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archives~
volume 3





THE DERYNI ARCHIVES

Issue 3

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STATUS REPORT FROM KATHERINE KURTZ

October 25, 1979

Dear Friends,

As I write this, I have just begun a two-month leave of absence from my regular job, to finish CAMBER THE HERETIC. During those two months, I hope not only to complete HERETIC--which is nearing the two-thirds mark, and should be out next fall--but also to get the proposals done and submitted for two new projects: the next Deryni book, tentatively titled CHILDE MORGAN, covering the events told in "The Naming of Morgan" and Swords Against the Marluk"--which will likely run to two books, or possibly three; and a mainstream novel with accompanying screenplay that I've been wanting to do for several years now. This period will also be a trial-run at being a full-time author--a situation I hope to make permanent by the middle of next year.

As you can imagine, the above will keep me very busy. However, I do plan to make the time to get another issue of DERYNI ARCHIVES together for publication around Twelfth Night--provided that I continue to get your input. As you will see in this issue, we are getting more and more material from you readers, and the quality of some of it is astonishing. And for our next issue, we already have an excellent article on Arthurian elements in the Deryni mythos (thank you, Dennis Jarog!) and the good prospect of a spine-tingling short story--if the poetry in this issue is any indication of Lohr Miller's writing ability--entitled "Lover to Shadows." We will also be running another of Derek Foster's beautiful Deryni songs--this one concerning the death duel of Alister Cullen and Ariella, with a magnificent illustration by Michael C. Mahaney, who did the cover for this issue. These are the kinds of things that are making DA one of the best-looking and highest quality publications of its kind--and we want to keep it that way, because you, the readers, deserve no less. But we need your input, especially articles and artwork. You know what we've published so far; let those be your guidelines. Artwork should be black ink on white paper, and preferably quarter-page size or smaller. We can also use border designs for bottoms of pages and article dividers, and full-page borders for tables of contents and flyers. Ask, if you're interested in trying a cover. Remember: CAMBER THE HERETIC takes precedence over all else for the rest of the year; but if you send us enough material, I'll make the time to get the next DA out by Twelfth Night.

Some of you have asked me to give you advance notice of appearances I'll be making, so here are four definite ones for 1980, so far: Feb. 16-17, Fantasy Worlds Festival (formerly Darkover Midwinter Festival), Berkeley, CA.; Mar. 27-30, Aggiecon XI, P.O. Box 5718, College Station, TX. 77844; June 6-8, X-Con, in Milwaukee, WI.; Nov. 28-30, Darkovercon East, Baltimore, MD. Plus, I'll probably be at Westercon and Worldcon, wherever those are next year. I'll look forward to seeing many of you at many of these.

Finally, what is happening on the Deryni movie? Answer: Not a whole lot, right now. Our prospective producer is out of the country, on location for another film, and so negotiations have been delayed. Be assured that I will let you know as soon as I know anything definite. Hollywood can move very slowly--or very quickly. If it should move quickly, I want to have CAMBER THE HERETIC finished so that I can plunge into the film project with all my energies. So, dear friends, not to be too anxious. Things usually happen as they should....

Pax vobiscum,

Katherine



2

On the Heraldry and Habiliments of the Order of St. Michael -

A PRÉCIS BY

Katherine Kurtz and Michael C. Mahaney



The Michaelines, a militant order of priests, are one of the most potent religious and political forces in the kingdom of Gwynedd. More than one clerical debate has been swayed by their arguments, more than one battle settled by the sweep of their swords. Unlike other less dynamic religious orders the Michaelines stand ever distinct whether amidst a conclave of fellow priests or at the core of a pitched battle. Their aggressive

