

PSEUDO-COMMANDS

INVENTORY

Gets you a list of all the objects you are carrying at the moment.

SCORE

Gives you a rating of your progression so far. The score is based on the number of interesting rooms you have visited, the number of important objects you have with you, whether these objects are damaged or not; further, your score increases if you have managed to return to the world and decreases if you die.
           The maximum score you can achieve is 240.

SAVE

Saves the entire situation of all the persons, objects, etc. to be loaded again when you want to continue playing from this particular situation.

LOAD

Loads a previously saved situation. After loading, the play continues from exactly the point where you saved it.

Programming The Game

The Construction:

This adventure is rather a large one. Were it written in BASIC, it would probably not fit in your computer. Therefore it has been necessary to encode large chunks of the program.

Unfortunately this creates problems. The encoded parts must be typed in in some form. To help in doing this, we have devised a way of making the code check itself, so that although you do not know exactly what you are typing, you need not worry about making errors; the code is error-detecting.

We have divided the work into several sections. We suggest that you take only one section a day, which should take you an estimated 1.5 hours. In this way we hope to prevent strain. Of course you may do it all in one day, if you like.

Monday

The job consists of seven sections, called, not surprisingly, after the days of the week.

Every piece will be introduced with a short commentary, telling you what your homework is for that day.

Before you begin, however, we want you to remember:

— Do not be too afraid of making errors in the code. It is error detecting, and the chances of an error remaining undetected are very small - much smaller in fact than with BASIC programs.

— *Always make a backup immediately after you have finished a piece of listing.* If you have a disc-drive, make a backup when you're halfway. Nothing is more frustrating than doing a job twice.

For Monday, you get three listings: one in BASIC and the other two in code. In fact, the BASIC listing is the decoder for all the following pieces of code.

First type in the BASIC listing. This is a very important job! Check the result thoroughly when you have done it. An error in this program will probably mean that you will never get your adventure to work.

Next, make a backup.

```
10 REM Decoder
20 REM Arend Rensink
30 REM 7.7.'84
40
50 PROCinit
60 add%=beg%
70 REPEAT
80   PROCnew_line
90   REPEAT
100     byte%=FNnext_byte
110     sum%=sum%+byte%
120     PROCadd_byte(byte%)
130   UNTIL line$=""
140   PROCchecksum
150 UNTIL add%>end%
160 END
170
180 DEF PROCinit
190 VDU 15
200 READ line%,in_bas%,n_code%,nob%
210 READ out_bas%,beg%,end%
220 ENDPROC
230
240 DEF PROCnew_line
250 READ line$
260 code%=0
270 check%=FNnext_byte
280 sum%=0
290 line%=line%+10
300 PRINT line%
310 ENDPROC
320
330 DEF PROCchecksum
340 IF code%=1 AND sum% MOD out_bas%=check% THEN ENDPROC
350 PRINT"Checksum error in line ";line%
360 END
370 ENDPROC
380
390 DEF PROCadd_byte(byte%)
400 IF nob%=1 THEN 440
410 ?add%=byte% DIV &80
420 byte%=byte% MOD &80
430 add%=add%+1
440 ?add%=byte%
450 add%=add%+1
460 ENDPROC
470
480 DEF FNnext_byte
490 LOCAL char%,byte%
500 REPEAT
510   char%=FNnext_char
520   code%=in_bas%*code%+char%
530 UNTIL code%>=out_bas%
540 byte%=code% MOD out_bas%
550 code%=code% DIV out_bas%
560 =byte%
570
580 DEF FNnext_char
590 LOCAL char$
600 REPEAT
610   char$=LEFT$(line$,1)
620   line$=MID$(line$,2)
630 UNTIL char$<>" "
640 IF char$<"A"THEN =ASC(char$)-48 ELSE =ASC(char$)-55
650
```

The program you have now, named decoder, will be a base for most of the other programs. This is illustrated by the code sections for today. The correct procedure is:

1. Load the decoder into your computer.

2. Add the lines of code to this program.

3. Save the resulting program and code.

4. Run the program. You will probably have made some errors in the code which will now be detected. The line number of any line where an error occurs appears on the screen.

5. Correct any error by comparing the faulty program with the original listing and changing the listing accordingly.

6. Repeat steps 4 and 5 until no errors are detected. The code is now error-free. Save the result, taking care that any previous backup (made in step 3) of this part of the code is deleted, to prevent confusion with the correct version.

Both the code listings of today must be processed in this way; that is, they must be typed in as separate sections. Follow the procedure described above once for each section.

For the enthusiast: One code section for Monday contains all the data arrays used in the adventure: an array of all the rooms with their exits, an array of the objects with their locations, etc. The other section is the only part that actually contains machine code. This machine code uses all of the remaining code as input.

```
 990 REM BBC - MONDAY1
1000 DATA 1000,36,29,1,257,18057,18631
1010 DATA 001F K8FS 8FF8 FP8F Z869 FK8T FJUG OVHK ZJ4Z NN0E UBE8 BE37
1020 DATA 03YP 3RZG 33MI S7ZK U370 POYN 4V63 S3G3 3PIF 54MG B0YX 2DT2
1030 DATA 0L4A 22E2 U455 MCUR VQ9T BHZ0 8WXZ CWBE THQP X6DD 20YS YG5Q
