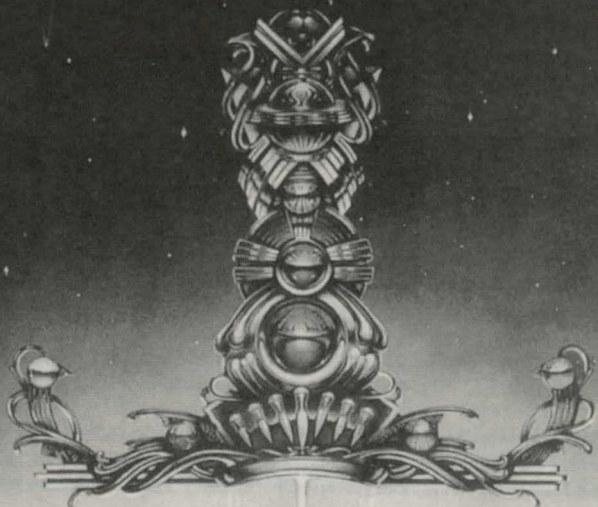


SWORDS OF  
TWILIGHT



# Swords of Twilight

*Swords of Twilight* offers you an extraordinary opportunity: freedom of action in a world of wonder—and sense. Eat, sleep, explore, learn. Meet interesting people. Talk. Fight. Just like real life—with magic. If you like, bring a friend or two, and live the life of a knight or magician on a quest to recover the Swords of Shambala. Gossip with dragons, cast a spell with word and gesture, swing your sword at an armored foe, or stalk the musty corridors of ruined tombs where skeletons stir at night. Short of first-degree burns, this is as close as you can get to a dragon's breath or a wizard's fireball.

*Swords of Twilight* is fairly intuitive and largely self-prompting. Learning it can be done in five ways.

- Read the manual. (We know it's against your principles, but give it a try.) If you're in a hurry, at least read *The Disks* and *Quick Start to Swords of Twilight*.
- Trial and error is a reasonable way to familiarize yourself with movement and the menus. Nothing dire will happen. (Honestly.)
- Observe the conduct of your computer-controlled comrades; although they lack an overall sense of purpose or direction (that's up to you), they do know how to conduct themselves in an encounter with friend or foe. If you do not speak up, they will.
- Ask anyone you meet everything the menus allow, and pay attention to the answers, which may depend on the type, experience, and location of the speaker. Even commonplace sayings are true and relevant.
- Use your imagination. Put yourself in an ancient world where magic works— or used to. What would you do? How would you act? Would someone object to theft or murder? Could you go a week without food? Or sleep? When in doubt, act naturally. The worlds you experience, however fantastic, reflect our own.

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### Cautions

This manual is written for Amiga computers. If you're using anything other than an Amiga, consult the Command Summary Card included in the package.



To play Swords of Twilight, your Amiga must have at least one floppy drive and 512K of RAM. If you're going to play from a hard disk, you'll need more than 512K of memory. Your machine must be operating with Kickstart 1.2 or higher. The game supports up to two joysticks.

Don't throw away the box — you'll need those crests on the inside front cover.

### The Disks

Inside the package you'll find a Program Disk and a Data Disk. The disks are not copy protected. Unless you install the game on a hard disk, you'll also need a blank floppy disk. Before you begin play, **YOU MUST MAKE A COPY OF THE DATA DISK.** It'll automatically be named "Copy of Swords Data Disk." Leave it that way.

When playing, *use only your copy*, not the original. The copy will be updated every time you "save the game" (see *Saving the Game*, page 5); if you ever want to start a new game, make another copy of the original Data Disk. If you don't know how to make a copy, read the instructions below that pertain to your particular system.

Because Swords of Twilight uses a custom font, you must boot (or reboot) with the Swords of Twilight Program Disk. That is, when the computer asks for a Workbench disk, insert the Program Disk. Double-click on the disk icon; when the window opens up, double-click on the sword icon to begin the game. You can install the game on a hard disk by following the instructions below.

In these instructions "left-click" means click (quickly press and release) the left mouse button. "Double-click" means click a mouse button twice in a row.



## Loading Instructions

### Floppy Disk Users

Inside the package you'll find a Program Disk and a Data Disk. Before you begin play, YOU MUST MAKE A COPY OF THE DATA DISK. You'll need a blank floppy disk.

### Single Drive System

Follow these instructions if you have a single drive system.

To make a copy of the Data Disk:

1. Turn on your computer. (Amiga 1000 owners, insert Kickstart 1.2 or 1.3.)
2. When you're asked to insert Workbench, insert the Program Disk. Wait for the Program Disk icon to appear (you'll see the name "Swords of Twilight" beneath it).
3. Remove the Program Disk and insert the Data Disk. Wait for the Data Disk icon to appear (you'll see the name "Swords Data Disk" beneath it).
4. Left-click the Swords Data Disk icon to highlight it.
5. Move the cursor to the top of the screen. Press down and hold the right mouse button, then drag down the Workbench menu. Highlight Duplicate and release the mouse button.
6. At the prompt, remove the Data Disk and insert the Program Disk.
7. At the next prompt, remove the Program Disk and put the Data Disk back in.
8. When you're asked to put in the DESTINATION disk (TO disk), insert the blank disk. You'll have to swap disks from time to time. The new disk will be called "copy of Swords Data Disk." This is the Data Disk from which you'll play. Do not rename it! It *must* be called "copy of Swords Data Disk."

To start playing:

1. Insert the Program Disk. Double-click the Program Disk icon.
2. When the window appears, double-click the Swords of Twilight icon. If you need a joystick in Port 1, plug it in now.
3. At the prompt, insert the copy of Swords Data Disk.

### Two Drive System

Follow these instructions if you have a two drive system.



To make a copy of the Data Disk:

1. Turn on your computer. (Amiga 1000 owners, insert Kickstart 1.2 or 1.3 at the prompt.)
2. When you're asked to insert Workbench, insert the Program Disk in DF0:. Wait for the Program Disk icon to appear (you'll see the name "Swords of Twilight" beneath it).
3. Remove the Program Disk from DF0: and insert the Data Disk in DF0:. Wait for the Data Disk icon to appear (you'll see the name "Swords Data Disk" beneath it).
4. Insert the blank disk in DF1:. Wait for the blank disk icon to appear.
5. Place the mouse cursor on the Swords Data Disk icon, hold down the left mouse button, and drag the Data Disk icon onto the blank disk icon. Release the mouse button.
6. A message box will appear telling you to insert the Program Disk. Remove the Data Disk and insert the Program Disk in DF0:. Follow the onscreen instructions. The new disk will be called "copy of Swords Data Disk." This is the Data Disk from which you'll play. Do not rename it! It *must* be called "copy of Swords Data Disk."

To start playing:

1. Insert the Program Disk in DF0: and the copy of Swords Data Disk in DF1:.
2. Double-click the Program Disk icon.
3. When the window appears, double-click the Swords of Twilight icon. If you need a joystick in Port 1, plug it in now.

