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World: Klockwerk

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# Map

# The World of Klockwerk

An earth-like world, suspended in a period resembling the English Edwardian era. The action takes place in the capitol city, St. Phillip, situated in a mountain valley (think Bern). The city itself is full of closely packed buildings, much older than the present period, and centered around the Cathedral of Time. Fine villas stand outside the city, on the mountainsides.

## The People

Again, similar to London or Berlin following the turn of the century. The country is led by a Parliament, with strong ties to the peerage. The system of titles is sufficiently complicated (and central to the people’s lives) that almost everyone claims a title of some sort (even lowly 2nd Assistant Clock Polishers like yourself).

## Religion

Time and timekeeping are central to the lives of the people and form the basis of their religion. Time is believed to be the one constant in a variable universe, and represents the scaffold on which the rest of the universe is built. Clocks, therefore, are objects of reverence, signifying the expression of the divine through human means. As such, all clockwork objects (see below) are beautifully crafted.

The center of worship is the Cathedral of Time, which is itself a massive clock tower. It is staffed by monks of the adjacent abbey, who spend their hours in contemplation of the elegant Newtonian mysteries of the Divine. The Cathedral houses several mechanical wonders, including a huge orrey representing dozens of planets and constellations, and a perpetual calendar that marks time from the beginning of history until doomsday. It also houses the greatest relic of the church, the *Perpetuum Mobile.*

Religion is generally founded on principles of Order and Precision; Laxity is an evil and Depreciation a sad fact of existence. Those who cannot or do not *work* are treated as defunct. This is not a compassionate society.

Monks observe “The Twelve Devotions of the Greater Rotation”. Astronomy is seen as a slightly inferior spin-off to fundamental clockwork, and is accepted but sidelined within the church.

## Magic vs. Technology

“Any sufficiently advanced technology is indistinguishable from magic.” – Clarke’s 3rd Law

“Any sufficiently intricate and lavishly constructed technology is indistinguishable from magic.” - Finley’s Corollary to Clarke’s 3rd Law

Although knowledge of electricity is limited and physics stopped at Newton, what the people of this world have done with the means available to them verges on magical. The world is suffused with mechanical gadgetry at every turn: clockwork nightingales that out-sing the real ones, horseless carriages that run on spring power instead of fuel. The wonder of the world is to take modern devices (and even things impossible today) and create their mechanical counterpart. And since clockwork is seen as an expression of the divine, everything is beautifully and ornately crafted. The world flashes with bronze and steel, sapphire pallets and beveled glass cases.

The three most fantastical pieces of technology in this world (nothing else should quite reach this level of impossibility, to maintain their impact when they are revealed) are:

*The Perpetuum Mobile –* A perpetual motion machine, housed in a golden reliquary about 12” to a side. It was built by St. Breguet and is the holiest relic of the church. According to dogma, it was wound only once, by the hand of Breguet himself, and has run without stop ever since. It is carefully guarded, and only taken out of the vaults for special religious services. It is protected not only because of its religious value but because, as realized at the end of the game, if it were replicated it could provide limitless power to any device. And the Church prefers to keep that power for itself.

*The Difference Engine* – Maintained at the Counting House, the Difference Engine is this world’s answer to the Oracle of Delphi. The first engines were developed by St. Babbage, and could produce the result of two numbers. With the discovery by St. Godel that any idea could be expressed as a number, more and more complex engines were devised that could produce the result of two *ideas*. By entering the number for weather and the number for tomorrow, you could tell if it was going to rain, for example. The modern Difference Engine is a latticework of brilliant gears and cogs as big as a house, driven by dozens of springs beneath the floor, each as big as a dining table. Virtually any question can be answered by the engine, assuming you know how to run it. Use of the engine requires the services a learned Calculatrix to enter the terms into the machine, and is restricted to high-ranking members of the government and the Church. Of course, that doesn’t stop you from sneaking in…

*The Figure in Grey –* Chased by the PC through the game, this NPC is finally revealed to be an automaton. It is assumed in the game that creating convincing human automata is impossible, but the Figure reveals a design of unforeseen subtlety and genius. It is not until the second game however that the Figure’s creator is revealed.

## Physics

The general physics of this world are the same as Earth, though study of them stopped at Newton. People considered his discoveries perfect and complete, and, within a few decades, divinely inspired. Thus began the worship of Time and clockwork. After all, if, as Newton predicted, the universe is one massive mechanism, what better homage to God than clockwork? If we consider this world as an alternate history universe from our own, this impulse not to challenge but completely accept the theories of Newton as dogma is the breaking off point from established history.

## Astronomy

The constellations and their movements are the same as Earth’s.

## Recent History

Though the PC is unaware of almost all of this, certain movements have been afoot recently in the otherwise staid circles of Church and government.

\*\*The powerful Duchess Du Mer, the only female member of the House of Lords, has been wrangling for various measures having to do with consolidation of power within the government, as well as obscure provisions and safeguards in the event of war.

\*\*The Church has begun to seek further donations, establishing a semi-secret fund to squelch several growing heresies, many revolving around the word “Relativity.”

# Money

Legal tender is gold coins known as “minutes”. Sixty minutes make (what else?) an hour.

# Swearwords and expressions

“Widdershins” – roughly equivalent to “fiddlesticks”.

“Good Grease / Sweet Grease” – equivalent to “good grief” or “sweet Jesus”.

“Curses to counterweights” – general irritation

“Between a rack and a gear trace” – eq. to “between a rock and a hard place.”

Sad circumstances often elicit “the sign of Sad Depreciation”, equivalent to a Catholic crossing themselves.

# Before The Story Begins…

You are Wren, the 2nd Assistant Clock Polisher at the Cathedral of Time. You were sent there by your parents at age six for the monks to raise, as one more hungry mouth simply wasn’t wanted at home. Your gender is never specified, allowing players to identify your gender with their own. You are thirteen years old, and driven by a desire to do your jobs, menial as they are, to the best of your ability. Beneath that need to please however, there’s a barely recognized desire to get out and see the world beyond the abbey.

You are the most insignificant person in the abbey, routinely bullied and manipulated by Calvin & Drake, your superiors, and ultimately ignored by the monks.

As the story begins, you have been sent to polish the Abbot’s clock by Drake, who wants to head off into the city. The conversation overheard there provides impetus for the rest of the game, and eventually for leaving the abbey behind.

# Royalty Reference

There is no king or queen in this world, but any other titles you can dream up are probably claimed by someone or other.

# The Players

## The Player Character

### Wren, the 2nd Assistant Clock Polisher

A much abused and overlooked thirteen year-old working in the abbey of the Cathedral of Time. You aren’t the lowest rung on the social ladder… you’re not on the ladder at all. Your job involves running errands for the Demi-Chief Clock Polisher, who in turn assists the Chief Clock Polisher, who polishes the clocks. It is an utterly thankless job, though you certainly hear your share of criticism. One good thing about the position however is it allows you some access (if you don’t get noticed) to the secretive Abbey and the Cathedral of Time. See further notes on page 11.

## Major Non-Playing Characters

**Demi-Chief Clock Polisher Calvin** and **Chief Clock Polisher Drake**

Your immediate superiors and tormentors, they provide the challenges in chapter II. They are fifteen years old, and a walking catalogue of everything that can be wrong with that age: arrogance, laziness and wanton cruelty. They are never separate from one another, and are virtually indistinguishable, with the exception that Drake hits harder than Calvin.

### Abbot Gubbler

Gubbler is in charge of the abbey, and is revealed to be under the control of the Figure in Grey. He’s an old, ineffectual fellow, easily threatened and manipulated by the Figure, but there’s nothing friendly about him either.

### The Figure in Grey

The “white rabbit” of the game, the Figure is ominous and secretive. He is clad from head to foot in supple grey leather, including fine leather gloves that hide remarkably strong hands. He also wears a hooded grey cape, preventing you from seeing his face until the very end of the game, when he is revealed to be an automaton. Through the game, hints can be dropped as to his mechanical nature (his inhuman speed and monotone voice, for example), but nothing that would be too obvious. He is first seen in Chapter I, threatening Gubbler, and appears throughout the game.

### Brother Horloge

The bellowing and half-blind monk in the library of the abbey. He will talk with you, briefly, once you’ve brought him his tea, and is the source for the key to the dining room clock.

### Brother Sa’at

The lunatic monk in the Orrey Hall of the cathedral. He’s an ancient, wiry figure, obsessed with the movements of the planets in his mechanical universe. He is the source for the official order you need to enter the Bishop’s Library.

### Archbishop Steelspring III

Steelspring is the pious and effective head of the Church, and unlike Gubbler feels neither annoyance nor malice towards you. Unfortunately, he considers you nothing more than a child, and his condescension is even more frustrating than the other characters’ more outright disapproval. You encounter him at the opening of chapter IV, when you try to reveal what you’ve seen about the Figure. He dismisses your fears entirely, leaving you on your own to pursue the Figure.

### Duchess Du Mer

Although she only appears in a cut scene at the Counting House in this game, the Duchess is the genius who built the Figure in Grey and is now attempting to replicate the *Perpetuum* to power her mechanical army. She is young, beautiful, cultured, and able to switch instantly from ingratiating charm to flinty imperiousness. Although it is not revealed until the final game of the trilogy, her attempts to unhinge the government and the Church come not from a lust for power, but her belief in a strange new theory, the whispered heresy of Relativity.

### Covalt

Covalt is a poor, elderly clockmaker who fell out of favor with the Church because of his “heretical” designs. After you fall into his shop during a chase on the rooftops, he befriends you and becomes the one adult character in the game who’s really on your side. He provides necessary plot information and guidance, introducing background on the Figure, the *Perpetuum* and the Difference Engine. He becomes a father figure, and remains such throughout the three games. He is quirky and scattered, with an over-fondness for butter toffee. He keeps two ravens, Hugin and Munin.

## Minor Non-Playing Characters

### Cook

The deaf master of abbey kitchen is frantically engaged with the elaborate machinery in the Refectory, and only interacts with you by calling out various nonsensical orders and warnings as he flies around the room.

### Brother Reloh

Skinny and stern as his steel-rimmed glasses, Brother Reloh is at work at the Duplicator in the Scriptorium of the Abbey. He is completely focused on his task, and his response to any attempt to interact with him is either “I’m working.” or “Don’t.”

### Various Monks & Ministers

Wandering NPC’s in the cathedral and abbey. They provide information from a generalized list of responses when spoken to, but have little time for you.

### Calculatrix Pristina

The operator of the Difference Engine, she appears in the scene with Du Mer and must otherwise be avoided in chapter VII.

### Others

Silent, decorative characters, as necessary.

# The Screenplay

## SYNOPSIS

The young 2nd Assistant Clock Polisher at the Cathedral of Time discovers a plot involving the ominous Figure in Grey, and must pursue him to prevent the theft of a priceless relic and discover the forces behind the plot.

1. The Abbot’s Quarters – Although you are expressly forbidden from entering the abbot’s private quarters, let alone *touching* the grand-father clock there, Drake and Calvin have gone off to pursue some dubious activity in the city, and tasked you with polishing the clock. Both nervous and full of pride, you care for the clock, until the sound of approaching feet forces you to hide in the clock case.

Abbot Gubbler enters with the Figure in Grey, and you witness a cut scene in which the anxious abbot tries to back out of an implied deal with the Figure, saying that the object is inaccessible (the *Perpetuum* is not explicitly named in this scene). The Figure threatens consequences if it’s not delivered to him, and the abbot counters that he’s afraid to think of the consequences if it *is* delivered. The Figure changes tactics and says that Gubbler needn’t steal the object, he just needs to find a way of getting him into the cathedral’s vault, and the Figure will do the rest. A monk enters, cutting the meeting short. Gubbler leaves and the Figure moves towards the clock case, as if he senses your presence, but then leaves.

Object: To clean the clock without being noticed

Obstacle: The entrance of Gubbler and the Figure in Grey

1. The Abbey - You are worried by what you’ve just heard, but no sooner do you leave the abbot’s quarters than you are caught up by Calvin & Drake, who knock you about a bit and confine you to your cell to punish you for being in the abbot’s quarters (even though they sent you there themselves). In your quarters you note the spires of the cathedral through your window, and determine to speak to the archbishop about what you’ve just heard.

Before you can get to the cathedral though, you have to distract Calvin, who guards the exit, and avoid Drake, who follows a set path through the abbey. This chapter is used to more fully establish the world and characters.

Object: To leave the abbey and go to the cathedral

Obstacle: Calvin must be distracted and Drake avoided.

1. The Cathedral of Time (getting in) – Across the yard is the cathedral. Here you must explore the large space to find the archbishop’s study and discover a way past the attendant at the door. While exploring the cathedral, you witness part of a religious ceremony involving the *Perpetuum Mobile.*

Object: To find and convince the archbishop

Obstacle: A guarded door.

1. The Cathedral of Time (getting out) – When you get to Archbishop Steelspring and explain what you overheard, he’s patronizingly dismissive, claiming you have an over-active imagination. He says that all the cathedral’s treasures are kept in well-protected vault, and that even if someone had a copy of the key (and he shows you the copy in his desk), they’d need the password as well, so there’s nothing to worry about. He shoos you from his study.

Leaving the archbishop’s study, you see Gubbler and the Figure in a shadowy alcove. You come closer and hear Gubbler say that the cathedral will be unguarded at midnight and he can take the *Perpetuum* then. You see a flash of metal as Gubbler hands over a key, and scurries away.

The Figure leaves, and you give chase. He leads you through the passages of the cathedral, up to the roof, where the chase continues, until he makes a leap no mortal could make. Luckily, you figure out a way to get across the gap, and continue pursuit.

Object: To catch the Figure in Grey

Obstacle: The Figure’s superior speed and agility.

1. The Chase on the Rooftops – A short chapter, rushing through a maze of rooftops, with one or two small access puzzles on the way. Just as you think you’re about to catch up with the Figure, you fall through a skylight into the shop below.

Object: To catch the Figure in Grey

Obstacle: The Figure’s superior speed and agility, as well as the terrain.

1. Covalt’s Clock Shop – This chapter occurs in one location, and consists of cut scene and dialogue material. The shop turns out to belong to the clockmaker Covalt, who, though surprised at your entrance and initially angry over the clocks you broke on you way in, is quickly won over when you tell him your story. It seems that an ominous figure in grey had recently visited him and other clockmakers in the city, offering huge sums for the creation of a perpetual motion machine. He’d turned him down, not only because the design was beyond him (or any living clockmaker), but also because it would be supreme heresy.

Plot is sorted through here and questions clarified. When you despair of locating the Figure and stopping him, Covalt suggests that you could use the Difference Engine to ascertain both his whereabouts and his intentions. He explains the details of the engine, and suggests in your livery as a servant from the cathedral you might be able to at least get past the guards at the gate.

Object: To discover information about Covalt and the Figure.

Obstacle: Covalt’s initial anger.

1. The Counting House – You follow Covalt’s directions through the streets to the Counting House (just need a description of the journey, don’t need actual rooms), and indeed are able to get past the outer guards with a bit of bluffing. Once inside through, you must avoid the other adults.

In the room housing the Difference Engine, you witness a scene between Duchess Du Mer and Calculatrix Pristina. Pristina is giving Du Mer punched cards, which have the answers to her questions, and we overhear some of the questions, giving us some idea of what she’s up to, including mention of relativity. In this discussion we also get hints as to how the mechanism functions.

The adults leave, and you are faced with an elaborate mechanical puzzle, in which you have to translate the question “Where is the Figure in Grey going?” into the engine’s symbol language. When you succeed, you activate the engine. The room itself starts to vibrate as the massive driving springs below the floor engage the machinery. You have only enough time to grab the card with the answer and escape before the guards rush in, alerted by the vibrations.

Object: To discover the Figure’s whereabouts using Difference Engine

Obstacle: Various guards, and the complicated engine itself

1. The Storehouse – You follow the directions on the card to an abandoned storehouse near the wharves (again, I think we can have just a description of the journey). You must first find a way to break in, and when you do you a greeted with a chilling sight. The vast storehouse is full of a thousand silent men. You soon realize they’re not men at all, but metal automatons, frozen, awaiting orders. When you look inside one however, you notice a large cavity. Although the clockwork is far too complicated for you to understand, you recognize what’s missing: the spring the drives the machinery.

At this point, you are discovered by the Figure in Grey. You try to confront him, but he easily overpowers you, gripping you in his inhumanly strong hands. He tells you not to meddle in things you can’t understand, and suggests he could hurt you very badly, if he weren’t under orders not to cause any damage “at this stage.” He forces you to tell him where you’ve come from, and you blurt out Covalt’s name. The Figure knocks you out.

Object: To confront the Figure in Grey

Obstacle: Initially a locked door, then the Figure’s tremendous strength.

1. Return to Covalt’s – As in the other Covalt chapter, this occurs in one location, and consists of cut scene and dialogue material. You awake being tended to by Covalt, who says he found you unconscious on his doorstep. You relate what you saw, and Covalt pieces it together. As the *Perpetuum* never needs winding, if the Figure could steal it and replicate it, the copies could be used to power the mechanical men indefinitely. They would be a terrifying army, tireless and invulnerable to the weaknesses of mortals. You feel it’s too late to stop the Figure, since plans on taking the *Perpetuum* at midnight, and he’s clearly too strong for you to stop him. Covalt says he may be strong, but he’s not necessarily smart, and you can try to trick him.

He has you describe the *Perpetuum*, and quickly constructs a decoy device using bits of clocks from around his workshop. All you have to do is get into the vault and switch it for the real thing.

Object: To form a way to stop the Figure

Obstacle: The Figure’s power and the lateness of the hour

1. Return to the Cathedral – You return to the cathedral, and must sneak through it in the dark to the archbishop’s study, take the key, and find a way down into vault.

Object: To get the key and find the vault

Obstacle: The size of the space and the dark

1. The Crypts – The vault is deep within the crypts below the cathedral. It is guarded by a bronze head. When you turn the key in the lock, the head awakes and demands the password. In your earlier dialogue with the Archbishop, he repeatedly said his favorite phrase, “Patience is the key.” It’s also engraved over the door to his study, where you just stole the key. The password, of course, is “patience.”

You access the vault, and switch the decoy out for the *Perpetuum,* just in the nick of time, as the Figure enters a moment later. He takes the decoy, but seems immediately to know it’s not the real thing. He tears it apart with his fearsome strength and reads an inscription on the pendulum inside. “Covalt’s Clock Shop.” He runs out and you follow, desperate to warn your friend.

Object: To trick the Figure in Grey with the decoy

Obstacle: The brazen head, and the Figure’s perception.

1. Finale: Covalt’s Clockshop- You arrive at Covalt’s to find the place torn to pieces. You go through a door into Covalt’s bedroom, and find him trapped by the Figure. The Figure is trying to find out where the *Perpetuum* is, but Covalt refuses to tell him anything. Covalt’s ravens Hugin and Munin flap wildly about in their cage, and in an attempt to distract the Figure, you open the cage. The ravens fly straight at him, pecking and clawing, but the Figure doesn’t react at all. It’s at this point Covalt realizes that the Figure isn’t human, and rips off its cloak. Its mechanical nature is revealed, as well as a keyhole in the back of its neck. Covalt shouts at you to snap its spring, and you insert the clock key you’ve had in your inventory since the first chapter into the hole and wrench it with all your might. The Figure’s driving spring snaps, and it fall silent.

There is a quick denoument, as Covalt examines the *Perpetuum.* You realize you can’t go back to the abbey now, having stolen the church’s most precious relic. More than that, a greater mystery awaits, for someone must have built the Figure in Grey and the automatons in the storehouse. Somewhere is a human hand that wound the spring…

Object: To protect Covalt

Obstacle: The Figure’s power and seeming invulnerability.

# Game Features

## Time Keeping

The game runs on a predicated schedule, certain events triggering a move forward in time, so a move-based time tracking extension is unnecessary.

# Details

## Chapter I – The Abbot’s Quarters

### Map

To Corridor of Contemplation C2.

Abbot’s Quarters

Inside Clock Case

### Rundown

You begin the game with your lucky clock key, a rag and a glass tumbler containing a small quantity of wood polish.

The chapter is on a timer.

After the first turn, Calvin and Drake leave the hallway, telling you to polish the clock.

Three moves after game start you hear voices in the hall, prompting you to hide. You also hear these if you try to leave the room. These voices get closer.

Three moves after the voices have been heard, if you’ve not hidden in the clock case already, you hide automatically.

When you hide in the clock case (whether you hid automatically or on your own volition) a five turn event begins while the Figure and Gubbler talk outside. While you cannot leave the clock case, you can perform certain actions between the sections of dialogue.

You can examine the Figure and Gubbler through the keyhole.

You can increase the amount of dialogue you hear by listening with the glass against the door. You can always hear the Abbot clearly; if you’re using the glass, then you can hear everything the Figure says, otherwise you only catch a few phrases and words.

After the event, Gubbler and the Figure leave, and you can exit the clock. You are prompted to tell someone what you just overheard. When you leave the room, Chapter II begins.

### Notes: …

### 

### Design

1. Before Play Begins: (prologue)
   * **Design:** You are in the Abbot’s Quarters, where you shouldn’t be. You are just about finished polishing the abbot’s huge grandfather clock, a duty which is usually far above your lowly rank of 2nd Assistant Clock Polisher, but your superiors Drake and Calvin have gone off into the city to flirt with girls, and ordered you to do it for them. You’re honored, but also worried you’ll get caught by one of the monks, for the upkeep of clocks in this world is serious business, not to be entrusted to someone the likes of you.

**Actual:**

“*HEY WREN!*”

Uh-oh.

“We’ve got a job for you!”

“Yeah, a promotion!”

This, coming from Drake and Calvin, means something horrible is about to happen.

“You’re got your rag, don’t you?”

“And your polish?”

“Yes,…” I bleat.

“Course you do. Well, we’ve got something for you to do.”

“Yeah,” chimes Calvin.

One on each arm, they march me down the hall, towards the Abbot’s door. Am I in trouble? Going to be thrown out of the Cathedral?

“On three!” shouts Drake.

“Dong!” Calvin counts. “Dong! *Dong!*”

They shove me through the door. I fall – into the Abbot’s personal chamber. I might not know much about the Abbey – but I do know that I *really* shouldn’t be in here…

* **Note: this dialogue section finishes after the first turn, see the Events listed as part of the Abbot’s room below.**

1. The Player Character:
   * **Design:** You are Wren, the 2nd Assistant Clock Polisher in the abbey of the Cathedral of Time. See notes in the player character section above for detailing.

**Actual:**

When the monks took me, aged six months, into their care, they named me Wren. Maybe because I was small, insignificant, and happy to eat any crumbs they threw my way. But these days I’m Wren, 2nd Assistant Clock Polisher… and that’s a role that’s about as important in the workings of the Cathedral of Time as the large deaf man who re-stretches the worn-out springs.

* + Inventory:
    - **Object**: Your lucky clock key
      * **Description:** The one thing I’ve had all my life. It’s been there, on a string around my neck, for as long as I can remember. I keeping hoping that it’s a last gift from my *true* family, and one day it’ll open a treasure-chest or the door of one of the Great Houses. But then again, maybe it’s just something I tried to eat as a baby. Either way, I’ve yet to find a lock it’ll turn or a clock it’ll wind.
      * **Command [Drop, Put in/on something, Throw etc]:** What? Lose my lucky clock key? And then what would I have left?
      * **Note: Used in the final chapter. Until then it can be used to try and wind various clocks and mechanisms, but won’t fit any of them.**
    - **Object**: Rag
      * **Description:** The tool of the polisher’s trade. And this old rag looks like it’s been the tool of several polishers before me, too.
      * **Command [Put rag in tumbler/polish]:** The rag is already wet enough.
      * **Note: Can be used to polish objects.**
    - **Object**: Tumbler (with small amount of wood polish inside)
      * **Description:** A small glass with all that’s left of my daily wood polish ration. How I’m supposed to do all the rest of my chores after this I don’t know, but Drake and Calvin didn’t seem too worried about that.
      * **Command [pour out polish / empty tumbler if inside the clock case]:**

Oh… well, then. I tip out the last of the polish onto the floor of the clock. At least that part will shine.

* + - * **Command [pour out polish / empty tumbler if not inside the clock case]:** I’ll need to save every last drop. There’s twenty more clocks to do today at least!
      * **Note: Can be used with the door while in the clock case in this chapter to amplify the sound of the dialogue between the Figure and Gubbler.**

1. Abbot’s Quarters
   * **Description:**

If I thought Abbots lived in luxury, then I was dead wrong. Even my attic’s cosier than this. The Abbot’s got no furniture at all, except a desk and a cot, and no decoration except for a bust of St. Newton. None of the axle-mounted bevelled mobiles I was expecting. There’s barely even any sunlight: on thing window to catch the sun-rise, opposite the door the hallway back west.

St Newton is staring at the Abbot’s unpolished Grandfather clock with a severe frown.

* + **Command [leaving Quarters before Calvin and Drake leaving event has happened]:**

I’m not staying here. I walk straight out again… but Drake’s waiting to push me back.

“Polish the clock, loose-screw!” he clangs. “And don’t come out till it’s shining!”

**(Note: this is followed directly by the Calvin and Drake leaving event as below, missing out the first line of that event, to avoid duplication of text).**

* + **Command [leaving Quarters before Voices have been Heard]:** Curses to counterweights! It’s not on my rota, this clock, so why should I finish off my polish on it? I head for the doorway – then freeze. Voices, coming down the hall. It’s the Abbot himself, coming this way!

**(Note: The Voices Heard event has now happened)**

* + **Command [leaving Quarters before Clock Case event has started, after Voices Heard event]:** The Abbot’s voice is getting nearer… If he sees I’ve been in here, he’ll have me turning the paddles in the laundry room for a month! There’s nothing for it, I’ll *have* to escape.
  + **Command [leaving Quarters after Clock Case event]:** **Move into Corridor of Contemplation and begin Chapter II**

*Text:* I’m going to have to tell someone what I just heard. A theft, from the Vaults! But if the Abbot’s involved – then who else might be? After all, the figure he was talking to could have been *anyone* in the Abbey!

* + **Event [overheard from Quarters, first turn after game begins – this is Calvin and Drake leaving]:**

“And don’t come out till that clock’s shining!” shouts Drake from the hall.

“Yeah,” Calvin says. “It’s got to look as good as if we did it!”

“*Idiot*,” Drake mutters. “Come on.”

Their voices disappear down the hall.

* + **Event [two turns after game begins, if Voices Heard hasn’t happened]:** The grandfather clock ticks off a minute with a stately *thunk*. Quickly, I make the sign of the winding gear.
  + **Event [overheard from Quarters, third turn after game begins]:** From the hallway outside comes the echo of voices. Too shaky to be Calvin or Drake. More like – oh, no. It’s the Abbot, coming back to his room. And if he finds me here, then my springs won’t be worth that spindles they’re sprung to…

**(Note: The Voices Heard event has now happened).**

* + **Event [overheard from Quarters, one turn after Voices Heard when the player is not in the clock]:** The Abbot’s voice is getting closer. The old man may move slower than a short hand, but he’s definitely coming this way.
  + **Event [overheard from Quarters, fifth turn after game begins when the player is not in the clock]:** Oh, widdershins! Gubbler is right outside the door! I’d better hide!
  + **Event [overheard from Quarters, sixth turn after game begins, when the player is not in the clock]: make the player enter the clock case. See the command description on the clock object below.**
  + **Object**: Grandfather clock
    - **Description**: No wonder Calvin and Drake didn’t want to do this. Abbot Gubbler’s Grandfather clock is enormous: the face is the size of a dinnerplate and the cabinet below is big enough to be a wardrobe. Even just polishing the doors will take half an hour. The whole thing might take all day.
    - **Design: Inside the clock is the penduluum and two counterweights, and the Abbot’s spare robe.**
    - **Command [opening or searching clock]:** **[if not open]**I open the clock door and peek inside. **[end if]**For a big clock it’s got a pretty small *penduluum*, about the size of Calvin’s fist and not as big as Drake’s. There’s enough even space in front of it for the Abbot to hang up one of his spare robes.
    - **Command [polish with rag]:** I whisper the correct mantra against the evils of Friction and Dust, and start polishing. This’ll take forever!
    - **Command [polish with rag after Clock Case finished]:** Never mind that! I need to tell someone what I’ve overheard, and quickly, before I get caught in here!
    - **Command [polish with rag after Voices Heard]:** If you think the Abbot will come in here, and say, “Oh, good, young Wren’s polishing my clock,” then you must have come unsprung. If he finds me here doing Calvin and Drakes work he’ll have me declared unmechanistical and maybe even throw me out of the Abbey!
    - **Command [enter or hide in clock before Voices Heard]:** I should polish the outside of the clock first, and that’ll probably take more than long enough.
    - **Command [enter or hide in clock after Voices Heard]:** **Moves player into Clock Case, ends Abbot’s Quarters event and begins Clock Case event.**

***Text*:** “We’ll talk in here,” I hear the Abbot saying, from right outside the door. “More private. More quiet. Much better.” The old man steps inside the room, followed by a tall figure in grey. In the last tick before his old eyes can see me, I dive inside the gigantic clock case and pull closed the door.

* + **Object:** Robe
    - **Description:** It’s a thick black woollen habit, with a long deep hood and sleeves big enough to fit a five-and-a-quarter transmission with room to spare. Being the Abbot’s robe means it has a softer lining, and a little sewn-in pocket for his tissues, spectacles, and that sort of thing.
    - **Command [wear robe]:** One day, maybe, once I’ve worked my way up to the status of clock-watcher and can start learning the Twelve Devotions. But not yet.
    - **Command [take robe]:** Better not. My fingers are all greasy with polish.
  + **Object**: Cot
    - **Description**: The Abbot’s cot is a hard wooden pallet, with no pillow and one small blanket. “Mustn’t sleep,” I can hear him saying. “Time doesn’t sleep. Sleep is our great weakness.”
    - **Command [Enter cot**]: No thanks. It looks horribly uncomfortable. And coming from me, considering where *I* sleep, that’s really saying something.
    - **Command [Look under, Hide under cot before Voices Heard**]: There’s nothing of interest under the Abbot’s cot. No spare polish, for example.
    - **Command [Look under, Hide under cot after Voices Heard**]: The space under the cot is too small for me! Somewhere else, and quick!
  + **Object**: Desk
    - **Description**: Gubbler’s desk is bare and old. The surface is scratched a little with geometric designs.
    - **Command [polish desk]**: But I’m going to need all the polish I’ve got for the clock!
    - **Command [hide under/ look under desk before Voices]**: **Same response as looking under the cot, but referencing the desk instead of the cot.**
    - **Command [hide under/ look under desk after Voices]**: **Same response as looking under the cot, but referencing the desk instead of the cot.**
  + **Object**: Icon / Bust
    - **Description**: I can feel the well-fitted eyes of St Newton gazing right down into my workings. Quickly, I make the sign of *penduluum* and look away.
    - **Command [take bust]**: It’s clear from his expression that St Newton disapproves of *that* idea.
  + **Object**: Window
    - **Description**: The narrow-barred window catches the morning sunshine*.* The same sunshine that Drake and Calvin are out enjoying while I’m stuck in here.
    - **Command [opening or entering window]:** The bars are too narrow to slip through, and too firm to break.

1. Inside Clock Case
   * **Description:**

**(If listening with the tumbler:)**

I’m leaning up against the door of the clock, with my ear pressed against the glass tumbler. The penduluum behind is like someone breathing in my ear. If I’m caught in here, I’m dead.

**(If not:)**

As the phrase goes, I’m stuck between a rack and a gear-trace; except here I’m in the narrow gap between the clock case door and the heavy swinging *penduluum* behind. And if that hit me, and disrupted the holy timings… well, there’s no way they wouldn’t notice when the clock-hands stopped moving, let’s just say.

**(Either way:)**

A little light shines in through the keyhole, which is almost covered by the Abbott’s spare robe.

* + **Command [leaving clock case before Clock Case event is finished]:** You’ve got a spring missing if you think I can slip out, unnoticed, or come up with a decent excuse as to why I’ve been hiding in the Abbot’s grandfather. No, I’m staying put and hoping nothing happens to make the old man need to change his clothes.
  + **Command [leaving clock case after Clock Case event]:** **Return to Quarters and print text commenting on what you just saw and the need to tell someone.**

*Text*: I spill gratefully out of the clock, gasping for breath as though I’ve been underwater. I’ve just been holding it in, of course. As what I’ve heard – well, I probably shouldn’t have, and the quicker I can get out of here, the better.

**NOTE: For each of the event texts below, there are two possible versions: a complete version that appears if you have used the glass with the clock case door or keyhole, and an incomplete version that appears otherwise. This incomplete version still includes all the important plot words and should be enough to follow the meaning.**

* + **Event [overheard from Clock Case, first turn after entering]:** Oh, no… That click outside was the sound of the Abbot closing the door. Looks like he – and the grey figure I glimpsed with him – are going to be here for a while…
  + **Event [overheard from Clock Case, second turn after entering]:** “I told you now didn’t I tell you?” old Abbot Gubbler is saying, plaintively. “Here? Why here? You shouldn’t have come here.”
    - If listening with glass: The Figure says something in reply. With the glass, I can hear quite clearly. That was a good idea. “We have been disappointed with your failure. The cause and effect principle, Abbot. Such failure must bring consequences.”
    - If not: The Figure says something in reply. I can only hear two words, but they’re enough to stop my heart. “Failure,” and “Consequences.”
  + **Event [overheard from Clock Case, third turn after entering]:** “But these things, these things are not always tick-tock, they never are,” the old man replies. His voice is quivering, quite different from the steady drone he has when intoning in Chapel. “The – item you asked about – it’s in the Vaults, you see? The Vaults. Even if I could get in, I …”
    - **If listening:** “Your excuses we find disappointing. Very disappointing. More of this and, Abbot, we may need to unslip your gears completely.”
    - **If not:** The Figure is too far from the keyhole and speaks too quietly for me to hear clearly. “Disappointing,” he says; and then “unslip your gears.”
  + **Event [overheard from Clock Case, fourth turn after entering]:** The Abbot is spluttering and choking. You’ve seen him like this only once, when as a young initiate you dropped and smashed an altimeter right before the Archbishop was due to visit.
    - **If listening:** The Figure continues. “Clearly you’re too old to steal the item for us. We have a better mechanism for obtaining it. But you must provide us with the opportunity. Is that understood?”
    - **If not:** The Figure’s quiet voice continues. I can make out; “too old to steal”, “a better mechanism”, “the opportunity.”

The Abbot nods violently, shaking out agreement the way I might beat dirt from a duster. “My money?” he asks.

* + **Event [overheard from Clock Case, fifth turn after entering]:**

There’s the clink, of a pouch of golden minutes. A heavy pouch. The Figure, paying the Abbot…? Then suddenly, there’s a third voice. “Sorry, Father, to interrupt, but you said…”

It’s a monk of the Abbey. “Get out!” the Abbot screeches. His bearing’s lost its oil, it seems. “Get out, get out!”

“But Father,” the monk continues, “it’s *time*, you know. You told me to tell you when it was *time*.”

“Oh! Of course of course,” he mumbles. “I’ll… We’ll continue this discussion later, then,” he says, to the Figure.

* + - If listening: “We certainly will,” the Figure replies.
    - If not: The Figure intones something in reply.

The Abbot leaves, and that leaves me alone, inside this clock, with the stranger outside. He’s coming nearer… I can hear his fingers on the door of the case! I must have nudged the *penduluum*, he must have seen the clock-hands quiver… but then, there’s the swish of his cloak as he moves away, and the click as the door closes. Phew.

* + **Object**: Clock door
    - **Description**: The clock door is smooth lacquered wood, finest quality: no knotholes or splinters here! It’s covered with the usual springs and levers, and a nice gear-train motif around the keyhole.
    - **Command [opening clock door before Clock Case event has finished]: Same message as trying to leave the clock before Clock Case has finished (see above)**
    - **Command [opening clock door after Clock Case event]:** **Same outcome as trying to leave the clock after Clock Case has finished (see above)**
    - **Command [listening or using Tumbler with clock door]:** **Now the player is listening with the glass. If the tumbler is not empty, first empty it (as above), then continue as below.**

*Text:* I put the glass tumbler carefully against the door, then lean down to press my ear against it. Fantastic! I can hear much more clearly now!

* + **Object**: Keyhole
    - **Description**:

**If not in the case, or if inside the case but the case is open:** It’s just a keyhole. It might be only ornamental.

**If inside the case, and Abbot and Figure are not in the room:** Through the keyhole I can see the corner of the Abbot’s desk, but the Abbot and the Figure have gone.

**If inside the case, and Abbot and Figure in the room:** I can make out the Abbot’s hands, which are shaking badly. But I can see nothing of the Figure.

* + - **Command [listening or using Tumbler with keyhole]:** **Same as using tumbler with door, as above**
    - **Command [listening without tumbler at the keyhole]:** I put one ear to the keyhole but the Figure’s voice is still too faint. But that’s right and proper, isn’t it? I shouldn’t be eavesdropping on the Abbot’s private conferences! I’d better just wait till he goes.
  + **Object**: Clock Mechanism (pendulum and weights)
    - **Description**: The *penduluum* is a large amount of Holy Brass, properly blessed and bevelled. It swings back and forth, raising the weight of Precision against the counterweight of Slapdashery.
    - **Command [Push, turn, move, take etc]**: To stop a clock is like murder. To shift the balance…. that’s something even worse still.
  + **Object**: Gubbler
    - **Description**: I can’t see much through the keyhole, except the Abbot’s stout waist and shaking hands. Not much good for winding anything now, but if I said as much to anyone then I’d be in real trouble.
    - **Any interaction command:** Draw attention to myself? I may be honest, but I’m not stupid. If I get kicked out of the Abbey I’ll be nothing but a street urchin for the rest of a very short life.
  + **Object**: Figure
    - **Description**: The glimpse I caught earlier was a tall – man? – wearing a suit of grey leather and a long flowing cape. Now I can’t see him at all – it’s almost as though he knows I’m hiding, and he’s avoiding the keyhole’s line of sight.
    - **Any interaction command: Same as interaction on Gubbler.**

**NOTE: Gubbler and the Figure are only visible during the event. If you stay in the clock case after the event, they are no longer there. Similarly, the description of the room through the keyhole changes to reflect their absence afterwards.**

## 

## Chapter II – The Abbey of Time

### Map

Attic Room (UP)

Rickety Stair

Upper Hall

East Refectory

West Refectory

Library

Center Hall

Lower Hall

Cells (Inaccessible)

Entry

Kitchen

Gardens (inaccess)

Abbot’s Quarters

Corridor of Contemp.

Scriptorium

To Cathedral C.3

### Rundown

The Chapter begins when you step into the Lower Hall from the Abbot’s Quarters. Calvin and Drake immediately confront you, and punish you for being in the Abbot’s Quarters. You are moved into your Attic Room. There you see the spires of the Cathedral and resolve to tell the Archbishop what you overheard.

Drake follows a set path through the abbey. When he is coming towards you, you will first hear footsteps from that direction when he is two rooms away (Drake wears hobnailed boots, of course), and a visual warning when he’s one room away.

If ever Drake enters your location you will be boxed about the ears and returned to your room in the attic.

Calvin is in the Entry, polishing a clock there and must be distracted in order to get out to the Cathedral.

In the West Refectory is a large clock with a gong that calls everyone to dinner. If you get a key to the case, this mechanism can be used to bring Calvin and Drake into this room so you can sneak out the main door in the Entry.

Brother Horloge is in the Library, and has a conspicuous set of keys, including one to the clock in the Refectory. He keeps knocking his keys off the table and onto the floor. He thinks you’re one of the scullery workers and insists you bring him a cup of tea before he’ll speak to you. Once he has a cup of tea, you can take his keys without him noticing.

In the Kitchen is an elaborate mechanism for brewing tea. It is a two-part puzzle:

The first part is a simple mechanical puzzle which requires putting the right elements (tea leaves, water, tea cup) in the proper compartments. The tea leaves and water are found in the Refectory, and there is a tea cup in the East Refectory.

When you activate the machine however, it breaks down and requires a replacement for the worm gear. There are spare gears in the scriptorium, one of which can be used here to fix the machine and get your tea.

There are six NPCs in the abbey, but only two can be spoken to:

Calvin and Drake cannot be interacted with, as they immediately throw you into your room if they find you.

Cook is deaf, and while will occasionally gesture angrily towards you, is busy cooking and cannot be interacted with.

Brother Reloh is focused on his work on the duplicator, and only responds to your actions by saying “I’m working, “ in various tones, and occasionally “Don’t.”

Abbot Gubbler has returned to his quarters and can be spoken to, but is cagey and cannot be directly confronted.

Brother Horloge can be spoken with once you have brought him his tea.

While you can see the archway to the east in the Entry that leads to the cells of the other monks, you cannot go in that direction, receiving instead a message that you need to slip out before Calvin returns.

The Chapter ends when you distract Calvin and go west from the Entry into the Cathedral Yard.

**Notes: NPC topic tables are limited in this draft. A future draft will expand topics and responses.**

### Design

1. Corridor of Contemplation

**NOTE: Chapter begins here, with no cut-scene. When the player goes west into the Lower Hall, a cut-scene plays before the description of the hall (so is a Command below, not an Event).**

* + **Description:**

The ancient stones of the Abbey rise to about shoulder-height before arching over, forcing me to bow my head in supplication before the Abbot’s door, back east. To the west, I can hear the gentle echo of ticks and tocks coming from the Abbey’s main hall.

Carved into the walls are a series of pious engravings, depicting the long path from initiate to Abbot.

* + **Object:** Engravings
    - **Description:** The carvings start with a young child, polishing and smoothing brass under the eye of some old monk. I don’t remember them ever smiling at me that nicely. Then a bit along and further up than I am there are older children at the benches, placing cogs onto spindles. Then there’s a long period of study, learning the Twelve Devotions of the Greater Rotation; then the monk’s habit, the clock-face hair-cut and hours spent doing incision with the stylus… And beyond that takes me closer to the Abbot’s door than I’d like. I don’t want him to think I’m eavesdropping, do I?
    - **Command [examining the carvings before Taken to Attic event has happened]:** If someone comes, that’s what I’ll do, to explain why I’m here. But no-one’s coming, and that means I’d better get away, fast.
  + **Object:** Abbot’s Door
    - **Description:** **[before Taken to Attic has happened]:** There’s no-one in the Abbot’s Quarters now.
    - **Description:** **[after Taken to Attic has happened]:** It sounds like there’s someone inside.
    - **Command [entering Abbot’s Quarters before Taken to Attic has happened]: Prevent player going east. Text:** No fear. I’m not going back in there.
    - **Command [entering Abbot’s Quarters after Taken to Attic has happened]:** **Move player to Abbot’s Quarters.**
    - **Command [going west into the Lower Hall for the first time]: Before the player reaches the Lower Hall (so before a room description is printed), he is accosted by Calvin and Drake. A cut-scene is printed, then the player is moved to the Attic Room. After the room description, a further cut-scene is printed.**

**Text:**

I dart of the tunnel, only to be stopped dead by a depressing sight. It’s Calvin and Drake, hurrying in through the Abbey’s Great Entry. Their mouths are white with sugar.

“Hey, you!” Drake shouts. In a moment he’s got me by the ear. “What were you doing in the Abbot’s room? That’s not on your rota!”

“Yeah!” Calvin adds. “And why are you slipping away when we told you to be there?”

“*Idiot*,” Drake hisses. Louder – for the benefit of any passing monks – he says, “That’s it, Wren. You’re consigned to your room.” For good measure, he punches me on the arm, then the two of them drag me away, heels over flagstones, right to the bottom of the ladder.

“Up you go,” Calvin says. “And you’re not to come down till dark!”

“What about dinner?” I ask.

“Should have thought of that, shouldn’t you?” Drake says.

“More for us,” Calvin adds. “Only two hours to go. I’m starved.”

With that, they punch me again, and wait until I scurry away up the ladder.

2. NPC: Drake

**NOTE: Drake is not so much a traditional NPC as a traveling event. He follows the following path through the abbey, making one move per turn: Central Hall -> Lower Hall -> Scriptorium -> Library -> Central Hall -> West Refectory -> East Refectory -> Kitchen -> Upper Hall -> (Central Hall, repeating cycle). As he moves events occur warning you of his approach, and if he enters your location an event occurs where he catches you and returns you to your room. Since he immediately takes you to your room and then leaves if you’re in the same room as he is, he cannot be interacted with.**

* + **Command [entering a location where Drake is]:** Just in time, I see Drake’s there. I hang back, to let him move on.
  + **Command [entering a location where Drake is going to move into]:** I catch the sound of hobnailed boots. Drake’s heading this way! I’d better wait, and let him pass.
  + **Event [Drake moves into a room two moves from Players location along his path]: Print one the following.**
    - **First time:** Distantly – but not distantly enough – I can hear the clock and clatter of Drake’s boots. The sounds coming from the **[direction from which Drake approaches]**.
    - **Otherwise randomly from:** Drake’s footsteps echo in from **[the direction].**
    - Drake’s on patrol, and I can hear him heading this way, from **[the direction].**
    - Drake’s clattering boots are audible to **[the direction].**
  + **Event [Drake moves into a room one moves from Players location along his path]: Randomly from:**
    - Looking **[direction Drake approaches**], I can see Drake. He’s coming this way!
    - Drake’s just off to **[the direction]**, and he’s coming this way!
    - I’ve got a moment before Drake spots me: he’s just appeared, to **[the direction]**.
  + **Event [Drake moves into the Players location]: A cut-scene is printed, in which the player is captured. Move the player to the Attic Room.**

**Text:**

* + - **First time:** “Wren!” Drake exclaims. He wallops me on the arm. “I thought I told you to stay in your room?” He doesn’t wait for an excuse before I’m dragged off to the ladder. Then he waits – and wallops me – until I give in and climb all the way back up.
    - **Second time:** Drake looks like he’s swallowed a bee. Not only have I disobeyed him, but I’ve done it *twice*. “I’m going to have your skin,” he hisses into in my ear. “I’m going to use it as a cloak comes winter. Understand?” With that he drags me back off to my attic. This time, I can barely climb the stairs.
    - **Third time:** Oh, no, not again… Drake storms in and grabs me by the nose. I’m pulled off to the ladder base. “Please,” I beg. “I’m too tired to climb it again.” He looks at me as if I’m stupid. “Then don’t climb back down this time!” he says.
    - **Remaining times, with variations indicated:** Drake wallops/punches/hits/kicks me, boiling/shaking/simmering with rage/anger/fury/irritation. Back to the ladder, and up I go…
  + **Event [Each turn from the start of this chapter until the Gong rings]: Drake moves one room along his path each turn. That path is: Central Hall -> Lower Hall -> Scriptorium -> Library -> Central Hall -> West Refectory -> East Refectory -> Kitchen -> Upper Hall -> (Central Hall, repeating cycle).**
  + **Event [Gong rings]: Drake is removed from the game (replaced with the Calvin & Drake events related to the Gong)**
  + **Event [after Gong rings has happened]:** 
    - **In Library:** Brother Horloge doesn’t seem to notice the ringing gongs. He’s too engrossed in the smells from his teacup.
    - **In scriptorium:** The resounding gongs of the Refectory Clock are barely audible over the sound of the Duplicator. Besides, Brother Reloh doesn’t look like the type to get the time wrong ever anyway.
    - **In Abbot’s Quarters:** The Abbot ignores the gongs, as though they filled him with dread. He must be thinking, it’s that time already…
    - **Text randomly as follows (every few turns):** 
      * The stonework resounds with the sounds of gongs.
      * The Abbey has turned into a giant trumpet, echoing the sound of bells.
      * The ringing of the Refectory Clock makes the very walls shake
      * Gongs, bells and all manner of noises are echoing around the walls.

3. Attic Room

**NOTE: This is where you are taken after being found by Calvin & Drake at the start of the chapter, and therefore functions as the first real room of the chapter.**

* + **Description:**

This isn’t really an attic. It isn’t really a room either. It’s a couple of floorboards laid across some roof rafters right in the ceiling of the Abbey. There’s enough floor-space for a cot and a laundry crate, but I have to be careful not to roll out of bed, because if I do, the thick cobwebs all around aren’t going to stop me from falling….

A little hole in the ceiling provides some sunlight: and when it rains, it means I can wash my hair, too. It’s right above the rickety ladder down to the ground (and that means the ladder is starting to rot and bend).

* + **Event [after being moved to the Attic Room]:**
    - **first time:**

Through my window I can see the Cathedral across the yard outside. If I was a bird, I could escape easily, and tell someone what I’ve overheard. The Abbot’s about to do something terrible and I’ve got to stop him! Someone at the Cathedral would listen: the Archbishop himself, perhaps. He might remember me from the time he visited, when he helped me repair an altimeter I’d broken. If only I could fly.

But perhaps I can escape on foot. If I’m clever. *Clockwise*.

* + - **second time:** That was careless, getting caught. But I can still make it to the Cathedral. I’ll just have to be more cunning this time. Remember, Wren, it’s easy: the whole world runs on clockwork. Just a matter of staying ahead of the biting teeth.
    - **Remaining times:** A quick pause for breath and… right then. I’m ready. I’m going to get out of the Abbey somehow, and warn the Archbishop. And I won’t give up till I’ve got there!
  + **Object**: Picture
    - **Description**: It’s a pencil sketch of my family, or at least, that’s what the monks say it is. Really, the mother and father don’t look a thing like me, and the swarm of children around them don’t either. But still, they’d explain why I was donated to the Abbey. Too many mouths to feed already.
    - **Command [take Picture]:** **Picture may be taken, but has no function.**
  + **Object**: Cot
    - **Description**: My cot is made of pinewood – flimsy stuff, you’d never make a clock from it. At least it has edges, so I can find it in the dark. I’d love to have a more solid bed – a horsehair mattress and everything – but it’d be so heavy it’d go straight through my floorboards. “You’d better not grow,” Drake’s told me before. “Or you’ll go straight through yourself.”
    - **Command [lie on Cot, 1st time]:** Stretching out on the cot gives me a good view through my window. I can see the spires of the Cathedral, tipping with Time’s Arrows and flocked with birds. The Archbishop would listen, I’m thinking. If only I could reach him.
    - **Command [lie on Cot, 2nd time]:** There’s no time for that, Wren!
  + **Object**: Crate
    - **Description**: A laundry crate containing my spare clothes. Or my spare clothe, anyway.
    - **Command [open or take Crate]:** Laundry day’s not for at least three weeks.
  + **Object**: Window
    - **Description**: On tiptoes, I can see right across the city of St Philip. It’s a maze of rooftops like a tangle of thorn bushes. If people could only see this view, then they might now be so strict about Precision and Good Order… Or maybe they would, because looming over all the houses are the great spires of the Cathedral of Time, it’s great clock keeping time for the whole city.
    - **Command [look through/out of window]: same as description**
    - **Command [entering window]:** It’s too small for me to climb through, and anyway, despite my name, I’m no bird.
    - **Command [opening window]:**I call it a window. It’s really just a missing roof tile.
  + **Object:** Cathedral
    - **Description:** Twelve spires arranged in a ring about the Great Dome, to mirror the Twelve Devotions of the Greater Rotation. Rumour among initiates has it that the Cathedral was once a sundial that marked the time by casting shadows on numerals scattered about the city, but that St Newton abolished that, tore up the numerals and hid them away. They say there are twelve different numbers that used to be the first twelve but now no-one is allowed to use them. I don’t believe a word of it, of course.
    - **Any interaction:** It’s right across the city from me!
  + **Object**: StaircaseTop
    - **Description**: One of the old construction ladders left over from the building of the Abbey. It’s a real antique. Some rungs are missing and the middle bends inwards. I can still climb it in my sleep, of course. **[if in Attic]**The ladder leads down all the way to ground level. **[if in Rickety Stair]**The ladder leads up to my room.
    - **Command [climbing or entering StaircaseTop]:** **Move Player into Rickety Stair. Text:** I scramble quickly down the ladder.

4. Rickety Stair

* + **Description:** I’m in one corner of the Great Hall, just by the foot of the ladder up to my room. There’s a note attached to it, asking Amble the caretaker not to put it back in the shed just yet.
  + **Object:** LadderNote
    - **Description:** “Please leave. Needed for initiate until a cell is freed up by older brother. – Gubbler.”
    - **Command [take]:** I’d rather leave the sign be. Last time Amble took the ladder away guess where I was?
  + **Object**: StaircaseBottom
    - **Description**: **Same as StaircaseTop**
    - **Command [climbing or entering StaircaseBottom]:** **Move Player into Attic Room. Text:** I scramble up the ladder. It’s a long way, and pretty exhausting.
    - **Command [take]:** The ladder’s pretty long. I couldn’t carry it on my own.

4. Upper Hall

* + **Description:**

The Great Hall of the Abbey is the biggest room I’ve seen in my life, running from this end all the way southwest (and it is *all* the way, I’m never allowed further) to the Great Doors and the Yard outside. If I crane my neck I can see the dark square of the floorboards of my room – the ladder is on one side, to the west. Lights moves in and out overhead, from the candles moving on their Holy Tracks. Strong smells float through an archway to the east.

From their niches, the Three Major Saints are watching sternly, keen that I should get out of the Cathedral and talk to the Archbishop as quickly as possible.

* + **Object**: Statues of Three Major Saints
    - **Description**: The Three Major Saints examine me right back, their faces shining with Holy Precision. St Breguet, the Maker; St Newton, the Thinker; and St Babbage, the Calculatrometrist. They’re only statues, of course, but they’re still quite creepy here in the half-light of the moving candles.
    - **Command [take or push Statues]:** The Saints quite clearly disapprove.
  + **Object:** Buttresses **[These are in all three Hall locations]**
    - **Description:** The stone pillars supporting the roof are like trees.
    - **Command [climb]:** The buttresses are too tall, too wide and too smooth for me to climb, even if I wanted to.
  + **Object:** Candle-tracks **[These are in all three Hall locations]**
    - **Description:** The candles move in the space between floor and ceiling, the way the stars move between Earth and the Great Darkness of Heaven. They’re follow winding metal tracks that cross and recross along the length of the Great Hall, and as they move, pools of light form and then dissolve, so that some parts of the chamber are brightly lit at times whilst others are quite dark. The candles move day and night, with automatic systems to replace those that burn down to the stub.
    - **Interaction:** They’re high above me, out of reach.

5. Kitchen

* + **Description:**

If there was ever a proof of the perfection of Clockwork over Nature, it’s that the dirtiest and most hectic room in the whole Abbey is its Kitchen. Shelves, walls and floor are covered by machines belching, slicing, steaming, chopping, stirring, boiling, broiling, frying, pureeing … the list goes on. The noise, smell and heat is almost overpowering, and the Cook, who controls this madhouse, can only stand it because he’s stone deaf.

**[if Horloge has been encountered:]** In one corner is the only machine I’m allowed to use: the Tea Maker. There’s a jar of tea leaf beside it. **[if tea cup in bracket]**In the bracket of the machine is a tea cup.**[if Cup of Tea (full) in bracket]**In the bracket of the machine is steaming cup of tea.