1040 DATA 0FSQ 5T9S SU3D XB39 6WEA 3FI4 ER6G HICT RT7E X3S6 HK2W 533A
1050 DATA 0DFC EHLD ZC4U RUAF 87PS U3ZC VRO7 V2Y6 LOBK P5HU GCEA Z2JV
1060 DATA 0CYV D958 6HC2 7FE3 P3Q9 5CNM 23F0 IO7H WZ7J KH0D ZB3V 7FSO
1070 DATA 05WT FZDL Z026 RU71 KH0L 4J4M 5WNE 7FL7 RZZZ 6IZI AEXJ DD7M
1080 DATA 01EH 3GZV 1IGZ 9L7Q 6LNM 01Q2 1HWX 0EOC OAFV SJ87 F2ES U10B
1090 DATA 04HG B3J7 7FX0 M7QY LD23 FMJK AJRK IF7P M10L VZGA DFHE THWP
1100 DATA 0KC3 FD4E R7GH ICN6 06MN 7AKH IZD4 NTQ6 KN7Q KHIZ D4NS 0DO2
1110 DATA 0BF2 TL1Z DYO7 5Y4B 9AJT Y4W9 JH2J ADL6 U6OO CLMH XJX3 A03U
1120 DATA 04RL 0HYI XGJ3 ZE3M R19A MGH2 J3ZD UB7U B71R AAK3 J533 HI7F
1130 DATA 05B1 3PNE 09UA 7P5P H6AH 203Z DM90 QF0J RB4I RC9S 08G0 Z9WU
1140 DATA 0E7S 9YAB 90Y6 TULF 0DO2 A7M9 9YH4 9GB9 V577 9WXS 08GM Z9WQ
1150 DATA 0NTG R32M UA85 HTSE NHYM QLK2 D5W3 BD10 BUA9 F5PE TCH2 03ZF
1160 DATA 021I 5HES NJ2N F2NX 2O32 9Z6B VS9W EAU0 BV0M UXHH 6C3A 74VB
1170 DATA 0E7P 4200 UCBF RK0G YFA1 8BA8 VJ0V 4VL4 VG0W F6DS 6L23 YESX
1180 DATA 0B4M 3630 WTIJ Q8HY LUMY 276B 05Z8 0CN9 U504 8A02 EUSR FHZC
1190 DATA 00B9 T6CV 8LK9 JYWN A97U 6STP BU5J H2E3 ZA9R CG9U H3FA D09X
1200 DATA 0000 0000 0XCV XJ0R 309X 4A1M 02WS AF87 F2V3 V1J3 SV33 ANSN
```

```
 990 REM BBC - MONDAY2
1000 DATA 1000,36,29,1,257,16384,18056
1010 DATA 001E D5DZ 5DZ5 DZ5D ZSE0 DDZ5 DZ5D Z5DZ 5E45 DZ5D Z5DZ 5DZ5
1020 DATA 096D Z5VY 814L BND4 R8SZ 3Z2C AQ20 61HK LQCI 045A IX0Y 0I4I
1030 DATA 00L0 3UUI F1XS MTFR C7DT V9HA I66E 386Y AHGF DZF0 46DZ 5DZG
1040 DATA 0083 056D Z5DZ H2RK XKSY FDUD S5AZ 1017 8E65 L2LZ Z8E6 5L2L
1050 DATA 00U2 S3KK VJZ1 B2IB 3ER1 4YH9 NFFW 8BZ7 7V6P RY8L KDH8 ADZC
1060 DATA 0251 ATBE S8AZ 1QAK AE45 E6S1 3UCF 5XD6 ZZ31 K1K7 1FEU N6OY
1070 DATA 005N IXRD DN0W W9BZ 7VVD FRY8 L40H F9L4 TZEW H3QI 7AZF XHHA
1080 DATA 03RL MS1B 190U PXET 510N GZSX D6ZF 3AK1 K8FF HNWS 4ASG 030S
1090 DATA 02TO BRYU 6ZHA IGLX 5YJF PZ74 JL26 24UR 5HH4 DE2A AAIF 6ZI3
1100 DATA 00F5 V0HW FJ70 NHSA DZCL 4MAO NQ25 YJNH 5S3A V1BB 41E4 5EBS
1110 DATA 03HV AVVH RY80 511D FIFZ 1A90 3G40 WN5X FOHF WHBD SJHZ ADZF
1120 DATA 00MS RNPV ZFRY E6JS 3RK1 K64F LWDS DAZ1 Q6P9 E45E T5ZJ FN5I
1130 DATA 00F1 Z1A3 DF1Q K1IR NUAP AIJ6 E36Z EQE1 5FC5 EG6E 06FM 5L41
1140 DATA 002U WASF CS0A VKAA 47E8 7DZ8 ZJSZ ORE1 EE25 E35D Z9ZE 0EB6
1150 DATA 002W XAS3 ARYA A66E 86DZ 8DZ5 E7FE HEE1 5E5C DZEL 4IDZ ME0B
1160 DATA 001G HDHY 5L42 E8ME 1BE3 CDZG EHEE 15E2 5E9I EBNE 87DZ 8DZG
1170 DATA 001J D5DZ NE87 DZ8E A5DZ 5EHE E15E 65LK ZDZ9 DZ7E 2DDZ 5EF5
1180 DATA 003D HWRY CS1J SDUR YORZ AS0D S6AR YA8D 7DZ7 E2BD ZOEJ 5FC5
1190 DATA 001E YME3 BDZ5 FVNF C5EG AE8N HNQE F6DZ 7E2D EJ5D Z5HL 5E18
1200 DATA 005L RUD2 2DDY VMCT TDS9 AS0Y 00SS R0E2 HEM5 HO5E 07E0 8E55
1210 DATA 001K 0VS9 VFC5 EGAE 55HP 5LT2 DZME 3IDZ 5ER5 HL7F V8E8 WLX1
1220 DATA 00D7 EM6E 18E2 BDZ5 ETXE W706 K0Q6 QF68 CSVC 5FFS CAVF A34S
1230 DATA 00CJ L6ZE 2J0H R1H9 0I6A 3S1P SUA3 7XHL 8EY8 ZNY0 YDF8 8DZ6
1240 DATA 009F E2LD Z5HU 1PRJ WM60 WOD7 T4AW 1AS0 DRZA Z3CF T2DZ ME46
1250 DATA 005X WLYH BKIR RYRS 2SVU A6J2 HK5E 08SF CDZ5 M92D ZME4 BL49
1260 DATA 007W L4BE W5EG 9LD5 F450 WKDK 5YIK R8T4 ARYR RYBS 1TSW AAH4
1270 DATA 0024 ORE8 8E2E P43L 4FE0 5E18 E55M DGL4 2DZM E3BF 95GA 5EW5
1280 DATA 0151 KDPZ 140A A0RU SC0E 2P6U DSLZ V46B 4S1U Z3NA MCH0 8FU8
1290 DATA 00JV 746Z EEI1 1IPJ YNZ3 IOKE TKRR YDS1 XW2A W3AV KHS1 D75A
1300 DATA 001F 35L4 OHKC E18E 05FH 5M02 E6ME 36NL ODZ5 EWCE GALS VI5S
1310 DATA 001F USHM 5FU8 LQSF F5I5 MDZ6 E2RF N5FL 7EG5 E08E 05L4 5MTI
1320 DATA 001J 95E6 9E05 TXRL 4IDZ ME4U FQ5F KSE1 5E08 LTXP BVDZ 6DZ8
1330 DATA 001F Z8LT ZMXW DZ6D Z6E2 DDZ5 L4XH L5E1 8E0J LLXD Z7DZ 6E2V
1340 DATA 0081 S91G 05HN A1LK 2WKQ DAG5 RZFS 0G7A DDZ5 ZERE 47E5 XDZ5
1350 DATA 0080 U813 BK1L D87M GKRY AVJF S1GS RAAV GZES DZ8E 5YDZ 5IC5
1360 DATA 00CA A6XV TR7E HF90 WMS0 ASHG 6ZJS 99DZ 8DZ8 E5LG 251E 5E25
1370 DATA 008N E2BE 05F0 01P0 DK6E M69F V0A6 JMDZ ME7H DZ5T DDE0 5E1B
1380 DATA 001F Y0W0 CS9F E39E 1BEV SS9F ZERE 37E5 EUID S9DE 09E1 BLDG
1390 DATA 00CY G95G C6E3 6LA1 DZ5G C53B K0M6 30BK L6JL E09E 1BEW 5IFS
1400 DATA 00KY SVSD Z8LA 3DZ5 59L3 BJWM D848 SP6J 0E05 E08S VNPN PDZ6
1410 DATA 001F MCE0 BSF0 S9ML 42E6 ME6B S9Y8 H5EW CEGD SYSU ULDZ 7DZ6
1420 DATA 002U 9G78 NIG5 GJ6D Z7LA 4F05 IH5H L5E1 8SYU S9PD Z8DZ 6LA5
1430 DATA 007N DZ5S 9UHN 5E1B SY0G N0IP JZK5 YLKR LSNA 300D Z6LA 6DZ5
1440 DATA 004W U7I1 VS4D Z4CU PARY AVKA S1KS AA28 1G17 E76E 8BZE 0S9Y
1450 DATA 00DD UENE GFES 5ZEB NY2E 7M75 6EDA HFDD WS6C ZCEU VA6J PHMS
1460 DATA 002V DCZC FRYA WJAV ZARZ M7PQ H5SZ ERE7 7LBC ZE6D Z5HN DE1E
1470 DATA 00D0 F65D Z5GZ 7E77 735C N5XF MORR YRS8 BRYA 2691 G5EG GF75
1480 DATA 00WV YH0D DXS6 DZFJ RYA6 JSE1 DE0H 0V8H 1DD9 VKIR ZM6S EIM5
1490 DATA 009M IL6E 7876 Z5P0 KK5X F6E2 ZDLT DARY AS1A SFDT N3FE 5IS5
1500 DATA 0010 KVIS XDZ5 N1WN W2DZ 5N2X 27ID Z5N3 YV12 DZ5N 4ZWF WDZ5
1510 DATA 0091 UA0L 5NDZ 5UB0 2HN0 KK7H 0Z0S 2A6J XF59 E5AF CCE0 5FDF
1520 DATA 001J 0JL7 KF5Z L7KF ZZL5 KFKB L6LF Q5L4 KG8J L5KF UJL7 KFWR
1530 DATA 001E 19T0 4E56 TQAE Y7TR 8E57 TOKE L9MN MET6 TOQE D8TT XDZ6
1540 DATA 001L SMNZ 4L6I 6T6L 4KGW BL5Q 6Y7L 5M0B 4L6K H4JL 7QHS 7L5K
1550 DATA 008F KABL 5MPT 4L6M PU4L 6KI1 BL6K I2B6 WDVP 6JJL XMSK E7YW
1560 DATA 001H ABL5 KIYB L5KJ 6JL8 M014 L6MQ X4L6 RJWB L6SK C5L4 KKBB
1570 DATA 009N L5TJ Y5SA 8SF9 SFA0 8T71 84V8 GJ8S 6NE4 NF2G BFGC FGDG
1580 DATA 001Y XKSK LS9M S9NU 40SA FSQ0 S9RS 9SS9 TDZ5 DZ5D Z5DZ 5DZ5
```