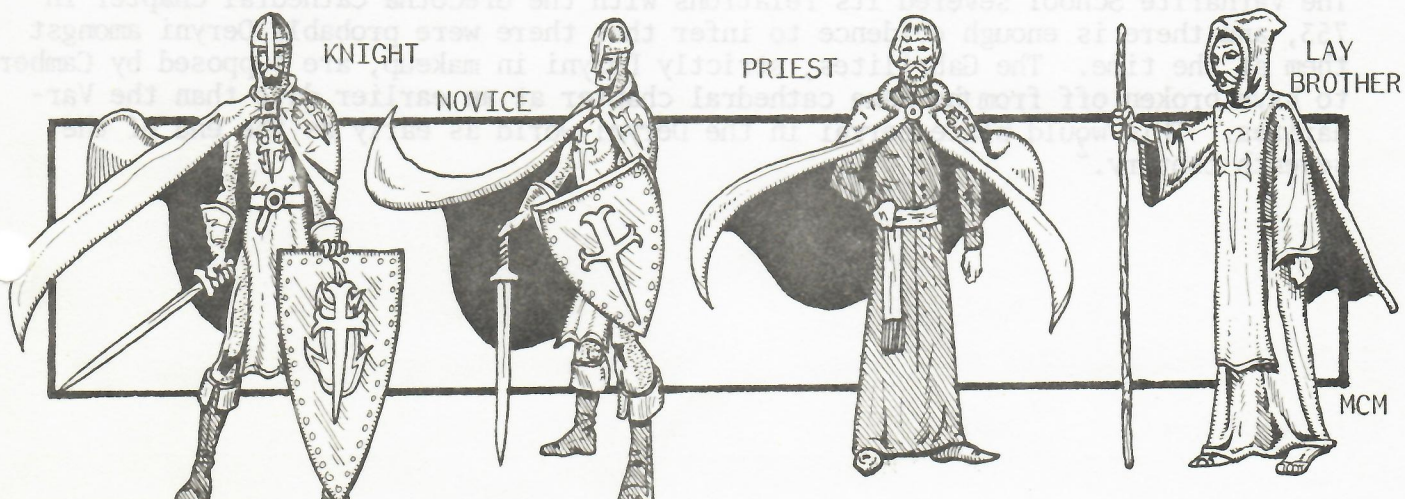
stance, their assuredness, their cool appraisal of unfolding situations set them apart from their peers. But one need seldom observe them so keenly in order to determine their affiliation, for their garb alone is sufficient identification. The Michaeline armourial bearings (Azure, a cross moline fitchy Argent, issuing from a flame Gules fimbriated Or -- see above left) are recognized by even the humblest serf.

A Michaeline Knight is permitted to bear the full achievement of his order: i.e. a blazon on both front and back of his surcoat, the same on the shoulder and back of his mantle, the characteristic white belt signifying knighthood, and, of course, the Michaeline charge on his shield.

A Michaeline priest is likewise entitled to the full achievement on his mantle but would wear a red cincture with fringed ends around the waist of his dark blue cassock. If, like Joram MacRorie, he is also a knight, he would most likely wear the white sash of Michaeline Knighthood with his cassock. When clad in monkish robes instead of cassock, he might wear a red cord -- or red and white intertwined if he happens to be both priest and knight.

A novice aspiring to Michaeline Knighthood would wear the blue Michaeline surcoat over his armour, but instead of the enflamed cross he would bear the white cross only. This blazon would appear fore and aft on his surcoat, at the shoulder and back of his mantle, and upon his shield, in each case on the characteristic blue field. In place of the knightly white belt, he might wear a simple swordbelt of black leather.

Lay brothers of the Michaeline Order would wear a monk's robe of Michaeline blue with plain white cross, a yellow or gold waist cord and a plain blue mantle.



MCM '79

Decessi Mundi?

(DIVERGENT WORLDS?)

"The Known History of the Deryni"

Part I

by Erland of Dundarave

The world in which the Eleven Kingdoms can be found is one with many obvious and deliberate similarities to our world in the Middle Ages. The previous histories of these two worlds may or may not flow from a common point of divergence somewhere in their pasts, previous to which the two histories were identical. It is also possible that the two histories merely more nearly approach one another at earlier stages in the development of each, run in near-parallel for a while, and then diverge, or completely converge, at some point still earlier. These articles will examine this subject, and related topics, under the scrutiny of historical-sociological analysis.

This first article will deal with the most obvious differences, and succeeding articles will examine individual aspects in greater detail, provided there is sufficient interest. First, however, I suggest that a few terms be defined for the purposes of these articles, to lessen confusion and excess verbiage. "Deryni world" will refer to the world in which one finds the Eleven Kingdoms, exactly as depicted in Katherine Kurtz's stories. "Mundane world" will refer to the world on which these words are being penned, and will be read (presuming, of course, that these last two worlds are the same...sometimes I wonder...). "Cultural" influences and institutions will refer to the arts and related fields, including philosophy, as distinct from "social" influences and institutions, referring to the social organization of the areas being discussed.