### Hard Disk Users

Follow the steps below to install Swords of Twilight on your hard disk. Whenever you see "hard" in the following instructions, substitute *the name of your hard disk*. (For example, let's say your hard drive is named "Ralph." In the command, "Type COPY DFO: TO HARD:," you'd actually type "COPY DFO: TO RALPH:.")

1. Boot your system as you normally would.
2. From the Workbench, left-click the "Empty" drawer and select Duplicate from the Workbench menu.
3. Left-click the "copy of Empty" drawer and select Rename from the Workbench menu. Press right Amiga-X to erase "copy of Empty." Then



type **SWORDS** and press **Return**.

4. Insert the Data Disk in DFO:. Double-click the "CLI" or "Shell" icon in the Workbench window to open a Command Line window (CLI). Type:

**COPY DFO: TO HARD:SWORDS ALL**

5. When your machine finishes copying, remove the Data Disk and insert the Program Disk in DFO:. You're now going to copy the game's font into your font directory. From the CLI, type:

**COPY DFO: FONTS ALL FONTS:**

6. When your machine finishes copying, close the CLI. Double-click the Program Disk icon. Place the mouse cursor on the Swords icon. Press down and hold the left mouse button, then drag the Swords icon onto the "Swords" drawer. Release the mouse button.

To start playing:

1. Open the CLI and type:

**ASSIGN "COPY OF SWORDS DATA DISK:" HARD:SWORDS**

You must do this each time you reboot your computer when you want to play *Swords of Twilight*.

2. Close the CLI and double-click the Swords drawer.
3. Double-click the *Swords of Twilight* icon. If you need a joystick in Port 1, plug it in now.

## Game Commands

### Character Actions

Use the cursor (← → ↑ ↓) keys or the joystick to move your character. All other actions require the "trigger key" — the right Alt or Amiga key or the joystick button. Press and release the trigger key to get into the menu of further options that allow you to:

- **Shift** your attitude or manner



- **Take** items (pick up or drop items, ready or unready equipment, eat food or drink a potion)
- **Talk** to people (**Ask** for information and aid, **Offer** answers, give and receive gifts)
- **Move** (exit the menu and move or fight)

See *Menus and Other Options* for more details. To fight, select **Shift** and change your attitude to **Hostile** (if you aren't already). Next, select **Move** to exit the menu. When your character is next to a foe, press the trigger key, and, without releasing it, use the cursor (← → ↑ ↓) keys or push the joystick in the direction you wish to strike.

### Pausing the Game

Press **Esc** to pause the game any time you're not on the Rainbow Road. To resume play, press the spacebar. You can also pause the game by holding down the left **Alt** or **Amiga** key. Use this if you wish to write down a message on the screen. The game resumes as soon as you release the key.

### Quitting the Game

To quit, remove the disk(s) from the drive(s), turn off your computer, or reboot with a different disk.

### Regrouping

During the game, you can shift control of a character from the computer to a human player or vice versa. If a friend arrives or leaves, you can "Regroup." Hold down the left **Alt** or **Amiga** key, and press **R**. Next, use the left/right cursor keys (← →) and the right **Alt** or **Amiga** key to specify how each character in your party will be controlled.

Note: You can't regroup during an encounter or on the Rainbow Road.

### Saving the Game

The standard way of ending a game session is to return home, see the Queen, and Part. At that point you have two options: **Save** or **Regroup**. To save the game and preserve your progress to that point, choose **Save**. If you just want to try new characters, choose **Regroup**. (Note that this does not have the same



effect as left Alt-R.) If you save the game, you can then continue playing with the same characters, choose new ones, or quit playing.

If you're about to enter a particularly forbidding donjon or you don't have time to make it back to Gloriana's castle, press F10 to save the game. You must be outdoors but not in an encounter. You can then continue playing or quit. When you quit and later restart the game, you'll be exactly where you left off. With this option, you cannot change the characters in or the location of your group.

## Quick Start to Swords of Twilight

### ► Form a Party

From a cast of 31, pick three characters to begin your quest. Using the keyboard and one or two joysticks as input devices, up to three people can play simultaneously, each controlling one character. The computer will direct any of your comrades not controlled by a human. (You can't use a mouse, but you can leave it connected if the computer is running the corresponding character.)

Your initial choice of characters is not crucial. All of them are reasonably equipped, and a mixture of ranks works best. For starters, avoid the slow (e.g., Tesselon) and the stubborn (Bercilak or Ursin). In fact, let the mages stay home for now, and begin with Imric, Ariana, and Lochinvar, perhaps, or Valor, Bronwen, and Gardol. (See *Cast of Characters* for more information.)

### ► A Dynamic World

Swords of Twilight is dynamic. Things change. Reputation spreads. Circumstances vary. Castles fall to ruin; ruins can be rebuilt. Treasure taken away is gone; a valuable object left behind may be moved and put away.

#### *Encounters*

Every individual is unique. All ogres are ogrish, but some are stronger or stupider than others. Even commoners differ in skill and experience. There



is no direct way to tell the rank of those you meet. Someone with several followers will tend to be higher-ranking than a lone individual; a more experienced person knows more and is harder to impress.

Encounters are fluid. Everyone's behavior affects everyone else's. Friendly folk naturally move physically closer to one another; people whisper secrets they won't shout across the room. If you get too close for comfort, however, people will withdraw or get angry. Pressuring them can work — but not for long.

#### *Reputation*

People remember how you treat them, and gossip spreads quickly. If you roam through a town slaying everyone you meet, you'll ensure a hostile reception there, and you'll be unwelcome elsewhere in the land. Try to part on a positive note with those you met Friendly or Polite. Leaving people Hostile or dead will cause you trouble later and, to some degree, will even harm the reputation of the Queen's other envoys.

There are exceptions. Slaying ghouls, ogres, or a Shadowlord's minions may earn you a hostile greeting in a Shadowlord's citadel but will enhance your reputation elsewhere. However, nobody cares what you do in a ruin — except the people who live there. Likewise, the reputation you earn in one world has little effect on your reputation in another.

#### *Night and Shadow*

The gloom of night is real. Those who prowl the darkness are often dangerous, and even decent folk are more apprehensive and less friendly in the dead of night.

Time is against you. As Shadow falls across the worlds, fear breeds distrust; suspicion leads to hate. Emboldened ghouls strike at human habitations; sacked settlements become ruins: home of the lost, the desperate, and those who prey on them. In a ruin, no guards man their posts; no one has authority or influence; none can help or heal. Slaughter and theft on your part only hasten the decline. To restore order and allow rebuilding, you must act quickly.