Tuesday

In the next five days you will be typing code listings only. This must be done following to the procedure described on Monday.

Take care that you do not save new sections of code over previous ones, and keep track of where you save all these sections. It may be a good idea to save everything on two cassettes, to prevent disaster.

For those interested: The code for today is the start of the actual program, written not in BASIC, but in a specially constructed language which we have christened *ALADIN*. The code defines half of the commands, say from GO to PUT. Of course you cannot use any of the program yet.

```
 990 REM BBC - TUESDAY
2000 DATA 2000,36,29,1,257,18631,21290
2010 DATA 006I L4X7 ZA78 SCBR YO4U BDZ6 DZ5F X6E0 5S93 ED6D Z5FX 6E05
2020 DATA 00CE S93E 16DZ 5FXB E05S 93E3 6DZ5 G1FE 0530 NGLW SFDD UDQL
2030 DATA 00BY EJ5E 4FE0 57AZ EPLZ U5YF DTUD ULGZ 5E4F E05M 00S9 8E96
2040 DATA 0049 KFE9 UDWL GZ5E 4FE0 5MW0 S98E 96L4 XHJA JB6D Z5DZ 5FXB
2050 DATA 001G C6GP 6GDA SA3L A3GP AE56 HR5F XAE0 5DZ5 DZ5E A6JX 5E19
2060 DATA 00F0 RZAD OLS9 3E26 E361 NK7L 5XG7 8XS4 AH89 S9JE 36GM BG19
2070 DATA 00BJ E050 N3AE XZSC SD68 9S9B RYBR ZLRZ A6NL S93E A6DZ 5FX9
2080 DATA 002Y QBRY ATWI RZAD OLE0 6T9S E55H JKBA JE36 GMBG 19E0 50N3
2090 DATA 003H AXS2 AKUY L46H L9DZ 6E16 BDDZ FQSD 5E76 E56J FUSA 3E36
2100 DATA 001F E5S9 3E76 DZ5J FUSA 3E36 DZ5G DDSA SE57 E06D Z5F6 6JDF
2110 DATA 00D7 E06E 56FX 66VX YQK2 M5YF 6BED PHE9 7E0B SA3E 16E2 6XP9
2120 DATA 001I 86JB EDZ5 DZ5J BEDZ 5DZS DZ5D ZJSA SE07 EA6D Z5FI 5FXJ
2130 DATA 00DG E05E 0BED 6S9W H265 1JWK 5XFR NQSI A7JM ED5Z FRE0 AE96
2140 DATA 008F DZDH L6AE QT06 HFLI RSCA 6LFE 0BG0 6DZ5 I96F Z0E0 5ZFP
2150 DATA 001G K9JF PL45 IGJD Z9IN 6E16 E05S 9RL4 5IGJ DZDJ 16E1 9E05
2160 DATA 007A L4TL 45IG JDZL JF66 WXWQ JWK7 LFLI RSCA LPPE 05DZ 5E36
2170 DATA 0042 QURZ CS9B RYAY BBS0 IRZA KTPS A3EA 6DZ5 E16E 05L4 TL45
2180 DATA 003P KRSC ATQB E05D Z5E4 6L26 HJCJ FPL4 5IGJ ZEPE C7E1 7E05
2190 DATA 001E Q5G4 5E2J E05S AUZG PSM3 E86E A6E2 DE05 L4DZ GPSN 5G06
2200 DATA 00Y3 5XIB 0ZS0 CS2B RYAT WCQB S6YX VQLS M9HU 88ZR ZADR LG07
2210 DATA 00CB HJLT 92E7 5T5D L6H1 PYEK KDWD FUES LGI7 HJNJ BGE7 6DZ5
2220 DATA 00L5 S1QR ZAE2 NZGP 7DYQ ZJXK RKPD FUDX LJH7 FXWE 0BL5 6FYB
2230 DATA 00FN RYQV PCVI K4UY ZGPL F5FW BL4X I173 9DBN 6L3S 4AKU DLHZ
2240 DATA 019P Y1PC TN6L 5S4A KWD7 7ZRV JW02 C1XA MS4B RYAS 0FRZ ADDN
2250 DATA 0050 CM9H RX38 DQHE 85DZ 5JF5 DZ8E D6DZ 7JV7 0OMF XEE0 GE0B
2260 DATA 02VH 0RZA 6MQL 767S XWPC ZUDF UF6L EJ52 3K4L 6WG0 48RZ A1Q1
2270 DATA 001I F7FX DEQB L5HF ZDFZ 8E38 000J FBZH FFJ7 E06D ZUEM 8E16
2280 DATA 001K V6DZ FEW8 XPYZ HPTU BGQA DZ9X PYL7 JEW6 EY6G 9BL6 1EL5
2290 DATA 0006 4GYD RHE4 5E95 6UXV SJXK RF8D GU10 FEW6 EY60 33E0 5ZG4
2300 DATA 001P I6E0 5SP8 GQ7D Z9L6 1EL5 XMWZ HPTW 5G06 DZFX PYZH PFN8
2310 DATA 00GT SUWD OIH4 800U JF1K SS1I 5YFF 5ZDR HE45 E95D Z5E2 6DZF
2320 DATA 0087 IEB0 OVU9 UE05 E47E 06L4 II98 6XXW QR1P AII8 BZRZ ADYH
2330 DATA 01HG GE76 DZ56 XY9Q JWUC AIEB XS2A DPSL 76AG XZP5 00DG UFFL
2340 DATA 02R2 IL73 AHXZ PCT7 DGUF GLKC BAES J0BW I9S4 28SE 35E0 8E36
2350 DATA 002S 5ALU IZHP U4BG QDDZ 9E2J E05E AUL8 6HL9 DZ7K V8VT 1JFU
2360 DATA 007U LB3H M9DZ 6E39 AESN 06MJ 9SB2 BSE3 5E18 E36L 46ED 9VT0
2370 DATA 001U LBGQ DD29 E2JE 05SL 8L86 HL9D Z9F7 9VT4 JFPL 46HL 9DZD
2380 DATA 0103 LG0N RFBQ DS2C ZZHD OIFV 9AES R080 J9SC 28SE 35E2 8ED6
2390 DATA 01HJ 5ZRY L863 BKQK RG1D HUFN LEJS F01H TJWS 8VJ9 SA4U YE37
2400 DATA 01FJ 181J LX97 J9SB 4UYL 83HM 9DZ8 HL9A EST0 9QJ9 SE28 SE35
2410 DATA 0071 TQJZ Y5YF DH5Z 89SU BDDI IB9V TAJF PL46 EX6D Z9IN 9VTB
2420 DATA 00AR JFPL 41EZ 62E5 NFDH UFVL GUAM 41E0 5HJD L95E V6L4 XKJ9
2430 DATA 009H VTEE Z0MU JWMB PJ9S KQ9M ZI4G QADZ 9JBA DZ7D Z5E1 8E05
2440 DATA 00G1 KUK6 Y1QV WSAD IUG0 LEKA GD7L 51SA 7E16 ZEOM 56E1 5EF7
2450 DATA 00MV DIUG 1LGU AVTJ M256 WXVN 6DK2 FAZ5 ADFL EKAV TKNY 1E05
2460 DATA 002K LID3 3E05 SALG Q6EZ 6E16 E05L QTE4 7E06 L44F SAE1 6E05
2470 DATA 01S6 E9BQ V0BS K9S0 4U0Z JPU0 Z0LJ XKRC ZU5M S3AV 7AD0 HEA8
2480 DATA 002V WBRY A4U0 ZJPU QZEV 6DZ5 VTPU 8UE0 5GRB ED6D ZAJ6 AM21
2490 DATA 002S CBD0 IHDA VTQJ FPZE PUVK G06E Z6NY 1E0B E08E 06L4 3INA
2500 DATA 01DV 5EX6 6UJN 8RHZ GYKS VBSX 82YR 51KA KAFF EBBS WBRY 6E26
2510 DATA 006J RZAD RCE4 7EG6 DZ5J 6AFX M6VX VQJZ Y5YF 6F2Z 9BSU BDDI
2520 DATA 00A4 JPAV TQJF PL46 EX7D Z7K1 AVTS JFPL 4HEZ 60PC TTDI UGCL
2530 DATA 00CG FRBN Y16V XXQU 0G5Y F2N8 SYCR Y8KZ A0FS L65S AKG0 6EZ6
2540 DATA 00AI AETF 07FL 2N8S YCRY 8ZYJ QF5L 65SA KG06 EZ6V TUGK YOIY
2550 DATA 10T9 0IW3 2P9L 45A7 HDYZ AZ5B AQ1Q VSZ0 Y13U P4L2 X4PH QAZD
2560 DATA 00FU BJLC AXVP JZY5 YF6E YDUH E96E 05JC 8E26 DZ5G GBVT QJFP
2570 DATA 00UY RCZG 39UP FRYI S10R ZA71 ILC6 0NJX KRSM DJUG FLEJ 5M46
2580 DATA 00WG 5YFY WYZA 8SUB DOIH FBVT QJFP L4K0 MR2J YIHD JUGG LICD
2590 DATA 02U9 CSUL DOII PBE0 5QCM OLAI LGX3 BZI7 27BC 5YFE 2U28 FEW6
2600 DATA 0033 D9RZ CRZB RYCY FGS0 BRZA L5VE 57E0 6DZZ E0CE 16E0 5LD0
2610 DATA 0072 9WJY L5YF EJ8S 5CRZ BZ3A XFHS 0BRZ AM76 E67E 06L4 2J6C
2620 DATA 001W XAPR YARY ABZI ZMP2 KSZ2 5YF6 XDS8 BRYI BZIS H3EA 6DZ6
2630 DATA 00A1 T9SE 5500 6SGJ E362 CYCM 61GD DT0A SE35 L66Z LFVS ZHM9
2640 DATA 007E DZ6F YGE0 5E05 00JX K62L 6FDS 8BRY EBZI SH3E A6DZ 6T9S
2650 DATA 00CE E55V TOSG JE36 GMBG 19E0 50NS 3BK0 KL3Y DK8V KEKT 8FYG
2660 DATA 00AY E05E 0500 JXKK C5RU QWBI TWBR ZAZ4 8SUB DOII RCJB FE06
2670 DATA 00H6 S4B8 0DRZ A6JX ZL4E X6DZ 6M41 6VCG 4ANM 036R ZA8B GZLP
2680 DATA 00JF GLLI RCBD 7L51 6VZX RJXK UVZU LQWQ H2Y4 FY6E 05E0 6E06
2690 DATA 00J7 Z3DV 1HBZ IE77 E46D Z5IC DV7W E45D W8AB 62FR PQWR I2YS
2700 DATA 014V LUR5 YFSC QWBI S0FR ZA6J ILCJ 9I5G DYMS RVMS GFRZ ADOL
2710 DATA 009B ICDM J26V YUQ0 WRUW HPYN S6CR ZBRY RSTI 50BR ZA0A AE77
2720 DATA 00KJ RZBZ 35VB IS0B RZA0 1WE7 7E06 DZU3 QK4M 6TVK IBTS I2Y8
2730 DATA 00JC BZIZ MPH3 7QLK EK08 URVM SDAV ZAE5 HE45 E15D Z7E2 6DZ6
2740 DATA 00IN U8I2 YAJB LDZ5 DZ55 509S UWLP YNDW HED5 I05S Q3EA 6DZ8
2750 DATA 021P FVG7 HL06 U5BI 6TXR N4BZ IZMP A2HW XRKZ 9HDU FERY E2YF
2760 DATA 01XR 6HMM DZBJ F28X LUV5 YODE UGZL B7C0 4U0Z 7TDU PFRY EBZI
2770 DATA 009J E78E D6DZ DK4E 51K1 K6HF 680S KBTW GSQW RZAD QCZM 4G0R
2780 DATA 002Y 4AS2 ARYA RZBT 6JRY ARYE KUMZ MPOI 4GMB ZERK 4EJB ADZ7
2790 DATA 00II RYAS 0DRZ AKVA ZNPA 9EI6 5ZFY PQY3 JZ56 SHAX B8ZM PVF5
2800 DATA 0065 R9SY F6D8 SMBR YBXE NS7C SVTS XTYM I2YM FXTE 05LE 5HL9
2810 DATA 010E R10C 20E9 XS2A KVAE 85EN 66XQ RPRL ZGV4 VLER YB09 AE87
2820 DATA 00D6 E06D Z01B K5M6 TYRN NTZJ 2YOU 9UE0 5SE3 EN6D ZFXP KE87
2830 DATA 00A1 EWOQ OYP6 RLZ9 S8SM BRYS S0BR ZADR BLD5 FQ6D Z6K4 EMI2
2840 DATA 00HI Z49K UAEB 5EN6 6XQR PRLZ GYKS VBSX BSQB RZA6 T7E8 7E06
2850 DATA 01F6 5EX2 AYJY L5YF S05D XLK4 E033 6VXV RUQL 5YFS 3QY3 J2YR
2860 DATA 00FZ XA06 JNL4 3023 E05D VW6P RLZU SMSE ARYA DOLK 4EE1 ME05
2870 DATA 00HP KTAZ NFVX 3EG6 DZ56 WYDQ JWKC 2078 7S4A L9AZ NPSI 7E96
2880 DATA 00SQ 5X5S 1ORZ AE4F LEKG NAGS AKNE AEUF 0B7P GB1S 3A6F 4G0A
2890 DATA 00AX DZ6J BA6U YFPJ WM6T TRNN T2K2 YVE1 AE05 SGYE 97E6 6DZ5
2900 DATA 00DK ETFE 2AE0 5ZM3 74XV SJXK RN8R XQUW K2YW E1AE 05S8 YE97
2910 DATA 001E 7CE0 5L4W E98E 46DZ DIBF DZ8E 05SC YE95 E26D ZCH7 FDZ8
2920 DATA 0096 E05E A1DZ JWNS YFKX 2S8A S1BR YTW0 KBZH DZ5D Z5DZ 5DZS
```

