



 **SIERRA**[®]

[™] designates a trademark of Sierra On-Line, Inc.

© is a registered trademark of, or licensed to, Sierra On-Line, Inc.

© 1991 Sierra On-Line, Inc. All Rights Reserved. Printed in the U.S.A.

Sierra On-Line, Inc. Coarsegold, California 93614

003801000

CONQUESTS of the LONGBOW

The Legend of Robin Hood

It is illegal to make unauthorized copies of this software

This software is protected under federal copyright law. It is illegal to make or distribute copies of this software except to make a backup copy for archival purposes only. Duplication of this software for any other reason including for sale, loan, rental or gift is a federal crime. Penalties include fines of as much as \$50,000 and jail terms of up to five years.



as a member of the Software Publishers Association (SPA), supports the industry's effort to fight the illegal copying of personal computer software.

Report copyright violations to:
SPA, 1101 Connecticut Avenue, NW, Suite 901
Washington, DC 20036

LIMITED WARRANTY NOTICE

Sierra On-Line, Inc. wants your continued business. If you fill out the enclosed product registration card and return it to us, you are covered by our warranty. If your software should fail within 90 days of purchase, return it to your dealer or directly to us, and we will replace it free. After 90 days, enclose \$5 for 5.25" disks (or \$10 for 3.5" disks) and return the software directly to us. Sorry, without the registration card you are not covered by the warranty. This warranty gives you specific legal rights, and you may also have other rights which vary from state to state.

COPYRIGHT NOTICE

This manual, and the software described in this manual, are copyrighted. All rights are reserved. No part of this manual or the described software may be copied, reproduced, rented, translated or reduced to any electronic medium or machine-readable form without the prior written consent of Sierra On-Line, Inc., P.O.Box 485, Coarsegold, CA 93614.



C O N Q U E S T S o f T H E L O N G B O W

THE LEGEND OF ROBIN HOOD

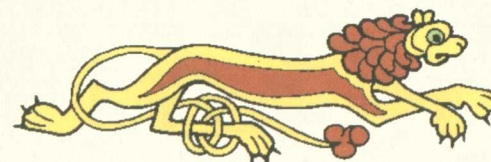
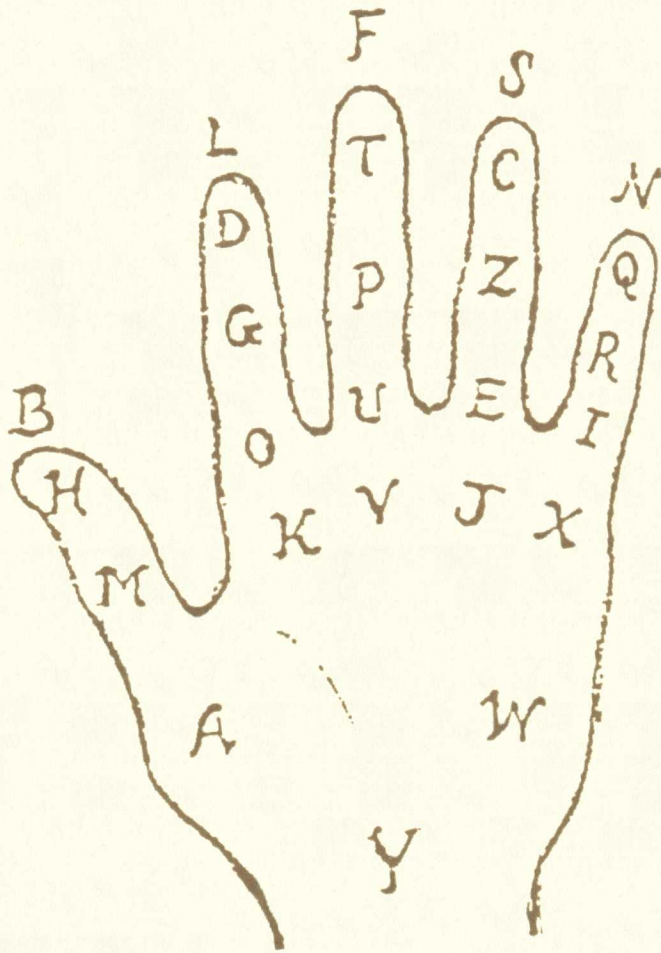


Table of Contents



Introduction.....	5
A Hood! A Hood! A Robin Hood!.....	6
The Druid Trees.....	8
Gemstones.....	10
Coats-of-Arms.....	12
Nine Men's Morris game rules.....	14
Customized Icons (BOW & MAP).....	16
Using Money.....	16
Scoring.....	17
Arcade Settings.....	18
Quarterstaff Fighting.....	18
Click-Through (getting started).....	22
Bibliography.....	24