I can escape back into the cool of the Hall to the west. South, through a broad arch, is the Refectory**[if Gong event is happening]**, where the Refectory Clock is throwing up a wall of sound**[end if]**.

* + **Command [going South to the East Refectory during the Gong Event]: disallow:** No way. The coast is clear to get out of the Abbey and over to the Cathedral, but only so long as Calvin and Drake are distracted in there.
  + **NPC**: Cook

**NOTE: Again, not a fully NPC, since you can’t actually interact with him in any meaningful way, he just exists to provide flavor text/scenery and prevent you from messing with the devices in the kitchen.**

* + - **Description**: The story goes that the Cook lost his hearing while setting rat-traps inside the great Refectory Clock. He’d been late about his chores and so instead of being there at 4.30 like his rota told him to, he was there at 5.00. When the gongs ran for dinner, he was still inside the case. If it’s true, then never mind his ears, it’s a wonder he can still *see* or *think*. That clock is *seriously* loud.
    - **Command [talk or ask about Cook, with random variation indicated]:** The Cook doesn’t waste time trying to lip-read. He picks me up, puts me to one side, and gets back to **[walloping the toaster / scooping soot from the grill / injecting steam through a waxed cloth pipe into a pot / cooking / plugging holes in a hot-water pipe with bread dough / setting dials on the furnaces / stirring a pan using a three-foot spoon].**
    - **Event [every three turns while in kitchen, with random variations indicated]:** The cook **[pushes / bustles / scurries / knocks]** past me, to **[unclip / wind / respring / tighten / thump ]** the **[whisker / grater / steamer / masher/ broiler / oven / crumb-sucker ]**.
  + **Object**: Machines
    - **Description**: Pipes run like cobwebs between a hundred fantastic devices. One entire corner is given over to automatic egg-boiling: “A Holy Problem of Timing,” Gubbler once said. Other wires, pulleys, ducts, gears and cog-teeth cross the floor and ceiling, and the Cook is constantly sweeping muck and crumbs out from the mechanisms in a desperate attempt to keep them in good order.
    - **Command [take, use or open Machines]:** **One of, randomly:**
      * The Cook hurtles over and beats me away with a towel.
      * The Cook scowls and slaps me away.
      * I might lose a finger if I tried that!
  + **Object**: Jar of Tea Leaf
    - **Description**: A glass apothecary jar of tea leaves, that come shipped in by Zepplin from the Asynchronous Continent. .
    - **Command [take Jar when the PC doesn’t have TeaLeaf]: move TeaLeaf into inventory. Text:** I scoop up a handful of tea leaves.
    - **Command [take Jar when the PC has TeaLeaf]:** I take a couple more leaves.
    - **Command [put TeaLeaf back in jar]:****Remove TeaLeaf from player. Text:** I put the tea leaf back into the jar.
    - **Command [put anything else in jar]:** I’d be in big trouble if I messed up the tea in this place. It’s the sacred drink of the workshop men, and it’s pretty expensive too.
  + **Object**: TeaLeaf
    - **Description**: A handful of tea leafs.
    - **Command [put TeaLeaf into Basket on Tea Machine, when there’s no leafs in the basket]: fill the basket with tea leaf. Text:** The basket’s now filled with tea leaves.
    - **Command [put TeaLeaf into Basket on Tea Machine, when there are leafs in the basket]:** The basket’s full already.
    - **Command [drop, put somewhere, throw]:** I scatter the tea leaves. They quickly disintegrate and are gone.
    - **NOTE: You can only have on of these at a time, from the Jar in the kitchen. The go in the Basket of the Tea Machine.**
  + **Object**: Tea Machine
    - **Description**: Very complex, but robustly built and able to perform its functions a few thousand times without needing to be oiled. It consists of a framework of arms and struts, most of which move, though there’s a plate at the front to hold the primary gear-train that’s between the lever and the winding key. Inside the machine I can make out a kettle, a spigot, and a basket suspended over a semi-circular bracket. There’s a burner somewhere, too.
    - **Description when the Working event is happening**: The machine is clanking, spinning, whirring and generally doing its thing.
    - **Command [use or turn on Tea Machine]:** It does no good to talk to a machine so casually, as Gubbler would say. Each sacred part must be treated as an individual operating within a larger purpose. Keys must be wound, levers puller, spigots opened… that sort of thing.

**NOTE: This is slightly complicated. Each of the parts of the machine (below) controls a different function. In short: Pulling the lever operates the machine. If you haven’t properly prepared some other part of the machine, you will get a message describing where the problem is. All of the error messages are controlled by the lever, so they are listed in the description of the lever below.**

**When the machine is turned on successfully, the Working event begins. During the Working event, interaction with any component is disallowed with the message:** Don’t interfere. The machine is making its right and proper supplications. **Some descriptions also change.**

* + **Object**: Spigot
    - **Description**: The spigot is a short tube **[if not Working]**above the kettle**[end if]** with a hook-shaped valve halfway up that can be opened. Somewhere in the other corner of the Kitchen it’s plumbed into the water tank, which in turn is fed by ducts from the ceiling, into which water is loaded by thirsty initiates – and so on it goes; a Great Rotation.
    - **Description [second time]**: Basically, it’s a tap over the kettle.
    - **Command [use, open or turn on Spigot,** **If there’s no water in the kettle:] this fills the kettle with water. Text:** The spigot releases a thin dribble of water into the kettle. Across the room, the clouds coming from the steamer suddenly thin out and the Cook pauses to give me the most evil of evil stars. I turn the spigot closed again.
    - **Command [use, open or turn on Spigot,** **If there’s kettle is full:]** There’s plenty of water in the kettle, thanks.
  + **Object**: Kettle
    - **Description**: The brass kettle is suspended from an arm-brace under the spigot and near the burner. **[if full]** It’s full of water.
    - **Description, when Working is happening**: The kettle is steaming away.
    - **Command [open or empty Kettle]:** The kettle is set in the middle of the machine, over the burner, safely out of reach.
    - **Command [fill Kettle]:****Same as Open Spigot.**
  + **Object**: Burner
    - **Description**: The burner is a little spout for the gas which is pumped in from the cow-sheds in the countryside, or so Drake says. It’s currently unlit but on one side is the flint-iron, ready to spark should the gear-train connected to it be put in motion.
    - **Description when Working, and the burner is lit**: The burner is firing.
    - **Description when Working, and the burner is not lit**: The burner is cooling.
    - **Command [any interaction]:** The burner is central to the machine, literally. Well out of reach.
  + **Object:** Flint-iron
    - **Description:** An iron slice set over a flint block. Eventually the flint will wear down and some lowly machinist will have to take the whole Tea Maker apart to change it. Given how long flint lasts – and how lowly I am now – that machinist might still end up being me.
    - **Interact:** **Same response as burner**
  + **Object**: Basket
    - **Description**: A fine-mesh wire basket positioned near the front of the machine, right over the circular bracket. **[if full of TeaLeaf]**It’s filled with fresh tea leaves.
    - **Command [open or close Basket]:** The basket has no lid. It’s just waiting to be filled.
    - **Command [insert something wrong into Basket]:****[noun]**-tea wouldn’t go down well with anybody.
    - **Command [take]:** The basket is firmly fixed to the machine by two long struts, designed to shake out the last drops towards the end of the process. “No cog left unturned,” as Gubbler would say.
  + **Object**: Bracket
    - **Description**: Just below the main gear train is a semi-circular bracket made of silver **[if empty]**, unsurprisingly about the size of a teacup.**[otherwise if it holds the Tea Cup]**, in which is a tea cup waiting for tea.**[otherwise if it holds a Cup of Tea]** in which is a nice full cup of tea.
    - **Command [open or close Bracket]:** The bracket has no lid. It’s a kind of metal pincer.
    - **Command [put something you shouldn’t in the Bracket]:**The bracket’s right and proper function is to hold a tea-cup only.
    - **Command [put Cup of Tea (full)] in bracket]:** The bracket’s meant for empty cups, not full ones.
  + **Object**: Gear Train
    - **Description, if Working is happening:** The gears are whirring quite happily.
    - **Description, if small gear replaced:** The gear train forms a perfect snake from the lever, over the semi-circular bracket and into the innards of the machine.
    - **Description, if small gear is missing:** The gear train is most sadly broken by the lack of one small cog. If the Cook sees this, he’ll get very upset.
    - **Description, if small gear has not been removed, first time:** I can’t help but notice a worn down gear in the middle of the train, no longer catching teeth with its fellows. I make the sign of Sad Depreciation.
    - **Description, if small gear not removed, other times:** One small central gear is too worn to mesh with the others. “The weak ones removed and replaced by better,” Gubbler might intone.
  + **Object**: Small Gear
    - **Description**: Half the teeth have rounded, like those of an old man, the kind that eats nothing but cabbage.
    - **Command [take SmallGear]:** **This takes the gear out of the gear train and puts it in your inventory. Text:** While the Cook is distracted – the Cook is *always* distracted – I pluck the out the worn down gear. Not the sort of repair a clock polisher should be doing!
    - **Command [repair/fix SmallGear]:**It’s worn. There’s nothing anyone can do to change that.
  + **Object**: Tea Maker Key
    - **Description**: A steel key, used to wind the belly spring of the Tea Machine.
    - **Command [turn Key]:** **This winds the spring in the machine. Text:** A few turns and the spring is fully wound.
    - **Command [take Key]:** The key is fixed deep inside the device.
  + **Object**: Tea Machine Lever

**NOTE: The lever turns on the Tea Machine. It checks several variables. If they are all set, you get a Cup of Tea. If there is a problem, it produces an error message. In order for the tea to be brewed you must: Wind the key to power the machine, replace the SmallGear in the gear train with the NewGear, turn on the spigot to fill the kettle with water, put TeaLeaf in the basket, and place the TeaCup in the bracket. Then, when you pull the lever, you’ll get a Cup of Tea. The error messages occur one at a time, in the order above. So, if you’ve wound the key and filled the kettle with water, but haven’t done any other step, you’d get the error message about needing to replace the gear when you pull the lever. If you then replace the gear and pull the lever, you’d get the message about needing to put the TeaLeaf in the basket. This should be implicit in the interactions below, but I wanted to make it explicit here.**

* + - **Description**: A large steel lever set between the gear train and the Tea Maker’s key.
    - **Command [pull, push or turn on Lever]:** **This checks the following variables, in order, and produces the following results:**
      * **If the working event is happening:** The machine is working already.
      * **If Tea has been made already:**I don’t have another empty tea cup.
      * **If the kettle has not been filled with water:** The Cook gawps, then troops over and belts me around the head. He points firmly at the kettle in the middle of the machine – the *empty* kettle in the middle of the machine – then stalks back over to his chopping machine.
      * **If the TeaLeaf has not been placed in the basket:** Don’t you think the tea would be rather bland if I don’t put some *tea* in? The machine is clockwork but it’s not *magic*, you know!
      * **If the Teacup hasn’t been placed in the Bracket:** Everything’s set, certainly, except there’s nowhere for the tea to go – except out of the basket, through the semi-circular bracket where *the tea-cup’s supposed to go*, and them all over my feet.
      * **If the Key has not been wound:** The lever moves without resistance. It’s been long enough since breakfast, clearly, that the spring has wound down.
      * **If the SmallGear has not been removed:** The lever locks down and sets the first few gears in motion. But it doesn’t seem to be carrying over correctly. **[now print the Examine Gear Train message].** I release the lever and it springs back up.
      * **If the SmallGear has been removed, but the NewGear not put in place:** The lever locks down but there’s a gear missing on the front of the machine, so the train of cogs can’t connect. I release the lever again and it springs back up.
      * **If all the above has been accomplished, start the Working Event.**
  + Event: **Working**
    - **This event prints messages if the player is in the Kitchen (he may have to move, to avoid Drake). However, objects are moved/changed etc. regardless.**
      * **Event: first turn:** The gear-train whirrs into life, swinging the kettle across inside the machine. Its base knocks open the gas-pipe tap. A jet of gas hisses out, blowing up a tiny sail attached by thread to the flint-iron. The burner is quickly alight. **Now the burner is lit.**
      * **Event: second turn:** After a minute or so, steam begins to rise from the kettle. This steam collects on a fine gauze over the kettle, which slowly weighs down on a thin metal strut. Eventually, the pressure is enough to flip a counterweight, and the gauze tilts, pushes the kettle onto its side. Boiling water pours from the spout and into the basket of tea leaves. As the kettle empties, its weight shifts and it swings back. A pin on one side knocks closed the gas pipe. **Now the burner is not lit.**
      * **Event: third turn:** The basket slows filters tea into the waiting cup. Meanwhile, the slowing gears move the kettle back to its original position below the spigot, and the water on the gauze sheet evaporates away. All is restored: “Every cog comes full circle,” as they say.
      * **Event: fourth turn: Move the Cup of Tea into the Bracket and move Teacup out of game. The kettle is now empty again. Text:** The lever springs back. The tea is finished. In a final convulsion, the machine spits the used tea leaves out the back and into a composter duct, ready to be fed to the cows that provided the gas… It’s certainly neat.
  + **Object**: Cup of Tea
    - **Description**: A steaming cup of freshly-brewed tea.
    - **Command [take Cup of Tea]:** **Moves into inventory. Move LemonSlice to Cup of Tea. Text:**

I lift the cup carefully from the machine. The Cook turns and for the first time seems to notice me. He looks furious. “And where you thin’ you go wi’ tha’?” he demands. “Wait. Wa’.”

After a bit of tidying, he finds a button to press. A machine coughs and wheezes, and eventually a small half-slice of lemon squeezes from a slot. The Cook snatches it and drops it into my tea cup. “Ri’ you are,” he says, and then waves me away.

* + - **Command [drink Cup of Tea]:** After all that? No way. I prefer milk anyway.
    - **Command [put into Cup of Tea]:****Same as interacting with the LemonSlice (below).**
    - **Command [give Cup of Tea to Horloge / put cup on Horloge’s desk]: Move Cup of Tea to Horloge:** I set the cup down beside Brother Horloge’s elbow. “Excellent, there,” he says, beaming, nostrils twitching. “Such a smell! The finest!” He lifts the cup, takes a sip and smacks his lips. “It’s the slight metallic tang that really gives it the *whotsit*,” he adds. His eyes half-close in calm delight.
  + **Object**: LemonSlice
    - **Description**: A slice of lemon.
    - **Interact**: Don’t. That would spoil the tea.

6. Library

* + **Description:**

The Abbey’s library is small compared to the one in the Cathedral. There’s nothing on the shelves but the key texts: the *Principia*, the *Mechanistica* and the *Determininium.* Only Brother Horloge, the Abbey’s Primary Reader ever seems to use them – he’s here at the moment, studying at his desk by the poor light coming through the stained glass windows. **[if keys on table]**By his elbow is a fat bunch of keys.**[otherwise if keys on floor]**On the floor by his feet is a fat bunch of keys.**[end if]** On his shoulder is his mechanical owl, wings folded.

An archway leads east back into the hall. From the southwest comes the clatter of Writing hammers and the sharp smell of burnt ink.

* + **Event:** **First time entering the library: the following is printed.**

Horloge looks up as I enter. “Ah, young – young Whotsit!” he bellows, pointing a fat finger in my general direction, though through his thick multi-lensed spectacles I don’t think he can quite see where I am. “Look here!” he demands. “Young Whotsit-whoever-you-are! I need some – some of that, you know. Some of that whotsit. A good… of whotsit? Uh-huh? Good? Good.” He smiles, then looks back down to his studies, muttering.

* + **Object**: Shelves
    - **Description**: The shelves have a lean to them because the *Determininium* by St Babbage is such a weightier tome than the *Principia* of St Newton. “Truly blessed are the smaller and most intricate,” as they say.
    - **Command [put on]:** The shelves are only for the holiest of texts.
    - **Command [climb]:** They’d collapse in a moment.
  + **Object**: Books
    - **Description**: Old leather bound tomes.
    - **Command [take or read Books]:** A 2nd Assistant Clock Polisher isn’t even allowed to dust the Holy Texts. Besides, I only read Latin and these books are all in Mathematik.
    - **Command [smell books]:** The books smell of old socks, rotten wood and muddy ponds.
  + **Object**: Stained Glass
    - **Description**: The glass panels are stained to depict a watch escapement, an astrolabe and below them both, the wide-spread arms of a beatific orrey. Not much light gets through them at all.
  + **Object**: Table
    - **Description**: The table is set on little brass castors to allow Brother Horloge to follow the feeble patch of sunlight around the room.
  + **Object:** Manuscript
    - **Description:** Horloge is poring over a complex diagram, depicting the inner works of a *fusee*.
    - **Command [take manuscript]:** Brother Horloge is busy with it.
  + **Object**: Owl
    - **Description**: Horloge’s mechanical own sits on his shoulder. It seems to be asleep, its spring unwound.
  + **NPC**: Horloge
    - **Description**:

Horloge’s eyes are screwed up behind the most complicated pair of spectacles I’ve ever encountered. They make it hard to even *see* his eyes – or rather what’s left of them. He’s read in the darkness here in the Library for so long he’s basically blind. On his shoulder sits his pet owl. Same as Brother Horloge it looks more fearsome than it actually is.

**[if keys on table]**By his elbow is a fat bunch of keys.**[otherwise if keys on floor]**On the floor by his feet is a fat bunch of keys.**[end if]**

**[if sipping tea]**He’s sipping his tea, quite content, eyes half-closed.**[otherwise]**He’s poring over a page of manuscript, muttering quietly to himself.**[end if]**

* + - **Note: When talking to Horloge: In both cases – tea and no tea - after Horloge says something, if the Keys are on the table, the Keys are moved to the floor and the following text is printed:**

**First time:** He’s so enthusiastic as he talks that he knocks his keys onto the floor, though he doesn’t seem to notice.

**Second time:** He knocks his keys back onto the floor.

**Remaining times:** He knocks his keys onto the floor again.

* + - **Command [talk or ask about topic to Horloge]:** **If you haven’t yet given him the cup of tea. For each response, print Wren’s Line, a paragraph break, and the Response. If you ask a question a 2nd time, print the DEFAULT reaction instead.**

|  |  |  |
| --- | --- | --- |
| TOPIC | WREN’S LINE | RESPONSE |
| (First topic, regardless of what’s tried) | I open my mouth to speak. | “Look here, Whotsit,” he interrupts. “I’ve been at these books all day. Grappling with the Mysteries of the Whotsit. A cup of whotsit, that’s all I want.” |
| Drink | “A drink?” I ask. | “A good cup of that whotsit, yes. Now run.” He waves a finger vaguely. “Run along.” |
| Tea | “A cup of tea?” I ask. | “Of course a cup of whotsit!” Horloge replies hotly. “Do I have to say everything twice? Do I have to…” He pauses, appearing to have forgotten what he was saying. “Say everything twice?” he finishes, uncertainly. “Good.” |
| Whotsit: | “A whotsit?” I ask. | “Yes, quite right,” he replies, shaking a finger. “Nice and hot.” |
| (Default / not understood) | I open my mouth to speak. | **(first time):** “Don’t stand there babbling,’ Horloge interrupts. “I mean, really, very simple. Just a cup of… a cup of… you know. Yes.”  **(second time):** “What kind of scullery maid are you?” he interrupts. Blinder than I thought, clearly. Any monk should know a 2nd Assistant Polisher when they see one.  **(remaining times):** “A cup of whotsit, whotsit,” he insists. “And don’t spare the horses.” |

* **Command [talk / ask about a topic to Horloge, if you’ve given him the tea]: Each topic can only be asked about once. Second attempts elicit the response** I’ve already asked about that.

|  |  |  |
| --- | --- | --- |
| TOPIC | WREN’S LINE | RESPONSE |
| Keys **(if on the floor)** | “Where are your keys?” I ask politely. | “Oh, they’re around here somewhere, I’m sure,” he replies, dismissively. |
| Keys | “What are your keys for?” I ask him. | “Oh, keys are everything,” he replies, with enthusiasm. “Every whotsit with diagrams in, at any rate.” |
| Calvin/Drake | “What do you think of Calvin and Drake?” I ask. | “Hmm? I don’t know them,” he says, brow furrowing. “We only stock the core texts, you see. You’d have to look in the library at the Cathedral for that.” |
| Abbey | “Do you like it here in the Abbet?” I ask. | “A fine old place,” he replies, despite the poor light and the constant noise from the Scriptorium. “Could do with better heating, perhaps.” |
| Light/Windows | “Don’t you need more light?” I ask. | “Whatever for?” he replies, peering dimly at you. |
| Cathedral | “How do I get to the Cathedral from here, Brother Horloge?” I ask. | He claps me on the shoulder in reply. “Years of careful study,” he says. |
| Abbot | “What do you think about the Abbot?” I begin. Maybe I can tell Horloge what I overheard. | “The Abbot,” he replies distantly. “I don’t think I’ve seen old Whotsit in a while. Not seen much, actually. Funny thing.” He takes off his spectacles and wipes them on his sleeve.  No good, clearly. I’m going to have to tell the Archbishop; no-one round here is going to lift a finger. |
| Figure in Grey | “What do you know about a Figure in Grey?” I ask. | “Grey?” he asks. “I don’t know Grey. Now St Newton and St Breguet, they drew excellent figures. Absolute perfection.” |
| Tea | “You like you tea?” I ask. | “Young Whotsit, it’s about as fine as it could be,” he replies cheerfully. |
| Cook | “What can you tell me about the Cook?” I ask. | “There’s a cook here?” he replies, surprised. “Well, I never. I never. No? No, I didn’t.” |
| Owl | “I like you owl,” I tell him. “It’s artificial?” | “Of course it is,” he says. “Her name’s Rachael.” |
| Books | “Have you read all these books, Brother Horloge?” I ask. | “Many times,” he replies, smiling calmly. “They have filled me with much peace and calm. The best thing about them,” he confides, “is the way they *smell*.” |
| Clockwork | “How does clockwork work?” I ask. | Brother Horloge looks confused. “That’s a whotsit, young Whotsit. A statement that makes no sense. Clockwork *is* working. Like,” he waves at the window, “light *is* illumination. Perhaps what I mean is,” he finishes, with a triumphant tap of a finger on the table. “Clockwork works like clocks work.” |
| Saints | “What can you tell me about the Saints?” I ask. | He waves a hand toward the bookshelves. “Find out for yourself,” he says. “None of it’s a whotsit. They wrote it all down.” |
| Horloge/himself | “How are you, Brother Horloge?” I ask. | “Perfectly well. Can’t complain.” He looks very content, in fact, holding his cup and petting his owl. “Abbey life is very fine.” |
| Gong (only if Gong event is happening) | “Isn’t that the gong for dinner?” I ask. | “No, can’t be,” Horloge replies calmly. “See where the sun is? If it was 5 o’clock now, I’d have pushed the table right over against that wall.” |
| Reloh | “What do you make of Brother Reloh?” I ask. | “If anyone can make anything of Brother Reloh I’ll be terribly surprised,” Horloge replies, with surprising ferocity. |

* + - **Event [random, every four turns while in Library]:**

**If Horloge has his Tea:**

* + - * Brother Horloge leans back in his chair and sips his tea with eyes closed.
      * Horloge is clearly enjoying his cup of tea.
      * Horloge reaches up to stroke his owl. The bird is motionless.

**If Horloge has not got his Tea:**

* + - * Brother Horloge mumbles as he traces over the sheet of manuscript.
      * The sun shifts a little, and the Brother nudges the table to follow the pool of light.
      * Horloge’s finger shakes terribly as he traces the Holy Lines across the sheet.
      * Horloge reaches up to pet his owl. The bird is motionless.
      * Horloge chucks his pet own under its beak. There is no reaction.
  + **Object**: Horloge’s Keys
    - **Description**: A thick bunch of keys, to most of the Abbey’s locks and clocks alike.
    - **Command [take, if on the table, No Tea]**: Brother Horloge puts out a worn-out old hand. “Now don’t you wander off with my keys,” he says. “They’re very important.”
    - **Command [take, if on the table, Horloge has Tea]**: **Move Keys to the floor:** His eyes are only half-closed. They’re half-open as well. He bats my hand away firmly. “Leave them be,” he says. Of course, he knocks them to the floor in the process and he doesn’t notice *that*.
    - **Command [take, if on the floor, and Horloge does not have tea]**: **Move keys to Table:** I wait for old Horloge to lose himself in his manuscript and then snaffle the keys from the ground. But he notices me, of course. “Thank-you, young Whotsit,” he says. “Just put them down on the table, there’s a whotsit.” I do as I’m told.
    - **Command [take, if on the floor, and Horloge does not have tea, second attempt by the player]**: **Move keys to Table:** Just as before: he sees me pick the keys up, and takes them back.
    - **Command [take, if on the floor, and Horloge has his Cup of Tea]**: **Move keys to Table:** Very quietly, I pick the keys up off the ground. With his eyes half-shut, Horloge doesn’t notice.

**NOTE: Used to unlock the Refectory Clock.**

7. Central Hall

* + **Description:**

I’m standing in the very centre of the Abbey’s Great Hall. It’s impossible not to crane my neck here, to gaze up at the ceiling held aloft by buttresses like gigantic oak trees. To think, people built this in the days before proper pulley-transmissions! It must have taken *weeks*! The hall continues northeast into shadow, and southwest, towards the sunlight, the Yard and above all, the Archbishop.

The vast empty space is filled by the muttering and echo of Holy Mechanisms, and the hiss of the candles as they sweep around their Tracks, providing a little light everywhere but rarely ever enough. I can just make out archways both east and west.

8. West Refectory

* + **Description:**

I spend some of my time here, eating at one of the two long tables. I spend even more serving the monks. Each of them has their own seat, marked by a little brass hourglass, and if the twenty or so I can see here weren’t enough (which they aren’t), there’s more to the east, where the Refectory continues. Back west is the archway to the Great Hall.

On the table is a single empty teacup, left over from breakfast.

* + **Object**: Long Table / Benches
    - **Description**: Two long oak tables flanked by benches. Each monk’s place is marked by an hourglass, fixed to a brass rod along the centre of the table.
    - **Command [Put something on table]**: I shouldn’t clutter the table. I only cleaned up here a few hours ago.
    - **Command [sit]**: It’s not time to eat yet. At 5pm, the gong will ring next door, and then it’ll be time.
  + **Object**: Hourglasses
    - **Description**: Little polished hourglasses, each with a name inscribed at the base. They run on a metal bar so they can be easily flipped. “There is time for eating,” so they say, “but only the right amount of time.” **[if the Tea Cup is on the Table]**Next to Horloge’s hourglass is an empty tea cup.
  + **Object**: Tea Cup
    - **Description**: A porcelain teacup. The edges are a little chipped from overuse. **[if the player has not moved it]:** It’s next to Brother Horloge’s hourglass.
    - **Command [take]**: I pick up the empty cup from its place beside by Brother Horloge’s hourglass.
    - **Command [give to Horloge]:** “Well, what good’s that?” Horloge demands. “That’s whotsit without the whotsit, like a whotsit with no whotsit!” He seem positively enraged.

**NOTE: This is used with the tea machine in the kitchen. When it has been filled, it is replaced by the Cup of Tea.**

* + **Command [going East to the East Refectory during the Gong Event]: disallow:** No way. The coast is clear to get out of the Abbey and over to the Cathedral, but only so long as Calvin and Drake are distracted in there.

9. East Refectory

* + **Description:**

**If Gong event is not happening:** The eastern end of the long Refectory is given over in part to the tables lined with brass hourglasses, but in the other half there’s nothing but the enormous Refectory Clock. It’s an impressive thing, so big because it only needs winding once a year, despite all the gongs, cymbals, tubes and bells that strike when dinner time comes around. Right now, the clock is showing the time at just after **[the time on the clock, which is 3pm to begin with]**.

**If Gong event is happening:** The refectory booms with the sound of the clock, striking the dining hour on a hundred bells, cymbals and organ pipes. I can retreat down the length of the dining tables by heading west.

Pungent smells drift in from the kitchen to the north. On the east wall is the small green door to the Abbey’s herb garden.

* + **Object**: Long Table
    - **Description**: **Same as above, but without mention of the Tea Cup.**
  + **Object**: Hourglasses
    - **Description**: **Same as above, but without mention of the Tea Cup.**
  + **Object:** Garden door
    - **Description:** A low door leading out into the garden.
    - **Command [open/unlock]:** It’s locked.
    - **Command [open/unlock with Horloge’s keys]:** I try every key on Horloge’s bunch, but none of them seem to the fit the garden door’s lock. Widdershins! That was my way out! Looks like I’m going to have to think of something else. Some other way of distracting Drake and Calvin…
  + **Object**: Refectory Clock
    - **NOTE**: **The clock has a time, which starts at 3pm. This time is printed in its descriptions.**
    - **Description**: Housed in a case made of oak and glass, the inner workings of the Refectory Clock are visible, for the purpose of contemplation over dinner. In one corner is the colossal spring, about the size of an Oliphant, which powers the clock for over a year and reminds us that we need little to do much. Almost all the rest of the clock is given over to bells, hammers, whistles, gongs, organ pipes, cymbals, and other devices designed to bring even the deafest monk to dinner.

The clock is currently set to **[time of clock]**.

* + - **Description when Gong event is happening**: The Refectory Clock is pounding out a colossal amount of noise!
    - **Command [open or unlock Refectory Clock]:** 
      * **Without Horloge’s keys:** It’s locked, and I certainly don’t have a key.
      * **With keys:** Using Horloge’s keys and a little trial and error, I open up the case.
    - **Command [ring Refectory Clock]:** The gongs can’t be rung by hand. There’s an extremely complicated system of piston-powered hammers for that, all controlled by the hands on the main dial.
    - **Command [set Refectory Clock]:** 
      * **If Gong event is happening, say** I’m not going anywhere near the clock now it’s ringing. You know what happened to the Cook when he did.
      * **If setting to the time it currently is, say** The clock’s already on **[time]**, thankfully enough.
      * **If clock not open:** Resetting a clock is heresy of a pretty high order: but even if the situation is desperate enough to require it, the case is still locked.
      * **Otherwise, first time:** Putting a clock wrong turns my stomach… but the thought of that Figure in Grey spurs me on. So I make the sign of the Winding Key – maybe that’ll buy me some forgiveness when I wind down. Then I push the hands round to **[the new time]**.
      * **Other times:** It’s horrible to be making a habit of this. Flinching, I push the hands round to **[the new time].**
      * **If the clock is set to 5pm, start the Gong event, straight away.**
    - **Event [Gong event. Refectory Clock set to 5:00]: NPC: Calvin is removed from the Entry, and you can now travel southwest from the Lower Hall. NPC: Drake stops his patrol and is removed.**

**Text:** The clash of metal on metal: the Refectory Clock leaps into life like an advancing army, its bells, gongs and organ pipes ringing and chiming and clanging away! Very, very quickly, I slam shut the clock case door and, covering my ears, rush over to the other side of the room. It’s still horribly loud.

* + - **Event [One turn after Refectory Clock set to 5:00]: Calvin & Drake move to the West Refectory.**

**Text in East Refectory:** Calvin and Drake have raced into the West Refectory. “Wren?” Drake shouts. “Turn that thing off! It’s not dinner yet!”

I put one hand to my ear, as if I couldn’t hear him at all.

**Text in West Refectory:** Calvin and Drake explode into the room and barge me out of the way as they race over to the East Refectory.

* + - **Event [two turns after Refectory Clock set to 5:00]: Calvin & Drake move to the East Refectory.**

**Text in Kitchen/West Refectory/East Refectory:** Calvin and Drake race over to the clock and start struggling with the case. Both are hampered by keeping their hands over both their ears at the same time.

**If in East Refectory: move player to Kitchen:** I slip away quietly into the Kitchen.

* + - **Gong event now continues for the rest of the chapter, affecting some description and NPC responses. You now cannot enter the East Refectory.**
  + **Object:** Calvin and Drake (appear once **Gong** event has started)
    - **Description/interaction:** Calvin and Drake are too busy to pay any notice of me now.

10. Scriptorium

* + **Description:**

The Scriptorium is where the Copying takes place, though it’s hard to believe that Copying once meant a team of monks working with carved rubber stamps. It’s all done by mechanisms now, of course, like everything else except my chores. There’s the massive Gutenberg press on the west wall, and everywhere else is Brother Reloh’s Duplicator. Twenty-three Typewriters, all clattering away as though operated by ghosts, all connected by a single Carriage Arm that curves the length of the wall. To leave the room east or northeast I’ll have to duck under.

Reloh works on one of the keyboards of the Duplicator, typing furiously. The hammering and punching is almost overwhelming.

The Gutenberg seems to be in the midst of a repair. The Cabinet of Relics next to it is open.

* + **Object**: Duplicator
    - **Description**: The Typewriters were designed and shipped in from the North, where they weave the finest ribbons known to Man. The Carriage Arm is Reloh’s own invention, however, that allows him to work here, alone.
    - **Command [use, take, turn on or type on Duplicator]:** “Don’t,” Reloh snaps. So I don’t.
    - **Command [read, search the Duplicator]:** The sheets coming out of the Writers of the Great Duplicator are titled *“A Defense of the Faith Against the Strange Motions of the Unsettled Masses*”. I read a bit. “*But for the Irony, that it is Consequentialism which causes Wronged People to accept such Heresy and Bad Thought, I would declare these Bad Thinkers to be Agents of Rust itself. However, it is their Debauchery, their lacks of Precision, both in Morality and Productivity. These things have Led them into Terrible Indecision. ‘When the teeth of the flock cannot chew, they shall Slip and Spin in most Lonely Individualism.’ So sayeth…”* It doesn’t half go on.
  + **Object**: Press
    - **Description**: A massive Gutenberg press, the source of all the city of St Philip’s holy texts and condemnations. The recent spate of pamphlets advising against “heretical new ideas” – whatever they might be – has run the press down rather severely. I make the sign of Sad Depreciation. Reloh sees, and nods his approval.
    - **Command [use, take, turn on or type on Duplicator]:** “Stop that,” Reloh barks. So I stop.
  + **Object**: Cabinet (container object)
    - **Description**: The Cabinet of Relics is open, which it shouldn’t be, but presumably whichever monk was in the middle of consecrating the Gutenberg needed a three-quarter inch screw and slipped out to buy one. Inside the cabinet are typesets, spare gears, ink rollers – many objects of the Copying.
    - **Command [close Cabinet]:** “Leave that,” Reloh scowls. So I leave it.
  + **Object**: Press Materials (inside Cabinet)
    - **Description**: Typesets and other items, including a full set of new brass gears. **[if GearTrain has been examined, so the worn small gear is known about]**One stands out; the same cut and bearing as the worn-down cog on the Tea Maker in the Kitchen.
    - **Command [take Press Materials]:** “Don’t touch those,” Reloh demands. So I don’t touch.
  + **Object**: NewGear (inside Cabinet)
    - **Description**: A smallbrass gear, new cut and freshly blessed by the Filers.
    - **Command [take NewGear]:** “Put that back,” Reloh snaps, without looking up. But I don’t put it back.

**NOTE: Used with the Tea Machine in the Kitchen.**

* + **NPC**: Reloh

**NOTE: Again, not a fully NPC, since you can’t actually interact with him in any meaningful way, he just exists to provide flavor text/scenery and prevent you from messing with the devices in the scriptorium.**

* + - **Description**: Brother Reloh is unusually young. He’s also unusually pious, firm and committed to work. The only time I’ve ever seen him smile was when Brother Horloge sat on his spectacles right before he was supposed to read Grace. Reloh works here in the Scriptorium night and day, replicated the Proper Texts “for the edification of…”, well, pretty much everyone.
    - **Command [talk or ask about Reloh]:** Randomly, from:
      * “Be quiet,” Reloh squawks. So I’m quite.
      * “Close your mouth,” Reloh snipes. So I close my mouth.
      * “Say nothing,” Reloh instructs. So I say nothing.
      * “I’m busy,” Reloh interrupts. So he’s busy.
      * “I’m working,” Reloh snaps. So he’s working.
      * “Don’t make noise,” Reloh says, oblivious to the incredible thundering of all his machines.

11. Lower Hall

* + **Description:**

Looking northeast, the Great Hall of the Abbey stretches away like the belly of some big beast, its bony roof held up by pillars like swallowed trees. The walls are carelessly lit by candles moving through Sacred Tracks suspended in the air. I can just make out the Corridor of Contemplation to the east, and the wider archway to the Scriptorium to the west.

But more importantly, the great Entry – and exit – of the Abbey is to the southwest. And if I’m going to get out of here and talk to the Archbishop that’s the only way to go. **[if Calvin is southwest]**But maybe you’re starting to see what kind of luck I have. Right there, in the Entry, is Calvin, working on a clock.**[end if]**

* + **Object**: Calvin
    - **Description**: He’s hard at work – or he is whenever a monk goes past, anyway. The rest of the time he’s fiddling with his hair in the reflection of the bits he’s polished so far. I’m not going to be able to slip past him like that. I’m going to need to get him out of there somehow. **An Idea Event occurs next turn.**
    - **Command [go SW from Lower Hall]** : What, just waltz past him, stop and say hi? He’d have me by the hair in moments. No, I need some kind of plan to get past him. **An Idea Event occurs next turn.**
  + Event: **An Idea. This event occurs after thinking about getting past Calvin. It only happens once. Text:** Calvin will be there till the Refectory Clock chimes for dinner. And that, slow and sure as clockwork, has given me an idea. The Refectory Clock…

12. Abbot’s Quarters

**NOTE: This is the same location from the first chapter, and contains all the same objects. The only addition is Gubbler, who sits at the desk going over a ledger.**

* + **Command: [on entering Quarters]:** I knock before entering the Abbot’s study.
  + **Description:** The Abbot’s Quarters again. Gubbler is here, standing by his desk (no chair, remember?). He’s looking right at me, waiting for me to explain why I’m interrupting him, and why I haven’t run away back west yet.
  + **NPC**: Gubbler
    - **Description**: Gubbler’s staring right at me, or maybe just past my shoulder. He doesn’t look very happy. His mechanical salamander is **[if Salamander is Active]**climbing restlessly over his shoulders **[otherwise]** sitting motionless on the desk.
    - **Command [talk or ask about topic to Gubbler]:** **Each response can only be given once, otherwise the player is told** I’ve already talked about that.

**Game prints Wren’s Line, a paragraph break, and then the response (if there is one).**

|  |  |  |
| --- | --- | --- |
| TOPIC | WREN’S LINE | RESPONSE |
| Wren | “My name’s Wren,” I say. | “One of the initiates,” he replies. “I know you. I recognize you by your height.” |
| Calvin/Drake | “I wanted to ask about Calvin and Drake, Father,’ I begin. | “Hmph. Meant to clean my clock today, I think.” He peers at it. “Looks clean enough to me. They must have done a splendid job. I’ll commend them.” |
| Abbey | “How long have you been in the Abbey, Father?” I ask. | “That’s a strange question,” he replies tersely. “All my life. Same as you will be.” |
| Cathedral | “I need to permission to go to the Cathedral,” I say. | “Nonsense. You need to get back to chores,” he snaps. |
| Abbot | “I wondered if there was anything you needed, Father,” I say, trying to get into his good books. | He looks at me, touched by the kindness. “Why thank you, young… yes, well. Thank you. No.” He grimaces. “There’s nothing you can do to help me.” |
| Figure in Grey | “I thought I saw a figure earlier,” I begin, nervously. | “A figure? Nonsense,” Gubbler replies, unhappily. “You’ve got too much imagination. Do your chores, you’ll soon be fixed.” |
| Tea | “Should I get you some tea?” I ask. | “Tea? I’m not one for tea,” he says. “Horloge is the great addict around here.” |
| Cook | “I was talking to the Cook…” I begin. | “Don’t lie to me,” Gubbler snaps, distractedly. “No-one talks to the Cook. The Cook doesn’t talk.” |
| Salamander | “Is your salamander real?” I ask. | “Of course not. What a horrible idea,” Gubbler replies. “What would I be doing with a real animal in my room?” |
| Books | “Why don’t you have any books?” I ask. | Gubbler looks at you, almost shaking. “With a perfectly good Library so nearby? Covetous child.” |
| Clockwork | “Please, Father. How does clockwork work?” I ask. | “The Great Law of the Universe,” Gubbler replies. “All things must work this way.” He looks quite downcast. “All things.” |
| Saints | “Tell me about the Saints, please,” you ask the Abbot. | The Abbot looks at his bust of St Newton. “The Saints lived in simpler times,” he says finally. “So they saw things more clearly than us.” |
| Horloge | “Tell me about Brother Horloge,” I ask. | “When the time comes for you to start Reading,” the Abbot says firmly, “then you’ll get to know Brother Horloge. Till then, you’ve got your chores to do. This Abbey won’t clean itself.” |
| Reloh | “Tell me about Brother Reloh,” I ask. | “He does good work,” the Abbot says firmly. “Excellent work.” |

* + - **Event [random, every four turns while in Library. In sequence]:** 
      * Gubbler coughs into a fist. “Well, yes?” he demands.
      * The salamander buzzes up and down and around Gubbler’s arms, using its tail to keep balance.
      * Gubbler looks like a man disturbed from work, or possibly from sleep. But I can’t see any work on his desk.
      * The salamander is moving more sluggishly now as it crawls over Gubbler’s back.
      * The salamander creeps down off Gubbler’s hand and onto the desk, where it eventually grinds to a halt. **Now the Salamander is not Active.**
      * Gubbler fishes in a pocket, produces a key and stabs the creature in the side. A moment later it’s frisking about as before.
      * Gubbler shivers a little. The sun has moved away from his window.
  + **Object:** Salamander
    - **Description:** The salamander is a wind-up pet of Gubbler’s. It ratchets a little as it scurries, and near anything steep – like his upper arms – it waggles its feet uselessly and slides back down.
    - **Command [interact]:** It’s not mine.
    - **Command [wind up, when it’s not Active]:** I don’t have the right key.

13. Entry

* + **Description:**

Sunlight and the sound of the city of St Philip pour in from the west through the Abbey’s great doors. At last! I can get away and see the Archbishop!... before whatever happens happens.

To the east, a cloister runs towards the cells of the monks, novices, initiates, unaffiliated staff – really, of everyone apart from me.

* + **Object**: AbbeyDoors
    - **Description**: Ornately carved with planets, their orbits planned and plotted out for them in advance. Everything on its correct path… just as I should be!
    - **Command [open]:** The doors would take ten men to shift easily, or one clever system of pulleys. Either way, I can’t do a thing on my own.
  + **Object**: Entry Clock
    - **Description**: The great Entry Clock is tall and thin and just about visible from the street. It’s half-polished. A shoddy job, but I don’t have time to fix it.
  + **Object**: Cloister
    - **Description**: That way lies the cells where everyone else sleeps.
    - **Command [enter Cloister]: Disallow. Text:** No time to waste here. Calvin will be back as soon as they turn the clock off.
  + **Command [go E from Entry]: Same as entering the Cloister.**

## Chapter III– The Cathedral of Time

### Map

North Clerestory

Bishop’s Library (C. 4)

East Clerestory (UP)

West Clerestory (UP)

Crypts (Inaccessible)

Choir (DOWN)

East Apse

West Apse

Altar

Central Nave

Orrey Hall

Cyclical Library

Shine of the Saints

Calendar Shrine

Lower Nave

Abbey (Inaccessible)

Cathedral Yard

Great Door

### Rundown

The Chapter begins as you enter the Cathedral Yard from the Entry of the Abbey.

The goal of the chapter (repeated when you first enter the Cathedral Yard) is to find the Bishop, who is working in his library in the cathedral.

The door to the Bishop’s Library is blocked by Doric, a member of the Swiss Guard. He demands proof of having official business with the bishop, as well as of your adherence to the church before he’ll let you pass.

Adherence to the church can be proved by reciting the creed of the church, “In the name of the Lever, the Spring, and the Winding Key.”

Several monks are performing a religious ceremony a religious ceremony at the Altar. This is the player’s first glimpse of the *Perpetuum Mobile*. During the ceremony, the creed of the church is recited several times, but you can never quite hear the first word (“Lever”).

Mosaics in the floor of the Great Door, Lower Nave and Central Nave depict a lever, a spring, and a winding key. This is one way to discover the first part of the creed.

Stained glass windows in the choir also illustrate a lever, a spring and a winding key, and this is the other way to figure out the first element in the creed.

To prove you have official business with the bishop, you need an official order from one of the monks.

Brother Sa’at, a mad astrologer, is observing the workings of the orrey in the Orrey Hall. He thinks you are his apprentice, and sends you to fetch a book from the Cyclical Library.

The Cyclical Library is a massive, spherical room, lined with giant gears and rings with shelves on them. To obtain the book, you must look it up in the card catalogue to get its numerical code, enter that code in the central mechanism in the library, and engage it. Doing this causes the entire room to turn and rotate, until the desired book is deposited in front of you.

Once you bring Sa’at the book, he’ll send you on another errand, which he realizes requires a written official order. He writes one for you, but requires purple wax to seal it.

Candles in the three primary colors are available in the Shrine of the Saints.

A red and a blue candle can be melted in the brazier in the Calendar Shrine to make purple wax.

Once you provide Sa’at with the purple wax, he’ll seal the official order.

With knowledge of the creed and the sealed official order in hand, Doric will allow you to pass into the Bishop’s Library, ending the chapter.

**Notes: NPC topic tables are limited in this draft. A future draft will expand topics and responses.**

**All rooms in the cathedral should have standard scenery objects walls/pillars/windows made of stone in the gothic style.**

**Design:**

1. Cathedral Yard

* + **Description:**The Yard is where we go on Saturday’s for exercise, cleaning up the muck left behind by the market (worse once a month when the horse-traders from the south come up and leave presents behind for the Abbey gardens). Today its quiet, at least, with the space between the Abbey to the east and the Cathedral to the west empty but for the usual collection of beggars, unfortunates, wretches and the disadvantaged poor.
  + **Event [Entering Cathedral Yard for the first time]:** The Cathedral really is enormous – but it doesn’t have many rooms, so finding the Archbishop shouldn’t take too long. Which is lucky, because I don’t know how long I’ve got before Gubbler – and the mysterious Figure – put their plan into action. I’ve got to warn someone soon.
  + **Command [go E from Entry]:** No, I need to find the Archbishop, not get rounded up by Calvin and Drake and set to work polishing again. Besides, by the sound of the clock, it’s 5pm in there, which would be far too late!

2. Great Door

* + **Description:**

Imagine an ant crawling up inside a daffodil. That’s what it’s like here, and this is just the Entry to the massive Cathedralfurther north (I guess in there you’ll need to imagine an ant inside a church bell).

Let me try and do better. The main doors south are about as tall as the Abbey itself, so they need a lot of space just to fit the hinges in (those are about as big as me, I think). I came in from the Yard by the east door; there’s another similar door west but it’s locked right now as the Cathedral is closed to the public most times.

Looking northwards I can see the long Nave, and the altar beyond. Carved on the floor just by my feet is the first of the aisle’s Great Seals.

* + **Object**: Entry Seal
    - **Description**: The first seal is made of steel cast directly onto the stone. It’s so big that it’s hard to see what it is, but – a long rod, tilting a large boulder – it’s got to be a lever.
  + **Object**: Great Doors
    - **Description**: The doors are covered in carvings and inscriptions, some of the Mechanists, but ever a few from the older faiths of smoke and fire. The doors lead to the city but are rarely open (Last Newtonmass I was part of a parade of children that troop to get the homeless to do some proper work, but I’ll be too old for that this year.)
    - **Command [open]**: You’re joking, I suppose.
  + **Object**: West Door
    - **Description**: A smaller door leading west to another yard, and the city. It’s locked, of course.
    - **Command [enter or open West Door]:** It’s locked.
  + **Object**: East Door
    - **Description**: That’s the door back to the Cathedral Yard.
    - **Command [enter or open West Door]: Move into Cathedral Yard**
    - **Command [close]:** It’s not for me to go round shutting doors in this place.

3. Lower Nave

* + **Description:**

The Nave of the Cathedral is a quiet place, quieter than the Abbey because the Archbishop only allows study here and no workshops. Pews on either side are enough to seat a thousand easily, with more further north. I can’t look at the ceiling (it’s so high) without lying down across the Second Great Seal, and the last time I did that a monk tripped up on me and had me thrown out.

East and west are smaller shrines, and back south are the Cathedral’s Great Doors.

* + **Object**: Lower Seal
    - **Description**: This one is made of brass, all wound up into a coil. It’s either a spring or one of Reloh’s mechanical serpents.
  + **Object**: Pews **(standard chair object)**
    - **Description**: Rows of varnished oak pews. I’m glad I’m not a Cathedral Wood Polisher! That’d take *forever*.

4. Upper Nave

* + **Description:**

This is the north end of the Nave, where the more important people sit during services – you can tell that because the pews either side are wider and have more legroom, and each has a little cup-holder carved into its armrest. Of course, it’s also closer to the Altar to the north (and further from the draught coming up from the doors to the south).

On the floor here is the Third Seal.

* + **Object**: Upper Seal
    - **Description**: This one is a fine gold gilt, depicting an enormous ornate head with stone-block teeth. A winding-key.
  + **Object**: Pews **(standard chair object)**
    - **Description**: **Same as before**

5. Altar

* + **Description:**

On a dais is the main altar, representing the Celestial Workbench itself. Hanging over it as large as the setting sun is the incredible machinery of the Cathedral Clock itself.

Around the alter, a group of monks are celebrating and blessing something on the altar. I can slip away – quickly, please! – in any of the four main directions, although if I go round the dais I might have to scurry.

* + **Object**: Altar
    - **Description**: The altar is a fine workbench of iron, with gold tracings to mark out the Measures and Main Angles of work. But that’s nothing compared to what’s on the Altar – a mechanism of fine gold and shimmering brass. It’s not a clock but it’s restlessly moving – to what end I can’t see, though, because of all the monks clustered around.
    - **Command [any interaction – first time]:** There’s no way I’m interfering with a ceremony as serious as this.
    - **Command [any interaction – second time]:**  I’m serious. I’ll look, but I won’t touch.
  + **Object**: Dais and Canopy
    - **Description**: The dais is the fourth seal, raised up from the stone floor. It’s right below the Cathedral Clock and the light from above bathes the iron trim in dull light.
    - **Command [any interaction]: Same as altar**
  + **Object**: Machinery
    - **Description**: The machinery of the Clock disappears out of sight overhead. It’s hard to see in detail because of the light that streams through, cut to ribbons as it comes by the enormous cog-teeth. I can just about see a gear the size of a horse and an escapement like the mast of tall ship. And both are moving, with eternal slowness.
    - **Command [any interaction]: Disallow, it’s four stories or more above you. Text:** It’s far too far above me.
  + **Object**: Monks
    - **Description**: This is why the Abbey is so quiet, then. All the brothers are here, singing and chanting at the altar.
    - **Command [any interaction]: Same as altar.**
  + **Object**: Perpetuum
    - **Description**:

The machine on the altar is a finely-wrought case of dark wood topped by a tilting board. Standing on tip-toes I can see a ball-bearing, wearily wending its way along a grooved path in the surface of the board. As it reaches one side, there is a loud cheer from the monks – the board tilts – and the ball continues back the other way. The effect is mesmerizing and the mechanism almost totally silent.

I think it’s the most beautiful – most expensive thing – that I’ve ever seen. This isn’t just a relic, clearly. This is something else.

* + - **Command [any interaction]: Same as altar**

**Event [cycling 7, every turn while in Altar]:**

* The monks gather in close to the Altar, as the mechanism they watch makes a sudden movement. “In Perpetuum, we Observe,” a lead monk cries.
* “In Perpetuum, we Observe,” the other monks reply, raising their hands and making the sign of the Penduluum in the air. “A-tempus, a-fugit,” they chant.
* “A-tempus, a-fugit,” repeats the lead monk. He steps up to the dais, and reaches with one finger to touch the side of the mechanism. All is quiet.
* The machine makes an almost imperceptible *click*. The lead monk steps down and is lost in the crowd of monks. A great chant goes up: “In Perpetuum, In Mobilis, Forever and Ever, Happen! Happen!”
* A new monk steps up from the group. He looks a tiny bit younger than the previous lead monk. “In the name of the Lever,” he declares.
* “The Lever!” cry the other monks.
* “In the name of the …” the lead monk continues. Whatever he’s about to say is smothered by booming *clonk* from the Cathedral clock machinery above. The other monks seemed unfazed by this.
* “And in the presence of the Winding Key,” the monk finishes, before making the sign of Winding. The other monks repeat the gesture. “In Perpetuum, we Observe,” they chant.

6. Choir

* + **Description:**

To the north of the altar, this is a semi-circular space with staircases to east and west leading up to the gallery overhead. When they sing from up there – I’ve only heard it once – they fill the whole Cathedral with their beating rhythmic music: songs that echo round and around the dome overhead like the movement of the Greater Rotation itself.

During normal services the choir sit in the stalls on the ground level by the east staircase. They’re covered in carvings just like those on the Abbey doors, but lit up in brilliant colours from the stained glass all around.

* + **Object**: Windows
    - **Description**: There are windows here and more above in the Clerestory. What those show I can’t make out from down here, but around this space are a series of panels depicting the Twelve Devotions, as visited upon St Newton in pursuit of his great discoveries. The last shows an object much like the one on the altar back south: beneath it is written “In Infinituum, Momentuum Grant Motion Infinituum.”
  + **Object**: Machinery
    - **Description**: **Same as above the altar.**
    - **Command [any interaction]: Same as altar.**
  + **Object**: East Stairs
    - **Description**: A winding stone staircase up to the east side of the Clerestory above.
    - **Command [climb East Stairs]:** Two rotations to reach the top. Everything in this place is designed to be correct, as carefully set as new teeth on a dog-screw.
  + **Object**: West Stairs
    - **Description**: A winding stone staircase up to the west side of the Clerestory above.
    - **Command [climb West Stairs]: Same as climbing East Stairs.**
  + **Object**: Choir Stalls
    - **Description**: The stalls are several levels deep and covered in carving, showing everything from the file-makers craft to the really dull business of picking enough potatoes to feed the Watchmaker’s Guild.
    - **Command [sit/enter]**: I’m no choirester!
    - **Command [push, pull, or open Choir Stalls]:** The stalls are a massive wooden construction. Bit big for me to move, I think.
  + **Command [Sing]:** I doubt the monks would want to hear me. I doubt I want them to.

7. Shrine of the Saints

* + **Description:**

A small shrine but a packed on. Where the Abbey’s got three niches for the Major Three Saints, the Cathedral has about a hundred niches for the Minor Everybody Else. Little busts and statuettes, some holding the tools of their trade, and all glaring at me for skulking around in here. The Nave is back west.

A brass stand in the middle of the room is thick with candles, all unlit. They come in three colours, same as the bruises Drake gives me; red then blue then yellow.

