

MURDER IN THE  
ABBHEY™

## EPILEPSY WARNING

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Please read this caution before you, or your child, commence play of a videogame:

Certain people are susceptible to epileptic seizures or lose consciousness after exposure to flashing lights or light patterns in our daily lives. Such people may have a seizure while watching particular televised images or when they play some videogames. This phenomenon may appear even if the subject has no previous history of seizures. If you or a member of your family has ever had symptoms related to epilepsy (seizures or loss of awareness) when exposed to flashing lights, please consult your doctor prior to use. We advise parents to supervise their children when playing videogames. If you or your child experiences any of the following symptoms while playing a videogame: dizziness, blurred vision, eye or muscle twitches, loss of awareness, disorientation, any involuntary movement or convulsion IMMEDIATELY discontinue use and consult your doctor.

### Standard Precautions When Playing Videogames:

- ⇐ Do not stand or sit too close to the screen. Position yourself as far away from the screen as possible.
- ⇐ Play videogames on a small screen (preferably).
- ⇐ Avoid playing if you are tired.
- ⇐ Make sure that the room in which you are playing is well lit.
- ⇐ Rest for 10 to 15 minutes for every hour you play.

## TABLE OF CONTENTS

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1. The Story .....	3
2. Minimum System Requirements .....	4
3. Installation and Game Start .....	3
4. Menues and Control.....	6
5. Cast of Characters .....	9
6. Tips and Tricks .....	15
7. Credits.....	16
8. Technical Support .....	18
9. Product Warranty .....	19
10. End-User Software License Agreement .....	20
11. Notes.....	22

### I. THE STORY

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#### *“Thou shalt not kill”*

An ancient abbey becomes the crux of a series of mysterious crimes. Only one man is in a position to put a stop to them. Leonardo, a former advisor to the imperial court, and Bruno, his young, blue-blooded novice, are on their way to the remote abbey without the slightest suspicion that obscure entanglements are going to make them stumble upon a long-guarded secret. Yet the journey there is promptly overshadowed by an attempt on their lives!

Having arrived at the abbey, the two are confronted with even more puzzles. The ancient walls stubbornly refuse to reveal their secrets. As for the guardians of the monastery – from a simple gatekeeper all the way to the abbot himself – they all prove to be of little help in clearing up the cryptic events.

What luck that Leonardo’s reputation as a wise and experienced man – in terms of both the Holy Scriptures and the worldly aspects of human nature – not only precedes him, but does have a certain truth to it. All on his own, with only his sharp, analytical mind and his assistant Bruno to fall back on, he commences his investigations.

Slowly but surely, Leonardo and Bruno become involved in a plot that could very well shake not only the walls of the abbey but those of the entire Catholic Church itself – and thus the empire – down to their very foundations...

## 2. SYSTEM REQUIREMENTS

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Mac OS X 10.4.11 or higher

Any Intel CPU

512 MB RAM

GeForce 7300, Radeon X1600 or Intel GMA X3100 128MB

3 GB Hard Disk space

Internet connection for product registration

### 3. INSTALLATION AND GAME START

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To install the game, place “The Abbey” DVD in your Mac or mount the downloaded image if you purchased your game as a digital download. Double click the ‘The Abbey’ icon and drag the ‘The Abbey’ folder to your hard-disk.

After installation, you can launch the game by double clicking the game icon. You must now complete the registration information. Please enter your name and the registration code found on the manual or with your digital download email receipt. Please note that this code is your own personal code and should be kept safe. If this code is given out to third parties, it will become void and your game will fail to run.

## 4. MENUS AND CONTROL

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By pressing the ESC key you go to the Main Menu at any point within the game.



The various items on the menu are explained individually here:

### **PLAY**

This option returns you to the current game being played.

### **LOAD**

To continue a saved game, use this item on the menu to load a game you had saved before by double-clicking on the corresponding picture. The progress of a game you might have been playing just before this will be discarded thereby. The arrows on the right side of the screen serve towards navigating through the status of saved games.

### **SAVE**

This option is chosen to save a game. On the screen that follows you have the option to either save a new game (by double-clicking on an empty black box) or overwrite a previous game status (by double-clicking on an already marked box).