The most obvious difference lies in that element of the Deryni world which prompted the Ballantines to call DERYNI RISING a fantasy: the Deryni. I will avoid the question of whether or not the Deryni exist in the mundane world as irrelevant; the mundane world's historical data omits them, if they did exist here. Ergo, I will assume, however rashly, that there are no Deryni in the mundane world.

So, we come to the Big Difference #1: Deryni, and people who can use Deryni magic. If the two worlds have a common past, there must have been some point in the history of the Deryni where there were no Deryni--or where Deryni talents had not been discovered, which could have the same results. So, how early in the history of the Deryni world do we know of the existence of Deryni?

The date of birth of Festil I, 780 A.D. (presuming that all dates in Chronicles of the Deryni and the Legends of Saint Camber are A.D.), is the earliest specific year a known Deryni is specified to have existed. So much for specificity: the Deryni must have existed for some time in order to have risen to a position to take over Gwynedd. How long they would have had to have been there is a matter of the sheerest conjecture.

The Varnarite School severed its relations with the Grecotha cathedral chapter in 753, and there is enough evidence to infer that there were probably Deryni amongst them at the time. The Gabrilites, strictly Deryni in makeup, are supposed by Camber to have broken off from the same cathedral chapter at an earlier date than the Varnarites. This would place Deryni in the Deryni world as early as the end of the seventh century.

The best indication of ancient magic in Gwynedd, however, is connected with the Protocol of Orin. The first mention of this work refers to it, in Camber's words, as: "...an old manuscript called the Protocol of Orin. I found it with the original of the Pargan Howiccan senache that you were translating, Evaine, but it's far older than that--several hundred years, I suspect."³ The Prologue to CAMBER OF CULDI states that "it was but a century since Pargan Howiccan, the great Deryni lyric poet, had set the known world afire with his epic sagas of the old gods...."⁴ This I take to mean a century before Camber began to institute the Restoration in 907; ergo, Pargan Howiccan should have flourished shortly after 800. Several hundred years before 800, presuming Camber to be correct (he usually is), would perhaps mean 500 or 600 A.D.--which ties in with another set of dates.

When Camber shows Joram the underground temple in Grecotha, he tells Joram: "The earliest date I've been able to locate so far is on a ledger stone there to the left of the altar dais--and that reads either 603 or 503."⁵ A coincidence? Unlikely. Moreover, the temple, especially the altar, is chock full of mystical energies, as Joram learns, and Camber has by this point already begun to connect the temple with the Protocol.⁶

This is the earliest I can push the Deryni, though I'd be willing to bet that CAMBER THE HERETIC will contain more data on Orin and that we could more certainly fix the dates. However, there is one more significant reference, and it is one which scatters most of what I have done so far to the four winds, its implications for the distance of the Deryni being quite profound, and this is the one quote we are given from the Pargan Howiccan manuscript itself:

Now, in those days, the Lords of the Dark Places were exceedingly powerful, and their sphere was the orb of the Earth.

And the Deryni Lord Johanan said unto the Servant of the High Gods, 'Send me, Lord, to cast out the Lleassi. For Thou hast seen their iniquities, and their sins are great.'

And the eyes of Makurias-in-Glory were inclined with favour upon the Lord Johanan, and His hands He laid upon the head of His servant in the blessing of the Lord of Hosts.

And the Lord Johanan gathered to him his hosts of liegemen, and laid siege to the Lords of the Dark Places. And great was their strength....⁷

It gives the feeling of a Deryni *ILIAD*, and if the events referred to therein occurred in a time appropriate to those of the *ILIAD*, the Deryni have been running around in their little world since 1200 B.C. I'm actually relieved that this is far too flimsy to use as a dater.

In summary, if the Deryni ever were not present or active in the Deryni world, it probably was prior to 500 or 600 A.D., so any point of divergence between the two worlds has to be pushed out of the Middle Ages, and into the mists of classical antiquity--which I shall more deeply explore next issue, when I examine the political institutions of the Eleven Kingdoms.