* + **Object**: Statues
    - **Description**: **At random, one of the following:**
      * St Wainwright, with his compasses.
      * St Maxwell, with his electronia.
      * St Cauchy, with his dividing rod.
      * St Decartes, with his set square.
      * St Allan, with his hexagonal key.
      * St Ykea, with his design manuals.
    - **Command [take or push Statues]:** The statues are firmly bolted into place. The Church don’t want parishioners feeling tempted. Or Clock Polishers, either.
  + **Object**: Stand
    - **Description**: The stand holds dozens of candles for devotions by laymen. They come in three colours: red for metal-workers and craftsmen, green for farmers and market-trades, and yellow for architects and draughtsmen. None are lit.
  + **Object**: Red Candles
    - **Description**: There are several red candles on the stand, grouped together on one of the sides.
    - **Command [take Red Candles]:**
      * **If PC doesn’t have RedCandle, move RedCandle into inventory. Text:** I pluck a red candle from the stand.
      * **Otherwise, give disallow message. Text:** I’ve already got a red candle.
  + **Object**: RedCandle
    - **Description**: The candle is long and thin with a thin string wick. The wax is strawberry-red.
    - **Command [put RedCandle into Brazier]:** **see brazier for notes**
    - **NOTE: You can only have one of these at a time, from the stand in the Shrine of the Saints. It goes in the Brazier in the Calendar Shrine to make the colored waxes listed below.**
  + **Object**: Blue Candles
    - **Description**: **Same as Red candles, with appropriate colour change**
    - **Command [take Blue Candles]:** **Same as for Red Candles, with appropriate colour change.**
  + **Object**: BlueCandle
    - **Description**: The candle is long and thin with a thin string wick. The wax is sky-red.
    - **Command [put BlueCandle into Brazier]:** **see brazier for notes.**
    - **NOTE: You can only have one of these at a time, from the stand in the Shrine of the Saints. It goes in the Brazier in the Calendar Shrine to make the colored waxes listed below.**
  + **Object**: Yellow Candles
    - **Description**: **Same as Red candles, with appropriate colour change**
    - **Command [take Yellow Candles]:** **Same as for Red Candles, with appropriate colour change.**
  + **Object**: YellowCandle
    - **Description**: The candle is long and thin with a thin string wick. The wax is daffodil-yellow.
    - **Command [put YellowCandle into Brazier]:** **see brazier for notes**
    - **NOTE: You can only have one of these at a time, from the stand in the Shrine of the Saints. It goes in the Brazier in the Calendar Shrine to make the colored waxes listed below.**
  + **Object**: RedWax
    - **All wax objects are the same, but may have a range of colours. In the text below, the colours should vary depending on the wax. These are marked with underlines.**
    - **NOTE**: **Wax lumps have a size. This size can change by remelting and mixing (see the Brazier object for details). The sizes vary the objects inventory listing and description. In order:**
      * **A lump of red wax**
      * **A plum-stone of red wax**
      * **A fist-sized lump of red wax**
      * **A lump of red wax the size of an orange**
      * **A lump of red wax the size of a small bread roll**
      * **A colossal lump of red wax**
      * **Probably around half the church’s wealth’s worth melted down into a single lump of red wax**
    - **The last size is an Easter Egg, and requires a lump of wax of size > 10. (The previous sizes are each one increment above the last).**
    - **Description**: **See size listings above.**
    - **Command [take RedWax from brazier]:** **Disallow.** I try to scrape up the wax but the brazier’s too hot for my fingers. I’ll need some kind of tool to scrape the wax with.
    - **Command [scrape RedWax with anything except knife]:**That’s hardly a good tool for getting the wax off the brazier!
    - **Command [take RedWax when the player already has RedWax]: Remove one wax object. Increase the size of the remaining lump appropriately.** I squidge the two lumps of red wax together to make a larger lump.
    - **Command [put RedWax in brazier]:** **see brazier for notes.**
    - **Command [mix RedWax with any other wax]: Disallow. Text:** I could lump the two lumps together, but they wouldn’t mix.
    - **Command [give RedWax to Sa’at]: Disallow. Text:** “Purple wax?” Sa’at demands, looking at me like I’m an idiot. “Did something do wrong with your eyes? Or didn’t they teach you colours when they explained the use of your opposable thumb?” He snickers to himself, then returns to his work.
    - **Command [throw RedWax at Doric or DistantDoric]: Check location.**
      * **If in North Clerestory, Remove RedWax from Inventory. Begin Doric Chase Event. Text:** 
        + I hurl the wax over. A straight shot that hits Doric right on the head!

“Why you!” he growls. Then – quick – he’s coming this way!

* + - * **If in East Clerestory, disallow.** No way. Doric would beat me to a pulp. I ought to give myself a head-start, at least.
      * **If anywhere else, disallow (You can’t see Doric.)**
  + **Object**: BlueWax
    - **Blue Wax behaves identically to Red Wax, with the appropriate colour change in descriptions.**
  + **Object**: YellowWax
    - **Blue Wax behaves identically to Red Wax, with the appropriate colour change in descriptions.**
  + **Object**: PurpleWax
    - **Blue Wax behaves identically to Red Wax, with the appropriate colour change in descriptions, except for the following command:**
    - **Command [give PurpleWax to Sa’at]:** 
      * **If Sa’at’s Letter State is < 3:** “What are you waving that at me for?” Sa’at demands. “And I hope you didn’t steal it from my desk.”
      * **If Sa’ats Letter State is 3 and the player has the Work Order:** “Will this do?” I ask, holding out the lump of purple wax. Sa’at doesn’t look closely. “Yes, but I rather think you’ll need to give me back my work order first, don’t you? Before I have the Protectorate down here, very angry indeed.”
      * **If Sa’ats Letter State is 3: Change Sa’at’s Letter State to 4. Text:**

“Will this do?” I hold out the lump of purple wax.

He looks at is curiously. “Did you get this from the Cathedral store cupboard?” he asks. “You took long enough about it, it’s hardly far away. And it’s a pretty disgusting colour, isn’t it? Look at all the streaks. Never mind. I’d rather have this done *now* than in another two months, or however long it’ll take you to find a simple cupboard.”

With that he produces a small metal box, into which he drops the wax lump. Winding the box up with a key, it starts to rattle and shake and eventually smoke. Once it’s run down, the wax inside has melted enough for Sa’at to dribble a few drops onto the work order and then stamp it with his ring.

“Good,” he announces. “That’s that. Bureaucracy dealt with. No need to wax lyrical about it.” He rubs his hands, chortles to himself, then abruptly stops and returns to his work. I’m roundly ignored in all this, of course.

* + - * **If Sa’ats Letter State is 4:** “Yes, very good,” Sa’at says with a sigh. “It’s already sealed, so you can put your nasty wax away.”
  + **Object**: OrangeWax
    - **Orange Wax behaves identically to Red Wax, with the appropriate colour change in descriptions.**
  + **Object**: GreenWax
    - **Green Wax behaves identically to Red Wax, with the appropriate colour change in descriptions.**
  + **Object**: BrownWax
    - **Green Wax behaves identically to Red Wax, with the appropriate colour change in descriptions.**

8. East Apse

* + **Description:**

More pews, facing the altar back west. This is the women’s corner, because they aren’t allowed to sit with the men (especially those with children, who have to sit at the back). Much more interesting, though, is the iron grate to the northeast that covers – so they say – the door to the Cathedral crypt.

There’s also a door to the southeast, and in the corner of my eye, I keep catching movement from somewhere inside.

* + **Object**: Pews **(standard chair object)**
    - **Description**: The women’s pews have armrests all along, partly so they’re more comfortable, and partly to stop them talking to each other during the services. (So Drake says).
  + **Object**: Grate
    - **Description**: The iron grate is made of metal a foot thick and it’s locked with a gigantic padlock. I doubt I could manage to turn the lock even if I had the key for it, which I don’t.
    - **Command [open or unlock Grate]: Disallow. Text:** The grate is locked with a blackened chain and padlock that’s about the size of my head.
    - **Command [enter Grate or go NE from East Apse]: Disallow. Text:** Did you read the bit about the padlock?

9. West Apse

* + **Description:**

There are more pews, though there’s clearly one row missing, which Drake says is the one they took and chopped up to make the floorboards of my room. I don’t believe it – why would anyone waste such a good bit of wood on me?

Anyway, the altar is back east and there’s another archway in the southwest corner of the room. Silence emerges through it like noise from Calvin’s mouth when he’s eating. It must be a library.

* + **Object**: Pews **(standard chair object)**
    - **Description**: These pews are reserved for the elderly and infirm. Why they get the ones furthest from the doors to the Cathedral I don’t know.

10. Calendar Shrine

* + **Description, when the Calendar is unexamined:** This shrine is centred around a big brass table with a glass top, which doesn’t seem nearly important enough for the Cathedral of St Philip! Perhaps the important thing is the brazier in the corner: a shallow dish held over a low, flickering flame. The Nave is back east, should any of this prove dull.
  + **Description, when the Calendar has been examined:** This shrine contains the Calendar Unlimited, which I’m pretty sure is the thing St Philip built to get a city a named after him. It’s ticking away quietly next to the brass brazier. The Nave is back east.
  + **Object**: Calendar
    - **Description, first time**: The top of the table is glass, beneath which is a mess of dials and pointers filling the whole surface. This is the *Calendar Unlimited*! The ultimate device that declares where in Time we are. Right now, for instance, the date is the 11th, the season is Autumn, the political climate is Restless, the next major disaster is Bakery Fire, the person currently looking is Wren – good Grease! IT CAN SEE ME!
    - **Description, further times**: Somewhere on the panels of this horrible thing is marked the day I was born and the day I’ll die. I hope it isn’t too soon, that’s all, and has nothing to do with any Figures in Grey.
    - **Command [any interaction with the Calendar]:** They don’t want dust getting in. They certainly don’t want me getting in. So the whole case is tightly sealed.
  + **Object**: Brazier
    - **Description**: A brass dish set over a little tripod, in the centre of which a quiet flame burns. It’s meant for incense and holy oils, that kind of thing. Doesn’t seem very mechanistic to me: must be a hangover from the past, like shoelaces and Laundry.
    - **Command [touch brazier/flame]:** It’s not *too* hot. Perhaps the fire understand is like the spring in the Refectory Clock: delivering a tiny amount of power for a very very long time.
    - **Command [put objects in Brazier]: This is used with the candles and waxes to melt them down and create new colored waxes. The mixture colours are defined as in the Combination Rules below.**
      * **If the object is not a candle or wax, disallow. Text:** The brazier’s pretty hot. I don’t want to damage **[the object]**.
      * **If the object is a candle and the brazier is empty:**
        + **Move the correct coloured wax to the brazier.**
        + **Text:** The candle melts in seconds, leaving a thick pool of **[colour]** wax in the brazier.
      * **If the object is a candle and the brazier contains wax:**
        + **Move the correct coloured wax to the brazier (see Combination Rules below). Remove old wax.**
        + **Text:** The candle melts in seconds, its wax mixing and swirling together with what’s already in the brazier, to form a larger pool that’s **[new colour]**-coloured.
      * **If the object is wax and the brazier is empty:**
        + **Move wax to brazier.**
        + **Text:** The lump of wax re-melts in seconds.
      * **If the object is wax and the brazier contains wax:**
        + **Move the correct coloured wax to the brazier (see Combination Rules below). Remove old wax.**
        + **Text:** The lump of wax re-melts in seconds, mixing and swirling together with what’s already in the brazier, to form a larger pool that’s **[new colour]**-coloured.
      * **Every time candles and wax lumps are mixed, the size property of the new wax object increases. If two wax lumps are mixed, the size of the new wax lump is the sum of the two original sizes.**
      * **Combination Rules: for deciding what colour is produced when mixing two different colours (either of candles, or wax, or both).**
        + **Red + Blue -> Purple**
        + **Red + Yellow -> Orange**
        + **Blue + Yellow -> Green**
        + **Purple + Red / Blue -> Purple**
        + **Purple + other -> Brown**
        + **Orange + Red / Yellow -> Orange**
        + **Orange + other -> Brown**
        + **Green + Blue / Yellow -> Green**
        + **Green + other -> Brown**
        + **Brown + anything -> Brown.**

11. Orrey Hall

* + **Description:**

This hall is mostly filled by a machine like no other: it serves no obvious purpose at all and is, unusually, extremely slow and quiet. It’s called the “Orrey” and it’s meant to depict the movements of the heavens, though to me it looks more like the badly mangled bicycles you see dredged up from the river, and how anyone’s meant to read the whirls of discs, balls, wire hoops and spindles is beyond me.

**[if Sa’at is at the Desk]:** Sat behind a desk in the corner, only just out of the way of a particularly far-off comet, is strange Brother Sa’at. He watches his machine with unblinking eyes.

**[if Sa’at is at the Orrey]:** Sa’at paces restlessly around the rim of the machine, looking to fix whatever it was I did.

On Sa’at’s desk is a pile of papers**[if the work order is on the table]**, including a work order.

* + **Event [the first time you enter the Orrey Hall]:**

The brother’s attention twitches toward me for a moment. “Ah, good! Someone’s come along, I knew someone would, in the end.” As he speaks, he winds his hands together as if washing them under a tap. “A job. I need this map from the Society of Astronomers. Tight-fisted ogres, they always demand a sheet of *my* parchment in return for every one of theirs.”

He grins, as if he’s just made a joke, and holds up a sheet of paper – it’s a work order of some description, but I can’t read more before he flaps it down on the table again. “Run along with it, then.” He returns his gaze of the orrey.

* + **Event [on entering the Orrey Hall if the Tome in the library has been examined but the Knife has not been “found” inside the book]: Move the Knife to the Library. Now the Knife is present. Now the Tome is cut open. Print no message. NOTE: This is so that a player, not finding the knife himself, will find it next time he returns to the Library because “someone else” has cut open the book instead.**
  + **Object**: Orrey
    - **Description**:

The machine is centred around a large gold ball that’s meant to look the sun (but I’ve seen the sun, and not only does it change size it changes colour too – much redder after dinner, much like Brother Horloge’s cheeks). Around that centre are wide thin hoops of wire which are slowly revolving, sliding and spinning over one another. Fixed to them are coloured balls – planets – and pressed brass discs bearing the symbol of the major constellations. Further off, in the very corners of the chamber, are comets, asteroids and a few galaxies.

* + - **Interact: if Sa’at is by the orrey:** “Get away,” Sa’at insists, and pushes you back – so hard that it hurts.
    - **Interact:** **if Sa’at is at the desk: now Sa’at is by the orrey**

This’ll distract the old bat, surely. I grab one of the wheels of the orrey and push it onwards, just a bit.

Sa’at’s on his feet in seconds, knowing something’s wrong just by the *sound*. He starts to pace around the edge of the machine, peering at it and fretting. Strangely, he doesn’t tell me off. It’s like he can’t see me at all.

* + **Event: Three turns after Sa’at moves to the orrey: now sa’at is by his desk**
    - **Text:** Sa’at suddenly chortles with delight. With one hand he tweaks one of the wheels of the machine: nothing seems to change, but he’s immediately satisfied and returns to his desk, beaming.
  + **Object**: Desk
    - **Description**: The desk is covered in paper, covered in scribbles.
    - **Command [put something on desk]**: **treat this as Give Object to Sa’at.**
  + **Object:** Sa’at’s papers
    - **Description:** I can’t make the slightest sense of any of it.
    - **Command [take Papers]:** It all looks like junk to me. **[if Doric Event has happened]** It certainly wouldn’t convince a Protectorate that I was working for anyone. Anyone sane, anway.
  + **NPC**: Sa’at
    - **Description**:

Sa’at is the oldest-looking monk I’ve ever seen and there’s not a lot of him left to base that on. His body seems to be made of the same thin wires as the Orrey he’s obsessed by. His skin is so pale I’m not sure he’s ever been outside.

He’s wearing a ring, bearing the Cathedral’s seal, though it’s too small to see what the seal is. As Drake once said to me, “That ring gives him the right to demands things off monks same as I demand things off *you*.”

**[if by the desk]**: Sa’at sits behind his desk, regarding the orrey through cool eyes.

**[if by the orrey]:** Sa’at paces around the orrey, trying to work out what needs fixing.

* + - **NOTE: Sa’at has two positions in the room, and a variable called his Letter State which indicates how close to given you a stamped work order he is. This variable begins at zero. Its stages are:**
      * + **0 – told player to take work order**
        + **1 – asked player for a book, to complete work order**
        + **2 – received the book**
        + **3 – asked player for wax to stamp the order**
        + **4 – received wax and stamped the work order**
      * **His two positions are By the Desk, and By the Orrey. To begin with, he is By the Desk. Note this changes the description of the room.**
    - **Command [talk or ask about topic to Sa’at]:** **As before, topics can only be asked once. Respond as below. Note that some of the topics responses vary depending on his internal flags.**

|  |  |  |
| --- | --- | --- |
| TOPIC | WREN’S RESPONSE | RESPONSE |
| Faith/Creed | “Brother Sa’at,” I ask. “What’s the creed of the Church?” | “How should I know?” he demands right back. “The others might have time for dogma and ritual – the idiot’s outside with that Perpetuum of theirs, checking to see it’s still going, isn’t that pathetic? Like they’ve not seen the best Perpetuum is the one they’re standing on. Where’s their faith, I’d ask? Where? In a creed? Or in a machine?” He waves an angry hand at the great Orrey, then snatches it back to start winding his fingers together. |
| Business/Proof | “What’s this work order for?” I ask. | “They’re not about to let just any old ragamuffin barging into the Society of Astronomers,” Sa’at says, in disbelief. “It’s not a school, you know. It’s a Society. Of Astronomers. They don’t want just anyone barging in and saying, ‘Will my crops fail?’, ‘What about little Billy’s hypothermia?’. You’ve no idea what a hassle people are. And they’re everywhere! You go outside, you can’t *move* for people!” He stops suddenly, and goes quiet. |
| Abbey/Cathedral | “Do you like it here?” I ask. | “Where?” he replies, quite genuinely. “I could use a cushion, perhaps.” |
| Abbot | “I think the Abbot’s going to do something dreadful,” I try to tell him. | “I’m sure he is,” he dismisses. “They always do.” |
| Figure in Grey | “I saw this Figure…” I begin. | “I’m not interested in your pubescent ramblings!” he exclaims sharply. “See that or shut up!” A sharp finger points at the Orrey. |
| Archbishop | “How can I get to see the Archbishop?” I ask. | “Be more important than you are,” Sa’at snaps. “And no, I won’t take you on as an assistant. I don’t need assistants. **[if Sa’at’s state is 1]**Did you get my book yet?**[end if]**” |
| Cook/Calvin/Drake/Horloge/Reloh | He’s unlikely to know them, I think. |  |
| Door | “The Cathedral doors are very impressive,” you tell him. | “Oh, yes,” he replies sarcastically. “*Very* impressive. You pull them and they open. It’s hardly a great mechanism, is it? Hardly the intricate engineering of the cosmos?” |
| Sa’at | “What’s your role here, Brother?” I ask. | He glares at you. “Babysitter, it would seem.” |
| Clockwork | “But how does Clockwork work?” I ask. | “Time,” he declares. “It’s all predicated – that means, built on – the Universal solidity of Time. As long as there’s no going back, no cutting short-cuts, all this will be quiet alright.” Delicately, he pats one wheel of the Orrey. “I built it, you know,” he adds. |
| Saints | “What does one have to do to be a Saint?” I ask. | “Build one little trinket people think is *useful*,” Sa’at replies bitterly. |
| Books/Library/Principia Planeteria**, if state is 1** | “Which book was it again?” I ask. | “Principia Planeteria. Newton. Now get it quickly, before I calcify on the spot,” he says. |
| Books/Library/Principia Planeteria, **if state is 2+** | “Is it a good book?” I ask, thinking of Planeteria. | “The good-est,” he scowls, sarcastically. “Best thing Newton ever did. All this nonsense with penduluums.” He shakes his head, then rounds on me. “Don’t listen to me, or you’ll get into a lot of trouble, understand? And you’ll only get out of it if you’re very, very clever. I was, but you’re probably not. So just don’t listen to me at all.” |
| Books/Library/Principia Planeteria, **if state is 0** | “Do you read a lot of books?” I ask. | “No. Books are for looking things up in,” Sa’at says firmly. “Not for reading. Start-to-finish is best left for writers and writers alone.” |
| Orrey/Planets/Sky**, if Sa’at is at his orrey** | “Is the orrey all right?” I ask. | “I don’t know what you did,” he replies menacingly. “But when I fix it I don’t expect to see it go wrong again. It’s most upsetting.” He winds his hands in despair. |
| Orrey/Planets/Sky**, if Sa’at is at his desk** | “Did you build this orrey?” I ask. | “Every gear and trace,” he says proudly. “Years ago now and I still don’t fully understand it. It’s a marvel. A *mystery*. I spend night after night,” – his eyes are filling with tears now – “just contemplating it. You have to look at the right *times*, you see.” He’s shaking. “Have to get the times right otherwise it’s no *good*…” |

* + - **Event [random, every four turns while in Orrey Hall]:** 
      * The orrey quietly revolves.
      * Something the orrey does – though I can’t see a thing different – makes Sa’at clap his hands in delight.
      * Sa’at’s eyes dart across the wheel of his orrey like he was reading a book.
      * The gears on the orrey slowly tug at the distant comets over the doorway.
      * Sa’at jots a note to himself, very quickly, almost without seeing what it says.
  + **Object**: WorkOrder
    - **Description**: The order outlines the need for a map of a Nebula, whatever that is. **[if Letter State is 4]** It’s official: stamped in purple wax with the Cathedral icon.**[end if]**
    - **Command [put on, put in, drop Order once the player’s got it:]** Better hang onto it. You never know when something with the seal on it might come in handy.
    - **Command [take Order:**]
      * **If Sa’at by the Orrey and Letter State is not 4 (ie.** **Not stamped): Move WorkOrder to inventory.** **Text:** I slip the work order off his desk while he’s distracted with the orrey. “You!” he boils. Not distracted enough. But he doesn’t snatch it back. “Don’t do that!” He’s too wrapped up watching his machine to actually do anything – just shakes his fist, and then gets back to work.
      * **If Sa’at’s letter state is 4:** Sa’at snatches it back off me, to check it over. “Sign, seal, coordinates, Crab Nebula, Henric Sa’at, that’s me, all good. Good!” He seems satisfied and puts the order into my hands again. “Now run along. The Society is in Paris, as I’m sure you know, so you’ll have to get the boat from Port Hauter, it’s about three days in one of those wagon-things they let children travel on. Take a pigeon and sent me a note when you arrive. Good luck!” With a poor attempt at affection, he pats me on the shoulder.
      * **If Sa’at state is 0:** **Set state to 1.** **Text:** Sa’at snatches the order back off me and checks it over. “Oh, *cantilever*,” he swears, coarsely. “I’ve forgotten the coordinates, haven’t I?” He begins hunting around for something but evidently can’t find it. “You!” he declares, waving a finger. “You, go get a Principia, will you? From the library. A Planetaria, mind you, know not one of those Mathematicas, they’re no use to me. Good! Well, then! Off you go!” He puts the order back down on his desk and proceeds to ignore me.
      * **If state is 1:** Sa’at snatches it back from me. “I told you to get my book!” he exclaims. “This order’s no use without the co-ordinates. How would they know which map to provide? Think, child. *Think!*”
      * **If state is 2:** **Set state to 3. Text:**

Sa’at snatches back the order to check it over. “Coordinates – map – Crab Nebule – yes, yes, we know. As the cog said to the butcher’s wife. What? Oh. Oh, *cam*.” He scowls at me. “Seal and sign. They always say, seal and sign. I’ve signed, but oh, no, not good enough, is it?” He begins the process of hunting around again.

“Do you need another book?” I ask.

“No. Idiot,” he says. “I need some wax for sealing with. Official business, has to be purple wax, none of this empty-your-ear business that was good enough a few years ago. Oh no. The world’s gone mad, I tell you.” He winds his hands together quite unexpectedly. “Mad.”

* + - * **If state is 3:** “Without a seal,” Sa’at says, “this parchment you’re so busy trying to steal is worse than useless. It’s a waste of my time *and* it’s useless.”
    - **Command [give WorkOrder to Sa’at] when Letter State is not 4: move WorkOrder to Desk: Text:** “Good for you,” he says, putting the work order back on his desk. “And let that be a lesson to you not to steal!” He’s grinning, for no reason. Then he returns his attention to the orrey.
    - **Command [give WorkOrder to Sa’at] when Letter State is 4: Disallow: Text:** “Well, I don’t want it back, it’s too late for that,” he says. “You’ve promised. Now get on with it. To Paris! It’ll only take about a month, I don’t know what you’re worried about.”
    - **Command [give WorkOrder to Doric]:** 
      * **If not sealed (ie. If Letter State is not 4):**
        + **First time:** “Cheeky bugger!” Doric remarks, whistling to himself. He’s only taken one glance at this work order of Sa’at’s. “Where d’you go half-inch this from?” he demands. “Some monk’s drawers?”

“Is something wrong?” I ask, innocently.

“I may not *read*, kid, none of that *reading*, but even a dumb illiterate can see it doesn’t have a seal and a stamp. There’s nothing official about an order without a seal and a stamp. So I suggest you just go slip that back wherever it was you token it from.”

* + - * + **Second time:** “Don’t take the mickey, kid,” Doric sighs.
      * **If Letter State is 4: Set Doric’s Faith flag to trusted. Text:** “Well.” He skims over the work order. “Looks all in good order to me. I suppose you have business with the Archbishop after all.”
    - **NOTE: This is the key item that allows you to get past Doric and is given to you once Sa’at has written the order and you give him the PurpleWax**

12. Cyclical Library

* + **Description:**

The Library of the Cathedral of Time is about as much like the one in the Abbey as the mould on the floorboards of my room is like the oak tree standing outside the Cathedral gate. This room is massive, and *mechanised*. Little blocks of shelving, holding about twenty books each, tile the cylindrical wall in a kind of mosaic, but they’re all fixed up to winches, pulleys, and the whole room can revolve, so instead of you going to a find a book… well, you get the idea.

This is all controlled by a gold-panelled contraption that dangles from the ceiling like a chandelier they forgot hoist. It’s got three main controls. Occasionally, one of the initiates going the studying phase of their education goes up and takes a look, but they seem nervous to touch them, for some reason.

By the door to the northeast is a card catalogue. That’ll be gone as soon as they work out how to fix up a keyboard to decent gear mechanism.

On one of the desks, without a reader, sits a gigantic Tome.

* **Event [first time entering Library, once only:]** (You might be wondering where all the power for these big machines comes from. Well, story goes, when St Philip founded the city, he made sure to build the cathedral on a spring).
  + **Object**: Initiates
    - **Description**: Between where I am, and the monks around the altar back in the Cathedral, comes a long period with a shaved head but no dining rights. The boys here are studying hard because they’re getting hungry.
    - **Command [any interaction with Monks]:** I’d better not disturb them.
  + **Object**: Library Tables (standard table object)
    - **Description**: A few long tables for working.
  + **Object**: Books, Shelves
    - **Description**: The bookshelves form a giant’s jigsaw on the wall, right the way around. They’re all rigged and pulleyed so the order can be changed at will. The whole process is controlled by an oddly-small contraption in the centre of the room, that dangles down from the ceiling.
    - **Command [any interaction with Books]:** Even the nearest one is far above my reach. They have to be, otherwise anytime a book was ordered using the controls in the centre of the room, someone might be crushed by a flying bookcase.
  + **Object**: Tome
    - **Description**: **If not cut open:** A large volume, fresh from the Gutenberg in the Abbey. I can tell it’s new by the freshness of the leather, and smell of burnt ink and the way some of the pages are still uncut – each leaf is printed double and folded over before being stitched in, so the book needs to be sliced open. Whichever monk was reading it probably went off to find a knife.**If cut open:** The book is very new and not very evenly cut.
    - **Pages cut open = false (initial value checked when reading the book)**
    - **Command [take Tome]: Disallow.** The book’s out for one of the initiates. I’ve no good reason to steal it from him.
    - **Command [open or read Tome]: Checks two variables, if the knife is present and if the pages have been cut open.**

**If knife is present and the pages cut:**

‘On the pattern of flora in the water of shallow ponds. Many investigations have been made into this fascinating subject using the latest close-viewing Opticks and the researches of Maxwell and Newton into the properties of lens-glass. However…’

This doesn’t read like a church book at all.

**If knife is present and the pages have not been cut;** The book is readable yet because the pages haven’t been cut open.

**If the knife is not present, indicate that upon opening the book: move Knife to Library:** A knife falls out from inside the book. Presumably the absent-minded monk had been using it as a bookmark *before* going off to find a paper knife.

* + **Object**: Knife
    - **Description**: A short steel letter-opener, sharp enough o slive through paper but probably not much good for fending off Calvin.
    - **NOTE: Initially not in Library, moved in when Tome is opened.**
    - **NOTE: This is a very useful item, which will have multiple uses in different chapters, so commands will be added here as the design continues. Watch this space!**
    - **Command [take Knife]:** I pick up the knife.
    - **Command [cut Tome with Knife]:** I slit open the pages of the Tome with the knife. What a helpful child I am! **Set Tome Pages Cut Open to True.**
    - **Command [scrape or take ANY Wax from Brazier with Knife]: Text:** I scrape the wax up into a ball using the knife.**Move Wax (determined by what was in Brazier) out of Brazier and into Inventory.**
    - **Command [Drop Knife, Put in/on something, throw]: Disallow.** Knife like this might come in useful. If I run into any Figures… or any Drakes…
  + **Object**: Contraption
    - **Description**: Suspended from the centre of the ceiling the contraption is covered in controls. Somehow what you select down here on ground level gets fed into the mechanism that controls the walls. There must be wires running up inside the tubes and turning cogs overhead.
    - **Command [any interaction with Contraption]:** You’d need to be specific on which control I should use, and how.
  + **Object**: Card Catalogue
    - **Description**: It’s a box of index cards, filed alphabetically. Easy to use, unlike the contraption that controls the shelves! I just need to look up whatever title I’m after.
    - **Command [find or lookup X in Card Catalogue]:**
      * **X is a term in quotes.**
      * **For any term besides “Principia” or “Principia Planetaria”:** I don’t find that in the catalogue. It might be listed under a different name or it might not be here at all.
      * **For “Principia”:** I find one, then another, then a third Principia… seems to be a popular name. Which one was Sa’at after?
      * **For either “Planetaria” or “Principia Planetaria”:** There are a lot of cards labelled “Principia”, but after a while I pick out Newton’s *Planetaria*. The card reads: “‘Principa Planetaria, the apocryphal astronomical writings of St. Isaac Newton.’ Cartesian Call Number (43, 12, 95)” I put it back in the catalogue.
  + **Object**: Controls
    - **Description**: The controls consist of three cranks (one steel, one brass and one gold), beneath which are three rotating cylindrical dials engraved with numerals and the letters X, Y and Z. Next to all this is a brass chain that runs right back up to the ceiling.
    - **Command [use or turn on Controls]:** If I just mess about at random with these things I’ll probably turn the whole library inside out. Best to be specific. Which control, which way?

**NOTE: This is slightly complicated. Each of the parts of the controls (below) controls a different function. In short: Pulling the chain operates the contraption. If you’ve set the meters to the correct numbers, it will deliver the Principa to you. Otherwise, it results in an error message. This should be implicit in the commands below, but I thought I’d make it explicit here.**

* + **Object**: Steel crank.
    - **NOTE**: All cranks are identical, except for their material and the meter they control. Underlines indicate sections of text that need to vary.
    - **Description**: The steelcrank is connect by a system of mobile rods to the X meter. I could turn it either clockwise or anticlockwise.
    - **NOTE: A player typing “turn Crack”, assume clockwise.**
    - **Command [turn Steel Crank clockwise]:** **Turning the Steel Crank clockwise increases the ones digit of the X Meter by one each turn. Once the digit reaches nine, it will reset at zero on the next turn of the crank. This does not affect the tens digit of the X meter. Text:** The second tumbler of the X meter slowly winds on, so it now reads **[new number of X meter].**
    - **Command [turn Steel Crank counter-clockwise]:** **Turning the Steel Crank counter-clockwise increases the tens digit of the X Meter by one each turn. Once the digit reaches nine, it will reset at zero on the next turn of the crank. This does not affect the ones digit of the X meter. Text:** The first tumbler of the X meter slowly winds on, so it now reads **[new number of X meter].**
  + **Object**: X Meter
    - **Description**: A glass cylinder capped with steel and engraved with a letter X. Inside are two revolving tumblers engraved with numerals. They read **[current number on X meter]**. Two piston-arms lead back to the steel crank.
    - **Command [turn or set X Meter]: Disallow.** The tumbles are sealed in their cylinder.
    - **NOTE: This object has two variables, its tens digit and its ones digit. The tens digit is initially set to 5, the ones digit to 7. These are adjusted by turning the Steel Crank and are checked when the Chain is pulled.**
  + **Object**: Brass crank.
    - **The brass crank is identical in function to the steel crank, with description varying where indicated. It is connected to the Y meter.**
  + **Object**: Y Meter
    - **The Y-meter is identical to the X-meter with variations marked.**
    - **The Y-meter starts out reading 11.**
  + **Object**: Gold crank.
    - **The gold crank is identical in function to the steel crank, with description varying where indicated. It is connected to the Z meter.**
  + **Object**: Z Meter
    - **The Y-meter is identical to the X-meter with variations marked.**
    - **The Y-meter starts out reading 68.**
  + **Object**: Chain
    - **Description**: A long iron chain that leads up to the contraption on the ceiling. I shouldn’t say this, but it looks a lot like the toilet flush that Brother Armitaer has been designing.
    - **NOTE: This chain controls the Library mechanism.**
    - **Command [pull Chain]:**
      * I pull hard on the chain and very slowly, the mechanism overhead comes to life. The walls themselves start to move! Sections of shelf seem to float upwards, creating gaps that others sidle into. It’s like a basket of crabs kicked over in a market; all the books scuttling this way and that. Noisy, though. Shelves collide with thumps and groans and scrapes. The initiates look very annoyed indeed.

Eventually, it comes to a halt, and a metal plate extends down from a position above my head with a single book in place.

* + - * **If X= 43, Y=12, Z= 95: Move Principia to inventory.** It’s the Principia! I snatch it down and the plate slides back into the shelf.
      * **If not and sa’at Letter Stage is 0:** The book is nothing I want though, so I release the chain and it disappears back into the stacks.
      * **If not and the Principia has been taken already:** The book turns out to be a dummy! Just a block of wood with “BOOK ON LOAN” painted on the cover. It won’t come free; and disappears into the shelf once more.
      * **If not:** Sadly,it’s not the Principia. I release the chain and the book disappears into the stacks.
  + **Object**: Principia Planeteria
    - **Description**: It’s a slim volume – surprisingly. The title is “Principia Planeteria: The Apocryphal Astronomical Writings of St. Issac Newton.”
    - **NOTE: This item is given to you after completing the mechanism puzzle in the Cyclical Library and is given to Sa’at.**
    - **Command [give Principia to Sa’at]:** 
      * **If the WorkOrder is on the desk (player hasn’t stolen it): set Letter Stage from 1 to 2. Remove Principia. Text:**

“Is this the book?” I ask, offering the Principia Planetaria to Sa’at.

“Well done,” he replies, insincerely. “Well done. You managed to not bring me the Principia Mechanistica, Principia Mathematica or the Principia Copiomatrix. Or any of the other dubious volumes I’m always pulling down.” He takes the book I *have* brought and quickly flicks through the pages. Seems he knows exactly what he’s after…

“There we are. Coordinates…” He scribbles something down onto the work order on the desk. “Done. Coordinates to find coordinates, all to find coordinates,” he says with a smile. The book he puts away in his desk. “I’ll keep that,” he mutters, winding his hands around one another. “Yes, why not?”

* **If the WorkOrder is stolen:**

“Well, that’s very kind,” Sa’at replies testily. “But I’d like the work order I spent all morning preparing first, I think. How about that? Then you can give me the book I want too.”

* + - **Command [read Principia]:** Why anyone would want to read this is beyond me. After a hundred pages of numerical tables listing the table-co-ordinates of co-ordinates of stars, there follows a hundred pages of diagrams, depicted the night skies and the structures beyond, all joined up by watch escapements, rods, springs, levers and releases. *Newton’s Clock Universalis*, it’s called. It’s like someone sketched a night sky and doodled on it. (It’s an *Apocrypha.* I’m pretty sure that means it’s rubbish).

13. West Clerestory

* + **Description:** This balcony has a good view down over the choir stalls and the altar where the monks are still clustered.The sun has just come round and I’m standing, bathed in colourful light from the enormous stained glass window. Spiral stairs lead down, and the balcony curves around to the northeast.
  + **Command [down from West Clerestory]: Move Player into Choir:** I climb back down.
  + **Object**: Windows
    - **Description**: This pane of glass depicts an enormous lever, being operated from very far off by a man wearing a bed-sheet. (Or that’s what it looks like to me: he’s probably meant to be an angel).
  + **Object**: Stairs
    - **Description**: The stairs spiral downwards.
    - **Command [climb West Stairs]: Move player into Choir:** **same as going down.**

14. North Clerestory

* + **Description:**

This is the far north end of the church, and from this balcony you have a great view, over the heads of the monks and all the way to the great doors at the end. The balcony itself curves away to southwest and southeast.

In one corner stand two enormous statues of St Breguet and St Babbage. They’re huddled together like conspirators and Babbage’s enormous head gets in the way of the beautiful stained glass behind him.

**[if Chase Event not running]**Along the balcony to the southeast I can a guard, standing duty.

* + **Object**: Windows
    - **Description**: This window depicts a gigantic coiled snake made of steel.
  + **Object**: Statues
    - **Description**: The statues are twice life-size (probably exactly), and carved down to the tiniest detail. Breguet has fluff on his jacket and Babbage’s wig seems to have a few lice. Their enormous faces are turned toward each other, and down, as though they were muttering something about me. In between their feet is a shadowy gap.
    - **Command [enter shadowy gap]**: **Check if Doric Chase Event is running.**

**If not, print:** That’d makea greathiding place, except that nobody’s following me.

**If it’s running and Doric’s counter is not set to 1, print:** Doric’s already passed me by. No need to waste time!

**If it’s running and the counter is at 1, then mark Doric Fooled = true.** I slip into the shadowy gap between the statues’ legs.

* + - **Command [take Statues]: Disallow.** Sure. And when I’ve done that I’ll go play football with the Moon, shall I?
  + **Object:** DistantDoric
    - **Description:** A Protectorate, of the Archbishop’s personal guard. He’ll be tough, strong *and* stupid.
    - **Command [talk to, yell or call at Doric]: Disallow if Doric Chase Event running**: I’d better not get him *too* mad.**. Disallow if the Chase Event has already happened:** I’m not trying *that* again.
    - **Command [talk to, yell or call at Doric]: Otherwise: Begin Doric Chase Event: Text:**
      * “Hey, Doric!” I yell. “How come a man as fat as you isn’t on marches?”

“Why, you…” he growls. Quick: he’s coming this way!

* + - **Command [throw ANY wax at Doric]: see RedWax for this command.**
    - **Other interactions:** He’s too far off, to the southeast.

15. East Clerestory

* + **Description:**

This balcony, which curves to the northwest, is built right above the choir stalls. You could probably jump down onto them if you felt really brave, but it’d be easier to take the stairs, built against the east wall, just below the enormous stained glass window.

There’s another door to the north; solid oak. It may not look like much, but judging by the guard in front, that’s the Archbishop’s door.

**[first time only:]** Excellent. I can get on and warn him about Gubbler’s plan to have something stolen from the Vaults!

* + **Command [down from East Clerestory]: Same as going down the Stairs.**
  + **Command [north from East Clerestory when Doric is not in the East Clerestory and the Chase event is running]:** The door’s unguarded. Excellent! Except… it’s locked. Doric must have some kind of key. Well, so much for *that* great plan, then.
  + **Command [north from East Clerestory]: This checks a few variables and produces the following results.** 
    - **The very first time this action is tried:**

I approach the guard, wearing my best Abbey-servant voice. “Excuse me,” I begin. “I’m here to see the Archbishop.”

“Are you, Squirt?” the guard replies easily. Ah. Not such a pushover, then. “Got an appointment, do you? I suppose you must, ‘cos you know what a waste of time it’d be to turn up wanting to see a man like the Archbishop with no appointment. Like a bald man at a barbers. Waste of time. So you’ve an appointment, don’t you?”

“I’m on Abbey business,” I say.

“If you were on Abbey business,” the guard replies with a smile, “and I’m not saying you’re not, I aint calling you a liar. But if you were, you’d be carrying one of them documents they give to people to prove they’re on Abbey business. Church Accreditation, I believe it’s called. And it you *were* onbusiness and not, say,” – he pauses for effect – “some scruff of a street-rat fallen in here from the street…”

I start to protest but he cuts me off with a poke of his halberd.

“Then sure as my name’s Doric – which it is – sure as that you’d be able to quote me a bit of the creed. Wouldn’t you, now? That’s how it’d be, I fathom, if you were here on business. Real Church business.” He looks at you firmly. “So are you going to tell me the creed, then? Go right ahead.” He starts waiting. He’s good at that, clearly.

* + - **If Doric has both flags set to doubt, first time:**

Doric the guard stops me in my tracks. “You aint going to just slip by,” he advises me. “You’re little but you’re not so little. I want to see proof of your business and if you can’t give me that Church creed then I’m going to think you’re a street-thief who palmed some documentation from some haphazard monastic type. You understand? And don’t you go waiting for me to slope off the toilet or anything. We in the Swiss Watch are trained against that sort of thing. We never leak time.”

* + - **If Doric has both flags set to doubt, other times:** “Proof of business and creed of the Church,” Doric says flatly, barring the door.
    - **If Doric is flagged to believe faith but not business:** “You may be an Abbey rat,” Doric says with a smile, “rather than a street-rat, but if you aint got business then you aint got business. Like an umbrella shop in a drought. ‘Cept for use as parasols, mind, or sails and that. What I’m saying is, if you don’t got, then you’re not coming in.”
    - **If Doric is flagged to believe business but not faith:** “So you’re a church kid, are you?” Doric says conversationally, just happening to block my way into the room with his halberd. “Prove it, then. Tell me the creed and I’ll let you through.” **Launch the Creed Event, mentioned below, to test the player’s knowledge of the creed.**
    - **If, however, Doric is flagged to believe both (accomplished by fulfilling the conditions listed in Doric below):**
      * “In you go,” Doric says, tipping his head. “But don’t you go tellin’ him how I’m doing anything other than my job, mind. I’ve got to be careful. These are restless times. The Calendar says so. Always check the Calendar.”

“Thanks,” I say. “I will.”

The Bishop’s Door – I made it!

* + - * **move Wren into the Bishop’s Library and begin Chapter 4.**
  + **Object**: Windows
    - **Description**: The gigantic window depicts an enormous iron winding key being lowered from the sky be cherubs. Lots of them. (Got to be *physical*, after all, like all good Art. The monks have no doubt computed the correct and proper weight for a cherub’s wings to carry).
  + **Object**: Stairs
    - **Description**: Stone stairs leading down.
    - **Command [climb East Stairs]: Move player into Choir. Text:**
      * **If First Attempt Entry has happened:** “I’ll be back,” I promise the guard.

“Sure you will. With an Army, I suppose,” he laughs.

* **If not:** I climb downstairs. The guard watches me closely, on the lookout for any tricks.
  + **Object**: Bishops Door
    - **Description**: The door is solid oak, and properly double-layered to keep out the sound of choir practice. It’s definitely the Archbishop’s Door.
    - **Command [knock, open or enter Bishops Door]: This is the same action as Command [north from East Clerestory] listed above.**
  + **NPC**: Doric
    - **Description**: The Guard is a member of the Protectorate, hired from the ranks of the Swiss Watch and trained specially for Church service. This one wears an elaborate uniform of straps and buckles that clink whenever he moves. More menacingly, he carries a large halberd.
    - **NOTE: Doric has two internal flags, one that checks whether he believes or doubts Wren is on official business (refered to as the Business flag) and one that checks whether he believes or doubts Wren’s faith in the church (referred to as the Faith flag). Both flags are initially set to doubt. The Business flag is set to believe when Wren gives him the WorkOrder and the Faith flag is set to believe when Wren types in the creed of the church when he asks about it. Both of those are implicit in the associated commants, but I wanted to make them explicit here.**
    - **Chase Counter = 1 (initial value, checked by Chase Event)**
    - **Fooled = False (checked by Chase Event to see if you hid in gap)**
    - **Event [Chase Event]**: **Begun by commands in North Clerestory. Run each turn, following counter. Stop after 4**.

**Counter = 1: Move Doric into North Clerestory. Set Chase Counter to 2. Check if Doric Fooled.**

**If player location is not North Clerestory, do nothing additional.**

**If fooled, Move Doric into West Clerestory.** Doric races along the balcony and straight past my hiding place, and over to the west side! Perfect!

**If not fooled, Stop Chase Event, return Doric to East Clerestory.** Doric catches up with me, puffing and panting a little. He boxes my ears very skilfully and demands I apologise. I apologise. He grunts and returns to his door.

**Counter = 2: Move Doric into West Clerestory. Set Self Fooled to False. Set Chase Counter to 3.**

**If player location is not West Clerestory, do nothing additional**

**If player location is the West Clerestory, Stop Chase Event, return Doric to East Clerestory. Same text as “not fooled” above.**

**Counter = 3: Move Doric into Choir. Set Chase Counter to 4.**

**If player location is not Choir, print** I can see Doric hurrying past the choir stalls and over to the east staircase. Back to his post.

**If player location is the Choir, stop Chase Event, return Doric to East Clerestory. Same text as “not fooled” above.**

**Counter = 4: Move Doric into East Clerestory. Set Chase Counter to 1.**

**If player location is not East Clerestory, just stop chase event silently**

**If player location, stop Chase Event. Same text as “not fooled above”**

* + - **Command [insult Doric, yell at Doric]:** Standing right next to him? He’d beat me to a pulp. Better to give myself a head-start first.
    - **Command [talk or ask about topic to Doric]:** **As before, each topic can only be asked once *except for the Faith/Creed topic which can be asked repeatedly*. Respond as below. Note that some of the topics responses vary depending on the state of Doric’s two flags.**

|  |  |  |
| --- | --- | --- |
| TOPIC | WREN’S LINE | RESPONSE |
| Faith/Creed **if faith flag is set to doubt** | “I know the creed,” I tell him. | “Go on, then.” He waits for me to supply it. **Launch dialogue box/prompt. See Check Creed event below.** |
| Faith/Creed **if faith flag is set to trust** | “I knew the creed, didn’t I?” | “Eventually,” he concedes. Like you’d not been in the church a good long while.” |
| Business/Proof **if Business flag set to doubt** | “What kind of proof do you want?” I ask him. | He shrugs. “Look, kid. Either you’re a tourist, or you’re a thief, or you’ve got some kind of reason to see the Archbishop. If you’ll be able to see him over his desk, seeing as you’re not that big.”  “I’ve got a very important reason!” I protest.  “Then show the paper what says so,” Doric replies. “Else you’ll be out here feeling important all day.” |
| Business/Proof **if Business flag set to trust** | “Looks like I am here on business, doesn’t it?” I say, smugly. “Official Church business.” | “Good for you,” he says, without interest. “You going to just stand there or are you going to go in?” |
| Abbey | “I’ve come from the Abbey,” I tell him. | “Really.” He narrows his eyes suspiciously “We’ve been hearing quite a racket from there just now. Like a pack of wild animals hit the bell room.”  “Really?” I reply, innocently. “Probably a clock – slipped.”  “Clocks don’t slip,” he says firmly. “And if you’re *really* a good Church kid you’d know that.” |
| Cathedral | “You must get bored of standing around here,” I say. | “No chance. No way,” he replies. “You aren’t getting me to go wandering off. No way.” |
| Abbot / Figure in Grey | “You don’t understand,” I tell him. “The Abbot’s in league with this Figure and they’re going to…” | “Look, kid,” Doric says, not unkindly. “Either we’ll get you through this door or you can get lost. I don’t mind either way. Don’t appeal to by better nature because I don’t have one. I’ve just got *my* nature, and my nature says block the door, Doric, and don’t let no kid go slipping by you. Clear on that.” |
| Archbishop | “Is the Archbishop in?” I ask, cannily. | “Oh, he’s in,” Doric says. “If he’s in for you – well. That’s an open question, as you fear-loggians might say.” |
| Cook/Calvin/Drake/Horloge/Reloh | He’s not likely to know them, standing round here all day. |  |
| Door | “Can I go through your door?” I ask. | “Why don’t you try?” he sneers in reply. |
| Sa’at | “Do you know anything about Brother Sa’at?” I ask. | “If he’s not trying to come through this door then I don’t know a thing,” he says. “So don’t think you can name-drop your way into my confidence.” |
| Clockwork | “Are you interested in clockwork?” I ask. | “I’m a pious man,” he says, abruptly, affected by your question. “Not a holy one, maybe, and not clever enough for mysteries and that. But I pay my duties once a week.” |
| Saints | “Who’s your favourite saint?” I ask. | “I dunno.” He shrugs. “Newton was a good one, wasn’t it? All that slogging around being hit by apples. Good training, they say.” |
| Books/Library/Principia Planeteria | “I need to find a book,” I tell him. | “So what y’ asking me for? Like I can read, a Protectorate like me? I ought to chuck over that balcony for suggestin’ it. But I won’t.” He tips his head at the door. “Boss might hear it. Doesn’t like violence inside.” Suddenly he stiffens. “Less it’s necessary, don’t think about rushing me neither.” |

* + - **The Check Creed event:** 
      * **A dialog box / special prompt is presented to the player.**
      * **The player enters the creed**
      * **If it contains the words “lever”, “spring” and “winding key” in that order, it is deemed correct: set Doric’s Faith flag to trust. Text:** “Close enough,” Doris agrees. “I guess y’are an Abbey rat then, like y’ said before.”
      * **If it almost contains the above, but is missing any one (or if the player says only “key”, not “winding key”, text:** “That’s very close,” Doric says, clearly tempted to let the mistake pass. Then his back stiffens. “But it’s not close enough to let me say you can see the Archbishop. So you’d better rack your brains or rack off. Clear?”
      * **If the player is flat wrong, text:** “Hardly. What sort of creed is that?” he smirks. “Now, you may have forgotten it, or may you may not know. Not my place to judge. So you have a think and get back to me.” He smiles, smugly. “I’ll be waiting. Right here. In the way.”
    - **Event [random, every four turns while in East Clerestory]:** 
      * Doric stares me down. Not fair: he’s trained in this sort of thing.
      * Doric shines his halberd on his sleeve.
      * Doric resolutely does not adjust his feet.
      * Doric glares straight ahead; with a little sideways so he can see me.
  + **Object:** Halberd
    - **Description:** It’s like an axe on a stick.
    - **Interact:** I don’t think he’ll let me play with it.

## Chapter IV– The Cathedral of Time Continued

### Map

North Clerestory **B**

Bishop’s Library

Among the Gargoyles

East Clerestory **B**

West Clerestory **B**

Choir (Inaccess.)

Lower Gears (JUMP from Gargoyles)

Upper Gears (UP)

Rafters (from Chain Lift)

Clock Face (DOWN)

### Rundown

The Chapter begins as you enter the Bishop’s Library

When you enter the Library, it begins a cut scene wherein you attempt to tell the Archbishop about the Figure. He is kind, but patronizing, and doesn’t listen to you at all.

He explains that all the church’s treasures are kept in the vault below the crypt. The vault is guarded and locked (he shows you the key and puts it in his desk). He further tells you that even if someone was able to get past those measures, there’s another lock on the vault that only he can pass. Twice during this scene, he tries to calm you down with his favorite phrase, “Patience is the key.” (Is there a better, more apt word than Patience we could use here?)

After a couple of additional turns, he ushers you out of the Library.

When you are ushered out of the Library, you hear noises coming from the northwest and are prompted to go in that direction. You are not allowed to go downstairs at this point (or at all in this chapter).

When you then go into the North Clerestory, you witness another cut-scene, wherein Gubbler speaks with the Figure in the shadow of the statues. He gives the Figure a copy of the Bishop’s key and says that he’ll be able to get rid of the guards on the vault that evening, but the final lock he’ll have to deal with on his own. The Figure accepts this, and says something that reveals he is indeed after the *Perpetuum*.

Gubbler is anxious, but the Figure says he knows the Cathedral inside and out. He reveals the existence of a secret passage from the choir stalls to the Bishop’s Library, for example. Gubbler scurries off to the southwest.

The Figure then turns to you if you haven’t already tried moving towards him and warns you off, revealing that he knew you were there the whole time. He goes southwest and you are prompted to follow, determined to catch the Figure yourself if no one will listen to you.

You see the Figure disappearing through a secret door on the West Clerestory, which leads up to the ledge of gargoyles above the Clerestory.

When the pendulum from the cathedral machinery swings near to you, you can jump onto it to swing over into the Lower Gears.

When you climb up into the gears, you encounter the Figure. He warns you off again, suggesting that there are forces at work here you can’t understand, then grabs a chain and is carried up higher into the machinery.

By solving a simple mechanical puzzle, you grab a chain and release a weight, carrying you up past the huge face of the rose window clock. As you pass by, you see the Figure exiting through a door in the clock face.

From the rafters, you can climb down the chain to the clock face. Moving through the door in the clock face/rose window take you to Chapter 5

### Notes:

**Design:**

1. Bishop’s Library

* + Description:

I’d been expecting something grander than this! Maybe a long sofa, a little more light, perhaps even his own Tea Maker. But instead there’s nothing but a single desk, some books, and a lot of wrought iron decoration – hooks, candle-brackets, ink-wells – all made from a single sweeping line of iron that curls around the floor and walls like a wandering pen-stroke.

The Archbishop himself sits behind the desk, his face barely visible in the light through the narrow windows.

* + **Event [Entering Bishop’s Library for the first time]:**

“Well, well!” the Archbishops remarks, with an unhurried smile. “I don’t remember your name, young one, but I remember your face. Why did they send you? You’ve not broken something again, I trust?”

For a moment I’m too tongue-tied to speak. It’s the Archbishop himself!

* + **Commands after Event 1:**
    - **Talk to/ask/tell about calvin/drake:** I didn’t come all this way – and do all that – just to complain!
    - **Talk about other topic:** **Use Event 2 below as a direct response**
  + **Event [Second turn after entering Bishop’s Library]:**

“I’ve got to tell you something important,” I blurt, thinking: I’d better tell this carefully, or he’ll dismiss me out of hand. “The Abbot doesn’t know I’m here, he didn’t send me. That’s the thing, I need to tell you about the Abbot…”

“Is he ill?” the Archbishop asks.

“No. I…” And then it all falls out. Everything I overheard. The Vaults. Money. A theft…

“But you didn’t *really* hear any of this, not clearly,” the Archbishop says, quite pleasantly. “Did you?”

