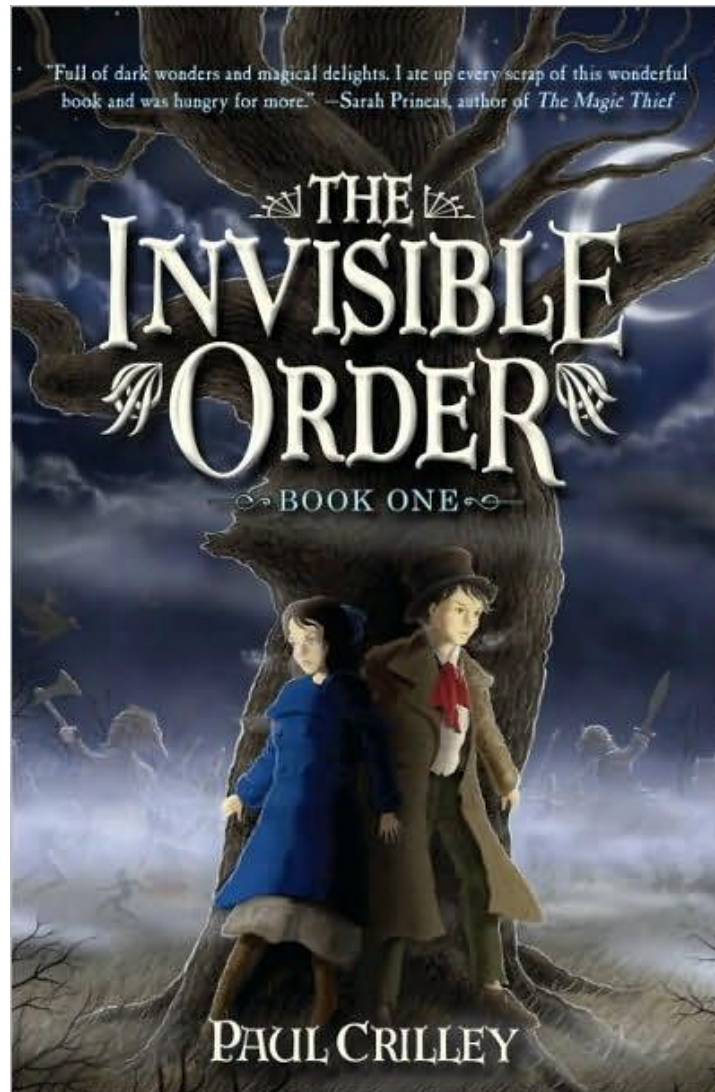


***The Invisible Order***  
***Book One:***  
***Rise of the Darklings***



## *The Invisible Order Book One - Rise of the Darklings*

Emily Snow is twelve years old, supporting herself and her younger brother on the streets of Victorian England by selling watercress. One early winter morning on her way to buy supplies, she encounters a piskie--a small but very sarcastic fey creature that has been cornered by a group of the Black Sidhe, piskies from an opposing clan. She rescues him and unknowingly becomes involved in a war between the Seelie and the Unseelie, two opposing factions of fairies that have been battling each other throughout the long centuries of human history, with London--and England itself--as the ultimate prize.

When the Invisible Order--a centuries-old secret society of humans that has protected mankind from the fey's interference--gets involved, things really start to get complicated.

Now she is the central figure in this ancient war that could permanently change Earth. With no one to trust, Emily must rely on her own instincts and guile to make the right choices that could save her family and all of mankind.

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"This is how it should be done: exciting, page-turning, & overflowing with real folklore!" – *Melissa Marr, author of The Wicked Lovely series.*

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"Rise of the Darklings hits the ground running on page one, and never slows down for a minute. Crilley depicts the dark, complex worlds of both Victorian London and Faerie in prose that manages to be both clear and evocative. Emily Snow is just my kind of brave, outspoken heroine, and this story gives her adventures worthy of her. I can hardly wait to see what comes next." – *Patricia Wrede, author of The Thirteenth Child*

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"Full of dark wonders and magical delights. I ate up every scrap of this wonderful book and was hungry for more." – *Sarah Prineas, author of The Magic Thief.*