Wednesday

Some more code. This section contains the rest of the commands. After today, you can rest with the thought that two-thirds of the ALADIN-program and half of all the code is done.

```
 990 REM BBC -- WEDNESDAY
3000 DATA 3000,36,29,1,257,21291,23950
3010 DATA 04AK PO22 J4FZ OPAN 8796 2FRX QWHK 2YZV 5U6Z XVU3 XYDN U391
3020 DATA 01XJ UE45 74F1 3RMZ H96U NFRY ZBZO ZOFA R879 63FS RQWH KA33
3030 DATA 008T V3UE 45L4 4GOA DZ5J 9F51 KEP5 YFRN OX8K 2XPL T3HM 9DZ5
3040 DATA 00CB CAXV PJZY 5YFD MSS9 ARYA RZBT FLRY ARYE KUJZ OPLQ 4GMB
3050 DATA 01J7 53BQ 5U2C 24UN 75UA DWSX DOUZ S8VL ERYA SEL0 CSE3 5E00
3060 DATA 00KA ZE8V LERY CSOL 0CSE 35L7 CLF3 AHXZ PR5W RNZS DQVG LHBY
3070 DATA 06W1 09FQ 2N14 UNLF 63BK 0KD6 HDOU EGLH HGAE RJ09 FQ2N 44UN
3080 DATA 01F9 GOO0 55NE VGMB 038R ZA0A 500R 4G61 FIQA S9DS UFDO IGZG
3090 DATA 00HY Z66S 4A4R 5LFZ EV9D Z5MY 1E45 L4Z0 LK2K RCZ7 58ZZ GDOI
3100 DATA 00JB 4UNS K36X XWQY 7N60 GDDU H8WJ BHE2 6DZ5 E2JE 05ZT WZPP
3110 DATA 007A EX8E D6DZ MHZG OD4E 2JE0 5OB0 EV2C 0XAM DOID Z5JF PDZ8
3120 DATA 00GM SCBR YUWY LXAR RYAR YAA3 7CAY FFJZ Y5YF S80D ZHE5 5DZ5
3130 DATA 002S DAXE URYD SCBR YWXU LXAH RYAR YAXE UDOL KHGH JEG1 FE05
3140 DATA 00JE YTCS GBRY A00P FZNJ F5DZ 5DZ5 08JX CDOU HRHE F5DZ 5DZ7
3150 DATA 00DU 06JX KK7R 6KAS FBRY BS0R RZAZ 3HE0 HE95 E2BE 07E2 6DZ5
3160 DATA 004L WRRZ MS3R RZAR YAS1 BSFB UAMA 39XF HSL3 EWBE YBJB FDZ8
3170 DATA 002W SGRZ CS1B RYAU AMA3 ADZ5 DZNS AHLG 5FWB DZLG BHHJ EG1F
3180 DATA 0084 E05K U7EH 6DZ5 HUHF ZNE0 56VX VPR1 2YIA DPUH UHE9 5E2B
3190 DATA 00F6 RZCS 1BRY AVFM RYAR YR6K 0LG5 FWB6 UCWF RDZ6 HCS8 BRY0
3200 DATA 002X QCS5 BRYA WEMT YHRZ ARZA RYAS 5BWE MA3C FX9E 05LG 5HL9
3210 DATA 00BL L41I ZI1N K7L5 XG78 XS4A H8QS LJE2 6GMB G1BE 05HI 7E26
3220 DATA 00BE E36K 4HFY GE05 E067 5XWP 5QCD P4VL ERYC J45E C7E3 6DZN
3230 DATA 0011 YTEC 7E36 DZRE XIE1 9E05 LUDE C7E3 6DZW FUIE 19E0 5T8A
3240 DATA 00F2 SBCS 2BZ3 AV2N S1GR ZA0H V77C I76A FKJ0 E1LI LIE2 BE05
3250 DATA 0352 QVON 4U00 2JZQ 5YFM 40E1 L38K 9M63 GDD0 VHNX AKZ3 3DOI
3260 DATA 0106 JYNS YFKI 0E1L 4BK9 N63G DD0V ON4U OEC7 E56S 9MHI IJBF
3270 DATA 00TB 5XQR NNS1 DRZA 6JRE C59M XWP1 956L AUQB RYFB ZREC 5EJ6
3280 DATA 00J1 RYEV ONTW URZA DOLI LI6W Y4QK 7LAJ SEBX S2AD Q5EC 9E96
3290 DATA 00AA DZ9I B1G1 FE05 DTP1 KRPZ HL4V LERY CJ45 LH3H M9DZ 6IZI
3300 DATA 0021 DPV5 ZHM9 DZ6F Y9E0 5E06 E36L 4S1K HE1B E05E YEED 7E56
3310 DATA 001J C5G2 EED7 E56S 99E8 JE1B E05F HZED 7E56 L40G 1JE1 BE05
3320 DATA 001G XYG1 JE1B E05V HFED 7E56 ZEEG KJE1 BE05 U4ZE D7E5 6ZE2
3330 DATA 0150 OPY4 BAE2 HE45 E95D Z7E2 66UR 0KRQ ZVWM SEAR YADO HE95
3340 DATA 00AM EA5J CBE2 6DZ5 JZJD Z5V1 XL5Z 7878 95YF DXUH YHEA 5EC5
3350 DATA 0179 QQ0B XTFD 2RZA DYLJ ZJUC WE15 6YW6 KRQZ VYMS EARY ADDL
3360 DATA 00JB XYOX AFRY ARYA Q95S N3EK 6DZ5 FX76 VXVD S1L5 ZFKM FE2H
3370 DATA 002U 4KS0 BUOB S0DR ZA6J ALIJ EW7E Y7I4 JOE2 L64S B3EK 6DZ6
3380 DATA 007W FY7E 05E0 6E16 L4JH 3J6W Y6QJ WK8X TO2M Q95S N4EJ 6DZ6
3390 DATA 00KZ S0JR ZUKU 5SN3 EJ66 U0Q0 8XTZ 0IVO CS3B RYJ2 LXQK 1HT8
3400 DATA 00FF UOCU DB6B RJFS S93E 46DZ 7FD0 JUMP PDB2 ED1S 3AS2 0LI6
3410 DATA 003D P1S3 AS00 ZS4G QADZ 6E1A E05L 6JEE 7E46 DZ8G LLE1 AE05
3420 DATA 001F N9KR LE1A E05E 4YEH 7E46 DZBF DDE1 AE05 ZLBE L7E4 6DZD
3430 DATA 002B XUEI 7E46 DZEG 00JF VEM8 GP7G P6H3 KDZ5 DZCZ F9EE AG07
3440 DATA 00DI DZDH KKSE WE15 Z6V0 4R4G 74FI 00E3 HE45 E15D Z7E2 6DZ7
3450 DATA 009H I8KL 617G JLXB 0UDI 1S0A 6K2E E7GP 7L40 JRKS BVE1 5EL8
3460 DATA 0494 VITG 00F4 6PCT RZZH RUID LA0D 24VP ZI3U IFHE A5E2 5S97
3470 DATA 01ZD W6WX VMBD 06V8 S0BZ 3HA3 IUDU 6VYV RTVG 5ZFI RUI6 LEBS
3480 DATA 00FD TWCR ZA00 PWRK GO6E Z72J KSM8 NHF6 1S0A DPLE 8SFX 9E05
3490 DATA 00BM LA3H M9DZ 7H5R 2JNJ O5XH DF0R ZAS0 2EE8 GP6L 40E8 SFXG
3500 DATA 00Y0 5YFD HUI7 LEBS FXGE 056W G0SB DO6V 8S2B RYE0 CSE3 5ZHB
3510 DATA 00G0 ZP8V LERY CTRQ 28SE 35E1 82FJ XKDM K608 S9BR YCA3 DL61
3520 DATA 00CY F65X N5EF 8GP6 DZRE 8S1N K7L5 XJO2 TXEJ SLDZ ZHD0 JH5R
3530 DATA 00GB 28SE 35E2 82FJ XK6J O6V8 S9BR YEA3 XJFE EMBG P6GP BHKL
3540 DATA 00DT DZ5D ZCZF QEFA GQ8D ZDHU LE40 MSJW LAEV DI1S 1ADQ 1EF7
3550 DATA 01HE 0LSR 1HAY VITG 00PW PKGO 6EZ6 NY1E 05C9 7EB6 0FDF UIHL
3560 DATA 00J0 S7XA 3ZUC WE15 SD7G 086U XS0B 81V7 5XEJ EBHE 95F7 5JE7
3570 DATA 00HR S1BR YAY1 0XAF RYGR YARY DRZA KZ8E F89K 5EA5 Y0E0 UI9L
3580 DATA 00D3 EBSJ BADZ 7DZ5 E18E 05ZF BEL8 9K5E A5Y0 E0UI KLE8 SSCV
3590 DATA 001K 79GF 6EPM DZ5D ZCE0 VEGA G09D Z7HL MSEW E35L CCE8 AG09
3600 DATA 00LE RYBU DR4U YEG7 GP95 9HI5 ME10 LTY6 XCFW ITG0 0PWF KGD6
3610 DATA 00B6 EZ6N Y1E0 5JF7 6VXW PZEK RTZD 5DUF ERYB XEJ0 1PWT 9G09
3620 DATA 007Q DZ7U BW6Y XVM8 DQE0 UWWC SUWD 0IHG MJBA DZ7D ZSE1 BE05
3630 DATA 02UG BV7R H845 1KCK 5XF6 8AUN BZ3E XEJ0 1P4F PCTR ZZHR UIDL
3640 DATA 00AJ A0D2 4VXZ WDMS 9AU5 ADOL EBSJ BADZ 8DZ5 DZ8E 05ZH BSV6
3650 DATA 0130 UO15 XIDF 0RZA F10E G72F JXK0 71SF CUOB UDEX ARXE J01P
3660 DATA 00CX BW8V UBDO 6V8S 9BRY DQ91 SQ3E A6DZ 6FX9 E05E G7HM MDZ7
3670 DATA 006S IXRT ZUJQ S7XA 3DJF EEMB OR1D Z6H5 RFX9 E05T 5ZHM 9DZ7
3680 DATA 00A1 SBVE 05GD OEH8 2FJX K8A0 6V8S 9BRY EA30 JFE8 W3EA 6DZ7
3690 DATA 00EL A3DJ FEEN 8GPA GP6F YN6U XVFK 3L7W XDI1 S3A6 LKEH AG0A
3700 DATA 00DG DZDG MNL6 17NJ LX96 XDI1 S3A6 K3EH 7GPA S90I XNSB VE45
3710 DATA 01UB 2JON E10L UY6J CNXI TG00 PWPK GO67 USCE 6TGR NRH8 BUCW
3720 DATA 00T1 62FR PQS7 XTWC RZA0 7FWR KGD6 EZ79 OYRR 5MWF G1S3 ADFL
3730 DATA 02U3 J01P WM72 GK1K YEZB CAUN BZ34 XEJ0 1P88 7DB6 2FKE U4JF
3740 DATA 004R 2287 ZRZA EBLE 8SJB ADZ8 DZ5D Z8E0 5ZHB ELBG P6GP AJJN
3750 DATA 004S WZIJ UF9L E8SJ BADZ 8DZ5 E18E 05ZF BEL8 GP6G PAE8 SL61
3760 DATA 00GM SRAQ AQ7C G0ZB DDE0 UIVL E8SJ BADZ 7DZ5 E18E 05ZF DEL7
3770 DATA 01MD 1ES5 I9L0 0R3G 60F4 K7E7 LH5R N217 NDQ1 RFSD E0S3 J01P
3780 DATA 01BD VY0D B211 6SRA W8DU 0BU0 FS7X H8E5 5RA7 RFSD J06K 5E17
3790 DATA 0011 6CE0 5L4Z ZXPI LAGQ BDZ6 GH0S EWE5 5SBZ E17G PBS9 WH6D
3800 DATA 011Z 3XFD WU3R PXJ5 GO6D ZKJF E0C2 1TV7 LXAL Z3NR YAXE JEBH
3810 DATA 00HR S3AS 1ARY CS1B RYBV YTH8 HJBG 6UZ8 PY6K 8MG6 B8XE JEBH
3820 DATA 009H E456 XXVP JYN5 YFDE GSKD U0BU 0GS7 XA3K JFEE M8GP DGP6
3830 DATA 00I2 YDTS 0HRZ ADOM ZXPJ CAG0 DDZ7 JG01 SMNS 5XGD I1S6 AS61
3840 DATA 0048 PYDI 1S6A RZ6E IAGQ DDZ7 EIPJ BADZ 7DZ5 E18E 05SA JEJ7
3850 DATA 0086 GPDZ E4EM 0SBV E750 0H7F ARBR WZW4 QS7X A3IU BWE7 5L18
3860 DATA 00YT DYTR NUUC UH8J S1KC K5XF RNMS 3AS4 ARYC S1BR YBU2 UA3J
3870 DATA 02XV CSUL DOPF EPL8 17SC G47R ZITG 00PC 97B9 D3F6 J8SU LDOI
3880 DATA 02GU LEBS 1NK4 L6TQ V7QX EJ01 FXQ7 GQD6 UXR0 DB20 2VA3 WJBG
3890 DATA 00S9 DD7R YAXE JEBH E456 ZXVP JXN5 YFDF GEAH E45F D569 3EK6
3900 DATA 007C E26F X76V XYQS 1I5Z FO2E EBHE 979A VE78 E26D Z5IU PFY7
3910 DATA 00BW E05E 06E1 6L4J IKPF Z7E0 513J ZMD3 0DEU E8LH 5RM2 1E15
3920 DATA 00XE 4C6E 8HE9 7E05 C7XY SJXK SXND Y4SU CDOP DZ5D Z5DZ 5DZ5
```