* + **Commands after Event 2:**
    - **Yes/ no / talk about Abbot/figure: Use Event 3 as a direct response**
  + **Event [Third turn after entering Bishop’s Library:**

“I’m serious!” I insist.

“You seem a very serious young thing, certainly,” he says. “And that’s an excellent quality that will take you far in the Church; you only need look at Brother Reloh for that. As far as the Vaults are concerned, there’s no reason to worry. They’re firmly locked and the only key,” – he pauses, to pat the drawer of his desk – “Is quite safe. Where only I have it.”

“But…”

“And even if your thief could turn himself into a lizard and slip through the gate,” he continues, “there’s a last lock that only I can pass. And that’s without question.” He smiles. “Well, it’s *with* question, in fact. But never mind that.”

* + **Event [Fourth turn after entering Bishop’s Library:**

I try once more, but the Archbishop has heard enough. “I admire your devotion. Especially from such a rough young child. But really, I’m a busy man.” With that he eases me towards the door.

“But…”

“No buts. In all things.” He raises a stern finger. “Patience is the key.” He giggles. “It really is, in fact. But remember that. Patience, that’s the key. Now off you go.”

And with that, I’m ushered out. This is a disaster!

* + - **Move self into East Clerestory B.**
  + **Command [leave or south]: Disallow.** But I have to convince him! I can’t just give up now!
  + **Object**: Desk (standard table object)
    - **Description**: The Archbishop’s desk has a single drawer. No doubt what’s in that is highly important.
  + **Object**: Books, Shelves
    - **Description**: Well, of course he has books. But I didn’t come here to read or the rummage around.
    - **Command [any interaction with Books]: Disallow.** That won’t make him listen to me, will it?
  + **Object**: Windows
    - **Description**: Three narrow windows drop three strips of light across the room. Of course, the Archbishop has more than enough candles not to need sunlight.
  + **NPC**: Archbishop
    - **Description**: He’s a nice old man and looks quite fine dressed in his full ceremonial robes. Around his neck he wears a Symbolic Key on a chain – a bit like mine, I suppose. His hands are quietly folded and he’s listening – but I don’t think he’s taking me very seriously.
    - **Command [talk or ask about topic to Archbishop]:** **Cut straight to event text.**

2. East Clerestory **B**

* + **Description:**

I’m back on the balcony on the east side of the Cathedral, underneath the gigantic window depicting a winding key. Stairs lead down and the balcony curves away to the northwest.

Doric is still standing guard, but his eyes seem to be closed.

* + **Command [down from East Clerestory]:** There’s definitely something happening on the balcony to the northwest. I’d better investigate, hadn’t I?
  + **Command [north from East Clerestory]: Disallow.** What’s the use? He wouldn’t believe the Vaults were being looted if I walked into his room holding a bunch of the relics myself.
  + **Object**: Windows
    - **Description**: Perhaps I should tear it down and replace it with a picture of a Figure in Grey handing the Abbot a bagged stuffed with a few hours’ worth of gold minutes.
  + **Object**: Stairs
    - **Description**: A spiral stone staircase leading down.
    - **Command [climb East Stairs]: Disallow. Same text as going Down.**
  + **Object**: Bishops Door B
    - **Description**: The Archbishop’s door. It’s closed, again.
    - **Command [knock, open or enter Bishops Door]: Disallow. Same text as North.**
  + **NPC**: Doric B
    - **Description**: For a highly-trained guard I’m not impressed. He seems to have fallen asleep on his feet. His brain must have wound down… **[If Doric Chase Event happened in Chapter 3]**Either that or all the running around has worn him out.
    - **NOTE: Not really an NPC this time around, since he’s fast asleep.**
    - **Command [wake or talk or ask about topic to Doric]:** **Disallow.** Let him sleep. He won’t be any use to me awake, will he? And I’d probably need some order stamped in gold-and-turquoise to get him to open his eyes anyway.
  + **Event [when entering East Clerestory B for the first time]:**

What’s the point of adults, exactly? They sit around complaining about how rotten everything is – you’ve heard them – but when a real problem comes along they don’t *do* anything. It’s not good. I’ll just…

Wait a minute. Noises, to the northwest. Whispers. A glimpse of Grey…

3. North Clerestory **B**

* + **Description:** The north end of the church. There’s the big stained window overhead and also the enormous statues of Babbage and Breguet.
  + **Event [upon entering North Clerestory B for the first time]:**

Gubbler and the Figure, in the shadows between the statues! I duck behind Babbage’s coat-tails to listen.

“I’m not, erm, not happy, no,” Gubbler is saying. “This isn’t right.”

“It’s vital. Give me the key,” the Figure replies. The voice is a quiet murmur, like the sound of a mead barrel rolling over flagstones. “You’ve got had your money.”

“Here.” Gubbler sounds relunctant. “It’s an exact copy of, erm, the one, in the desk. Yes. And there’s a guard too, but I’ll well – I’ll – well. It doesn’t do to say.”

“And the final lock?”

“That’s your problem,” Gubbler says, sounding almost proud. “Nothing to do with, no, oh no. Look: do you even know your way around this Cathedral?”

“Intimately,” the Figure replies smoothly. “All six secret doors.”

“Six?” Gubbler demands. His voice is sweating. “The only one *I* know is the one to the Bishop’s Library! Where there’s a drill and all… Look. I’m going to, erm, go. Good luck. I hope you get caught.”

With that, the Abbot shuffles away southeast.

* + **Event [on the second turn after entering North Clerestory B]: Move Figure out of North Clerestory B.**

The Figure glides out of the shadows – right over to where I’m standing. “I see you, little one,” he says softly. The face is nothing but darkness below his hood. His tight leather costume makes his look like a snake. “You should stop turning up where you aren’t wanted,” the Figure advises menacingly. “You’re playing with fire. You are warned.”

Then, in a flash of silver like a fish slipping the bait, the Figure wheels and darts away southwest.

* + **Object**: Windows
    - **Description**: **Same as window in East Clerestory**
  + **Object**: Statues
    - **Description**: **If Figure present, use Event 2nd turn as a direct response. Otherwise:** Between the statues is a pool of deep shadow.
    - **Command [take Statues]: Disallow.** They’re huge.
  + **Command [go southeast from North Clerestory B]:** **Disallow.** **If Figure is present**: The Figure might see me! **If not:** Look – no-one else is going to stop this. So I better had. And I’m not going to be threatened!
  + **Command [go southwest from North Clerestory B]:** **If the Figure is still in North Clerestory B, use Event 2nd turn as a direct response and Disallow movement. If not: allow. Text:** I chase after the Figure.
  + **Object**: The Figure
    - **Description**: I take a peek, but can’t make out much beyond the smooth grey cloak.
    - **Command [any interaction with Figure]: if Figure in North Cl B: use Event 2nd turn as a response. If not, should be impossible to be in same location as the Figure!**

4. West Clerestory **B**

* + **Description:** This is where the Figure went – and it’s not hard to see where he went next either. Part of the west wall has disappeared to reveal a ladder built into a space in the brickwork. No problem, though. I’m *good* with ladders.
  + **Command [down from West Clerestory]: Disallow**. No chance. He – she – when that way, into the walls and up the ladder.
  + **Object**: Windows
    - **Description**: **Same as window in East Clerestory.**
  + **Object**: Stairs
    - **Description**: A spiral stone staircase leading down.
    - **Command [climb West Stairs]: Same as Down.**
  + **Object**: Ladder
    - **Description**: There’s a flue hidden in the wall, with this old construction ladder leading away upwards. One of the Figure’s six secret doors!
    - **Command [climb Ladder]: Move Player into Among the Gargoyles.**

I scurry up the rungs of the ladder. A few squeak and bend but none of them break.

And then I’m out on a narrow ledge, high up near the Cathedral’s roof! Mustn’t look down!

* + - **Command [close Ladder]:** I can’t see any mechanism for it (the Figure must have been in quite a hurry not to do it himself. So I’ve scared him, then!)

5. Among the Gargoyles

* + **Description:**

Looking down – oh, no … - there’s the floor of the choir, far below. I’m really, really high up – higher than my little bedroom – and this ledge is a lot narrower than my bed.

The cityscape workings of the Cathedral clock are suspended from Cathedral’s dome, just a little out of reach.

* + **Event [on entering Among the Gargoyles for the first time]:** Steady, Wren. You’re good with heights, aren’t you? Yes – but not with pendulums! I duck to avoid the massive pendulum of the clock which almost knocks me clear of this ledge! I cling onto a gargoyle and I don’t… look… down…
  + **Event [2nd turn in Among the Gargoyles]:** Clinging to the clock’s gears like a spider, I see the Figure, his head turned to look back at me. For a moment he’s quite still – the an escapement above him turns and he’s up and away, into the heart of the mechanism.
  + **Event [Every turn while in Among the Gargoyles]: This is the pendulum daemon. First, check the state of the pendulum, and display one of the texts below. Then increase the Pendulum counter by one, returning to 1 after 4. “stopping” variations are indicated.**
    - **Counter = 1 :** The pendulum reaches the far point of it’s swing. / The penduluum is deep inside the clock mechanism. The penduluum swings away.
    - **Counter = 2 :** The pendulum races towards you, so close! / The penduluum is swinging through the heart of the clock, right for me! / The penduluum swings ever closer.
    - **Counter = 3 :** The pendulum nearly knocks you back, then moves away. / I dodge the penduluum and it swings away / For a moment the penduluum is stationary beside me, then it seems to float backwards off the ledge, pulling at me like a tide. / The penduluum almost hits me.
    - **Counter = 4 :** The pendulum swings towards the machinery of the cathedral clock. / The penduluum swings back into the depths of the clock’s workings. / The penduluum swings away.
  + **Command [go Down from Among the Gargoyles]: Disallow.** I’ve got to follow him… somehow…
  + **Command [Go anywhere from Among The Gargoyles]:****Disallow.** There’s no way off this ledge at all!
  + **Command [Jump while Among the Gargoyles]:** **Same as Take Penduluum below.**
  + **Object**: Pendulum
    - **Description**: The penduluum weight is the size of a Grandfather clock and the rod on which it swings is the size of a tree. If that things hits me it’d be like Drake stepping on a beetle.
    - **Command [take or climb or jump on Pendulum]: Check the Pendulum counter.** 
      * **If it’s 1 or 4, disallow.** The penduluum’s at the other end of its swing. You can’t fly, young Wren.
      * **If it’s 2 or 3, Move Player into Lower Gears.**

I can’t believe this… as the penduluum approaches and slows to a moment’s halt, I wrap my arms around it. The whole clock above seems to shiver from the extra weight and then I’m away, floating over space, faster and faster…

At the lowest point when I’m whipping through the air, I let go and drop onto a platform, surrounded by gears and windings. The penduluum is gone in a moment.

* + - **Counter = 4 (initial value, modified each turn by the pendulum daemon)**
  + **Object**: Gargoyles
    - **Description**: The ledge is fitted with gargoyles showing the Vices of Laxity. Everything’s here, from sleeping on the job (poor Doric!) through to eating with your mouth open.
    - **Command [climb or jump on Gargoyles]:** I’m not going to let go of them, am I? I don’t fancy keeping my balance up here.
  + **Object**: Choir Floor
    - **Description**: The floor looks hard and very far away. Great.
    - **Interact**: No thanks.
  + **Object**: Gears
    - **Description**: The working of the clock are a shipwreck of cogs, wheels and traces, their teeth and struts and scaffolds moving with the same slow purpose as Sa’at’s Great Orrey. Up above them I can just see the enormous face of the rose window clock face.
    - **Command [climb or jump on Gears]: Disallow.** They’re twenty feet away or more, suspended over thin air and the choir below!

6. Lower Gears

* + **NOTE: On entering the location (each time) three directions are chosen at random from the 8 plane directions. These are used in the descriptions, and for the Go command, to create the impression of a maze.**
  + **Description:**

I’m sandwiched between two gears of the Cathedral clock, on a narrow wooden platform that winds in and out between the workings. This noise is louder than Reloh’s duplicator – like an army of cooks all banging saucepans. I can barely keep straight which way is up and which way is down.

Platforms lead away to **[the list of the three chosen directions].**

* + **Command [go UP from Lower Gears]:** The Figure went up so I will too. And never mind if the Cathedral clock loses a few seconds from me moving the gears as I climb. If the Cathedral loses its relics that’d be worse!
  + **Command [go any other direction from Lower Gears]:** **If not one of the three directions, disallow:** There’s no way to go that way, except into the grinder of gear-teeth themselves. **Otherwise, move the player to the same location, reprinting the description. Reselect three directions. Print moving text:** I worm my way between the gears.

**NOTE: This is a very simple trick maze, that will keep turning you around without actually moving you until you go Up.**

* + **Object**: Choir Floor
    - **Description**: **same as before**
  + **Object**: Gears
    - **Description**: It’s a maze of gears, chains and pinions, all in constant movement. A few have rungs and ladder-holds beside them, others have struts across their diameters.
    - **Command [climb or jump on Gears]: Same as going UP.**

7. Upper Gears

* + **Description:**

Further up now, and hanging onto a scaffold beam for dear life. Below – quite a lot of space, and the rest of the mechanism. Around, cogs grinding the rust off other cogs. And in front: a void of empty space. A gap – and then the beautiful crystal light o the rose window: the clock face itself, filling my eyes with light.

Way overhead, higher even still, is the shaft that turns the clock hands, reaching out from the gigantic mechanism and through the window. There’s no way I can climb there. The gears here are smaller and moving too fast.

Right beside me is a barrel with a crank, from which a thick iron chain runs up to a pulley near the top of the window.

* + **Event [on the turn you enter Upper Gears]:**

Clinging to the shaft overhead is the Figure. He must have climbed the gear-teeth themselves.

“Why do you follow me, child?” the Figure demands, his hooded face turning towards me. “You can’t stop me from stealing the Perpetuum. There are greater wheels turning here that you don’t understand!”

Then swiftly and smoothly, like a cat, he grabs onto a passing length of chain and soaring up into space. But I’m thinking one thing: he’s planning to steal the *Perpetuum!*

* + **Object**: Choir Floor
    - **Description**: I can’t see the floor any more from this height.
  + **Object**: Gears
    - **Description**: There are pulleys and chains everywhere, all turning the massive shaft of the clock overhead.
    - **Command [climb or jump on Gears]: Disallow.** It’s all vertical now, and the bars of the scaffold and struts of the cogs are more spaced out than the rungs of my ladder. I can’t get higher.
  + **Object**: Rose Window
    - **Description**:

The window is above and beyond. It’s stained glass covers the clock’s workings in fractured colours. It’s beautiful here. Light and clockwork in perfect harmony.

A pulley hangs at its top, attached to the long chain that feeds into the barrel by my feet.

* + **Object:** Barrel
    - **Description:** The barrel feeds out a long iron chain to a pulley above the rose window. The barrel has a crank on front and also a release lever.
  + **Object**: Chain

**NOTE: This chain will lift you up to the Rafters above the window. It is controlled using the crank and the lever listed below. If the weight is up, pulling the lever will drop it, pulling the chain over to the pulley above the window. If you are holding the chain, indicated by the “Chain Holding” variable here, it will move you over to the Rafters. If you have pulled the lever without holding on, the weight will drop and you need to turn the crank to set it in the up position again. This should be implicit in the commands below, but I thought I’d make it explicit here.**

* + - **Description**: **Check the state of the chain to determine the description.**
      * **State = Up :** The thick links of the chain run up to a pulley by the window. Over the pulley is a weight, hoisted as high as it can go.
      * **State = Down :** The thick links of the chain run up to a pulley by the window. Over the pulley is a weight, which dangles far below.
    - **Command [climb Chain]: Disallow.** I could grip my arms around the chain but the angles too steep – and the distance, it’s pretty far! I can’t just climb out. I really can’t.
    - **Command [hold or grab Chain]: Set Chain Hold = True** I grab hold of the chain.
    - **Command [drop Chain]: Set Chain Hold = False.** I let go of the chain.
    - **Command [pull Chain]:** 
      * **If State = Up:** The chain is taught from here to the pulley, since the weight is hoisted right to the top.
      * **If State = Down:** The chain is far too heavy to move.
    - **State = Up (initial value, changed by Lever and Crank)**
    - **Holding = False (set to true by the hold command)**
  + **Object:** Weight
    - **Description:** A solid chunk of iron **[if State = UP]** near the pulley **[otherwise]** hanging far, far below the gigantic rose window.
  + **Object**: Crank
    - **Description**: The crank handle on the barrel probably winds the chain.
    - **Command [turn or wind crank]:** 
      * **If Chain State = Up:** The chain is as taught as it’ll go, since the weight is hoisted right to the top.
      * **If Chain State = Down: set Chain State = Up:**

The crank turns easily, and very slowly the weight rises up towards the pulley. Who’s meant to use this machine I don’t know: maybe it’s left over from construction.

After several minutes of work, the weight is as high as it’ll go.

* + **Object**: Lever
    - **Description**: The release lever on the barrel is currently closed.
    - **Command [pull or release lever]: This command checks two variables, in order.**
      * **If Chain State = Down:** I pull the lever but nothing happens. It locks back into place.
      * **If Chain State = Up, check Chain Holding.** 
        + **If Chain Holding = False. Set Chain State = Down:** The lever unlocks and the chain begins to spool away instantly, as the weight over the pulley plummets downwards. The links beside me wind away towards the window.
        + **If Chain Holding = True. Move Player into Rafters.**

Clinging on tight – I must have gone crazy – I kick the release with my shoe. There’s a sudden jerk and then I’m shot up and across. Stomach in throat, air beneath my feet, arms screaming for mercy. Hurtling towards the pulley. How much chain is there in this thing? I’ve no idea. What if I hit? I watch in horror as the pulley approaches – I’m going to be knocked off –

- and I’ve no choice but to let go and I *fall* –

- onto a rafter below. Sweet Grease! I can barely move for shaking!

8. Rafters

* + **Description:**

I’m clinging to a rafter. Beside me is the long chain from the pulley, down past the rose window that lights up everything in vivid red, blue and green. My foot could almost reach the XII on the clock face… Below is nothing but a few more rafters, presumably used for placing the glass. Below that is a long drop, and the chanting of the monks far below.

By one of the rafters way below is a little door in the clock face – a pane of glass, swung open. *The Figure*.

* + **Command [go DOWN from Rafters]: Move Player into Clock Face.** Gingerly, I clamber down the chain and onto the rafters below.
  + **Command [go UP from Rafters]: Disallow.** Up is nothing but the gigantic pulley and I can’t scramble onto that even if I wanted to.
  + **Command [go any other direction from Rafters]: Disallow.** I can’t go anywhere from here. I’m out on a limb, with just the chain for company.
  + **Object**: Gears
    - **Description**: The gears are across the room from where I am. The clock-face itself is nothing but a glass wall and the gigantic hands whose shadows I can just see.
    - **Command [any interaction with Gears]: Disallow.** They’re back across the space from me.
  + **Object**: Rose Window
    - **Description**: The window is close enough to touch – but so large it fills everything I can see. Somewhere below a panel is missing, creating a small door.
    - **Command [any interaction with Rose Window]: Disallow.** It’s sheer glass. I couldn’t do anything.
  + **Object**: Chain/Pulley/Weight
    - **Description**: The chain runs down from the pulley overhead to the weight below. It passes more rafters on the way.
  + **Command [climb or descend Chain]:** **Same as DOWN.**

9. Behind the Clock Face

* + **Description:**

Like an unlucky symbol I can see the giant clock face in front of me, in reverse. The hands are turning widdershins, very slowly. The rafter I’m on extends right up to the glass panel set in the clock face, where a small square of normal light breaks the green and silver of the stained glass, near the IV.

The chain extends beside me, up and down.

* + **Command [exit from Clock Face]:** **Move Player into the Hour Hand and begin Chapter 5.**  I crawl over to the door and slip through…
  + **Command [UP or DOWN]:**The door is within reach. This is where the Figure went.
  + **Object**: Chain/Pulley/Weight
    - **Description**: The thick chain extends both up and down from here.
    - **Command [climb Chain]**: **Same as UP or DOWN.**
  + **Command [climb or descend Chain]: Disallow**. .
  + **Object**: Rose Window / Door
    - **Description**:*.*Jewelled light blinds you. Only the square of blue sky – the door – looks safe.
  + **Command [exit or move through Rose Window]: Same as exit.**

## Chapter V– The Roofs of the City

### Map

Minute Hand

Rooftop 1 (JUMP from Buttress)

Rooftop 3

Rooftop 2 (JUMP from Platform)

Sloping Roofs

Parapet (dropped from Minute Hand)

Buttress

Observation Platform

Rooftop 5

Rooftop 4

Weather Station (“bridge” from Rooftop 4)

### Rundown

The Chapter begins as you enter the Clock Face. You emerge on the minute hand, with the whole city stretching out around you. You see the Figure racing along the parapets of the cathedral. A moment later, the minute hand moves, and you loose your balance, sliding down to the Parapet

From the Parapet you see the Figure jump from a Buttress to the east to a nearby rooftop. You can jump from the Buttress to the Roof as well.

The roofs present a navigation problem, because the roofs all have the same room name and some directions are not orthogonal. Also, you can jump from higher roofs to lower ones, but not back.

When you reach Rooftop 4, you catch the Figure. He removes a tarp from an Ornithopter he had hidden there earlier, and flies off. You must find some way to take to the sky after him.

There is a weather station south of Rooftop 4, but the gap is too large. However, you can extend a board over the gap and weight it down with bricks to make a “diving board” to facilitate the jump.

At the weather station there is a small weather balloon with a basket you can just fit in. The balloon is empty however and the hydrogen spigot nearby doesn’t work.

It is possible however to connect two long pieces of pipe, attach one end to a chimney on Rooftop 5 and swing the other end over the street to the Weather Station and use that to fill the balloon.

Before you are allowed to launch the balloon however, you need to determine where the Figure went. Using the mechanical telescope on the Observation Platform you find he’s moving northwest. You then need to wait until the windsock at the Weather Station points northwest, and then you can launch the balloon, carrying you into Chapter 6.

**NOTES: I think it may be necessary to go back and adjust the descriptions in Chapter 4 slightly to make the first room work here. Right now, it reads as if you’re coming out near 12 o’clock, but the minute hand event would require you to come out nearer to the 4:00.**

**Design Detail**

1. The Minute Hand

* + **Description:**

It’s a good thing I’m good with heights, because this is the highest I’ve ever been. My back’s pressed against the cool glass of the rose window, and I’m standing – I’m standing on a wide metal gird. The *long* girder. The one that tells you minutes. Luckily its between the III and the IV so I can stand here, because the metal’s smooth and there’s nothing to cling onto.

Stretched out below me is the whole of the city of St Philip. Most of it looks like it washed up here sometime when the rivers flooded. Only the Abbey looks like it was actually built instead of dropped.

* + **Event [on the turn you enter The Minute Hand]:** There’s a parapet of the Cathedral a good way below, but no ladders, chains or cogs this time. But somehow – the Figure. He stops to look up at me, almost as though wondering if he should stay to help. But he doesn’t.
  + **Event [on the second turn after you enter The Minute Hand]:**The metal underfoot shivers a little…
  + **Event [on the third turn after you enter The Minute Hand]: Move Player into Parapet. Text:**

From behind the window there’s an enormous groan like a giant waking up in there, and then the hand underneath me disappears. Just a minute further down – but it’s too steep: five-seventeen I can hang onto but five-eighteen I can’t. I start to slide…

Right off the hand – but at least at this end it isn’t quite so high up…

Woomph!

* + **Command [Jump, Down, Let go of Minute Hand]:** No chance. It’s too far. I’d have my neck in pieces before my feet hit the stone.
  + **Object**: Rose Window
    - **Description**: The gigantic clock face. It has not handholds, no rungs. Nothing.
  + **Object**: City
    - **Description**: I can see the whole city, from the River Tempus on side to the quicker River Fugit on the other. It all seems small enough to pick up and fix – but only if I reached a little further out…
  + **Object**: Minute Hand
    - **Description**: The minute hand is a thick bar of iron about the size of one of the Cathedral pews. But its also smooth, and steep, and not a safe place to stay…
  + **Object:** Abbey
    - **Description:** In the Abbey roof I can see the single dark square of a missing tile.
  + **Object**: Door
    - **Description**: The door back inside is too high up now – it wasn’t a minute ago, of course.
    - **Command [open or enter Door]: Disallow.** The door is out of reach. And there is no way in the workings that I’m jumping.

2. Parapet

* + **Description:**

A narrow lead-covered walkway along the cathedral roof. How lucky can you get! It doesn’t *go* anywhere, of course, but at least there’s some gargoyles and things to stop me falling the rest of the way to the ground.

Off west a buttress flies out near the roof of a nearby Civil Service building.

* + **Event [on the turn you enter Parpet]:** The Figure throws a glance over his shoulder before taking a flying leap off the buttress. It’s incredible to watch – he’s a like a grey squirrel, agile and totally fearless. I’m already exhausted – and he’s off again, already!
  + **Command [go any direction except West]: Disallow.** I’ve followed him this far. I can’t give up now!
  + **Command [Go UP]:****Same as Climb Rose Window.**
  + **Object:** Rose Window
    - **Description:**I could just about touch the VI now.
    - **Climb:**There’s no way back up the glass – thankfully.
    - **Interact:**This clock can’t help me now.
  + **Object**: Gargoyles/Spires/Gables
    - **Description**: The edge of the roof is lines with gargoyles all ready to spit rainwater down on people in the street below.
    - **Command [climb or jump on Gargoyles]:** I’m certainly not going to let go of them! They’re the only things keeping me up here!
    - **Command [drop Gargoyles]:** No thanks!
  + **Object:** Buttress
    - **Description:** The flying buttress to the west is holding this wall up.
    - **Enter/Jump off/Climb:** **Same as GO WEST.**

3. Buttress

* + **Description:** I’m not on the roof anymore: I’m perched on a narrow stone arch that curves out from the wall and down to the ground. Hopefully I’m not going *that* way any time soon… This is where I saw the Figure jump across to the next roof, though now he’s disappeared from sight.
  + **Command [Go not-East]:** There’s no way off this buttress apart from jumping, or falling.
  + **Command [Go east]:**Back off? No way. I’ve gotten this far. I’m not giving up.
  + **Command [Fall]:**After I survived that clock in there? That wouldn’t just be clumsy, it’d be *embarrassing*.
  + **Command [Jump]: Move player into Rooftop 1.**

Heart in mouth? Check. Fingers ready to claw the roof? Ready. Then – here goes!

I spring like a cat – like a *flying* squirrel – like a mouse hit out of the kitchen by the Cook wielding a meat-tenderizer – I *hurl* myself across the gap and thump down on to the roof beyond. Good thing this is a Council building: they make their roofs good and firm.

* + **Object**: Gargoyles/Spires/Gables
    - **Description**: The Cathedral roof is back east.
    - **Command [climb or jump or enter on Gargoyles]: Same as going East.**
  + **Object**: Roof
    - **Description**: About five feet below – and five feet *away* – is the slated lead roof that almost touches the buttress.
    - **Command [Jump onto Roof]: Same as JUMP**

4. Rooftop 1

* + **Description:**

**[first time only]** If the city I saw from the clock-face is a sprawl then its roofs are worse: sloping and slanting this way and that, a mess of slate and lead, like someone kicked over a house of cards. Some parts are flat and easy to walk over, others are impassably steep, or blocked with tall chimneys, extra walls or sharp lightning rods plugged into vegetables patches way below. **[other times]** The roofs are a mess of chimneys, lightning rods, ways forward and sudden sharp drops.

From here, I could scramble down to the south, or hop across small gaps to the southeast or southwest. The Cathedral itself is back west.

* + **Command [Jump, go West]: Disallow.** The buttress is too steep to climb back.
  + **Object**: Roofs/Rods/Chimneys
    - **Description**: Who would have thought people kept so much rubbish up here, hidden out of sight? This isn’t *precision engineering*, all these chimneys and lightning rods, this is a *great big mess of stuff*. It’s not Right or Proper at all.
    - **Command [take Rods]: Disallow.** I couldn’t pull this stuff apart, the lightning rods and chimneys are all solid – even if they are a mess.

5. Rooftop 2

* + **Description:** This roof is almost flat, which is good, because there’s empty space to the north and east of it. I could slip south , through the remains of a collapsed brick chimney, that seems to have been pushed down to make room for a wide turret, on top of which is a platform with a brass railing. Overlapping roofs create a second path to the northeast.
  + **Command [Jump]:** The platform’s not that high, but it’s too high to jump up and grab it.
  + **Object**: Roofs/Rods
    - **Identical to previous.**
  + **Object**: Platform
    - **Description**: I can’t make out what’s on the platform **[if Platform now visited]**(if anything)**[end if]**: but I can see its encircled by a railing.
    - **Command [Jump onto Platform]: Same as JUMP.**
  + **Object**: Fallen Chimney/Huge Chunks
    - **Description**: The collapsed chimney is now nothing but a few huge chunks of bricks, like the last crumbs of a cake. The mortar holding them together is crumbled and dry.
    - **Command [break or open Huge Chunks]:** The chunks of brick are stuck with mortar. Old mortar I could easily break, but I’d need some kind of tool to do it.
    - **Command [take Huge Chunks]: Checks to see if Mortar has been Scraped and if Chunk already exists.**
      * **If Chunk already exists, then disallow.** That chunk I took before I quite heavy enough, I think!
      * **If Mortar has not been scraped, disallow.** The smallest chunk of brick is almost as big as me. I’d need to break it up a little first if I was going to start carrying it around with me.
      * **If Mortar has been scraped, Move Chunk into Inventory. If Player is carrying a HeavyObject {the board or the pipes} perform that object’s Drop Event.**  I can just about pick it up. It’s heavy, though… worse than carrying both Drake and Calvin’s laundry baskets!
  + **Object**: Chunk of Brick
    - **Description**: A **[if being carried]**stupid irritating miserable no-good wind-down cockeye **[end if]** heap of bricks, almost too heavy for me to carry at all.
    - **NOTE: Initially not in Rooftop 2. Moved into Player inventory when you try to take huge chunk of bricks after scraping away the Mortar**
    - **HeavyObject = true (one of three objects that is too heavy for you to carry more than one of)**
    - **DropEvent [performed when you pick up another heavy object]: Drop Chunk.** I can’t keep carrying the bricks as well. I put them down.
    - **Command [put Chunk on Board or put Chunk in Notch]: Check to see if the board has been placed in the Notch in Rooftop 5.**
      * **If the Board has been placed in the Notch: Remove both Board and Chunk from game and move Bridge into Rooftop 5.** I unload the bricks onto the end of the board, weighing it down nicely.
      * **If (specifically) Putting Chunk in Notch and Board not placed:** I don’t have the tools to repair this wall, and anyway, whyever would I want to?
      * **If Board has not be placed in the Notch: Disallow.** That wouldn’t make carrying the bricks any easier, would it?
    - **Command [take Chunk]: Check if Player Inventory contains any HeavyObjects.**
      * **If Player Inventory contains any HeavyObjects, perform the DropEvent for that object. Move Chunk into Inventory.**
      * **Otherwise, just move Chunk into Inventory.**
  + **Object**: Mortar
    - **Description**: If all the mortar in these buildings is as dry and crumbled as the mortar in the broken chimney, then I’d better tread carefully. A curious pigeon could scrape this stuff away.
    - **NOTE: To scrape away the Mortar and allow a chunk of brick to be taken for the board puzzle requires the Knife from the Library. The required command has been added to the Knife object.**
    - **Command [break, scrape or remove Mortar]: Disallow.** My fingers are too big – and a bit too soft, even after all the cleaning I’ve done – to break the mortar. I’ll need to use a tool of some sort.
    - **Command [break, scrape or remove Mortar with Knife]: Change Scraped to True.** Using the knife point I work out some of the mortar, break up some more, and free up a small chunk of bricks that I can probably just about carry.
    - **Scraped = False (initial value, changed by command in Knife)**

6. Sloping Roofs

* + **Description:** It’s hard to keep my bearings here: below, several streets are coming together and their overhanging roofs – good for keeping the rain off – create a loose patchwork of tiles, chimneys, gaps and different levels. I can scramble up a few levels to the north, or I could probably slip away west and south, but I might get turned around in either of those directions.
  + **NOTE: Directions coming into this room aren’t orthogonal to the directions coming out. See map.**
  + **Object**: Roofs/Rods
    - **Identical to previous.**

7. Rooftop 3

* + **Description:** Half of this roof has collapsed, and whoever was repairing it clearly ran out of money only partway into the job. A pile of construction materials has been left behind**[this list changes depending what’s been taken, and the next section is only printed if there is something left to take]**– pipes and boards, that kind of thing**[end if]**. Some look like they could easily fall of the roof onto the street to the east. Safer ground is a short hop down to the northwest, and a bit of a scramble to the southwest.
  + **Object**: Chimneys/Rods
    - **Same as previous.**
  + **Object**: Pile
    - **Description**: Bits and bobs. **[this list changes depending on what’s been taken. If there’s nothing, the description ends here without additional text]**A length of piping, a long wooden board. That sort of thing.
    - **Command [take Pile]: Disallow.** I can’t take the whole pipe! One pipe or one board would be as much as I could manage! And a whole *army* of Drakes wouldn’t let me take more!
  + **Object**: Board
    - **Description**: A solid wooden board, about seven feet long.
    - **HeavyObject = true (one of three objects that is too heavy for you to carry more than one of)**
    - **DropEvent [performed when you pick up another heavy object]: Drop Board.** The board is too heavy to carry alongside anything else. It slaps down onto the roof by my feet.
    - **Command [put Board in Notch]: Move Board into Notch.** The board slides in – not perfectly, it’s no clockwork but it’ll do. The planks extends out over the alley to the south, almost all the way!
    - **Command [take Board]: Check if Player Inventory contains any HeavyObjects.**
      * **If Player Inventory contains any HeavyObjects, perform the DropEvent for that object. Move Board into Inventory.**
      * **Otherwise, just move Board into Inventory. Text:** I grab one end of the board, ready to drag it along behind me.
  + **Object**: Pipe
    - **Description**: A curious bit of metal piping: it’s about ten feet long, with two sharp bends at either end. Shaped like a gigantic staple, you might say.
    - **HeavyObject = true (one of three objects that is too heavy for you to carry more than one of)**
    - **DropEvent [performed when you pick up another heavy object]: Drop Pipe.** This pipe’s too much to handle as well. I put it down.
    - **Command [put Pipe on ChimneyPipe]: Remove Pipe and ChimneyPipe from game, and move ElongatedChimney into Rooftop 5.** With a bit of hefting and hauling – and a couple of burns on my arms – I get the pipe slotted over the chimney. The new, longer chimney points north, and starts getting hot and belching out steam pretty quickly.
    - **Command [take Pipe]: Check if Player Inventory contains any HeavyObjects.**
      * **If Player Inventory contains any HeavyObjects, perform the DropEvent for that object. Move Pipe into Inventory.**
      * **Otherwise, just move Pipe into Inventory.**

8. Rooftop 4

* + **Description:**

I’m on the south side of a group of buildings here, with other roofs I could scramble onto east, west, and northeast of me. To the south, there’s a low wall and then a gap, across an alleyway, before the next building along. The roof of that one seems to be covered in machinery, though it’s hard to say for sure.

**[first time]**A large tarp is thrown over something in the middle of this space**[otherwise]**A large tarp lies discarded here**[end if]**

The low south wall is missing a few bricks creating a gap – well, I’ll call it a *notch*.

* + **Event [on the turn you enter Rooftop 4]:**

Something moves high above, and in a grey flash the Figure is before you. He nods once. “Relentless,” he remarks. “I admire your courage. Your persistence. You could almost be a machine.” I’m barely a foot away, and I still can’t see his face. Nothing but that sleek grey suit.

“But this is where I leave you.” With that he whips away the tarpaulin, to reveal an ornithopter. Pausing only to wind the key beneath one of the craft’s gigantic wings, he leaps inside and in a moment, has taken to the sky.

So, what now? There’s no *way* I’m letting him get away; I’m going to be in so much trouble after all I’ve done, I’ll need something to show for it. But I can’t fly either. There’s got to a way. Something I can do. If the Universe is clockwork like they say it is, then it can’t have left me stranded, can it?

* + **Command [Jump or South from Rooftop 4]: Check to see if Bridge is in Rooftop 4 and if Board is in Notch.**
    - **If Bridge is in Rooftop 4: Move Player into Weather Station.** I inch out over my makeshift bridge. The weight of the bricks shudders – if it slips off that board then I’m dead, in a second – but it doesn’t. And from the end, it’s a short spring to the roof beyond.
    - **If Bridge is not in Rooftop 4, but Board is in Notch: Disallow.** 
      * **First time:** I inch a little way out on the board, but quickly it starts to slip from its notch. I scurry quickly back to safety. Without something to weight the other end down, this bridge is useless.
      * **Second time:** I’ll need to weigh the other end down with something first.
    - **If Bridge is not in Rooftop 4 and Board is not in Notch: Disallow.** It’s a twelve-foot gap. I can’t jump that.
  + **Object**: Roofs/Rods/Chimneys
    - **Description**: ***Same as previous.***
  + **Object**: Southern Roof
    - **Description**: The roof on the other side of the alley seems to be littered with glass and piping. **[if Weather Station not visited]**Who knows – maybe there’s anothing ornithopter there, or a catapult or something.**[end if]**
    - **Command [Enter, Jump onto Roof]: Same as Jump from Rooftop 4.**
  + **Object**: Notch – CONTAINER OBJECT
    - **Description**: The ‘notch’ is a gap in the brickwork of the low south wall overlooking the alley. Maybe the missing bricks fell out down below: that would have been pretty bad!
    - **NOTE: This is a general Container object, so you can put objects in the notch and take them out. The only ones that matter though are the Board and Chunk of Bricks, which if put in will create the bridge object below.**
  + **Object**: Bridge
    - **Description**: The wooden board passes over the notch in the brick wall. The near end is held down by the weight of the bricks.
    - **NOTE: This object does not begin in Rooftop 4, but is moved in when the Board and Bricks are placed in the notch, replacing those objects. When this object has been moved into Rooftop 4, you can jump south to the Weather Station.**
    - **Command [take Bridge]: Disallow.** No thanks. I never want to lift that weight again.
  + **Object**: Tarp
    - **Description**:

The fabric isn’t familiar – it’s certainly lighter and stronger and less itchy than the stuff they make your bed-sheets and tunics out of. The Figure must be pretty wealthy to leave something like *this* behind! Perhaps he meant it as a present: something to buy me off the chase.

No chance.

* + - **Command [take Tarp]: Move Tarp into Player Inventory.** Cumbersome, but that said – it rolls up pretty small!
    - **Command [wrap Tarp around ElongatedChimney]: Same as ElongatedChimney command Wrap ElongatedChimney with Tarp.**
    - **Command [wrap Tarp around anything but ElongatedChimney]: Disallow.** The tarp’s good for covering things, but there’s no reason to cover what doesn’t need covering.

9. Rooftop 5

* + **Description:** 
    - This roof is surrounded on all sides by taller buildings, scalable to the west, and impossible every other way. There’s a gap on to the southwest, where an alley suddenly opens up – further that way is the glitter of machinery (but it’s too far to jump, I think).

**[if Elongated Chimney is present]** On one side of the roof is your odd contraption; a bent metal pipe attached to the iron chimney. It’s belching smoke and steam in a generally northerly direction.

**[otherwise]**By the alley is a squat iron chimney that’s belching out fat slugs of smoke. The kitchen down there must be getting ready for a feast!

* + **Command [Jump or go Southwest]: Disallow.** Definitely too far to jump.
  + **Object**: Roofs/Rods
    - **Same as previous**
  + **Object**: Southwestern Roof
    - **Description**: The roof visible to the southwest is littered with machinery of some kind, but it’s not exactly accessible from here.
    - **Command [Jump onto Roof]: Same as Jump from Rooftop 5.**
  + **Object**: ChimneyPipe
    - **Description**:A narrow iron chimney. Smoke and steam puff out of it. This might not even be a kitchen, it might be one of those steam boilers the Abbot sometimes mutters about.
    - **NOTE: This object exists to be turned into the ElongatedChimney, listed below.**
  + **Object**: ElongatedChimney
    - **Description**: **Underlined portion determined by ElongatedChimney Pointing.** My odd construction: the chimney, connected to a long metal pipe, that extends out about ten feet **[if not SW]** across the rooftop to the north**[else]** over the alley to the southwest**[end if]**.
    - **Pointing = North (initial value, modified by the Turn command)**
    - **Wrapped = False (initial value, modified by Wrap command)**
    - **NOTE: This object does not originally exist in Rooftop 5. It is moved into Rooftop 5 when the Pipe is attached to the ChimneyPipe, which also removes those two objects.**
    - **Command [take ElongatedChimney]: Disallow.** The pipe’s **[if Wrapped is false]** too hot to touch with my bare hands, and it’s **[end if]**certainly too heavy to face carrying it again.
    - **Command [put Tarp on ElongatedChimney, wrap ElongatedChimney with Tarp]: Move Tarp out of Inventory and onto ElongatedChimney. Set ElongatedChimney Wrapped to true.**  I wrap the Figure’s tarpaulin a couple of times around the pipe as insulation.
    - **Command [turn ElongatedChimney or turn ElongatedChimney *direction*]: Check if ElongatedChimney is Wrapped.**
      * **If ElongatedChimney is not wrapped, disallow.** Ouch! The pipe is scalding hot!
      * **If ElongatedChimney is wrapped:**
        + **If a direction is indicated, set Pointing to that direction. Otherwise, move pipe counter-clockwise by one (north to north-west, to west, to south-west, etc.) Underlines below indicate variation based on this new direction.**
        + **First time:** Working hard on the hot tarpaulin, I manage to get the pipe to turn, until it’s pointing east.
        + **Second time:** I work the pipe around in its fitting, to point southeast.

10. Observation Platform

* + **Description:**

I’m standing on a platform overlooking a roof covered in broken bricks to the north. A flight of metal steps lead down to the southeast, back to the weather station. A brass railing runs around the edge to stop anyone falling – I could use one of those for my bedroom.

The platform’s centred around a telescope fitted to a metal tripod and pointing east. The tripod has a crank at its base, much like the ones in the library and the one inside the clock’s working. There must be a blacksmith somewhere who does nothing but make these cranks. I might be able to see him from here, too, since I’ve got a perfect view of the whole city.

* + **Command [Go NORTH, Jump]: Move player into Rooftop 2.** I swing myself over the railing, and land neatly on the roof below.
  + **Object**: Brass Railing
    - **Description**: The brass rail is well-polished and set about shoulder-height. I could easily climb over it to the roof below.
    - **Command [Climb, Jump over rail]: Same as JUMP.**
  + **Object**: Roof
    - **Description**: The roof to the north is gently sloped and lead-lined. It’s been littered with clumps of brick by whoever built this tower.
    - **Command [Jump onto Roof]: Same as JUMP**
  + **Object**: Telescope, Tripod
    - **Description**: The telescope is made of finely-moulded brass stamped with the crossed lightning of the Weather Guild. Often accused of non-mechanism – weather’s just too temperamental - they tend to build machines that are overly complicated, like the ratchet-and-piston umbrella they sell in the Cathedral Yard market for nine hours a pop. So, the telescope tripod has a crank and compass on the base, which presumably do the business of pointing.

Still, the view must be fantastic. I could look through the telescope to see. (It’s currently pointing east).

* + - **Direction= West (initial value, changed by the Compass and Crank)**
    - **Command [turn or focus Telescope]: Disallow.** No good trying to move it by hand. You can’t back a gear against a gasket, as they say.
    - **Command [look through Telescope]: Check Telescope Direction.**
      * **Direction = South: Set Balloon Spotted to true.**
        + **First time:** At first I think it’s a fly on the lens, but when it doesn’t move away I realise it’s the Figure’s ornithopter! Flying south, is he?
        + **Other times:**The Figure’s ornithopter is clearly visible to the south.
      * **Direction = West:** The huge clockface of the Cathedral – or a tiny portion of it – fills the eyepiece.
      * **Direction = NW, SW:** The Cathedral’s spires cut the view of the city beyond.
      * **Direction = N:** Looking north, St Philip stretches away to the mountains beyond.
      * **Direction = SE, E:** Sunlight sparkles from the flickering surface of the Fugit, running down from the mountains towards the sea, far to the south.
      * **Direction = NE:** The Abbey roof looks weathered and beaten this close up.
      * **After doing this when Balloon Spotted is FALSE, append “**But no sign of the Figure in this direction.”
  + **Object**: Compass
    - **Description**: **Underlined portion determined by Compass Pointer value.** The compass is a steel pointer riveted over the engraving of a compass on a brass disc at the telescopes based. Currently the pointer is set to west **[if same as telescope]**; the telescope points the same way**[otherwise]**, while the telescope points east**[end if]**
    - **Pointer= West (initial value, changed by Turn command)**

**Command [turn/set Compass or turn/set Compass to *direction*]: If a direction is indicated, set Pointer to that direction. Otherwise, set Pointer counter-clockwise by one (north to north-west, to west, to south-west, etc.)** I flip the compass-pointer round to east. **[first time only]**It moved easily: well-oiled it well-placed, as they say.

* + **Object**: Crank
    - **Description**: The large crank is attached to one leg of the tripod. There’s presumably an Archimedes screw inside or something connecting it to the compass and the telescope up top.
    - **Command [turn Crank]: Check Telescope Direction and Compass Pointer.**
      * **If Telescope Direction is not the same as Compass Direction: Set Telescope Direction to the same as Compass Pointer.** 
        + **First time:** Am I turning the crank or is the crank turning me? After a few rotations of whichever-it-is, I find I’m on a different side of the tower with both me and telescope facing east.
        + **Second time:** The crank turns and I find myself looking south.
        + **Third time:** This time, I turn the crank and pay attention to what’s going on. It’s not the telescope turning – it’s the whole tower itself. That’s the Weather Guild for you. The only thing that doesn’t turn is the compass. Now we’re pointing east, same as it.
        + **Other times:** The tower rotates so the telescope is now pointing east.
      * **If Telescope Direction is the same as Compass Direction:** The crank won’t turn. Must be something wrong with the rest of the mechanism.

11. Weather Station

* + **Description:**

This roof is covered in meters – thermometers, barometers, precipitometers (these are just glass tubes open to catch the rain) and a zephyrgraph attached to a flight of metal stairs that lead up to a platform to the northwest. I can’t see any other way off this roof, although there is a closed hatch underfoot. The wooden plank I used to get here is further off than I thought!

In one corner, a small pipe emerges with a spigot on the end; it’s next to (and tied to) a deflated/inflated weather balloon. **[If Vent is present]**Just above is one end of my piping, pumping out hot steam and smoke.

* + **Command [Jump]:** The wooden plank is too far away for me to reach now.
  + **Event [every turn upon entering Weather Station]: Check ElongatedChimney Direction.**
    - **If ElongatedChimney Direction = southwest; move Vent into Weather Station and include a mention of the pipe extending over from the roof to the northeast.**
    - **Otherwise: move Vent out of Weather Station.**
  + **Object**: Vent
    - **Description**: One end of the pipe I found. It’s producing a steady billow of steam.
    - **NOTE: Initially not in Weather Station, moved in or out by the Event above, determined by the Direction of the ElongatedChimney in Rooftop 5**
    - **Command [take or turn Vent]: Disallow.** It’s far too difficult to move from this end.
  + **Object**: Chimneys/Rods
    - **Same as before.**
  + **Object**: Rooftop/Bridge
    - **Description**: The board sticks out over the alley below. It doesn’t go half as far across as I thought it did when I took my jump. I’m glad I made it in one piece!
    - **Command [Jump onto Bridge]:** It’s too far from the edge of the roof to reach.
  + **Object**: Meters/Therometer/Barometer/Precipitometer
    - **Description**: **Varies depending on direction of the zephyrgraph (weather vane):** Thermometers, barometers, lots of stuff you can’t read. The Only one I understand is the zephyrgraph, which is pointing east. **[if Balloon spotted is FALSE]**But it’s not going to tell me which way the Figure went.
    - **Command [any interaction with Meters]: Disallow.** I don’t want to draw attention to myself by fiddling with them, do I?
  + **Object**: Stairs
    - **Description**: A flight of metal steps, leading up to a platform.
    - **Command [climb Steps]: Move Player into Observation Platform.**
  + **Object**: Hatch
    - **Description**: A locked metal hatch in the roof.
    - **Command [enter, open or unlock Hatch]: Disallow.** It’s locked from the inside.
    - **NOTE: This is a decoy, there’s no way to get into the building.**
  + **Object**: Weathervane / Zephyrgraph
    - **Description**: **Underlined portion determined by Weathervane Direction property.** A zephyrgraph is a small sheet of metal carefully crafted to look like a clock-hand, that’s free to turn depending on the wind-direction. (Some people call it a “weather vane”). It’s currently pointing east.
    - **Event [every four turns (+ 0,1,2 random) while in Weather Station]: Set Weathervane direction to either: south, southeast, east, or northeast, randomly.**
      * The wind snaps the zephyrgraph round to point east.
      * The zephyrgraph moves to point south.
      * The zephygraph changes to the northeast.
    - **Direction = southeast (initial value, changed by Event above)**
    - **Command [any interaction with Weathervane]: Disallow.** The zephyrgraph is too high up to reach.
  + **Object**: Spigot
    - **Description**: A pipe sticks out of the roof and ends in a small spigot. It must be used for filling the balloon. The tap on the spigot is a flat screw-head, set flush with the pipe.
    - **Command [open, turn or turn on Spigot]: Disallow.** The screw is set flat into the upper pipe, and my fingernail doesn’t seem to be enough to get it to turn.
    - **Command [open, turn or turn on Spigot with Knife]:** 
      * **First time:** I slip the knife-blade into the screw-head and turn. There’s a brief hiss – then silence. I guess the hydrogen supply is off downstairs. Maybe the Abbot has finally cut the Weather Guild’s funding. I close the tap up again.
      * **Other times:**No point trying again.
    - **NOTE: Another decoy. There’s no way to use the Spigot to fill the balloon.**
  + **Object**: Balloon
    - **Description**: **Underlined portion determined by Balloon Filled quality.** A small weather balloon. I suppose they use it to lift instruments up into the clouds – but it has a little basket underneath, and I might just be able to squeeze in. The Figure doesn’t know what he’s let himself in for with me, that’s for certain. The balloon is currently full/empty, and is tied by a string to the pipe and the spigot.
    - **Filled = false (initial value, changed by Fill command.**
    - **Command [enter Balloon]:**
      * **If Filled = False:** I try fitting myself into the basket. A squeeze – got to breathe in – but I’ll just about go. I get out again, and that’s nice too. So I just need to fill it up and I’m off!
      * **Otherwise, do the Command “untie balloon” instead.**
    - **Command [take Balloon]: Disallow.** It’s too much large to carry around – not heavy, but if I gathered it up I wouldn’t be able to see a thing. On these rooftops, that’s wouldn’t be good for my health!
    - **Command [fill Balloon]:** How? You want me to read the Abbey dictates into until its got enough hot air?
    - **Command [fill Balloon from Spigot]: Disallow.** There’s no gas coming from the spigot.
    - **Command [fill Balloon from Vent]: Check Balloon Filled.**
      * **If Balloon Filled = True: Disallow.** The balloon is already inflated, and ready for take-off!
      * **Otherwise: Set Balloon Filled to True.** Pulling and shoving by turns, I get the mouth of the balloon over to the steam-vent – and then in an instant, it’s as light as a feather, easy to handle, bulging a little, bobbing up into the air, and before I know it, it’s popped off the vent again and the little balloon is straining on the end of its rope, waiting to be released!
    - **Command [untie, launch or release Balloon]: Check Balloon Filled, Balloon Spotted, and Weathervane Direction. Respond in the following order:**
      * **If Balloon Filled = False: Disallow.** The balloon’s not going anywhere without any gas in it. And if I ever find a way to fill it, I’m going to want it to be tied down!
      * **Otherwise, If Balloon Spotted = False: Disallow.** 
        + **First time:** I’m not so sure about that – just shoot up, and hope to catch the Figure by chance? I need to know which way he went and make sure I’m going that way.
        + **Other times:**I’m not just throwing myself to the winds. I want to know which way he went.
      * **Otherwise, If Weathervane Direction does NOT equal south: Disallow.** The Figure’s heading south – the zephyrgraph is pointing east. I’d be loosescrew to launch now!
      * **Otherwise (that is, if Balloon Filled = True, Balloon Spotted = True and Weathervane Direction = South): Text:**

I untie the rope but leave it looped around the pipe, and keep a tight hold while I squeeze myself into the basket. Then, with a final check of the zephyrgraph I let go. The balloon whisks up into the sky and the south wind whips me forward. Spinning around and around in my basket – the city below a whirl of colours – beginning to feel a little giddy – but making progress. The dark blot of the ornithopter is getting closer and closer. I’m gaining on him: the wind heaving me along.

…In a few moments I’ll be alongside, close enough to demand that he takes hold of the balloon string. He couldn’t leave me up here in my balloon: the air’s soon going to cool, and then the balloon will sink…

The ornithopter starts moving higher. No. The ground is moving closer. Oh, Wren, you’ve done it this time, I’m thinking…

With a rush – there’s nothing for it – I’m falling. *Plummeting*. The clutter of rooftops is rushing closer and closer. There’s a smash –

- splintering glass –

- someone thumps me hard on the back. The wind is knocked from me –

- *good stuff, Wren. Just like clockwork.*

**Begin Chapter 6.**

## Chapter VI– Covalt’s Clock Shop

### Map

Clock Shop

Bedroom

Outside C.7

### Rundown

The Chapter begins as you crash through the skylight in Covalt’s bedroom, your fall broken by his bed. Covalt rushes in, furious, demanding to know where you came from, ravens flapping around him.

You can’t do anything but talk to Covalt, and he’s too angry to listen to you, until you tell him about the Figure. Then his demeanor changes completely. He knows exactly who you’re talking about, and tells you the Figure had visited his shop a couple weeks ago, asking for “something awful.” He asks you for details.

At this point you get different responses to your topic list, until you talk about the Perpetuum. Covalt reveals that the Figure had tried to get him to build a perpetual motion machine. Covalt refused, both because he considered it impossible, as well as unspeakable sacrilege. He’d already gotten in trouble before for some of his “heretical” designs. You ask him what the perpetuum does, and he says he has picture of it somewhere in his workshop.

You both move north into the Clock Shop. You are looking for the picture, and have to search high and low for it. You can ask Covalt about the various devices you find in the search.

Once you find the picture, Covalt explains that the Perpetuum Mobile is a device made by St. Breguet, and wound exactly once, and has run ever since, hundreds of years. The design is absolutely secret, a mystery of the church, but the device somehow rewinds itself as it winds down. It is incredibly holy, but Covalt doesn’t know why the Figure would want it.