¹CC, p. 313.

²SC, p. 316.

³SC, p. 25.

⁴CC, p. xviii.

⁵SC, p. 319.

⁶SC, pp. 316-326.

⁷CC, p. 9.

Poet to Shadows

(Lohr Miller is a doctoral candidate in central European studies at Yale. He is also an avid Deryni reader and, as you are about to see, quite an accomplished poet. What follows is drawn from a short story in progress, "Lover to Shadows," which he sets in the time between Charissa's death and the challenge at Llyndruth Meadows. The poet is one Christian-Richard de Falkenberg, Deryni lord of a small hold on the north coast where the borders of Tolan, Marley, and Eastmarch meet, and he was once Charissa's lover....)

Caer Curyll: 1110

(The Lord de Falkenberg to the Lady of Silver Mists)

Drunk with the azure of the sky the falcons sleep.
Blood still stains their beaks; their talons grip the ivory bar.
Sometimes you sleep thus, satiated with love, your mouth bruised,
And your arms clasping my body.

Tolan: 1111 (The Lord of Caer Curyll for his Lady)

Wind in your hair,
and my mouth and fingers move
through and through and through.
Oh God, Charissa, live forever,
young and beautiful.

You have driven back the winter
for the single gift I bring: the taste of tears on lips
pressed to mine. Stay young, Charissa:
even if not for me, stay young.

Beldour: 1112

In Beldour the Way of Kings
stands its most dour in the grey October:
God's grace on lovers in that damp gloom
when green and life have given over
and the chill coffins hewn of stone,
the lids laid neatly to one side,
yawn like woodcut skeletons,
spectral dancers mocking all vanity and pride.

But you lifted your skirts and stepped in,
lay down and folded on your breasts
your hands with an ironic grin,
as if you knew some grammarye
to ward away all fear and doubt--
and so, laughing, you reached out for me
and we cheated Death all that long afternoon.

Tolan: 1112

(The Lord of Caer Curyll parts from the
Duchess of Tolan)

You cannot see her from the road.
The balcony lends her distance,
And thus you cannot see the pale fire of her hair
Or mark the fine line of throat and shoulders
Or watch the light against the cornflower of her eyes.
You cannot see her smile across a midnight chessboard
Or feel her waken next to you
And listen to her sighs.
You cannot see her from the road:
And the road leads south,
And ever on.

Valoret-Rhemuth: 1113 (The Tombs of Kings)

(1)

Even at Valoret,
This fallen capital become
Our abandoned home
The trees have blossomed out
Unchanged in colour from the past.

(2)

Mighty as they were--
These Haldane kings beneath brass and stone--
No more than the vines
Creeping mute along these walls
Could they hold
Against the winter etching at their leaves.

Tolan: 1120 (In memoriam, Charissa Duchess of Tolan:
er cof am, Charissa duges Tolan)

(...Ut pariter nobis indulgentiam
tribuas benignus et pacem...)

Before this gate the column halts:
salt against chain-mail, tears linger too.
I make the sign of the Cross and manage to say
God grant His grace to you...

Apart from her
life was empty,
and nights in the Anvil of the Lord I cried.

And today. Look at me: brought to ruin.
Just as well she died.

Caer Curyll: 1121

I tried, but could not shield
her well enough from Fate,
whose talon grip
makes of all sorcery a toy.

Thorns tear blood and salt from my eyes. I lie,
a mosaic's coloured stone at the feet of Death;
all men wear me down.
But even those my pain delights
envy that I will not cringe
at Fortune's spite.



Caer Curyll: 1121

Loneliness is the essential colour of beauty,
and not to be defined:
beyond the darkness of the evergreens the dusk gathers
on the autumnal hills.

The north wind rises,
a sharp salt through the sere grass
wide across the moors.
And in the cold of a mountain sun
Autumn darkens to a close.

WE GET LETTERS....

...with answers from Katherine Kurtz

One of the delights of receiving fan mail is that it always raises such wonderful and fascinating questions. A very wise professor, the same Carl Selle to whom I dedicated DERYNI RISING, once said that one never knows what one thinks about something until one puts it down in writing--and I think that's very true. Therefore, for your and my edification, and so that you will know what I think about some of the things readers have been asking me about, I offer the following questions and answers gleaned from the mail I've been receiving.