### ► Explore Albion First...

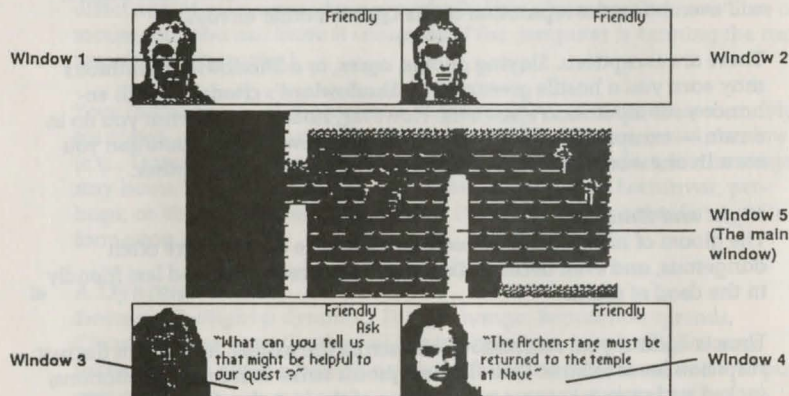
The world in which you begin the game, Albion, is initially friendly and peaceful. Combat is inappropriate, and magic spells are ineffective. In a game sense, it is a "learning" world: a nonthreatening environment in which to learn some

basic information about your quest and accustom yourself to the mechanics of the game.

### ► ...Then Travel to Other Worlds

To get to other worlds, you must travel the Rainbow Road, which means getting past a dragon or two. If a dragon asks you to identify the bearer of a displayed crest, look on the game package. Type in the answer on the keyboard and press Return.

## The Screen



The game screen is divided into five sections (called "windows"). One of the first three windows shows the face, name, and status or manner of the character you're currently playing. The other two show your comrades: the characters accompanying you on your quest. At different times, your character's window



will show choices you can make, your dialogue, and news about your condition. (See *Menus and Other Options* and *Monitoring Your Character*.)

Windows 1 and 2, reserved for knights and champions, are controlled by joysticks 1 and 2. Window 3 can be occupied by a mage or knight controlled by the keyboard. Any of the three can represent a companion controlled by the computer. Anyone you encounter on your quest appears in Window 4. Window 5 — the main window — displays your group, their surroundings, and the action.

## Getting Started

Once you have loaded the game, the initial title screen will appear, and the Road theme will play. (The Amiga version has four voices — four instruments playing at once — in stereo.) Press the key, as requested on the screen, and the display will change.

In the game, there are 31 characters you can play: 12 mages, 7 champions, and 12 knights. Only three are active (on the quest) at a time, so you must first decide which three will start the game. You'll take the part of (that is, play or control) one; each of the other two can be played by a friend or the computer. Only one can be a champion, and only one (whoever is using the keyboard) can be a mage, but neither champion nor mage is required.

## Choosing Characters

1. Starting with Window 1, use the left/right cursor keys ( $\leftarrow \rightarrow$ ) on the keyboard to highlight the type of character you want (Champion or Knight). Put the highlight under COMPUTER if you want the computer to run the character or under JOYSTICK 1 if you want the character controlled by someone using a joystick in Port 1 (which is usually occupied by the mouse). Press the right Alt or Amiga key.
2. Use the up/down cursor keys ( $\uparrow \downarrow$ ) to scroll through the list of characters. (They are described under *Cast of Characters*.) When you see the name of the character you want, press the right Alt or Amiga key.



3. Select Next to go on to the next character, or Redo to reselect the character for Window 1.
4. Select characters for Windows 2 and 3 following the steps above. Once you've selected characters for all three windows, you can Redo Choices all over again or Begin Game.

### Beginning the Quest

You begin the game in the main hall of Queen Gloriana's castle, *Ædifice*, in the heart of the land of Albion. You and your comrades are reasonably equipped, and the Queen will provide provisions (gifts and rations, perhaps an elixir, if you're not overburdened) every time you leave home. Ask questions, and pay attention to what she says. When the audience is over, leave by the center door behind (below) you, and continue out the main gate. In a moment, you'll be out of the castle and on the road to adventure.

### Controlling Your Character

#### Movement

If you're not in a menu (see below), pressing the cursor keys ( ← → ↑ ↓ ) or pushing a joystick will move the corresponding character around on the main window. Each cursor key moves the keyboard-controlled character in the direction indicated on the key. Pressing two keys — right ( ← ) and up ( → ), for example — would move the character diagonally, toward the upper right corner. If one direction was blocked (by an "east-west" wall above your position, say), the character would move in the unblocked direction (right) until an opening in the wall enabled an upward move.

If your character's face is in one of the upper windows, you'll be playing with a joystick. Push the joystick forward to move your character toward the top of the screen. Pull the joystick back to move your character down. Move joystick left or right moves your character left or right. To move diagonally to the upper right, push the joystick up and to the right.

No character wants to stray too far from everyone else. If you try to move too far away, you'll be stopped (at least momentarily) with the message, "Too far



from the others." You may have to wait for your comrades to move — or turn around.

#### Combat

Although the majority of your encounters with others should be peaceful, some may involve combat. To fight, you must be Hostile (see Manner) and out of the menu. If you then hold down the "trigger key" (the right Alt or Amiga key or the joystick button) and press a cursor key (or push your joystick), your character will strike — not move — in the indicated direction.

Striking is not instantaneous. There is a slight lag between your action and your character's, as your character (not you) aims and prepares a blow. (The lag is longest for novices, shortest for champions.) After your character strikes, there is another delay before you can strike again. (Quick characters recover faster than clumsy ones.) Even computer-controlled characters experience these delays. Holding down both trigger and cursor keys allows you to strike repeatedly, as fast as your character can manage, but it is tiring and not always good tactics. Note that a blow has force only at the exact instant that the character is *first* shown in the striking position. The rest of the time the character is depicted in the outstretched position, the character is recovering and can't strike or move.

Dealing or receiving blows is fatiguing, but a blow that penetrates armor and shield causes a wound. Although an unarmored individual may fall from a single powerful blow, defeat is more commonly the result of a series of wounds — and exhaustion. Although it is hard to keep track of an entire melee, you can see, hear, read and (after a while) even feel the results of your own battles.

The success of an attack depends on many factors: strength, skill, fatigue, aim, timing, and the quality of your weapon. In general, you should be as close as possible and lined up horizontally, vertically, or diagonally with your foe. Fatigue slows you, weakens your blows, and reduces your ability to defend yourself. Magic items and spells may aid attack or defense, while armor worn by a defender absorbs much of the force of a blow. A shield gives you additional protection, but not while you're in the process of striking (including delays).





## Menus & Lists

All other actions available to your character involve "the menu" — actually a series of menus and lists. To get into the menu, press and release the trigger key without moving your character. The

main menu will appear in "your" window. As long as you are in the menu, the cursor keys or joystick move you from option to option.

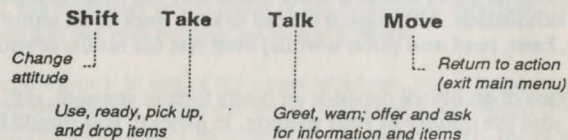
A menu is simply a row of options or choices. To choose an option, move the highlight left or right and press the trigger key when the option is highlighted. A list is a column of items or options, only one of which is visible at a time. An arrow next to an item in a list points in the direction(s) of other items in the list. You peruse a list by "moving" vertically ("scrolling"). Press the trigger key when your choice is showing.