INTRODUCTION

EXECUTIVE PRODUCER

Ken Williams

CREATIVE DIRECTOR

Bill Davis

DIRECTOR

Christy Marx

PRODUCER

Guruka Singh Khalsa

GAME DESIGNER

Christy Marx

ART DESIGNER

Kenn Nishiuye

LEAD PROGRAMMER

Richard Aronson

COMPOSER

Mark Seibert

ARTISTS

Gerald Moore, Ernie Chan, Eric Kasner, Deanna Yhalkee, Al Roughton, Tamra Dayton, Frankie Powell, Arturo Sinclair, Diana Wilson

PROGRAMMERS

Bob Fischbach, Robert L. Mallory, Todd Powers, Vana Baker, Cynthia L. Goff, Yoko Hayashi, Mark Hood, Kris Shankar

DEVELOPMENT SYSTEM

Jeff Stephenson, Bob Heitman, Corey Cole, John Hartin, Dan Foy, John Rettig

SOUND EFFECTS

Mark Seibert

COMBAT SYSTEM

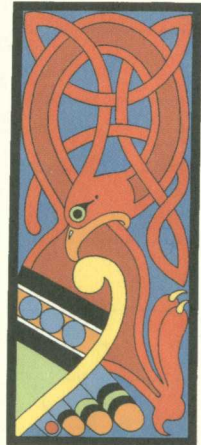
Douglas Herring and Richard Aronson

DOCUMENTATION/WRITER

Christy Marx

DOCUMENTATION ART

Gloria Garland, Nathan Gams, Cheryl Sweeney, Bill Davis, John Shroades, Ernie Chan, Al Roughton



Welcome to CONQUESTS OF THE LONGBOW, my second game for Sierra On-Line and my first using the new icon system. By icon, we simply mean a visual symbol that stands for either an object to be used or an action to be taken.

Using the standard Sierra On-Line game icons is explained in the separate game booklet, but I recommend you also read my sections here on my two specially customized icons for this game: the BOW and the MAP.

For less experienced players, you may wish to read the CLICK-THROUGH to help you get started and to give you a few tips on getting into this kind of an adventure game.

Other sections in this book contain information and artwork that is vital to solving certain puzzles and riddles in the game, so you'll want to keep this book handy for reference.

There's an explanation of how to play Nine Men's Morris, an ancient board game which occurs in CONQUESTS OF THE LONGBOW, but for your pleasure and for extra practice, you'll find a printed version of a Morris board included in this game package.

When you've finished the game, I'd be delighted to receive your letters of comment. Detailed feedback from players on my first game was enormously valuable to me and helped me to improve this game.

Please, DON'T write to me for hints. I answer every letter I receive, but it may take me weeks or even months (depending on my work load) to do so. Sierra On-Line has lots of customer support for answering hints. I want to hear what you did or didn't like about any aspect of this game.

Write to: Christy Marx

c/o Sierra On-Line

P.O. Box 485

Coarsegold, CA 93614

I'd like to thank everyone who wrote to me on the subject of piracy to express your support and agreement that piracy is wrong, that it's a thoughtless crime that ignores the fact that creative people work for long periods of time to put these games together and every time one person copies a game and hands it out, or worse, sells it, that is money taken directly away from me. When I spend over a year of concentrated work, I don't appreciate losing a penny of what I deserve to theft by piracy. It's not much different than someone stealing my purse.

There were also long and lively letters examining the whole issue of software piracy and copying. I won't get into a long debate. No, perhaps it isn't a simple black and white issue, but one thing is clear: piracy is theft and piracy is wrong.

Some writers overseas told me of THOUSANDS of copies of my game being pirated and sold. It's

infuriating to think that all my hard work is being stolen out from under me in this way.

One writer pointed out that it's something a company has to take into account, the way a store takes into account a certain amount of shoplifting.

I don't see anyone condoning shoplifting on that basis. So let's say a company adds to the price of the product to cover the losses caused by thousands and thousands of copies being pirated. That means that you, who PAY for this game, are PAYING for those pirates. Hardly fair, is it?

The first step is awareness and enlightenment. Refuse to allow or participate in piracy. It may be hard to say "no" to a friend who innocently asks for a copy. Instead, invite him or her over to play it with you and explain why it's wrong to make copies.

It's not just a matter of being illegal, it's a matter of ethics. And it's also a matter of respect for me, my artists, my programmers, my composer, and everyone else whose creative labors made the game possible in the first place. Thank you for your continued support.