### *From Booklist*

For the last two years, since their parents' disappearances, 12-year-old Emily has supported her younger brother, William, by selling watercress on the streets of Victorian London. Now she takes on a weightier responsibility: protecting him, and all humankind, from the magical creatures who live invisibly in their midst and those who dwell in the faerie kingdom below London but plan to emerge and conquer the city. A straightforward, kindly girl, Emily is ill-prepared for the duplicity and cruelty of her opponents, but with the help of friends, she sets out with determination to deal with matters she does not fully understand. Readers will empathize, partly because Emily is such a well-drawn, likable character and partly because they too may feel confused at times by the rival groups of power seekers, the large cast of characters, and the plot's many twists. Combining adventure, historical fiction, and fantasy, this fast-paced novel is the first in the Invisible Order series. Grades 5-8. --Carolyn Phelan

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## The Invisible Order Book One: Rise of the Darklings.

### Teacher's Guide

A note from the author:

There were a few things I wanted to do when I started writing *Rise of the Darklings*. Firstly, I wanted to create a main character who was competent and engaging. Who garnered reader sympathy without the reader feeling sorry for her. (I don't think Emily would be happy with *anyone* feeling sorry for her.) I wanted a character who didn't need to keep running to adults to solve her problems. Someone who was resolute, who took what life gave her and then did her best to solve her own problems.

But these traits made Emily Snow a rather serious young girl. And she has a right to be. She has no parents. She has to get up at four o'clock every morning to go to work. She has to look after a younger brother who, (at the beginning of the book at least), is ungrateful to this care.

But this seriousness played very nicely into the second aim of the book. You see, I love secrets and magic. Secret societies fascinate me. Cryptic lore, hidden treasures, clandestine meetings in fog shrouded streets – these are the things that I love reading about. I enjoy finding the magic in mundane things. To look at a statue that has stood on a street corner for centuries and imagine a secret life where it comes alive to hunt down immortal magicians. Or to look at a dusty shop window and imagine it selling magical books if only you know the answer to a certain riddle.

This co-existing of magic and normality is something that has always fascinated me, and with *The Invisible Order* I got to indulge that passion to the utmost. To imagine a hidden world of fey creatures living beneath the streets of London. That around the next corner, separated by the faint breath of a magic spell, was a hidden London full of danger and mystery and magic. I wanted the reader to feel that sense of potential, that maybe things aren't what they seem, that maybe there *is* magic out there, if only we knew how to look for it.

As I said, Emily's seriousness plays very nicely into this theme. At the beginning of the book, Emily is an adult in everything but size. She doesn't have time for magic and fairy tales. All her time is taken up with the real world, with making sure she and her brother have enough to eat and a place to stay. But as the book progresses, she begins to open her eyes a bit to the magic and wonder around her. She slips out of the slightly cynical skin that Victorian London has draped across her. She begins to accept that maybe there is more out there than the mundane life of a watercress seller. That if you only open your eyes and look around, there is magic out there.

To make all this happen I wanted to take everyday landmarks in London and tweak them a little, to give them some mystery, some magic. (Although a lot of the landmarks of London already have their own magic). From a fey street hidden around a dark alley in Cheapside, where an obese Oberon, once a King of Faerie, now spends all his time eating and has to be wheeled around by his helpers, to a massive oak tree larger than the Eiffel Tower hidden beneath the streets of London, to hidden spells locked away in the galleries of St Paul's Cathedral, waiting only the answer to a specific riddle before it will release its magic.

There are other landmarks I will be incorporating in subsequent books, (London Bridge plays a large role in book 2). But here I'll talk a bit about some of the landmarks I used in this book.



## Landmarks of London

### St Paul's Cathedral



Ludgate Hill, the location of St Paul's Cathedral, has long been a sacred site. Before Christianity even arrived in Britain the location was thought to hold a temple dedicated to the Roman Goddess Diana. But in 604 AD, the Saxon King Ethelbert erected the first church dedicated to St Paul.