Many menu options lead to a sub-menu or list of options that initiate dialogue or action. If you decide not to pick an option from a list or menu, select X (for "exit"). To leave the menu altogether, keep choosing X until the main menu appears with Move highlighted. Press the trigger key once more.

## Menus and Other Options

Much of the action of the game involves encounters with people or creatures you meet. An encounter is essentially an exchange — of information (usually), gifts or aid (sometimes), or blows (often). At least the first two possibilities require using the menu.

### The Main Menu



### Manner

Your manner determines how friendly you seem, the words you use, and, to some degree, what you can do. The friendlier you are, the more comfortable



those you encounter will be; the more hostile you are, the more threatening others will find you. The friendlier others are, the more helpful and informative they'll be.

If you are alive, awake, and aware, your manner is shown in a corner of your window. To change it, select Shift from the main menu, scroll through the choices, and select the one you want with the trigger key.

**Friendly** — Open, warm, casual, relaxed, informative.

**Polite** — Slightly less open and friendly.

**Wary** — Cool, cautious, guarded. Since your movement is slow and quiet, you attract less attention and have fewer encounters.

**Hostile** — Aggressive, rude, threatening, uninformative. You must be Hostile to fight.

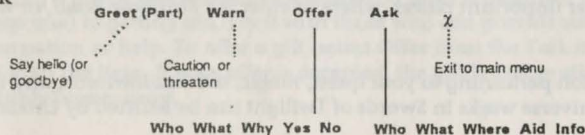
You need not fight while Hostile, but it is hard to carry on much of a conversation that way: most people you encounter will feel impelled to defend themselves or run away. For clarity, the manner of those who choose to fight you is labeled Combat.

Over time, anyone controlled by the computer will tend to match your manner, but changes in circumstances and other developments may prevent this.

## Conversation

The main way you learn things in the game is by talking to people you meet. Think of a conversation as an exchange of attitudes and information. The more information you and your comrades provide, the more you get. What is said depends on the manner and identity of the speaker: a sage's greeting is not the same as a knight's; the words of a Friendly warning are not those of a Hostile one. You converse by using the Talk menu.

### Talk





### *Starting and Stopping a Conversation*

A conversation normally begins with an exchange of greetings and ends with a parting message. To say hello, just select **Greet** from the Talk menu. To say goodbye, choose **Part** (which

replaces **Greet** as soon as you select anything in the Talk menu). The program will render your choice as a line of dialogue appropriate to your manner. All conversation in the game works this way. Press the trigger key again to erase your dialogue and return to the menu.

A warning usually indicates the imminent end of a conversation — and the beginning of a battle. Depending on your manner, choosing **Warn** may prevent — or provoke — a fight. Indeed, if your foes are divided or uncertain, saying anything at all may quell combat and permit further talk.

### *Questions*

Choosing **Ask** from the Talk menu allows you to ask various questions. Everyone knows some facts that may be useful to your quest, but no one knows everything. The dragons that guard the Rainbow Road are likely to know where it goes; they might recognize the scent of ambrosia but neither know nor care what humans call the nearest town. Commoners, on the other hand, could name the town but not the potion in your flask. Those of higher rank know more than their less experienced or less traveled fellows. The more significant the information, the harder it is to learn.

Ask **Who** to learn something about the people you meet. If the answer contains the phrase, “My words are heard,” you’re talking to someone of sufficient influence (if not necessarily the inclination) to offer you any helpful item stored in the building (the “donjon”).

To learn something about an item in your possession, Ask **What**, scroll through the list of your items, and pick the one you want to identify. If you Ask **Where**, you may find out not only where you are but also, perhaps, the location of other important places, where to enter the Rainbow Road, or where it leads.

Most information pertaining to your quest, magic, the Shadowlords, and the way the universe works in *Swords of Twilight* can be learned by choosing



Ask **Info**. You can pursue a line of questioning by choosing **More** — when it is available. Remember that the answers to **Where** or **Info** depend not only on who you’re talking to but also on where you are.

**Aid** is help of a material kind: food, shelter, healing, arms, or equipment. Unless distracted or sidetracked, anyone who has the power and the inclination to offer you aid will do so. You may, however, Ask **Aid** to hasten or clarify matters.

### *Answers*

Anyone who does not know you will want to know who you are and why you’re there. (The phrasing varies substantially but the interest is universal.) To answer questions or offer information, select **Offer** from the Talk menu. You can Offer **Who** or Offer **Why** before or after you’re asked, but ignoring questions antagonizes people.

The “translation” of Offer **Who** depends on circumstance as well as manner. An expansive answer is more informative — and more impressive — coming from a champion than from a novice. However, if your reputation is bad, you may want to let one of your comrades Offer **Who**. Similarly, a Friendly Offer **Why** is more informative than a Hostile one — but that may have negative consequences if you are talking to minions of a Shadowlord!

### *Dragons*

The only time you need to go outside the menu to answer a question is when a dragon asks you to identify the bearer of a crest. On the inside of the game package, find the picture matching the crest shown, type the name of the person to whom the crest belongs, and press **Return**. If the name appears on the screen, all is well. If not, try again.

### *Gifts and Offers*

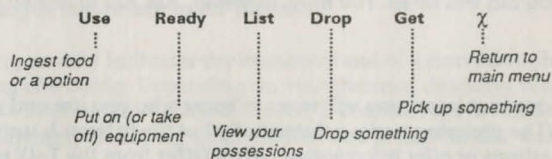
Offering a gift or spare item to someone you meet is usually a preliminary (or a response) to getting aid. Try it with those who can provide substantial information or help. To offer a gift, select **Offer** from the Talk menu, **What**, and then the item. If your offer is accepted, the gift is automatically and invisibly borne away.



If no one else is around, you can offer an item to one of your comrades in exactly the same way. You might want to offer an elixir to a wounded comrade, for instance. If no one seems interested, you can end (and erase) the offer simply by pressing your trigger key.

To accept an offer from someone else, Offer Yes; to decline, Offer No.

## Take



## Equipment

Choosing **Take** from the main menu allows a variety of nonstrenuous physical activity. With one small exception, any verb in the Take menu generates a list of the items (one at a time) on which you could perform the action chosen. Select the item you want or **X** to return to the Take menu.

You can review the items in your possession by selecting **List**. A symbol (♣) next to an item in your list indicates the item is readied. The same symbol between your name and status indicates you have as many items (8) as you can carry.

To take hold of a staff, belt on a sword, or have a key at hand, choose **Ready**. You can also **Ready** armor, an accouterment, shield, ring, or talisman. A readied item will stay readied until you "unreadied" it (by repeating the procedure). You can also unreadied an item by readying a comparable item — for instance, readying a ring automatically unreadied the ring currently worn. In general, anything that can be readied probably should be; otherwise, it has no effect. Note that you can't Offer or Drop a readied item.