HOOD! A HOOD! HOOD! A HOOD! ROBIN HOOD!

Was there really a Robin Hood? As far as the best research can tell, the answer is nay. At least, not under that name.

Pretty much everything I'll tell you here came from two excellent reference books: **Robin Hood** by J.C. Holt and **The Outlaws of Medieval Legend** by Maurice Keen, both of which are listed in the bibliography. I highly recommend them to any Robin Hood buff.

There have been medieval bandits whose lives and "adventures" had remarkable parallels to the ballads that sprang up about the mythical Robin Hood. I see Robin as a distillation of history and wish fulfillment and just the plain human desire for a good rousing story with a likable hero.

The first known written reference to Robin Hood occurred around 1377 in a piece of writing known as **Piers Plowman** in which is mentioned ". . . I know rhymes of Robin Hood . . ." This shows that by this time the ballads and poems were well-enough known to rate a mention with the understanding that those reading it would be familiar with it too.

The earliest written material comes from five fragments of ballads and poems and most of these dating to the 15th century, though it's clear they were well known in the oral tradition for about 200 years before that.

From those early ballads, Robin emerged as a clever trickster, capable of pulling off daring deceptions in disguises. His right-hand man, Little John, often performed feats of

disguise and daring of no less worth than Robin's. Sometimes it was Robin who rescued John and sometimes the other way around.

The earliest stories deal with Robin: helping the impoverished Knight and robbing the Cellarer of St. Mary's Abbey, whose money he then gives to the Knight who has returned to pay his debt; disguising himself as a Potter and tricking the Sheriff of Nottingham to entering the forest with him; meeting up with Guy of Gisborne, with whom he has a shooting match, but then must fight and kill with the sword, and using Guy's disguise, he is able to rescue Little John from the Sheriff; being rescued by Little John and Much after he was captured going to church in Nottingham; and his death where he is fatally bled by the Prioress of Kirklees (but Robin does NOT fire his final arrow to mark his resting place in these verses).

Many other stories, now well known, followed, but these are the seeds from which they grew. How many other tales have been lost because they were never written down or the written form didn't survive is impossible to guess.

The only other outlaw besides Little John and Much the Miller's son to appear in the earliest versions is Will Scarlet (also named as Scarlock and Scathelocke).

Of other famous figures that came to be attached to Robin Hood, Friar Tuck didn't come along until after 1417 when perhaps not so coincidentally a certain real-life bandit by the name of Robert Stafford continued his outlaw ways under the title "Frere Tuk".

Maid Marian, who seems so much a part of Robin Hood, entered the myth from a curious direction for she was a figure in the May games. She was derived from a French play that had nothing to do with Robin Hood and was paired with the English Robin for the spring celebrations sometime between 1450 and 1500. The story of Marian entering the woods disguised as a page and fighting with Robin wasn't written until around the 18th century.

The earliest King with whom Robin was associated wasn't Richard the Lionheart, but an unspecified King Edward, probably Edward II. The firm attachment of Richard came later, was used by Sir Walter Scott in **Ivanhoe**, and has been the one that stuck.

The notion of Robin as a noble defender of the poor, of robbing from the rich to give to the poor, also came along as a later addition. These are social ideas that were entirely foreign to those who first composed the ballads.

Throughout the ages, Robin Hood as folk hero, as noble outlaw, as skilled archer and clever trickster, has been shaped to fit each age that loved him. We continue to do so in our books, TV and movie versions. And that's the way it should be.

Robin isn't eternal because of which disguise he adopts or how he happens to meet up with Marian or whether he wears green tights or studded leather or any of the new embellishments we add to his tales.

He lives on because he captures our hearts with his unchanging essence—he fights the good fight, laughs boldly in the face of danger, defies corrupt authority, and outwits his enemies to escape and fight again. Every age of humankind has a need for that kind of hero.



Rowan...*Luis*



Birch...*Beth*



Ash...*Nion*



Elder...*Ruis*



Blackberry...*Muin*



Holly...*Tinne*



Alder...*Fearn*



Willow...*Saille*



Hazel...*Coll*



Oak...*Duir*



Ivy...*Gort*

In addition, here are other names which may be of interest:

- FIR.....*Ailm*
- PINE.....*Ochtach*
- POPLAR.....*Eadba*
- YEW.....*Idho*

within their structure. It was Velleda, Druid High- Priestess of Germany and Gaul who led a major rebellion against the Romans in 70 B.C. (and, tragically, lost and was executed in Rome).