King Ethelbert's church was a simple affair made of wood, and it was soon destroyed by fire. (A problem that was to plague London throughout its history.) The church was rebuilt by the bishop, St. Erkenwald in 685, but this second church was then razed to the ground by Vikings only 7 years later. Not a good start.

A second St Paul's was built, this time of stone and it lasted in one form or another until another fire destroyed the church in 1087.

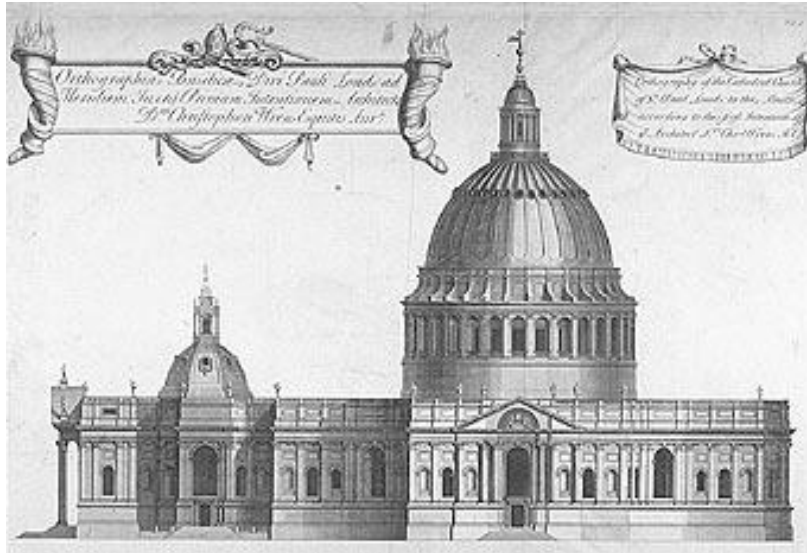
The third St Paul's, known as Old St. Paul's, was built by the Normans and took over 200 years to complete, the final touches only being applied in 1240. Well, not quite final touches. The final church was by this time a little outdated, and an enlargement program was started immediately, a project that was not finished until 1314. But it was worth it. St Paul's was now the third-longest church in Europe, measuring in at 596 feet. And the spire (at 489 feet), was the tallest in Europe.



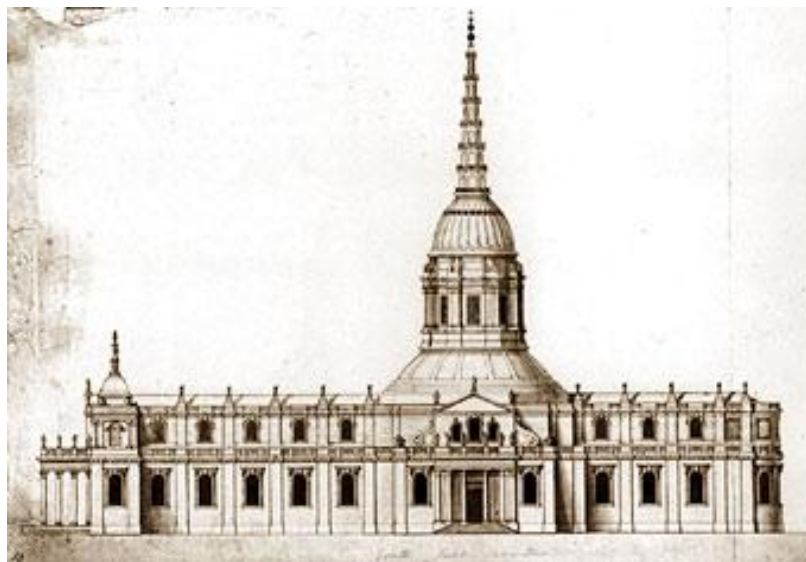
was based on the classical style of the Italian Renaissance and featured a massive dome above a huge, central hall. Again, this was considered far too radical by the clergy, who wanted a more traditional (ie less Catholic) design.

***DID YOU KNOW:*** To finance the rebuilding of St Paul's Cathedral, King Charles II levied a special tax on all coal arriving in London.