At this point, you despair of ever finding him and stopping him, since you’ve lost his trail. Covalt laughs and says if Only you had access to a difference engine…

When you ask about the Difference Engine, he gives you the details, see page 9. You decide the only option is to sneak in and use it. Covalt gives you directions, and you can leave to the street, starting chapter 7

**NOTES: To make this opening work, Wren can’t black out during the fall from Chapter 5. This also prevents repetition of moment, because he has to wake up from being unconscious at the top of chapter 9.**

**Design Detail**

1. Bedroom

* + **Description:** 
    - **First time:** I’m lying on a large father bed, surrounded by broken glass and the wreckage of the hot air balloon. Not that this place wasn’t messy to start with: it looks like less of a bedroom and more of a bird’s nest. I can barely see the door to the north through all the clutter -
    - **Other times:** This must be the giant’s bedroom, where he flings things around, rips them up, and pulls small children apart for fun. The only escape is the door to the north – or the skylight, but that’s high above the bed, and plugged solid with wrecked balloon.

**if state = 1:** In the doorway is the giant, demanding to know what I’m doing.

**If state = 2:** In the doorway is Covalt, as unbudgeable as a stone but as scary as a bear.

* + **Command [go north from Bedroom]: If Covalt is here:** There’s no way I’m slipping past him. He’s got both his beady eyes on me, and so do his ravens. **Otherwise, move player into Clock Shop**
  + **Event [first turn upon entering Bedroom]:** - until it’s flung back and suddenly, there’s a giant standing there, wielding a metal club above his head and roaring at me. On either shoulder sits a dirt-coloured raven, cawing and pecking the air. “Who are y’?” he demands, his voice booming like a cannon. “What d’y’do to my ceiling, *interloper*?”
  + **Object**: Bed
    - **Description**: The large feather bed has a dent in the middle deep enough for me to disappear in. Whoever sleeps here must be seriously heavy.
    - **Command [Hide under]**: He’s right there. He can see me already!
    - **Command [Stand on]**: Even then I couldn’t reach the skylight, and I don’t think the giant would like it.
    - **Command [Get off bed]***:* I get down off the bed.
  + **Object**: Wreckage
    - **Description**: Fragments of skylight have ripped the balloon into rags of cloth. Bits of basket and wire trail down. It’s a state.
    - **Command [any interaction with Wreckage]: Disallow.** The skylight is too far overhead. This room’s tall enough for a giant, after all.
  + **Object**: Ravens
    - **Description**:
      * **State = 1***:* The ravens sit one to a shoulder and eye me viciously.
      * **State = 2:** The ravens are flapping and chittering, clearly agitated.
      * **State = 3:**One of the ravens has climbed onto Covalt’s head. The other is battling for the place.
      * **State = 4:**The ravens have taken wing and are flapping round madly in a tiny space above Covalt’s head. He doesn’t seem to notice.
      * **State = 5:**The raven’s have settled again, both together on the same shoulder, with looks of icy determination.
    - **Command [any interaction with Ravens]: Disallow.**
      * **State = 1,2 :** No chance. They’re clearly his.
      * **State = 3:**The ravens look about ready to pluck out an eye they’re so excited. I’m staying well clear.
      * **State = 4:** The ravens are all over the place. Best avoided!
      * **State = 5:** The ravens nip at my fingers.
    - **NOTE: Raven’s location is the same as Covalt’s location, so they move whenever he does.**
  + **Object:** Penduluum weight
    - **Description:** It’d be an unholy thing to be hit by, in more ways than one.
    - **Note:** **Carried by Covalt.**
  + **NPC**: Covalt :
    - **Note: When state = 1, refer to Covalt as “The giant” in all text. State >= 2, refer to him as “Covalt”.**
    - **Description**:
      * **State = 1:** The giant is six-and-a bit feet of solid bone and grime. His overalls are oil-covered and in one hand he’s clutching a penduluum weight heavy enough to concuss a horse.
      * **State = 2:**Covalt is eyeing me intently, demanding to know more. He’s still blocking the doorway.
      * **State = 3:**Covalt casts about his, swinging his gigantic chin this way and that like some enormous clock-weight. He’s looking for his diagram.
      * **State = 4:**Covalt is deep in thought.
      * **State = 5:**Covalt seems to have relaxed a bit, and now looks only big, and not as colossal as he did before. I can see now how delicate his fingers are and how sharp his eyes. No brute after all.
    - **NOTE: Covalt has 5 states, determined by the State value below. Covalt’s description and Ask/Tell response table is different for each state. The states are changed by specific events, such as bringing up a certain topic or finding an object. The states are 1= Scared and Angry, 2= Nervous but Attentive, 3= Realization, 4= Excited and Helpful, 5 = Determined**
    - **State = 1 (initial value, changed by actions below)**
    - **Go = False (initial value, changed by Event [Counting House] below, checked when you try to leave the Clock Shop)**
    - **Command [talk or ask about topic to Covalt]:** **Respond as below. There are five response tables, each associated with Covalt’s current state. For each state, a topic can only be said once. Second attempts will reply** I’ve already talked to him about that.

**IF COVALT STATE = 1 (Angry and Scared because of your entrance, chaotic)**

|  |  |  |
| --- | --- | --- |
| TOPIC | WREN’S LINE | RESPONSE |
| Self/Story | Where to begin? “I’m Wren,” I tell him. | “Never mind that,” he growls. “What you doing in that thing?” He points at the balloon wreckage. |
| Balloon/Skylight | “I was up in balloon, chasing…” | His face boils. “Chasing after what?” he demands. “Moonbeams and rainbows? I don’t believe a word!” |
| Abbey | “I come from the Abbey. I overheard something.” | “Smash up my shop, was it?” he demands fiercely. “Who told you to do that?” |
| Cathedral | “It was in the Cathedral,” I try. “I climbed up onto the roof and then…” | “Why’d’y’ do a thing like that?” he demands. “You a crazy rasp, are y’?” |
| Abbot | “The Abbot, you see. He’s in on in it!” | “You weren’t chasing no Abbot about on the roof,” the giant growls in reply. “So talk some truth before I snap your arms.” |
| Figure in Grey | “I was chasing a… a Figure. A Figure in Grey.” | **Set Covalt State = 2.**  His eyes snap to attention. “A Figure in Grey? Lean? Tall? No face?”  “Under a hood.”  “Aye, like a clock in a dark corner.” He eases up a bit, though he’s clearly worried. “I’ve seen your Figure. Came into my shop wanting something made. Came to pester old Covalt… But what did he want? Why were you chasing him, eh?” |
| Archbishop | “I tried to tell the Archbishop…” | “Don’t go quoting church names here,” he grumbles. “Tell me straight or I’ll straighten out your neck.” |
| Cook/Calvin/Drake/Horloge/Reloh | I don’t think he’d know them. |  |
| Covalt/giant | “Who are you?” I ask. | “I’m the man whose bed you’ve broken, whose window you’ve smashed, and who’s about to break your skull. That a good enough answer? Now you give me in return.” |
| Ravens | “I like your ravens,” I try. | “They eat meat,” he snaps back. |
| Clockwork/Clocks/Saints | “I’m interested in clockwork,” I say. | “Don’t go changing the bells,” he warns you. “I want to know what you’re doing here, and don’t tell me you’re on no researching trip, because then you’d have come in using the front door like anyone else.” |
| Apologize/Sorry | “I’m sorry about your window.” | “You will be,” he promises. “But you’ve got a reason and I want that more than I want your pity.” |
| Perpetuum/stealing/theft/plan/plot /robbery | “They were stealing – I mean, going to steal. Planning…” | “There’s a *they*, is there?” he demands. “Because I only see one street-rat breaking my stuff. So you’d better tell me who they are and faster than that.” |

**IF COVALT STATE = 2 (still nervous, but listening to you, cautious)**

|  |  |  |
| --- | --- | --- |
| TOPIC | WREN’S LINE | RESPONSE |
| Self/Story | “I’ve been running,” I clamour, “and clinging on, and jumping…” | “Yes, and whatever for?” he demands. “You don’t go throwing y’self off things unless there’s something below you’re after. So what is it?” |
| Balloon/Skylight | “I was chasing the Figure over the roof. He took off,” I explain. “I tried to follow in this… the balloon.” | “That’s a crazy thing to do,” Covalt growls at you. “So why’d y’do it? What’s the counterweight, eh?” |
| Abbey | “I overhead him in the Abbey. Discussing a plot.” | “What plot?” Covalt demands. “I don’t call your crashing in ‘ere a plot.” |
| Abbot/ Figure in Grey | “I overheard the Figure and the Abbot. Discussing something. The Figure was paying him. Money. Threatening him!” | “For what?” Covalt demands, menacing his pendulum. “They’re after something – what’s it? Unless you’re a lying grit-stone who doesn’t finish his stories. What are they *after*?” |
| Archbishop/Cathedral | “I tried to tell the Archbishop about it, but I didn’t know what they were out to steal then.” | “So?” he demands. “What are they out to steal?” |
| Cook/Calvin/Drake/Horloge/Reloh | He wouldn’t know them. |  |
| Covalt | “Who are you?” I demand. “How do I know you’re not with them?” | “Whoever they are,” he spits back, “I’m a clockmaker. That’s enough for you, for now.” |
| Ravens | “Are you ravens real?” | “Every tick and winding,” he replies. “But they’re nothing to do with you neither.” |
| Clockwork/Saints | “Does everything here run on clockwork?” | “The whole world’s on it, that’s what they say. I know everything I make does, that’s enough for me.” |
| Apologize/Sorry | “I’m really sorry about your roof,” I say. | “If you were chasing that Figure – well. You’re lucky it’s only the window you broke up. But you still aren’t saying what you’re chasin’ him for.” |
| Perpetuum/Theft/Robbery/etc (see State 1) | “It’s the Perpetuum,” I tell him. “I’d never seen it before today, but that’s what they’re after.” | **Set Covalt State = 3 and move Covalt and Player into Clock Shop.**  “I’m not surprised,” Covalt replies. To my great relief, he lowers the club. “That’s what this Figure was after here, too, before. When I saw him. Come here asking me to build one. I might be the best – and the bravest, I told him – but I can’t build a Perpetuum. Laws say, as I read them, that you can’t have more than one.”  “But what *is* it?” I ask. “What does it do?”  “I’ve got a design somewhere. A diagram. Somewhere through here. Come on!” He picks me up by the scruff and lobs me through the doorway. |

**IF COVALT STATE = 3 (Looking for diagram with Player, preoccupied)**

|  |  |  |
| --- | --- | --- |
| TOPIC | WREN’S LINE | RESPONSE |
| Self/Story | “I’m going to get killed when they find out I’m gone.” | “That’s no-sense,” he replies. “They can’t kill you while you’re gone, can they? And you come back with that Figure’s head on a stick, they’ll thank-you. Except the Abbot, maybe. Or maybe including.” |
| Balloon/Skylight | “I’d pay for the skylight…” I begin. | “But you’ve got less to your name than my cousin K. I see it. Rat.” |
| Abbey | “They never told us about the Perpetuum at the Abbey.” | “Not yet, maybe. As secrets go – mysteries – it’s a deeper one. Deep in all this junk, too,” he adds, scornfully. |
| Cathedral | “I was in the Cathedral earlier,” I tell him. “I saw the Perpetuum.” | “Not much to look at,” he says dismissively. “Like most of us. It’s the workings that count.” |
| Abbot | “I can’t believe the Abbot would steal!” | “HE must think he knows what’s doing,” Covalt muses. “Nothing happens at random.”  “Apart from me overhearing this,” I say.  “Aint no chances in that,” he grumbles. “Nor in my skylight you falling through. Covalt the heretic: we’re well matched, you and me.” |
| Figure in Grey | “Who is the Figure?” | “No idea,” Covalt says simply. “Not a tooth of one. Couldn’t see his face. But you find me this diagram and I’ll show you what he’s after.” |
| Archbishop | “I tried to tell the Archbishop.” | “Might as well try shouting to a thundercloud,” Covalt says. “Or turn a rat into a ratchet. I tried to stick him on my new devices. Heretical, he said. So. Somethings can’t be done.” |
| Cook/Calvin/Drake/Horloge/Reloh | He won’t know them. |  |
| Covalt | “Who are you?” | “A clockmaker. An inventory. Aint meant to do both,” he smiles. “But they’re a little to scared to stop me. Besides, I’m the only one who knows how to mend the rose clock up, so, they call me heretic but they need me to keep both thumbs.” |
| Ravens | “Do you ravens have names?” | “Course they do. Hugin. Mummin. If that aint old Celtic for hours and minutes, well, it should be.” |
| Clockwork/clocks/clock | “How long have you been doing clockwork?” | He waves an arm around the room, nearly taking my head with it. “Takes a lifetime to build up this. I trained in Geneva. To be a monk. Didn’t like it. Couldn’t see why I couldn’t swing clock parts and, well. Sorry.” His thick cheeks turn a little red. “Maybe you’re too young for a full life story.” |
| Saints | “Who were the Saints?” | “People like me,” Covalt says, brazenly. “Only when they built something new, they weren’t heretics they were geniuses. I should show you my new designs. I should. But if I did, I’d have to kill you.” He grins sharply. |
| Apologize | “I’m sorry…” | “Oh, stop your whimpering,” he scolds. “Find that diagram so I can show you this Perpetuum.” |
| Perpetuum | “What is the Perpetuum?” | “A relic. Of a time they made impossible things. It’ll be easier with the diagram, I can’t explain anything with a diagram.” Same as Brother Horloge says. |
| Heretical Designs / Heresy / New designs | “What were you new designs?” | “Well,” he says, pausing to look flattered. “Mostly voltaics. Wires, filaments. Was thinking about candles, see. Nothing clockwork in a candle, is there?”  I mention the candles on tracks in the Abbey, and he nods.  “See? They’ve built that *because* there’s no clockwork in candles. Well. I was working on that. Fixing it. But.” He draws a long breath. “The Church sent me a very nice letter about it and I decided to stop. And you tell them that when you get back, won’t you. There’s a good sprat.” |
| **Various Devices** | “Tell me about the workbench.”  “What’s this?” I ask, point at the tools.  “Are they important?” I ask, nodding at the bench.  **Pick a random line. Underline indicates various.** | **Responses are given in the table of Workshop stuff, below.** |

**IF COVALT STATE = 4 (Working out what to do about the Figure, thinking)**

|  |  |  |
| --- | --- | --- |
| TOPIC | WREN’S LINE | RESPONSE |
| Difference Engine / Different / Difference | “What different?” I ask, confused. | **Set Covalt State = 5 and perform Covalt Event [Counting House] on the next turn.**  “Of course!” he exclaims, a huge smile cracking his face open like he’d just hit himself with that penduluum of his. “Sometimes your mouth knows even when your brain don’t. And sometimes a machine knows. A knowing machine. *The Difference Engine*. You heard of it? You should have. Call yourself a monk. We need ourselves the Difference Engine.”  “What does it do?”  “Well, first you’ve got the calculator, right? And the calculator calculates. Give it some numbers, it works out a product. Well, the difference with the Difference is the numbers are ideas. Ideas are messages, and messages can be written as big numbers. So you take two ideas. Two numbers. One’s an Actor, you see, the other’s an Action. Then you whack ‘em into a Difference Engine, and work out what they make.” He shakes his head with pleasure, like he’s trying to dislodge that grin of his. “Great bit of clockwork. About the size of four elephants and no part in it bigger than a woodlouse. That’s *real* clockwork. That is.” |
| **Any other topic results in one from a list of responses, listed opposite. If the last one is printed, then on the next turn, his response to “Difference Engine” is printed as an Event (without Wren’s line proceeding it).** | **At random:**   * “I…” * “But…” * “Maybe…” * “And…” * “Yes…” * “Where…” * “What…” * I swallow. | * He interrupts your question. “Look, we need to work all this through. Plan it out. Let me think, don’t pester me.” * “There’s variables here. Levers left and right. We need to work out what’s next to see what we do next. Something different needs to be done.” * “Problem solving,” Covalt interjects. “Is clockwork, too. A different kind of clockwork, but still clockwork.” * “What’s the difference?” he remarks to himself, not listening to me. “That’s the question.” * “We just need to think of some different way to go about this,” he grumbles. * He waves my comment away. “No, no. Something *different*. Really *different*.” |

**IF COVALT STATE = 5 (Figured out what to do, hope in sight)**

|  |  |  |
| --- | --- | --- |
| TOPIC | WREN’S LINE | RESPONSE |
| Self | “So what should I do now?” I ask. | “Go and find out,” he replies, cheerfully. |
| Difference Engine | “I don’t understand about this Engine.” | “Of course you don’t. Clockwork and High Mathematik all in one. It’s like understanding being on fire when you’re drowning underwater.” He grimaces. “St. Babbage – he was a genius. That’s how it works. But it’s for what it does – that’s what you’re needing it for. So how doesn’t really matter.” |
| Abbey | “Maybe I should go back to the Abbey?” | “If you’ve got any sense you’ll stay out of there for the next twenty years at least,” Covalt says. “No place of a mind, working chores and all that copying out.” |
| Cathedral | “What about guarding the Cathedral?” | “Design before you do,” Covalt growls. “No point rushing in and standing around. That won’t bring your Uncle back to life, as they say.” |
| Abbot | “I think the Abbot was scared,” I say. | “Should be,” Covalt smiles, “with you on his feels. Taking in to the air in a balloon! Mad as a monkey-wrench!” |
| Figure in Grey | “How will I catch the Figure? He’s faster – and probably smarter, too…” | “Like I’ve told you. Like this Difference Engine will tell you. Time for some decent advising, that’s what it is. Right now, if you look at it, you’ve got nothing but my demented ramblings and your own half-baked ideas,” – he holds up a palm – “no offence, but you’re shorter than my navel so you can’t be that well-read. So.” He shrugs. |
| Archbishop | “Shouldn’t we warn the Archibishop?” | “You did already,” he says, impatiently. “Anyway, if we start trying to do things the Church way we’ll be going round and round a clockface when we should be going up in the air.” He grins, suddenly. “I meant that as a figure of speech, but I guess that’s what you did, there, in your balloon. So fancy that.” |
| Cook/Calvin/Drake/Horloge/Reloh | He won’t know them. |  |
| Covalt | “What will you do?” | “Me? Keep my head down and fix my skylight. There’s nothing else for me to do. I’m not having me suspected of theft, heresy is quite a charge enough.” |
| Ravens | “I like your ravens.” | “Well, they must like you,” he replies, “or they’d have had your eyes out by now.” |
| Clockwork | “So you know all about clockwork, then.” | “My fingers know.” He waves one. It’s about the size of a small dog. “I’m a doer, not so much a thinker. I find things out instead of dreaming them up. That’s my way. *Half-bothered.*” |
| Saints | “You know about the Saints?” | “Inventors, designers. Good, mind. Very good. But morality, well, there’s another thing. I don’t know such.” He lowers his voice. “I got my doubts on Babbage, say. And Newton? They say he lost it once his fame got out and it wound up with him locked in a cell somewhere, raving loony.” He winks. “But don’t tell ‘em I told you when you tell the other sprats, eh?” |
| Apologize | “I’m sorry about dragging you into this,” I tell him. | “Not a grit-grime, don’t worry. I’m dragging myself straight back out again the second you leave.” |
| Perpetuum | “Is the Perpetuum important?” | “Well,” and he scratches his chin with a noise like a cart over cobbles. “Depends. Thing is, that right now, it isn’t any use. Just for looking at. Powers itself and nothing else. I think that’s *right*. The universe does its grind and the Perpetuum does it other. Or maybe they’re related.” He shakes his head. “I don’t know. I get fuzzy about Book VIII of Euclid, you don’t want to be asking me.” |
| Heretical Designs/Designs/New designs/voltaic | ***As state 3*** | ***As state 3*** |
| **Various Devices** |  | ***Exactly the same behaviour as for state 3.*** |

* + - **Event [every five turns when Covalt is in Player location and not talking to Covalt on that turn]:** 
      * **State =1:** 
        + **Before talking to Covalt at all:** The huge man in the doorway is waiting for me to tell him my story.
        + **After: at random:**

“So?” the giant demands.

The big man’s face is curled up into a growl.

“Well? ‘Plain yourself,” the giant demands. “Make yourself plain.”

The giant shifts his weight, making the floor creak.

The massive penduluum rises and falls with a thunk.

“How’d you end up here, eh?” he demands.

* + - * **State = 2: Random from:**
        + “So? What’s a Figure to do with you?”
        + “How’d you get started on this?” Covalt demands. “Eh?”
        + “What’s the story here?” Covalt demands. “All the story.”
        + “What’s the great plot, eh?” Covalt demands.
        + “You’d better explain and quick,” Covalt growls.
        + The penduluum swings a little. He’s clearly not a patient angry giant.
        + “You tell me what that Figure was after,” he demands.
      * **State = 3: Covalt is hunting in the shop for the diagram. He will look in places below (but including) “Tools” in the table of Clock Shop things (see further down). This does increase the “looked at” value. If this value >=10, he will find the diagram. (NOTE: If this value >=6, the player will find it; so hopefully, the player will still get there first). Text:**
        + Covalt rummages through…
        + Covalt is looking at …. , hoping to find his diagram.
        + Covalt straightens up from …. “Nothing there,” he reports.
        + Covalt is shaking his head. “It’s not with …..”
      * **State = 4: NOTE: In order *NOT* at random**
        + “I’ve got a different idea forming,” he muses.
        + “We got to do something else,” he murmurs. “Something…”
        + “There’s an idea on the tip of my…” he begins, looking puzzled. “Something. No. Else. Er…”
        + “It’ll come to me, I’m sure,” Covalt says.
        + **Print the Difference Engine Response Line – Covalt remembers and the scene moves on.**
      * **State = 5: at random, but never repeat**
        + Covalt looks pleased with himself.
        + Covalt is waiting for me to go.
        + It’s time I got on.
        + The Figure’s out there, right now! I need to hurry up!
    - **Event [Counting House: on the turn after Player asks about Difference Engine in state 4]: Move Scrap into Inventory, set Covalt Go = true. Text:**

“Now,” Covalt continues. “With your Church ways and rags and all, you might get in the Counting House all right. That’s where they keep it. The Engine. Here. I’ll give you the address. You can read, can’t you?” I nod. In reply he produces, from nowhere I can see, a scrap of paper and a quill, and he scratches down an address. He presses it into my hand. “That’s the place. Now. *Skidaddle*.”

* + - **Command [attack or escape Covalt]:** 
      * **If Covalt State = 1 or 2, Disallow.** He’s the size of the Abbey doors. I’m not getting past him, no chance!
      * **Otherwise, disallow.** I’m not picking a fight, not now he seems to have calmed down a bit.

2. Clock Shop

* + **Description:**

When I say I’m in Covalt’s shop I’m mean I’m knee-deep in it. It’s everywhere. It’s got more bits than one of Cook’s soups, and there’s not a scrap of space that isn’t filled with clutter. It’d like standing inside an intricate mechanism if there was any Good Order or Precision at all. There’s a table somewhere in this mess, and the door to the street southeast, but even that’s hung with a rack of shelves.

Covalt himself stands near the bedroom door to the south.

* + **Command [go southwest from Clock Shop]: Check Covalt Go value**
    - **If Covalt Go = true:**

“That’s the place,” Covalt insists, tapping the address with a finger like a roofing mallet. “The Difference Engine’ll tell you all you want. I hope. If you can get a clear idea what you’re wanting and – well, anyway.” He puffs his cheeks. “One dead air balloon says you’ll do your best.”

“Thanks,” I say. The first person to be nice to me – well, ever really. “I appreciate your help.”

“Well, nothing’s too good for a rat,” he snarls. “And do pop back here later if you need to. I don’t think. Bringing the Heretic police and that. Go on! Get out of it.” And with that, he boots me through the door and slams it with relish.

**Move Player into Street and begin chapter 7.**

* + - **Otherwise, disallow.** “Not so fast,” Covalt growls. “You can’t go running off with no idea else what’s next or you’ll wind up dancing in the circus or something and what kind of *story* would that be, eh? So settle down, quit with your legging it, and let’s get thinking.”
  + **Event [first turn upon entering Clock Shop]:** “Now, that diagram,” Covalt mutters, and starts nosing around in the clutter that fills the room.
  + **Looked At = 0 (initial value, increased by one each time the Player looks at an object in the room, checked by Diagram Found Event.**
  + **NOTE: This room works differently! The room is full of objects, as indicated on the table below. They can all be looked at or searched, but any other interaction is disallowed. Some appear in the initial room description, but many are only mentioned in the descriptions of other objects, forcing you to read other descriptions to find out about them. Each time you look at an object in this room it increases the rooms Looked At value by one. When the counter is equal to 6, the next time the Player looks at an object, the Diagram Found Event will be performed. Should the counter reach 10 (because Covalt looking around will increase the counter as well) then Covalt will find it.**
    - **If you look somewhere Covalt has already looked, he will comment after the normal description:** “Not there,” Covalt says. / “I tried that,” Covalt remarks. / “No good,” Covalt says. / “I already tried there,” Covalt remarks.
    - **If you look somewhere and don’t “find” the diagram, append to the first three only (not random):**No sign of the diagram. / Not diagram there. / No luck.
    - **If you “find the diagram”, append:** And here’s his diagram too. I pull it out and hand it over to him. **Then run Diagram Found Event.**
    - **If Covalt “finds the diagram”, append:** “Ah! Here’s the snake from its hollow log!” He pulls out a folded sheet of paper. **Then run Diagram Found Event.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| ***NAME*** | ***Mention***  ***in…*** | ***Description*** | ***Covalt’s response to ASK*** | ***NOTE*** |
| Clutter | Room | Clutter is assorted stuff filling up space. It’d be better to say this room has “gaps”, one of which I’m standing in and another I’m using to breathe. The rest is filled by the workbench, the wall of pendulums of all shapes and sizes, and, everywhere else, clock parts. | “I don’t need tidy,” he growls. “Tidy is no good. I’ll all go in a box when I do.” |  |
| Shelves | Room | A rack of shelves hang on the back of the door to the street. They mostly hold clocks (mainly whole clocks), although I can see a monkey-head sticking up at the back. | “Aint enough space,” he grumbles. “Rent in this city? It’s a crime. But you’re seen how much space the Cathedral takes up? So think about that when you’re learning your Devotions.” |  |
| Table | Room | The solid table is covered with piles and piles and *piles* of paper, rather than the tools littering the workbench. | “That’s where I does the thinking,” he says. “Thinking is four-fifths of any clock.” He looks suddenly abashed. “Though; I does most of my thinking with my fingers, I suppose.” |  |
| Clocks | Shelves | The clocks are every shape and size (including one with an oval dial whose hands extend and shrink as they go round; it’s creepy to watch). A water clock keeps time by dripping water through a tiny hole. And at the back, there’s a small mechanical monkey and a strange device made of wires and metal plates. | “You aren’t surprised, are you?” he demands. “What do you expect a clockmaker to be stocking? Geese?” He giggles, quite unexpectedly. “That’d be a *cluck*maker, surely!” |  |
| Workbench | Clutter | The workbench is fitted with tools, with more tools piled on top. It’s then dusted over with clock parts, some so careful and delicate they deserve individual felt cushion – this Covalt is clearly a lunatic, scattering them about like this. In one corner of the workbench, there’s also a strange brown lump. | “Got to work on something,” he grumbles. “It’s a bit less that I’d like, but I make do. Helps,” he adds mysteriously, “that I’m tall.” |  |
| Tools | Workbench | Tools of every size and denomination. This is a parliament of tools. An army. A great big heap. One is particularly odd: a smooth metal box with two flat pins sticking out the top. They’re labelled + and -. | “I’ve not got quite the tools I’d like,” Covalts says. “There are times I need to borrow a few, from down the road. The others. Not that they’re happy to lend them. It’s cut-throat, I’ll tell you. Really is.” He thinks about that for a moment. “Specially if you aren’t careful what you’re doing.” |  |
| Clock Parts | Workbench/Clutter | Springs, pistons, rods, screws – there’s a whole litany of parts in here. | “I’ve a few more of them than I should,” he says. “I might have left a few out along the way.” |  |
| Water Clock | Clocks | It works by droplets, falling onto a pan that gradually drags down on a rotating wooden tumblers. No winding and no hands! | “Meant to go outside,” he remarks. “Topped up by rain, see, so it runs for months. Only trouble is the sun dried it up again. Should a built a sundial on top, really, had both working together. Fine unless it snows.” |  |
| Batteries | Tools | This is a riddle. What’s a box that has no lid? Two pins but no teeth for them to meet? Doesn’t look like it does anything, but solidly built and carefully sealed up? | “That?” Covalt grins. “That you don’t know about and you never saw. But I tell you, it’s the future. The whole future, in one little package.” | **Take:** “Don’t touch that!” Covalt barks. |
| Bible | Papers | A copy of the Bible. Leafing through, it looks fairly standard. | “Got some good bits,” Covalt remarks. “Diagrams of escapements, mostly. A nice bit about the design of the One True Cog.” |  |
| Wall of Pendulums | Clutter | It’s like a sword-fighter might have, only each penduluum on Covalt’s wall is stubby and brass. | “They’re ordered by length,” he tells me. “People still order them by mass in some places. Primitives.” |  |
| Mechanical monkey | Shelves | It’s a toy, or a pet, like Gubbler’s salamander (and about the same size). Right now it’s wound down. | “I built that for a councillor. Of course, then he turns round and tells me he doesn’t really want to pay for it. Cheeky, that’s what I think.” | **Wind:** No key. |
| Strange device | Clocks | Hard to say. It looks like a cross between a plant and a box of screwdrivers. Hard to believe it does anything. | “That,” and Covalt beams, “is enough to get my shop shut down. Or burnt down, maybe. Of course, to the Church, it’s just a sculpture. None of them would even know how to turn it on.” | **Turn on:** I can’t really see how! |
| Butter Toffee / Brown Lump | Workbench | It’s toffee. Butter toffee. | “Help yourself.” | **Eat:** I nibble a corner. Wren, you’re hungry… |
| Papers | Table | The desk is covered in papers – few complete blueprints, though; they’re mostly sketches. In the middle of the pile is a well-thumbed Bible, marked with several more bookmarks (more papers). | “Don’t worry about the order,” Covalt says. “Mostly, once I’ve written something down, that means I’ve memorised it enough to not need the paper. I just use that pile to remind me what I’ve got up here.” And he taps his forehead. |  |
| Door | Room | On the back of the door to the street is a series of shelves, each bristling with all manner of clocks. | “You want to go, do you? It’s not safer out there, I’ll tell you that.” | **Command [enter Door] is the same as Command [go southwest from Clock Shop]** |

* + **Object**: Diagram
    - **Description**: It shows a series of diagrams: the first, the rack for the ball-bearing just like I saw in the Cathedral. But below, well, then it gets *really* complicated. Cogs forming snake like chains across several levels, all intersecting and then re-intersecting with themselves. It looks like, if it wasn’t running, it’d be locked up solid and tight. But *because* it’s running, there’s always a gap for the next tooth to take.

“It’s not the full picture,” Covalt remarks. “You can’t get it from just one angle. You got look, lots of ways. So, you know. This picture’s more for *inspiration* than to actually *build* one. That’s what I told the Figure, see.”

* + - **Event [Found: Occurs when the player Looks At or Searches an object in Clock Shop when Clock Shop Looked At value > = 6, or Covalt “searches” an Item when Looked At >=10 ]: Set Covalt State = 4 and move Diagram into inventory. Text:**

Covalt spreads the paper out. “The Perpetuum,” he whistles**.** “Built by St. Babbage. Not drawn, you understand. Drawing it came after. Babbage, they say he saw it, in his head. Just sat down and made it. Cog-only knows how, I think it must have all been running *while* he was putting it together. It’s self-checking, self-affecting. Self-winding. Been done once and now it just runs. Look,” and he points to parts of the diagram, where cogs attached to other cogs that attach back to themselves. “No spring. And nowhere for any of it to *go*. Like a miniature universe, of its own. So the books say. Keep it separate and all is well. But your Figure, if he gets one. Well, I don’t know.”

“What do you think the Figure wants with it?” I ask.

“Beats me. I don’t know. I’ve wondered ever since he turned up asking me to build one – like I even could. I mean, this diagram, isn’t a *full* diagram. It’s like an aspect of the Perpetuum. Like, if you shone a light at in and sketched out the shadow. Good for the soul of a clockworker. But your Figure? I guess he wants it ‘dapted. For some new purpose. Something quite different…” He trails off, quite suddenly, lost in thought.

* + - **NOTE: Initially not in Clock Shop, introduced by Diagram Event [Found] above.**
  + **Object**: Scrap
    - **Description**: “The Counting House”. Below – an address. Thriftsteal street. Government quarter.
    - **NOTE: Initially not in Clock Shop, introduced by Covalt Event [Counting House] above.**

## Chapter VII – The Counting House

### Map

Chp. 8

Office

Long Hall

Eastern Hall

Western Hall

Western Balcony

In the Engine

(down

Eastern Balcony

Eastern Landing

Control Platform

Western Landing

Clutch Platform

Main Platform

Eastern Stairs

Western Stairs

Grand Foyer

CH Steps

Street

### Rundown

The Chapter begins with your arrival in the Street, having made the journey here, to the governmental quarter of the city, near the House of Parliament, from Covalt’s.

Initially, the guards refuse you access to the Counting House, but you can gain entry by showing them Sa’at’s work order.

Inside the Counting House, it’s all marble floors and frosted glass doors.. Through beveled glass doors in the Grand Foyer you can see the atrium that houses the Difference Engine, but two women are standing there, so you can’t walk right in.

Upon entering either balcony, you duck down to overhear a two turn scene between Calculatrix Pristina and Duchess Du Mer. You recognize her from glimpses during visits she’s made to the Cathedral. The first part of the scene involves the Duchess sweetly asking how the Engine works and Pristina explaining that there are several sensitive controls that have to be adjusted for intricate questions but that the major controls for basic questions are on the control platform where they’re standing. She takes a key from a ribbon on her neck and demonstrates setting one of the dials.

On the second turn of the scene, Pristina suggests that it took some very careful calibration of the machine to answer all her questions, especially the odd ones involving this “Relativity” business. Without loosing her sweet, naïve smile, the Duchess take takes the punch cards with her answers and terminates the discussion.

With the women gone, you can slip down through the machine to the controls. Setting the controls requires the use of a key like Pristina’s that you can find left in one of the sensitive dials within the workings of the machine.

Using the main controls and the question clutch, you can formulate the question “What is the Grey Figure Up To?”. However, when you set the machine running, the giant driving springs start the whole place shaking,

You have just enough time to grab your answer card before Pristina and the guards barge in from the south. You have to run back up through the machine and into the long hall, where one of the office doors is now open. You dash through and out into the alley.

The guards soon run through the alley, but you’ve hidden in a pile of rubbish, and they rush past. You finally have a moment to read the answer card, which directs you to the docklands, and chapter 8.

Alternately, the player may be captured, in which case a short scene plays out, surrounded by guards. At the end of this scene, the player is thrown out of the building: but has learnt the relevant information to continue onto Chapter 8.

**NOTES: Rooms inside the Counting House should all have standard marble walls/ceiling and carpeted floor objects.**

**The building is symmetrical, so most rooms have East and West counterparts, as do some objects. Two descriptions are provided but these should be determined by which room is entered into or which object is examined *first*. This object then “owns” the first description and its partner object is allocated the second description. (So the first is decorative and the second is short and summary).**

**The first object/second object descriptions will need to adapt to indicate the different compass directions of the exits from the rooms. The script below underlines the sections which need to vary, and is written to assume that the Eastern version is used first on all occasions.**

**There are also – confusingly – some paired objects (the abacuses, the sign boards) which use a common description counter. The first time either is examined it’ll provide detail – second and later attempts to describe either will produce a short-hand version.**

**The detail below includes several backdrop items which are listed separately in each section but can be accumulated into single objects.**

**The Calculatrix and Duchess objects need to be visible from several locations.**

**The script lists two Calculatrix objects, one a backdrop and the other an object that appears during the Caught scene.**

**Design Detail**

1. GLOBAL ANEXIETY ITEM

* + **NOTE: Not a place, just a counter that produces flavor text while sneaking around the Counting House. Activated by events in certain rooms.**
  + **Counter = 1 (Initial value, modified by events in certain rooms.**
  + **Flavor Texts: (printed by events in various rooms of the counting house, determined by Counter above)**
    - People are talking quietly in the offices on either side.
    - Somewhere nearby, a floorboard creaks.
    - Someone approaches from down the corridor. I throw myself into a doorway until they’re safely past.
    - From behind one of the doors I can hear voices, deep in conversation.
    - A door-handle turns. I freeze! But then the handle relaxes again and footfalls move away from the door.
    - If each room has just one person in it, that means at least forty ways I could get caught, and eighty pairs of feet…
    - If it weren’t for the carpet in this place my footsteps would have alerted everyone here by now!
    - If only the doors had glass panels. Then at least I’d get some warning!

1. Street

**Description:** Either side, sour-faced buildings that look like a council of bored old men. The Counting House to the northeast looks more like that woman with the big dress who delivers vegetables to the monks once a week. Stocky, solid and all dressed up – marble steps, pillars and two enormous brass doors.

* + **Event [first turn when moved into Street]:** The streets of St Philip are narrow and winding, more like the veins on a leaf than anything mechanical. Their only Holy Function is to get me completely, totally lost, so it takes a long while before I find my way to the foot of the Counting House steps.

If anyone from the Abbey saw me out here they’d have my guts for wheel-belts. But luckily, this is a side-street off a side-street, the kind of place where no-one stops an urchin and anyway, all the important people passing by are riding in closed carriages.

* **Command [Go NE]: Move Player to Counting House Steps. Text:** I climb the steps, one at a time, trying to look serious.
  + **Object**: Buildings
    - **Description**: It’s a rich part of town – strange the street is so dirty. There aren’t even any lamps. By night its probably pitch dark.*.*
    - **Command [any interaction with Houses]:** I’d better keep my mind on the Counting House. I’m not a tourist!
  + **Object**: Counting House
    - **Description**: The steps are to the northeast of where I’m standing.
    - **Command [Enter house, Climb steps]: Same as Go NE**
    - **Command [any interaction with Counting House]:** The Counting House itself is up the stairs.
  + **Object**: Parliment
    - **Description**: **Command [any interaction with Counting House]: Disallow, too far away.**

2. Counting House Steps

* + **Description:** The steps are wide and flat, leading up between lines of pillars to the wide brass doors of the Counting House. Either side stand two guards staring out like statues.
  + **Event [one turn after arriving in the location, when the player has not tried to enter the Counting House:] Perform the entering the Counting House text for the first time text.**
  + **Command [Go DOWN]:** No turning back now. The Figure in Grey has got to be stopped.
  + **Command [Enter, North or Up from Counting House Steps]:** 
    - **First time:** The guard’s spears move like well-oiled pinions to cross in front of the doors. Not like I wouldn’t need their helping opening them anyway.

‘This building is restricted,” the first guard says. “I’m afraid unofficial visits aren’t authorized.”

“Push off, street-rat,” the second guard translates. “Beat it or we’ll beat you.”

“I’m here on business,” I tell them, voice shaking.

“I’m afraid we’d need to see some verification of that,’ says the first.

“Thief’s business?” demands the second.

* + - **Remaining times:** “Verification,” the first guard reminds you. Their spears stay crossed.
  + **Object**: Buildings
    - **Same as object in the Street.**
  + **Object**: Counting House
    - **Description**: The Counting House is shaped like a big block of hard cheese, all straight edges and smooth surfaces. Even the brass doors have a yellowy luster that might be gold or might be oil. They’ve engraved, of course, Babbage, Godel and Ada of Lovelace, who I’m quite sure isn’t a real saint even though she’s got the cog-wheel over head like all the others.
    - **Command [enter Counting House]: Same as Counting House Steps Command [Enter, North, or Up from Counting House Steps]**
  + **NPC**: Guards
    - **Description**: The guards are dressed in full livery: bright red uniforms with pendulums hanging from both shoulders, embroidered cog-links and knee-high black boots tipped with metal pointers. Each one carries a flat spear: the one carried by the guard on the left is longer than the one carried by the guard on the right.
    - **Command [talk or ask about topic to Guards]:** **Respond as below.**

|  |  |  |
| --- | --- | --- |
| TOPIC | WREN’S LINE | RESPONSE |
| Entry | “You’ve got to let me in. I’m from the Cathedral.” | The guards look unimpressed. “Without proof I’m afraid you could just as well be from the cock-fighting pits, looking to see who’ll win tonight.” |
| Business/Proof | “What sort of proof do you need?” I ask. | The first guard shrugs. “Normally isn’t much of an issue of what,” he says, uncertainly. “Most people have got something with them and just show it.”  “We don’t usually do very much,” the second guard agrees. |
| Cathedral/Church/Abbott/Archbishop/Abbey | “I’m on business for the church,” I tell them. | The first guard rolls his eyes. “Look, wretchin. We’d not be guarding this place if you could talk your way in, would we?” |
| Figure in Grey | “I need to find out about the Figure in Grey,” I blurt. | “Plenty of grey figures in here,” the second guard says. The first shoots him an icy look. |
| Cook/Calvin/Drake/Horloge/Reloh/Covalt | I don’t think they’d know them. |  |
| Difference Engine | “This is where they keep the Difference Engine, isn’t it?” I ask. | “This is the Counting House of St Philip,” the first guard replies. “If you don’t know what it’s in it you probably don’t have any right to know.”  “The kid does know,” the second guard points out.  “Well,” the first says to you. “We still won’t let you in.” |
| Counting House | “What’s the Counting House for?” I ask. | The guards look baffled for a moment. “Politics,” suggests the first. “Counting,” answers the second. |
| Clockwork | “But how does clockwork work?” | The first guard shrugs. “You’re from the Abbey, aren’t you? You tell us.” |
| Saints | “Which are those saints on the door?” I ask. | “The saints of no-you-can’t and go-pester-someone-else,” the second guard replies. The first rolls his eyes but says nothing. |

* + - **Event [two turns after arriving in the Counting House steps when the player has not tried to Enter the Counting House]: Perform enter the counting house action.**
    - **Event [random, every four turns while in Counting House Steps]: One of the following:** 
      * A carriage rattles along the cobbled street behind me.
      * The guards stand as motionless as hour hands; although one seems to have an itch on his nose.
      * The sun shining off the brass doors of the Counting House is almost blinding.
      * A few pigeons scatter between the pillars of the Counting House.
    - **Command [show WorkOrder to Guards]: Move Player into Grand Foyer. Text:**

“How about this?” I try, producing Sa’at’s work order.

The guards take one look at the seal and look deeply unimpressed. I suppose I wasn’t going to fool the guards this way twice. But then the spears uncross and the first guard says, “all right then.” The second opens the doors for me and I go inside.

Probably neither of them can read.

3. Grand Foyer

* + **Description:** The hall is wide and lofty and filled with stars that shine from the sparkling brass fittings. It’s like Drake’s descriptions of the Abbott’s private bath-house: gleaming marble and a soft hazy smell. This is the foyer and it has nothing in it at all apart from two enormous staircase curving upwards to the west and the east.

To the north a pair of doors of beveled glass are filled by broken fragments of light and clockwork. To the south is a large oak desk and the bronze doors back onto the street.

* + **Command [south from Grand Foyer]: Disallow.** No thanks. I’ve got past those guards once, there’s no reason to try it again.
  + **Command [north from Grand Foyer]: Check if Duchess Seen.**
    - **If true,** 
      * **Move Player into Main Platform.**
      * I slip through the glass doors, between the first blocks of the enormous machine and up onto the central platform.
    - **Otherwise, disallow.** 
      * **First time:** My hand freezes on the door-handle as I overhear a woman’s voice. “The machine works quickly.” Peering through the door I can make out two figures on the other side, their bodies stretched and bent by the warps in the glass.
      * **Second time:** I don’t want to get caught and even if the two women behind the door don’t see me they’d be bound to smell me if I went inside.
  + **Command [up from Grand Foyer]:** Which way? East or west?
  + **Object**: East Stairs
    - **Description: of both East Stairs and West Stairs.** 
      * **First staircase description**: Marble steps one after the other, all thickly carpeted with a deep patterned carpet. I thought the Cathedral was lavishly decorated then this place is just extravagant!
      * **Second staircase description**: These stairs are the exact double of the others.
    - **Command [climb East Stairs]: Move Player into Eastern Stairs.** 
      * My feet barely make a sound on the stairs.
  + **Object**: West Stairs
    - **Description**: **see East Stairs object.**
    - **Command [climb West Stairs]: Move Player into Western Stairs. Same text as for East Stairs.**
  + **Object**: Desk STANDARD TABLE OBJECT
    - **Description**: A sturdy oak table, probably made from the timbers of a sunken Spanish ship or something. **[if not empty]**On the table is **[list of things on the table][end if]**.
    - **NOTE: Objects on the table shouldn’t show up directly in the room description.**
  + **Object**: Leather Folder
    - **Description**: A leather folder containing a few documents. It’s stamped with the Parliamentary seal of a spiked wheel.
    - **Command [take Folder]: Allow, move Folder into Player Inventory.**
    - **Location: On Desk in Grand Foyer**
    - **Command [Open/ Look inside/ read Folder]:**

Inside are a few documents stamped with Parliament seals. *“In the Absence of his Lordship the honourable and worthy minister etc etc. Raffles du Mer, fighting on the Main for cog and country, her Ladyship the honourable and austere etc etc Duchess has been sanctioned to undertake War Office administrative responsibilities. We hope and pray for her husband’s swift return…”*

The next sheet has a hand-written note attached: *“Questions approved. Most unusual? Politically motivated?”* Beneath that is a sheet of numbers: must be an accounts list or something.

* + **Object**: North Doors
  + **Description**: **Check if Duchess Seen.**
    - **If true:**Beyond the glass doors is the complex and intricate machine, its pinions bent by the warped glass into meaningless shapes.
    - **Otherwise:** In front of the machine I can make out two ladies, one short and dark-haired wearing a long white gown, the other elegant, thin and dressed up like a princess at a ball.
    - **Command [enter or open North Doors]: Same as going north.**
  + **Object**: South Doors
    - **Description**: The large brass doors are padded on this side with thick red leather.
    - **Command [enter or open South Doors]: Same as going south.**

4. Eastern Stairs

* + **Descriptions: for Eastern Stairs and Western stairs. Underlines indicate words which vary depending on which staircase is which. They are written below to assume East is visited first.**
    - **First location description:** The grand staircase sweeps out sideways and up like the hem of a dancing dame’s dress. I could climb to the northwest, head down to the west, or cling to the rail like a windswept sailor.
    - **Second description:** This staircase is the exact mirror of the other: I almost expect to see another Wren standing and waving across the hallway to the east. I could go up to the northeast.
  + **Command [up from Eastern Stairs]: Move player into Eastern Landing.**
  + **Command [down from Eastern Stairs]: Move player into Grand Foyer. Text:** I swoop back down to the Foyer.
  + **Object**: Stairs
    - **Description**: The stairs are thickly carpeted, presumably to cut down on the terrible noise of one or two people going up or down should anyone ever enter this building at all.
    - **Command [climb East Stairs]: Same as going up**

5. Western Stairs

* + **Description: see Eastern Stairs object.**
  + **Command [up from Western Stairs]: Move player into Western Landing.**
  + **Command [down from Western Stairs]: Move player into Grand Foyer. Text:** **same as down from Eastern Stairs.**
  + **Object**: Stairs
    - **Description**: **Same as stairs in Eastern Stairs location.**
    - **Command [climb West Stairs]: Same as going up.**

6. Eastern Landing

* + **Descriptions: for Eastern Landing and Western Landing.** 
    - **First description:** At the top of the stairs is a grand and silent hallway, like someone took the whole of the Abbey and chucked out all the candles, icons, wax, grease, soot, echoes and mothballs. I feel dirty just breathing the air.

It continues north. Doors of frosted glass line up on either side, but all are closed.

* + - **Second description:** This landing is the same as the other one: a wide corridor lined by closed doors, heading north away from the stairs.
  + **Command [go southwest or down from Eastern Landing]: Check Calculatrix Chasing.**
    - **If not true, move player into Eastern Stairs.**
    - **If true however, disallow. Text:** Right into the arms of the guards? That wouldn’t be clever – and hanging round here waiting wouldn’t be, either.
  + **Event [every 5 turns while in Eastern Landing]:** 
    - **Check Calculatrix Chasing. If true, do nothing.**
    - **Otherwise, Check Global Anxiety Counter (see first page of this chapter design).**
    - **Perform the flavor text associated with the given state, and increase the counter by one, unless Counter=10, in which case, set Counter to 1.**
  + **Object**: Stairs
    - **Description**: **Check Calculatrix Chasing.** 
      * **If not true:** The stairs lead down, a kind of waterfall of rich carpet and gleaming marble.
      * **If true:****Add “guards” as synonym for this object. Text:** Guards are racing up the stairs, in almost total silence because of the thick carpet.
    - **Command [descend Stairs]:** **Same as** **go down.**
  + **Object**: Doors
    - **The doors are a background object in the all the hallways. They have different descriptions, but the same response to open/enter.**
    - **Description**: The doors have labels: Office of Paradox, Bureau of Rhetorical Simplification, Archive of Unanswerable Queries, Department of Departmental Allocation next to the Department of Recursion, Department of Dependencies…
    - **Command [open or enter Doors]: Disallow.** I can’t see whoever’s inside wanting to help me.

7. Western Landing

* + **Description: see Eastern Landing object**
  + **Command [go southeast or down from Western Landing]:** **Same as going down from Eastern Landing**
  + **Event [every 5 turns while in Western Landing]: (Same as Eastern Landing)**
    - **Check Calculatrix Chasing. If true, do nothing.**
    - **Otherwise, Check Global Anxiety Counter (see first page of this chapter design).**
    - **Perform the flavor text associated with the given state, and increase the counter by one, unless Counter=10, in which case, set Counter to 1.**
  + **Object**: Stairs
    - **Description**: **Same as stairs in Eastern Landing**
    - **Command [descend Stairs]: Same behaviour as stairs in Eastern Landing.**
  + **Object**: Doors
    - **Description**: The doors have labels: Governor of Logic, Prime Roster, Department of Conceptual Multiplication, Department of Efficiency and Inversing, Bursary and Expenses…
    - **Command [open or enter Doors]: Same as doors in Eastern Landing.**

8. Eastern Hall

* + **Description: The descriptions below cover the Eastern Hall and Western Hall locations. Underlines indicates variation depending on which location takes which position.**
    - **First description:** The hall continues, soundless and empty. It curves a little here, from south to northwest. Of the doors lining either side one stands out to the west – instead of the usual white wood-panelling, it’s a brass grille, with Parliamentary cogwheels worked into the mesh.
    - **Second description:** This hall is the same as on the other side of the building: curving from south to northeast, with a brass grille set into the east wall. Labelled doors line either wall, all closed.
  + **Event [every 5 turns while in Eastern Hall]: (Same as previous)**
    - **Check Calculatrix Chasing. If true, do nothing.**
    - **Otherwise, Check Global Anxiety Counter (see first page of this chapter design).**
    - **Perform the flavor text associated with the given state, and increase the counter by one, unless Counter=10, in which case, set Counter to 1.**
  + **Command [go West from Eastern Hall]: Check Calculatrix Chasing.**
    - **If Calculatrix Chasing = True: Disallow. Text:** No good trying to hide on the balcony - I need to get out of here!
    - **Move Player into Western Balcony. Text:** 
      * **First time:** I stride through the brass grille and then have to catch myself from falling, because beyond it is nothing but a short balcony and a long drop.
      * **Other times:** I go out onto the balcony over the Engine.
  + **Object**: Grille
    - **Description**: Through the grille comes the quiet murmur of gears and levers, like the sound of the woodworm munching through the rafters of your bedroom floor at night. It’s a door, leading onto a small balcony on the inside of the building.
    - **Command [open or enter Grille]: Same as Eastern Hall Command [go West from Eastern Hall]**
  + **Object**: Doors
    - **Description**: The doors have labels: Geographic to Semantic Mapping, Future Dating, Office of Deliberate and Indeliberate Misinformation, Catering and Festivities.
    - **Command [open or enter Doors]: Same as previous.**

9. Western Hall

* + **Description: See Eastern Hall**
  + **Event [every 5 turns while in Western Hall]: (Same as previous)**
    - **Check Calculatrix Chasing. If true, do nothing.**
    - **Otherwise, Check Global Anxiety Counter (see first page of this chapter design).**
    - **Perform the flavor text associated with the given state, and increase the counter by one, unless Counter=10, in which case, set Counter to 1.**
  + **Command [go East from Western Hall]: Same as going west from the Eastern Hall.**
  + **Object**: Grille
    - **Description**: **Same as previous grille object.**
    - **Command [open or enter Grille]: Same as Western Hall Command [go East from Western Hall]**
  + **Object**: Doors
    - **Description**: The doors have labels: Department of Communications, Office of Lubrication, Translation - Retranslation – Obfuscation, Secretarial Pool and Showers.
    - **Command [open or enter Doors]: Same as previous.**

10. Long Hall

* + **Description:**

The hallway continues here, southwest round to southeast, unless I’m just walking forwards and someone is pulling the carpet back underneath me. If I took down all the labels off the doors here and swapped them around I don’t think anyone would ever find their own room again.

**If Calculatrix Chasing is true, append:** Except for whoever it was that left their office door open, to the east. Perhaps they were scared by the sound of the guards, converging on me from both sides!

* + **NOTE: The Open Door object doesn’t appear until the Calculatrix Chase Event.**
  + **Command [go East from Long Hall]: Check Calculatrix Chasing.** 
    - **If false, disallow, printing usual refusal message.**
    - **Otherwise: Move Player into Office. Text:** It’s as good a plan as any. I duck through into an office and slam the door behind.
  + **Event [every 5 turns while in Long Hall]: (Same event as previously).**
    - **Check Calculatrix Chasing. If true, do nothing.**
    - **Otherwise, Check Global Anxiety Counter (see first page of this chapter design).**
    - **Perform the flavor text associated with the given state, and increase the counter by one, unless Counter=10, in which case, set Counter to 1.**
  + **Object**: Doors
    - **Description**: The doors have labels: Office of Indexing, Department of Information Intersection, Department of Prophecy Management and Suitable Doubt, Minister for Consolidation.
    - **Command [open or enter Doors]: Same as before.**
  + **Object**: Open Door
    - **Description**: The door’s label is hidden because it’s open. And right now, that’s all that matters. That and the office beyond is empty.
    - **Command [open or enter Open Door]: Same as going East.**
    - **NOTE: Initially not in Long Hall, moved in by Calculatrix Chase Event.**

11. Eastern Balcony

* + **Descriptions for Eastern Balcony and Western Balcony. Underlines indicate variation depending on which location appears first.**
    - **First description:** I’m teetering on a tiny balcony with no railing, that sticks out over a sea of machinery. Cogs within cogs: if I fell off it’d grind me to a powder. Which is why I’ve got my fingertips hooked through the grille to the west.

There is a ladder for going down to ground level from here. And looking across the open space of the Counting House, I can see – of course – another identical balcony on the other side.