We know the Druids believed in reincarnation and that their strongest beliefs centered around the Oak and Mistletoe. Sacred groves were vital to them and were centers of worship.

Amongst the ancient works that have survived is the Cad Goddeu, Welsh for "The Battle of the Trees", a long poem in which secret names were encoded within verses about sacred trees. Certain letters of the alphabet were associated with certain trees. Trees were also associated with specific months and lunar cycles.

These illustrations show the trees, along with their English and Druid names, which are used in Conquest of the Longbow.

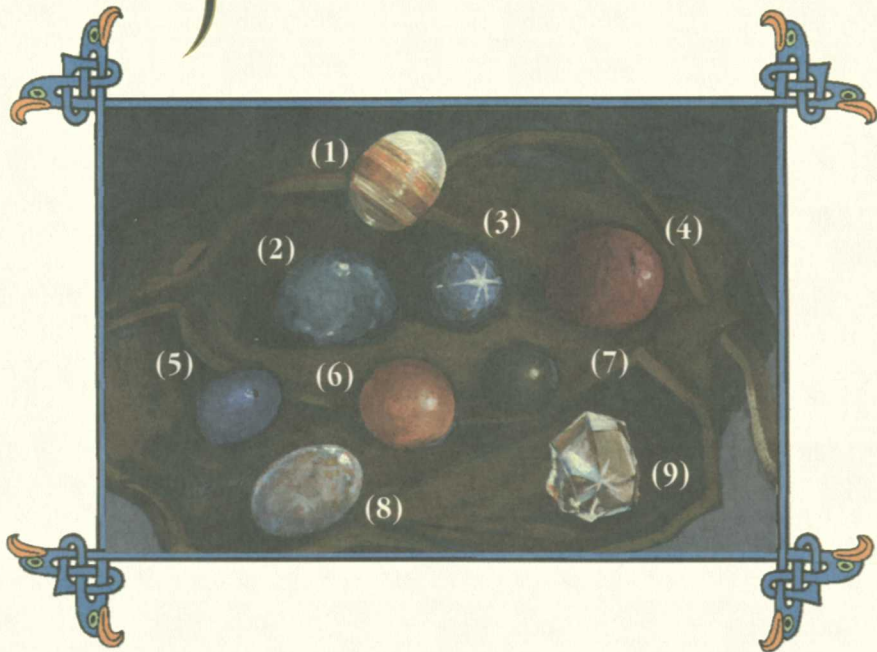
Around 52 B.C., Julius Caesar wrote of the Druids "They also hold long discussions about the heavenly bodies and their movements, the size of the universe and of the earth, the physical constitution of the world, and the power and properties of the gods..."

Little is known about the long-lost Druids. There are bits and pieces found in the writings Caesar and other Roman historians and some surviving oral tradition. Unfortunately, the Druids' religion was against putting their knowledge into written form. What is also seldom mentioned is how powerful and important the Druidesses were



DRUID TREES

GEMSTONES



Agate (1)

It has the power of divine attraction and will pull objects toward the sky.
It cures lunacy.
It cures melancholia.
It brings good crops.
It protects sailors at sea.



Turquoise (2)

It brings good luck.
It warns of danger by changing color.
It keeps horses from becoming lame.
It protects from injuries by falling.



Sapphire (3)

It cures boils.
It preserves chastity.
It preserves secrets.
It cures diseases of the eye.
It is the Stone of Destiny.



Carnelian (4)

It suppresses blood flowing from wounds.
It grants a heart's desires.
It cures bleeding gums.
It guides the dead to rebirth.



Lapis Lazuli (5)

It symbolizes the power of water.
It cures diseases of the eye.
It is the Stone of Truth.
It is a fallen piece of the heavens.



Amber (6)

It cures fever.
It cures blindness and deafness.
It counteracts poison.
It can make a woman confess her sins.



Jet (7)

It controls demons and has power in the underworld where the dead walk.
It averts the Evil Eye.
It cures snakebite.
It prevents poisoning.



Opal (8)

It forecasts death in one who is ill.
It makes the wearer invisible.
It unites all colors.



Quartz (9)

It is petrified ice, frozen so hard it will not thaw.
It draws down fire from the heavens.
It quenches thirst when held in the mouth.
It represents the Immaculate Conception.