If you're touching an open chest, a sack left by a vanquished foe, or the body of a dead comrade, choosing **Get** allows you to view a list of any meaningful



items left behind. Selecting an item then adds it to your possessions — if you have room. You can try to open a closed chest by touching it and choosing **Get**. (See Chests & Traps under *Donjons*.)

To eat a journeycake or take a swallow of a potion in a flask, pick **Use**. If you finish a potion, the flask is discarded automatically.

To get rid of an item you no longer want, select **Drop**. Unless you are looking through a chest, anything you drop will normally appear in a sack; you or anyone else can retrieve the item by touching the sack or chest and choosing **Get**. "Oops!" warns that the item you just dropped may vanish unless you **Get** the item before dropping anything else. (This happens rarely: perhaps the chest is overflowing.) If you want to recover the item, choose **Get**.

## Monitoring Your Character

You keep track of your character directly (by sight, sound, and touch) in the main window and indirectly (by color, text, and symbol) in the window dedicated to that purpose.

### Status

If you are Asleep, Paralyzed, Dead, in a Trance, or Controlled by an opposing sorcerer, your status will be indicated in the upper corner of your window. Otherwise, your manner will be shown. (See *Menus and Other Options*.) A symbol (♣) nearby means that you have all the objects you can carry.

### Wounds

The color of your name indicates your health.

**White** — Perfect health. Unwounded.

**Green** — Slightly to moderately wounded. Little impairment.

**Yellow** — Seriously wounded. Strength and endurance impaired. Dangerous.

**Red** — Critical condition. Severe impairment. Any further damage will probably be fatal.

**Black** — Dead.

Wounds heal naturally over time, but there are ways to speed up the process. If you are a witch or sorcerer, you can heal your wounds or others' with a



spell. (See *Magic*.) A witch in a temple could do the same. Drinking an appropriate potion would also work. Serious wounds may require repeated treatments, and drowsiness is a common side-effect of any sort of accelerated healing. If you are badly wounded, and none of these methods is available, return home to Gloriana's castle. With better care and enforced bed rest, your character will heal rapidly, and in the meantime you can resume the quest with someone else.

### Other Effects

In general, if you get tired, hungry, or sleepy, you will be told, and you can rest, eat, or sleep, as appropriate. The effects — physical or emotional — of traps, spells, and magical items are varied and often subtle, sometimes too subtle to notice until the effects accumulate. Malign effects generally diminish with time or end with the death or departure of the mage causing them. There are no poisoned, cursed, or negative objects, but all benefits have costs.

### Hunger

You can starve to death, but not easily. A journeycake can assuage your hunger, but it is better to take advantage of the laws of hospitality. If you encounter someone during the normal meal hours of dusk or dawn, any reasonable host will offer to feed you. Offer Yes or Offer No (from the Talk menu) to accept or decline the meal. Such meals are more elaborate and satisfying than your rations.

### Fatigue and Sleep

Travel and combat are tiring, especially if you're encumbered by heavy, bulky objects (swords, armor, shields, stones). If fatigue slows you down, rest a moment and catch your breath. Continuing to the point of exhaustion could cause you to pass out.

Weariness (sleepiness) is the natural result of a day's travel or the use of magic. The best place to sleep is under a friendly roof, by invitation from a generous host at sundown. If you accept (i.e., Offer Yes to) such an offer, you're guaranteed an uninterrupted night's sleep.



### Camping

Other options are available. At nightfall (and periodically thereafter, if you keep moving around), you'll be asked if you wish to make camp. You may postpone your answer while you find a more secluded spot. If you Offer Yes, you'll be asked about "taking the watch." If you accept guard duty (Offer Yes, again), the others will go to sleep, and the process will be repeated for the next watch. Standing one watch out of three will allow you about 6 hours of sleep — enough to get by, at least in the short run.

If no one takes the watch, you'll all sleep till dawn — unless someone comes across you in the dark. The drawback to this is that everyone awakens groggily even at dawn. Someone on guard could rush to your defense, if necessary, while the rest of you were stumbling into motion.

You can go without sleep for a time, but extreme sleepiness will eventually overcome your willpower and put you to sleep. If you get drowsy enough to need a nap, enter the menu and choose Shift. If Asleep is an option, choose it. If someone does fall asleep, the others will be given a chance to camp. You cannot camp in a cave, however.

### Travel

You can't walk through trees or mountains, but you can follow any path that strikes your fancy. You cannot swim (in armor?!), but you can cross small streams without difficulty. Some marshland or coastal sands may be passable at dawn but underwater when the tide comes in. Despite similarities between worlds, mountains, tides, and buildings are not the same everywhere.

### Entering Donjons

To enter a cave or donjon, just walk into the structure you see. If two characters have entered a structure, the third will automatically go along with the others. If no one else follows you in, you'll reappear, after a pause, on the outside. Note that civilized places close their gates at sundown; only ruins can be entered at night.

### The Gates

The Rainbow Road forms a giant loop. Each world has two gates to the



Rainbow Road; which one you choose determines the direction you travel on the Road. Each gate is a cave, which may be guarded by a dragon. Dragons are potentially dangerous, but meeting one is much like any other encounter. (The slight exception involves the crests shown on the Swords of Twilight box. See “Answers” under *Menus and Other Options*.) To get on the Road, you must go around the dragon and out the back (the top) of the cave.

### The Rainbow Road

The Rainbow Road takes you to other worlds, each identified by a color. When the color (not the blackness between worlds) grows solid at the end of the Road, you can press the trigger key to enter that world. Pressing the trigger key as soon as you get on the Road returns you to the world you just left.

The other worlds you can get to all resemble Albion, but the presence of magic (spells work!) and the Shadowlords make them more exciting—and more dangerous.

### Donjons

Strictly speaking, a “donjon” is a castle keep. In recent years, the term (and its less appropriate variant, “dungeon”) has come to be used, by extension, to include castles, buildings, and settlements. It is in this latter sense (“indoors”) that we use it here.

### Doors

Doors are opened just by walking into them. A door will normally close as soon as everyone has passed through it. Some doors are locked, but strength and the presence of comrades near enough to “lend a hand” often help with doors that are merely stubborn. If an encounter is going on, you’ll find it easier to open the door later, after you have parted, when you and your comrades can focus your attention on the task.

If a door resists your efforts, make sure the strongest character in the group is in the lead, has the best key available, and *has it readied*. (Computer-controlled characters ready keys automatically, but people don’t always remember.) If,



when everyone is as close as possible, the door remains closed, try another exit or another donjon; get a stronger character or a better key; or resort to magic: the proper ring, potion, or enchantment (to increase strength), an earth elemental (to try to force open the door), or a wizard’s OPEN spell. (If you’re exceedingly patient, someone with a key may wander by.)

The point here is not that doors can be a problem but that there are many approaches to even the simplest problems.

