

TALES OF THE TRAVELING WORDSMAN

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Extended Walkthrough

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Note: There are two quirks in the version 1.3 “built-in” walkthrough, for Part 3. It is only supposed to mention finding up to three fist-sized rocks if you did not keep the lead pipe from the prior chapter. However, when (and only when) you view the walkthrough for Part 3, two “flags” are unset, causing the walkthrough to not only mention the rocks, but describe later actions with the rocks which should be described for the lead pipe instead. The other flag makes it possible to “re-obtain” the burlap sack you’re already carrying (from a hut), which is only supposed to be possible when you left the sack behind in an earlier chapter. If you (a) look at the built-in walkthrough in Part 3, (b) put anything in the burlap sack, and then (c) enter a hut, this mistakenly unset flag causes you to lose whatever was put inside the sack (you can UNDO to recover what was lost, in that situation). This may be obscure and unlikely, but I deeply apologize for the inconvenience.

1. The Complete Walkthrough

The leftmost (white) column contains instructions for each chapter. Each bit begins with a teal ⌘ mark, for your convenience.

The rightmost (light blue) column is the per-command walkthrough. In this column:

Underlined bold all-caps text in **BLUE** denotes required commands. You can complete the story quickly by entering only the words you see in this style, from start to finish.

Normal bold all-caps text in **BLACK** denotes optional commands. You can complete the story and see more of the detail by entering all the blue and black commands.

Italicized bold all-caps text in **GRAY** denotes alternate commands, which could replace one or more of the preceding commands. If playing strictly by the walkthrough, skip the gray commands. These are commands that should not be entered *in addition to* the blue and black commands, but rather, might be entered *instead of* them.

Lowercase italicized non-bold gray text is used for comments or notes that are included with the real commands. These are words or punctuation that you should not enter.

Although this walkthrough is pretty thorough, it doesn't cover every bit of detail you might encounter in *Tales of the Traveling Swordsman*. Feel free to experiment, beyond this!

Due to the behaviors of some characters (particularly the widow's daughter) and to differing solutions to some puzzles (which will leave you with or without certain items), it may not be possible to complete part of the story on your own and then switch over to using this walkthrough exclusively. To make use of the walkthrough for a story already in progress, be sure to read the informational text, which will usually explain what you would need to do if the story isn't in the state the walkthrough expects it to be.

Prologue

⌘ At the very beginning, your inventory is described with the location. This is a good opportunity to learn more about the swordsman, and about his quest. You can always go back to your inventory and inspect these things later. It isn't essential that you do so now (or at all, really).

⌘ The parchment from the motherly maiden describes your quest. Although the information is basically the same, it's presented from her perspective when you read it.

⌘ Something shiny is ahead, in a taller grassy patch. As a search attempt will show, the grass is farther ahead.

⌘ You can continue in two ways. You can either choose a direction and head off that way (for example, you can go):

X ME
X SHEATH
X SWORD
X RUNES

X PARCHMENT
READ IT

X GRASS
SEARCH GRASS

NORTH

⌘ Or, you can let the story decide. Simply “continue on”, or “go ahead” or “walk forward” or even “go to grassy patch”.

⌘ It should only take a turn or two to figure out what must be done to reveal the shiny object. The simple things you try will point you back in the right direction. In fact, multiple or repeated actions will ultimately dish out clues for you.

⌘ Optionally, you can attempt to continue your journey, just to see what happens. Try going forward (north, if you are following this walkthrough exactly), backward (south), or in some other direction (east, southwest, and so forth).

⌘ All that remains is to deal with the grass. Throughout the story, you can sheathe and unsheathe your sword (“draw” and “stow” work, as do other similar commands). You may notice that this happens *automatically*, so it is *never a task you need to handle on your own*. The story will assume you mean to use your sword to cut things (when you don’t specify it), and that you intend to unsheathe it first.

⌘ All that remains is to pick up what you have uncovered.

⌘ This introduces the first brief cut-scene, as the swordsman continues on this journey. So as to avoid text-dumpiness, the short segments are interrupted with a pause. At the “Continue” prompt, press ENTER or SPACE. You might also be able to click with your mouse to continue.

Part 1 – The Widow’s Daughter

⌘ Later in the morning, the swordsman follows a dusty path. It curves and turns, eventually eastward (which may or may not be the direction you took in the prologue). This is a good opportunity to examine the pendant more closely. Notice that you carry by hanging it around your sheath.

⌘ If you are in the mood to experiment more with your beginning inventory, try drinking from the flask a couple of times, and dropping the things you started the story with. You won’t be able to throw or put these things into other things, as they are items the swordsman is unwilling to part with. Only the parchment can be dropped, at a later time.

⌘ If you still want to experiment, check what happens when you try to pour the water out, or explicitly “open” the flask. This can be expressed in several ways (although it isn’t important until much later), including...

⌘ You may also want to try your hand at swordplay, just to get a feel for what might be useful later. This includes attacking, blocking (or parrying), and dodging (or avoiding). TTS features *no random combat whatsoever*. Combat takes

or just go ONWARD

GET OBJECT
SEARCH GRASS
PULL GRASS

CONTINUE ON *or NORTH*
GO BACK *or go SOUTH*
EAST *or go SOUTHWEST*

DRAW SWORD
*Just a simple **CUT GRASS***
*(or **CHOP DOWN GRASS**)*
PUT SWORD IN SHEATH
*(or even **STOW SWORD**)*

GET PENDANT

X PENDANT
X CHAIN
OPEN PENDANT
X DESIGNS

DRINK WATER (x2)
DROP FLASK
DROP SWORD
DROP SHEATH
DROP PARCHMENT

OPEN FLASK
POUR OUT WATER
WATER GROUND

ATTACK SOUTHERN
BLOCK *or* **PARRY**
DODGE *or* **AVOID**
SHEATHE SWORD

the form of a puzzle, and you have no “health” to track.

⌘ That’s enough experimentation for now. When you are ready, simply “go onward”, or to the east.

⌘ You arrive at a farmstead, where a very old woman sits rocking on her front porch. You can learn a little more about her appearance. Descriptions use the American English “gray”, but throughout TTS you can refer to “grey” things if this spelling is more natural to you.

⌘ Although this is a walkthrough (not a discussion on design), it should be mentioned that TTS does not implement highly communicative characters, as you will find out. It may seem unlikely, but this really is intentional.

⌘ The more you try, the more obvious it becomes. Still, you are not without means. Characters will respond when you point at things, or show things to them, or when you make actions that equate to gestures (such as nodding to her). If this doesn’t occur to you, hints appear after several failed attempts to talk with the characters you meet.

⌘ You can attempt to give things to her. She won’t accept.

⌘ Three ways present themselves from here: north, south, and east. If you are inclined to explore, that’s fine. Get your bearings initially by trying to go south (the gate is locked, but it will lead to an orchard), and then north from the front yard of the farm house. Ignore the barn for the moment.

⌘ On the feeding hill you will find several things of later importance. Start by looking at the livestock.

⌘ The feeding trough is empty, and the wagon is missing a wheel. To true adventurer form, you may be inclined to find ways of remedying both of these things. For now, it is only important to notice these things, but if you want, you can experiment some before leaving here.

⌘ For instance, you might try climbing the wagon, or tipping it upright (which can be phrased in several ways, including the obvious “push wagon” and “lift wagon” and the not so obvious “right wagon” and “shove wagon over”.

⌘ If you are in a mood for danger, you can try to provoke the bull. Although it isn’t necessary at the moment, it will be useful a little later in the chapter. Trying a few things now won’t hurt, and it may even help spur you to action later.

⌘ The hill is one of two places to find the key to the orchard, although the second place (in the barn) is where you are more likely to notice it if you are playing unassisted.

⌘ When you are through here, head into the barn. On this side, an entrance is to the southeast. This is a good time to point out that most areas with a single exit or a single

EAST

X WOMAN
X GREY HAIR
X SKIN
X EYES

TALK TO WOMAN
ASK HER ABOUT FARM
TELL HER ABOUT ME

SHOW PENDANT TO WOMAN
SHOW PARCHMENT
SHOW SWORD TO WOMAN
POINT SOUTH
POINT AT WOMAN

GIVE PENDANT TO WOMAN

SOUTH
X SOUTHERN GATE
NORTH

X GOATS or **X SHEEP**
also be sure to **X BULL**

X FEEDING TROUGH
LOOK IN BASIN
X WAGON. X HITCH

TIP WAGON OVER
(or maybe **LIFT WAGON***)*
CLIMB UP WAGON

PROVOKE BULL
PUSH BULL TO WAGON
RIDE BULL

X GATE
GET KEY

X BARN
SOUTHEAST
or abbreviate it to **SE**

entrance can be entered with the command “in” or exited with the command “out”. Or, you could also “enter barn”.

⌘ The barn is the focal point of the farm. All paths lead here. Begin by looking at anything that might be of interest: the cellar hatch, the cask, the storage bin, the loft, the ladder, the lever, the tackle, and the wide doors. At this point, you should see two exits: the double doors to the west (leading out to the yard), and the smaller exit to the northwest (through which you entered from the feeding hill).

⌘ A third exit is to the southwest, but it isn’t immediately evident. It’s introduced later, from the orchard, but you can locate it now (if you want) simply by examining the walls.