Thursday

The code section for today contains the last of the ALADIN-listing. This part deals largely with the movements of the other inhabitants of the castle. It is therefore a very important part: it brings action to the scene. Generally, the more "intelligent" the other players are, the more interesting the adventure. If intelligence can be measured by program size, you'll have to agree this adventure is interesting! Also, there are some finishing touches, such as the death routine -up to now you couldn't die! Unfortunately (for you), you can't just leave out that piece.

```
 990 REM BBC -- THURSDAY
4000 DATA 4000,36,29,1,257,23951,25030
4010 DATA 00DP E20L QMMS DB2V 7SXE JE8H E45E 45DZ 7E26 DZ6K IPE1 8E05
4020 DATA 00U9 5ZAE BLH5 RNY1 SBVE 789K 5CA6 50E0 UJ7L EBSS CVSA VE7E
4030 DATA 00U9 RZZX 70S7 XA3N 24ML L6XH 1X6S 0AJ8 LE8S JBAD Z7DZ 5E18
4040 DATA 00DH E0SZ FBEL B9K5 CA65 0E0U J9LE BSJB ADZ8 DZ5E 18E0 5ZFB
4050 DATA 00LD SKDU DBUO IS7X A3KJ FE7H 5EAR LSDE JSJC S5BR YAUF VA3R
4060 DATA 00C2 SDWE 85ZM 0EK7 E06L 4GG2 RE40 MYJW LGL0 DI1S 7A6L HEK7
4070 DATA 00EA ZZLU OJU1 WO9B EKAE 96DZ D3WK HMDY 1RNN UZWH BSU9 UE05
4080 DATA 02YH F4UB 0BGB 3ITG SKES 8DRY IWJV A3J1 NJYL 5XJ0 16S0 AJ9H
4090 DATA 002X 3VTX CRZA RZBS 0BRY GWDV 4UBE L9E9 6DZD JXQU PUL5 5SBZ
4100 DATA 00TU 6THR NNHB U55R A7FW BDF0 DXLE 8SJB ADZF DZ5D Z8E0 5ZIB
4110 DATA 001J SRFX 7E05 L83E V7GP EECR M21E 15QP D5V4 E16D Z6E0 7E05
4120 DATA 002X GGYM V4UB EL7E 26DZ FL1Q NY1E 15JK 8GF6 GPEE 8SE3 FE05
4130 DATA 002X GIUZ WH8N JFEE M8E2 6DZF L1QN Y1SB VE88 GP6G FEES SE3F
4140 DATA 002V DBRY IUZW H8OJ FESW 3M0G DZ5U BWE8 5ZB8 GQED Z7SC VSAV
4150 DATA 009F E8EE M9E9 66U5 JLRY ZX9Q S7X2 YFJF ESWJ E56G PAJB ADZ9
4160 DATA 007D DZ5F XGE0 8L53 9HY1 P5MI 6UOS 6BUL GS2I RZAH 81SV 3E36
4170 DATA 00DO E76G 19E0 5VSJ E76H K98U Y3GK 2L6D FDEX DSBL 03FX DE46
4180 DATA 002H 4SSV 7EA6 DZ8F YGE0 5E0B EA6E 26HL RJFE EM0G P6E5 6K7R
4190 DATA 00GI S2KR ZAL1 B7GN 5748 I00P VJZG PAE7 6SCV E0DE 0EEM 9E96
4200 DATA 00E0 6SFY GE05 SA7E A6DZ BFYG E056 VN58 BDDE 0U20 3G0A
4210 DATA 00WK 5X1T XFRZ ARZB S3BR YJY3 OXEU DOLD Z5CA 5WSB DFKI 33UU
4220 DATA 299L 493Z VRJQ CSL4 93NV P3QC WL4B 2XVO CQB3 L3V2 XVO2 QDIL
4230 DATA 2NHK 450C IOYO P9TB AV6R 38IP 9Z45 DCIO YSAZ L463 XVOY VAZL
4240 DATA 02AE L452 7VQY QC4L 452A VDIQ Z64R ZAL3 BSWJ EN6E WXM3 2ERT
4250 DATA 002Y 1BXT XUCD Z46S QDS1 BSRB WAXT WDZ4 2DPL JZSF X8E0 XE0A
4260 DATA 00BY E26Z EPIX SFYX E05E 050H JXKS RVSA QXTX S2DR ZAFG NSW7
4270 DATA 0199 XYGY 6B8B IDE0 DRL3 HYTM 60GD DTUC DZ46 DRLH RSFX 8E05
4280 DATA 002Y TAXA DRYA RYAZ 64RZ A6U5 EN9E 96DZ DKOS VB2E 55U1 3E56
4290 DATA 00C0 ER61 NMML 63G7 87S4 AZJS ECHE 95E2 BE07 E26D Z5F0 TDZ5
4300 DATA 001H Q5EG 6FHT L62L 74L7 6SX3 EG6S 9BQK NENS DZ5E H6FK THJE
4310 DATA 00DB 1RK6 L5X5 4UBS X8E9 6DZD FXWE 0BL5 6FYB DZLG 3THJ FXPB
4320 DATA 00HA 02PS KJE4 6FXB E1AE 05ZE BLS3 2FK1 QRDC 6W8S 3BRY A4UB
4330 DATA 00B6 71XZ ZJXK RKLE 1USA DSUW DOIH HTU9 UE05 E08E 56ZE 2HTT
4340 DATA 001V M3EJ 6DZ5 JB8D Z5DZ 5E2Z E0SS B5SY JE07 IFJG D7L6 2SAJ
4350 DATA 001H K8L6 2SBJ E37F RB8D AL6X SHJE 57GN AGDC Z6FS D3ER 6EA6
4360 DATA 001X W4ER 6DZ9 FZXE 0ESA 7ER6 DZBF XDE1 XSA4 E77S 9UFX EE1X
4370 DATA 00P2 699S 7C6J QFXF E1G6 VZUZ JYKF UF12 1Z36 YXYT WMS0 AIEL
4380 DATA 009Q 04RQ KF16 6B2S 8ZTW MS0A 1FLE EUFX HE1S WY3E D7E2 6E4E
4390 DATA 001G T6DZ 6F3U GDKS B2SF JEF7 FYBO KJSY JEE7 FYBG DLSB 2SF7
4400 DATA 005M ZZ5Z F6NC SECR YPXA ERYA RYAX ADRY ARYA Z64R ZAL5 0SY3
4410 DATA 001G C6E0 5S93 E16D Z6FX BE05 S93E N6ER 6M31 E1TZ FVLT 5EX7
4420 DATA 00H0 RYBV DZS0 DRZA D0Q0 EJYN 5YFR 0D03 PTA3 E06E 16FY 7E05
4430 DATA 006X XQJX MSYF ER1S NDS1 BRYA WCZV IYJ4 IED8 E26D Z6IP UHJQ
4440 DATA 01AY P1XS 1ZSP QXBZ TWDR ZADP LHKU 8SXY QJWM GMFI TVED HE2S
4450 DATA 002T XARY AXAJ RYAR YAXA JRYA RYAZ 64RZ AE12 SZ3E A6ES 6FXD
4460 DATA 00C2 E0XE 07E7 6DZ5 IQVE 4XE0 5VT1 LU5B RY3P KCHE 2UER LIQV
4470 DATA 0101 5FWD L41F 9VMJ X70Z NXRU ALJF 6EAS 6Y04 F0TB 26E3 UETL
4480 DATA 02BP WLUR FZBF ZDF4 VAER W0HT 52NH BZWL UK1H YCCK F1E3 UEWL
4490 DATA 00CS IQV1 NKNL 65G2 NJBZ WSZ3 E36E R6G1 9E05 VSJE 76HK 9FZD
4500 DATA 00DU E0BL 54HM 9DZ5 GYVF 01HT JWLH T52N K4UP LU3H M9DZ 6HHV
4510 DATA 01M3 6AGX ZP5N 6E3U EZL1 QVO0 H7UZ SXR1 0GY5 2NNB ZWLU 5FWD
4520 DATA 02WX A7FP LUHF ZBFZ DIEV AES4 0HTS 2NPB ZW0F 5ZBS YNDE UF4H
4530 DATA 002X CDRY ARYA Z64R ZAL7 USZ3 E26D Z6FX SE0X SA3E N6ES 6M31
4540 DATA 006Y KSKJ LJ95 1X6S 1AZ3 8SYY RYBK 6VDG 5LS5 SC4E 26DZ 6E08
4550 DATA 00V3 5YFT 1TEE HE25 DZ5D Z80J JXK6 CUE4 UHPH EG5D Z5S9 4E26
4560 DATA 00WS 5XP0 2CH8 ZJBD DZ5D Z56X YPQR 10E6 6D2A XARR YARY AA37
4570 DATA 003K FUJI HE75 DZ5D Z8ET 6DZM HXWF X8E0 5S93 E76D Z6T9 2E75
4580 DATA 0024 EPG3 WT92 E7SU 19T0 4E26 DZ6F YDE0 5E06 E76Z EEFK WFX7
4590 DATA 009Y 6VXV QS1I 5ZFG XQZU 9SUC DOIH FWFY 8E05 LJJE W7EY 7HFW
4600 DATA 007A FY8E 05SE 4E16 6UXW QJYL D2T1 01XA DRYA RYAZ 64RZ AE6F
4610 DATA 00BV 0GLU ND37 DEU2 FFGN BGS8 FX7E 05SA 3ES6 E26G 2YE0 5QG4
4620 DATA 005R WGD4 8ROI 05FE V7GP BFY7 E05E 06E1 6L4J IVWJ B8DZ 5DZ5
4630 DATA 2J6L 6UJL GA0D JIZB AOPM CCDI 4MBA D60C LDAZ LBAN E09T CI4W
4640 DATA 290L 622X ZFKQ JEL3 CH7V OYQP 9Q3E 2XFO YQBZ L6S2 X70Y QBML
4650 DATA 0794 HA24 DYVB LL4E 2XFO YVIU WAEG WBVS ZPEQ A8LI F5DZ 5DZ5
```

Friday

Does the code for today look very different? It probably doesn't; but actually, it is quite different from what you have been typing the last four days.