### Keys and Locks

Locks vary in complexity and power. A simple iron key will open only the most elementary locks. A gold key is a match for many more, and a rare adamantine key will unlock anything—but only if it is readied.

### Chests and Traps

Chests represent anything in which potentially valuable objects might be stored, from cabinets to coffins to conventional treasure chests. If you’re touching a chest, you can open it by selecting Get from the Take menu and scrolling through the contents. If it does not open on the first try, it is locked, and its lock is too intricate for your readied key.

You can force open a locked chest by repeating Get, but all locked chests are initially booby-trapped. The more elaborate the lock, the more potent the trap—and the more times you must choose Get. Traps are often subtle, usually inconvenient, rarely fatal. Some are noisy, some not; some affect everyone, while others touch only the person forcing the lock. Temples favor traps different from those found in tombs; those typically used in a citadel are different still. You can avoid a trap only by opening a chest with the right key or the right spell.

Forcing open a chest and stealing its contents will not endear you to the residents of the donjon. On the other hand, if you were trying to return an object to its rightful place, it would seem appropriate to put it in a chest (or give it to a person of influence).



### Leaving

You exit a donjon the way you entered — and usually from the same room. When two characters pass through a door to the outside, you'll all reappear outdoors.

### Magic

Many of the characters you can play, as well as some of those you meet, are mages — practitioners of one of the magical arts. The occult arts vary, but some general rules apply to most.

Except in Albion, a spell properly cast always works — within limits. A spell of protection, for instance, reduces danger or damage without necessarily eliminating them. The force of a spell usually depends on your rank. Tenormin's OPEN spell will always open minor locks; with far more power, Inderal can OPEN almost anything. A magic staff normally increases a spell's force.

The higher your degree of expertise, the more spells you can cast. You can cast any spell in your specialty whose power does not exceed your rank. Thus, Belladonna, a sorceress of the 6th degree, can cast any sorcerous spell except MINDBLAST (a 7th-order spell).

There is a cost to everything, including magic. You must expend energy in order to cast spells. The amount of energy you use depends on the power of the spell. Powerful spells are more draining than simpler ones. It's also harder to cast spells on some worlds than others. In any case, the more energy you use casting spells, the wearier you get.

If you're Friendly or Polite, casting a spell, entering a trance, or calling the name of an elemental will make you Wary. Casting an aggressive spell against a foe will turn you Hostile.

Spells can only be cast from the keyboard. Generally, to cast a spell, you press the Caps Lock key, type your mantra, and press Return. You then type the name of the spell and press Return again. There are exceptions.



### Goety (the Conjuror's Art)

Goety is elemental magic: the conjuring of earth, air, fire, and water elementals to answer your questions, perform various physical tasks, or fight for you. Earth elementals are the strongest, air the most magical, water the friendliest, and fire the most dangerous. Knowledge varies among elementals.

You can conjure any elemental, regardless of your rank. An elemental normally appears bound within a hexagram. In a dragon cave, or during an encounter with someone else, an elemental will appear unbound but under your control (usually). In this case, a water elemental, which cannot survive outside the hex, will fail to appear.

The seven binding spells differ only in power. An elemental can break free of the hex binding it only if its rank is greater than the force of the spell used to bind it. The more often you conjure elementals, and the stronger the spell you use, the more hostile they'll be. Regardless of your intent, even a friendly elemental will eventually vanish, but an enraged elemental may turn on you before it leaves. The higher the rank of an attacking elemental, the greater the energy required to BANISH it.

#### Conjurers

Tessalon	Rank: 6
Percodan	Rank: 3
Fiorinal	Rank: 1

#### The Elementals

Rank	Earth	Air	Fire	Water
1	CLOD	WIND	SPARK	DEW
2	CLAY	ARIEL	FLAME	EDDY
3	SAND	BREEZE	BLAZE	TARN
4	STAN	GALE	BONFIRE	BROOK
5	ROCK	SAMIEL	BRIGHTFIRE	FLUVIA
6	CRAG	MISTRAL	PHLOGISTON	WHIRLPOOL
7	CLIFF	TEMPEST	PHLEGETHON	TSUNAMI



### Goetic Spells

Order	Spell
1	CALL
2	INVOKE
3	SUMMON
4	COMMAND
5	ORDER
6	COMPEL
7	CONTROL
Variable	BANISH

### Conjuring Elementals

1. Press the Caps Lock key.
2. Type the name of an elemental and press Return. (Example: Type BLAZE and press Return.)
3. Type the name of the binding spell and press Return. (Example: Type SUMMON and press Return.)
4. If the elemental is bound in a hex, you can talk with it or select Move to control it. (During an encounter, or in a cave, control is immediate.) Once you assume control, you can no longer ask it any questions, but you can cause it to move, fetch, or fight by using the cursor keys and the trigger key.
5. To dismiss the elemental, release Caps Lock; or, if you're talking to the elemental, select Part from the Offer menu.
6. If an enraged elemental attacks you, you can banish it by typing BANISH and pressing Return.

### Witchcraft

Witchcraft is life magic. It has no effect on objects or the unliving (e.g., skeletons). Most Wiccan spells are those of healing or relief, and none are truly harmful. They can all be cast repeatedly; the effects are incremental and cumulative.

#### Witches

Althea	Rank: 6	Mantra: BLISS
Yarrow	Rank: 4	Mantra: WHIRL



### Spells of Witchcraft

Power	Spell	Effects
1	AIDME	Reduces mage's fatigue
1	HELPME	Reduces mage's paralysis
2	HEALME	Heals mage's wounds
2	AID[name]	Reduces fatigue for one person
3	CUREME	Heals mage's wounds and reduces paralysis
3	HELP[name]	Reduces paralysis for one person
4	HEAL[name]	Heals wounds for one person
4	AIDALL	Reduces everyone's fatigue
5	CURE[name]	Heals wounds and reduces paralysis for one person
5	HELPALL	Reduces everyone's paralysis
6	HEALALL	Heals everyone's wounds
6	SLEEPALL	Induces foes to sleep
7	CUREALL	Heals everyone's wounds and reduces paralysis

### Casting Wiccan Spells

1. Press the Caps Lock key down. Type the witch's mantra and press Return. (Example: For Althea you type BLISS and press Return.)
2. Type the spell name and press Return. (Example: Type HEALALL and press Return.)
3. If appropriate, type the name of the person you're healing and press Return. (Example: Althea is casting HEAL on Ajac. You type HEAL and press Return; next, type AJAC and press Return.)

### Wizardry

Wizardry is the most flexible and powerful of the magic arts. Its spells are of two types: temporary and immediate. Temporary spells of protection or enhancement are akin to short-term enchantments. Their effects usually last only until the end of an encounter. Immediate spells last just long enough to have a single effect. Illusions (like BLAZE) affect only living creatures.