⌘ This exit isn’t referred to as a “door” (it’s a “panel”), since this would cause unnecessary ambiguity later (you would constantly have to supply extra words to your commands, to tell the two apart). It can’t be opened from the inside.

⌘ If you did not already find the gate key at the feeding hill (described earlier), it can be found in a cabinet behind the cask. When examining it earlier, you will have noticed that something is possibly hidden behind the cask. An additional clue is shown if you attempt to look behind it, but it isn’t necessary. Also note an attempt to “look inside” closed containers generally implies that you want to open them.

⌘ Head out of the barn to the west, and then into the orchard to the south. You can stop to unlock and open the gate, but TTS will imply that you mean to do that anyway.

⌘ If you already found the hidden panel inside the barn, it will be mentioned as part of the barn when you enter the orchard. Otherwise, you can spot it from this side too.

⌘ It won’t matter if you spot it or not. The girl will reveal it, regardless, in just a moment. She is here, standing with her back to you, tapping a tree. You can attempt to get her attention by talking, but with her back turned, she takes no notice. Why does *that* matter? It will make sense later.

⌘ Much of what might occur to you now (to get her attention) will probably work. You can approach her, throw the key at her (or at the tree), tap her, try to hit or kick her, pull her hair, try to hit or climb the tree, and so forth. If you try to simply “scare” or “startle” her, the story asks for more.

⌘ She runs northeast. She opens the panel into the barn (if you didn’t already do it), and then she’s gone. Take a moment to look around the orchard before following her. Look at the trees, the fence, and the blossoms. You can even try taking a blossom, but it proves impossible.

⌘ If you took something heavier from the barn, you can

or you can **ENTER BARN**

**X HATCH. X ROPE
X CASK. X LIVESTOCK
X LOFT. X LADDER.
X LEVER. X TACKLE
X DOORS. X CLEATS
X SUNLIGHT. X BIN**

**X WALLS
X PANEL**

**OPEN PANEL
LIFT PANEL
PUSH PANEL**

**LOOK BEHIND CASK
MOVE CASK
X CABINET
OPEN CABINET
or **LOOK IN CABINET**
and then just GET KEY**

**WEST
SOUTH**

**X BARN
X PULLEY**

**X GIRL
X HAIR
X DRESS
TALK TO GIRL**

**FRIGHTEN GIRL
APPROACH GIRL
or you could **TAP GIRL**
or **PULL GIRL’S DRESS****

**X TREES
X FENCE
X BLOSSOMS
GET BLOSSOM**

SHAKE TREE

throw it at the tree to get the apple down. Easier, though, is to shake the tree or attempt to climb up it.

⌘ Pick up the apple. If you want, try biting it (or eating it). You can try cutting it with your sword, but what's the use in that? Try looking at it before (and/or after) having a bite. Note that finding and taking the apple at all is optional. It serves two mutually exclusive uses later, both of which can be accomplished in other ways (and both are mentioned). In a few places such as this, you can also smell the air.

⌘ Now, you're ready to follow the girl back into the barn. The northeast entrance is closest. Go NE, or just follow her.

⌘ You can follow her 'round and 'round the farm, but that would be a bit pointless. She will run away immediately if she has at least two open ways. She will run away after one turn if you have already released bees from the cellar, and they first fly to her (see later in the walkthrough). She will run away after three turns, if there is only one unblocked exit. If the only open exit is the way you entered, she will run past you. Otherwise, she will choose another path. Going back toward the orchard is always her last choice.

⌘ At this point, you should be back in the barn. If you haven't thought of trapping her in the barn, it will probably occur to you once you realize that the exits can be blocked. Before that, deal with the cellar hatch. It's tied with rope. It can't be untied (you can try), but you can slice it and get it.

⌘ As mentioned earlier, doors are automatically opened when you attempt to go through them. You can either go down, or open the hatch and then climb the steps (note that the steps aren't referred to as a "ladder" so you don't have to disambiguate from the loft ladder), or just enter the cellar.

⌘ At any rate, a swarm of black bees will rush from the open hatch and leave through gaps in the wall (in the general direction the girl is currently located). It is also possible for the girl to be here, when you release them.

⌘ Afterwards, you can go down to the cellar. Of interest are the strange contraption and the long tapestry on the wall. Start by looking at the tapestry and its markings. You can try to take it, but any "touch" action should do the same. You can try cutting it with your sword, if you're inclined.

⌘ Now examine the contraption (and its various parts, if you want). It is described as a jumble of springs, hoses, panels, and cords. Of particular interest should be the wagon's wheel, which is now serving as a control rigging.

⌘ You can experiment a little more, if you like. You can smell the contraption, try to put the apple in it, see what

*or you could **CLIMB TREE***

GET APPLE

X APPLE

SLICE APPLE

EAT APPLE

X APPLE

SMELL AIR (or SNIFF)

FOLLOW GIRL

FOLLOW GIRL

*or go to the **NORTHWEST***

*or perhaps **CHASE GIRL***

FOLLOW GIRL

*or go to the **SOUTH***

*or you could **TAIL GIRL***

FOLLOW GIRL

*or go to the **EAST***

UNTIE ROPE

CUT ROPE OFF HATCH

*or simply **CHOP ROPE***

GET ROPE

OPEN HATCH

*or maybe **PULL HANDLE***

*or you might **LIFT HATCH***

*or simply go **DOWN***

*or maybe **ENTER CELLAR***

DOWN

*or you could **CLIMB STEPS***

X TAPESTRY

X MARKINGS

TOUCH TAPESTRY

CUT IT WITH SWORD

X CONTRAPTION

X HOSES. X SPRINGS

X CORDS. X PANELS

SNIFF CONTRAPTION

PUT APPLE IN IT

happens when you try to switch it on, try taking (or pulling) its various components, and even hack away at it with your broadsword. These things are all optional, though.

⌘ Now, you should see about the wagon's wheel. It's easy to dislodge. Just turn it, pull it, tie the rope to it (and then pull the rope), or simply take it. It will come loose easily.

⌘ Try to go back up the steps. If you missed (or forgot) that the steps came down a very long ways, you may then be tempted to try throwing the wheel to get it up there.

⌘ Tie the rope to the wheel, and go back up. You can drop the wheel first, but it won't matter if you're holding it when you climb. The story will imply that you want to drop it first.

⌘ Now you have (or can easily find) everything you need to deal with the bull and the wagon you saw earlier. Open the storage bin and take the grain you find, take a harness from the wall, and head back to the feeding hill. The girl will run again (if she's here, and one turn after the bees come). This is your chance to get a better look at her, before she runs.

⌘ Look at the harness, and then try putting it on the bull. It's still too aggressive, but it's poking around the empty feeding trough. Put the grain in the trough (you could also pour it), and then put the harness on the bull. You're now ready to tie the bull to the wagon.

⌘ You can do this the easy way or the hard way. The easy way is to attach (or tie) the bull to the wagon. When you have everything, the story will assume you mean to put the harness on the bull (if you haven't yet), tie the rope to the wagon's hitch, and tie the other end to the harness.

⌘ Try to push the bull. You can anger it in more violent ways (such as hitting it), but that's not necessary. You will be reminded that the wagon is missing its wheel, but you have it. Just put the wheel on the wagon, or fix it (or fix the axle) using the wheel. That's all. Push the bull again.

⌘ The bull pulls the wagon over and away, down the hill toward the barn. The wagon is described in a way that might tempt you to climb up it (into the loft). If you don't, you already have what you'll need to get up from inside.

⌘ Go back to the yard (south). The first time the girl is here with bees, she will remain an extra turn (the old woman goes inside the house). You can look at her, then just enter the barn (east). This time, the girl leaves the barn to the southwest (into the orchard), since the northwest exit is now blocked by the wagon, and she still has one way out that doesn't require her to run past you (back west, to the yard).

⌘ If you entered the loft via the wagon, you can lower the

TURN ON CONTRAPTION BREAK CONTRAPTION

GET WHEEL

*or you might **TURN WHEEL***

UP or CLIMB STEPS THROW WHEEL

TIE ROPE TO WHEEL

CLIMB UP or just UP

LOOK IN BIN or *OPEN BIN*

GET GRAIN or *GET SACK*

TAKE HARNESS

NORTHWEST or just *NW*

X GIRL

X HARNESS

LASH HARNESS TO BULL

POUR GRAIN IN TROUGH

PUT HARNESS ON BULL

TIE BULL TO WAGON

*or **TIE ROPE TO HITCH***

*and **TIE IT TO HARNESS***

*you may want to **X BULL***

PUSH BULL. FIX WAGON

*or **FIX AXLE WITH WHEEL***

*or **PUT IT ON WAGON***

PUSH BULL

X WAGON

*you can try to **FIX WAGON***

*and even **CLIMB WAGON***

SOUTH

*or you could even **EXIT***

LOOK AT GIRL* or **X GIRL*

(if you don't, she stays here)

EAST or **ENTER BARN**

*Or maybe **WALK TO BARN***

JUMP

ladder from above. Otherwise, while standing below, you might be tempted to jump, or to stand on the bin.

⌘ The lever is out of reach. Throw the apple (you found it in the orchard) at the ladder or at its lever (or at the latch).

⌘ The ladder is now down, and you can climb up. In the loft, you won't find much but windows, dust, and a beam.