### ***The Creek Cross Design***



### ***The Warrant Design***



Wren's next attempt was the Warrant Design. Wren made sure this attempt was more classical in style, creating a shape much more in keeping with traditional churches. (Which consisted of a long nave and a spire.) The design was approved by King Charles II, who also gave permission to Wren to make variations to the plan as it was being built. Wren took full advantage of this, and rather slyly went about changing almost every element of the Warrant Design so that the Cathedral that was finally built looked vastly different to the approved plans. He managed to avoid the anger of the clergy by making sure most of the work was hidden behind scaffolding and kept away from curious eyes. He scrapped the traditional spire, enlarged the dome, and raised the walls much higher to create the St Paul's we know today.

## ***St Paul's Cathedral***



***DID YOU KNOW:*** Stones from Old St Paul's were used in the centre of the new cathedral. Wren noticed that one of them was inscribed with the Latin word, "resurgam", which translated as "I shall rise again". Wren had the words carved about the south door, beneath a carving of a phoenix.

## ***The Dome***

The biggest change in the final version of St Paul's was to the dome itself. As it now stands it actually consists of three domes: an inner dome, a brick cone that supports the lantern, and the outer dome 'skin'. The whole structure weighs 64,000 tonnes, rises 365 feet above the City of London, and is one of the largest in the world

***DID YOU KNOW:*** St Paul's Cathedral cost £736,750. That's £87.5 million as of 2010

## *The Whispering Gallery*



One of the more popular tourist attractions of St Paul's is the Whispering Gallery. A whispering gallery is a circular gallery built beneath a dome, where something whispered on one side of the gallery can clearly be heard at the other side of the gallery, some 112 feet away.

The Whispering Gallery at St Paul's runs around the inside of the dome almost 100 feet above the ground and to get to it you have to walk up 259 steps. In *Rise of the Darklings* I took the phrase rather literally and had a magic spell encoded into the Whispering Gallery that would activate only when a certain phrase was whispered by Emily beneath the vault of St Paul's.

In fact, the Whispering Gallery was the reason I used St Paul's Cathedral in the first place. When I first read about this gallery that could pass a whisper all the round to the other side of the dome, I thought there was something magical about it. From there it was a very short leap to actually making it magic for the purposes of my story. Of course, when you decide something like that, you have to make sure you get the details right. So it involved a lot of research to make sure I got the interior of the cathedral accurate. I haven't actually been to St Paul's Cathedral, but as soon as I visit London, it's on the top of my list of places to visit.

## ***The crypt***

Below the floors of St Paul's lies the crypt, where Christopher Wren was laid to rest with his family. His tomb bears the epitaph:

“LECTOR, SI MONUMENTUM REQUIRIS CIRCUMSPICE”

which translates to

"Reader, if you seek his memorial, look about you".

A more fitting tribute could not have been given to the man responsible for rebuilding most of London after the Great Fire of 1666. (More of which in Book 2).

## **Black Annis and Jenny Greenteeth**



Back in Victorian times, there was no such thing as Public Service Announcements. There was no widely available means of teaching children about the dangers of playing near rivers and streams. And parents couldn't watch their children all the time. They had to work crippling long days in order to provide for themselves and their families. So they turned to a means of teaching that had been around for as long as humans could communicate – the power of stories.

Jenny Greenteeth is a perfect example of this, a creature created to make sure children stayed away from open water, where they might fall in and drown. She is the spirit of stagnant pools, and the story went that if any child got too close to the water, Jenny Greenteeth would leap out and grab the child with her fangs, dragging them down into the water to drown. (After which, Jenny would eat them.) A bogeyman purposefully created to scare children into doing what their parents told them.

Black Annis was said to be a terrifying hag with long claws and yellow teeth who lived in a cave called Black Annis's Bower in the Dane Hills in England. It was said she dug the cave with her own claws and that she fed on children who were silly enough to wander onto the hills at dusk. She supposedly skinned and ate her victims, scattering their bones around her cave and wearing the skin of her victims as an apron.

Many a young English child, who was naughty, or who stayed out too long in the dark, was warned, “You watch out, or Annis will get you.”