#### Wizards

Inderal	Rank: 7	Mantra: POINT
Visken	Rank: 5	Mantra: DREAM
Tenormin	Rank: 2	Mantra: RELAX



### Spells of Wizardry

Power	Spell	Type*	Effects
1	OPEN	I	Unlocks chest or door
1	FLASH	I	Throws an illusory fireball
1	HIDE	T	Reduces mage's chance of being noticed
2	KNOW	I	Identifies last item asked about
2	WARD	T	Protects mage from normal attacks
3	BLAZE	I	Throws a fireball
3	COOL	T	Protects mage from fire
4	GUARD	T	Protects mage from wraiths
4	PROTECT	T	Protects mage from magic
5	LIGHTNING	I	Throws bolt of lightning
5	ROUSEALL	T	Increases everyone's fury of attacks
6	COOLALL	T	Protects everyone from fire
7	GUARDALL	T	Protects everyone from wraiths
7	PROTECTALL	T	Protects everyone from magic

\* I= Immediate

T= Temporary

### Casting the Spells of the Wise

1. Press down the Caps Lock key. Type the wizard's mantra and press Return. (Example: For Visken, you'd type DREAM and press Return.)
2. Type the spell name and press Return. (Example: Type LIGHTNING and press Return.)
3. If you cast FLASH, BLAZE, or LIGHTNING, you fire the missile by holding down the trigger key and pressing a cursor key (← → ↑ ↓); you can also use the cursor keys to change the missile's course. You can create and fire subsequent missiles without retyping the spell.

### Enchantment

Enchantment is supportive magic. Using the power of repetition, it temporarily alters the physical or emotional state of friend or foe. Most enchantments last until the mage responsible dies, falls asleep, or loses consciousness. Maintaining enchantments takes energy.

### Enchanters

Benedic	Rank: 7
Carmen	Rank: 4



### Spells of Enchantment

Power	Spell	Effect
1	EASE	Reduces weight of group's items
1	DOUBT	Makes foes more cautious
2	BOLD	Makes everyone in the group bolder
2	FEAR	Makes foes more fearful
3	GLAMOR	Enchants the group's readied weapons
3	ARMOR	Gives the mage invisible armor
3	SLEEP	Makes foes sleepy
4	AGILE	Makes everyone in the group quicker
4	CLUMSY	Slows foes' attacks
5	STRONG	Makes everyone in the group stronger
5	WEAKEN	Makes foes weaker
6	BESTONE	Turns foes to stone
6	VITALITY	Makes everyone in the group hardier
7	ENABLE	Makes everyone in the group more skillful
7	CONCEAL	Makes everyone in the group harder to notice

### Enchanting

To cast an enchantment:

1. Press down the Caps Lock key.
2. Type the spell name and press Return.
3. Repeat Step 2 two more times. ("Third time's the charm.")

### Sorcery

Sorcery is the magic of the mind: ESP, empathy, mind control. In its effects, sorcery is a bit like a more aggressive — and less comfortable — version of witchcraft. Spells cast on others have painful side-effects on the sorcerer. Conversely, reflexive spells hurt everyone else around. (Example: If Belladonna casts HEAL on Berclak, she wounds herself to a lesser degree. If friends or foes are present, and she casts HEALME, the others will feel some of her former pain.)

The trance state is tiring. Sleep, exhaustion, or total paralysis will break a trance. Most sorcerous spells, like those of witchcraft, can be repeated, with cumulative effects. With the exception of SCRY, the force of sorcerous spells depends on willpower, not rank. The cost of CONTROL depends on the strength of the controlled mind; a strong enough mind can foil CONTROL.

### Sorcerers

Belladonna	Rank: 6	Mantra: CHARM
Brucine	Rank: 4	Mantra: WEAVE





### Spells of Sorcery

Power	Spell	Effects
1	SCRY	Derives Information about a place by ESP
1	HOLD	Stops one foe temporarily
1	AIDME	Reduces mage's fatigue
2	AID[name]	Reduces fatigue of named person
2	TALK	Makes foes more talkative
2	ABETME	Reduces mage's sleepiness
3	ABET[name]	Reduces sleepiness of named person
3	PEACE	Pacifies foes
3	HEALME	Heals wounds
4	HEAL[name]	Heals wounds for one person
4	TIRE	Fatigues foes
4	FRIGHT	Frightens foes and makes group bolder
5	SLUMBER	Wearies foes
6	CONTROL	Enslaves one foe until trance is broken or another spell is cast
7	MINDBLAST	Wounds all foes

### Casting Sorcerous Spells

1. To cast a spell, a sorcerer must first enter a trance. Press down Caps Lock. Type the proper mantra and press Return. (Example: For Brucine, type WEAVE and press Return.) While in a trance, you can cast a series of spells without repeating the mantra.
2. Once you are entranced, type the name of the spell and press Return. (Example: Type AIDME and press Return.)
3. If appropriate, type the name of the person you're trying to help. (Example: Parsifal slumps, exhausted. Type AID and press Return; next, type PARSIFAL and press Return.)
4. To break a trance, release the Caps Lock key.

### Cast of Characters

Listed below are all the characters you can be. On the quest, characters may acquire more or better equipment and, by the performance of great deeds, may advance in rank. Advancement is quicker at lower ranks.

#### Knights

All knights bear sword, shield, and armor, but their personalities and abilities vary. Knights range in rank from 1st (novice) to 6th.



**Polaris** — Less imposing than many, the unassuming Knight in Turquoise is known for studied skill and prudent judgment. His rank is 6th.

**Britomart** — In physical prowess more than a match for Polaris (or most others), the bold and belligerent Knight in Argent shares none of his caution. Her rank is also 6th.

**Toronto** — Sharing Bercilak's size and strength, the headstrong Knight in Purple is hardier but even clumsier. His rank is 5th.

**Ajac** — Jokingly called "Toronto's shadow," Ajac is slimmer, more coordinated, nearly as mighty, and far more cautious than his friend. Like Toronto, his rank is 5th.

**Gardol** — Quick and clever, the wiry Grey Knight is known for his caustic wit and enchanted blade, Gleam. His rank is 4th.

**Ariana** — The Knight of the Sudden Sword has the fastest reflexes in Albion. Her rank is 4th.

**Lochinvar** — The White Knight is well-mannered, handsome, and popular. His rank is 3rd.

**Bronwen** — Skeptical, private, and vindictive, the Knight in Blood has moderate physical gifts. Her rank is 3rd.

**Coriander** — The justly named Coriander the Cautious is a knight of modest abilities and deep suspicions. He is of the 2nd rank.

**Kodak** — The fearless Knight in Autumn is a tough but warm-hearted fellow of no great skill. His rank is 2nd.

**Parsifal** — The least of Gloriana's knights is landless and luckless, but he bears his burden with good grace. He is a novice.

**Bellatrix** — Resembling a younger Britomart, the cocky and combative Knight in Vert is a novice of great promise.

#### Champions

Knights of the highest rank (7th) are termed champions.