   The procedure for typing it in, however, remains the same. This was described Monday. Today's code contains half of the text of the adventure. Since this is a text-only adventure, your work for today is of the first importance.

```
 990 REM BBC - FRIDAY
1000 DATA 1000,36,36,1,95,20000,23675
1010 DATA 1VUC A0AB EO7J FX09 87T5 YEY4 ZMQX 2UCA IO2C LN5X EX7U C4F0
1020 DATA 21SR X1SW 4B07 N7T6 0EX7 1BLN 00WX 1ST4 B02J LN0D VX1U C8C0
1030 DATA 1ZTR X1UC BA02 CPND U144 UC5G 07M7 N0LQ X3SR 4B02 HNN0 MXX1
1040 DATA 2EN1 24UC 5F07 M7PE 1114 1BNN 0U0X 2SR4 B0SR 4C07 L7N5 XEX0
1050 DATA 1TW4 A02G MN0N TX1U C6F0 2FLN DW10 1UCB H070 7QDT 116Z MUX7
1060 DATA 20EX X2S0 4B02 DMN0 0RX3 ZMWX 41BK N0OR X81B KN0U RX2S S480
1070 DATA 1BH7 MDY1 06ZM SX61 BFND T15B UC7B 0SQ4 A0SP 4A02 JPN0 OYX1
1080 DATA 18K7 N0LY X0SU 4B02 DQN0 QTX3 UC6D 02ES NDW1 14ZM SX1U C5A0
1090 DATA 452B SNDT 153U C6F0 7M7N 0LRX 37N7 07JE WBUC 8907 M7T5 WEX3
1100 DATA 1TR4 B02J RN0P 0X1U C6E0 2FJN 5ZEY 8ZMT X2UC 9H02 BLN5 XEY3
1110 DATA 26JE Y11B KN0M UX0S 04A0 2BPN 0MUX 0UC9 F02C RN5X EX8U C460
1120 DATA 0NYA 0VC3 C02E NN5X EXQU C490 7L7Q DW11 8ZMU X5SP 4F0S Q4G0
1130 DATA 2E81 151B NN0R ZX0S R4B0 SW4G 07L7 VDZ1 041B LN0R XX0S P4B0
1140 DATA 1WFA G02C JN5X EY61 BKND V141 UC5D 07M7 USZE Y4ZM SX5S Q4G0
1150 DATA 134L N0ST X3SW 4B02 CMN0 NRX0 UC5B 02CJ NDT1 17ZM UX1U CBF0
1160 DATA 0TNY 81BL N0RU X0S0 4B0V C3D0 2EFN DU13 5UC4 I0SQ 4GZU C4C0
1170 DATA 10YL N0UV X2SV 4B0S X4H0 SP4F Z1B0 N5XE Z1UC 7H07 07U5 VEY1
1180 DATA 0RPX 1987 M62E Z8ZM SX4Z MUX0 UCB1 02DL NDU1 16ZM TX1Z MSX1
1190 DATA 1TD4 A02B ON0M TX0U C590 2BRN 5WEX 6UC4 E07L 7PE0 113Z MUX6
1200 DATA 20BY X1SP 4B02 IMN0 MVX1 UCBH 02DK NDU1 05UC 9907 07PD S15B
1210 DATA DTND T1JU 3YJ0 5VDN GYSL ST64 30J4 ADED 1BX5 SFNH 2PYK 3YF0
1220 DATA 50DU ULHF YLQT 9430 IZP7 EM1F RYT2 U0C0 UE43 900J 5NE4 3900
1230 DATA 4DIW 0HEJ 1ZBS MJNJ J0WG 5GAN H8LD YYZ1 U0YZ 2U0I TN0H 0UWU
1240 DATA ATXD ZULG YVUK H5S3 4ABX RIZA 6FGH KK5E 3NDM 1U0I RHMF GIDI
1250 DATA 6NEJ 10K5 JJN4 CUD0 IFX3 H8FQ KH5S MHDV QMH5 DH43 0XNW 6VU0
1260 DATA CCRI LR63 TOXI IZR6 FG0L JIOE GI33 DXI0 RH3Q BXII PLE3 P0XV
1270 DATA CUUJ 2TSH GS00 DTU5 HGYW G5MD NJL1 SHIZ AKEC 1PGI R153 PIXV
1280 DATA 4QIL SL4B 7E0I MRH3 ZB30 J7IG 3SLC 0SI4 30SI 4307 E7GF GIRJ
1290 DATA EY4H 5D73 PAXN IZM7 DF1E KAZY JI30 RX5G 7NHE JUGD QUIG WWHX
1300 DATA ENNK 10U0 DQUI H4LF K3YH 0IMB B47E XIIZ MI3F PB0J 3HH1 ONXI
1310 DATA 54YF 2U0I XA93 X9XX IPS7 K02R 0DSU EH4N KZCR UIHA ZWIY F1T0
1320 DATA B3YJ 4AGE C1NT ITF7 FGZH XITE LFGY XT5K INGY HQT5 SDNG XHOR
1330 DATA 72FG ZWGS J5NH DLYK V6V6 0J7E 3HBV QYH5 AKH8 VXXH 5SN3 X0XH
1340 DATA C6UB 2XJF GYLT DHUF 3TI1 0J20 IED1 EUIZ KLFG ZHIJ 2EME R1B0
1350 DATA 5FHE J0UW A060 J7H7 3TIX ZIPL 7HEJ'RVDF USH3 HUSC RU8H 7HV0
1360 DATA 8A0I MLNE DIIR WCST 05MD 1ITS BGXP 00DU BJFG ZWD5 PBNH 2YHK
1370 DATA BXTH 5R7E C10G I0D7 E01J RYT6 60IM UG3R EXQ0 81YH 5W3E C1PU
1380 DATA CKT5 IONK 10DI DLU4 GWS0 YH5F H43A XYJ5 PI40 VXMJ 5NIJ X3GK
1390 DATA 14RH NH4P 0RSL 430S I430 SI43 0SI4 30IL H73P AXZG CDR4 3R7J
1400 DATA CKXI TGAE SIEK ISIG M971 UDVU MMK7 1UDV 46H7 LIZH 5S7G YYHZ
1410 DATA 8R0J 3T3H 4YFG 5W4N JMI0 MIPO GFGJ HRIW AKIZ OF1I LUEE S1VU
1420 DATA 70H7 KLKY W200 C0UE JR2L T2XG NFBY RUDN UK43 L20I N0KH DPGU
1430 DATA C0XH SGK3 T790 ISAE EK1D TB7R JFGZ KU5V JNJN 4K0I MIM3 XL3W
1440 DATA 50FG THJ5 M415 EBNG XLGX IZ0F FGLQ ZYW8 60XS RSNI LLEF GZHX
1450 DATA IV0G WUWY CLUD JR0F N5ID NGYV XX0N 1G5V 3NH2 HWKJ 7ARI 33RX
1460 DATA C0QJ 3HHE 0IDX IXON 46VX RIZN 9FGJ KGJ0 EEI3 2HYJ 4RRF GNDR
1470 DATA AYR5 IH4H SGN3 TP9W 1BDN H7HQ JW0X W0IR AFGX SLT2 XGNJ F1DX
1480 DATA IN6D F1WU 5VJ0 B5RJ FGSR U31G NFRV XZH5 PKJR 2DZ2 VGNJ U1PH
1490 DATA CKK3 8GNG XPUJ 39AN H9LV ZBVP MJX3 HXH5 B7HI PWII SE6F GSDH
1500 DATA 74HA YDZI ZRRF GZWU W906 0J3T N3SV XYIX AEEK 1D0D SU6H DHZH
1510 DATA 8FXI TD9E D1LT H5TA ED1Z G5FB NH7H UJDF 4JA6 WGU5 SHNH IHUJ
1520 DATA CJXW 6LUW H5CN HBIR GW9N 6062 E03Y 20J3 THBZ PDTH 5GB4 6IXM
1530 DATA AXBJ 4EDH 0LSK DSUI HDPH YDUU 7GWN 0KH5 WBHL HUJH 5R3E S1J0
1540 DATA SYC3 5NYU CYV0 IPA9 9AYN YH5C 3HDJ DYDT UPJR 6DXG 1KLF 6URX
1550 DATA JRNE 61HG 5WJN HEVX Z0BK 2IPS MA6W VVIP LEFG OHG0 JKIG YHVK
1560 DATA EYNG YV0R IPCM 3XL3 0080 ZITN 9HGF VNSI 3NFB YRVD FU44 3L00
1570 DATA B0U0 HK0J 3E62 9040 62E0 DSU4 H0OL TT84 G0QI AANC UU02 9FXJ
1580 DATA 4RDP 0DES 1XTI 0EKK 10DT LBH5 KH5I M29F 80J4 0HFG KDXL IH5X
1590 DATA 33H5 AKED 1W0W 90T0 IX00 ED1Z NIFR 729A 40J7 AG6V EK0P 2ZJ0
1600 DATA 2J03 KGDU UMH3 LUKH 5NHF GV0K RPRB 0UZ4 B01Y NN09 WXNY J1U0
1610 DATA V7K7 3Y10 50FN H4UW U6LU TFGW DY0N K0D0 ULHF HLXD TU64 3T30
1620 DATA C7GJ 20N4 2AXN ILV7 FGIH KD0U 4H0M RX85 7AE1 1VKD FUGJ X0K0
1630 DATA C3TD HULH BLF0 5EBN DM10 GJ4C A3TA XGSR 3NGX V0Z5 I3NJ X0KK
1640 DATA 70E0 1V05 H4NG YSRY 513N 3QR9 0IY0 MFGS RIIV E6FG UD0W 30T0
1650 DATA 7GHE 0XZH 5THH 2LWN QMEA TH5W B48E XVIT ES3T PXLI ZRFE R1SR
1660 DATA 3MVS MU0U Z4E0 J716 6GEK 0D0U 63TB 5016 FNH2 VHYH 5L7G WRLT
1670 DATA 6G6I EK4Z MKXH IPYH 42AX IDB0 DES1 EKIW LLFG ZWGS VJNG YOLS
1680 DATA KFB4 2DXY 5LE2 INAL ED1E XIFA DER1 EGI0 LRFG 0XXD UU4E X1VV
1690 DATA CARI TNM3 TQ80 J0RH HFLF ZDTU 846L 20IS IGGZ LUYH 5F34 0IXU
1700 DATA L08E E1ZG DZUP C07N Z3Y4 151D NHIF GKDS U3ES 1RT5 G4NK 10DX
1710 DATA CMZD TULG YYHG IXIG EF1D RJ2E 33SV XN5E INH3 V0JI TN9F B0HG
1720 DATA FN1D ZU84 30XZ 5V0N H7LW YH5W BH7S LTIR LRFG KRKD TUE3 TQXS
1730 DATA KI3H 9HJK H5GK 3P8X GIYY MH3P 0M6L UPFG KU05 RANH BHVY 3YE0
1740 DATA CFZH 5WA3 TKXI W6WU 062E 0J2S 740C XGIR ABEM 1IK5 IBNK 10UK
1750 DATA CFZH 5WA3 TKXI GMOU J7IG EF1W NJ20 N3VE XYIZ M7HF 0LTD HU83 X0XU
1760 DATA 65H1 MHXP 2Z00 J00P 3T0X IILS MFGH EU5Z 4NH3 LDJH 5AIH BLDX
1770 DATA 6ZER 1JRW 6LU0 IWI9 3W0X UJ0E GER1 JUDU U4H0 JRSD FUBJ W2LY
1780 DATA AQ0I ML7I 31VK IWEL ER10 UILD 7EC1 I05V 4NH7 VXJH 5B34 2DXK
1790 DATA JFGH BSRJ 5IIN 3WF9 0IPF 83T9 90J3 TKH4 RHY3 Y41I PRRH FOLT
1800 DATA CUMH 5LH4 3H80 J6EK EX10 GJ2G 7FG0 HGDS UGHA PVKH 5R73 PAXL
1810 DATA DIGI NIG6 IEK0 CUUI 49I1 0J7I 63TK X05X INGY VQZI PNME R10U
1820 DATA J4LE S1ZG J2DL FGID UDXU LGYY DZ5G 7NH7 PJN5 XB4H 5N34 70E0
1830 DATA IIS4 9QXY J4A4 FGZ0 0SG4 NGZL HV5P 0NGZ L00J 6EKF GKHG 5HB4
1840 DATA 2E31 JBR0 4AT5 I430 ILR7 H9KD XJ60 GFGJ DYWB VU0I 0I7F GYHZ
1850 DATA DE05 VDNH IVUR 847A 0MUX ZIZT 340I E0IF XAJJ 1VZS I3NH IHYK
1860 DATA B0XD TULH GKGK 5RB4 H5VB HEFE RDFU 5H7V VKTN 430I NR34 7EXI
1870 DATA AVKI TLB4 2DXI IZLE GWWV KDTU 8H7V RXH5 L342 AXHI PLHE V1WK
1880 DATA 7RHD YLH5 P4NH 3LLM 5LJN HFOL YHSH H40V XYJ0 EE40 PXRY T2U0
1890 DATA 0CGI 30KK 5MHN GWUJ XDZU BHDF HTSH B4H5 R747 080I LC5H 0WWY
1900 DATA B005 W048 J7DE H1DI INEI ES1S XIPS 7420 80U7 100J 4AD3 TFXI
1910 DATA K3HN GUWY 1BA4 5SKN HFYH YJ0A LHEP QMH5 C3EM 1VSI PLEF GH0Z
1920 DATA JRAJ X1JN H5EG HFLU YH5H 7I33 LR0F K2IL T5EB 1UKI RUEJ J0LU
1930 DATA BETD TUEH AJNY H5SA 6GEN ZISA GJT0 1U3B ANHE TLR5 IINH EJUK
1940 DATA 43IL MLCT RFGD 0UA3 TI50 U7I0 0J00 LHFJ DXQL FAQ5 HENJ N4SK
1950 DATA AUID UU44 9VXS DFU3 K20D I5OI NH3P WYH5 KGHA JNYH 5CH4 0AXV
1960 DATA 6R49 Q80I SILI 30HX J2IM 430E 0J4U K42F XYW6 X00J 3P73 FH80
1970 DATA BQSI LL7G ZPFZ IT0G FGSR YITN 9FGI HTIF DBJL 0LUD 0UIH GS0Y
1980 DATA 8S0J 2E33 SPXY J4A4 ER1E K5EA NGYH UXIT ELFG NHTJ 4LRF GYHM
1990 DATA CTGJ 2DL2 9780 ITNM K01G KDSU 6HDV SYH5 MRA6 WVVI PLED J1FG
2000 DATA 6T47 0805 KB1Q MFAQ WBRU 0J70 K3ZP XKJ8 AFH4 UHYH 5GEN BLUD
2010 DATA J0F3 TK90 IPAM ER1E 0SX4 NH1B HKDT U83T 7705 K815 IDNH BYHY
2020 DATA J5LF GCUK J4UK 424X VIWA RFGZ XVJ0 L7H8 LQZ5 EH4H 5AOG WP0G
2030 DATA 03LI ML7I 3B7A HQB7 AHQB 7AHQ B7AH QB7A HQB7 AHQB 7AHQ B7AN
```