Coats-of-Arms



THE SOUTH SAXONS



THE CHRISTIAN BRITAINES



THE EAST SAXONS



THE KING OF MAN



THE CHRISTIAN WEST SAXONS



THE LATER SAXON MONARKS



THE KINGS OF IRELAND



THE MERCIAN KINGS



THE NORMAN KINGS



THE ANDEGAVION KINGS



THE DANISH KINGS



THE CORNISH KINGS

Nine Men's Morris Game

Morris could easily be one of the oldest, still-played board games in the world. It's been found scratched into the roof of a 1400 B.C. Egyptian temple, in the ruins of Troy, in a Bronze Age tomb in Ireland, and in the burial ship of a Viking king. "Morris" seems to have come from the French name for the game, "merelles".

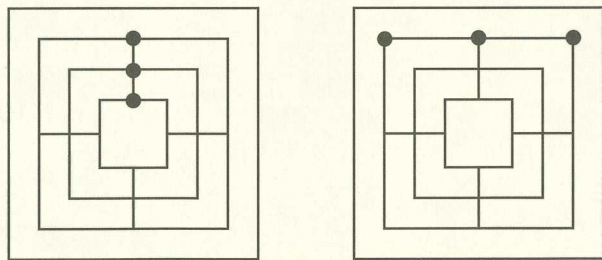
This is a two-person game. Each player has 9 pieces. Anything will do: 9 dimes and 9 pennies, 9 poker chips of 2 colors, etc.

There are 24 "points" on the board where a piece may be placed. These are the corners of the squares and the places where the connecting lines intersect.

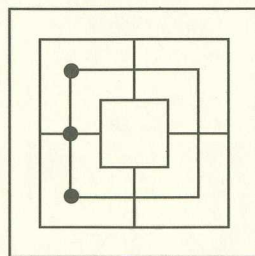
The object of the game is to create "mills" and remove your opponent's pieces from the board until he only has 2 pieces left or is unable to make any moves.

A "mill" is 3 of the same player's pieces laid in a row with no vacant points between them.

Each time a player moves one of her pieces so that she creates a new mill, she can remove one of her opponent's pieces.

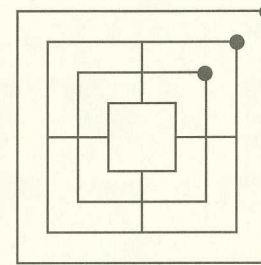


Here are some examples of valid mills.



Pieces that line up diagonally or without being connected by a line do not count

This is NOT a valid mill:



How to begin: determine, however you like, which player gets the first move. That player may place 1 of his pieces on any vacant point (remember, there are 24 points). Then the other player places 1 piece. They take turns placing pieces until all 9 pieces have been placed on the board.

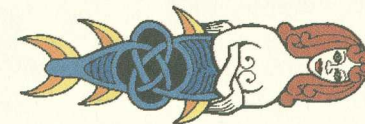
While the players put down the 9 pieces, each one should be trying to do 2 things: create a mill; or prevent the other player from creating a mill.

Once all remaining pieces (not counting any lost because the opponent created a mill) have been placed on the board, the second part of the game is for the players to continue taking turns moving 1 of their pieces to an adjacent vacant point on the board. A player may not jump over her own or another player's piece and moves must be made along the lines only. A piece cannot jump across spaces.

A player who has made a mill may not take a piece from one of his opponent's mills unless there are no other pieces to take.

A new mill may be formed by a player moving one of her pieces from an existing mill (so it's no longer a mill) in one turn and moving it back into the same place to recreate the mill on her next turn (provided the other player doesn't block the space in the meantime).

And that's it. Have fun!



Customized Icons

Please see the other game manual for explanations of how the standard icons work. For **Conquests of the Longbow**, I have two customized icons as explained below. **BOW**: The BOW ICON works in a similar fashion to the other icons. You may cycle through the CURSORS until you reach the BOW CURSOR or go up to the Menu Bar, click on the BOW ICON and you will have the BOW CURSOR.

Now you may click the BOW CURSOR onto the object or person you wish to shoot with the bow. **STOP AND THINK** before you shoot your bow. Just because you're Robin Hood doesn't mean you should shoot everything in sight. There could be serious consequences in threatening the wrong person with the bow.

For **POINT OF VIEW ARCHERY** (where you're sighting down your nocked arrow ready to fire), the BOW CURSOR is moved up, down, left and right until your arrow head is positioned where you want it, then clicking will fire the arrow.

Click on your bow hand to load another arrow, if you wish to fire again.

MAP: The MAP ICON does not appear as a cursor. To use the MAP, go to the Menu Bar and click on the MAP ICON there. It will instantly take you to the appropriate map so you may travel to the next location you want.