* + - **Second description:** This balcony is the same as the first one. A ladder leads down to the thrashing machinery that froths and spits like a tureen of metal soup. Pea soup, because of the green light coming through the dome overhead.
  + **NOTE: At first, the Calculatrix and Duchess are visible from both balconies, although they are, of course, too distant to interact with.**
  + **Event [first turn while in Eastern/Western Balcony]: The following three-turn event is visible from either balcony. Should the player leave the balcony, the scene will “pause” and continue when they return.**
    - **First, check Duchess Seen. If true (that is, this scene has already been played), then do nothing.**
    - **Otherwise:** 
      * In the middle of the machine below is a wide circular platform, on which two women are in deep discussion, their voices echoing through the domed hall.

“Any idea? Any at all?” the tall woman is asking.

“Five digits,” replies the other, smaller woman, before she pauses to push a pair of spectacles back up her nose. “Five and five. All questions have an actor and an action, and each is a five digit number. Then it’s a sort of sum we do…”

“How divine!” remarks the tall woman.

“Quite,” the other replies.

* + **Event [second turn while in Eastern/Western Balcony]:**
    - **First, check Duchess Seen. If true (that is, this scene has already been played), then do nothing.**
    - **Otherwise:** 
      * The shorter woman is indicating an elaborate steel abacus by her elbow. “The numbers are entered here, and over on the other side. St. Babbage’s original was free to be used by everyone but of course, once the Government sequestered the machine…”

“You have a copy of the key?” the tall woman demands. Her face is familiar from somewhere, but I can’t place it.

“Of course I do!” The shorter woman laughs, and lifts up a key on a ribbon around her neck. It is made of a brilliant red material that sparkles in the light. “How else could I compute your answers?”

“Calculatrix Pristina,” the tall woman asks, very seriously. “Did it answer my three questions? Was it capable?”

* + **Event [third turn while in Eastern/Western Balcony]:**
    - **First, check Duchess Seen. If true (that is, this scene has already been played), then do nothing.**
    - **Otherwise:** 
      * The Calculatrix below is nodding. “It can answer any question, even one’s so very…” She shifts, awkwardly. “So very incompatible.”

“Never mind that,” the tall woman replies with sudden fierceness. That’s when I place her: the Duchess du Mer, the only woman in Parliament, who gained the place after her husband disappeared along with his boat on the Spanish Main. She’s visited the Abbott before and always seemed quite kind.

“All I’m trying to explain,” the Calculatrix replies, voice quivering, “is that Relativity is hard to formulate in clockwork. And the machine’s answers may only be the projection of the truth onto the space of the Engine.”

The Duchess is waving a handful of small cards. “But are these reliable answers?”

“True, yes,” the Calculatrix answers. “But reliable? Well, relatively, perhaps…”

The two women walk away towards the glass doors, still in conversation.

* + - **Set Duchess Seen to true. Move Duchess and Calculatrix out of Main Platform.**
  + **Command [go Down]:** 
    - * **if Duchess Seen is true: Move Player into Inside the Engine. Text:** The ladder might be thin, but unlike the one to where I sleep its solid metal and doesn’t bend like a river-reed. I’m down in a flash.
      * **If Calculatrix Chasing is true: disallow.** There’s one guard left down there. More than a match for me if I’m caught.
      * **Otherwise, disallow. Text:** If I move, the two women would surely see me.
  + **Command [go east]:** I slip back through the grille door.
  + **Object**: Balcony / Ladder
    - **Description**: The balcony juts out over the workings of the Engine, perhaps the provide technicians with a view for repairs – or perhaps just to try and decipher how it works. A thin ladder leads down from one edge to ground level.
    - **Command [descend Balcony]: Same as going Down.**
  + **Object**: Roof
    - **Description**: Overhead, a dome of iron girders and pale green glass. With the movement below, it makes the whole room feel the way I imagine the ocean to be.
    - **Command [any interaction**:] The dome is far out of reach.
  + **Object**: Engine
    - **Description**: The Engine is a neat cube of springs, levers and vertical rods laced with cogs, and unlike any of the clocks I’ve polished it’s organized in a tidy and symmetric way. Each part looks the same as the parts beside it (and all the bits *inside* look the same again, only smaller). It’s like looking at a sugar-crystal close up, and only the platforms and scaffolds that weave around inside break it up at all.
    - **Command [touch or turn on Engine]:** The Engine is a good way below me at the foot of the thin ladder.
    - **Command [enter Engine]: Same as going Down from balcony.**
  + **Object**: Grille
    - **Description**: The grille leads back to the corridor.
    - **Command [open or enter Grille]: Same as going east.**

12. Western Balcony

* + **Description: See Eastern Balcony for description**
  + **Event: Same event as plays in the Eastern Balcony.**
  + **Command [go Down]: (Same as for Eastern Balcony)**
    - * **if Duchess Seen is true: Move Player into Inside the Engine. Text:** The ladder might be thin, but unlike the one to where I sleep its solid metal and doesn’t bend like a river-reed. I’m down in a flash.
      * **Otherwise, disallow. Text:** If I move, the two women would surely see me.
  + **Command [go west]:** I slip back through the grille door.
  + **Object**: Balcony
    - * **Same as Balcony object in Eastern Balcony.**
  + **Object**: Roof
    - **Same as roof in Eastern Balcony**
  + **Object**: Engine
    - * **Same as Engine object in Eastern Balcony**
  + **Object**: Grille
    - **Same as Grille in Eastern Balcony**
    - **Except entering it is the same as going west.**

13. In the Engine

* + **Description:** I’m standing in the middle of the engine: like being a giant in a pine forest. All around are straight brass strands with cogs for branches and tiny teeth for needles that brush against those of their neighbours. It’s all moving, all the time, stirred by a breeze – shivers start from the main platform to the south and across to the ladders east and west.

On top of each brass spine is a small golden dial fitted with a pointer no thicker than a hair.

* + **Object**: Roof
    - **Description**: **Same as above***.*
  + **Object**: Engine
    - **Description**: **Check Calculatrix Chasing.**
      * **If not true:** The Engine is made of blocks, each a thicket of spindles lined with a stack of cogs, able to turn together or independently. A single breath of movement flits around the machine from one cog to another like there was a bee trapped in the workings: one moment by my feet and suddenly back over at the platform.

And if Covalt thinks this machine can tell me where I can find the Figure in Grey, then I guess it can.

* + - * **Otherwise:** The machine moves like a corn-field in a thunderstorm. It seems like every cog is turning, and each spine is clunking up and down, changing the way they interlaced. It’s like the mechanism could shake itself loose at any minute. I don’t want to be standing in the middle when it does.
    - **Command [touch or turn on Engine]:** I run my fingers along one of the spindles – then snatch them back before they’re stung.
  + **Object**: West Ladder
    - **Description**: A thin ladder leads up to the balcony overhead.
    - **Command [climb West Ladder]: Move Player into Western Balcony. Text:** I’m quickly back up above the machine.
  + **Object**: East Ladder
    - **Same as West ladder.**
  + **Object**: Dials
    - **Description**: **Check Ruby Key Taken**
      * **If true:** Every spindle is topped by a tiny dial.
      * **If false: Move Ruby Key into In the Engine. Describe the dials:** Every spindle is topped by a tiny dial, marked with tiny numbers 0 to 9, along with a question mark, an exclamation mark and an ampersand.

Sticking from one dial is a ruby-glass key.

* + - **Command [turn or set Dials]:** I’ve no idea what they do, and if I changed any of them I’d never be able to remember how they were set before.
  + **Object**: Ruby Key
    - **Description**: A small key of blood-coloured glass. It seems pretty fragile, but then I could probably break the engine if I sneezed on it.
    - **NOTE: Initially not located in In the Engine. Moved in by examining the Dials.**
    - **Command [take Ruby Key]: Move Ruby Key into Player Inventory. Set Ruby Key Taken to True. Text:** I reach over the pluck the key from the machine.

14. Main Platform

* + **Command [North/South/East/West during Calculatrix Chasing when player is not carrying Punch Card:]** I’m not going anywhere till I get my answer from the machine. Without that, then all this might as well have been greasing the wheels of the Ocean for the good it’ll do me.
  + **Description:** A circular platform deep in the heart of the Engine, but the only mechanism is a single lever. It’s about large the size you’d need to hold back a spring the strength of a horse. There’s also a pedestal dead centre with something Brother Reloh’s typewriter on top. Next to that machine is a small box full of grey pamphlets.

To east and west thin catwalks lead towards panels fitted with controls. I could also go back north, or south towards the glass doors of the Foyer.

* + **Object**: Roof
    - **Description**: **Same as before.**
  + **Object**: Engine
    - **Description: same as before (in In The Engine)**
  + **Object:** Box of Pamphlets
    - **Description:** **Move Pamphlet to Player. Text:** The box is full of grey papers stamped with a Parliamentary seal. On the top of each one is written “STRICT CONFIDENTIAL”. **[if first time]**I take one out.**[end if]**
    - **Command [take box]:**
      * **If you haven’t Taken the pamphlet: Same as examine**
      * **If you have:** I don’t want any more of them. One was boring enough.
  + **Object:** Pamphlet
    - **NOTE:** **This is not in the location. The player obtains it by taking/examining the Box of Pamphlets**
    - **Description:**

“A QUICK SUMMAR OF THE ESSENTIAL NUMERICALS OF ST GODEL.”

It’s a practical handout, presumably for using the machine. None of it makes any sense: “quintessential numerics”, “adjusted methodologies”, “truth-state deterministic modifiers”. However, at the bottom in larger letter is a table labeled BASIC. Like the Commandments printed on the back of an Abbey Moral Text, this is the bit people actually use. It reads:

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | 1 | 2 | 3 | 4 | 5 |
| 1 | powerful | wanting | gold | breaking | universe |
| 2 | far past | generous | above | going | giving |
| 3 | dilluted | past | planning | flying | trying |
| 4 | fire | cruel | hoping | present | below |
| 5 | man | air | wise | organic | near future |
| 6 | emptyness | woman | far future | aether | cloudy |
| 7 | location | randomness | foolish | animal | earth |
| 8 | opening | city | water | orderliness | plant |
| 9 | getting | loosing | being | world | saintliness |

"In detail," the pamphlet continues, "the actions are described as following thus:"

1 2 3 4 5

1 What wants cost to break Everything?

2 When was much rise To go Money?

3 How yesterday is planning To steal Ambition?

4 Why wicked hope today Nothing?

5 Who will chose To grow Next?

6 Which give Next year To vanish Rain?

7 Where anyone ruin To eat Property?

8 Will in St. Phillip wash To build Food?

9 Can lost live To own Immortality?

* + **Object**: Foyer Doors
    - **Description:** The glass doors to the south lead through the Foyer.
    - **Command [enter or open Foyer Doors]: Check if Calculatrix is in the location.**
      * **If true, disallow. Text:** There’s no way past the Calculatrix and her guards.
      * **Check Punch card condition mentioned above.**
      * **Otherwise, Move Player into Grand Foyer.**
  + **Object**: Platform
    - **Description:** The platform seems to be very slightly sprung. Something to do with the lever, no doubt.
  + **Command [Jump, while on the platform]:** The platform bounces underfoot.
  + **Object**: Printer / Device / Typewriter
    - **Description:** It’s not quite like Reloh’s writer: it doesn’t have any keys, just a slot for cards to come out. It must be connected to the Engine by something in the pedestal.
    - **Command [any interaction with Printer]: Disallow.** However it works, it’s part of the Engine and I certainly don’t know how to use that.
  + **Object**: Clutch
    - **Description:** To quote the Abbott, this lever might be big enough to move the whole World. At any rate, if it can power every cog of the Engine then it must be holding back a lot of force.
    - **Command [pull or puch Clutch]: Check ActionControl Ready and ActorControl Ready**
      * **If both are Ready=True: Set Calculatrix Chasing=True. Move Open Door object into Long Hall room.** 
        + **Text:** With all the strength I’ve got left after rooftops and giant bell-towers and ladders and all the rest, I heave back on the lever. Things begin to turn. The platform drops a little lower. Cogs and spindles on all sides start to whip up into a frenzy, the movement spreading across all around the room. It’s like kicking over an ant hill.

And then the noise begins.

* + - * + **Begin Calculatrix Chase Event.**
        + **NOTE: This command turns on the machine, and initiates the big complex chase sequence. That sequence is contained in the Calculatrix object below.**
      * **If the player has operated one of the Actor/Action controls, disallow with text:** I don’t know. I’m not at all sure I’ve phrased the question well enough. Time only happens once, as Horloge likes to say, although the Abbott says everything will repeat, just like Klorkwerk. Either way – for now at least – I’m only going to get one shot at this.
      * **Otherwise, disallow.** I ought to get some idea of how this machine works before I turn it on.
  + **Object**: Duchess
    - **Description:**
      * **From Grand Foyer:** I can’t see a lot through the bubbled glass.
      * **Otherwise:** One thing’s sure: she’s a beautiful lady. Long gleaming hair like fresh oil, cheekbones arched like pinions arms. She could be the Goddess of Klockwerk brought to life if the Church allowed such a ridiculous idea outside of the Newtonmass stories of children.
    - **Visible from East Balcony, West Balcony, and Grand Foyer**
    - **NOTE: The Duchess object is in the platform despite never being here when the Player arrives (seeing the scene with her in either of the Balconies moves her out).**
    - **Seen = false (initial value, change by witnessing the cut scene from the Balconies)**
    - **Command [any interaction with Duchess]:** If she or anyone else found me here, they’d have me skinned in a second and use my bones to build a whirligig machine.
  + **Object**: Calculatrix
    - **Description: Check Self Chasing**
      * **If Self Chasing = False and in Grand Foyer:** I can’t see a lot through the bubbled glass.
      * **If Self Chasing = False and not in Grand Foyer:** The Calculatrix is short and squat, with a flop of brown hair almost covering her glasses. I’ve heard the monks mutter that it takes a certain kind of woman to work clockwork – what they mean, I don’t know, but I guess this prim and awkward-looking woman must have it since she tends one of the most important machines in the world.
      * **Otherwise:** She’s white with fury. On either side of her are guards, bristling with rage and anger.
    - **Visible from East Balcony, West Balcony, and Grand Foyer**
    - **NOTE: The Calculatrix object is in the platform despite not being here when the Player arrives (seeing the scene with her in either of the Balconies moves her out). She later returns, during the Calculatrix Chasing scene.**
    - **Chasing = false (initial value, change by turning on the Engine using the Clutch)**
    - **Command [any interaction with Calculatrix]:** The less I have to do with *her* the better.
    - **Chase Event [one turn after activating the Clutch in Main Platform]:** The doors fly open. Standing between them is the Calculatrix, staring in disbelief. “Stop?” she wails, but the Engine doesn’t listen. At just that moment, the typing machine on the pedestal whizzes up into life and punches out a card. It’s the answer to my question. **Move Calculatrix into Main Platform. Move PunchCard to the pedestal.**
    - **Chase Event [two turns following activating Clutch]:** Calculatrix Pristina has been joined by two guards. “Stop that... child!” she demands. The two guards push forwards. Time to get out of here!

**If the player has not taken the PunchCard, perform taking the PunchCard.**

* + - **Chase Event [three turns following activating Clutch]: Check Player location.**
      * **If Player location = Main Platform:**
        + **The player is caught.**
        + **Text:** That’s it. I’m telling myself, Wren, you’re too slow, but what I should have been thinking was, Wren, you’re too late. The guards have flanked me. There are spears everywhere. Widdershins! There’s no escape from this one!
        + **Move the player, Calculatrix and guards to the Caught location.**
      * **Otherwise:** “Get him, you idiot!” squeals the Calculatrix. She’s by the pedestal now, maybe not certain whether to ask it who I am or to try and beat it out of me. But the guards aren’t uncertain. They’re piling into the Engine, hot on my heels!
    - **Chase Event [four turns following activating Clutch]: Check Player location.**
      * **If Player location = In the Engine, East Platform or West Platform: Run the Caught Event as before.**
      * **Otherwise:** “Back this way! The stairs!” the Calculatrix exclaims. The guards pile back through the Engine: I’m safe for now, but in a few moments I’m going to be flanked on both sides!
      * **Move Calculatrix into Grand Foyer.**
    - **Chase Event [fifth turn following activating Clutch]:** I can hear guards approaching on both sides. Quickly, Wren, but time’s ticking!
    - **Chase Event [sixth turn following activating Clutch]: Check Player location.**
      * **If Player Location is not the Long Hallway: Caught event.**
      * **Otherwise:** I can hear them on both sides! The punch-card’s in my hand, so there’s got to be a way out of here!
    - **Chase Event [seventh turn following activating Clutch]:** Quickly, quickly…
    - **Chase Event [eighth turn following activating Clutch]: Check Player location.**
      * **If Player Location = Office:** The guards are right outside the door. I’m hardly well-hidden – time to put some distance between us!
      * **Otherwise: Caught Event**
    - **Chase Event [ninth turn following activating Clutch]: Check Player location.**
      * **If Player Location = Office: Caught Event.**
  + **Object**: PunchCard
    - **Description**:
      * **If Calculatrix Chasing is true:** It’s a yellow rectangle of card. Punched in are a series of holes. More than that – I don’t have time to find out.
      * **If location = Caught:** The card is just a series of punched holes, like waterbiscuits after the mice have got to them. It doesn’t mean anything!
      * **(Should be no other possible cases.)**
    - **Command [taking PunchCard from the pedestal]:** I whip the card out of the typing machine. **Move PunchCard into Player inventory.**
    - **NOTE: Originally not in Main Platform. Moved automatically into Player inventory by Calculatrix Chase Event***.*
    - **Command [Give PunchCard to Calculatrix when the location is Caught]**: **Skip and perform to Caught event no. 4.**

15. Caught

* + **Description**: I’m surrounded. Five guards with five spears and I can see the sharp end of all them. Only the Calculatrix is unarmed but then she’s got those burning eyes. I don’t see any way out of this one. I’ve let Covalt down.
  + **Note**: **This isn’t really a location as such, but it can be implemented as one!**
  + **Event: Plays each turn after arriving in Caught**
    - **1:** “Hand it over,” she growls. The guards rattle their spears at me.
    - **2:**“Give me that punch-card. The Engine doesn’t compute anything without proper sanctioning!” She’s almost stamping her feet in fury.
    - **3:**“You.” She snaps at a finger at one of her men. In a moment, he’s got my arm up behind my back, higher and higher – it’s nothing worse than Calvin does every day but it still makes my fingers open with the pain – and that’s it, I’ve dropped the card!
    - **4:**The Calculatrix snatches up the card, and then frowns. “What does this mean?” she demands. Somehow, she’s reading the punch-holes on the card. “462 Old Place, Docklands. What’s there? Tell me!”
    - **5:**“Oh, get this child out of here!” she snaps, irritably. “I’ll ask the machine, of course. Guards? Dump that… that thing… outside.”

I didn’t even know my neck had a scruff until the guard’s hands have grabbed me by it. I’m dragged kicking and complaining along all that beautiful carpet into an empty office. Are they going to murder me?

One guard opens a window and then the other raises me up like a counterweight and tosses me outside.

I land on a pile of junk. Pick myself up and shake myself down. Time for some answers. Am I still alive? Definitely. How do I feel? Proud. Where is the Figure? 462 Old Place, Docklands.

There’s no time to lose. Thing about time is, it *always* is. So right now it’s time to get moving. Because if I don’t stop the Figure stealing the Perpetuum, no-one will. **Begin Chapter 8.**

* **Object:** Calculatrix
  + **Description:**She looks crossed and pleased with herself, all at the same time.
  + **Command [Talk to her]:**
    - **If Event number 4 has happened:**
      * My voice is shaking with fear. “I…”

**Play event 5 directly.**

* + - **First time:** “I…”

“I’m not here to make chit-chat,” the Calculatrix snaps.

* + - **Other times:** I don’t think she wants to talk to me.
* **Object:** Guards
  + **Description:** Five spears are saying hello, like a cog was turned inside out.
  + **Command [talk]:** They aren’t going to listen to me!
  + **Command [push, attack]:** They’re quite a bit bigger than me. And those spears look sharp enough to cut any bravery I might have in half.

15. East Platform

* + **Descriptions provided for East and West Platforms. Written assuming East is encountered first. Underline indicates necessary variations depending on the order encountered.**
    - **First:** This is a small platform to the east of the central dais. It surrounded on most sides by a brass rail, hooked onto which is a steel abacus that in turn is connected to the Engine by delicate silver chains like the spider-webs of my room after the rain has got in.

Hanging above the platform is a large wooden signboard.

**Second:** This platform is the mirror-image of the one to the east, except that the words on the painted signboard above the abacus are different.

* + **Object**: Roof
    - **Same as before**
  + **Object**: Engine
    - **Same as before**
  + **Object**: Platform
    - **Description:** I get the impression that the platform was built underneath the abacus rather than the abacus being built onto the platform.
  + **Object**: Action Display
    - * **First description:** Suspended over the abacus is a painted board, a little like the one they use for recording field-Canasta scores in the summer. Painting across its surface is the following unlikely message: **[print sign board message]**
      * **Other times:** The board reads **[print sign board message]**
    - **The Sign Board Message is read out from the following table, using the ActionControl Number. (eg. A number of 34512 reads** How wicked chose to break Money?”**)**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | 1 | 2 | 3 | 4 | 5 |
| 1 | What | wants | cost | to break | Everything? |
| 2 | When was | much | rise | To go | Money? |
| 3 | How | yesterday | is planning | To steal | Ambition? |
| 4 | Why | wicked | hope | today | Nothing? |
| 5 | Who | will | chose | To grow | Next? |
| 6 | Which | give | Next year | To vanish | Rain? |
| 7 | Where | anyone | ruin | To eat | Property? |
| 8 | Will | in St. Phillip | wash | To build | Food? |
| 9 | Can | lost | live | To own | Immortality? |

* + - **Command [ any interaction with Action Display]: Disallow.** It’s well out of reach.
  + **Object**: ActionControl
    - **Description:**
    - **First time:** The abacus is fitted with tiny gears for beads, that interlock and lace with small teeth set into the frame. Fine chains run from the back and away into the Engine, as well as up to the signboard overhead. If I remember my Mathematik right the current number is **[print Self Number**]. There’s also a thin keyhole right at the top of the abacus.
    - **Other times:**The number of the abacus reads **[print self number]**. At the top of the abacus is a thin keyhole.
    - **Number = 32149 (initial value, can be set by Set action)**
    - **Locked = true (initial value, changed by Unlock action)**
    - **Command [unlock ActionControl]: Check self Locked and Ruby Key location.**
      * **If self Locked=false, disallow.** The abacus is already unlocked. I wouldn’t want to shatter the key by turning it too hard.
      * **If the Player doesn’t have the Ruby Key in their inventory, disallow.** I’d need some kind of key, surely.
      * **Otherwise, set self Locked to False.** 
        + **First time:** The abacus emits a series of tiny clicks as I turn the key: one by one, the gears are being released from the frame. They spin, then spin back, as though stretching their muscles ready for work.
        + **Second time:**I unlock the abacus.
    - **Command [set or change ActionControl to NUMBER]: Check if self Locked and self Ready**
      * **If self Ready=true, disallow.** I’ve got this part as good as it’s going to get, I think.
      * **If self Locked=true, disallow.** 
        + **First time:** I try moving the beads on the abacus but they’re all firmly fixed in place. Surely an abacus where you can’t move the beads is as much use a clock where you have to move the hands?
        + **Other times:**The gears on the abacus won’t move.
      * **Otherwise, if no NUMBER given, prompt Player to enter a number to put on the abacus, like “SET ABACUS TO 53769”. Text:** I’d need to specify a number (the abacus has five rows, so the number should be five digits long, I suppose).
      * **If NUMBER is <11111 or >99999, disallow. The abacus can only handle 5 digit numbers. Text:** The abacus has five rows exactly, one for each digit.
      * **Otherwise, set self Number to NUMBER in command. Describe setting the abacus the NUMBER and the beads of the abacus above you clattering in turn, as the words change.**
        + **First time:** I set the gears carefully, one by one, trying not to snap any of the tiny teeth along the bars of the frame. It’s a bit like teasing a comb through knotted hair and I don’t get much practice at that.
        + **Second time and continuing times:** I set the gears quickly and carefully.
        + **Every time, append:**With a clatter, the words on the signboard overhead change. Now they read **[print sign board message based on new number]**
        + **If not the right number, append:** But [one of]I can feel this isn't going to get my closer to knowing where to look for the Figure[or]I don't need a machine to tell me this isn't the question Covalt wanted me to ask[or]I want to know where the Figure in Grey is going to finish up after his ballooning, and I know this isn't going to help with that.[or]it doesn't feel right[at random].
        + **If NUMBER is 78325 or 78525, set self to Ready. Append text:** My heart skips a beat. It’s my question.

16. West Platform

* + **Description: See East Platform for description**
  + **Object**: Roof
    - **Same as before**
  + **Object**: Engine
    - **Same as before**
  + **Object**: Platform
    - **Same as before**
  + **Object**: Actor Display
    - **Description: same as Action Display above. Either object can be “first” described, from then on both use the “other times” description.**
    - **The printed sign of the Actor Display depends on the Actor Control number, and the sign below. (eg. An Actor number of 12345 would read** “Powerful Giving Cautious Stuck Child”**)**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | 1 | 2 | 3 | 4 | 5 |
| 1 | Powerful | Greedy | Yellow | hopeless | Black |
| 2 | Ancient | Giving | Royal | abandoned | Green |
| 3 | Weak | Old | Cautious | Soaring | Honest |
| 4 | Inconstant | Cruel | Hopeful | Stuck | Digging |
| 5 | Man | White | Wise | Dead | Child |
| 6 | Sorrowful | Woman | Baby | Vacant | Grey |
| 7 | Homely | Crazy | Foolish | Animal | brown |
| 8 | Welcoming | dirty | Clean | Benevolent | nurturing |
| 9 | Childish | despondent | being | blue | saintly |

* + - **Command [ any interaction with Action Display]: Disallow as with the Actor Display**
  + **Object**: ActionControl
    - **Description: Same description as the Actor Control abacus. Either object can print the first description, after that point the other description is used. The Actor Control number is, of course, unique to this abacus.**
    - **Number = 16233 (initial value, can be set by Set action)**
    - **Locked = true (initial value, changed by Unlock action)**
    - **Command [unlock ActionControl]: Check self Locked and Ruby Key location.**
      * **If self Locked=false, disallow. Same text as before.**
      * **If the Player doesn’t have the Ruby Key in their inventory, disallow. Same text as before.**
      * **Otherwise, set self Locked to False. Use text from before.**
    - **Command [set or change ActionControl to NUMBER]: Check if self Locked and self Ready**
      * **If self Ready=true, disallow.** It’s not great, maybe, but it’s probably the best I’m going to manage.
      * **If self Locked=true, disallow. Same text as before.**
      * **Otherwise, if no NUMBER given, prompt Player to enter a number to put on the abacus, like “SET ABACUS TO 53769”. Same text as before.**
      * **If NUMBER is <11111 or >99999, disallow. The abacus can only handle 5 digit numbers. Same text as before.**
      * **Otherwise, set self Number to NUMBER in command. Same text as before.**
        + **If NUMBER is 14936 or 14966, set self Number to 14936 and set self to Ready. Append text:** Well, it’s not great, but it’s probably as close as I’m going to get.

16. Office

* + **Description:** This is a grey office, a lot like a monks cell. Whoever was in it probably rushed out because of the guards clattering towards them. Either that or this is where the Calculatrix herself works.

Foolishly, they’ve left the window wide open. Shame this is the second floor!

* + **Command [go west}: Disallow.** No chance. The guards are coming!
  + **Command [go east]: Stop Chase Event from occurring. Perform following cut scene:** 
    - No need to ask twice.

I swing my legs up onto the sill and then I’m over and out – yuk! – straight into a pile of rotting garbage. Something crawls out over my leg but I’m smart and I don’t scream, which means the guards overhead stick their heads out and then disappear again.

Then I’m up, brushing myself down and – once I’m two streets away – taking a deep breath. I might have survived all that but the card in my hand is only going to send me somewhere else. And if I’m following the Figure, things could get pretty hairy pretty fast.

The card, in a neat cog-calligraphic hand underneath the punched-out holes, reads 462 Old Place, DOCKLANDS. Not the nicest part of the city. But I’ve got to stop the Figure stealing the Perpetuum before it’s too late. And that’ll be soon. Thing about time is, it *always* is. So right now it’s time to get moving!

**Move Player into Dank Alley and Begin Chapter 8**

* + **Object**: Door
    - **Description**: That door leads back to the hall, which means it leads back to the guards, and the guards’ spears. So, no thanks, I’m happy where I am for now… but not for much longer.
    - **Command [enter Door}: Same as EXAMINE**
  + **Object**: Window
    - **Description**: The window overlooks one of the grubby streets outside. There’s a faintly filthy smell drifting in.
    - **Command [enter Window}: Same as Command [go east] from Office.**
  + **Object**: Furnishings
    - **Description**: Desk, files, drawers. Nowhere decent to hide.
    - **Command [an interaction with Furnishings}: Disallow.** There’s no good place to hide here. I need to get away!

## Chapter IIX – The Docklands

### Map

Drain (DOWN)

North Side

Warehouse (DOWN)

Front Door

Dock

River 2

Loading (UP)

Platform (UP)

River 1

Ledge

Storage

South Side

Dank Alley

### Rundown

The Chapter begins with your arrival in the Dank Alley. Night has fallen, and you’re in the worst part of the city, down by the docks of the River Thymes. You’ve arrived at the warehouse indicated on the punch card.

The front door is locked and resists all attempts to open it, as does the loading door on the dock. However, if you think to leap into the river, you’ll find a drain. With the use of a wrench found on the North Side of the warehouse, you can get the grill off (although you’ll be forced to come up for air twice in the process) and make your way through the drain.

Inside the warehouse, you find yourself in a long room with large loading door at either end. To open the southern door and get into the rest of the warehouse, you need to rig up a pulley by tying a length of rope to the door, looping it over pipes in the north and south end of the room, and hooking a crate onto the free end. The pipes are high up, but there is a ladder here as well that can be moved between the two and used to place the rope.

With the crate hooked to the rope, the southern door is pulled up enough for you to slide under. This puts you on a platform in a huge, completely dark room. There’s a set of stairs leading down, but they’re rickety and you don’t dare go down in the dark.

Using a series of controls on the platform, you turn on the gas jets that light the space. You start back in terror, for standing below you are row upon row of featureless mechanical men, a silent army, waiting in the warehouse.

The staircase is completely broken, but you can use the ladder from the previous room to get down to the floor of the warehouse. You examine one of the men, and realize that, for all it’s brilliant design, there’s no spring to drive it. Instead, there’s an opening in each one where the heart should be, exactly the size of the Perpetuum.

At this moment, you are seized by the neck. It’s the Figure. He is furious and seems on the verge of strangling you with his inhuman strength, but instead forces you to tell him where you’ve come from. Terrified, you gasp out “Covalt” before you can’t take another breath and pass out.

**NOTES: Outside rooms should have generic buildings scenery.**

**Design:**

1. Dank Alley

* + **Description:** Tall brick walls either side are dripping with damp moss, crawling with rats, filled with the smell of rotting fish. In the distance I can hear the hiss of the River and after that the ends shouts of the dockhands who seem to work through the night like machines.

At the end of this alley is a gaslight on the wall of a warehouse that gives out a tiny patch of warmth.

* + **Event [first turn in Dank Alley]:** From somewhere far off the Cathedral bell is chiming for Even-sprung: clock-winding and dinner time. Not for me: I’m alone, surrounded by the empty warehouses and rusted scaffolds of the docklands. At least no-one pays any notice: the streets are fulls of urchins like me, dressed in rags like mine, sitting on street-corners collecting pennies for gear-shine and sharpening. I wonder if they ever get to eat.

I never realised how large the docks of the city were: but then if all the steel in St Philip comes in by boat I suppose it’d need to be like this, a whole city of boards and a containers sticking out into the river. I’ve no idea where 462 Old Place is but then, if I wasn’t going to find it the Difference Engine would have told me to give up. So I follow my nose to where the smell gets worse.

Old Place. There aren’t any other kids here at all, only older children who look haggard and ghostly. I wish my clothes were more ragged – I’m walking with my arms crossed over the Abbey seal. To be caught here by anybody would be a fate worse than Calvin and Drake might deal out.

* + **Object**: Gaslight
    - **Description**: The light is flickering like it might go out at any moment. There’s just enough light to read the number on the warehouse wall.
    - **Command [interaction]***:* The gaslight is fixed to the wall, too high to reach.
  + **Object:** Warehouse
    - **NOTE: This is different than the warehouse object listed in the locations below.**
    - **Description:** White paint on the brickwork reads IV:VI:II.
    - **Command [enter, climb Warehouse:]** **Do go north.**

2. South Side

* + **Description:** The cobbles end here, replaced by wooden boards that crack and creak underfoot. The whole warehouse to the north must be built over the water: maybe they load things in from underneath.

One the wall above me is a gaslight casting a warm glow that’s nice to stand in but only makes the shadows to east and west even deeper. The Figure might be standing there, watching, for all I know. Best not to hang around.

* **Command [Go south:]** First rule of winding, Wren: there’s no turning back.
* **Command [Go east:]** **To front Door**
* **Command [Go west:]** **To Ledge**
  + **Object**: Warehouse
    - **NOTE**: **This is written as a standard object with some variation built in depending on the location.**
    - **Description**: The warehouse walls are made of corrugated iron riveted by rusted nails into brick. **[If there’s no door in the location]**There’s no door on this side. **[If the location is the South Side]**White paint on the brickwork reads IV:VI:II.
    - **Command [climb Warehouse]:** The metal is too slick to climb.
    - **Command [enter Warehouse]:** 
      * **If there’s a door in the location: try entering the door.**
      * **Otherwise:** There’s no door on this side. I’ll have to go around.
  + **Object**: Gaslight
    - **Same as before**

3. Front Door

* + **Description:** The front door of the warehouse has a sign: “462 Old Place. Pellagiac Holdings Corp, &c &n, Storage and Wares”. This is the place but I can’t see any way in – the door’s locked by an iron bar I probably couldn’t lift even if I could get the padlock off. Whatever’s behind that must be worth a lot of money – but of course, I know what’ inside. This cold and murky place is the lair of the Figure in Grey.

This side of the warehouse is right up against the side wall of another: I could slip around to north or south.

* + **Command [go east;]** There’s a wall that way. This alley goes north-south.
  + **Command [go west:] Try Enter warehouse instead.**
  + **Command[Go north:] To North Side**
  + **Command[Go south:] To South Side**
  + **Object**: Warehouse
    - **Same as before.**
  + **Object**: Door
    - **Description**: The door is made of thick metal – it’s amazing the boards below don’t break from the weight. It’s locked with a huge iron bar and a padlock. It’s almost like it’s talking to me saying, Wren, you need to find another way in.
    - **Command [open or move door]:** The door is locked.
    - **Command [unlock door]:** I don’t have a key to this door.
    - **Command [break door]:** If I had a thousand years to scratch away at that padlock with my clock key – or maybe only a hundred with something better – I might be able to get through that iron bar. But what’s forged lasts, as the Abbot says, and I wasn’t forged.
    - **Command [Unlock/Break door with wrench]:** It might be a good wrench but I can hardly batter my way through iron with it, can I? A boot’s no good for a butter-knife, as they say.

4. North Side

* + **Description:** The north side of the warehouse is wooden boards covered with rubble as far as I can see, like the warehouse to the south had been built on the ruins of some older larger building. Skirting round the warehouse to east or west will mean picking my way through clumps of brick and razor-sharp cement and in the scrappy moonlight I can barely see my own feet.

Which all means, if they unleash the dogs on me, this’d be a terrible place to try and run.

* **Command [“run”]:** A terrible place.
* **Command [Go east:]** **To Dock**
* **Command [Go west:]** **To front Door**
* **Command [Go north:]** The rubble gets thicker and higher in that direction.
  + **Object**: Warehouse
    - **Same as before.**
  + **Object**: Junk
    - **Description**: “Without order there is tardiness,” they say: well, this place is so tardy that by the time it got here it was a ruin. Dark shadows and broken bricks. **[if the Wrench has never been taken]** And a gleam of metal – looking closer I spy a good quality wrench.
  + **Object**: Wrench
    - **Description**: A wrench. Not a holy tool but a pretty good one all the same. Why anyone would leave it out here to rust is beyond me. I can’t help checking the top for bloodstains but of course it’s been out in the rain…
    - **Command [take Wrench]:**
      * **Move Wrench into Player Inventory.**
      * It’s a good weighty wrench, as satisfying to hold as a thigh-joint of lamb.
    - **NOTE: Don’t mention this in the room description, the Player should have to examine Junk first to realize this is there.**

5. Dock

* + **Description:** The west side of the warehouse is built out over the water, where a few plank boards form a small dock for boats. The warehouse has another door here but of course it’s closed – solid iron and locked with a metal bar.

I could skirt the building to the north and south so long as I kept my balance. The water looks like ink and it’s bubbling slightly. There’s probably a crocodile down there, watching me right now.

* + **Command [go east from Dock]: Try entering the door.**
  + **Command [go west/down from Dock or Dive from Dock]: Try entering the river.**
  + **Command [Go north]:** **To North Side**
  + **Command [Go south]:** **To South Side**
  + **Object**: Warehouse
    - **Same as before**
  + **Object**: Door
    - **Description**: The door is made of heavy iron plates. It might slight up towards the roof it wasn’t locked down and about as heavy as the crescent moon.
    - **Command [open or move door]:** The iron door is firmly locked.
    - **Command [unlock door]:** I don’t have a key. A key for this door would be massive. I probably couldn’t even carry the key if I had it.
    - **Command [break door]: Same as previous door object.**
  + **Object**: Dock
    - **Description**: A small loading dock – just some mooring posts on the planking and a ramp going into the water.
    - **Command [Put something****on dock]: Drop object instead.**
  + **Object**: River
    - **Description**: The wide River Thymes disappears into the darkness like someone had knocked a water-glass over a map of the town. On the other side are bright lights and fine buildings: that’s Palatine Hill built right by the springs. **[if location is the Dock]**The river is bubbling slightly here.
    - **Command [enter or dive into Water]:** 
      * **First time:** What a terrible idea. I take a deep breath and do it anyway.
      * **Other times:** I throw myself back into the horrible grimy water.
      * **If location is the Dock, Move Player into River 2.**
      * **If the location is the Ledge, move Player into River 1.**
* **Event [Three consecutive turns in Dock or Ledge:] This event only happens once. If the player dives or enters the water himself, this event is cancelled completely.**

Widdershins!

I don’t even know how – one foot slips and I put the other out to catch myself only I put it on thin air and before I know it – I’m in the water like a river-rat!

**Move Player to River 2**

6. Ledge

* + **Description:** This is a narrow plank walkway on the west side of the warehouse, that gives me barely a hand-span between the brick wall and the dark water of the River Thymes. I could scurry north or south like a rat, but hanging around here might be a bad idea.
  + **Command [go west from Ledge or Dive from Ledge]: Do enter River.**
  + **Object**: Warehouse
    - **Same as before**
  + **Object:** River
    - **Same object as before.**
  + **Event: [The falling into the river event mentioned in the Dock is also relevant here.]**

7. River 1: “Underwater”

* + **Description:** I feel like a drowning dog, splashing around in the freezing cold water. No-one teaches clock-polishers to swim! But at least all that oil teaches you to hold your breath, and whatever it is I’m doing with my legs seem to be keeping me just below the surface.

I could clamber back onto the planks to the east, or follow them northwards. But I’d better not put my feet down because who knows what’s down there…

* + **Command [Go north:]** 
    - I paddle my way along.
    - **To River 2.**
  + **Command [Go west, northwest:]** That would take me out into the river. I can’t swim, remember?
  + **Command [Go southeast, southwest, south, northeast:]** That way would take me under the dock, which doesn’t sound safe at all.
  + **Event [every three turns while in River 1 or River 2]:** It’s getting harder to hold my breath down here…
  + **Event [every four turns while in River 1 or River 2]:** 
    - **First time:** My lungs are getting fully-wound: kicking and flailing I get up to the surface and drag myself out.
    - **Others:** I need to breath again, so I pull myself back up.
    - **If player in River1, Move Player into Ledge.**
    - **If player in River 2, move player to Dock.**
  + **Command [go East]:** 
    - **First time:** Grabbing onto one of the poles supporting the dock I pull myself back up.
    - **Others:** I pull myself back out, **[one of]**teeth chattering**[or]**dripping**[or]**spitting water**[or]**shivering**[at random]**.
    - **If player in River1, Move Player into Ledge.**
    - **If player in River 2, move player to Dock.**

8. River 2: “Underwater, by the Dock”

* + **Description:** This is like being in one of Chef’s trifles: black jelly sheet above and mucky custard below. I’m holding my breath and trying to see through the muck. The ramp back up to the dock is to the east, which is a relief: below it, a fat pipe sticks out from somewhere and disappears into the depths of the river. Beside it is some kind of drain built into the earth under the dock.
  + **Event : Same events as in River 1 apply. (with a combined timer)**
  + **Command [Go south:]**
    - I paddle my way through the water.
    - **To River 1**
  + **Command [Go west, southwest, northwest, north:]** That would take me out into the river. I can’t swim, remember?
  + **Command [go southeast]:** That would take me under the dock, which would hardly be safe, would it?
  + **Command [go East from River 2]: Same behaviour as in River 1.**
  + **Command [go Northeast from River 2]: Same as Command [enter Drain] below.**
  + **Object:** Pipe
    - **Description:** The pipe emerges from the under the dock somewhere and disappears off into the river. There’s a hairline crack in it bubbling gas into the water.
    - **Command [Breathe in bubbles:**] It’ll be gas, not air!
  + **Object:** Drain
    - **Description: Check Self Opened.**
      * **If Self Opened:** The drain is open and hardly looks welcoming. It’s a dark hole leading northeast into the embankment under the dock.
      * **Otherwise:** The drain leads into the embankment under the dock. The cover it held in place by **[Drain Counter]** bolt**[s]**.
    - **Command [enter Drain]: Check Self Opened**
      * **If Self Opened = True:** 
        + I squirm my way inside. It’s narrow, not enough room to turn round. That doesn’t seem like a problem until I remember that I’m underwater and the second hand’s ticking till I run out of air. I push forwards: there’s just me, the metal walls and the pounding of my heart like a massive drum.

Luckily the drain tilts up a little. My lips break the surface and I’m so relieved I feel like crying.

* + - * + **Move Player into Drain**
      * **Otherwise:** The drain cover is closed.
    - **Command [open Drain]:** I can’t turn bolt with my bare hands.
    - **Command [open Drain with Wrench]: Check Self Counter.**
      * **Reduce Self Counter by 1**
        + **1st:** Using the wrench underwater is like trying to run with pins-and-needles in your feet. But I do get the bolt loose. It sinks down out of sight into the mud.
        + **2nd:** Another of the bolts comes free.
        + **3rd:** That’s half the bolt undone now. I only hope this drain goes somewhere useful!
        + **4th:** One more to go!
        + **5th:** That’s it! The last bolt falls into the muck, and with a little encouragement the drain cover follows.
        + **If 5th printed, Set Self Opened = True.**
    - **Counter = 5 (initial value, changed by command above)**
    - **Opened = False (initial value, changed by command above)**

9. Drain

* + **Description:** The drain’s heading upwards and I’ve found air above me, a little pocket of it, like I was an ant trapped inside a spirit level. **[if grate Undiscovered]** But I’m breathing, so either there’s some kind of grate above me or the air will eventually turn as stale as prisoner’s bread. **[otherwise]** Above me is a grate.
  + **Command [go Up from Drain]:**
    - **If grate Discovered = true:** I push my way up through the grate and out of the water.
    - **Otherwise:** There’s some kind of grate above me. I push it open and haul myself up into a wide room.
    - **Now Grate Discovered = TRUE. Move Player into Loading.**
  + **Object:** Grate / Air pocket
    - **Discovered = FALSE.**
    - **Description:** 
      * **Discovered = TRUE.**
      * There’s some kind of grate above me!
    - **Command [open Grate]:****Same as Going UP.**

9. Loading

* + **Description:** I’m inside the warehouse but there’s no sign of the Figure. Or anyone else. Or anything. The warehouse may be massive but it seems to be completely empty **[if WarehouseDoor = OPEN]**, just that crate blocking the drain**[otherwise]**, one huge crate wrapped all round with thick iron chains**[end if]** and some piles of debris like those outside. There’s enough floor space for a game of clockball, continuing off to the south.

About halfway down is the large metal door I saw from the dock. Above it a fat pipe crosses from wall to wall. The drain I came up from is by the north wall.

* + **Command [go down from Loading]: Same as ENTER DRAIN.**
  + **Object:** Drain
    - **Description:** I suppose if they load things from boats into here at high tide then the floor might get pretty wet. That’s why the needed such a large drain.
    - **Command [enter Drain]: Check if Player is carrying any HeavyObjects or Rope**
      * **If Player Inventory contains Ladder or Rope:** Not carrying **[the Heavy Object]** I can’t!
      * **If the WarehouseDoor is Open, disallow.** 
        + I can’t. The crate is completely blocking the drain. Next high tide, this place is going to *flood*.
      * **Otherwise:** 
        + I suppose the water-rats didn’t get a chance to eat my toes last time. I drop back into the water of the drain.
        + **Move Player into Drain.**
  + **Object:** Junk
    - **Description:** Broken stone, wooden beams, piles of ceramic tile and guttering, things like that.**If Rope Location = Loading:** A massive coil of rope.**If Ladder Location = Loading:** A long ladder.
    - **Command [take or move Junk]:** Clearing up in here isn’t going to help me stop the Figure.
  + **Object**: Ladder
    - **Room Description**:
      * **If JUNK not examined, print no room description***.*
      * **If Self Placed = True** A long ladder leans against the wall below the pipe.
      * **If Self Stuck = True** The ladder leads from the platform to the earth floor below.
      * **Otherwise:** There’s a long ladder here.
    - **Description**: A long wooden ladder, the sort of thing I could carry around so long as there was no-one about to crash into.
      * **If Self Placed = True, append:** The ladder’s propped underneath the pipe.
      * **If Self Stuck = True, append:** The ladder leads down from the platform.
    - **Placed = false (initial value, changed by Command [put Ladder])**
    - **Stuck = false (initial value, changed by Command [put Ladder] in Gas Platform)**
    - **Command [climb Ladder]: Check Self Placed and Self Stuck**
      * **If Self Placed = false AND Self Stuck = False: Disallow.** The ladder doesn’t exactly go anywhere at the moment.
      * **Otherwise, check Ladder Location.**
        + **If Ladder Location = Loading or Storage:** The ladder puts me in reach of the pipe.
        + **If Ladder Location = Gas Platform:**

**Do GO DOWN instead. (See Gas Platform object).**

* + - **Command [put or stand Ladder]: Same as Command [put or stand Ladder against NorthPipe, SouthPipe or Railing] below.**
    - **Command [put or stand Ladder against NorthPipe, SouthPipe or Railing]: Check Player Location.**
      * **If Player Location = Loading or Storage:** 
        + **Set Self Placed = True. Move Ladder into Player Location.**
        + **First time:** Waving this ladder around is like trying to repair a differentiator in a pocket water with nine foot wooden arms. I’m all over the place and only after making a noise louder than the midday chimes do I get it up against the wall, by the pipe.

If the Figure is here somewhere then I might as well have rung a doorbell.

* + - * + **Other times:** I get the ladder into place under the pipe.
      * **If Player Location = Gas Platform: Check Gas Platform Lit.**
        + **If Gas Platform Lit = True:**

**Set Self Stuck = True. Move Ladder into Player Location.**

It takes a small army of Wren’s all working together, but eventually I get the ladder over the side and pointing down towards the rock floor below. Then I let go and it lands with a *crash*.

None of the metal men react.

* + - * + **Otherwise: Disallow.**

It’s far too dark to go waving the ladder around in here. I’d probably knock myself out.

* + - **Command [take Ladder]: Check Self Stuck and check if Player Inventory contains any HeavyObjects.**
      * **If Ladder Stuck = True:** The ladder has dropped almost out of reach. There’s no way I could get it back up here.
      * **Otherwise, move Ladder into Inventory. Set Ladder Placed = False.**
        + **First:** I stick the ladder under my arm. I must look like a rat stealing a baguette stick.
        + **Others:**I take hold of the ladder again.
  + **Object:** NorthPipe
    - **Description:** The pipe’s a fair few feet up the wall. What it’s for is anyone’s guess. **[if location segment of Rope is coiled]** The rope passes over it.
    - **Command [interact]:**
      * **If ladder Placed and in location:** I could scramble up the ladder and reach the pipe.
      * **NOTE:** **This shouldn’t block actually interacting with the pipe, eg. To the put the rope over it!**
      * **Otherwise,** The pipe’s out of my reach.
  + **Object**: Door
    - **Description**: The huge metal door is made of sliding iron bars that could be lifted up if, say, I was a twelve foot Hotlands warrior.
    - **Command [open or move door]:** Do you think I’d let Drake and Calvin hit me so hard if I was strong enough to lift this door?
    - **Command [unlock door]:** I don’t have a key.
    - **Command [break door]:** I don’t stand a chance.
  + **Object**: Rope
    - **Description**: An enormous coil of rope, maybe enough to cross the Thymes and back.
      * **Append Room Description of rope, to describe the rope’s current position.**
    - **The rope is a complex object, modeled by three pieces: a Player Piece, a North End piece and a South End piece. The Player Piece is either carried by the player or absent; and the north and south end pieces can each be Coiled (over the pipes in the room) and/or Tied (to the door in the south, to the crate in the south), and they are either in their location (the North in Loading and the South in Storage) or absent. Note that the North End piece can *never* be in the southern location, or the Player Piece on the floor.**
    - **Using this information the rules below work out what state the rope is in and hence what an appropriate response is. (SIDE NOTE: In designing this I’ve knocked up a brief I7 model, if Graeme wants to see it – JI).**
    - **The player should not be able to refer to the three pieces independently. They all have the name “rope” and disambiguation rules cover the selection of the right object.**
    - **Rules refer to the “Rope segment of the current location” and the “Rope segment of the other location” to mean the North Piece or South Piece, depending on where the player is.**
    - **Both Coiled and Tied flags start off as false (uncoiled, and untied). The Player Piece is absent. The South Piece is absent. The North Piece is present in Loading (and this is the object the player sees when entering the room).**
    - **Room descriptions of the rope:**
      * **Should be built from the following information:**
      * **If the Player Piece is held:** I’m holding ..
        + **If the other room contains no rope segments or the segment of the current room is not Tied: “**one end” **otherwise “**the middle”
        + ...of a long rope.
      * **Otherwise begin:** There’s a long length of rope here.
      * It…
        + **If the segment of the location is Tied, text:** is tied to **[object it’s tied to]** and…
        + **If the segment is Coiled, text:** is looped over a pipe near the ceiling and…
        + **If the segment is not tied and not coiled and the Player piece is not held and the other room contains no segment, text:** is coiled up on the ground and…
        + **If the other room contains a rope segment and the segment of the other room is Coiled, text:** disappears to the **[direction to the other room]** at a sharp angle up towards the roof. It …
        + **If the other room contains a segment and it is not Coiled, text:**snakes away to the **[direction to the other room]**. It…
        + **To finish off:** looks far too heavy for me to carry, but I could probably drag it around.
    - **Command [take Rope]:** 
      * **If Player Piece is in held and the rope segment of the location is not Coiled and not Tied and rope segment of the other room is absent (therefore the player is holds one end of a length of rope on the floor in front of him): disallow. Text:** I couldn’t carry the whole rope. It’s the size of two of me!
      * **Otherwise, if the Player Piece is held, do pulling the rope instead. (See rules below.)**
      * **If the segment of the location is not in the location: (there’s no rope visible on the floor – should be impossible because the rope’s out of scope, of course!): disallow. Text:** There isn’t any rope here!
      * **If the segment of the location is not Tied and segment of the other room is absent (the rope is loose on the floor:) move Player Piece to inventory. Text:** I pick up on end of the long rope.
      * **If the segment of the location is Tied and segment of the other room is absent (the player takes the other end): move Player Piece to inventory. Text:** I’ve picked up the other end of the long rope.
      * **Otherwise: move player Piece to inventory. Text:** I take hold of the middle of the rope.
    - **Command [moving between the two locations while the Player Piece is held by the player:] Follow the following rules:**
      * **If the player’s trying to move outside Storage or Loading, disallow. Text:** The rope’s too bulky for that!
      * **If the other location contains a rope segment and the segment of this location is Coiled or Tied (the rope is already stretched between two locations and the player is not gathering it back up): remove the Player Piece from the player. Text:** First I let go of the rope.
      * **If the segment of the location is not Coiled and not Tied and the other room contains a rope segment (the player is carrying the rope back up into one location):****remove the current location’s rope segment. Text:** I haul the rope back along the floor, coiling it up as I go.
      * **Otherwise (the other location cannot contain a rope segment! So drag one over:) move the other room’s rope segment into play. Text:** I drag the rope out along the floor behind me.
    - **Command [drop Rope]:** 
      * **If the Player Piece is not in the player’s inventory: disallow:** I’m not holding the rope!
      * **If the location has no rope segment (Note: I don’t think this is possible, but let’s cover it anyway. The rope certainly can’t be tied or coiled here, as then there would have to be a location-piece): remove the Inventory Piece from the location. Move the rope segment of the location to the location. Text:** I drop the end of the rope to the floor.
      * **Otherwise remove the Inventory Piece from the inventory. Text:** I let go of the rope.
    - **Command [pull Rope]: First we check plot-specific points, then general rope-management behaviour.**
      * **If the Player Piece is not held: Try auto-taking the rope. If you can, continue. If not, fail here.**
      * **If WarehouseDoor Opened = True: Disallow. Text:** The rope is already as taut at it’ll go, holding that door open!
      * **Otherwise, If South Piece Tied = True AND no rope segments are Coiled: Text:** 
        + **First time:** I can pull all I like, but I’m never going to just pull the door away from the wall. It’s supposed to move upwards, like someone was pulling it from above!
        + **Others:**I need to get that rope to pull upwards, not along the floor!
      * **Otherwise, If South Piece Tied = True AND at least one rope segment is Coiled: Text:** 
        + **First time:** There’s a tiny moment when I think I’m actually doing some good, before I try just hanging with all my weight on the rope. And that does no good. So what more can I do?
        + **Others:**I’m simply not heavy enough to get that door to shift. I need something heavier than it. A battleship maybe, or a small moon.
      * **If the North Piece Tied and South Piece Tied, text:** I tug one way and the other. Both ends of this rope are firmly tied.
      * **If the other location contains no rope segment and the segment of the location is tied:**This end is firmly tied.
      * **If the other location contains no rope segment and the segment of the location is coiled:****Now the segment is not coiled. Text:** I pull the rope clear from the pipe. It whips the floor with a vengeance.
      * **If the other location contains no rope segment:** The free end of the rope waggles around the floor.
      * **If the rope segment of the other location (it must have one!) is tied:** The other end of the rope is firmly tied.
      * **If the rope segment of the other location (it must have one!) is coiled: Now the other segment is not coiled. Remove it from the other room. Text:** There’s a thump as the other end of the rope uncoils from the pipe. I drag it back across the floor and gather it up.
      * **Otherwise (the other segment has an unattached rope): remove the rope segment from the other location. Text:** I pull the rope back over from the other end of the long room.
    - **Command [put Rope onto ANYTHING EXCEPT: NorthPipe, SouthPipe,]: Disallow.** There’s nothing to loop the rope over on that!
    - **Command [tie Rope onto ANYTHING EXCEPT: Crate or WarehouseDoor]: Disallow.** There’s nowhere to tie the rope that’d be any use!
    - **Command [put or tie Rope onto NorthPipe or SouthPipe]: For the following checks, we are considering the Coiled and Tied of the current room segment if not otherwise stated**
      * **If Coiled = True: Disallow.** I’d gain nothing from winding the rope any further around the pipe!
      * **If Tied = true and the segment of the other room is Tied: Disallow. Text:** Both ends already tied down!
      * **If Tied = true and the other room contains a segment: Disallow. Text:** I’ve only got the middle of the rope, not a free end.
      * **If the Inventory Piece is not in the player’s inventory: Try auto-taking the rope. If fails, stop here. If succeeds, continue.**
      * **If Ladder Placed = False: disallow.** 
        + **First time:** I try slinging the rope up in the air and over the pipe – no success. It’s too heavy for me to get it any distance up before it’s back down on my head again.
        + **Others:** I can’t reach the pipe from down here!
      * **Otherwise, ladder Placed must be true:**

**Set Coiled to True.**

**First time:** I scramble a few rungs up the ladder with the end of the rope looped around my neck – not very safe, I know, but I’m working as fast as I can. Once I’m up high enough I chuck the rope over the pipe. Great. It’s now hanging down like a pulley!