⌘ You can look at those things. Try opening the window. You can look at the roof (outside the window) as well. You can try picking up the beam and then putting it in (or throwing it at) the windows, but the story will redirect your efforts when you try. You don't have to pick up the beam at all, though, to get it down to the barn below.

⌘ If you did pick up the beam, you can throw it (or throw it over the edge). You might also drop it over the side. The easiest thing is to merely push the beam over the side (you don't have to specify that you're pushing it over the side).

⌘ Go back down the ladder (or try leaving through the windows, for an explanation as to why you can't). You are now out of the loft, and a suitable blocking crossbar (for the double doors) is on the ground.

⌘ The northwest exit is already blocked. The girl won't run immediately if only one exit is open. You can close the southwest exit from outside (in the orchard) and it can't be opened from inside. You can only bar (and unbar) the west exit from inside. It is now possible to bar the door with the beam, get the girl to enter the barn from the orchard, close the panel (blocking her inside), go back to the feeding hill, climb up the wagon, and come down through the loft. That's an alternate way of getting her trapped in the barn. Note that this alternate solution should work no matter where she is located outside the barn (at the hill, yard, or the orchard).

⌘ If you have followed this walkthrough exactly, you are in the barn and the girl is in the orchard. You can leave the west exit unblocked until last, since she waits three turns before running if only one exit remains unblocked (and assuming you don't interact with her, which forces her to run sooner). Get her into the barn. Close the panel outside.

⌘ At this point, you are both in the barn and the girl has nowhere to run. You can finally experiment by trying to give things to her, talk to her, and show things to her. You can try to attack her (although the old woman may have already hinted that this isn't the answer), but you are just one turn away from completing the chapter.

⌘ She is looking at your sheath. Remember, when you pick up the pendant (or each time after opening it) you hang

STAND ON BIN

THROW APPLE AT LATCH

CLIMB LADDER or go UP

X DUST. X WINDOWS

OPEN WINDOWS

X ROOF. X BEAM

GET BEAM

PUT BEAM IN WINDOWS

THROW BEAM OVER

PUSH BEAM OVER EDGE

or *MOVE BEAM TO BARN*

GO THROUGH WINDOWS

CLIMB DOWN LADDER

or simply *OUT* or DOWN

CLOSE DOORS

GET BEAM

BAR DOORS WITH IT

SOUTHWEST

NORTH. NORTH

APPROACH GIRL

SOUTH. SOUTH

CLOSE PANEL

NORTH. NORTH

CLIMB WAGON. DOWN

WEST. SOUTH

TURN PULLEY

NORTH. EAST

GET BEAM

PUT IT ON CLEATS

TALK TO GIRL

SHOW SWORD TO GIRL

GIVE KEY TO HER

ATTACK GIRL

POINT AT PENDANT

OPEN PENDANT

GIVE PENDANT TO GIRL

it from the sheath at your hip. The long tapestry in the cellar also hints at the girl holding a heart (not a *real* heart), and that's how the pendant is shaped. She will eventually grow bolder, leaving little doubt that this is what she wants.

⌘ This brings Part 1 to an end. You have broken the curse, and things return to normal. Segments of a cut-scene are spaced with a "Continue" prompt. Read each, and press ENTER or SPACE (or CLICK with the mouse) to continue.

Part 2 – The Flying Barge

⌘ Around midday, the swordsman arrives at a small clearing, in what appears to be a forest campsite. Look at the tree, its roots, the forest itself, and the stream. If you want, try sleeping here. It's not quite time for that.

⌘ Something overhead is casting a shadow. Examine the shadow, and then look up. You can't quite see what it is, from down here on the ground.

⌘ Before you try to get a closer look, examine the campfire (you can refer to it simply as "logs"). Somebody left fish bones behind. You don't need to find this at all, but if you do, they can help later in this chapter. Take the bones.

⌘ Climb the tree (or just go "up") to get a closer look. You will see one "Continue" prompt, so press ENTER then.

⌘ While on the net, you can look at the barge, the deck, the hooks, the net itself, the forest, and the stream below. This will be your only chance (although none of it is necessary), since the net is gone after you climb up. If you're feeling really risky, you can even try to chop the net.

⌘ When all else fails, just climb up the net.

⌘ Spiders are everywhere. These are huge, mean, ugly ones. The captain is also on deck (alone with the spiders). Before engaging in battle, look at the spiders and at him.

⌘ You can wait until a spider attacks you first, or take the initiative and enter battle with one. Fight, attack, push, kill, cut, stab: you have various ways of beginning combat.

⌘ Repeat, for another spider. As mentioned earlier, none of the combat is random, and you have no hit-points to track. You can try for number three, but it will be tougher.

⌘ The longer it takes the catch on (to attack its eyes, mouth, and legs), the more the story will guide you into it. This makes for a more difficult battle, but once you have dealt it a few well-placed blows, you're ready to finish it off.

⌘ How? It's teetering at the edge now. Just push it over.

⌘ During the fight, the captain ran back into the cabin for

*alternately, you might try to
THROW HEART TO HER*

**X TREE. X ROOTS
X FOREST. X STREAM
SLEEP *IN CLEARING***

**X SHADOW
LOOK UP**

**X CHARRED LOGS
X FISH SPINE
GET BONES**

*CLIMB MAPLE or just **UP***

**X BARGE. X DECK
X HOOKS. X NET
X FOREST. X STREAM
CUT NET WITH SWORD**

*CLIMB UP NET or go **UP***

X SPIDERS. X CAPTAIN

*WAIT or abbreviate to **Z**
ATTACK SPIDER*

*FIGHT ANOTHER SPIDER
or simply **ATTACK SPIDER***

**CUT LEGS
STAB MANDIBLES
CHOP EYES**

PUSH SPIDER OFF EDGE

reasons of his own. When the barge lands now, it's clear of spiders. However, the danger isn't over. They are trying to catch up again. You can try to follow the captain into the cabin, although it's easier to just go "aft" (or in the "back" direction, which is opposite the way you went at the very beginning of the story). If that was north, then go south.

⌘ The captain makes motions that explain what to do next. Examine the pillar and its two handles, then lift (or raise) the handles so that rails come up around the edges of the deck.

⌘ The spiders arrive, but they can't get back on the barge. Now the captain motions you inside. At the moment, you're merely following his orders.

⌘ The barge lifts off, airborne again. The spiders are far behind. You might want to examine the captain again, his beard and his hair, and maybe look at other things around the cabin (the helm, the ladder, and the windows). He senses that something isn't right (the barge shouldn't be shaking while it flies), and he has another request for you. Before you go, try pulling the levers or turning the wheel.

⌘ You could go out and lower the rails right away. But, since you're already here, check out the upper room first.

⌘ This is the captain's quarters, modest though they are, in the room above the cabin. You can look at the bed, the rug, and the drawers. You will find two things in this room, both of which are unnecessary (but helpful) in completing the story. The first is a lead pipe, which can be found hidden just about anywhere you choose to look. About the only place it won't turn up is under the rug. By now, you may also notice that elements from prior chapters are reintroduced in different ways: the grassland was like green fleece, the helm's wheel is like the wagon's wheel, etc.

⌘ Before leaving, notice the tapestry on the wall, similar to the one found in the old woman's cellar. You can read it and examine the markings, and even try to touch or take it. It, too, seems to be protected by the tyrant's enchantment.

⌘ You could go back down to the cabin and out to the deck, to lower the rails. From here, though, it would be closer to just unlock and open the door (which is implied if you attempt to go fore or out), and head directly down to the deck. Remember, the captain can't see past the rails, to figure out what might be the cause of the erratic flight.

⌘ Before you lower the rails, take a moment to look at the cargo crates. You can try to break them or open them. Don't forget that they're here. It isn't possible to open them, but they'll have a definite use later in the chapter.

X SPIDERS

ENTER CABIN

or FOLLOW CAPTAIN

*You might also go **AFT***

*or if aft is south, go **SOUTH***

X MAST. X HANDLES

LIFT HANDLES

X SPIDERS

AFT *or ENTER CABIN*

X CAPTAIN. X BEARD

X HAIR. X LADDER

X HELM. X WHEEL

X LEVERS. X WINDOWS

PULL LEVERS

TURN WHEEL

*CLIMB LADDER or **UP***

X BED. X RUG

X DRAWERS

LOOK BEHIND BED

Or LOOK UNDER BED

Or MOVE BED

Or OPEN DRAWERS

Or LOOK IN CHEST

Or MOVE CHEST

Or LOOK BEHIND CHEST

PULL TAPESTRY

READ IT. X MARKINGS

SLICE TAPESTRY

*You can **UNLOCK DOOR***

*Then **OPEN DOOR***

*And then go **FORE***

*Or, just go **OUT***

*Or if fore is north, **NORTH***

X CRATES

OPEN THEM

BREAK CRATES

⌘ Lowering the rails is as simple as pushing the handles. Most simple commands will do the trick, including “lower handles” or “lower rails”. Even “move post” will work.

⌘ Now that the captain isn’t hunched down at the base of the helm, you can see him through the window. He now wants you to come back inside, so once again, you obey. The simplest way to enter or leave the cabin is with a simple “in” or “out” (easier than directions, or even fore/aft).