**Bercilak** — Biggest of Albion's seven champions, the fair-haired Green Knight is as strong as an oak — and not much faster.

**Mgore** — Brooding and wary, the Black Knight is second only to Bercilak in strength and Ursin in endurance.

**Ursin** — The doughty Red Bear will fight anyone, any time, at any odds — and has the scars to prove it. As it is said in Albion: "Bercilak is



brave; Kevin is brash; Ursin is suicidal."

**Imric** — The Knight in Bronze is compact and quick, without weakness, but most famous for his infallible judgment.

**Kevin** — Handsome, friendly, and popular, the mercurial Kevin often seems devoid of sense.

**Theelin** — The quickest (and weakest) of Albion's champions, Kevin's twin is as cautious as her brother is rash.

**Valor** — Known as much for his unfailing courtesy as his sun-bright armor, the Elf Prince shares the Alfar's allergy to cold iron.

### Mages

Mages — magicians — belong to one of Albion's five mystic orders, each reflecting its own distinctive magic.

**Tessalon** — Single-minded and somewhat reclusive, the Mage in Vert is the oldest and, at 6th degree, most skilled of Albion's conjurers.

**Percodan** — A 3rd degree conjurer, Percodan the Impertinent is bright, talkative, and irreverent.

**Fiorinal** — Only a novice in the Goetic Order, the youngest conjurer is healthy, fresh, and friendly.

**Benedic** — The fastidious Mage in White is the cleverest of mages and the most skilled of enchanter. He is a master of the Incantaric Order.

**Carmen** — The beautiful Mage in Murrey is known as much for her hourglass figure as her velvet voice. The stunning enchantress is an adept of the 4th degree.

**Belladonna** — Aloof and distant, determined and dangerous, the Dark Lady is a sorceress of the 6th degree.

**Brucine** — No sorcerer is popular, but an implacable disposition and a cold vitality make the Mage of the Iron Will a feared presence in Albion. He is an adept of the 4th degree, but the sheer mental power of his spells is unequalled.

**Althea** — Kindly and wise, the grey-haired Witch in Silver is the most senior of Albion's small Wiccan Order. She is an adept of the 6th circle.

**Yarrow** — The Red Witch is friendly and competent without the full measure of Althea's experience and wisdom. She has attained the 4th circle.

**Inderal** — Ancient as the mountains, frail as a reed, the wisest of the Wise is a wizard without equal. At the 7th degree, he is a master of his art.



**Visken** — Modest and reserved, Visken the Particular is a quietly competent wizard. She is an adept of the 5th degree.

**Tenormin** — Youthful and athletic, the dexterous Scarlet Mage is known for the speed of his hands. (As the joke goes: "Ariana is quick, but Tenormin is fast.") He is a 2nd-degree wizard.

### Computer Controlled Characters

A significant feature of *Swords of Twilight* is that personality and behavior are built into the program. You can experience a reasonable — and hectic — multiplayer adventure *by yourself*.

### The Challenge

Computer-controlled characters talk, move, and fight without your help and know the rules (and themselves) better than you do. They also consistently fail to read your mind, often disagree, perpetually get in the way, rarely maintain the best tactical position, and cheerfully grab the best treasure for themselves. They are stubborn, easily distracted, and unable to dissemble (even when you want them to). In short, they can be just as frustrating as real people.

Accept the challenge. The three of you are a team. Since they aren't pawns, you must use persuasion. Since you cannot talk to them, you must communicate by action and implication. If they can manage to go where you point, be patient while you rest, and defend you with their lives, you can put up with their quirks.

### Three Points to Remember

1. Their priorities are not yours, but they have reasons for what they do. If a wounded comrade declines your offered elixir, he probably knows he's only been scratched. If Ursin rushes to attack the ghouls you wanted to talk to, that is not a mistake; it is his nature. Next time bring Theelin.
2. They do pay attention to you. They tend to stop when you stop and move in the direction you're facing, moving, or trying to move. Over time, their manner will match yours.
3. They're short-sighted and literal-minded. They never plan ahead. (That's

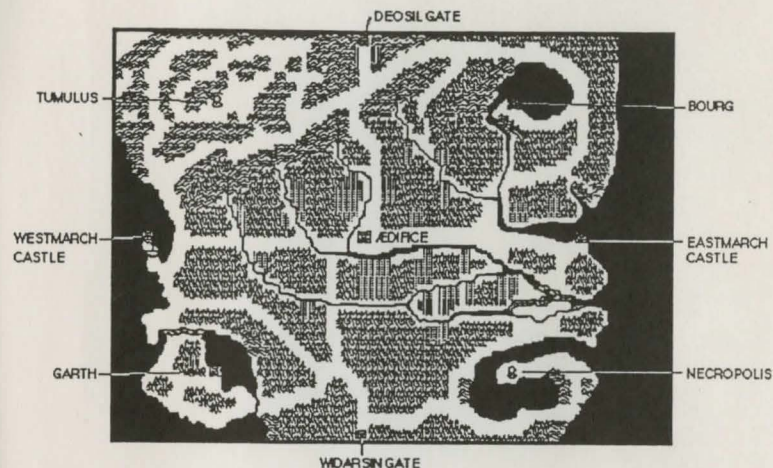
your department.) If they keep running into a wall or a door they can't open, they're trying to obey what seem to be your orders.

### Influencing Your Comrades

Although they'll wander around and investigate any object or passage that catches their eye, computer-run comrades will readily follow your lead. If you're a mage, leading from the rear may require a bit of guile. Assume you are headed east along the north edge of a forest; to induce those ahead of you to take a path to the south, press the down cursor (↓) key without letting up on the right cursor (→) key. You'll continue eastward, and they'll make the turn.

If they precede you into a room and turn the "wrong" way, press the cursor key for the "right" direction while you're still in the doorway; you won't move into the wall, but they'll get the message. If you get ahead but want someone else to open a door, step to the side of the doorway (preferably the far side), face the wall, and try to move.

If your comrades want to fight when you do not, keep moving or talk fast. If you're Polite or Friendly, talking may stop your opponents, as well. In the reverse case, to initiate a surprise attack, cast an aggressive spell or shift to Hostile and strike a foe — or the air.



your development, if they have decided to do a job that will be more  
productive than the other jobs in the industry.

### Understanding Your Constraints

Although the  
concepts of  
control are  
not new, the  
application of  
them has  
changed.



It is not  
enough to  
know the  
theory of  
control, but  
you must  
also know  
how to apply  
it.

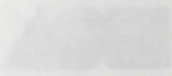
The key to  
success is  
to understand  
the constraints  
of the system  
and to design  
a control system  
that works within  
those constraints.

Control is  
not a magic  
bullet, but  
a tool that  
can be used  
to improve  
performance.

Control is  
not a static  
concept, but  
a dynamic  
one that  
evolves over  
time.

Control is  
not a one-time  
event, but  
an ongoing  
process that  
requires  
continuous  
attention.

Control is not a static concept, but a dynamic one that evolves over time.

  
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