Directions within Sherwood Forest are north (top of screen), west (left side of screen), south (bottom of screen) and east (right side of screen). One exception to this is the Watling Street Overlook. To orient yourself, remember that Watling Street runs roughly north-south (as you can see from the Shire Map).

You may walk through the Forest at great length, but if you're in a hurry, simply click on the MAP ICON in the Menu Bar. The main map of **NOTTINGHAMSHIRE** (the Shire map) will appear. Click the WALK CURSOR on a travel point of this Shire map to travel there. This includes Watling Street, certain places in the Forest, the town of Nottingham and the Monastery in the Fens.

The MAP is provided as a shortcut method that you should find very useful throughout the game. Not only will it take you quickly to special parts of the forest, it allows you to jump to many points north and south along Watling Street itself. The MAP ICON will not work when inside a building and in certain other special locations and situations.

Clicking on the town of Nottingham from the Shire map will bring you to a map view of the town. Clicking WALK on any of the available locations of the town will take you to that specific location.

Selecting MAP while on the streets of Nottingham will bring you back to the Nottingham map, and selecting MAP again will bring you back to the main Shire map.

Using Money

Any time you're carrying money, it will be represented inside Inventory by a single silver penny. If you have no money left at all, no coin will appear in Inventory.

In England at that time, this was the one English coin and it was cut in half to make a ha'penny, or cut into four pieces to make farthings. A penny in 1193 was made of pure silver and was worth a great deal more than we think of a penny being worth today, so don't

confuse the word "penny" with being an insignificant amount of money.

To give specific amounts of money, click on **INVENTORY**, then click the **INVENTORY SELECTOR** onto the penny. The penny becomes the selected Inventory Item and appears as the selected item in the Menu Bar.

Now you can click through the cursors or select the penny from the Menu Bar to be the active cursor and click the Money Cursor onto a person or thing. A special **MONEY WINDOW** will open up and show you how many pennies, ha'pennies or farthings you have left to give.

The amount you have appears in the column on the left. To the right of this is a column of **PURSE ICONS**. Click on the Purse Icons to put points back into your purse after you've chosen to take them out.

In the center column you will see a penny, ha'penny and farthing to identify which coin you're selecting.

In the next column to the right is a row of **HAND ICONS**. Click as many times as you want on the Hand Icons to choose the exact amount of money you want to give. For example, if you want to give someone a penny and 2 farthings, click one time on the Hand Icon to the right of the penny and 2 times on the Hand Icon to the right of the farthing.

The amount of coins you've chosen to remove from your purse will appear in the column to the right of the Hand Icon.

You'll still have the choice to **GIVE** the money or **KEEP** the money. Click on one of these two boxes at the bottom to make your final choice. This will close the Money Window and give the money to the person or thing, if you chose to do so. If you clicked on **KEEP**, or if you clicked on **GIVE** but didn't have any coins selected next to the Hand Icons, it will be the same as not giving money at all.

Also, to simply find out how much money you have without having to call up the Money Window, open the Inventory window and click the **INVENTORY LOOK** onto the coin. A message will appear to tell you how many of each coin you have.

Scoring

Across the top of screen in what we call the Status Line, you'll see three items: **RANSOM**, **OUTLAWS**, **SCORE**.

RANSOM will show you the total amount of ransom you've managed to raise toward saving King Richard as the game progresses. Your actions and how you use your wits has a large effect on the amount you can raise.

OUTLAWS shows how many of your men survive throughout the game. Your skill, cunning and choice of strategies will made a big difference in how many outlaws live or die, which reflects upon your ability as a leader.

SCORE is your continuing gain or loss of points as you play through the game as compared to the total number of points that can be earned.

ARCade SETTINGS

By ARCADE, I refer to places in the game where a situation is solved by use of reflexes, timing and visual skills (such as the Point of View archery). There are very few places in CONQUESTS OF THE LONGBOW where this happens, but we've made it possible for those people who don't like Arcades to bypass them.

To do this, click on the COMPUTER ICON in the Menu Bar (second from the right). A window will open up showing a number of game selection buttons and some slider bars. The slider bar on the far right is for your ARCADE setting. Use your cursor to slide to any setting between MOST DIFFICULT ("+") and EASIEST ("-").

If you slide the bar ALL THE WAY TO THE BOTTOM of the scale (the "-" direction), you will automatically WIN and bypass the Arcades altogether. You should be able to change this setting at any time during the game.

NOTE #1: Using the WIN selection will reduce the total score you can earn.

NOTE #2: The game of Nine Men's Morris involves strategy and cleverness, so the WIN position will not allow you to automatically win this game. However, your setting of Easy to Difficult will determine your opponent's skill level.