⌘ He spots the trouble now, so he brings the barge down near a windmill he knows to be nearby (he has flown this route often). When the barge lands, it faces west. This may or may not be same direction it was flying, so “in” and “out” become very handy from this point forward. Follow him out.

⌘ The captain is inspecting damage to the wing. It would benefit you to do the same. Look at the wing, and at the slot. You can specify the “starboard” one if you want, but it isn’t required. If you look at the captain himself, you may notice that he seems even paler than he did before. Also, look at the windmill, which is visible now, north of the barge. Try showing the scrap of parchment to the captain, too.

⌘ Before climbing down from the barge, unclamp the starboard wing. If it doesn’t occur to you to do so now, you can always come back up and do it later. In the interest of keeping the pace, though, go ahead and release the wing. This, too, can be expressed in several different ways. These are a few of the things you might try, to that end.

⌘ You can climb down the ladder, go north, or go down. This brings you off the barge, and north of it to the windmill.

⌘ Begin by looking at the windmill, its sail arms, the steps (which lead up the side), the ladder (which leads back up to the barge), the barge itself, the door, and the rusty lock. You should get a good understanding of where you are in relation to the barge and the windmill, which will help.

⌘ Now, try to go up. The story won’t know whether you mean to climb the windmill’s steps or the ladder back to the barge, so you will have to be more specific in this area.

⌘ The lower steps are no good. The answer is to use the damaged rib-like wing (which, if following this walkthrough, you have already released from the barge) as replacement steps. If you try to pick up the wing, it’s too heavy, but it will point you in the right direction. You can move, pull, push, drag, lean, or even arrange the wing by the stone steps.

⌘ Now go up the steps (or climb the wing). The blades (sail arms) rotate in the wind. Look at them, and at the main axle, the cords that tie the sail arms to the axle, the hole

LOWER RAILS

*or you could **MOVE POST***

X CAPTAIN

IN *is an easy way to enter but you could also **GO AFT** or simply **ENTER CABIN***

OUT

*or you can go **WEST** or **FOLLOW CAPTAIN** or even **LEAVE CABIN***

X STARBOARD WING

*or simply **X WING***

X SLOT *or* **X LEVER**

X CAPTAIN

X WINDMILL

SHOW PARCHMENT

UNCLAMP WING

*or **RELEASE WING***

*or **LIFT LEVER***

*or **PUSH LEVER***

*or **OPEN SLOT***

DOWN *or go **NORTH***

X WINDMILL. X ARMS

X STEPS *or* **X BRICKS**

X BARGE. X LADDER

X DOOR. X LOCK

UP *or* **CLIMB**

CLIMB STEPS

GET WING. MOVE WING

LEAN IT AGAINST STEPS

*or **MOVE WING TO MILL***

PUSH WING TO WINDMILL

DRAG WING BY STEPS

GO UP STEPS

*or you might **CLIMB WING***

X ARMS. X MAIN AXLE

through which the axle enters the mill, and even the windmill itself. You can see the steps you're standing on, and even the barge from here.

⌘ In your first attempts to take a sail arm, you might try to untie the cords, or cut them with your sword. With the wooden blades still turning, you can't. Go back down.

⌘ The door to the mill is held closed by a rusty lock. Look at the latch, if you haven't already. To get the door open, you need either the lead pipe, or the fish bones. Assuming the pipe, you can try breaking the door with it. More specifically, you can break the lock. You can also pry the door (or the lock or latch) with the pipe, to the same effect.

⌘ If you didn't find the pipe yet, but you found fish bones at the campsite clearing, you can pick the lock with the bones. If you try to "unlock" the door without mentioning the bones, you will have to be more specific (the bones are not implied). However, if you "pick lock", then it stands to reason that you intend to pick the lock using the bones.

⌘ Go in, or enter the windmill, or just go to the west. First, though, be sure to pick up the rusty lock. It isn't absolutely necessary, but it has two possible uses if you do keep it.

⌘ Inside the windmill, look at the millstone, the drive shaft, the main axle, the gears, and the stone basin. If you have followed this walkthrough, you should have the pipe and the lock, both of which can be used to stop the gears.

⌘ You are ready to jam the works. You might be tempted to "stop gears", but you will have to be more specific.

⌘ You can try throwing the lock at the gears, but it won't catch. You can put the pipe in the basin, but it's long enough that it only gets knocked around by the millstone (and then you won't be able to take it back, until you stop it another way). You can also lose other things you might be carrying, by putting it in the basin. Anything that's destroyed this way is either no longer needed, or can be found again.

⌘ Either throw the pipe at the gears (if you want to keep the lock), or put the lock in the basin (if you want to keep the pipe). Either can be used again in the third chapter, although you could leave both behind and still not be stuck later. It saves time if you keep the pipe, but for the sake of completeness, this walkthrough will leave both behind.

⌘ Go out (or go east, or leave the mill), climb the wing (or go up the steps), and then try again to untie the cords. Now that the sail arms are stopped, you learn that they are too fused to untie. No matter. You can just cut a sail arm off (or chop the cords). One blade comes loose, and it falls down

**X CORDS. X WINDMILL
X HOLE. X BARGE**

**GET ARM. UNTIE CORDS
CUT OFF CORDS. DOWN**

**OPEN DOOR. GET LOCK
BREAK DOOR WITH PIPE
HIT LOCK WITH PIPE
or **PRY DOOR WITH PIPE
BREAK LATCH WITH PIPE****

*try to UNLOCK DOOR
UNLOCK IT WITH BONES
PICK LOCK WITH BONES
or simply PICK LOCK
even PUT BONES IN LOCK*

**GET LOCK
IN or perhaps ENTER MILL**

**X MILLSTONE. X BASIN
X SHAFT. X AXLE
X GEARS. LOOK UP**

STOP GEARS

*THROW LOCK AT GEARS
GET LOCK
PUT PIPE IN BASIN
PUT APPLE IN BASIN
PUT SACK IN BASIN
PUT BONES IN BASIN*

**THROW PIPE AT GEARS
or PUT PIPE IN GEARS
or PUT LOCK IN BASIN
or DROP LOCK IN BASIN
X DRIVE SHAFT**

**OUT or go EAST
CLIMB WING
UNTIE CORDS
CUT OFF ARM
or CHOP CORDS**

to the deck of the barge (getting caught on the center post).

⌘ Go back down, climb the ladder back to the barge (or just go south), and see that the sail arm is caught on the center post. The captain stands there, looking it over.

⌘ The sail arm is about the same length as the mast, and one end is probably rough (perhaps with stray cord), which is how it's caught at the top of the post. You can try to get the arm or move it, but you must dislodge it from the top.

⌘ Even though the captain has been unhelpful so far, you can point at the sail arm for some clear advice.

⌘ Here is what all those crates are useful for. Stack or arrange them near the post (or push them toward the mast) to create steps that you can climb up to reach the top.

⌘ Climb the cargo (or the mast), push the sail arm off, and then go back down. Something strange happened when this replacement wing fell to the deck, but by now, it may have been obvious. Go back down to the deck.

⌘ Look at the captain once again. If you didn't show the parchment to him earlier, you will have dropped it during the incident with the sail arm just now. You can pick it up, although the swordsman will do so automatically when you leave the deck. Notice that you are able to refer to the sail arm as a "wing" now, which may make things a little easier.

⌘ You can pick up the wing and put it in the slot (it weighs a little less than the original wing), or you can just push it to the slot. Either way, the barge is fixed, and the captain returns to the cabin. You're ready to end his curse.

⌘ The barge is flying again. Enter the cabin, and look at the captain one last time. The tapestry in his quarters hinted that he will keep flying this route until he no longer has a reason to do so. Although it's probably unintentional on your part, the captain knows that you're bound to dump his cargo if you take the helm. He can't do it himself.

⌘ This brings Part 2 to an end. You have broken the curse, and things return to normal. Segments of a cut-scene are spaced with a "Continue" prompt. Read each, and press ENTER or SPACE (or CLICK with the mouse) to continue.

Part 3 – The Tiniest Tyrant

⌘ The swordsman arrives at a wharf just outside the fishing village, later in the afternoon (thanks to time saved by the barge ride). Look at the net, the pilings, the ladder, and the riverbed. You can look at the village too, although you aren't there yet. Go ahead and take the net.

DOWN or **CLIMB STEPS**
SOUTH or **CLIMB LADDER**

X ARM. DISLODGE ARM
PUSH ARM. GET SAIL
PULL ARM. LIFT ARM

POINT AT WING

MOVE CRATES TO POST
or **ARRANGE CRATES**

CLIMB CRATES
PUSH SAIL or **SLIDE ARM**
DOWN or **CLIMB DOWN**

X CAPTAIN
GET PARCHMENT
X WING. X SLOT
or **X SAIL ARM**
and **X STARBOARD SLOT**

PUSH WING TO SLOT
or you can **GET WING**
and then **PUT IT IN SLOT**

IN or **AFT** or **GO TO CABIN**
X CAPTAIN
TAKE HELM
or you could **PULL LEVER**
or maybe **TURN WHEEL**

X NET. X PILINGS
X RIVERBED. X VILLAGE
X LADDER. GET NET
or you might **PULL NET**

⌘ Now, climb down the ladder (or enter the riverbed, or just go down). You could do this later (toward the end), but there is no harm in looking around down there now. Look at the hooks and the panel, in particular. Try opening it.