## OPTIONS

All important parameters for the game's display and audio replay can be set here. Please take note that both 4:3 and 16:9 resolutions can be chosen, but you might have to tick the 16:9 option to obtain the correct definition for perspectives. Please take note as well that most flat screens / TFTs merely support 60 Hz screen refresh rates. What can also be set here are the inventory to the side (in the case of 4:3 picture crops on wide-screen displays, this suggests itself as an added option), anti-aliasing and the separate control of audio volume for music, sound effects and spoken voices.



## CREDITS

Here you can see the names of the people who have given their all for this game.

## LEAVE

This option takes you back to the Windows® desktop without saving a game.

## CONTROLS

### Moving around the abbey and doing things

The general game controls have been kept clearly structured. You move Leonardo by left-clicking on any point on the screen as close as possible to where he should go. If an object or a person is located there, Leonardo is going to look at the object or person and add his comments. If you would like to examine an object or person more closely, take the object with you or interact with it in some other way (for instance, trigger an action like tugging on a rope), you must click on it using the right-hand button on the mouse.

### Inventory

If you have gathered up an object, you'll be able to find it again in the inventory. You can view the inventory by moving your mouse all the way to the upper edge of the screen. You can now either examine the objects here by right-clicking on them in their respective mosaic windows or "glue" them to your mouse cursor by left-clicking on them.

When you leave the inventory afterwards by sliding the mouse down to the lower edge of the screen, you can try to combine the object “glued” to your mouse cursor with any other object or any person in your screen surroundings. If you don't want to use the object any longer, you can banish it back to the inventory by single-clicking on an empty space.



### **Conversations**

Right-clicking on a person usually leads to a conversation in which you can nearly always choose between different questions and replies. A variety of conversation options are displayed in the lower section of the screen which you can choose simply by left-clicking on them. If you want to skip a sentence in the course of a conversation, perhaps because you're already familiar with it, you can shorten any sentence by right-clicking.

### **Exits**

If the mouse cursor on the screen turns into an arrow, this means it is showing you an exit into another scene or the picture will be cropped differently. Double-clicking on these “arrow zones” also enables you to jump directly to a different scene without having to wait for Leonardo to reach the spot that was clicked on.

### **Diary**

If you get or feel lost, or if you just want to fresh up your memory on the investigation, you can always consult Leonardos diary. You can access it by clicking onto the opened book in your inventory.



## Map

The abbey is a big place, and sometimes you might want to move through it a bit faster. For this, you can open up a map whenever you're outside of any buildings, by pressing the "M" key. Here, you can double-click on any location to travel right up to its doorstep. You will not be able to use the map in the 3rd chapter of the game, though.

### To sum up the controls:

Left-hand click	Go to a place, look at object/person, select object from the inventory, combine inventory object with object/person on the screen, choose conversation option.
Right-hand click	Interact with object/person, examine object from the inventory, skip sentences in a conversation.
Double click using left-hand mouse button on arrow zone	Jump to scene referred to.
"M"	Bring up the map while outside. Travel to any location by double-clicking on it.

## 5. CAST OF CHARACTERS

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You are going to meet up with many people at the abbey whose motives may be unclear to you, at least at first. We would like to briefly introduce the most important people in the game to make getting started easier for you.



### LEONARDO

Leonardo is not only a monk who is renowned for his wisdom and learnedness far beyond his order; he is also an excellent judge of human nature. In his former position as royal advisor, he was surrounded on all sides by greed and the abuse of power. The happier he seemed when he was relieved of his services to the royal couple.

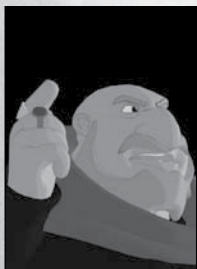
It is however rumoured among the monks of his order that Leonardo guards a dark secret which lead to the end of his career at Court...



### **BRUNO**

At 13, one is not very old, but it's just the right age to become a novice." It was with these words, or words to this effect, that Bruno's aristocratic father revealed his plans for the future of his son to him. But good-natured Bruno took the news that he was being sent to a remote monastery quite calmly in fact, as it meant that his parents wouldn't get upset anymore about all the things he did that upset them.

For, truth to tell, Bruno is not particularly quick-witted, and unfortunately he is not all that bright or diligent either. Nevertheless, he would have wished that people at Court didn't call him "clumsy Bruno" all the time. Because perhaps then the other children wouldn't have laughed at him when he dropped his rod when angling, or trod on the rake when he was gardening. Oh, well...