Quarterstaff

You have 4 offensive moves (strikes) and 4 defensive moves (parries, ducking and jumping).

OFFENSIVE MOVES

OVERHEAD GREAT BLOW: This move brings your staff down from high overhead. This is your most powerful blow, but it also leaves your guard wide open for a counterattack.

HEAD STRIKE Strikes at your foe's head.

BODY STRIKE: Strikes at your foe's mid-torso.

LEG STRIKE: Strikes at your foe's lower legs.

DEFENSIVE MOVES

OVERHEAD GREAT BLOW PARRY: Parries with staff above the head to stop your foe's most powerful overhead attack.

DUCKING HEAD: Causes you to duck beneath your foe's strike at your head.

BODY PARRY: Parries with staff an attack at your mid-torso.

JUMPING UP TO AVOID LEG STRIKE: Causes you to jump up and avoid your

18 foe's attempt to strike your legs.

USING A MOUSE

If you have a mouse, you need to click on or near a certain area of Robin's body or your foe's body in order to attack or defend. Here is how your mouse clicks work:

OFFENSIVE MOVES

OVERHEAD GREAT BLOW: Click **above** your foe's head.

HEAD STRIKE Click **on** your foe's head.

BODY STRIKE: Click **on** your foe's body.

LEG STRIKE: Click **below** your foe's knees.

DEFENSIVE MOVES

OVERHEAD GREAT BLOW PARRY: Click **above** Robin's head.

DUCKING HEAD: Click **on** Robin's head.

BODY PARRY: Click **on** Robin's body.

JUMPING UP TO AVOID LEG STRIKE: Click **below** Robin's knees.

USING A KEYBOARD

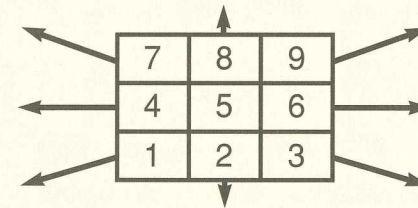
If you have only a keyboard, use your numerical keys as follows:

7/DUCKING HEAD

8/OVERHEAD GREAT BLOW

9/HEAD STRIKE

4/BODY PARRY



6/BODY STRIKE

1/JUMPING UP TO AVOID LEG STRIKE

3/LEG STRIKE

2/OVERHEAD GREAT BLOW PARRY

USING A JOYSTICK

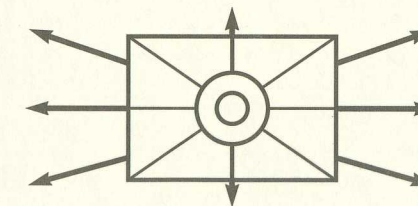
If you have a joystick, move to one of the 8 positions and click

DUCKING HEAD

OVERHEAD GREAT BLOW

HEAD STRIKE

BODY PARRY



BODY STRIKE

JUMPING UP TO AVOID LEG STRIKE

LEG STRIKE

OVERHEAD GREAT BLOW PARRY

NOTES



On the following pages you'll find a "Click-Through" which gives tips and instructions for starting the game.

If you're new to this sort of game, you may wish to read the Click-Through to help you get a feel for how to play.

If you're an experienced game player, you may wish to skip reading this so that no puzzles or discoveries are given away ahead of time.



Click-through

When the game begins, you'll find yourself standing in your cave which lies inside the Outlaw Camp.

Click the EYE CURSOR onto various objects in the cave to gather information about what is there that you might want.

Click the HAND CURSOR onto the horn. The horn is now in your Inventory. To check this, go to the menu bar and click on Inventory. A window will open up to show you that you're carrying the horn. Click the INVENTORY SELECTOR to make the horn your Inventory Item. Click on "OK" to close the Inventory window.

Click the HORN CURSOR on yourself to blow the horn.

Click HAND on the small chest to take money. If you like, you may open your Inventory again to see the silver penny which shows that you have money.

Walk outside to your Outlaw Camp.

Once you've spoken with the men who greet you outside, observe the direction in which Little John went to reach the Overlook, and the direction Will Scarlet took to the glade.

Leave the camp by going northeast, the direction Will took.

Continue to travel north through two forest scenes and you'll come to the Shooting Glade.

Click TALK on Will. You may also TALK to the other outlaw.

Click HAND on the garland hanging on the tree.

Click BOW on the tree or garland.

You'll now be sighting down your own arrow, nocked on your longbow, ready to fire. Move the BOW CURSOR until you've positioned the arrowhead where you want it to be released. Click the BOW CURSOR to fire the arrow. Click on your bow hand to nock another arrow.