⌘ You might be conflicted between hanging the net on the hooks, or taking it with you in case it has a later use. Either decision is fine. It can be used (simply as extra weight) later, but you will ultimately need to hang it from the hooks.

⌘ A rock will be here if you didn't keep the pipe in the previous chapter and if you kept neither the apple (from Part 1) nor the lock (from Part 2). If a rock is here, pick it up.

⌘ Now go back up and enter the village. As always, you can get there in a number of ways, the easiest of which is to simply go east. This has been your destination all along. The tyrant must be here somewhere. The village is dead.

⌘ Start by looking at the riverbed, the huts, the dead trees, and the saplings. Of immediate interest is the water well in the middle of the village. Look at the well, the slab that covers it, the slab's handle, the wooden frame, the roof, the windlass, the winch, and the chain. Really, you only need to examine enough of it that you have a good understanding of how it works. Actually using it isn't that complicated.

⌘ You can try to move or lift the lid, but it's too heavy. tie (or attach in several other ways) the chain to the slab's handle. If you tied it to the slab, the handle is implied. You can pull the chain, turn the winch, crank the windlass, and so forth, to lift the slab from the well. Even "lift slab" will do the trick, once the chain has been connected to it.

⌘ Again, you might find a fist-sized rock. It will slide off the slab when you lift it, if you did not keep the lead pipe from Part 2, and if you have only the apple or the rusty lock (or neither). Essentially, the rocks supplement what you lack. You might also see the rock by looking at the slab, earlier.

⌘ The well is as dry as the rest of the village, but a tunnel is down there. You can try climbing into the well. You can also try dropping things into the well, although you don't really need to do that. If you do, you can retrieve it later.

⌘ Before you continue, you can try to enter the huts (or just go in any northerly direction). If you lost the burlap sack in an earlier chapter, you will find another one in the first hut. Otherwise, you will enter and exit (the huts are all random).

⌘ You can climb down on the chain. Just disconnect it from the slab. You can then climb into the well, climb down the chain, or just go down. You now have a way up and down. You can turn the winch to lower the chain, but it will be

CLIMB LADDER or **DOWN**
X HOOKS. X PANEL
OPEN PANEL or **LIFT IT**

HANG NET ON HOOKS
DRAPE NET ON HOOKS
or **PUT NET ON HOOKS**

X ROCK
GET ROCK

UP. ENTER VILLAGE
or up and then go **EAST**
or **APPROACH VILLAGE**

X RIVERBED. X HUTS
X TREES. X SAPLINGS
X WELL. X SLAB
X HANDLE. X FRAME
X ROOF. X WINDLASS
X WINCH. X CHAIN

LIFT SLAB or **MOVE SLAB**
ATTACH CHAIN TO SLAB
or **TIE CHAIN TO HANDLE**
then **TURN WINDLASS**
or you could **PULL CHAIN**
or just **CRANK HANDLE**

X ROCK
GET ROCK
or **PICK UP ROCK**

CLIMB INTO WELL
PUT PARCHMENT IN IT
or **DROP ROCK IN WELL**

ENTER HUT or go **NORTH**
or go **NORTHWEST**
or perhaps **NORTHEAST**

UNTIE CHAIN FROM SLAB
or **DISCONNECT CHAIN**
TURN CRANK
DOWN or **ENTER WELL**

implied if it's not attached and you try entering the well.

⌘ You arrive at the east end of a long, straight tunnel underground. Look at both doors (the simple and the ornate), and at the metal plate in the floor. You can try to pick up the plate, for a hint about how it's actually used.

⌘ You can try to open either door. The ornate door is too far away, and you can see no way of opening the other one. Both doors will come open in a more indirect way.

⌘ Step or stand on the plate, or simply push it. Both doors slide up and open, but they start to slowly close. The northwest door (the simple one) is nearby, but the ornate door (to the west) is too far away. You can try going west (or even running that way), to see that it closes before you can get through it. Look at the door, and come back east.

⌘ Because the swordsman now knows how the doors work, you can open the simple door directly (pushing the plate is implied), or just go to the northwest (same thing).

⌘ The hall of tapestries is a huge room, but you are confined to the ledge that runs along the south side (where the tapestries are). You can examine the crates (which you can't reach), the lights, and the ledge.

⌘ There are three tapestries taken individually (a copy of the widow's tapestry, a copy of the captain's tapestry, and an unfinished tapestry), plus additional tapestries considered as a group (the other tapestries). Be sure to look at each of them. When you look at the "tapestries" these differences are mentioned, or if you start by looking at a single "tapestry" you are asked which one you mean.

⌘ You can experiment by trying to jump off the ledge, climb down it, or climb down the tapestries (which you would probably only do if you didn't realize they aren't hanging down over the ledge). You are almost through here.

⌘ When you take actions that result in touching the tapestries (trying to get them, push them, look behind them, etc), the lights react. You may notice that the widow's tapestry and the captain's tapestry no longer work. You can repeat touching the other tapestries for some interesting glimpses into other places, but it isn't required. If you did not keep the pipe from the prior chapter, a rock will fall from the illusion. If so, you will now have 1, 2, or 3 of them.

⌘ Of particular interest should be the last bit, in the illusion shown when you touch the new tapestry. Before you leave here, you can cut up the two "dead" tapestries. It's optional.

⌘ Leave to the southeast (you can open the door first, or lift it by the handle, but as usual, this is implied for you).

**X ORNATE DOOR
X SIMPLE DOOR
X PLATE. GET IT**

**OPEN ORNATE
OPEN SIMPLE**

STEP ON PLATE

*or you can PUSH PLATE
WEST or RUN WEST
X DOOR. OPEN DOOR
PUSH PLATE. EAST*

NORTHWEST *or go NW
or ENTER SIMPLE DOOR*

**X CRATES or X BOXES
X LIGHTS. X LEDGE
X DOOR. X HANDLE**

*you might X TAPESTRY
X OTHER TAPESTRIES
X WIDOW'S TAPESTRY
X CAPTAIN'S TAPESTRY
X UNFINISHED TAPESTRY
or X NEW TAPESTRY*

**JUMP OFF LEDGE
CLIMB DOWN or DOWN
CLIMB TAPESTRIES**

**HIT OTHER TAPESTRY
TOUCH TAPESTRIES
AGAIN. AGAIN. AGAIN
TOUCH CAPTAIN'S
TOUCH WIDOW'S
TOUCH NEW TAPESTRY
GET ROCK**

**CUT WIDOW'S TAPESTRY
SLICE CAPTAIN'S**

**OPEN DOOR
SOUTHEAST or just EXIT**

Climb the chain (or go up), and then water the saplings (or pour water on them). If you accidentally try the dead trees, you will be hinted (blatantly) that the saplings need it more. You could have done this when first arriving in the village.

⌘ If you were not using the walkthrough, you may have encountered the tyrant before watering the saplings. That's okay too, although this will be faster. Go back down, head west, and then deal with the pressure plate from afar. You can "put rocks in sack" if you have any. Supplement it with the rusty lock and the apple (if you kept those from earlier). If you have the pipe, it's heavy enough by itself. Throw it.

⌘ Enter the tyrant's chamber by going west. You can repeat this more than once, but the main thing is that your flask is refilled by the very water blast he uses against you.

⌘ Alternately (and when you don't have the pipe), you can place things on the plate at the east end, and then throw one thing from the west end, without using (or needing to have) the burlap sack at all. To do this, you would:

⌘ Go back to the east, climb the chain (or go up), and water the saplings a second time. This time, something else happens, giving you the ability not only to dodge the tyrant's water missiles, but to push the plate and run west without needing to throw anything from the other end. Go down.

⌘ Push the plate (or step or stand on it), then go west twice (to enter the tyrant's chamber). This will be the final confrontation with the tyrant; the ending battle.

⌘ Begin by looking at him. He initially shoots a water arrow, but you dodged it when you entered. He will take a short sword and engage you in battle, but you still have time to look around his chamber. Examine the bookshelf and the treasure, and maybe his table, the door, and panel. You can also try to pick up some of the treasure you see.

⌘ You are trapped here until you defeat him in battle. It may seem impossible at first, as you try attacking him or handling the battle the way you did the spiders. Each time you fail, though, the story tells you why. It isn't random. He will lunge first (dodge him), then he tries to attack (block him), and finally he turns and scoots away (attack him).

⌘ If you hung the net from the hooks earlier, this will conclude Part 3. The tyrant falls into your trap when he backs out through the panel. If you did not, you will be able to look at books (as a bonus, maybe) before you open the panel and follow him out. You can follow the tyrant back up the wharf, east to the village, down the well, and back into the tunnel to his chamber. Be sure to hang the net this time,

CLIMB CHAIN or go **UP**
WATER SAPLINGS ... or
POUR WATER ON THEM

DOWN or **CLIMB CHAIN**
PUT ROCKS IN SACK
PUT APPLE IN SACK
PUT LOCK IN SACK
WEST or **HURRY WEST**
THROW SACK AT PLATE
if you have it, **THROW PIPE**

WEST or **ENTER DOOR**

PUT ROCK ON PLATE
AGAIN or **PUT APPLE**
WEST. THROW LOCK

EAST. UP. X SAPLINGS
WATER SAPLINGS
or **PUT WATER ON THEM**
ENTER WELL or **DOWN**

PUSH PLATE
WEST. WEST

X TYRANT. X SHELF
X TABLE. X PANEL
X SHORT SWORD
X DOOR. X TREASURE
GET IT or **GET GOLD**

DODGE TYRANT
or simply **DODGE**
BLOCK TYRANT
or simply **BLOCK**
and then **ATTACK**

READ BOOK. G. G. G. G
NORTH. HANG NET. UP
FOLLOW TYRANT. DOWN
STAND ON PLATE
FOLLOW TYRANT. WEST

otherwise he'll run the track again (but without fighting).