Saturday

The last of the code! This section contains the rest of the text code. Yesterday, you typed in the words used in the sentences; today, the code contains the sequence of the words that constitute each sentence.

```
 990 REM BBC - SATURDAY
1000 DATA 1000,36,26,2,511,23676,27834
1010 DATA 0WU4 TOLK CHRH 1U6Z CAJK NG52 AN0S D54A LKS3 560U KCTB T0VH
1020 DATA 0QLQ HI87 SRXQ NY6C VB92 7JZC AXKN T5F0 UKCY BT0V HCAB V0P0
1030 DATA 0D54 6XPW 970T I87K RWC9 NZRA I07K R3YA 0K9W 510U KCZB L1OR
1040 DATA 0X55 KOUK BK5L 2IB6 YAJ2 JVPL GZ7K R3YB 6737 50AN 0SDR EOF0
1050 DATA 0DW8 3XHI 26Z2 BAXM 6XHI 266D CD0P ZQWC I6FU 5TOU KDKC F2SS
1060 DATA 0DXH B534 WKEV XHI2 6ZU9 CXNC XHI2 6DKB C2LB ZCBJ LNID J1W2
1070 DATA 0KJB EC92 UBZC AJYU HYHO UUBE C033 BL5I 57HP 534W KMF6 7DUK
1080 DATA 1GDB KG4F DUCU 37B6 YBKG 4ICP 5X1W BS4J I7KR WCIK 0D2B 0AGL
1090 DATA 14J6 F9CZ ZVXD P70N JHL7 KRWC WDB6 YAD3 F8E5 D5H7 T01X HI2Z
1100 DATA 1CSC 1AGV CDC1 AGBQ KIM7 KR5X AJKN H534 W7D7 URFE U045 SOUK
1110 DATA 2S00 N09Z D9FQ XDCB 0AG5 CMBC DHXD EB0A G5CM BCDH XDCB 0AG5
1120 DATA 1DFA DHUW C8B0 AG5C MC23 NBZC BHKN 6500 UKDJ BL10 WCFB KG4F
1130 DATA 0XV5 34WL KF4R B8KQ EXEW 7BZC CCKM F520 UK07 J7V3 L045 SOUK
1140 DATA 0SVZ 6N0Z 9ZDA 2NB6 YDD1 XP0S XHI2 6KUI R7KR 3YCD EP65 G0UK
1150 DATA 16GW CVZY PLIM 7KR3 Y4M7 875G QUKE GDG3 TB6Y ADW8 6CP5 X0VC
1160 DATA 1BMD KWB9 PLKB 7KR4 P6QB JD74 9CMP IDJG UE0K 3YOU KBKD R44B
1170 DATA 0N0Z C91L LT78 A800 7500 UKPL 1U90 PXHI 266W ADUZ I00X HI26
1180 DATA 1J15 V0PW CP5X WNLC LDZ4 CBZC 9ILL T78A B0R7 500U KBEC 9UB0
1190 DATA 1RVJ D7KR 3Y4V XM3X HI26 EFSY 10WC P5X0 PW0W XSWA B6YA J2RM
1200 DATA 11T1 SOUK BK5Y 0PWC P5X0 PWCM CUS7 BZC9 I0U7 500U KBKB PWR0
1210 DATA 0H5P LIM7 KR3Y CDER 65G0 UKBE C11X 9F5E 50VB ZC9I 0K7X UPU0
1220 DATA 15K5 JOUK PRKR 75J3 SB08 K75J AN0S 75JR DB12 XHI2 0D5E 9VKX
1230 DATA 0JZZ 0AN0 5D7Q A8NE ES34 WL0F XSPY WZ4D C8K7 7TOU KBKS P0F0
1240 DATA 0HME 0AD4 BBZC NPCP LIM7 KR3Y 4RKM 1XHI 2619 4Z0U KBKE GJ0V
1250 DATA 116Y HQN6 FKPG BH8Z C9IN HEXH I261 682D N9KD 534W JLJY NQB0
1260 DATA 0SZS G0UK BK5Q 0P0C P5XT 91Z7 DFLA 67TO UKBE C11S HFSQ F7A1
1270 DATA 0Z7X HI26 6TAD 2DVP LKZ7 KRWC QX0D 2B90 PRCP 5XUN SFUS X0PQ
1280 DATA 1H58 98WH ZSAN 0SDX A0K0 1040 DUJF VXHI 26FW AD2D B6YT 387K
1290 DATA 2TNR 3ZG0 AS5C B6YA DGS5 1V53 4WJF Y7HE 1KEV XH3V ZBE0 7NQZ
1300 DATA 1NCI M7KR 3YBI KEVX HI26 1X8J AN0S 7JQ2 YPCP 5X0P DF3F 35HB
1310 DATA 0BCR RW6X YBS2 LR7K RWCR C08N B02A 8CDF 85LB ZCOQ 2JIY URG6
1320 DATA 21CA N0SD 5YAY QEID JFXA 27X5 4GZB EAE2 UB6Y OQ2X CBEM 8MS1
1330 DATA 0N4B GFG5 TBZC NP9F LEL7 KRWC RNZ2 DXHI 262E W6XN BBKP WQP9
1340 DATA 133X HI26 2HW6 J9SQ WC11 KR3Y 4S5B 85XA N0SD NA1Q 5BDA D0QB
1350 DATA 0B6U R3Y4 SXM3 5X0U KBK5 T0PW RQJL ZKIX HW97 QTCB 7KRW CHY0
1360 DATA 0DRK VXHI 26Z8 9CZA UX3Y 0B6Y ADUR 6CPK 4QTD QXMC 7KRR HW97
1370 DATA 0JRQ 37WA NEZE XERA W73A D2GB ZCNP PQWC I6FW KMGU 6CP5 X0PR
1380 DATA 0P52 M770 GP0W CI6F NW6D 9ZTC ME7K R3YE TJFY 9AOU KBKS R0FR
1390 DATA 1A5P JR0K CPK4 LNLP LIP7 KR3Y T539 23S6 05N7 5J0U KBKU BMGP
1400 DATA 25NF 2647 5J0U KCFP LMIR BEN4 LWTH 8G41 Q1CF K4LN VCKK 4LNW
1410 DATA 0FMC AAD6 MBZC A9F8 F5BT HKPR 435N 00WC IKGZ 9TOU KBEL CA64
1420 DATA 23XA N0S7 T7R4 FG1D 94TB 6YUM 7GQ3 A8OA N0S7 50BH FJIR QP5Z
1430 DATA 25ME 7BE7 9ZFK 62DX HI26 0L84 9CP0 IWCE LZBE 9670 B6YA JWHC
1440 DATA 42F0 NC3K XH3V ZVZ9 62EG HVGW 56B6 YAD2 G83R XHI2 0D5B L7AB
1450 DATA 1ZE4 WJFY AEAN 0S75 JFZJ FVXH I20R C9F1 7PR1 586E RI65 X0PR
1460 DATA 18SV D7A1 0J3Y AN0S 7XXS M0RH J37K R3SB 3C27 1U0U KBEC 47DJ
1470 DATA 3DS7 KCIA 2YI2 0D53 3TG6 E9HC 0VC1 Y534 WJFY Z2NE 0055 X0UK
1480 DATA 3670 PRIE DP0P QRQ4 29F1 W94A KK2D VVNZ US6Y HE7D J42Y BIY0
1490 DATA 1S70 2D1R ATGH XS5X HI20 BLHI 0PWR F63V 5BU0 4UIB 1OUK
1500 DATA 2T1M I84H XHI2 0PTA 01Z0 R4A2 EYCB K3JI 20BM 1802 0WZ4 29F1
1510 DATA 3CT7 DJ4M WCTY WIV3 DF5Z D23J I20F UAAF 614R 3YOU KCLW 57G4
1520 DATA 3IK8 BB6Y BAQH BPR4 29F1 4UWC QMF4 VBHA N0S7 WFU8 0N84 29F1
1530 DATA 1X09 FFE7 BKD8 8GB6 Y37U AZJ7 FV7G 9FLI 74Z8 ZCGD R76B NOUK
1540 DATA 1XM2 RE5W BE74 1HBL 52RE 5XPL HRZ2 S534 W5BH AL9C 61MT RPU0
1550 DATA 19L7 T1EB L52R E5NP LHRZ 2S3R 9C2D WXHW 97JC D904 C56X HW97
1560 DATA 2ULU I6FQ ADET B4U3 YBCR GIRQ MIBJ GAJ8 S0XP 420V TPR4 PUD5
1570 DATA 2879 IMR6 A50U KBEA P7DJ I3CJ F22Q GAXP V7CF YBZ3 8BE8 LICB
1580 DATA 0IHZ CBDD HDW6 JKFM M429 F1W9 W06X 9WLX Q8PK 2R2M SL52 RSED
1590 DATA 1MFK DYNW 4FAN 0S7X XTBQ 1853 4WJF YBX9 CNBI RQMI CJDA D40B
1600 DATA 0YMR QMIC 577W ACRS IRQM ID5L W6YU BZC9 IN06 C7AN 0S7W JGRZ
1610 DATA 0MQ5 DXHI 26CQ IV52 BL5H 4BBR 3YPF KR6I 6LFC W5MI 1CP5 XF26
1620 DATA 1F7C K2XB L53S T3J5 R40H XNNI RQV4 T5UJ AP0K O6CI 4VR2 FM7K
1630 DATA 04B3 3RRE 5P0L L5TU BLZD JSTT L5TZ ML2G VP0X ODQP PZ1D JT3S
1640 DATA 0549 ML7V 73V2 DPCI 52R2 XMCK LUCI 5FRV D3V8 L5FI 53R0 TMSK
1650 DATA 04NJ 5JR3 3MDK OXCI 5MRV K3VF DDCI 50R3 AMBK F4TX MLRU Y3VL
1660 DATA 04KN 5VR3 FMBK P9TX MLW3 IXAR PCCI SAR3 KMCK LYCI 62R3 MMBK
1670 DATA 00RH PGQP QX0R Q3TX ZCNH KZVJ NKZX 9B5B 8RQM K3ZC JNKZ ZXAB
1680 DATA 02B3 JNKP FV88 EU3V XABZ CJVK PQH1 G0L0 7XAG M2CI 6FRW D128
1690 DATA 035B 129Z CNTK PWCI 6LR4 5XAP PSCI KUVR QJ6F PLH7 G0WW G12G
1700 DATA 004G Z60R 4AK7 KZDJ 39ZC ITKZ 4J3D ZCIX KZ7J 3GZC JLKZ AJ3J
1710 DATA 002A XJ3L ZCJ5 KZFJ 30ZC J8KZ IJ3R ZCJB KZLJ 3UZC JEKZ DJ3Y
1720 DATA 0254 J3ZZ CJJK D4CI 6TRW RI2M ZCYF OL5D O6WR 0K4W 21M0 MXAV
1730 DATA 0D3I M0M4 W24M 0M4W 5WM0 PXAY L5DX 6YRF 1GC1 L5E1 6WR0 WK0K
1740 DATA 04DD 3FRF 6GCB ZCK5 KMVC I3KR 149Z 0SX4 7KWK N0HD 3NR4 JKDK
1750 DATA 06CE HL5D P71R 18A1 0SX4 7L3K QEHS 3ARI SGCL L5EK 6WRF MBH0
1760 DATA 04CV U7WI MBHQ L5EP 41R1 L06K NFCI WIZR QK0F NH8X ML5F WBHY
1770 DATA 04F9 6WRF YUJ0 LST6 D99D JDTS LST8 D9BD J596 L5VT D9ER QK0N
1780 DATA 05HR EZ20 I06K M1DW G0N0 R08K QGE1 6WRX 1JUN L5DE 30RX 1K4N
1790 DATA 00UL 5DE3 WR08 L7KQ GEN6 WR08 72EZ 21L9 ZEZ2 109Z EZ22 006K
1800 DATA 0270 JFKQ HHV2 7R4Q NPKQ HHV2 9RX5 W90Z CNJK MAHB G0N1 3J37
```

Sunday

The seventh day is traditionally a day for resting; however, we do not follow this tradition. On the contrary, some hard work yet awaits you.

First, there is a fairly large BASIC-program. This is the keystone of the adventure. Take care that you do not make mistakes! There is no error-detection!

After that, all that remains is to put the pieces together. This is a very rewarding job: the reward is the game on which you have spent so many hours.

To put everything together, execute the following steps carefully:

1. Save the BASIC-program for today on a new tape. If you have a disc-drive, change procedure PROCtrans into:

```
1450 DEF PROCtrans(src%,dst%)
1460 IF src%=%E00 THEN 1490
1470 *sa. !Start 1900 1F88
1480 ENDPROC
1490 *lo. !Start 1900
1500 ENDPROC
```

If all is well, there are five programs, each consisting of the decoder program (listed Monday) followed by a number of code lines. Since all error correction has already been done, running the program should be no problem.

2. Run the programs for Monday to Thursday with the command:

    CH."filename"

    Example: CH."MONDAY1"

3. When you have run these five programs, type the following command:

    * SAVE ALADIN 4000 + 2500

    Save this code on tape after the program saved at 1. This is necessary, because this code is loaded from the BASIC program of 1, so this code must be found by that program.