When you've had enough practicing, click the WALK CURSOR anywhere to leave



this scene.

Walk south to the Outlaw Camp. Then walk due west through 3 forest scenes until you come to the Watling Street Overlook. From this ridge, you will be able to see the street down below without being seen. Pay attention to what Little John tells you.

Remain where you are after Little John has greeted you and left. Soon, you'll see a Sheriff's Man dragging a peasant woman down the street. Click EYE on them to get more information.

To intercept them, walk down the ridge or to the left off the screen, or click WALK on the road, or click HAND on the man or woman.

You will come onto Watling Street and confront the Sheriff's Man. This would be a good place to Save your Game. Think carefully, for what you may do, say, or offer, will determine this woman's fate.

ADDITIONAL TIPS

Sometimes you need to talk to a person more than once to learn all he or she has to say. You might click TALK on the same character a number of times before the character begins to repeat himself.

Stop and save games often, especially when you think you're coming up on a dangerous situation.



Bibliography

NON-FICTION

A Complete Guide to Heraldry, by Arthur Charles Fox-Davies
Published by Bonanza Books. ISBN 0-517-26643-1

A History of England by Goldwin Smith, Charles Scribner's Sons

A Traveller's Guide to Early Medieval Britain by Anthony Goodman
Published by Routledge & Kegan Paul. ISBN 0-7102-0942-8

A Traveller's Guide to Norman Britain by Trevor Rowley.
Published by Routledge & Kegan Paul. ISBN 0-7102-0687-9

A Traveller's Guide to Royal Roads by Charles Kightly.
Published by Routledge & Kegan Paul. ISBN 0-7102-0689-5

Arms and Armour by Vesey Norman, Weidenfeld and Nicolson, London

Bowmen of England by Donald Featherstone, New English Library (Times Mirror),
#450 016269

The Counties of Britain, A Tudor Atlas by John Speed, Thames and Hudson,
ISBN 0-500-25104-5

Encyclopedia of Archery by W.F. Paterson, St. Martin's Press, ISBN 0-312-24585-8

Encyclopedia of World Costume by Doreen Yarwood, Bonanza Books,
ISBN 0-517-61943-1

Folklore, Myths and Legends of Britain by Reader's Digest
Association Limited, London

Games of the World compiled by Frederic Grunfeld, Rand McNally Company,
ISBN 0-03-015261-5

History Of England by G.M. Trevelyan, Doubleday & Co.

Latin for All Occasions by Henry Beard, Villard Books/Random House,
ISBN 0-394-58660-3

The Outlaws of Medieval Legend by Maurice Keen, Dorset press
ISBN 0-88029-454-X

Putnam's Dark and Middle Ages Reader: Selections from the 5th to 15th Centuries, edited by Harry E. Wedeck, G.P. Putnam's Sons, Library of Congress
Catalogue Card Number 64-13026

Priestesses by Norma Lorre Goodrich, HarperCollins ISBN 0-06-097316-1

Reading the Past: Mathematics and Measurements by O.A.W. Dilke,
published by University of California Press, ISBN 0-520-06072-5

Robin Hood by J.C. Holt, Thames and Hudson Ltd., London
(available through Barnes & Noble) ISBN 0-500-27541-6

The Singing Tradition of Child's Popular Ballads, edited by Bertrand Harris
Bronson from the collections of Francis James Child, Princeton University Press

The White Goddess by Robert Graves. Published by Farrar,
Straus and Giroux, New York.

The Woman's Dictionary of Symbols & Sacred Objects
by Barbara G. Walker, Harper & Row, ISBN 0-06-250923-3

The Woman's Encyclopedia of Myths and Secrets by Barbara G. Walker,
Harper & Row, ISBN 0-06-250925-X

FICTION

The Age of Chivalry, medieval romances, poetry and myths
translated by Thomas Bulfinch, New American Library

Ivanhoe by Sir Walter Scott, annotated and illustrated edition by Felix Gluck Fress Ltd.,
Twickenham, Great Britain, ISBN 0-679-20394-X

Richard the Lion-Hearted, medieval romance translated by
Bradford B. Broughton, E.P. Dutton & Co.,

Robin Hood, by George Cockburn Harvey, illustrated by Edwin John Prittie. Published
by John C. Winston Co. in 1923 (my personal favorite!)

The Adventures of Robin Hood & His Merry Outlaws by J. Walker McSpadden
and Charles Wilson, illustrated by Howard Pyle and Thomas Heath Robinson. Greenwich
House Classic Library ISBN 0-517-43602-7