⌘ At the "Continue" prompts, ENTER or SPACE (or CLICK) through the cut-scene segments, to reach the epilogue. The village is back to normal. No more curse.

Epilogue

⌘ The swordsman's adventure has ended, but that isn't who you are now. Start by looking at yourself.

⌘ You can do quite a bit here in the kitchen, but almost none of it is necessary. Look at the table, the fridge, the radio, the dishes, the chairs, the pictures, the dishrag, the stove, the cabinets, the apron, and the counter top. You can also try taking the smaller things you see (the dishrag and the dishes, in particular). Experiment a little.

⌘ Try turning on or off the things where that would make sense: the radio, the oven, the sink. Try opening the cabinets, the fridge, and the stove. Smell the casserole. Take off the apron. You might find a few other things to do, but more likely, you are going to want to finish the story by leaving the kitchen and heading to the back door.

⌘ You can exit in the "forward" direction you established at the very beginning of the story, or you can just "exit" or go "out" if you prefer.

⌘ It's raining outside. Examine the basket, and then take an umbrella from it. You can try opening it here. When you are finished here, you can go out, or in the main "forward" direction (which would be north, if you have followed this walkthrough exactly), or simply open the door.

⌘ See the brief ending cut-scene, press ENTER or SPACE at the "Continue" prompts, and you have reached the end.

X ME

**X TABLE. X FRIDGE
X STOVE. X RADIO
X DISHES. X CHAIRS
X PICTURES. X RAG
X CABINETS. X APRON
X COUNTER TOP**

**TURN ON RADIO
TURN OFF STOVE
OPEN CABINETS
OPEN FRIDGE
SMELL CASSEROLE**

EXIT or you could go *OUT*

**X BASKET. X DOOR
GET UMBRELLA
OPEN IT. OPEN DOOR
or you could go *OUT***

2. Bonus / Brief Walkthroughs

Full Walkthrough

All the blue (required) and black (optional) commands from the complete walkthrough are shown here. This will have the swordsman do many things that aren't necessary to complete the story, but it presents a fuller, more comprehensive play-through.

⌘ Prologue

X ME. X SHEATH. X SWORD. X RUNES. X PARCHMENT. READ IT
X GRASS. SEARCH GRASS. NORTH. GET OBJECT. SEARCH GRASS
PULL GRASS. CONTINUE ON. GO BACK. EAST. DRAW SWORD. CUT GRASS
PUT SWORD IN SHEATH. GET PENDANT

⌘ Part 1 – The Widow's Daughter

X PENDANT. X CHAIN. OPEN PENDANT. X DESIGNS. DRINK WATER
DRINK WATER. DROP FLASK. DROP SWORD. DROP SHEATH
DROP PARCHMENT. OPEN FLASK. POUR OUT WATER. WATER GROUND
ATTACK SOUTHERN. BLOCK. DODGE. SHEATHE SWORD. EAST. X WOMAN
X GREY HAIR. X SKIN. X EYES. TALK TO WOMAN. ASK HER ABOUT FARM
TELL HER ABOUT ME. SHOW PENDANT TO WOMAN. SHOW PARCHMENT
SHOW SWORD TO WOMAN. POINT SOUTH. POINT AT WOMAN
GIVE PENDANT TO WOMAN. SOUTH. X SOUTHERN GATE. NORTH. X GOATS
X BULL. X FEEDING TROUGH. LOOK IN BASIN. X WAGON. X HITCH
TIP WAGON OVER. CLIMB UP WAGON. PROVOKE BULL
PUSH BULL TO WAGON. RIDE BULL. X BARN. SOUTHEAST. X HATCH
X ROPE. X CASK. X LIVESTOCK. X LOFT. X LADDER. X LEVER
X TACKLE. X DOORS. X CLEATS. X SUNLIGHT. X BIN. X WALLS.
X PANEL. OPEN PANEL. LIFT PANEL. PUSH PANEL. LOOK BEHIND CASK
MOVE CASK. X CABINET. OPEN CABINET. GET KEY. WEST. SOUTH
X BARN. X PULLEY. X GIRL. X HAIR. X DRESS. TALK TO GIRL
FRIGHTEN GIRL. APPROACH GIRL. X TREES. X FENCE. X BLOSSOMS
GET BLOSSOM. SHAKE TREE. GET APPLE. X APPLE. SLICE APPLE
EAT APPLE. X APPLE. SMELL AIR. FOLLOW GIRL. FOLLOW GIRL
FOLLOW GIRL. FOLLOW GIRL. UNTIE ROPE. CHOP ROPE. GET ROPE
OPEN HATCH. DOWN. X TAPESTRY. X MARKINGS. TOUCH TAPESTRY
CUT IT WITH SWORD. X CONTRAPTION. X HOSES. X SPRINGS
X CORDS. X PANELS. SNIFF CONTRAPTION. PUT APPLE IN IT
TURN ON CONTRAPTION. BREAK CONTRAPTION. GET WHEEL. UP
THROW WHEEL. TIE ROPE TO WHEEL. UP. LOOK IN BIN. GET GRAIN
TAKE HARNESS. NORTHWEST. X GIRL. X HARNESS
LASH HARNESS TO BULL. POUR GRAIN IN TROUGH. TIE BULL TO WAGON

X BULL. PUSH BULL. FIX WAGON. PUSH BULL. X WAGON. SOUTH
X GIRL. EAST. JUMP. STAND ON BIN. THROW APPLE AT LATCH. UP
X DUST. X WINDOWS. OPEN WINDOWS. X ROOF. X BEAM
PUSH BEAM OVER EDGE. GO THROUGH WINDOWS. DOWN. WEST. SOUTH
TURN PULLEY. NORTH. EAST. GET BEAM. PUT IT ON CLEATS
TALK TO GIRL. SHOW SWORD TO GIRL. GIVE KEY TO HER. ATTACK GIRL
POINT AT PENDANT. OPEN PENDANT. GIVE PENDANT TO GIRL

⌘ Part 2 – The Flying Barge

X TREE. X ROOTS. X FOREST. X STREAM. SLEEP. X SHADOW
LOOK UP. X CHARRED LOGS. X FISH SPINE. GET BONES. UP. X BARGE
X DECK. X HOOKS. X NET. X FOREST. X STREAM
CUT NET WITH SWORD. UP. X SPIDERS. X CAPTAIN. ATTACK SPIDER
ATTACK SPIDER. CUT LEGS. STAB MANDIBLES. CHOP EYES
PUSH SPIDER OFF EDGE. X SPIDERS. ENTER CABIN. X MAST
X HANDLES. LIFT HANDLES. X SPIDERS. AFT. X CAPTAIN. X BEARD
X HAIR. X LADDER. X HELM. X WHEEL. X LEVERS. X WINDOWS
PULL LEVERS. TURN WHEEL. UP. X BED. X RUG. X DRAWERS
LOOK BEHIND BED. PULL TAPESTRY. READ IT. X MARKINGS
SLICE TAPESTRY. OUT. X CRATES. OPEN THEM. BREAK CRATES
LOWER RAILS. X CAPTAIN. IN. OUT. X STARBOARD WING. X SLOT
X CAPTAIN. X WINDMILL. SHOW PARCHMENT. UNCLAMP WING. DOWN
X WINDMILL. X ARMS. X STEPS. X BARGE. X LADDER. X DOOR
X LOCK. UP. CLIMB STEPS. GET WING. MOVE WING
MOVE WING TO MILL. GO UP STEPS. X ARMS. X MAIN AXLE. X CORDS
X WINDMILL. X HOLE. X BARGE. GET ARM. UNTIE CORDS
CUT OFF CORDS. DOWN. OPEN DOOR. GET LOCK. BREAK DOOR WITH PIPE
HIT LOCK WITH PIPE. GET LOCK. IN. X MILLSTONE. X BASIN
X SHAFT. X AXLE. X GEARS. LOOK UP. STOP GEARS
PUT BONES IN BASIN. THROW PIPE AT GEARS. PUT LOCK IN BASIN
X DRIVE SHAFT. OUT. CLIMB WING. UNTIE CORDS. CHOP CORDS
DOWN. SOUTH. X ARM. DISLodge ARM. POINT AT WING
MOVE CRATES TO POST. CLIMB CRATES. PUSH SAIL. DOWN. X CAPTAIN
X WING. X SLOT. PUSH WING TO SLOT. IN. X CAPTAIN. TAKE HELM