Judy Gerjuoy asks: "In the beginning of DERYNI RISING, Brion is killed by Charissa. He dies very unexpectedly, without having gone to confession or anything--or without having the final sacraments done to him. What effect will this have on him? Will this mean he is damned? Also, if, as I am assuming, this is not a good thing to happen, why don't Duncan and Morgan say anything about it? If I am right, this should be another thing that should be upsetting them--especially Father Duncan--also, I would think Jehana would blame Morgan for this."

KK: Re Brion dying without benefit of sacraments, I think we have to keep several things in mind. First, Brion probably attended Mass regularly--probably not daily, knowing Brion, but at least weekly, as prescribed by the Church, and quite likely at least once or twice more in a week. Given that kind of schedule, I suspect that

he went to confession at least monthly, and probably more like weekly, since it was the custom until fairly recently that one did not receive Communion without having gone to confession quite recently--though one was, of course, expected to go to Mass at least on Sundays. Therefore, it is likely that the longest it would have been since Brion had been to confession and received absolution for whatever sins he might have committed, was about six days. And of course, if he had committed no mortal sin, then even if it had been longer than that, he would have been in no real danger for his soul. Brion being basically a good man, I think it is safe to assume that he was, therefore, in a reasonable state of grace at the time of his death. Also, the Church long ago established that a person can be given conditional absolution, even though death has already occurred, if the attending priest believes that it was the person's intention to seek absolution if there had been time. (Duncan,



as Brion's Confessor, would certainly have been in a position to know about the state of Brion's spiritual health.) Since there was at least one bishop in attendance immediately at Brion's death, I think we're safe to assume that his spiritual needs were cared for on that front, as well as of his own integral goodness. Certainly, it would have been better if Brion could have held on for just a little longer, for a more formal administering of the Last Rites; but the prayers described in that opening chapter do outline the appropriate procedure, under the circumstances, and I have no fears for the state of Brion's soul. By the way, in CAMBER THE HERETIC, you will see how Camber/Alister handles a similar situation for Cinhil, except that he and Joran have the advantage of knowing that Cinhil is likely to die as a result of the magical operation which must be performed, and so appropriate preparations have been made. Camber and Joram celebrate a Mass for him the night before, and he receives Communion and the Last Rites in the magical circle before he dies, in a very poignant scene.

Along the same lines, Judy also asked (admitting that she is Jewish, and does not have a strong background in Christianity): "Why (do) you have bishops, etc.? How come there are no popes, or the equivalent? When does their history split from ours? I thought there were always popes in historical Christianity."

KK: Re no popes, the Bishop of Rome did not claim primacy over all other bishops until around the 6th-7th centuries. (Pope Leo I, 440-461, made the claim, reviving the old heathen title of "Pontifex Maximus" which had been discarded by the Romans, but even by the beginning of the 6th century, papal authority was confined to central and southern Italy. Innocent III, 1198-1213, was the first pope to claim the exclusive right to authorize canonizations.) I postulate that in the alternate world of the Deryni, Rome did not rise to its position of influence, and that the equivalent of Constantinople probably became the ecclesiastical center of the Mediterranean--or maybe even someplace in the Holy Land. Since the Eleven Kingdoms/British Isles area was farther away--and was independent of Rome, even in our world, for many centuries, I've postulated that there was no reach of a Byzantine pope as far as the Eleven Kingdoms, though we might get word of him some day....

And Dennis Jarog asked: "I have become more and more interested in the Deryni prior to the Festillic coup, such as when the Deryni who were essentially of pagan or druidic origin first encountered the Church. At least this is my supposition. And also that mystery you created in that ruined chapel beneath the bishop's quarters in Grecotha. Do you by any chance have the original protocols? If because of legal requirements you cannot say anything about these I understand but I would appreciate any comments."

And I said: I'll have to think about your observations on pagan/druidic encounters of the third kind. And, yes, I know much more about the secret chapel in Grecotha, but I really can't talk about it yet. Do I have the original protocols? By that, do you mean, do I have actual documents? Transcripts? Drafts? (Do you think I have a Portal between Sun Valley and Grecotha, she asked, tongue firmly in cheek?) What do you think?