### **THE ABBOT**

If and when anything happens inside the hallowed walls of the abbey, the abbot knows about it. So it's a good thing that the abbot of this remote monastery has an inquisitive nature. He is the head of one of the most important communities in the Spanish church. His library is larger, and his monks more diligent than those of any other monastery.

A feeling of unease creeps over him, though, when he does not know things. Unfortunately, at the moment he does not know why one of his monks has been killed by an incense burner. Not knowing this kind of thing upsets him. So much the better, then, that he has called in Brother Leonardo to investigate the case and put him in the picture.



### **EGIDIO**

Is a very versatile member of the abbey community - much to his chagrin. Currently, he is both gatekeeper and stable boy, but thinks that he could contribute to life at the abbey in a far more valuable way. Like many of his brothers, he feels underchallenged and unappreciated, but as he performs his tasks conscientiously even the stern prior can find little fault with him.

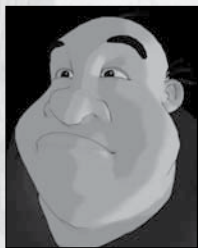
Perhaps because of his work, this muscular fellow is physically one of the fittest monks in a place that has hardly any facilities for physical education. The same cannot be said for Egidio's frame of mind, however ...



### **ELADIO**

This widely travelled healer from Thebes runs the hospital of the abbey. He is kept very busy, as he treats everything from minor complaints to serious illnesses. His friendly manner helps his patients to make a quick recovery, so it's no wonder that the monks visit their skilful doctor at all times of the day and night. He is knowledgeable about all ailments, and little escapes his observant eye.

Anyone who appreciates Eladio's dry humour might ask himself how such a worldly-wise man could settle down here in this remote monastery, and whether he is not hopelessly underchallenged by the small circle of monks. But Eladio belies any such doubts. He seems to have made himself quite comfortable here, and observes the events around him with keen interest.



### **GODFRIED**

This timid little assistant librarian is quite literally afraid of his own shadow. At the sight of this perpetually quaking little chap, the occasional visitor might be forgiven for thinking that, whatever small joys life may hold for him, recognition by his peers is probably not one of them.

Nevertheless, Godfried would be the last to complain about his work. His position is one of the most important in the abbey, for its library is famous far beyond the borders of the empire, as are the priceless scrolls and tomes that are kept there under lock and key and to which Godfried has access as an assistant librarian.



### **MARTIN**

Preparing tasty meals from simple foods is a challenge the monastery's jovial cook enjoys immensely. Martin has an open mind as far as new recipes and ingredients go, and he loves experimenting with different combinations of herbs and spices. Apparently he is successful at this too, because, in contrast to his predecessor, Martin is very popular.

Like a ship's cook, he is responsible to a large extent for the weal and woe of the little community, as it is not exactly blessed with worldly pleasures. The fact that he can go about his daily work without anyone interfering speaks volumes for his cooking skills ...



### **NICHOLAS**

This friendly giant is a blacksmith by trade, but a precision engineer and goldsmith by heart. He goes about his work with enthusiasm, doing any necessary repairs in the monastery without complaint. These normally entail metalworking, or making or repairing articles of daily use. He even runs errands in the area without grumbling. But what Nicholas would love to do more than anything else is handcraft fine machinery. He is particularly fond of measuring instruments of all kinds.

Does life hold any challenges for this young monk, beyond his everyday routine? At any rate, he is very pleased about Leonardo's visit, as he admires him greatly. He hangs on the scholar's every word, always eager to learn more.



### **SEGUNDO**

The prior of the remote abbey has seen and done a great deal in his day, but if he has drawn any conclusions from his experiences, he keeps them for himself. The scholarly, high-born monk keeps the monastery community running smoothly, thus making the abbot's job a little easier for him.

Since early age, Segundo has been convinced that planning and control are virtues in themselves. At his parent's estate, and later in Milan, he took great pains to cultivate a network of contacts and practice discipline.

He is everywhere and nowhere, untiring in his efforts to maintain order in the monastery. He appears to have many interests and is always well informed. One thing he cannot be accused of is approachability.



### **ARCADIO**

Undisturbed by the events in the monastery, the oldest member of the community tends the monastery garden in the cross-shaped courtyard. Hardly anyone bothers to involve the aged monk, who is evidently slightly senile, in the concerns and worries of the community. Only seldom does another resident of the abbey engage in conversation with him.