*Vast talons, foul with human flesh, there grew  
In place of hands, and features livid blue  
Glar'd in her visage; while the obscene waist  
Warm skins of human victims close embraced.*  
- John Heyrick Jnr., (18th century)

I adapted these two creatures into my villains. They were already pretty scary in their own right, but I decided to turn them both into water spirits and join them up as a team, one old, one young. It makes a writer's job a lot easier when these kind of creatures already exist.

## **The Monument**



The Monument to the Great Fire of London, (more commonly referred to as simply, The Monument), is a memorial to the Great Fire of London. In 1666, a fire started in the Pudding Lane bakery of Thomas Farriner, (more on that in *The Invisible Order Book 2: The Fire King*), and over the next four days swept through the city of London, destroying 13,200 houses, 87 churches, St Paul's Cathedral. Amazingly, only 6 deaths were recorded.

The Monument is a 202 ft tall stone column designed by Christopher Wren and Robert Hooke, and it stands at the junction of Monument Street and Fish Street Hill. It was built in 1671-1677 and is the tallest isolate stone column in the world.

The column is topped by a flaming copper orb that symbolizes the Great Fire, and if you climb the 311 steps to the top you can see a panoramic view of the entire city, as well as receiving a certificate for your effort.

The Latin inscription on the north panel of the pedestal translates as "In the year of Christ 1666, on 2 September, at a distance eastward from this place of 202 ft, which is the height of this column, a fire broke out in the dead of night which, the wind blowing, devoured even distant buildings, and rushed devastating through every quarter with astonishing swiftness and noise ... On the third day ... at the bidding, we may well believe, of heaven, the fire stayed its course and everywhere died out."



### **Copper orb and viewing platform**

The Monument was also built to double as a scientific instrument. It has a central shaft meant for use as a telescope and for use in gravity and to an underground laboratory. It was this piece of information that led me to come up with a third use for the Monument. Seeing as it was built by Christopher Wren and Wren's involvement with the Invisible Order comes to the fore in *The Fire King*, I had him dig an even deeper room beneath this first laboratory for use by Merlin the Enchanter. In fact, it was the sheer amount of building and planning that Christopher Wren did after the Great Fire that led me to incorporate him within the Invisible Order. It seemed that such a man would most definitely have been sought out to help the Order achieve their aims.

## **The Invisible Order**

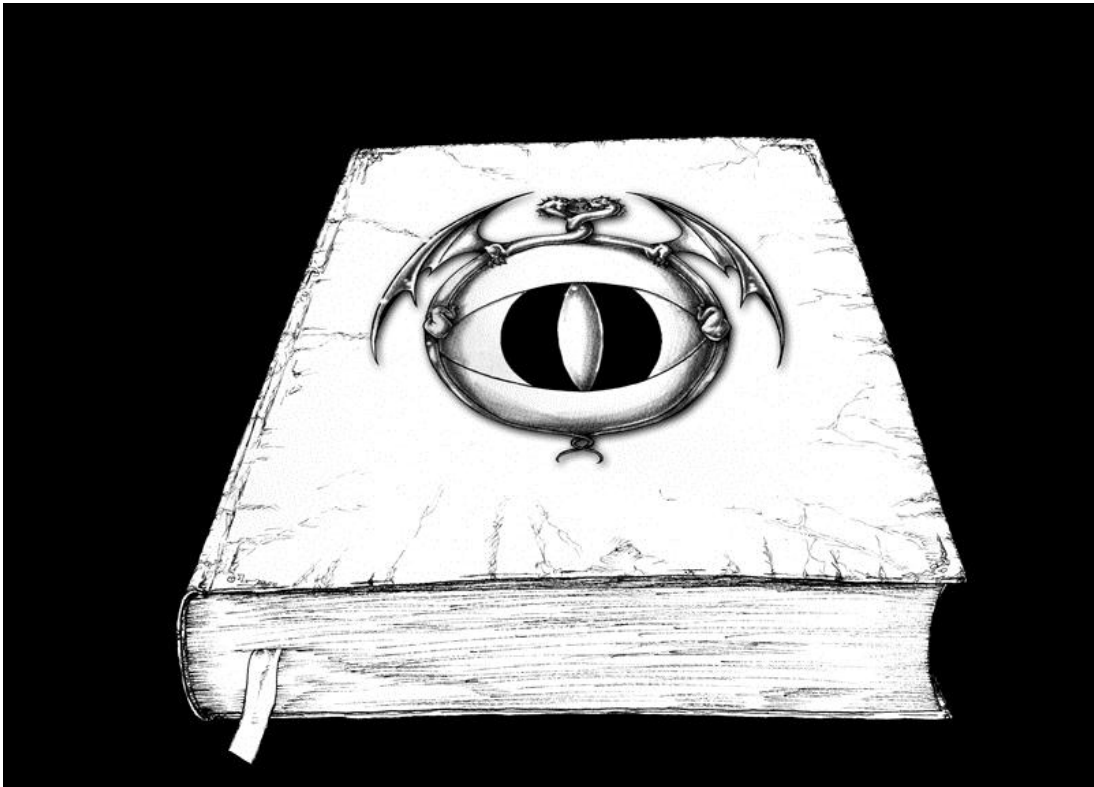
And finally, we come to The Invisible Order itself, my contribution to the annals of fictitious secret societies. I got the idea for The Invisible Order when doing some general research into Victorian London. I was planning a steampunk novel and came across something called The Invisible College, which turned out to be a society of natural philosophers (scientists) formed in 1646 that included Robert Boyle, John Wilkins, John Wallis, John Evelyn, Robert Hooke, Christopher Wren and William Petty. The aim of this group was to acquire knowledge through scientific experimentation. So this group was very committed to facts and science. In fact, in 1660, this group actually became the Royal Society, a respected institute of scientific experimentation and knowledge that still exists to this day.