⌘ Part 3 – The Tiniest Tyrant

X NET. X PILINGS. X RIVERBED. X VILLAGE. X LADDER. GET NET
DOWN. X HOOKS. X PANEL. OPEN PANEL. HANG NET ON HOOKS
X ROCK. GET ROCK. UP. EAST. X RIVERBED. X HUTS. X TREES
X SAPLINGS. X WELL. X SLAB. X HANDLE. X FRAME. X ROOF
X WINDLASS. X WINCH. X CHAIN. LIFT SLAB. TIE CHAIN TO HANDLE
PULL CHAIN. X ROCK. GET ROCK. CLIMB INTO WELL. ENTER HUT
DISCONNECT CHAIN. TURN CRANK. DOWN. X ORNATE DOOR
X SIMPLE DOOR. X PLATE. GET IT. OPEN ORNATE. OPEN SIMPLE
STEP ON PLATE. WEST. X DOOR. OPEN DOOR. PUSH PLATE. EAST

NORTHWEST. X CRATES. X LIGHTS. X LEDGE. X DOOR. X HANDLE
X OTHER TAPESTRIES. X WIDOW'S TAPESTRY. X CAPTAIN'S TAPESTRY
X UNFINISHED TAPESTRY. JUMP OFF LEDGE. CLIMB DOWN
CLIMB TAPESTRIES. HIT OTHER TAPESTRY. TOUCH TAPESTRIES
AGAIN. AGAIN. AGAIN. TOUCH CAPTAIN'S. TOUCH WIDOW'S
TOUCH NEW TAPESTRY. GET ROCK. CUT WIDOW'S TAPESTRY
SLICE CAPTAIN'S. OPEN DOOR. EXIT. UP. WATER SAPLINGS. DOWN
PUT ROCKS IN SACK. WEST. THROW SACK AT PLATE. WEST. EAST
UP. X SAPLINGS. WATER SAPLINGS. DOWN. PUSH PLATE. WEST
WEST. X TYRANT. X SHELF. X TABLE. X PANEL. X SHORT SWORD
X ORNATE DOOR. X TREASURE. GET IT. DODGE. BLOCK. ATTACK

⌘ Epilogue

X ME. X TABLE. X FRIDGE. X STOVE. X RADIO. X DISHES
X CHAIRS. X PICTURES. X RAG. X CABINETS. X APRON.
X COUNTER TOP. TURN ON RADIO. TURN OFF STOVE. OPEN CABINETS
OPEN FRIDGE. SMELL CASSEROLE. EXIT. X BASKET. X DOOR
GET UMBRELLA. OPEN IT. OPEN DOOR

Short Walkthrough

Only the blue (required) actions from the complete walkthrough are shown here.

⌘ Prologue

NORTH. CUT GRASS. GET PENDANT

⌘ Part 1 – The Widow’s Daughter

EAST. NORTH. SOUTHEAST. MOVE CASK. OPEN CABINET. GET KEY
WEST. SOUTH. APPROACH GIRL. SHAKE TREE. GET APPLE
FOLLOW GIRL. CHOP ROPE. GET ROPE. OPEN HATCH. DOWN
GET WHEEL. TIE ROPE TO WHEEL. UP. LOOK IN BIN. GET GRAIN
TAKE HARNESS. NORTHWEST. POUR GRAIN. TIE BULL TO WAGON
FIX WAGON. PUSH BULL. SOUTH. X GIRL. EAST
THROW APPLE AT LATCH. UP. PUSH BEAM. DOWN. WEST. SOUTH
TURN PULLEY. NORTH. EAST. GET BEAM. PUT IT ON CLEATS
GIVE PENDANT TO GIRL

⌘ Part 2 – The Flying Barge

UP. UP. ATTACK SPIDER. ATTACK SPIDER. CUT LEGS
STAB MANDIBLES. CHOP EYES. PUSH SPIDER. LIFT HANDLES
AFT. UP. LOOK BEHIND BED. OUT. LOWER RAILS. IN. OUT
UNCLAMP WING. DOWN. MOVE WING TO MILL. HIT LOCK WITH PIPE
IN. THROW PIPE AT GEARS. OUT. CLIMB WING. CHOP CORDS
DOWN. SOUTH. MOVE CRATES. CLIMB CRATES. PUSH SAIL. DOWN
PUSH WING TO SLOT. IN. TAKE HELM

⌘ Part 3 – The Tiniest Tyrant

GET NET. DOWN. HANG NET. GET ROCK. UP. EAST
TIE CHAIN TO HANDLE. PULL CHAIN. GET ROCK. DISCONNECT CHAIN
DOWN. STEP ON PLATE. NORTHWEST. TOUCH NEW TAPESTRY. GET ROCK
EXIT. UP. WATER SAPLINGS. DOWN. PUT ROCKS IN SACK. WEST
THROW SACK AT PLATE. WEST. EAST. UP. WATER SAPLINGS. DOWN
PUSH PLATE. WEST. WEST. DODGE. BLOCK. ATTACK

⌘ Epilogue

EXIT. GET UMBRELLA. OPEN DOOR

Speed Walkthrough

The following walkthrough makes use of the quickest routes and puzzles through the story. If you use it exclusively, very little of what's happening (and why) will make sense to you.

⌘ Prologue

N. CUT GRASS. GET IT

⌘ Part 1 – The Widow's Daughter

E. E. CUT ROPE. GET IT. D. D. GET WHEEL. TIE ROPE TO IT
U. GET GEAR. OPEN BIN. GET SACK. NW. POUR GRAIN. FIX WAGON
HARNESS BULL TO WAGON. HIT BULL. X GATE. GET KEY. CLIMB WAGON
PUSH BEAM. D. W. S. TAP GIRL. CLOSE PANEL. N. E
GET BEAM. BAR DOORS. GIVE PENDANT TO GIRL

⌘ Part 2 – The Flying Barge

U. U. HIT SPIDER. HIT SPIDER. HIT LEGS. HIT JAWS
HIT EYES. PUSH SPIDER. LIFT MAST. IN. OUT. LOWER MAST
IN. U. MOVE CHEST. OUT. OPEN SLOT. D. HIT LOCK WITH PIPE
GET IT. W. PUT LOCK IN BASIN. E. MOVE WING TO MILL
CLIMB STEPS. CUT CORDS. D. S. MOVE CRATES. U. PUSH WING
D. MOVE WING TO SLOT. IN. TURN WHEEL