To which Dennis replied: "Even more tongue-in-cheek--you mean you don't have a Transfer Portal between Sun Valley and Grecotha? I am disappointed. A friend of mine is in the process of getting a set of the wards, though I am not sure if he can get them to work. If nothing else, they will look impressive. Come to think of it, I should get myself a set as well."

Andrew Sigel made the following observations and questions: "It seems too bad that the Haldane Kings have had such poor luck with the Earldom of Eastmarch. If I didn't know better, I'd say that Kelson decided to give the title and lands to Conall. This may be a stupid question, brought on by extremely poor memory, but who does get the Earldom? Ian dies, and we don't know whether anyone is left. One does get the impression that Ian is yet unmarried. Actually, when you think about it, Gwynedd isn't in all that good shape when it comes to its various territories by the end of HD. Duncan, a priest about to become bishop, is Duke of Cassan and Earl of Kierney; Brendan, a child, is Earl of Marley (his traitorous father having been poisoned in battle); we have no idea what's going on in Eastmarch (HD appendix says that it has been ceded to the Crown, but I can't imagine that they'd not reward someone deserving (and with very stable genes) with the title)....All this talk about appendices reminded me: will you be doing a combined appendix for CH, with names and places from all three Camber books? I find that the one in HD is quite handy, but noticed that the ones in CC and SC are only for that individual book. And do you think you might put in pronunciations for a couple of the more difficult words (and make sure that one for "Deryni" is there)? Both would be very useful."

I haven't decided who gets Eastmarch yet. Conall is not a bad idea, but I wonder whether giving it to him might not be too pat a connection to explain his defection later on. One might almost get the impression that the land is tainted in some way, that it produces traitors. Maybe Ian had a sister or something. Maybe she would be a good match for Rory or Payne. Conall will get Carthmoor after Nigel dies, after all, so he doesn't need Eastmarch. Rory and Payne, as younger sons, will need some kind of provision. Perhaps Kelson will give Eastmarch and its heiress to one of them.

Re Cassan and Kierney, I suspect that Duncan takes a leave of absence immediately after the end of HD, in order to get things set up so that he can leave Duchess Margaret to administer the lands when he returns to Court. This would also give him some time to examine his commitment to the Church and to start considering who will be his successor eventually. I'll also have to check and see whether Duncan has any living aunts and uncles.

I'll definitely do a combined index for HERETIC. The only reason there weren't book indices for DR and DC is that I hadn't thought of it yet; hence, the combined index at the end of HD. (Also, it was only with the second book that I began to realize that I was going to need indices to keep all those characters straight--but I could hardly start doing an index with Book II.) By the way, if you've noted any omissions or corrections to theCC or SC indices, please let me know, so I can add them to the CH index. (By the way, Deryni is pronounced Der-in-ee; and, yes, I'll put some phonetic pronunciation guides in the CH index.)

And then Patty Floss said: "There's so much I want to know.... Did the Deryni come from 'lost Caerriesse'? Will Brendan grow up to a good, Haldane-loyal Deryni (I've had visions of the poor lad becoming an adolescent Deryni Hamlet..)? Could Morag of Torenth, as Wencit's sister and Lionel's wife, harbor dreams of revenge against the Haldane who deprived her of both? I won't plague you about the lack of brown-haired, brown-eyed women in the Eleven Kingdoms; that phenotype is an endangered species in SF/fantasy (I can think of only two females of that type in all the shelves of books I own). But, where are the Jews? You have moorish emirs in Charissa's escort, Moors were repelled by Bearand Haldane a la Charles Martel. As I remember, Jews weren't booted out of England until John Lackland's reign; so they should be doing things in the chronological period covered by your books. On the other hand, maybe they're keeping a low profile, thankful that the Church Militant has another group to persecute."

I haven't really thought about the questions you raised this time, yet. I have a lot to do before I get back to that time period again. I can say that there are nifty brown-haired, brown-eyed ladies in the offing--we just haven't seen any of them yet--and I suspect that you have it pegged rightly that there are Jews, but they're keeping a low profile and being very, very thankful that there's somebody else for the Church to pick on. (As you'll remember from "The Naming of Morgan," there's a strong Jewish tradition, at least in remnants of Sabbath prayer and ritual, in what Alyce and Vera were taught; and of course, traditional ceremonial magic uses Kabbalah and other Judaic elements--and Christianity wouldn't be what it is, here or in Gwynedd, if there hadn't been Jews first.)