I took this Invisible College and gave it a deeper purpose. That it (and the Royal Society that came after it), were actually covers so that the Invisible Order - an ancient secret society that protected mankind from the attentions of the fey - could have a place for their offices and a location to hold their meetings without people becoming too interested in what they were up to. I loved the idea that this bastion of fact and science was actually a front for the very thing these scientists were fighting against – folklore, superstition, belief in the unknown. That many of these scientists would be absolutely horrified if they found out what really went on in their “invisible college”.

Of course, The Invisible Order had existed for many hundreds of years before the creation of this invisible college. But with the growth of towns and cities, the Invisible Order felt they needed a front that would deflect suspicion away from themselves.

**Illustrations inspired by the book.**

*The most important book of **The Invisible Order**, where the history of their order is kept recorded. **The Hidden Histories**.*



**Emily Snow**



***Spring Heeled Jack***



***Kelindria, the Faerie Queen***



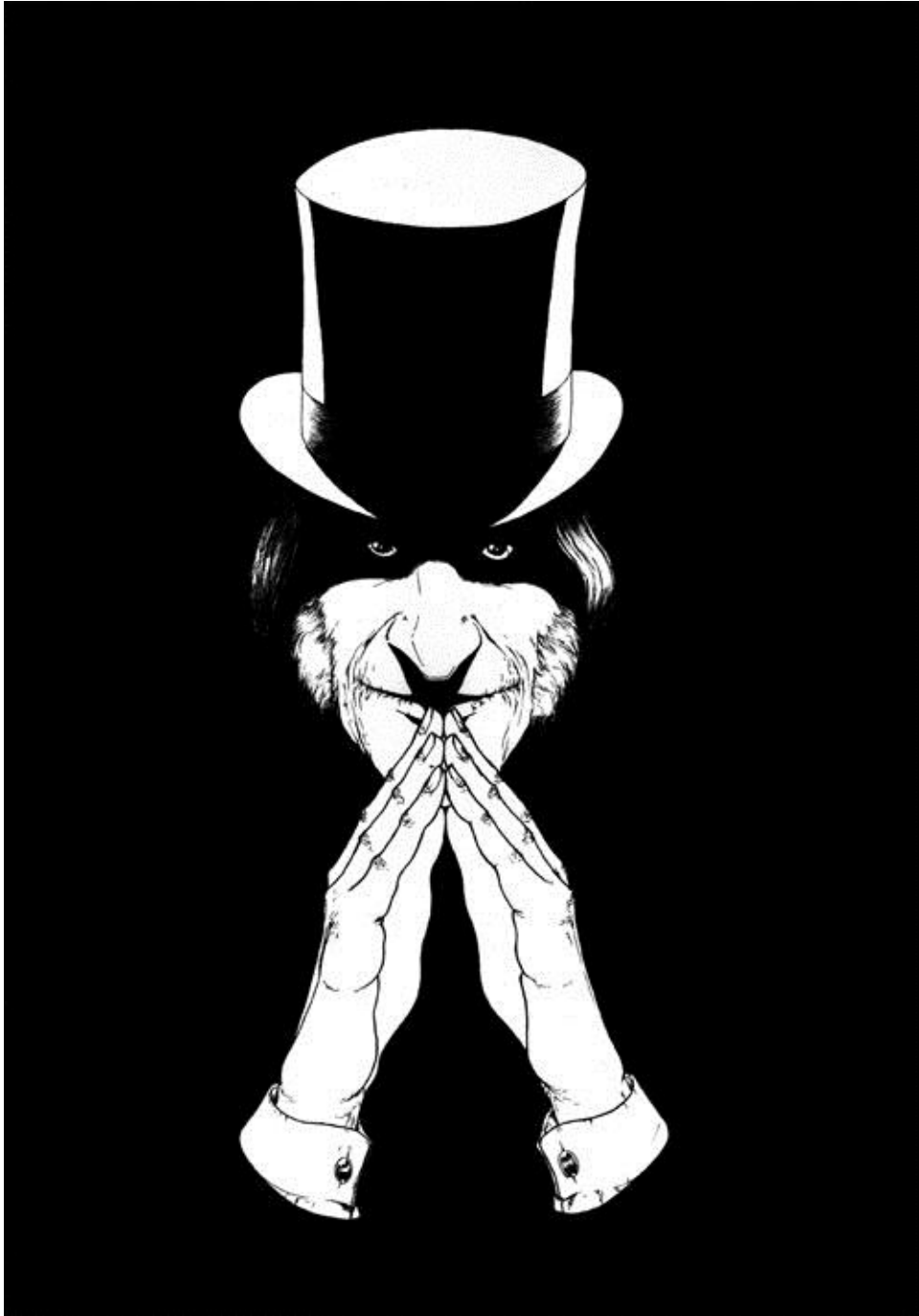
*Corrigan, the piskie*



*The Faerie Tree, far below London*



*Mr Ravenhill*



Resources: <http://www.victorianlondon.org/>

London Labour and the London Poor, by Henry Mayhew

Victorian London, Liza Picard