**Others:**I scramble up the ladder and toss the rope over the piping.

* + - **Command [remove or untie Rope from NorthPipe or SouthPipe]: Again, we’re going to check the state of the location’s segment here.**
      * **If not Coiled:** The rope isn’t looped over the pipe here!
      * **If Tied and the segment of the other room is Tied:** But both ends of the rope are tied down!
      * **If Tied and the other room contains a segment:**
        + **Set coiled = false**
        + **Remove the other location segment from play. (If it was coiled, set its coiled value to false).**
        + Holding the rope just by where I’ve tied it, I haul it arm over arm until finally it falls free of the pipe overhead.
      * **Otherwise, we’re just freeing this end:**
        + **Set coiled = false.**
        + I pull the rope back down from the pipe.
    - **Command [put or tie Rope onto WarehouseDoor or Crate]: Values refer to those of the location segment unless otherwise stated.**
      * **If the Player Piece in the inventory, try auto-taking the rope. If it fails, stop here. If it succeeds, continue.**
      * **If Tied:** I’d gain nothing by tying the rope up in loops.
      * **Otherwise, we’re going to tie it. But the results vary depending on the set-up.**
        + **Set Tied = True.**
        + **If both coiled flags are false, the rope is very slack:**

I fasten the free end of the rope to **[the object tied to]**. **[if other end is tied:]** The other end is tied to the crate across the room but there’s an enormous amount of slack in between.

* + - * + **If one coiled flag is false, the rope is quite slack:**

I tie off the free end of the rope to **[the object tied to]**. **[if other end is tied:]** The other end is tied to the crate across the room but despite passing over one of the ceiling pipes there’s still plenty of slack in the system. **[otherwise]**The other end passes over one of the ceiling pipes and dangles free on the other side. I’ve made a pulley system, but it might not be enough to shift the door.

* + - * + **Therefore both ends are coiled:**
        + **If other end is not tied, say:** I tie this end of my pulley system off to **[the object tied to]**.
        + I haul down on this end of the rope, feeling the fibres stretch. When the whole system is as taut as I can get it, I loop it through **[the object tied to]** and tie it tighter than one of Drake’s Viennese burns. As the system relaxes the door seems to move maybe a second’s hand from floor…
    - **Command [remove or untie Rope from WarehouseDoor or Crate]:** 
      * **If the segment of the location is not tied:** The rope isn’t tied to anything here.
      * **If WarehouseDoor = open, disallow:** The rope system is held so tight I can’t being to get the knots to move.
      * **Now the rope is not tied.**
        + **First time:** It takes a bit of jiggling, but I work free the knot from **[the thing tied to]**.
        + **Others:**I work free the knot from **[the thing tied to]**.
  + **Object**: Crate
    - **Description**: An enormous packing crate. Whatever’s inside must be important because its wrapped around with iron security chains, almost like they were afraid of whatever’s inside breaking out. **If Rope CrateTied = True.** The rope is tied to the crate.**If WarehouseDoor Opened = True.** The crate has dropped into the drain, blocking my way out!
    - **Command [open Crate]: Disallow, you don’t have the tools to open it.**
    - **Command [take Crate]: Disallow.** The crate is far too big and heavy for me to carry, I’d need to be a giant to even get my arms around it! But I could probably push it along the floor a little if I needed to.
    - **Command [push Crate:]** Where should I push the crate?
    - **Command [push Crate south:]** I put my shoulderblades to the side of the crate and dig my heels in and get it to move maybe an inch… not much further. Another look at the room is enough to convince me there’s no way I can push the crate all the way over there.
    - **Command [push Crate north / push Crate down / push crate into Drain:]** 
      * **If the location rope segment is Tied but the other rope segment is not Tied:** I’ve attached this rope to the crate but it’s not tied off anywhere, so surely I’d lose the whole thing if I pushed the crate down the drain?
      * **If no rope segments are Tied:** I could push the crate down the drain but then it’d be gone and it’d probably block my way out.
      * **So both segments are Tied. Are they coiled?**
        + **If no segments are coiled:** Even if the rope was taut – which it isn’t, not by a long way – I don’t think this crate’s heavy enough to rip the door right out of the wall.
        + **If one segment is coiled:**There’s still so much slack in the rope even with it passing over one of the pipes, that I’d just lose the crate down the hole if I did that.
      * **So both are coiled.** **Set Warehouse Door to Open.** Putting my shoulderblades to the side of the crate and digging my heels into the floorboards, I manage to move the crate a tiny inch towards the drain. Every inch after that is easier as more and more of the crate is out of contact with the floor, until suddenly it’s moving and I nearly fall backwards with it. The crate tumbles away into the drain. The rope goes taut. And across the haul there’s the sound of moving metal…

10. Storage

* + **Description:** This is the south end of the enormous room but it has another door to the east: this one less formidable-looking than the others and labeled with a sign: KEEP OUT. Sounds promising, even though from what I saw of the warehouse on the outside, there really can’t be much more to the building at all. Perhaps this is the cupboard where the Figure sleeps.

The enormous warehouse continues back to the north towards the drain I came up by. There’s a second fat pipe crossing the room here.

* + **Command [go East from Loading]: Same as Command [enter WarehouseDoor] in WarehouseDoor object, below.**
  + **Object:** Junk
    - **Same object as before.**
  + **Object:** SouthPipe
    - **Same as before.**
  + **Object**: WarehouseDoor
    - **Description**: The door is designed to slide up into the ceiling and in the centre of it is an iron ring for lifting. Presumably the Figure can just slide it up, but I certainly can’t.**If Rope DoorTied = True and Opened = FALSE:** The rope I’ve got tied to it might help though.**If Self Opened = True:** Instead I’ve got the rope tied to it, and my pulley system has lifted the whole thing about two feet from the floor.
    - **Command [open or move, pull or lift WarehouseDoor]:** 
      * **If OPEN:** It was hard enough getting it this far! I shouldn’t be ungrateful!
      * It’s far heavier than me. There’s no way I can move it unaided.
    - **Command [break WarehouseDoor]: Disallow.** It’d be easier to break the wall and go round.
    - **Opened = False (initial value, changed by Commands in Rope object)**
    - **Command [enter WarehouseDoor]: Check Self Opened and if Ladder is in Player Inventory.**
      * **If Self Opened = False: Disallow.** The door is closed. And it has that sign that says KEEP OUT, but maybe I’m going to ignore that.
      * **Otherwise** 
        + **First:** Lying on my belly I pull myself through the gap into darkness. Halfway through I have a sudden horrible image: the Figure, standing by the crate in the drain with a candle to the rope that’s holding the enormous door above me. As quick as I can I pull myself through.
        + **Others:** I crawl under the door.
        + **if Ladder in Player Inventory, append:** Then I reach back through the gap and pull the ladder after me.
        + **Move Player into Gas Platform.**

11.Darkness / Gas Platform

* + **Description: Check Self Lit.**
    - **If Self Lit = False:** I’m on some kind of metal platform in the dark. The crack of light below the door is enough to make out a few controls beside me and a set of stairs leading down to the north. Down seems an odd way to be going since we’re above the river. There’s probably serpents down there, or octopuses, or water-camels.
    - **If Self Lit = True:** I’m on a metal platform that sticks out over an impossibly large space, twice the size of the warehouse I’m in at least. The room below is deep: the original staircase to the north gives up halfway down. **[if the Ladder is stuck]**Beyond that there’s the ladder[**end if]**.

In the light of a hundred gas-lamps I can see the carved earth walls. This whole place has been scooped clean out of the rock and it’s filled with rows upon rows of silent metal men: a whole army of statues. Perhaps somewhere amongst them is the Figure.

* + **Lit = False (initial value, changed by Trigger below)**
  + **Command [go North or Down from Gas Platform]: Check Ladder Stuck and Self Lit.**
    - **If Ladder Stuck = True:** 
      * There’s no way I’m turning my back on those metal men, so I swing round to the back of the ladder and climb down that, even though there’s a moment when I’m hanging out over an enormous drop.

None of them move as I make my way down.

* + - * **Move Player into Warehouse.**
    - **Otherwise, if Self Lit = False:** 
      * **First time:** I feel my way down the first few steps: then the metal underfoot starts to rock and sway. Perhaps all this is built on the water and is floating – or perhaps the supports have rotted and the staircase is about to fall. Terrified, I race back up to the safety of the platform.
      * **Other times:** I’m not going down that staircase in the dark. There’s something wrong about it.
    - **Otherwise, if Self Lit = True:** The staircase ends halfway to the ground, in midair with nothing holding it up.
  + **Object:** New Wrench
    - **NOTE:** **This object is only present here if the player has left their wrench out of reach – ie. It’s not in their inventory, this location, Loading or Storage. This is to stop the player accidentally locking themselves out of the game. (Note: I7 route-finding can automate this, by checking if the “best route between the location and the location of the wrench” returns a null direction!)**
    - **Description:** This must be why whoever-it-was threw away that other wrench. It’s lighter, stronger and shinier, the same way the Archbishop’s teeth compare to mine.
  + **Object**: Staircase
    - **Description**:
      * **If location is LIT:** The staircase gives up halfway to the floor. It’s like the platform was sticking its tongue out at the army below. It’s probably them who chopped it in half.
      * **Otherwise:** I can’t see much beyond the first few steps.
    - **Command [Enter, Climb]: Go North.**
  + **Object**: Controls
    - **Description**: **Check Gas Platform Lit.**
      * **If Gas Platform Lit = True:** These are the controls for the gas-lights. There must be a big tank under the platform or something.
      * **Otherwise:** There might be more controls out there in the dark but what’s visible are a button below a large lever, and a red-painted bolt.
    - **Command [activate or turn on Controls]:** I don’t know what they do, let alone how to make them work. There’s nothing for it, Wren, but to guess and hope you don’t break anything!
  + **Object**: Bolt
    - **Description**: **Check Gas Platform Lit.**
      * **If Gas Platform Lit = True:** Around the bolt is engraved HI, OFF and IGN. Whatever that means.
      * **Otherwise:** The bolt’s just a bolt, but knowing my luck I’ll turn it and find it was the only thing holding this platform up.
    - **Command [turn or open Bolt]:** I can’t turn it with just my hands. Which might even be lucky.
    - **Setting = 1 (initial value, changed by Command below)**
    - **Command [turn or open Bolt with Wrench or New Wrench]: Check Gas Platform Lit, Button Ignited, and Self Setting.**
      * **If Gas Platform Lit = True:** I’ve already got the lights working. I don’t want to be in the dark now I’ve seen what’s down there.
      * **If Lever Armed = False:** The bolt doesn’t seem to turn: partly because the lever’s in the way of the wrench handle.
      * **Otherwise, if Button Ignited = True:**
        + **Set Gas Platform Lit = True.**
        + I heave the bolt around and the stars on the wall erupt into flame, filling the chamber with light! And what a chamber – deep and wide this is like standing inside the clock of the Cathedral all over again. The room below must be carved out of the rock below the riverbed, and its wall are crisscrossed with pipes which are now providing light.

And the room is full of people. Men, standing in rows and staring at me. I try not to move – hoping they won’t see me. They’re doing the same. Its like the room was filled with mirrors reflecting my image. I wave a hand but nothing happens. Nothing at all. They’re statues – in full armour – gleaming metals statues, more than I could count without growing thirty or forty more hands.

Whatever they are they must be connected to the Figure. There’s nothing for it, Wren, but to get a closer look somehow…

* + - * **Otherwise, If Self Setting = 1:** 
        + **Set Self Setting to 2**
        + I heave the bolt around. The room is suddenly filled by a hissing sound, like a thousand baby cobras coiling and getting ready to strike!
      * **Otherwise, If Self Setting = 2:** 
        + **Set Self Setting to 3**
        + I turn the bolt further. The baby cobras grow up into hot-headed angry adult cobras the size of oak trees. I’m almost deafened by the noise.
      * **Otherwise, If Self Setting = 3:** 
        + **Set Self Setting to 1.**
        + I heave the bolt further still. Abruptly, the room falls quiet.
  + **Object**: Lever
    - **Description**: **Check Gas Platform Lit.**
      * **If Gas Platform Lit = True:** A long metal lever labeled IGN is red letters.
      * **Otherwise:** It feels like a metal lever, not as heavy as the one on the Difference Engine but still needing both hands to pull.
    - **Armed = False (initial value, changed by Command [pull Lever])**
    - **Command [push Lever]:** The lever doesn’t push.
    - **Command [pull or turn on Lever]: Check Self Armed**
      * **If Self Armed = True:** The lever’s already pulled up as far as possible.
      * **If Self Armed = False:** 
        + **Set self Armed = True.**
        + Pulling the lever takes all the strength I’ve got left (which isn’t too much). In reply from the darkness comes the sound of a thousand tiny clicks.
  + **Object**: Button
    - **Description**: **Check Gas Platform Lit.**
      * **If Gas Platform Lit = True:** A large brass button labeled IGN.
      * **Otherwise:** Just underneath the lever is a large brass button.
    - **Ignited = False (initial value, changed by Command [push Button])**
    - **Command [push Button]: Check Self Ignited, Lever Armed and Bolt Setting.**
      * **If Self Ignited = True:** I wouldn’t want to risk turning the gas off by accident!
      * **If Lever Armed = False:** I push the button. Huh. Doesn’t seem to do anything.
      * **Otherwise, if Bolt Setting = 1:** 
        + **Set Lever Armed = False.**
        + I push the button. The lever drops back suddenly almost taking my arm off! There’s that clicking noise all around again.
      * **Otherwise, if Bolt Setting = 2:** 
        + I push the button. The lever drops back suddenly almost taking my arm off! At the same time, the room is filled by a snapping noise and suddenly the darkness is full of stars! A whole sky of blue points. Where am I now? Outside? It’s a huge space, wherever it is. The hissing noise has stopped, too.
        + **Set Self Ignited = True.**
      * **Otherwise, if Bolt Setting = 3:** I push down on the button but it refuses to press. One of those cobras must have gotten stuck underneath it or something.

12. Warehouse

* + **Description:** I’m standing in a forest of eyes, and arms, and hands. There are metal men all around me, on every side, all slightly different. The flickering gas-lights make it look and sound like they’re breathing. Any one might be about to reach out a hand and grab my shoulder… I need to work out the Figure’s plan as quickly as possible and then get out of here. In one piece!
  + **Command [go Up from Warehouse]: Same as CLIMB LADDER.**
  + **Object**: WarehouseLadder
    - **Description**: The ladder’s my ticket out of here, back up to the platform. (I don’t want to think about how I’m going to get back down that drain!)
    - Command [climb Ladder]: I’m not running till I’ve worked out what the Figure’s up to. Once I know that, *then* I’m running.
  + **Object:** Army
    - **Description:** Each man is made of fine steel and brass and stands upright, about six foot tall. Their faces are bare faceplates with tiny glass eyes, but they all look like they’re crying because of deep channels for rain run-off that run from forehead to chin. Each one has a small hatch in the middle of their chest, a tiny fraction ajar.
    - **Command [any interaction with Army except Examining]:** 
      * With shaking fingers I open the hatch on the front of the nearest man. No surprise maybe to find he’s full of clockwork, but it’s clockwork like I’ve never seen before: cogs so small it’s like his whole body is infested with woodlice and maggots scrambling over one another. It’s like someone had taken the whole of the Difference Engine and shrunk it to fit.

Except there’s obviously something missing. All those cogs would need a spring about the size of the metal man’s head and it would need to be placed right in the middle where it could unwind to every part of his body. But in the perfect spot there’s nothing but a gap, like someone built this machine but never gave it a heart. What good are these men if all they do is stand in line?

That’s when I notice the seal. Something embossed on the inside of the chest hatch. I take a step back to see it more clearly – a winding key above an ocean wave, familiar from somewhere – and step into something firm and solid. A man out of line?

Then a hand grips my throat. “Who sent you here?” demands a voice, smooth and icy. A voice I know well, that I should have been expecting. “Who else knows about this place? Tell me before I crush every pinion in your neck.”

My toes are scrabbling on the ground. I try to scream but nothing comes out beyond a whisper. I can see the outline of the Figure’s cowl and beyond that, for the first time, almost make out an unhappy face.

“You’ll tell me or you’ll die here,” the Figure says quietly. “You’ll die cold and alone like the rat you are.”

The room is getting darker. The tank for the gas lamps must be running low. Soon it’ll be me and the Figure and all these men, and no-one will ever find me or know where I’ve gone. Or is that someone? In the background? A shape, a shadow, my imagination or…

“Covalt?” I whisper, in desperate. “Covalt, is that…”

Then the lights disappear completely. The heavy cord of the clock-key round my neck has become tangled while I was asleep. The stars are coming out. And then I’m underwater again.

* + - * **Begin Chapter 9.**

## Chapter IX– Return to Covalt’s

### Map

Autopothecary

Clock Shop

Escapement St.

Bedroom

### Rundown

The Chapter begins as you awaken in Covalt’s bedroom, being pecked curiously by his ravens. He’s relieved to have you wake up, and explains that he found you unconscious on his doorstep and didn’t know what to do. You explain about discovering the mechanical army at the storehouse.

Covalt fits the pieces together. This is why the Figure is after the Perpetuum. If the Figure gets it and is able to discover its secrets and copy it, it would form a perfect mechanical heart, to power these mechanical men. An army that would never know hunger, or exhaustion, or mercy. Whatever the Figure is planning, it must be unspeakable, for you can always hire soldiers rather than build them. Whatever this army must be for, it must be something that no human being would agree to do.

You despair at finding a way to stop the Figure, given his overwhelming strength, but Covalt has an idea. Perhaps you can trick him. By giving him the diagram of the Perpetuum from the earlier Covalt chapter, you spur him on: You’ll build a replica of the Perpetuum (nonfunctional of course), and booby trap it. He gives you some coins and sends you across the street to the Autopothecary to make a sleeping drug.

The Autopothecary is like the automats of the 1900’s, with rows of coin opened glass doors. Behind them are various herbs and compounds which you can combine to make the sleeping drug.

With the soporific in hand, you return to Covalt’s, who shows you a device that, at least on the surface, resemples the Perpetuum. It conceals a needle which Covalt fills with the drug. Now all you need to do is get into the vault of the cathedral and replace the real Perpetuum with the fake…

**NOTES: This is slightly expanded from the description of this chapter that appears in the preliminary pages of this design document.**

**Design Detail**

* + - **NOTE: THE FOLLOWING COMMANDS SHOULD BE ADDED TO THE DIAGRAM OBJECT FROM CHAPTER 6:**
    - **Examine Diagram when the player has been underwater in Chapter 8:**
      * The diagram’s bedraggled but still clear enough to read.
    - **Command [give Diagram to Covalt]: Check Covalt State**
      * **If State < 3:** He doesn’t even look. He’s thinking about something else.
      * **If State = 3:** 
        + “Wait now, what’s that? What are you doing with that?” Covalt’s voice is shaking, unless I’m still feeling dizzy. He’s pointing at the diagram of the Perpetuum in my hands like it was a two-foot rat. “Did I tell you could go walking off with that?”

“I…”

Then the grin breaks out across his face like a sunrise through dirty glass windows. “Because that’s a bloody brilliant thought from a brain as small as yours. Brilliant. I was saying I couldn’t build a Perpetuum, wasn’t I? But I can always build a box. Doesn’t take nothing to build a box. A trap. And here.”

Digging in a pocket he pulls out screws, keys, lengths of wire coiled in helices, a plane file, sandpaper and then finally, three shiny silver minutes that make my eyes light up.

“There’s an autopothecary over the street,” he says gleefully. “You get yourself in there and buy the strongest sleeping drug you’re old enough to buy. Then we’ll spring-load it into a decoy Perpetuum and next morning there’ll be a sleeping Figure in the Cathedral vaults ready to be locked up and forgotten.”

* + - * + **Move 3Minutes into Player Inventory. Move Diagram to Covalt.**
        + **If Self location = Clock Shop:** Covalt smiles a wicked smile and then turns to rummaging across his worktop. “I’ll get some bits together.”
        + **Otherwise:****Move Player and Covalt into Clock Shop. Set Covalt State = 4.** Covalt drags me through into the main workshop and starts rummaging across his worktop. “I’ll get some bits together. Get yourself going.”
    - **Command [drop Diagram]:** Come on, Wren, you can’t go leaving diagrams of Holy Relics lying around the place now can you?
    - **Command [ any interaction with the Diagram when Covalt.state = 3] <divert to GIVE>.**

1. Bedroom

* + **Description:** Covalt’s little back room. The skylight’s still got a Wren-shaped hole in it but at least the bits of balloon have been tidied away into a corner with all the rest of a clockmaker’s junk.

**[Append Covalt description, which varies depending on his state.]**

* + **Command [go North from Bedroom]:** 
    - **Move Covalt and Player into Clock Shop**
    - **Check Covalt’s state:**
      * **1.** Covalt follows you, his expression anxious.
      * **2.**Covalt follows you. “You looking for something, are you?”
      * **3.**Covalt follows you. “Sit still, won’t you? You’re giving me frets.”
      * **4.**Covalt follows you.
  + **Event [first turn upon entering Bedroom]:** 
    - There’s something pinching my nose. And again. Regular, like a second-hand – maybe he’s tied me to a clock, I’m thinking, maybe I’m going round and round the face on the Cathedral…

I open my eyes and two black birds flutter away, startled.

“There you are. Still in there? That’s good enough.” The voice is old and crumbling like the stones of the Abbey walls. Covalt. “I found you on my doorstep. Hour ago or more than that. Wasn’t sure your were breathing. Don’t know how people tick and you can’t wind them back up.”

* + **Event [second turn upon waking up in Bedroom]:**

“Found this with you,” Covalt adds, holding up a scrap of paper that looks like a postage stamp in his gigantic hand. “Stay away – this is what it says, you see, now what I’m telling you. Stay away or the child will… Well.” The old man pauses, awkwardly. “It says to stay away, whichever-wards.”

* + **Object**: Bed
    - **Description**: Covalt’s feather bed – large enough to sleep four of the Abbey’s initiated and still leave room for a nightmare or two.
    - **Enter***:* **If player is not already there:** Now isn’t the time for more sleeping.
    - **Get off:**My bones make a noise like cracking timber as I haul myself up.
  + **Object**: Wreckage
    - **Description**: The bits and pieces of my balloon, piled up on one side.
    - **Command [any interaction with Wreckage]: Disallow.** 
      * They’re as broken as the springs that hold my brain in my place. Oh, my head!
  + **Object**: Ravens
    - **Description**: **Check Covalt’s state**
      * **1.**The ravens flit around the room, on a fixed pattern. One goes, then the other. Round and round like, well, like they weren’t real ravens. Which they’re not, of course, however well-built and oiled they are.
      * **2.**The ravens have settled, one on top of Covalt’s head and the other on his left hand.
      * **3.**The ravens are pecking and peeking across the floor. **[once only]** “Making a fool of us,” Covalt remarks, catching my eye. **[end]**
      * **4.**The ravens have retired to a rafter.
    - **Command [any interaction with Ravens]: Disallow, response based on Covalt State:**
      * **1.** I couldn’t catch them!
      * **2.**The raven pecks back, quick and vicious. **[Once only]** “Just like a real bird,” Covalt remarks proudly.
      * **3.** The raven skitters and hops out of my reach.
      * **4.**The ravens are up , out of reach on a rafter.
    - **NOTE: Raven’s location is the same as Covalt’s location, so they move whenever he does.**
  + **NPC**: Covalt
    - **Description**: **Description changes on his state, as indicated below.** 
      * **If Covalt State = 1:** Covalt is pacing back and forth. Every time he turns he nearly bring down a wall with his massive shoulders.
      * **If Covalt State = 2:** Covalt is seated, colossal head between colossal hands.
      * **If Covalt State = 3:** Covalt is poking through the room looking for some kind of answer.
      * **If Covalt State = 4:** Covalt is hard at work at the workbench.
    - **NOTE: This time, Covalt has 4 states: 1= Scared and Concerned 2= Realizing and Explaining 3= Trying to figure out a plan, 4=With a plan**
    - **State = 1 (initial value, changed by actions below)**
    - **Command [talk or ask about topic to Covalt]:** **Respond as below. There are 4 response tables, each associated with Covalt’s current state. As usual, each line of dialogue can only be said once.**

**IF COVALT STATE = 1 (Scared and Concerned because of finding you)**

|  |  |  |
| --- | --- | --- |
| TOPIC | WREN’S LINE | RESPONSE |
| Self | “I should tell you what happened, I’ve got to,” I begin hurriedly. “The Figure, and I found… and there was this rope and I…” | “Slow down, slow down!” Covalt chides. “Start with something and go on from there. Or you won’t have a story, you’ll have a coughing fit!” |
| Balloon/Skylight | “I’m sorry about your skylight.” | “Never mind my skylight,” he answers, crossly. “I don’t want no sorries from half-dead children!” |
| Abbey | “Perhaps I should go back to the Abbey.” | “Not until you’ve told me what’s happened to you,” Covalt replies severely. |
| Cathedral | “I’ve got to get to the Cathedral,” I insist. | “Not till we have a plan you don’t.” He waves the Figure’s note meaningfully. “And we won’t have a plan till you’ve told me what’s going on.” |
| Abbot | “The Abbot must know I’m missing by now.” | “Well, perhaps he cares or not, never mind,” Covalt replies roughly. “But you’ve been blacked out hard enough that you’re owed a little time without a whipping.” |
| Figure in Grey | “The Figure must have brought me here,” I say. “He tried to strangle me…” | “So?” Covalt’s voice is urgent. “Where were you? What did you find?” |
| Archbishop | “I’ve got to tell the Archbishop!” I insist. | “No you don’t, urchin.” Covalt stamps his foot. “You’ve got to tell me.” |
| Cook/Calvin/Drake/Horloge/Reloh | He wouldn’t know them. |  |
| Covalt | “Are you all right?” I ask. | “Me? ME?” He looks furious. “I’ve got this half-dead half-guttered gutter rat stinking of river water dropped dead on my doorstep and… oh!” He growls. “You tell me about you. And leave me out of it, right?” |
| Ravens | “Are your birds all right?” | “You must be addled,” he replies, in a voice as soft as falling granite. “Worrying about my birds. Now what happened to you?” |
| Clockwork | “I found clockwork,” I begin. “Clockwork…” | “Start from somewhere else,” Covalt insists. “From the start or wherever but somewhere with sense!” |
| Difference Engine | “I got the Engine, like you said,” I tell him. | “Course you did,” he replies, with clear pride. “And where did it send you on to?” |
| Docklands/Army | “The Engine sent me to the docks!” I tell him. “And I found – an army….” I try to describe the soldiers with their metal faces and mechanical chests. | **Set Covalt state = 2.** Covalt is nodding before I’ve finished. “So that’s your answer then,” Covalt says, seriously. “The Perpetuum.” |
| Perpetuum | “He might have stolen the Perpetuum already!” | “That he might,” Covalt replies. “But I didn’t feel any earthquake yet and you believe me, if your Figure starts taking that thing apart you’ll feel it in the wind-up of your bones.” |

**IF COVALT STATE = 2 (Realizing and Explaining the Figure’s purpose)**

|  |  |  |
| --- | --- | --- |
| TOPIC | WREN’S LINE | RESPONSE |
| Self | “Then the Figure found me and knocked me out,” I tell him, finishing my story. | “Yes, yes.” He’s not listening – brows bent, deep in thought. |
| Balloon/Skylight | **Same as above** |  |
| Abbey/Cathedral / Figure | “Do you think the Figure’ll go back to the Cathedral?” I ask. | “The Figure? Certainly,” Covalt says. “We know what he’s wanting, after all, don’t we? And I don’t suppose getting fingers round your throat will have changed that for him.” |
| Abbot/ Archbishop | “We should warn someone in the Church.” | “You have any proof?” Covalt replies angrily. “You’ve given yourself a rusty enough name already today.” Then suddenly he’s grinning. “They don’t listen to rats like us, rat.” |
| Cook/Calvin/Drake/Horloge/Reloh | He won’t know them. |  |
| Covalt | “What are you thinking?” I ask. | **[first time]**“Can’t you guess?” he replies.  **[second time, or replying NO if possible!]**<divert to Perpetuum answer> |
| Ravens | “Are your birds all right?” | He waves the question away unanswered. |
| Difference Engine | “Surely the Difference Engine could tell us what’s going on…” | He laughs bitterly. “We don’t need an Engine for that no more. Got a perfectly good rig of springs up here.” He taps his temple. |
| Docklands/Army/Clockwork | “The clockwork men…” | “All had hatches in their guts, I heard you. You see the cogs on this don’t you?” |
| Perpetuum | “The Perpetuum,” I say. “The Figure wants it for the army?” | **Set Covalt state = 3.** “He’s going to make a copy,” Covalt says heavily. “Give each one a heart that never needs no winding. Merciless and unstoppable soldiers. More like a plague than an army.”  “But for what?”  Covalt shrugs. “We won’t find out. Copying the Perpetuum? That’s like jamming a second spring into a working balance. Too much power. Or too much of something.” In a moment Covalt is on his feet again. “Here’s how I see it. We need to stop the Figure but we can’t. We stop him today and he’ll be back tomorrow. He’s going to steal that Perpetuum and somehow we’ve got to put the chocks in *after* that.”  “How?”  Then he shakes his head. “I’ll be widder-wound if I can see how.” |

**IF COVALT STATE = 3 (Trying to figure out a plan to stop the Figure)**

|  |  |  |
| --- | --- | --- |
| TOPIC | WREN’S LINE | RESPONSE |
| Self | “What can I do?” I ask. | “Right now? Think. First step is *always* to think. How do we stop a Figure when we can’t stop a Figure?” |
| Balloon/Skylight | **Same as above.** |  |
| Abbey/ Cathedral / Abbey / Abbot | “I could go back to the Cathedral.” I gulp. “Get in his way.” | “Sneak in? You definitely will. No other way to get to the teeth on this one. But then what? That’s the rock.” He stares at his big fingers. “It’s there, right in my hands like I’m holding it already, but I don’t see it!” |
| Figure in Grey | “The Figure’s too strong for me to fight,” I remind him. “I tried, and…” | “No matter. You won’t be fighting him again. Brave but not brainy. What we need is a trick. A trap. And traps need bait…” |
| Cook/Calvin/Drake/Horloge/Reloh | He won’t know them. |  |
| Covalt | “Are you all right?” | “I’m thinking,” he snaps. “Haven’t you seen someone thinking before? Some kind of rat you are. Can’t you do some thinking of your own?” |
| Ravens | **Same as for state 2** |  |
| Clockwork | “Can we use clockwork?” | “You can always rely on clockwork,” Covalt relies strictly. “Don’t forget that.” |
| Saints | “Maybe we should pray…” | “We can get to that once we’ve got some fool-of-a-chance scheme on the way,” Covalt replies. “Plenty of time.” |
| Difference Engine | “I’m not going to ask that Difference Engine again,” I assure him. | He chortles. “I don’t think you will. I didn’t think you would first time over. I thought it’d get you arrested and out of my hair.” |
| Perpetuum | “Do you think we could steal the Perpetuum first?” | “Not a bad idea,” he admits, mulling it over, brain turning round on its spindle. But finally he shakes his head. “No good. Where do you think the Figure would look when he didn’t find it? Right here, I’d say.” |

**IF COVALT STATE = 4 (With a Plan, triggered by Give Diagram to Covalt)**

|  |  |  |
| --- | --- | --- |
| TOPIC | WREN’S LINE | RESPONSE |
| Self/Abbey | “What happens to me after we catch the Figure?” | The old giant looks up at me with some sympathy. “Since this plan of our doesn’t have a wet flame’s chance of working,” he says very sensibly, “we’d better not waste time worrying about that.” But I can see he’s not being honest. |
| Balloon/Skylight | “Breaking into the vaults will be nothing compared to that balloon ride.” | “Idiot,” Covalt replies. “You’ll trip over your feet and that’ll be that.” |
| Cathedral | “What happens if I don’t make it back into the Cathedral?” | “You will,” Covalt says. “That’s not the risky part of the plan, so you’ve got to.” |
| Abbot / Archbishop | “If they catch me in there…” | “Then don’t let them catch you,” Covalt growls. “The point is they catch him. So let’s make sure that’s how it happens.” |
| Figure in Grey | “And then when they find the Figure, passed out…” | “Holding what looks like the Perpetuum… It’ll be a short sentence.” He draws one finger across his throat. “And then we wind out what to do with the real Perpetuum,” he sighs. |
| Cook/Calvin/Drake/Horloge/Reloh | He won’t know them. |  |
| Covalt | “Can you really make something that’ll look convincing? The Figure is no idiot…” | “I can,” Covalt replies stiffly, “and I’ll do it even better if you stop with your rusty talking.” |
| Ravens | “If you can make something that looks like a raven…” I begin. | He pauses for a moment, then smiles. “Kind of you, street-rat. So.” |
| Clockwork | **Same as in 3.** |  |
| Saints | **Same as in 3.** |  |
| Difference Engine | **Same as in 3.** |  |

* + - **Event [every five turns when Covalt is in Player location]: Check Covalt state**
      * **1.** 
        + Covalt paces the floor, waiting for me to explain.
        + “Well?” Covalt demands.
        + “You’d better tell me what happened to you,” Covalt growls.
      * 2.
        + Covalt looks stunned, like he’s been used as a bell-clapper.
        + The giant’s face is cracked with frowns.
        + “I don’t see the teeth on this,” Covalt grumbles. “I don’t see them at all.”
      * 3.
        + “What we need,” Covalt murmurs, “is a plan.”
        + “Some kind of plan,” Covalt grumbles. “You can’t make eggs into an omelet if you don’t have a plan.”
        + “Can’t do anything without a plan, you see,” Covalt says. “Something to lay out what you do, when.”
        + **Perform response to GIVE DIAGRAM TO COVALT**
      * **4.**
        + **If player has sleeping drug**

Covalt seems quite absorbed in his work.

* + - * + **Otherwise**

Covalt has settled at his workbench and is turning the plan of the Perpetuum this way and that.

Covalt rummages across his workbench and comes up trumps with a sheet of metal and a small brass pin.

“Just the surface stuff,” Covalt murmurs to himself. “None of them workings.”

“Are you still here?” Covalt demands of me, suddenly. “Where’s your side of all this?”

* + **Object:** Silver Minutes
    - **COUNTER: Number of coins that compose this object.**
    - **Description:** 
      * **COUNTER** silver coin(s). More money than I’ve ever held before. Certainly more than they give out at Newtonmass (and then take straight back off us in the New Year’s Donations).
    - **NOTE: Not initially in Bedroom. Moved into Player Inventory by Covalt above.**
    - **Command [ give to Covalt]:**
      * **If Player has DRUG or Player has agreed to Steal the Minute:**
        + No, it’s mine. I’m keeping it.

**Otherwise**

“I don’t want them,” Covalt replies. “Go get a sleeping drug, from the machine out there.”

* + - **Command [put 3minutes into TinyDoors]: Ask for clarification, as “Which door do you want to put it in?”**
      * **If A4 and player has OilV, or B2 and player has Poppy, or c2 and player has Morphus:** I’ve already got that ingredient from the drawer.
      * **If A4, B2, or C2:**
        + **Reduce self.counter by 1. move the appropriate ingredient to the player.**
        + **If the player is losing his third coin, see the special rules about stealing, listed below**
        + **Print message below, replacing <product> with:**

**A2 –** “A little vial of green oil”

**B2 –**“A few dark green seed pods”

**C2 –**“A small bottle of some clear, evil-looking liquid”

* + - * + **First time:** The coin disappears into the slot and watching it go is a bit like losing a finger or waking up in the morning when it’s wet and cold and it’s washing day. Then there’s a loud clatter from inside the autopothecary and the little door drops open –just long enough for me to snatch out <product>.
        + **Second Time:** I drop in the second coin and this time I’m ready for the door, managing to get out <product> without trapping my fingers on the way out.
        + **Third Time: A bit different – we offer the player the chance to be corrupt – and remember if he chooses it.**

**First time we try the last coin:**

The last coin… couldn’t I make do with the ingredients we’ve got?

**ASK the player Yes / No.**

**If No:**

**Remove silver minutes, give player the last ingredient.**

The last coin disappears, gone for good into this stupid little machine. In return I get <product>.

**If Yes / Keep Coin / Pocket Coin / Steal Coin:**

I’m sure what we’ve got will be strong enough.

**NOW the player has Agreed to Steal**

**If the player doesn’t answer, perform the action the player’s chosen.**

**Second time, if the Player agreed to steal or didn’t answer the Yes / No question**

**If the player has made the drug:**

No, it’s mine.

**Otherwise**

You chicken, Wren.

**Follow the action under “Yes,” above.**

* + - * **If D1, for the first time only:**
        + The price on that door is a colossal 16 minutes!
      * **Otherwise:** 
        + **First time:** I don’t know. I’ve only got **COUNTER** coins and I wouldn’t want to buy the wrong thing.
        + **Rest: Read information from the table object listed below (the placard) to fill in the following sentence.**

But that’s <product>, for <effect>! What good would that be?

2. Clock Shop

* + **Description:** 
    - Looks like Covalt didn’t tidy up while I was out, then. From the bedroom door to the south round to the door to the southwest there are 11 hours of stuff – cogs, traces, all that clockwork the monks polish up and Covalt just tosses around his room like so much chickenfeed.
  + **Command [go southwest from Clock Shop]: Check Covalt state**
    - **If Covalt state = 4:** 
      * “Make it a knock-out, don’t go halves!” Covalt shouts after me.
      * **Move player into Escapement St.**
    - **Otherwise, disallow.** 
      * **First time:** “Stop there,” Covalt demands, blocking my way with one gigantic hand. “You’ve dragged me up into this, now you’re going to help me out.”
      * **Second Time:** Covalt stops me. “Not till we’ve a plan and I know what’s what.”
      * **Rest:** Covalt stops me.
  + **Object:** stuff / things
    - **Interaction:**This stuff isn’t going to help me now.
  + **Object:** Door
    - **Interaction: Close:**
      * I wouldn’t dare touch it. Who knows what mechanics its got to try and take my hand off if I did?
      * **Interaction: Enter: Go SOUTHWEST instead.**

3. Escapement Street

* + **Description:** It’s night. Gaslight webs the shining edges of the cobblestones. All the shops are closed except for Covalt’s back northeast. The streets are empty of people, no boys running around or girls weaving cats-cradle between their hands.

But the Autopothecary to the northeast is still open. It never closes.

* + **Command [go north or south from Escapement St]: Disallow.** 
    - I don’t have time – or the wind – to go running all over the city any more.
  + **Command [ go NE;]**
    - **If player has drug:** Covalt would eat my head if I went back empty-handed.
    - **Otherwise move player to the Clock shop**
  + **Command [go SW: move play to the Autopothecary.]**
  + **Object**: Gaslight
    - **Command [any interaction with Wreckage]: Disallow.** 
      * **First:** The lamps have all been lit by little wedge-shaped hammers that peel back on ratchets and strike a flint inside the … look, this doesn’t really matter, does it?
      * **Rest:** There’s enough light to see the Autopothecary, northwest, and Covalt’s to the northeast, and what else is in the dark can stay there for all I care.
  + **Object**: Clock Shop
    - **Description**: The sign reads Covalt & Son, Chronometers Secular, Sacred and Second-Sprung. The word Son has been scratched out.
    - **Command [enter Clock Shop]: Go NORTHEAST.**
  + **Object**: Autopothecary
    - **Description**: The Autopothecary is a machine set behind some expensive plate glass. OPEN ALL NIGHT, reads the sign. FOR WINDING-UP AND WINDING-DOWN AT ALL HOURS OF THE WATCH.
    - **Command [enter Autopothecary]: Go NORTHWEST**

4. Autopothecary

* + **Description:** This is a small booth, all tiled gleaming white and washed down to make the place look healthy and clean. The plate glass wall to the southeast lets in enough gaslight to see the controls of the machine: a series of little doors, each with it’s own coin slot beneath. Beside it is a neat little press for combining fresh ingredients into medicines. Above that is a price-list chalked up like an inn sign.
  + **Object**: Placard
    - **Description**: **Display the following:**

|  |  |  |
| --- | --- | --- |
| NAME | EFFECT | DOOR |
| *Feverfew* | *Reduces headaches* | *A1* |
| *Peppermint* | *To ease the stomach* | *A2* |
| *Willow bark* | *Reduces fever* | *A3* |
| *Oil of Vitriol* | *Intensifies effect of other oils* | *A4* |
| *Horehound* | *Expectorant* | *B1* |
| *Poppy* | *Induces sleep* | *B2* |
| *Foxglove* | *For difficulties of the heart* | *B3* |
| *Pokeweed* | *Improves complexion* | *B4* |
| *Oil of Clotweed* | *Strengthens blood* | *C1* |
| *Tincture of Morphos* | *For dreaming* | *C2* |
| *Tincture of Hermes* | *Clarifies the mind* | *C3* |
| *Poryphic Salts* | *Aids the flow of vital blood vessels in time of peculiar need.* | *D1* |
| *Albumic Salts* | *For envigoration* | *D2* |
| *Entropic Salts* | *To ease breathing* | *D3* |

* + **Object**: TinyDoors
    - **Description**: Each door’s about big enough for a mouse, but if I put my coins in and only get a mouse in return I’ll be spitting screws until the thirteenth stroke. The doors are all labeled but not with what they sell, only with codes: B3 or D2.
    - **Note: These doors are opened by the Command [Put XMinutes into TinyDoors] in the objects 3Minutes, 2Minutes, 1Minute above. There’s no way to get the “wrong” ingredient, which probably makes this puzzle much too easy, but the implications of getting any ingredient you want makes this situation almost impossible to program.**
    - **Command [open TinyDoors]:** The doors are fastened from the inside. I guess a mouse open them but only if I put the coin in the right slot.
    - **Command [insert Minutes into TinyDoors]:**Which door?
  + **Object**: OilV
    - **Description**: A small glass vial filled with an emerald green oil.
    - **Note: This is not initially in Autopothecary, it’s moved into Player Inventory by the action of the coins, above.**
    - **Command [drink OilV]:** No change. I’m not experimenting on myself!
    - **Command [put OilV in Press]: Check Press State**
      * **If Press State = 1 or 2:** The little sign says “Add herbs and raise lever,” but the oil isn’t a herb.
      * **If Press State = 3, 4: Move OilV out of Player Inventory. Increase the Press State by 1**
        + I drip the contents of the vial into the funnel. **[if state was 3]** The tin sign rotates to read ‘lift lever if reads.’ **[end if]**
  + **Object**: Morphos
    - **Description**: A glass bottle filled with a clear liquid that sparkles like crystal.
    - **Note: This is not initially in Autopothecary, it’s moved into Player Inventory by the action of the coins, above.**
    - **Command [drink Morphos]: Same as drink OilV**
    - **Command [put Morphos in Press]: Check Press State**
      * **If Press State = 1 or 2: Same as for OilV**
      * **If Press State = 3, 4: Move Morphos out of Player Inventory. Increase Press state**
        + The Morphos falls in tiny starlight splashes into the bowl of the press. There’s a faint bitter smell that makes my head spin… **[if state was 3]**The tin sign rotates to read ‘lift lever if reads.’
  + **Object**: Poppy
    - **Description**: A handful of tiny poppy seed-pods.
    - **Note: This is not initially in Autopothecary, it’s moved into Player Inventory by the action of the coins, above.**
    - **Command [eat Poppy]: Same as drink OilV**
    - **Command [put Poppy in Press]: Check Press State**
      * **If Press State = 1: Set Press State = 2. Move Poppy out of Player Inventory**
        + Following the instructions on the sign, I brush the poppy seeds off my palm and into the press.
      * **Otherwise: Shouldn’t be possible, since it takes putting the Poppy in the Press to advance it beyond state 1**
  + **Object**: Press/Lever
    - **Description**: The press is a small contraption for mixing drugs together. Since it’s meant to be used in the middle of the night by people with roaring headaches and upset bellys it’s got instructions all over it and it couldn’t be easier. Right now, the little tin disc above the machine is displaying:
      * **If Self State = 1, 2 or 6***:* “Add Herbs and lift lever.”**If Self State = 3**“Add liquids.”**If Self State =4 or 5:**“Lift lever if ready to combine all ingredients.”
    - **Note: This machine has 5 states: 1= empty, 2= poppy inside, 3= poppy pressed, 4=poppy pressed and one liquid added, 5= poppy pressed and both liquids added.**
    - **State = 1 (initial state, changed as above)**
    - **Command [turnon or push Press]: Check Self State**
      * **If Self State = 1:** I give the lever a twitch. The two plates inside come neatly together, then separate out again since there’s nothing inside to squeeze.
      * **If Self State = 2: Set Self State = 3**
        + I push the lever up. Two plates inside the machine come together to squeeze the pods, releasing golden oil into a bowl below. The disc on the front of the machine rotates to read “Now add liquids.”
      * **If Self State = 3:** I push the lever again, giving the seed pods another squash, but there’s no more oil to drain out.
      * **If Self State = 4:** 
        + **If the player agreed to steal the money, go to Self State = 5 below.**
        + **If the player has one minute left:** I’ve still got one minute left to spend. If there’s something else that’ll make this drug more powerful I’d better find it.

**Second time:**I’ll keep the third coin, then. For myself. **Go to self state = 5.**

* + - * + **If the player has spent the minute:** I’ve still got my third ingredient left to put in.
      * **If Self State = 5: Move Drug into Player Inventory. Set Self State = 6**
        + The lever springs up then down, clamping a lid onto the bowl inside the machine. There’s a brief moment of spinning and then the whole press tips over and out drains a murky liquid to be caught in a bottle below. That’s my sleeping drug! Gingerly, I pick it up.
      * **If Self State = 6:** The machine is empty.
  + **Object**: Drug
    - **Description**: A little bottle of a murky grey coloured liquid. Perfect for the Figure. **[if Player Agreed to Steal]** I only hope it’s strong enough.
    - **Note: This is not initially in Autopothecary, it’s moved into Player Inventory by the action of the machine above**
    - **Command [drink Drug]: Same as drink OilV**
    - **Command [give Drug to Covalt]:** 
      * Covalt barely looks up from his work. “I’m sure it’ll do,” he snaps. “Stick it over there and don’t say anything else at any point until I’ve got all this work done.” On the bench in front of him is half a box and it doesn’t look bad – the little ball rolling down the zigzag track, the casements either side that flip-flop the surface. An on the inside is a tight spring attached to a little hammer from a bell-strike ready to the break the glass, right about a small needle.

Gingerly Covalt picks up the bottle, and fits it into the box. “Don’t press the casements,” he warns. “Or you’ll fire the needle. Don’t forget that.” With slow delicacy he clicks a panel into place.

“I could go to the gallows for making this,” Covalt says. “They won’t thank me. They won’t thank either of us. They’ll be grateful and then they’ll send us up the scaffold. But we’ll face that when the hands come round for it. You ready?”

I nod. What else can I do?

“Sneak into the vaults and swap this over. So good luck and I’m not coming with you. If they ask you where you got this front you say it fell from the stars.” And then he chucks me out and slams the door.

And then I’m off, on my own again, back on my way to the Cathedral of Time.

* + - * **Move Decoy into Player Inventory. Begin Chapter 10.**

## Chapter X– Return to the Cathedral of Time

Bishop’s Library

Ancient Landing (UP)

### Map

Secret Stair (DOWN)

North Clerestory

East Clerestory (no access)

West Clerestory (UP)

Crypts (C. 11)

Choir (DOWN)

=

East Apse

West Apse

Altar

Central Nave

Shine of the Saints

Calendar Shrine

Lower Nave

Public Yard

Great Door

### Rundown

The Chapter begins with your arrival in the Public Yard, to find the west door of the Cathedral ajar and the hands of the Cathedral Clock approaching midnight. You sneak into the dark cathedral, and see candles flickering near the altar.

As you approach, you see it’s Calvin and Drake, playing dice on the altar. From their overheard conversation, you glean that they’ve been stationed there by the Abbot to make sure no one comes into the cathedral, except for the Figure in Grey the Abbot told them about. They hear a noise and split up, Drake stationing himself outside the Bishop’s Library door, and Calvin patrolling the halls.

Calvin moves on a fixed patrol. He must either be avoided, or you need to hide beneath the pews as he passes.. Drake however is impassable, so in order to get the key to the crypts from the Bishop’s desk, you need to make use of the secret passage from the choir stalls that the Figure mentioned earlier.

Initially it’s too dark to find the hidden catch among the carvings of the choir stalls, but you can get and light a candle in the Shrine of the Saints that gives you enough light to find it.

At the top of the hidden stair is a narrow door, which when open turns out to be the back panel of the grandfather clock in the Bishop’s Library. You can see the room through the glass door a the front of the case, all you have to do is dodge the penduluum… which you suddenly realize is razor sharp along the edges. To avoid this, you can either remove the weights from their chains, stopping the clock, or you can shove the knife or the wrench from your inventory into the working’s of the clock.

Once in the Library, you remember the Bishop showing you the key and putting it in the top drawer of his desk. The drawer is locked, but you can jimmy it with your knife. With key in hand, you can return through the secret passage to the door to the crypts, and Chapter 11.

**Notes:**

**Certain rooms of the Cathedral open on the previous visit are now locked up for the evening and inaccessible.**

**All rooms in the cathedral should have standard scenery objects walls/pillars/windows made of stone in the gothic style.**

**We may need to go back to the earlier instance of the Bishop’s library and make sure there’s mention of a grandfather clock in the room.**

1. Public Yard

* + **Description:**

The public square where the people come to hear the edicts and songs and gather before Mass, Volume and Compline. It’s empty now except for a towering statue of St Newton, gazing thoughtfully up at the stars. The great door of the Cathedral is open to the east.

[once only]There’s not time to lose.[end once]

* + **Event [Entering Cathedral Yard for the first time]:**

Like the lowliest ratchet in the bottom of a gear-train, I move in darkness. Through the streets of the city, sticking close to the walls. Carrying the Perpetuum – or something that looks so much like it – that I can’t afford to be seen. My only hope would be that they mistook me for a scruffy little angel.

Luckily it’s easy to find my way. The Cathedral’s great dome looms over all of St Phillip, blotting out stars. I head deeper into darkness until it fills the entire northeastern sky, and that’s when I’m beside the great Western door.

* + **Command [go any direction but East from Public Yard]: Disallow. Text:** My work lies in the Cathedral. I’ve survived the town once: no need to try it again.
  + **Object**: Cathedral
    - **Description**: The Cathedral raises spires like pins in a pin-cushion, only just visible as gaps in the stars. The glowing face of the rose window clock puts the time as a quarter to midnight. The door to the Cathedral is open.
    - **ENTER**: <Go east instead>
  + **Object**: Door
    - **Description**: The great door is open, just enough to let someone slip inside. Probably left that way for the Figure. I need to be quick.
    - **Command [enter Door]: Move Player into Great Door. Text:** I slip into the dark.
    - **CLOSE:** It’s too heavy for me to move.
  + **Object**: Statue
    - **Description**: Newton stands, apple in one hand, skull in the other. If he let go of either one I’d be crushed like a beetle in Drake’s bunkroom.

2. Great Door

* + **Description:** The Cathedral to the north is almost pitch dark, with a few false stars – candles, reflecting from the polished brass and the windows. The huge doors east and south and sealed fast: the door west should be but it’s been left open.
  + **EVENT (once only):** I need to get down to the Crypt, to plant the decoy. And fast – before the Figure beats me to it.
  + **GO WEST: Enter West Door**
  + **GO SOUTH / EAST: Enter Great Doors / East Door**
  + **GO ANY OTHER WAY:** The Cathedral is to the north.
  + **Object**: Entry Seal
    - **Description and interaction**: I can barely see the seal in the half-light.
  + **Object**: Great Doors
    - **Description and any interaction**: The doors are shut fast.
  + **Object**: East Door
    - **Interaction: same great doors.**
  + **Object**: West Door
    - **Description**: The small west door is a crack ajar.
    - **Command [enter or open West Door]:** No time for turning back!
    - **CLOSE:** It’s too heavy for me to shift. I can’t keep the Figure out.

3. Lower Nave

* + **Description:** Oak pews are sleeping either side of the aisle. I can barely see the shrines to east and west. Past the second seal to the north, the nave continues.
  + **Command: GO NORTH:** I creep further in. **Player to Upper Nave.**
  + **GO SOUTH:** I can’t run away now.
  + **GO EAST/WEST:** I slip between the pews and into the shrines. **Player to Shrine of Saints / Calendar Shrine**
  + **Object**: Lower Seal
    - **Same as above.**
  + **Object**: Pews
    - **Description**: Rows of varnished oak pews.
    - **Command [hide in or under , enter Pews when Calvin’s movement has not started]:** Now is not a time to pray, or hide!
    - **Command [hide in or under , enter Pews]: IF Player is carrying a LitCandle, replace LitCandle with UnlitCandle in Player inventory. Move Player into Pews. Text:**

[one of]I dive in between the pews[or]I shuffle in between the pews[or]I drop to my knees between the pews[at random][if Lit Candle], and blow out my candle[end if].