But how is one to take someone seriously who constantly confuses people and who does what his plants whisper to him? Even his long experience as a gardener apparently makes no difference, and Arcadio on his part seems quite happy to be left in peace to converse with his seedlings.



### **THOMAS**

This young scribe is a bookworm personified. He concentrates on his handicraft – copying the works in the library – more than any of the monks around him. Even as a young boy, Thomas was fascinated by acquiring knowledge and learning ancient tongues, and he is at his happiest when he is surrounded by the treasures of the library.

Thomas suffers under the iron fist of Umberto, the head librarian; he would love to show what he is made of. But the lanky young man has to content himself with doing what he is given to do. He seldom has a chance to indulge in stimulating conversation with peers, for he has few intellectual equals at the abbey.



### **UMBERTO**

With a linguistic repertoire that surpasses the usual combinations by far, Umberto is undoubtedly one of the most learned monks at the abbey. No ancient language is unfamiliar to him, and he could talk about the books that pass through his hands ... well, for days.

But for that he is too discrete and too busy.

Umberto spends most of his precious time painstakingly translating all kinds of works. So it is perhaps understandable that he has little patience for platitudes and insignificant chit-chat. Sometimes the monk from Lyons wishes his brothers were more considerate and understanding, but he does not dwell long on such thoughts.



### **MARCELLO**

There has probably never been a more conscientious head librarian of a monastery. Marcellus watches over the work with eagle eyes, making sure the rules are followed to the letter. He guards the unique treasures of his library, which is famous beyond the borders of the land, with almost jealous vigilance. Works that would make the hearts of a great many experts beat faster are entrusted to his care.

With a reputation like this to defend, there is no room for error. Marcellus rules over his scribes with an iron fist, for the abbey is renowned throughout the empire for its wonderful, absolutely exact duplicates, and Marcellus reminds the small, illustrious circle of scribes every single day that it is an honour to be allowed to work there.



### **NAZARIO**

Inspired with holy faith, the Grand Inquisitor goes about his business of purging wickedness from the world with merciless zeal. It is in his blood to find the smallest weak spot, track down wrong-doers, and not give sinners the slightest chance. Lord help anyone who incurs his wrath, for it may well mean that his last hour has come.

One can only hope that Nazario's judgment is as infallible as his hunting instincts, for this grim-faced zealot does not accept counsel from anyone, believing as he does that he is guided by a higher power. And indeed, he rarely meets with serious opposition on his missions. He also seems to be irreconcilable towards Leonardo. Their paths have evidently crossed in the past, and neither man appears to be very happy about seeing the other again. Will events of the past affect the investigation at the abbey?

## 6. TIPS AND TRICKS

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Got the feeling that you're not making any progress? Then take the following bits of advice to heart:

- ☞ Talk with everyone you can find and try to spot the differences in the reports of what they have experienced. That might just put you on the right track!
- ☞ Examine all the scenes for objects as minutely as possible. A good investigator searches for bits of evidence, no matter how small the traces may be.
- ☞ The abbey is a lively place in which the widest variety of things happens each and every day. It's worth it to pay another visit to places one has been to before, perhaps on a different day or at a different time.
- ☞ Reveal people's motivations and their needs, then use them to your advantage: What was once an uncooperative monk may end up proving to be helpful, after all. That is, if you're prepared to do him some kind of favour.
- ☞ Take everything you can find with you! As the saying goes: What you've got, you've got. Hardly any object you're able to take with you will prove to be insignificant in the end. Keep checking your inventory again and again for new inspiration towards possibilities for combining things.
- ☞ When nothing else seems to work, you can still pray to God for advice – or chat with Bruno. Then again, maybe your diary offers the necessary clues to get going, too?

## 7. CREDITS

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**Mac version**

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## 8. TECHNICAL SUPPORT

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### Support

If you are looking for help with a specific problem, you can raise a support ticket:

<http://www.vpltd.com/supportdesk>

Before raising a ticket, please have the following information to hand:

- Your Mac configuration (OSX version, RAM, MHz, Video type, Mac type).
- A detailed description of the problem (i.e. error message, relevant part of the game, etc.).
- Crash report if generated.



[www.vpltd.com](http://www.vpltd.com)