## About the Author

Paul Crilley was born in Scotland in 1975 and moved to South Africa when he was eight years old. He was rather disappointed to discover that Africa was not at all like the Tarzan movies he watched on Sunday afternoons and that he would not, in fact, have elephants and lions strolling through his back yard. (Although he does have plenty of monkeys who raid his kitchen for fruit and bread.)

His parents being of a rather fickle nature, they decided to move back to Scotland in 1986, only to return once again to South Africa in 1988, where Paul has remained ever since.

Paul has always wanted to be a writer, and luckily for him his parents didn't think it too strange that he spent every available moment reading. In fact, they pretty much encouraged it, making sure he always had new books to read, so a lot of what you see or read here is probably their fault.

When he was eighteen he met Caroline, and they have been together ever since. They have two children - a five year old daughter and a two year old son. They live in a village called Hillcrest, which is on the east coast of South Africa. They have two dogs and seven cats.

Although Paul loves writing Young Adult and Middle Grade fiction, he also likes to work in as many other fields as possible. He writes adult fantasy for Wizards of the Coast, (The Chronicles of Abraxis Wren, a crime/noir/fantasy mashup featuring the acerbic Abraxis Wren and his long-suffering assistant Torin). He spent most of last year working as a freelance writer on the Bioware/Lucasarts MMO Star Wars: The Old Republic, something of a dream come true for Paul, as he has always been a Star Wars geek. (His earliest movie-going memory is going to see The Empire Strikes Back when he was five years old.) Paul also writes for South African television.