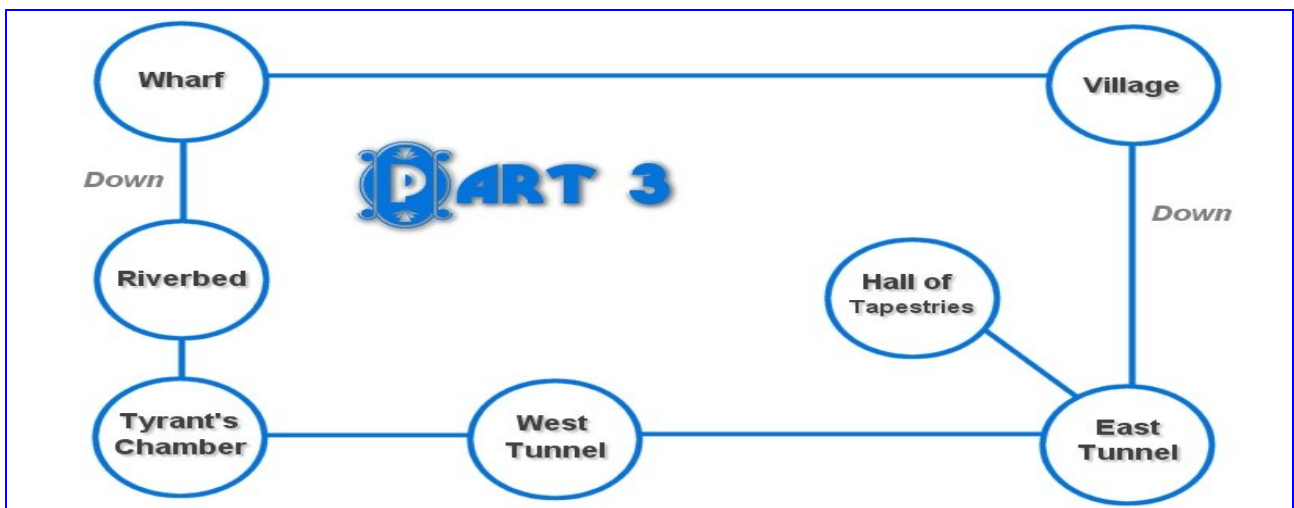
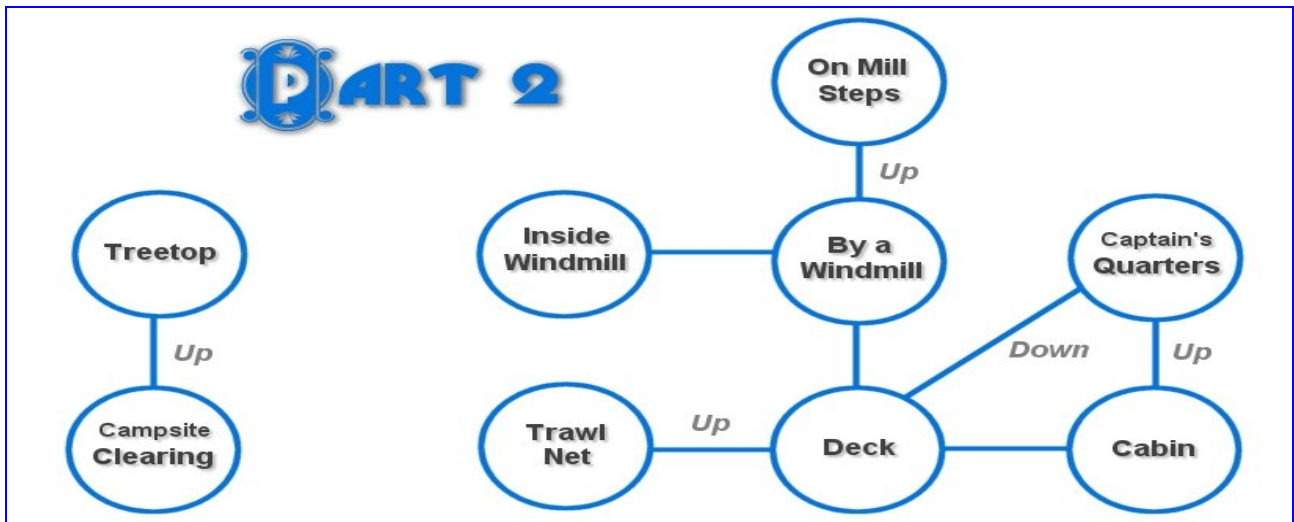
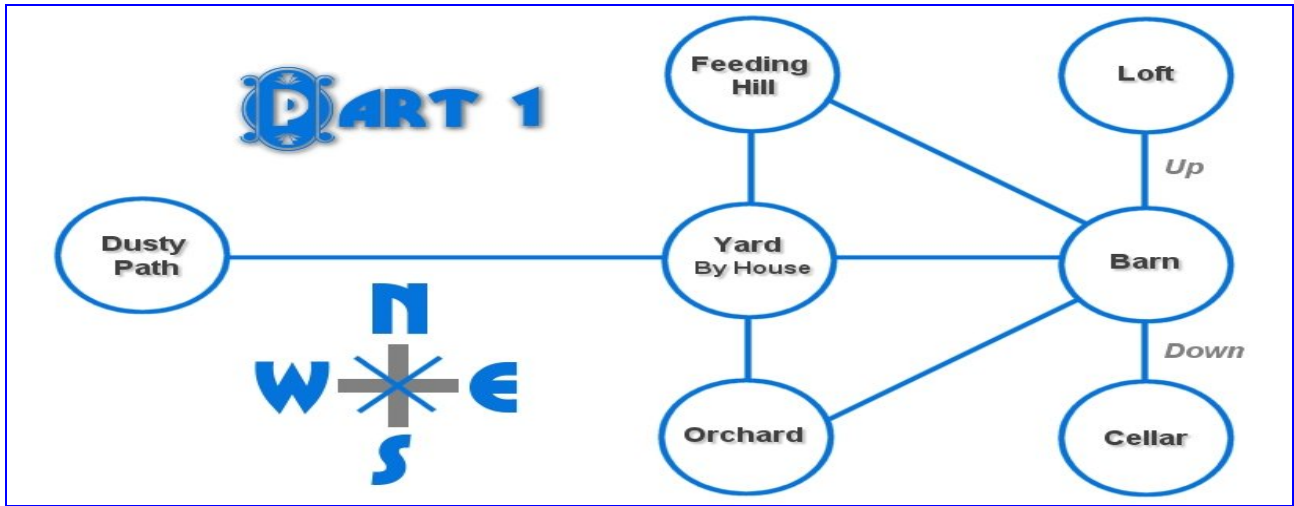
⌘ Part 3 – The Tiniest Tyrant

GET NET. D. PUT NET ON HOOKS. U. E. WATER SAPLINGS
TIE CHAIN TO SLAB. PULL CHAIN. UNTIE CHAIN. D. W
THROW PIPE AT PLATE. W. E. U. WATER SAPLINGS. D
PUSH PLATE. W. W. DODGE. BLOCK. ATTACK

⌘ Epilogue

OUT. GET UMBRELLA. OUT

3. Maps for Each Chapter



4. Extra / Miscellaneous Stuff

Percentage of Completion

Percentage of completion is figured using the following guidelines.

⌘ Prologue – 5%

- 1% Going ahead to the grassy patch.
- 2% Cutting down the grass.
- 2% Picking up the pendant.

⌘ Part 1 – 30%

- 1% Arriving at the farm house for the first time.
- 1% Entering the barn for the first time.
- 1% Entering the loft for the first time.
- 1% Entering the orchard for the first time.
- 1% Going to the feeding hill for the first time.
- 1% Entering the cellar for the first time.
- 1% Lowering the ladder to the loft.
- 1% Dropping the beam from the loft.
- 1% Cutting rope off the hatch handle.
- 1% Opening the hatch and releasing the bees.
- 1% Taking the wheel off the machine.
- 2% Pulling the wheel up to the barn level.
- 1% Putting the wheel onto the wagon.
- 1% Discovering the grain in the bin.
- 1% Pouring the grain into the trough.
- 1% Blocking the barn's nw exit with the cart.
- 2% Closing the barn's sw exit the first time.
- 2% Barring the barn doors with the beam, first time.
- 1% Discovering or picking up the key to the gate.
- 1% Discovering the harness on the rack.
- 2% When the girl runs away the first time.
- 1% Putting the harness on the bull the first time.
- 1% Tying the rope to the wagon's hitch first time.
- 1% Tying the rope to the harness for the first time.
- 2% Giving the pendant to the girl (part 1 complete).

⌘ Part 2 – 35 %

- 2% Climbing up the big maple tree.
- 1% Climbing up the trawl net, onto the deck.
- 2% Defeating the red spider.
- 1% Defeating the black spider.
- 1% Attacking the gray spider's legs.
- 1% Attacking the gray spider's eyes.
- 1% Attacking the gray spider's mandibles.
- 2% Pushing the gray spider off the deck.
- 1% Enter the cabin for the first time.
- 1% Raising the rails so that spiders can't come back.

- 1% Returning to the cabin after raising the rails.
- 1% Returning to the cabin after lowering rails.
- 2% Stacking boxes beside the mast.
- 1% Climbing up the stacked boxes, first time only.
- 1% Lowering the rails for the first time.
- 1% Releasing the starboard wing.
- 1% Going down off the starboard side, the first time.
- 2% Getting the mill door unlocked (with bones or pipe).
- 1% Moving the starboard wing over to fix the mill steps.
- 1% Climbing up the mill steps for the first time.
- 1% Entering the windmill for the first time.
- 2% Jamming the gears inside (with the lock or pipe).
- 2% Cutting a sail arm off the mill, so that it falls.
- 2% Getting the sail arm off the mast (pushing, etc).
- 1% Putting the sail arm in the starboard wing slot.
- 2% Dumping the cargo and ending part 2.

⌘ Part 3 – 25%

- 1% Going down to the riverbed for the first time.
- 1% Getting the fishing net.
- 2% Hanging the fishing net on the hooks above the panel.
- 1% Arriving at the village for the first time.
- 1% Attaching the chain to the slab for the first time.
- 1% Lifting the slab off the well, for the first time only.
- 1% Detaching the chain from the slab, when the slab is off.
- 1% Climbing down to the east end of the tunnel.
- 1% Going to the west end of the tunnel.
- 1% Pushing the plate in the floor, for the first time.
- 1% Getting a rock *or* an extra point for throwing at the plate.
- 1% Getting another rock *or* an extra point for throwing at plate.
- 1% As a base point for pushing the plate from afar (three total).
- 1% Entering the tyrant's chamber for the first time.
- 2% Points for the first time the flask is re-filled by tyrant.
- 1% Pouring water on the saplings for the first time.
- 2% Pouring water on saplings the second time, and getting speed.
- 1% Entering the tyrant's chamber the first time after we have speed.
- 2% For fighting the tyrant and defeating him.
- 2% The tyrant gets caught in the net, and part 3 ends.

⌘ Epilogue – 5%

- 1% Going down the hall to the back door.
- 2% For taking the umbrella.
- 2% For opening the door and finishing the story.

Cheat Commands

Some cheat commands are included in version 1.3 of Tales of the Traveling Swordsman. Other cheats may be added in a later version.

Cheat commands are enabled by typing this:

CHEAT FOXTROT ON

They can be disabled by typing:

CHEAT OFF

You can skip ahead to any chapter (but not backwards) by typing any of these:

CHEAT SKIPTO PART1

CHEAT SKIPTO PART2

CHEAT SKIPTO PART3

CHEAT SKIPTO EPILOGUE

You can obtain any inventory object you have previously encountered (even if used and lost in a prior chapter), but you can't get items you have not yet encountered (or items found in chapters that you skipped):

CHEAT GET PENDANT

It is important to remember that cheat commands could cause unexpected results. Also, items re-obtained using cheat commands are functional, but may have no special purposes in later chapters.

Miscellaneous

Normally, you can't return to the dusty path at the beginning of part 1. However, if you have dropped something there, the story will let you go back to pick it up.

If there is any interest in it, some additional information about TTS, its design, the use (and non-use) of the five senses throughout the text, the reuse of scenery, some thoughts about the ending, and more details regarding the tyrant's story will be posted at some point after the end of the 2006 IFCOMP voting period.

Thanks for playing.

Mike Snyder

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