4. Load and run succesively the two programs of Friday and Saturday.

5. Type in the following short BASIC program. This program will again save a piece of code; save it on tape after the section of step 3.

```
10 REM Data assembler
20 add%=20000
30 file$="Arrays"
40 file%=OPENOUT(file$)
50 n_el%=3:n_ref%=FNnumber
60 n_wd%=FNnumber:n_st%=FNnumber:n_ds%=FNnumber
70 PRINT #file%,n_ref%,n_el%
80 FOR I%=1 TO n_ref%*n_el%
90   PRINT #file%,FNnumber
100   NEXT
110 PRINT #file%,n_wd%,n_st%,n_ds%
120 FOR I%=1 TO n_wd%
130   PRINT #file%,FNstring
140   NEXT
150 FOR I%=1 TO n_ds%*n_st%
160   PRINT #file%,FNtext
170   NEXT
180 CLOSE #file%
190 END
200
210 DEF FNnumber
220 =EVAL(FNstring)
230
240 DEF FNtext
250 LOCAL str$
260 REPEAT
270   str$=str$+FNstring+CHR$(13)
280   UNTIL ASC(RIGHT$(str$,2))=0
290 str$=LEFT$(str$,LEN(str$)-2)
300 =str$
310
320 DEF FNstring
330 LOCAL str$
340 str$=str$+$add%
350 add%=add%+LEN(str$)+1
360 =str$
```

The three programs just saved constitute the final program. Perhaps it would be wise to repeat the process to make a backup.

To start playing, rewind your cassette and RUN today's BASIC program with the following command:

    PAGE=&3E00:CHAIN"Arendarvon"

You'll have to wait some time while the other two sections are loaded; but then:

P L A Y   T H E   G A M E !!!

```
10 REM Arendarvon Castle
20 REM Arend Rensink
30
40 CLEAR:MODE 7
50 PROCinit
60 REPEAT
70   PROCstart
80   REPEAT
90     CALL &1FA6,rout%,par%
100    IF rout%<>8 THEN ON rout% GOSUB 190,,,150,240,350,280
110    UNTIL rout%=8
```

```
120    A%=GET
130    UNTIL FALSE
140
150 REM **print**
160 PROCprint_text(st$(par%))
170 RETURN
180
190 REM **input**
200 PRINT CHR$(B);:INPUT LINE""i$
210 PROCtranslate
220 RETURN
230
240 REM **random generator**
250 par%=RND(par%)
260 RETURN
270
280 REM **load**
290 INPUT"Load a new situation",ans$
300 IF LEFT$(ans$,1)<>"Y"THEN RETURN
310 INPUT"Filename",name$
320 PROCcommand("*lo. "+name$+" 1900")
330 RETURN
340
350 REM **save**
360 INPUT"Save this situation",ans$
370 IF LEFT$(ans$,1)<>"Y"THEN RETURN
380 INPUT"Filename",name$
390 PROCcommand("*sa. "+name$+" 1900 1F88")
400 RETURN
410
420 DEF PROCinit
430 M%=&1900:T%=M%+31
440 rout%=0:par%=0
450 i$=STRING$(80," "):t$=STRING$(40," ")
460 DIM cmd% 40
470 *lo. Aladin 1900
480 PROCtrans(&1900,&E00)
490 LOCAL file%
500 file%=OPENIN("Arrays")
510 INPUT# file%,n_rf%,rf_ln%
520 DIM rf%(n_rf%,rf_ln%-1)
530 FOR I%=1 TO n_rf%
540    FOR J%=0 TO rf_ln%-1
550       INPUT# file%,rf%(I%,J%)
560    NEXT
570    NEXT
580 INPUT# file%,n_wd%,n_st%,n_ds%
590 DIM wd$(n_wd%),ds$(n_ds%),st$(n_st%)
600 FOR I%=1 TO n_wd%
610    INPUT# file%,wd$(I%)
620    NEXT
630 FOR I%=1 TO n_st%
640    INPUT# file%,st$(I%)
650    NEXT
660 FOR I%=1 TO n_ds%
670    INPUT# file%,ds$(I%)
680    NEXT
690 CLOSE# file%
700 ENDPROC
710
720 DEF PROCstart
730 PROCtrans(&E00,&1900)
740 !&70=&21C7
750 ?&1F93=10
760 CLS
770 ENDPROC
780
790 DEF PROCtranslate
800 REPEAT

810    rf%=FNrf_n(FNnext_wd)
820    IF rf%=0 THEN 960
830    ON rf%(rf%,2) GOTO 840,870,910,940
840    REM **verb**
850    IF M%?14=0 THEN M%?14=rf%(rf%,1)
860    GOTO 960
870    REM **object**
880    IF M%?1=0 THEN M%?1=rf%(rf%,1):GOTO 960
890    IF M%?2=0 THEN M%?2=rf%(rf%,1)
900    GOTO 960
910    REM **direction**
920    IF M%?11=0 THEN M%?11=(M%?9+rf%(rf%,1)+3) MOD 4+1
930    GOTO 960
940    REM **door**
950    IF M%?4=0 THEN M%?4=rf%(rf%,1)
960    UNTIL i$=""
970 ENDPROC
980
990 DEF FNnext_wd
1000 LOCAL spc%,wd$
1010 spc%=INSTR(i$," ")
1020 IF spc%=0 THEN spc%=LEN(i$)+1
1030 wd$=LEFT$(i$,spc%-1)
1040 i$=MID$(i$,spc%+1)
1050 =wd$
1060
1070 DEF FNrf_n(wd$)
1080 LOCAL rf%,rf$
1090 IF wd$=""THEN =0
1100 low%=1:hig%=n_rf%
1110 IF low%>hig% THEN =0
1120 rf%=(low%+hig%) DIV 2
1130 rf$=LEFT$(wd$(rf%(rf%,0)),LEN(wd$))
1140 IF rf$<LEFT$(wd$,LEN(rf$)) THEN low%=rf%+1:GOTO 1110
1150 IF rf$>LEFT$(wd$,LEN(rf$)) THEN hig%=rf%-1:GOTO 1110
1160 =rf%
1170
1180 DEF PROCprint_text(t$)
1190 LOCAL wd$,let%
1200 REPEAT
1210    wd$=wd$(&80*ASC(MID$(t$,1,1))+ASC(MID$(t$,2,1)))
1220    t$=MID$(t$,3)
1230    IF LEFT$(wd$,1)<>"$"THEN PROCprint_word(wd$):GOTO 1280
1240    let%=VAL(MID$(wd$,2))
1250    IF let%=0 THEN PRINT:GOTO 1280
1260    IF let%>13 THEN PROCprint_word(STR$(T%?let%)):GOTO 1280
1270    t$=ds$(T%?let%)+t$
1280    UNTIL t$=""
1290 ENDPROC
1300
1310 DEF PROCprint_word(wd$)
1320 IF POS+LEN(wd$)<39 THEN 1360
1330 IF ASC(wd$)=8 AND LEN(wd$)=2 THEN 1360
1340 PRINT
1350 IF ASC(wd$)=8 THEN PRINT" ";
1360 PRINT wd$" ";
1370 ENDPROC
1380
1390 DEF PROCcommand($cmd%)
1400 LOCAL X%,Y%
1410 Y%=cmd% DIV &100:X%=cmd% MOD &100
1420 CALL &FFF7
1430 ENDPROC
1440
1450 DEF PROCtrans(src%,dst%)
1460 FOR I%=0 TO &6B8 STEP 4
1470    dst%!I%=src%!I%
1480    NEXT
1490 ENDPROC
```
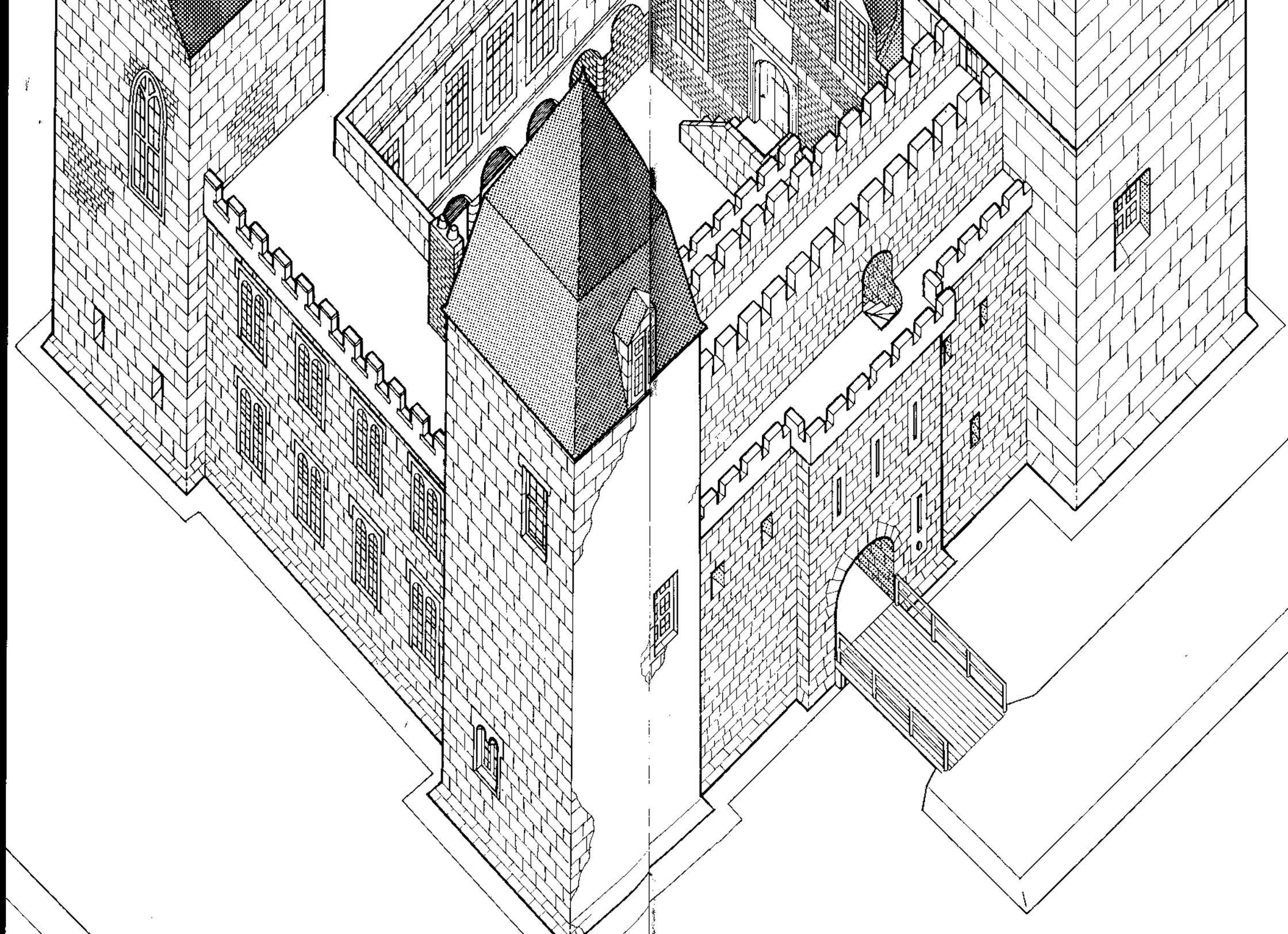
THE SECRET OF ARENDARVON CASTLE

A MICROWORLD ADVENTURE

Are you craving adventure and excitement, but can't afford to travel to distant lands to find it? Then your problem is solved! With this book and your micro you will encounter magic and mystery in the adventure of a lifetime.

This adventure takes place in the remote castle of Arendarvon where a journalist vanishes whilst investigating mysterious events. You must follow in his footsteps through the dangerous and secret passageways of the castle, braving the dangers lurking in the shadows. To help you survive this ordeal, clues to guide you are provided in a wealth of descriptions, maps and illustrations. You must use your skill and imagination in tackling the problems that will confront you.

The program listing is provided at the end of the book. The game takes the form of keywords which must be used to select the appropriate course of action. But be warned. You must be bold if you are to successfully complete the quest in search of The Secret of Arendarvon Castle.

If you enjoyed this adventure, you may be interested to know that further adventures are awaiting you in the Antagonists and the Seventh Generation, also published by Addison-Wesley.

Cover illustration by Bert Vanderveen.