4. Upper Nave

* + **Description:** The nave is wider here, wider than to the south and with more tightly-packed pews on either side. But right now only shadows are bowing their heads. To the north is the altar, still gleaming.
  + **WAIT, LISTEN (during the Event below):****Play Event directly.**
  + **ANY OTHER COMMAND (during the Event below):** I’m frozen with fear.
  + **Event [first time entering Upper Nave]:** 
    - **STEP ONE:** There are two figures sitting at its base, with a single candle between them. When I recognize Calvin I duck immediately behind a pew. How am I supposed to get past those two?

They’re playing dice. They must have been here sometime.

* + - **STEP TWO:**

“How are we meant to tell if someone’s grey in this light?” Calvin complains. He’s whispering. “Why couldn’t the old man have given us a password to ask for or something?”

Drake is more boisterous. By the look on his face he’s just rolled eleven. “If the Abbott says to keep people out, we keep people out. Maybe even people in grey.”

* **STEP THREE:**

“What’s that?” Calvin is up, suddenly, looking around. “I heard something.”

“Better get to our places,” Drake says, sounding a little more nervous now. “I’ll guard the library. You’re on patrol.”

“Me? Why…”

“Get on with it,” Drake snaps. The candles move out into darkness, one west and one north, then in and out of sight up a set of winding stairs.

* + - * **Begin Calvin Movement Event (see NPC: Calvin in West Apse)**
  + **Object**: Upper Seal
    - **Description**: **Same as before**
  + **Object**: Pews
    - **Same as previous**

5. Altar

* + **Description:**

[if holding a lit candle]The altar gleams in candlelight.[or]The altar is still gleaming even though the candlelight has gone.[end if] It’s set between the workings of the great clock in the centre of the Cathedral. Aisles lead off in all four directions, but the Crypt is to the east.

* + **Object**: Altar / Dais / Canopy / Machinery
    - **Description**: It would be worth enough to buy a house if it wasn’t too heavy to lift.
    - **TAKE**: I’m not here to steal anything. Well. Almost not anything.
  + **Object:** Dice
    - **Initial Description:** Calvin has left his dice here.
    - **Description:** Two ebony dice. I don’t get things like that.
    - **COMMAND: TAKE, THROW, ROLL:** Not now. No time for games.

6. Choir

* + **Description:** This is like standing in the bottom of the Abbey’s well: a circular pool of dark with the gigantic window just a different shade of dark. To the south is the altar but I can’t see it, and right overhead is the great engine of the clock. I can almost feel it ready to fall.

[if stalls open]The stalls have opened to reveal a secret passage.

[else]Stone stairs lead up to the clerestory, one beside the carved wooden choir stalls.

* + **EVENT: Coming out of the Secret Stairs, first time only:**
    - The Perpetuum’s not where I left it! It’s gone.
  + **EVENT: One turn later, before any command: move the fake perpetuum to the player**
    - Oh, no. There it is. I just didn’t see it in the dark.

I quickly pick it up.

* + **GO UP: Go up west stairs.**
  + **Command [go East from Choir]:** 
    - **If Choir Stalls Open = False: Go Up East Stairs**
    - **If Choir Stalls Open = True: Enter stalls**
  + **Object**: Windows
    - **Description**: The windows are dark.
    - **Command [any interaction]:** It’s far above me.
  + **Object**: Machinery
    - **Description**: The gears and wheels are just glimmers in the gloom.
    - **Command [any interaction]:** It’s far above me.
  + **Object**: East Stairs
    - **Description**: Spiral steps leading up.
    - **Command [climb East Stairs]: Disallow. Text:**
      * **1st time:** I start up the stairs then freeze. Light – a single point. Drake’s candle.
      * **2nd time:** Drake hasn’t moved. There’s no going up that way.
  + **Object**: West Stairs
    - **Description**: Spiral steps leading up.
    - **Command [climb West Stairs]: Move player into West Clerestory. Text:** I dash quickly up the stairs.
  + **Object**: Choir Stalls
    - **Description**:

The stalls are like trolls in the dark. Their carvings are tattoos.

[if flashback has played]**Carry out touch stalls.**

[if open]One panel has swung back to reveal a passageway.

* + - **Open = False (initial value, changed by command below)**
    - **Command [enter Choir Stalls]:** 
      * **If Self Open = False: Disallow.** Now isn’t the time to practice my singing!
      * **If Self Open = True and holding the perpetuum:** The false Perpetuum is too wide to carry into the gap. I’m going to have to leave it here.
      * **If self open = true:** Letting my fingers run across the carvings, I step into the darkness… **Move Player into Secret Stair.**
    - **Command [push, pull, or open Choir Stalls]:** 
      * **If not open and Player has LitCandle: Set Self Open = True. Text:**

I run my hand across the embossed figures. Woodworkers, joiners, lathes, bevellers, the men who put the threads on screws. Their tools – hammers and files and drills…

…one panel swings open revealing a dark passage beyond.

* **If not open, 1st time:** I lean in close to examine the carvings but can’t make out any of the details. There are hundreds of figures – if there’s a catch here, it could be anywhere!
* **If not open, 2nd time:** Without a decent light, I’ll never find it (and with a decent light, Drake will certainly find *me*.)
  + - * **If open:** One panel swings open revealing a dark passage beyond.
  + **EVENT: Flashback:**
    - **If we’ve tried opening the grate then we’ve tried going up the stairs to the East Clerestory or we’re in the North Clerestory. Text:**

Wait. Something the Abbott said, before, when talking to the Figure, about secret doors…

*“Six? The only one I know is the one to the Bishop’s Library! Where there’s a drill…”*

Where there’s a drill, Wren. Where there’s a drill – there’s a way…

**NOTE: The following must be added to the Decoy Perpetuum code:**

* + - **DROP:**
      * **If not in the Choir location, but in Chapter 10, and not tried to enter the gap:**
        + I need it. I can’t afford to lose it in the dark.
      * **If not in the Choir location:**
        + I want to keep it as near me as I can.
      * **Otherwise:**
        + I tuck the Perpetuum into the shadows by the stalls. Barely visible to anyone – I hope.

7. Shrine of the Saints

* + **Description:** East of the nave, the shrine is lit by a single shaded lantern. From the walls, the eyes of statuettes glitter like rat faces. I can barely see the stand of candles in the middle.
  + **Object**: Statues
    - **Description**: They are the icons of the saints. I can’t make out any detail beyond the smooth polished tonsures and the cog-teeth halos above.
    - **Command [take or push Statues]:** The statues are holy relics. I’m not here to steal relics – except, of course, I am. Only not these ones. More important ones.
  + **Object**: Stand
    - **Description**: The stand is lined with candles meant for devotions to the saints.
  + **Object**: Lamp
    - **Description**: An oil lamp in a brass band. It flickers with a deep amber glow.
    - **Command [extinguish Lamp]:** And bring more darkness to my dark day? No thanks.
  + **Object**: Candles
    - **Description**: There are hundreds of thin candles.
    - **Command [take Candles]:** **If PC doesn’t have UnlitCandle, move UnlitCandle into inventory. Text:** I pick a candle from the stand.
    - **Otherwise, give disallow message. Text:** I don’t need another one.
  + **Object**: UnlitCandle
    - **Description**: It’s too dark to tell what colour the wax is. Not that it matters, now.
    - **Command [put Candle into Brazier]:** **Disallow.** All that seems like weeks ago now.
    - **DROP:** If I put it down I would lose it in the darkness.
    - **Command [put Candle into Lamp or light Candle with Lamp]:** **Move UnlitCandle out of Inventory and LitCandle into Inventory. Text:** I tip the candle into the lantern flames. It sparks and hisses as it lights.
    - **NOTE: You can only have on of these at a time, from the stand in the Shrine of the Saints. When lit via the devotional lamp, it’s replaced with LitCandle.**
  + **Object**: LitCandle
    - **Description**: The narrow candle throws out a circle of light.
    - **Command [put Candle into Brazier]:** **Same as for unlit candle.**
    - **NOTE: This object is not initially in the room, but is moved into the Player’s inventory when the UnlitCandle is lit using the Lamp.**
  + **Report Going from Shrine to Nave with Lit Candle:**
    - I go back to the nave, careful to shield the candle’s light behind my palm. Mustn’t be seen. Not here. **[if D & C events has occurred]**Not by those two.**[end if]**

8. East Apse

* + **Description:** The eastern apse is filled with pews. Through the heavy door to the south I can hear the Orrey, still moving in its endless cycle. To the northeast is an iron grate: it leads to the crypts.

**[once only]**That way, Wren, and be bold about it.**[end if]**

* + **Object**: Pews **(same as before)**
  + **Object**: South Door
    - **Description**: The heavy door to the Orrey is locked.
      * **Command [open or unlock South Door]: Disallow.** It’s locked.
    - **KNOCK:** I don’t want to wake anyone. **[once only]**Sa’at’s probably still in there, working through his endless papers, putting each one he finishes to the bottom of his stack to do again.**[end once]**
    - **Command [enter South Door or go S from East Apse]: Disallow.** It’s locked.
  + **Object**: Grate
    - **Description**: This is the grate to the crypt. It’s smaller than a man – dating from a time before the Cathedral, before even the City. Perfect size for a Wren. Or a stooping Figure.
    - **Command [open or unlock Grate]:** 
      * **If Player has Crypt Key: Move Player into Crypt.**

I turn the key as slowly and quietly as I can. Tumblers move like ravens out of the way of a carriage: slowly, reluctantly, in hopping movements, croaking and clawing as they go.

Then the gate is open. Like a pin into a hinge joint, I enter the dark.

**BEGIN CHAPTER 11.**

* + - **Command [enter Grate or go NE from East Apse]: Disallow.** The grate is locked. The Bishop hasn’t left it open – he must have given the Figure the key. But the only key?

Not the only key. I saw one earlier. In the Bishop’s desk. Where he kept it.

9. West Apse

* + **Description:** Rows of pews face the altar back east. To the south, the door to the Great Library is closed.
  + **Object**: South Door
    - **Any interaction**: The oak door is locked.
    - **Command [knock or hit South Door]:**

**1st:** I knock nervously. There is no response.

**2nd:** I try again, more boldly. Still nothing. And why should there be? And who here would help me? For all they know, Wren, *you’re carrying the Perpetuum*.

* + **Object**: Pews **(same as above)**

2. NPC: Calvin

**NOTE: Calvin is not so much a traditional NPC as a traveling event, which is triggered when the Player first enters the Upper Nave and sees Calvin & Drake at the altar. Calvin follows the following path through the cathedral, making one move every TWO turns: West Apse -> Altar -> Upper Nave -> Lower Nave -> Upper Nave -> Altar -> East Apse -> Altar -> (West Apse, repeating cycle). As he moves, events occur warning you of his approach, and if he enters your location you must immediately HIDE or be caught and suffer the consequences.**

* + **Event [Calvin moves into a room two moves from Players location along his path]:** I can hear footsteps approaching from **[the direction]**.
  + **Event [Calvin moves into a room one moves from Players location along his path]:** The light of a candle is approaching from **[the direction]**.**[once only]**Time to get out of here, Wren!**[end once]**
  + **Event [Calvin moves into the Players location]:** Calvin is almost on me. Either I run or I hide!
  + **Event [Second turn Calvin is in Players location]:** 
    - **If Player is inside Pews (that is, has hidden): [once only]**Calvin pauses, sniffing the air. His eyes are darting in the candlelight. They glance at me two or three times – straight at me. But he comes no closer. **[end once]**

Calvin moves on..

* + - **Otherwise:** 
      * **1st time:** For a moment it looks like Calvin will look straight through me, but then he looks straight *at* me. For a moment he’s silent. I can see the belting coming a mile off: he’s winding up his anger, getting it ready to let loose…

“Wren?” he hisses, under his breath. “What are you *doing* here? If Drake finds you he’d *string you up!*”

His voice is shaking. I’ve never heard him so angry. Or not angry – afraid. The whites of his eyes have turned yellow. “You’ve got to go. *This isn’t a game!*”

He grabs my arm as he speaks – here it comes, I’m thinking – then he drags me away through the nave of the church, hissing at me to stay quiet, all the way to the front gate. “Go. All right? Please. Don’t tell anyone.”

Then he – and his feeble candle – have disappeared back inside.

**Move Player into Public Yard**

* + - * **2nd time:** “Wren, please!” Calvin hisses. He looks awful, almost sick. “Don’t stay here. You stupid *novice*. And if you do stay here, *hide*. Whatever you do. *Hide!*”

And then, just like that, he moves away.

* + - * **3rd time:** Calvin doesn’t seem to see me. Just passes straight through.
    - **Any interaction with Calvin (if possible!):**
      * **1st:** I don’t move. If I don’t move, I’m only shadow. And this place is full of shadows.
      * **2nd:** Don’t. He can ignore me.
      * **Other:** I don’t want any help from *him*.
  + **Movement Event [Every two turns from when this Event is begun, when Player first enters the Upper Nave]: Calvin moves one room along his path each turn. That path is: West Apse -> Altar -> Upper Nave -> Lower Nave -> Upper Nave -> Altar -> East Apse -> Altar -> (West Apse, repeating cycle).**

10. Calendar Shrine

* + **Description:** The Calendar Unlimited is like a still pond in the darkness.. The nave is back east.
  + **Object**: Calendar
    - **Description**: The table-like machine seems still, but beneath the surface everything is whirring. All the indicators say Danger, Darkness and the jagged crack of the Fundamental Flaw.
    - **Command [any interaction with the Calendar]:** I’m not here for that. One relic is enough.
  + **Object**: Brazier
    - **Description**: The brazier is cold.
    - **Command [put objects in Brazier]:** No time to play now.

11. West Clerestory

* + **Description:** The clerestory circles the choice from a storey above, but now is nothing but a coal-pit. The balcony continues northeast. Stairs spiral downwards through a hold in the floor.
  + **Command [down from West Clerestory]:** I move quickly down the steps. **Move Player into Choir**
  + **Object**: Windows
    - **Description**: The windows are dark.
  + **Object**: Stairs
    - **Description**: The stairs lead down.
    - **Command [climb West Stairs]: Same as Down.**

14. North Clerestory

* + **Description:** The clerestory curves here, from southwest to southeast, and that’s where Drake is standing with his candle: right outside the Bishop’s Library.

**[once only]**Who are they supposed to be guarding it from? Surely not the Figure? And then I realize. The Abbott’s set them to guard it from me – or anyone like me. Anyone who might get into the Library and somehow stop the Figure from reaching the crypt.**[end once]**

* + **Command [go SE from North Clerestory]: Disallow.** I can’t let Drake find me. **[if we have tried to open the grate]**There has to be another way.
  + **Object**: Windows / Statues
    - **Description**: It’s too dark to see them.
  + **Object**: Drake
    - **Description**: Drake is humming to himself, very quietly. The candle flame bobs as he shifts from foot to foot.
    - **Command [any interaction with Drake]: Disallow.**
      * **1st:** A distraction, maybe? Get him following me and then… no. No change. I’ve tried running away from him before and the truth is, he’s much faster than me.
      * **2nd:**I can’t afford to draw his attention.

13. Secret Stair

* + **Description:** This is nothing but a tiny gap between the stones, maybe built for insulation or for the rats to build their nests. It winds upwards as it curves around the clerestory. A staircase.
  + **UP:** I creep my way up the stairs. **Move player to ancient landing.**
  + **OUT:** I slip out, grateful for the space to breath. **Move player to Choir.**
  + **Object**: Stairs
    - **Description**: The floor itself tilts upwards.
    - **Command [climb Stairs]: Same as UP.**

14. Ancient Landing

* + **Description:** Dusty wooden floorboards fill this tiny space between the walls - the stairs have emerged onto a landing, with a banister rail along one side. Perhaps this was once part of a larger room: now its just a missing piece, that ends to the south in solid stone…

…and to the east, ends in a wooden door carved with a clock.

* + **Command [go East from Ancient Landing]: Same as Enter Clock Door, below.**
  + **GO SOUTH:** It’s solid stone.
  + **DOWN:** I slip back into the staircase. **Move player to Secret Stair**
  + **Object**: Stairs
    - **Description**: If I didn’t know they were there I’d think they were just a gap in the stonework.
    - **Command [climb or descend or Enter Stairs]:** **Same as go down.**
  + **Object:** Banister
    - **Description:** The wood is ancient and drilled with termite holes. In place to aid an old man, maybe, if he came through here to hide.
  + **Object**: Clock Door
    - **Description**:
      * **If Self Open = False:** A wood panel door carved with the single image of a clock face. It seems solid enough.
      * **Otherwise:** The door has slid back to reveal the inside of a Grandfather clock. Beyond the penduluum is moonlight, and the Library.

**[if penduluum stopped]**The penduluum is still

**[else]**The penduluum strikes backwards and forward past the door.

* + - **Command [open, push, pull, hit Clock Door]:**
      * **If Self Open = True:** The panel has slid away into the wall.
      * **Otherwise:** **Set Self Open = True. Move Penduluum, Weights & Workings into Ancient Landing. Text:**

Getting my fingers in at six o’clock and eleven I heave with all my might – and almost fall. The wooden panel moves easily, drawing aside into the wall to reveal shining clock working, weights, and a beating penduluum like a heart… It’s the inside of a Grandfather clock. And beyond the workings I can see the Library.

* + - **Command [close Clock Door]:**
      * **If Self Open = False:** The panel is already closed*.*
      * **Otherwise:** **Set Self Open = False. Move Penduluum, Weights & Workings out of Ancient Landing. Text:**

The panel slides back across the clock. However old it might be, it moves with well-greased ease.

* + - **Open = False** (initial value, changed by actions above)
    - **Command [enter Clock Door]**
      * **If not open:** Maybe it’s a door. Maybe it’s a wall.
      * **If Penduluum Stopped = False:** 
        + **1st:** I move forward slowly, but the swinging Penduluum is stomping in my path like a giant blacksmith bashing a hammer down and aiming for my chest. Two beats a second – faster than I can move.
        + **2nd:** The heavy penduluum is blocking my path as sure as it was Drake hitting one fist after the other.
      * **Otherwise:** I slip around the side of the penduluum, through the glass doors and out into the Library. **Move Player into Bishop’s Library**
  + **Object**: Penduluum
    - **Description**: The Penduluum is enormous. **If Self Stopped = True:** It hangs lifeless as a cow from a butcher’s hook. **Otherwise:** It beats heavy time, side to side, driving the workings of the clock, driven by enormous counterweights on either side.
    - **Command [take, push, pull, attack, stop Penduluum]:** 
      * **If stopped = true:** I’m not big enough to get that Penduluum to move.
      * **Otherwise:** It’d knock me flat!
    - **Stopped = False** (initial value, changed by interactions with weights or workings, below)
    - **NOTE: Not initially in Ancient Landing, revealed (moved in and out) by opening the Clock Door.**
  + **Object**: Weights
    - **Description**: Two heavy brass cylinders that drive the clock, inch by weighty inch.**If Self Removed = True:** They are side by side on the bottom of the clock case.
    - **Command [remove or take Weights]:**
      * **If Removed = true:** The weights are too heavy to carry, or to put back.
      * **Otherwise:**
        + I wrap my whole body round the weight on the left-hand side and heave upwards, trying to slip it from its hook. **[if penduluum stopped = false]**The giant penduluum comes so close to my head that it bellows in my ear, once, twice, three times. **[end if]** My muscles are straining so hard I can feel my shoulder-ball lifting from its socket.

And then suddenly the weight is free, and it drops the ground. Drake must have heard that, I think. Have to hope the Bishop locks his door.

**[if penduluum stopped = false]**The penduluum winds to a stop. **[if not printed before, including Jammed Workings below]***This is what will happen if the Perpetuum is taken*, I try to tell myself. *Only not just here. Everywhere.***[end if]**

* + - * + **Set****Self Removed = True. Set Penduluum Stopped = True.**
    - **Removed = False** (initial value, changed by action above)
    - **NOTE: Not initially in Ancient Landing, revealed (moved in and out) by opening the Clock Door.**
    - **EVENT: (once every two moves when weights are in location and not removed)**
      * The weights of the Penduluum ratchet one notch lower**. [if third time only]**I only I wait another three hours they might reach the base.**[end if]**
  + **Object**: Workings
    - **Description**: The clockwork of the Bishop’s clock is perfect: carved with precision, fitted with reverence, tuned by blind masters with hearing that prevents them sleeping in the same rooms as moths or ants or woodworm. **If Self Jammed = True:** And I’ve jammed the workings.
    - **Command [stop workings with Knife or Wrench, Put Knife/Wrench in workings]:**
      * **If Penduluum Stopped = True:** The clock has already stopped: the workings are not working.
      * **Otherwise:**
        + **If Self Jammed = True:** I’ve already jammed the workings.
        + **Otherwise:**

Clockwork – the movement of tick after tock – is the engine that drives the whole universe, every star, every planet, every leaf on every tree. It is unstoppable, unquestionable, unjudging, fair, precise and orderly. Clockwork continues, as the Abbott says: it defeats us all.

But then the Abbott has never plunged a [**noun**] into the gear trace of a clock and watched the gears scream and shake and choke in fury. It is an ultimate heresy: the sound must be the sound of the demons that have come to take my springs.

The penduluum swings to a stop. There is sudden, terrible silence. **[if not printed before]***This is what will happen if the Perpetuum is taken*, I try to tell myself. *Only not just here. Everywhere.***[end if]**

**Move Knife/Wrench into Workings.****Set****Self Jammed = True. Set Penduluum Stopped = True.**

* + - **Jammed = False** (initial value, changed by action above)
    - **NOTE: Not initially in Ancient Landing, revealed (moved in and out) by opening the Clock Door.**
    - **NOTE: also add the code below to both the Knife and Wrench objects:**
      * **Command [put Knife or Wrench into Workings]: Same as Stop Workings with Knife or Wrench.**
      * **Command [take Knife or Wrench]:**
        + **If Knife/Wrench is in Workings: Move knife/wrench into Inventory. Set Self Jammed = True. Set Penduluum Stopped = False.**
        + I slide **[the noun]** from the workings of the clock. The cogs snap after them but the clock, incredibly, begins to turn once more. Even the penduluum begins to move.
        + **Otherwise: Proceed as previously coded.**

15. Bishop’s Library

* + **Description:** The small library is the first lit room I’ve seen in the Cathedral, like the Bishop had somehow fixed the moon in place to shine through the enormous stained-glass windows. The room is filled with the shadows of saints and the letters of proverbs – across the desk floats *Patience is the Key*. But not now, Wren. Now speed is of the essence.

The Grandfather clock is open and eerily silent. The desk drawer is closed**[or open!]**

* + **Command [go south from Bishop’s Library]: Disallow.** The door must be locked – and even if it isn’t, Drake’s right outside.
  + **Command** **WAIT:** This isn’t helping, Wren.
  + **Object**: Desk (standard table object & container object)
    - **Description**: Light from the window highlights the blotter and the top drawer of the desk.
    - **Locked = True**
    - **Open = False**
    - **Command [unlock Desk]:** I don’t have a key. There must be some other way to slip the catch.
    - **Command [unlock or open Desk with Knife or Blotter]: Set Self Locked = False. Text:** I slide the [**noun**] across the top of the drawer until it finds the catch. It shouldn’t be this easy – but it seems that luck the Abbott is always saying doesn’t exist is with me. The lock turns over.
    - **Command [pull, open Desk]:** 
      * **If Self Open = True:** The drawer is already open.
      * **Otherwise:**
        + **If Self Locked = True;** I try and heave the drawer, but it’s locked. Not very securely, perhaps, but locked all the same.
        + **Otherwise:**  I slide open the drawer. **[>>Search drawer]**
    - **SEARCH DRAWER:** 
      * **If Crypt Key location = Desk:** Inside is the key the Bishop showed me: the old iron key that opens the crypt grate*.*
      * **Otherwise:** There’s nothing important inside.
  + **Object**: Crypt Key
    - **Description**:The key is maybe as old as the Cathedral walls themselves. Heavy and hooked like something broken off a boat’s anchor chain. **[once only]**Perhaps they use it to punish those who try to break into the crypts…

… the Figure had better hope he doesn’t meet me down there.**[end once]**

* + - **Command [take Crypt Key]: Move Crypt Key into Inventory**
    - **Location = Desk** (that is, it’s in the desk to begin with, and not initially visible or takeable until the desk is opened)
  + **Object**: Blotter
    - **Description**: [if on desk]Projected across the blotter are the words *Patience is the Key*[else]It’s just a blotter, flat and wide, made of thin wood[end if].
  + **Object**: Books, Shelves
    - **Command [any interaction with Books]:** I’m not here to read. I’m here to get that key!
  + **Object**: Windows
    - **Description**: The room is walled on one side by glass decorated with saints and wise proverbs. None of which is “steal that key and then get running.”
  + **Object**: Clock
    - **Description**: The Bishop’s clock has stopped, maybe for the first time since it was made. And I did it. Me.
    - **Command [enter Clock]: Move Player into Ancient Landing. Text:** I slip back through the clock, closing its front doors as I go.
  + **Object**: South Door
    - **Description**: The door to the clerestory is almost certainly locked.*.*
    - **Command [enter or open South Door]: Same as going south.**

6. Dark Stair

* + **Event [first time entering Dark Stair]:** 
    - **If BurningTorch is visible:** The stairs disappear downwards. I must be lower than the Abbey well by now, maybe even lower than the spring of St Philip itself. My hands are running over stone bricks – then slick rock seamed with rough minerals.

Then, quite suddenly, the stairs come to an end in mid-air. Below them is empty space: my torch is like the scratch of a fingernail on the Polar Ice. It’s as though the world was hollow and I had reached the rotten core.

**Otherwise:** Total darkness. I’m feeling my way – one step, then another, like I was coming down the ladder from my room. Then just as I’m getting the hang of it, the deep step gets deeper and deeper and I realise my foot is heading out into nothingness because the stairs have stopped… with no time to pull back I sit down, sharply. Below me is empty air – could be a handspan, could be the height of a tower. The air is still, and cold. The darkness around could be the size of the night.

* **Command: Drop [anything]:** I can’t risk it rolling and disappearing into space.
* **Command: Go up:**
  + **If player is operating the GnomonControl – ie. Torch in sconce, GnomonControl in location, and the player has turned it once**
    - **If GnomonStairs in location:** Can’t go back. Got to keep moving!
    - **First:** I start my way up the stairs… then pause. If this stair is locked it’s because there’s something valuable at the bottom... maybe something as valuable as the Perpetuum… I can’t go back. It’s too late. I’ve got to keep trying.
    - **Second:** There’s no running away, Wren.
  + I make my way back up. **Move Player into Landing**
* **Go Down / jump:** 
  + **If gnomon stairs in location: Enter gnomon stairs.**
  + **Otherwise:** There’s nothing but space there! I’m not jumping!
  + **Description:** 
    - **If BurningTorch is visible:** 
      * **If GnomonStairs Location = Dark Stair:** There’s a gap, between the end of the stairs, and the start of the smooth stone slope that disappears downwards into the dark. It’s no staircase, but there are worn-down depressions down its length. It’s a handspan wide and no more.
      * **Otherwise:** I’m at the bottom of a staircase with nothing but the dark below.
      * **Both continue with:** The step before the last step is wider than the others: on the left a metal sconce is fixed to the wall. On the right is a low stone pedestal. If I started to fall I could grab onto either!
    - **Otherwise:** 
      * The stairs down from the landing end in midair. Everything beyond is darkness.
  + **Object**: Staircase
    - **Description**: Each step is a carved stone block, dangling from the block before. In the end they’re all supported by nothing. Only darkness lies below.
    - **Command [climb Staircase]: Go up**
  + **Object**: Sconce (Only visible when player has light)
    - **Description**: It’s an iron pike with a bracket set on the wall. The bracket is wrought to look like the rays of a sun.
    - **Command [take Sconce]:** It’s fixed into the stone. That means it’s a solid handhold.
  + **Object**: Pedestal (Only visible when player has light)
    - **Description**: A granite column, waist-high to a man which means nose-height to me. The surface is marked with ridges and slots in some kind of design – maybe there used to be something here, some kind of treasure that was ripped away – or a goblin – or a heretical device powered by water or the movement of ants.
    - **Command [push, pull, turn Pedestal]:** The pedestal seems to shift but only for a moment before locking up. [once]It might be a crank with a cam or a cam without a key, as the Abbott would say, but either way it won’t go.[end once]
  + **Object**: GnomonControl
    - **Description**: The sundial sits on the granite pedestal, slotted neatly into place. [if torch notin sconce]The light of my torch is making the time leap like crazy, as though the Earth had come loose from its bearing and was rolling end over end past the sun.[else]The torchlight casts a needlepoint shadow: the time is [**self.time**].
    - **Time = 4 (initial setting, changed by turning the GnomonControl**
    - **Locked = False (initial setting, changed by setting the GnomonControl to 12)**
    - **Command [turn GnomonControl]:**
      * **Try setting the Gnomon to the time + 1 (up to 12, then reset to 1).**
      * **If we’ve got “clockwise” and “anticlockwise” implemented – which I think we do – then make anticlockwise do the same thing in reverse!**
    - **Command [set GnomonControl to {number between 1 and 12)]:** 
      * **If Self Locked = True:** I can’t get the gnomon to turn any more. [once] Maybe the Abbott was hoping he’d simply run off into the dark. Instead, I’ve saved him…[end once]
      * **If BurningTorch Location = Inventory:** If I’m going to shift this pedestal around I’ll need my hands free. The torch is in the way!
      * **If BurningTorch Location = Sconce:** 
        + **Set Self Time to number given.**
        + **Print first part of text:**

**1st:** I grab the edges of the pedestal and heave. To my surprise, it turns without trouble, like some great weight had been quietly counterbalanced away.

**2nd:** I put both hands on the pedestal and drag it round.

**Other:** I haul on the pedestal

* + - * + **If Self Time = 12: Set self Locked = True; Move GnomonStairs into Dark Stair.**

The shadow on the face of the gnomon creeps round to midnight and after settling for a moment, the stairs underneath me start to shake, as if they were being lifted from underneath! *Now you’ve done it, Wren. This whole place is going to fall!*

But it doesn’t. Instead, something massive – stone, moving on ancient castors – wheels into place at the end of the stairs. A smooth stone slope, leading down.

* + - * + **If Self Time = 1 or 11:** The shadow settles at [self.time] o’clock. [first]In the darkness, I hear something grumble and groan in response, like there was a giant trapped down there and the sundial was the lock on its cage.[second]Whatever’s down there is right by me![end if]
        + **Otherwise:** The moves to [self.time].

**First:** In the dark, something whispers and mutters.

**Second:** Whatever’s down there in the darkness grumbles again, like it was dragging gigantic feet.

**Third:** The grumbling thing is louder now.

**Fourth:** Something is definitely moving down there, in the dark, and by the sound of it, it’s the size of the Cathedral itself.

**Fifth:** The machinery responds, huge and awful.

* + - **Command [take GnomonControl]:** The sundial seems to have locked into place and I can’t see how. [once] With a sinking feeling I realise I’ve made things easier for the Figure, not harder. [end once]
    - **NOTE: Not initially in Dark Stair, this object is moved in when the Sundial is placed on the Pedestal**
  + **Object**: GnomonStairs (Only visible when player has light)
    - **Printed name**: Stone Slope
    - **Description**: Behind me, a staircase leads back up the crypts, and then to the huge domed space of the Cathedral. Now it’s like I was standing by a still puddle and looking down because before me is another stair, leading down into the earth, and impossible distance into a huge space. It’s leading into the past, too: the slope is not cut but worn by feet. This is an ancient way.
    - **Command [enter, descend GnomonStairs]:** 
      * I step gingerly onto the slope. It doesn’t move at all. It’s hard to believe it hasn’t stood here like this for centuries – maybe all the sundial did was make it visible.
      * **Move Player into Gnomon**
    - **NOTE: Not initially in Dark Stair, this object is moved in when the GnomonControl is set to 12.**

6. Gnomon

* + **Description:** 
    - **If BurningTorch is visible:** Torchlight spills away in all directions: there’s nothing to give me any back. I can feel the heat of the flame on my face but otherwise it’s cold air and stone. Where I’m standing hasn’t seen the sun for thousands of years.

[once]But it did once. Must have. Because at the bottom of the stone slope is a circular dial, as large as the Abbey, with twelve standing stones arranged around the rim. [end once]

The slope I’m standing on is the gnomon of an enormous sundial. Maybe once the ancient priests climbed it to worship the sun: now I’m going down it, to do some evil in the dark.

* + - **Otherwise:** The light from above quickly disappears. I’m left in darkness, worse than before. There aren’t even any walls to hang on to. I can feel the stone underfoot getting thinner and thinner, until I’m standing on a wire…
    - **Command: Jump:** I didn’t come this far to break my neck.
    - **Command [ drop anything]:** There’s nowhere here to leave anything.
    - **Command [go down from Gnomon]:** 
      * **If BurningTorch is visible:** I make way, pace by pace, all the way to the bottom. **Move Player into Henge.**
      * I’m not going any further without a light. What if the Figure follows me? Creeps up behind, one push in the small of my back. I might be Wren but I can’t fly!
  + **Object**: Slope
    - **Description**:It must have taken a million footsteps from a thousand people to wear these steps into the stone.
    - **Command [descend GnomonStairs]: Go down**
    - **Command [climb GnomonStairs]: Go up**
  + **Objects: Sundial / Stones** 
    - **Same description as the objects in the Henge**
    - **Any interaction is converted to “go down”**

8. The Henge

* + **Description:** I’m standing by the base of the gnomon in a cavern that rivals the dome of the sky for its size. There are twelve stones: twelve giants, staring in at me. They are all in shadow. There is no sun to cast a time across the dial. Water drips from the ceiling. The air is cold.

Between two of the stones is a door of dark iron. It’s almost invisible to the west.

* + **Object**: Stones
    - **Description**: Twelve stones, one for every hour, with the tallest to the twelve*.*
    - **Command [enter Stones]:** There is nothing but shadow between the stones, except for the stones that flank the door.
  + **Object**: GnomonStairs / Stone Slope
    - **Description**: The gnomon of the sundial climbs away into the darkness overhead.
    - **Command [climb GnomonStairs]: Move Player into Gnomon**
  + **Object: Iron Door**
    - **Any interaction:** I hurry over to the door, out of the gaze of the stones. **Go west.**
  + **Object**: Sundial
    - **Description**: The dial must be the work of a king, built by slaves for the worship of masses. It must have been ground level once, in full sunlight, maybe between a river and the sea. Now the whole of St Philip lies above it. Every bog, spring and screw, built on top of this: a clock that runs by the sun. All that machinery, Wren, built above a *lie*.

9. Iron Door

* + **Description:** 
    - **If Iron door is open:** The iron door with the Winding Key is open. Time to go inside.
    - The iron door is closed, hung between two stones as though it was just a curtain of metal and not a door at all. On its surface is embossed the Winding Key, but it looks small and feeble with the great gnomon behind.

Above the door is a head carved in brass. [if head event is active]The Head’s eyes are watching me.[end if]

* + **Command [say “word”]: Same as Command [Say “word” to Head] in Head object below**
  + **Command [go West / Inside from Iron Door]: Same as Command [enter IronDoor] in IronDoor object below**
  + **Command: Wait:** It doesn’t do any good. [or] Still nothing. [ randomly]
  + **Object**: Stones
    - **Description**: **Same as above**
  + **Object**: Head
    - **Description**:
      * **If head event is running, simply print the event message here**
      * The head is solid brass. Its dull eye-sockets stare right back at me. The expression could skin a cat.
    - **Counter = 1 (Initial state, changed by Question Event below)**
    - **Event [Question Event]: This event is started the first time you try to open the Iron Door. It continues each turn for six turns, based on the Head Counter state**.
      * **If Counter State = 1:** [once]Then, with a terrible silence, the eyelids of the Brass Head slide open. It’s so smooth I don’t notice until it’s already staring at me.[end once] The Head opens its mouth and speaks. “Time. Is.”
      * **If Counter State = 2:***.* [first]The Brass Head says nothing more. It’s eyes are watching me. It’s waiting.[or]The Brass Head is waiting.
      * **If Counter State = 3:** The Brass Head speaks again. “Time. Was.”
      * **If Counter State = 4:** The Head waits again. [once]For me to prove myself, although I can’t think how.[end once]
      * **If Counter State = 5:** The Brass head speaks. “Time. Past.”
      * **If Counter State = 6:** The eyesabove the door snap closed. The chamber is silent once more**. Event finished**
      * **Increase Self Counter by one**
    - **Command [any physical interaction with Head]:** The Head is out of reach – which is good, because it means it can’t reach *me*.
    - **Command “talk to head, ask about, tell about &c”**
      * + **If Head Event never been active: If Head event has never been active:** It’s a statue of a Head. It can’t hear me!
        + **If ask/tell: say <topic> to head**
        + **If talk to:** The head doesn’t seem to listen. It must know what it wants to hear… whatever that is.
    - **Command [say “word” to Head]:** 
      * **If Head event has never been active:** It’s a statue of a Head. It can’t hear me!
      * **If “word” = Patience:** 
        + **If Head event is not active:** Nothing. [once]The Head is totally lifeless. It’s not listening any more than the stones of the Henge listened to me whimpering on the way down the Gnomon.[end once] Maybe I only dreamt that it moved.
        + **Set IronDoor Open = True. Stop Head Event immediately.**

The Brass Head frown slightly, as if concentrating. “Patience,” it replies. Nothing happens.

Then the iron door swings open.

* + - * **Otherwise:** 
        + **1st:** The Head raises a single eyebrow. “No,” it intones.
        + **2nd:** The Head’s mouth arches down at the edges.
        + **3rd:** The Head rolls dull eyes.
        + **Other:** “No,” the Head intones.
      * **EVENT (Helping the player out):**
        + **The stages of the event refer to the stages of the Brass head event, above. Each only plays once. They should play on the same turn as, but after*,* the Brass Head message.**
        + **E4 1st time:**

If this door is the vault and the Head is a lock, then the Figure must know a way through. There’s no keyhole. No mechanism to be undone. Nothing the Abbott could have given him to get by, except perhaps a word.

But what word would serve as a key to the vaults?

* + - * + **E6 1st time:**

This is where it ends then, Wren: this is how far you get. To the final door, where I’ll wait, Perpetuum in hand, until the Figure finds me and kills me, down here in the dark where no-one will ever find my body. If I’m *really* lucky he’ll fill me up with oil and spices and leave next to Brother Wilmslow.

I’m try to think of something comforting. All the Abbott’s old phrases. Covalt’s rough manner. The Archbishop – who spoke to me, a polisher! – and told me to be calm. Patience, he’d said. Patience is the key.

So I’d better be patient. The Figure will come, soon enough.

* + - * + **E1 2nd Time:**

“Patience is the key.” The Brass Head is nothing but patient. For a crazy moment I wonder if I could somehow escape the Figure when he finds me here by pretending to be a machine, by standing as still – as patient – as the Head itself.

But it wouldn’t work. My arms are shaking. I’m tired. I’m sweating. I’m no machine. I’m just a fledgling. I don’t even know how I *got* here.

* + - * + **E3 2nd Time:**

If there’s a word, I’m thinking, it must be a sacred word to survive in a place like this. Something from the Heart of the Church: something based on its precision, its perfect cog-teeth and meshing spokes. Every wheel within a wheel, every part in its place.

* + - * + **E5 2nd Time:**

The Great Principles: Timing, Precision… something else? Something that talks to the tick-tock of things, the even pace of history, that never rushes and trips but always gets there in good time?

* + - * + **E2 3rd Time:**

“Patience is the key,” I mutter to myself. “Patience is the key.”

The Brass Head is *watching* me. It almost looks *hungry*.

* + - * + **E5 3rd Time:**

“Patience is the key…”

The Head frowns. “Patience,” it replies.

The iron door swings open.

* + **Object**: IronDoor
    - **Description**: This is it. The door to the vaults, it must be.
    - **Open = False (initial value, changed by saying Patience to the Head)**
    - **Command [open or unlock IronDoor]:** 
      * **If Self Open = True:** The door’s already open. However I managed it, I mustn’t waste my chance!
      * **Otherwise:**
        + **If Head Counter = 1:** I try the door. It’s locked, of course. **Begin Head Question Event**
        + **Otherwise:** It’s locked tight, of course.
    - **Command [enter IronDoor]:** 
      * **If Self Open = True.** I step through into the vault, expecting sudden stinging death any second. **Move Player into Inner Vault**
      * **Otherwise: Try opening it.**

10. Inner Vault

* + **Description:**
    - **First:** I woke up this morning a Second Assistant Clock Polisher, who would have been on slops-duty if I’d touched any mechanisms deeper in that the face. Now, somehow I don’t understand, through some kind of horrible accident – the kind that *shouldn’t* happen in a world that runs of clockwork – I’m in here, in the Inner Vaults of the Cathedral of Time.

The door swings shut behind me. Now I must be a relic too.

* + - **Other:** This room is completely bare, except for a steel altar like a fallen brick. Ticking quietly to itself on top is the Perpetuum. [if it’s the decoy!] Or so it seems…[end if]
  + **Command East/out: enter door**
  + **Object: Door**
    - **Description:** The door has closed.
    - **Enter, open:**
      * **If Decoy on Altar: Trigger Figure** **Coming Event.**
      * **If Figure Coming hasn’t happened:** I can’t go yet.
      * He’s right outside! I’ll never slip past him!
  + **Object**: SteelAltar
    - **Description**: The altar is plain metal, almost dull. On the altar is the Perpetuum [ or…] Covalt’s replacement for the Perpetuum.
    - **Put decoy on altar -> take perpetuum**
    - **Take Decoy from the Altar (after replacement)**: Testing the trap on myself could be a very costly mistake!
  + **Object**: Perpetuum
    - **Description**: It’s more beautiful than I remember. The rolling bearing across its surface is like the sun on a hazing winter evening. Watching it is hypnotic.
    - **Command [take Perpetuum OR replace Perpetuum with Decoy]:** 
      * **Move Perpetuum to Player. Move Decoy to Altar.**
      * I make the sign of the Winding Key – twice, for luck – then lift the Perpetuum carefully from its place. There’s a tiny hiccup in the way it moves which makes me catch my breath … but then it continues.

In its place I put down Covalt’s replica. It’s a good match, especially in this light. Then I push the switch that Covalt told me to, to set the trap. And that’s that. It’s done.

Time to get out of here. Patience can go widdershins: I need to fly!

* + **Event: Figure Coming:**
    - **Occurs automatically two turns after replacing the Perpetuum with the Decoy]**
    - That’s when I hear it. The voice of the Brass Head.

“Time. Is.”

It must be the Figure. Outside the door.

* + **Command: Hide:** 
    - **If Figure Coming not happened:** I don’t need to hide, I need to [if Decoy notin altar]switch the Perpetuums [end if] and leave!
    - Where? There’s nowhere!
  + **Command: Hide Behind Door:**
    - **If Figure Coming not happened: Try Hide.**
    - It’s the best I can do: I flatten myself against the wall, behind the door.
    - **Run Figure Enters Event**
  + **Command: Hide Behind Altar:**
    - **If Figure Coming not happened: Try Hide.**
    - Great idea – except he’ll walk straight over to it and there I’ll be. *With* the real Perpetuum.
  + **Event: Figure Enters**
    - **Occurs automatically two turns after Figure Coming.**
    - The door opens [if occurred automatically]and I press myself quickly behind it[end if]. Darkness enters like cold night wind through a hole in the roof. It is the Figure, moving as fast as only he can.

He wastes no time and goes straight to the altar. It’s all I can do to keep quiet while I’m watching. He picks it up – for a moment I think the trap has failed, but then I understand the Covalt has built it better than that: delaying the sting to make certain of getting the victim.

There’s a *crack* as the needle springs out. The Figure stops still. That’s it, I’m thinking, I’ve got him. I’ve got him!

Then, slowly, the Figure puts down the decoy. He pulls the needle curiously from his arm. From the tilt of his hood I can see he’s regarding it – firstly curiously, then with anger.

He’s completely unharmed. [if the player stole the coin in chapter 9]Maybe I should have made the potion properly, like Covalt told me to! Or maybe it wouldn’t have mattered.[end if] Maybe the Figure can run, and jump and climb, and can’t be harmed.

In a single movement like a cat with a rabbit he tears the decoy apart. Guts and gears spill everywhere. The Figure picks one up, turns it over – then dashes away.

At least I’ve scared him, I think. But of course, I haven’t. Covalt made the decoy well, but he made it in a hurry, using whatever parts he could find. Parts that still bear his stamp. And his name.

A moment later, I’ve discarded the Perpetuum and I’m racing out the door.

* + - **Begin Chapter 12**

## Chapter XII– Midnight

### Map

Clock Shop

Bedroom

### Rundown

The Chapter begins with a mad run through the streets of St. Phillip at midnight. All around, clocks are striking 12, the city reverberating from the bells.

Upon arriving at Covalt’s you find the shop ransacked, and the sounds of struggle in the bedroom. You enter to find Covalt pinned in the corner. While you are too afraid to attack the Figure, you are able to release Covalt’s ravens, who tear away his cloak, revealing the keyhole in his neck.

Covalt shouts at you to snap its spring, and you insert the clock key you’ve had in your inventory since the first chapter into the hole and wrench it with all your might. The Figure’s driving spring snaps, and it fall silent.

There is a quick denouement, as Covalt examines the *Perpetuum.* You realize you can’t go back to the abbey now, having stolen the church’s most precious relic. More than that, a greater mystery awaits, for someone must have built the Figure in Grey and the automatons in the storehouse. Somewhere is a human hand that wound the spring…

1. Clock Shop

* + **Intro [start of chapter]:**

**Remove all items from the player’s inventory except the clock key.**

If I’ve ever run so quickly I can’t remember when. My legs are moving faster than the four-tooth that drives the millisecond hand. Empty streets blur beneath my feet. The silent city streets are empty except for the sound of my breathing – and the shadow of the Figure, disappearing round every corner, slipping into the gloom of every alley way, ahead at every turn moving as fast as nightfall.

And I know I can’t catch up with him. I’m tiring, getting slower, winding down…

And then the bells begin to ring for midnight. All over the city and all at once. A hundred voices – high screeching bells, low bells that grumble the way Cook does, and every kind of bell in between. And they’re all shouting one thing: *faster, Wren, faster. However fast your clock ticks, tick faster.*

And I find I *can*. Not winding down: breaking every Law, I’m winding *up*, soaking energy in. By the ninth chime I’m at the top of Escapement Street. By the tenth I’m outside Covalt’s shop. The plate glass window is shattered. I dart inside.

**Move player to location & print room description**

* + **Description:** The main room of the clock shop has been turned upside down, almost literally. There is nothing but wreckage.
  + **Event [after the first description of the Clock Shop]:** 
    - The eleventh chime barely covers an inhuman scream from the door to the south.
  + **Event [second turn upon entering Clock Shop]:** 
    - From the south comes a louder cry: something strangling, something else weeping.
  + **Event [third turn upon entering Clock Shop]:**
    - The crying is more than I can bear. The twelfth chime strikes and I rush through into Covalt’s bedroom.
    - **Move Player into Bedroom**
  + **Object: Wreckage**
    - There’s no clear sign of the Perpetuum.

2. Bedroom

* + **Description:** The skylight is broken. The bed is in pieces. One wall is half-rubble, and that’s where Covalt is, pinned in place by the a shadow. The Figure, leaning over him, with murderous intent.

I can feel the clock key, cold against my chest. No-one to save you now, Wren.

* + **Command [go North from Bedroom]:** I can’t leave him!
  + **Event [each turn while in Bedroom, depending on Covalt’s state]:** 
    - * **if Covalt State = 1:** 
        + **Responses, in order (the last *three* cycle):**

The Figure seems taller again in the darkness. One gloved hand holds Covalt by the neck, a little way off the ground. “Give me the Perpetuum,” he hisses. “Be assured, I will kill you for it!”

Covalt’s eyes move – he’s seen me. But he doesn’t cry out. Then I realize: the Figure doesn’t know I’m here. I’ve got a chance to surprise him!

Covalt moves his eyes away from me, maybe so the Figure won’t catch my reflection in them.

Think, Wren, think!

Or if thinking doesn’t work, just *do something!*

No time to lose!

* + - * **if Covalt State = 2: one turn *after*** **opening the cage**
        + **Set Covalt State 3**
        + “You’re a machine,” Covalt growls. “Just some two-bit machine run amok with gremlins in your gears.”

The Figure’s voice is impassive, just as it always has been. “Better a machine than a feeble man.”

But Covalt grins, and the sight makes my heart soar with pride. “Machines are fine,” he says. “Till they need repairing. That’s when they come to me. When someone’s jammed something in their winding slot and snapped their spring.”

* + - * **if Covalt State = 3: Set Covalt State 4**
        + **First:** “Now!” Covalt shouts. “Jam something in, whatever you’ve got!”
        + **Further Instances:** There’s no time to waste!
  + **Object**: Bed
    - **Description**: The feather bed has been snapped in three.
    - **Any interaction:** This is not time for sleeping!
  + **Object**: Wreckage/Skylight
    - **Description**: Bits of my balloon are still hanging from the skylight like dirty moss.
    - **Command [any interaction with Wreckage]: Disallow.** There won’t be any help coming in that way!
  + **Object**: Ravens
    - **Room Description:**
      * **If Covalt state = 1:** The awful screaming is coming from Covalt’s ravens. They’re in their cage, tearing against it, trying to get themselves free!
      * **Else:** The ravens circle the Figure, blinding him!
    - **Description**:
      * **if Covalt State = 1:** Covalt’s ravens are clawing and pulling at the cage bars, trying to get free!
      * **if Covalt State = 2 or 3:** The ravens are circling the inhuman Figure, clawing and pecking at his iron face!
    - **Command [free Ravens]: <<Open Cage>>**
    - **[Any other]: same response as Examine.**
  + **Object**: Cage
    - **Description**:
      * **If closed:** The cage is closed with a small hook.
      * **If open**: The cage has sprung open.
    - **Command [Open Cage]:**
      * **if Covalt State = 1:** 
        + **Set Covalt State = 2;**
        + I throw the latch on the cage and the birds explode out, filling the room with gigantic black wings. If the Figure is a shadow then these creatures are the night itself, and they’re too fast for him to catch! One keeps him busy, flailing his arms, while the other goes for his hood pulling it back.

Covalt gasps. So do I. The Figure’s head is not a head at all, but a moulding of brass like the one in the crypt, held by a thin rod from shoulders of steel.

“You’re an automaton!” Covalt cries. “I didn’t know it was possible…”

The Figure is still too busy fighting off the birds to reply. That’s when I see it: a dark crack in the back of its neck. The winding slot, where his key must go. *No wonder it always wore that hood.*

* + - * **if Covalt State = 2 or 3:** The cage is already open.
    - **Command [any other]:** The cage won’t help me.
  + **NPC**: Covalt
    - **Description**: **Description changes on his state, as indicated below.** 
      * **If Covalt State = 1:** Covalt is held tight against the wall by the Figure!
      * **If Covalt State = 2:** The ravens are keeping the Figure busy, but it’s still not enough for Covalt to break free. He needs my help!
      * **If Covalt State =3:** Covalt is pinned, but there’s a grin on his face. He knows what to do – only if he tries to tell me, the Figure will know I’m here and I’ll have lost my only chance.
      * **If Covalt State =4:** Don’t look at him, Wren, help him!
    - **State = 1 (initial value, changed by actions below)**
    - **Command [any interaction]: Disallow.** 
      * **If Covalt State = 1:** The Figure is in the way. I need to throw him off balance, somehow!
      * **If Covalt State = 2:** The ravens aren’t enough to get the Figure out of the way!
      * **If Covalt State =3 or 4:** The only way to help him is to bring the Figure down!
  + **NPC**: Figure (Winding slot)
    - **Description**: **Description changes on his state, as indicated below.** 
      * **If Covalt State = 1:** The Figure looms over Covalt like a gigantic rearing slug.
      * **If Covalt State = 2:** It’s almost impossible to believe: all that speed, all the strength, that voice… all in a machine…
      * **If Covalt State =3 or 4:** The ravens are keeping the Figure busy but not busy enough. He’ll never tire!
    - **Command [fight or attack Figure]:** The Figure is more powerful than me. I’ve got the element of surprise on my side… and nothing else.
    - **Command [talk to Figure]: Disallow.** No time for talking, Wren. I need to surprise him.
    - **Command [wind Figure or snap spring]: Disallow.** 
      * **If Covalt state = 1:** The Figure seems wound up enough already.
      * I can’t do that with my bare hands!
    - **Command [wind Figure or snap spring with clock key; or put key in winding slot]:** 
      * **If Covalt State = 1: same as for wind figure above.**
      * **If Covalt State = 2, 3 or 4:** 
        + The winding slot on the Figure’s neck is a thumb-width big. A tiny target, like fitting a tweezer’s head into the cracks of a mesh-system. But precision is what clockwork’s all about. I’ve a novice. I’ve trained. And I know that the winding slot goes all the way in. Right into the Figure’s clockwork soul.

I grab the key from around my neck and plunge it in. The Figure doesn’t notice – it can’t feel! – until I start to turn.

The spring begins to coil. The Figure jerks up, releasing Covalt, who falls back to the floor. It struggles to turn, trying to make a grab for me, but the ravens on either side are battering it back. I only need another turn or two. The spring inside the neck is getting almost impossible to move and then…

*CRACK!*

I can hear the spring spinning off inside the Figure’s chest. Hear the awful noise as it catches in a mechanism deep inside. I quickly make the sign of the Winding Key as the Figure crumples: first one leg, then the other. The floor shakes as it falls.

The last of his energy is enough to look up at me. “You,” it hisses through lips that don’t move as he speaks. “You know not what you do.”

And then, silence. The ravens settle, one on each of Covalt’s shoulders. The old man looks exhausted, his face the colour of bruised tomatoes.

“That’s the most incredible piece of clockwork I ever saw,” he says slowly, furiously, his eyes glowing with anger. “And you just destroyed it.”

Can Covalt really be angry that I …

“That was *well done*, young Wren.” He coughs. “But I tell you, when I build something like that metal man, I’m going to give him an off-switch. Stupid to have to break such a fine machine. Whoever built that… a genius.” He strokes his beard, and gets to his feet – taking the Perpetuum out from under the broken bed as he does so. He’s looking back to normal already: a sour-faced moody old man. “A genius, and an idiot, too.”

“But who was it?” I demand. “Who built it?”

“That’s the question,” Covalt answers, gravely. “For every spring that’s wound on this Earth, there’s a human hand turning the key. No divine mechanics down here. We may be free of this piece of clockwork –“ and he lands a kick squarely in the still automaton’s chest. “But someone was after the Perpetuum. Someone was planning an army. We may be free of the clockwork, young Wren. But we’re not free of the clockmaker.”

* + - * **END GAME, VICTORY**