Ellen Mortimer asked: "I had a few questions after studying the family trees and the succession of events that are to come after the Deryni massacre. I have always admired your courage to 'kill off' characters because that was a part of medieval life, especially political life. But I don't like to think about those who are doomed in 918, though I look forward to CAMBER THE HERETIC and the next Kelson book. I'm curious: is Alaric Morgan descended from the union of Rhys Thurnyn and Evaine MacRorie and is Duncan also related to Camber through the Earl's youngest sister Aislinn, who was married to the Earl of Kierney? I think Morgan will be quite flabbergasted if he discovers he's a great (however many times) grandson of Camber of Culdi."

KK: Re lineages, Morgan and Duncan are both descendants of the same child of Rhys and Evaine. (Remember, their mothers were full sisters--twins.) Three of those children survived the awfulnesses of 918: a boy and two girls. Another boy, the eldest, was found and killed in the foster home where he had been sent as a lad of about ten; he's 12 when he dies. You mentioned Morgan being flabbergasted at finding he's a great-great-great-whatever grandson of Camber--but so is Duncan, and so is Kelson, for that matter. (I haven't shown that connection yet, but around 1000 or so, another descendant of Camber secretly marries into the royal family. But that's another story....)

Young Cathan

(Derek Foster, better known to some as Baldwin of Erebor, has written at least two songs that I know of in the Deryni milieu. This one was done in a classic ballad format that will be familiar to anyone who has studied Childe. I first heard it in June, when he sang it at a Coronation feast with no other introduction than the fact that it was for me. It was so quiet as he sang, you could have heard a mouse sneezekk)

C Am F C
Oh have you seen Cathan, young Cathan MacRorie?
F C Dm G
He went to the castle to talk with the King.
F C F C
I've expected him back for well over an hour.
F C G7 C
Pray, have you heard nothing? No, nary a thing.

King Imre of Festil is holding a council.
Young Cathan MacRorie is closeted there.
I have urgent business I must bring before him.
Will you interrupt them? No, I would not dare.

The time passes slowly, I weary of waiting.
The evening has fallen and yet they're within.
Here comes a young page, bringing word from his sister.
She needs but his presence for court to begin.

He's been there for ages. What could have detained him?
The banquet is ready, King Imre is late.
That cry from within--I fear there is danger.
The door has been bolted. Come, lend me your weight.

The portal is open. Oh God, what a horror!
Young Cathan lies silent, his blood has been spilt.
The thorn in his side is a silver-chased dagger,
The hand of King Imre is clasped on its hilt.

They buried young Cathan out there in the garden.
Earl Camber MacRorie sheds tears for his son.
And Imre of Festil has gone to his sister
To seek absolution for what he has done.

Oh have you seen Cathan, young Cathan MacRorie?
He went to the castle to talk with the King.
I've expected him back for well over an hour.
Pray, have you heard nothing? No, nary a thing.

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YOUNG CATHAN

words and music by
Baldwin of Erebor

(The incident that Baldwin wrote about is a poignant one, and it was the catalyst for a ballad effort of my own. The tune, which is a little out of my range for truly comfortable singing, is the classic Scots melody, "Bonnie Moorhen," which seemed a fitting setting for a ballad about Saint Camber.--kk)

Saint Camber

When Gwynedd was ruled by the Festils' grim hand
And Imre the King wrought his will on the land,
The people cried out 'gainst his harsh tyranny
And they prayed to be saved from this cruel Deryni.

Camber MacRorie was Deryni, too,
And watched as King Imre's iniquities grew.
But Camber'd seen Imre anointed as King,
And to rise up against him seemed traitorous thing.

Then Healer Rhys Thuryn discovered an heir,
A Haldane for crowning, if Camber'd but dare.
The Earl hesitated--the prince was a priest--
Then son Cathan was murdered at Imre's Yule feast.

Up to Saint Illtyd's rode Joram and Rhys,
Abducting the heir from his haven of peace.
Prince Cinhil, a monk of years more than two score,
Became Sovereign of Gwynedd--no priest anymore.

But Cinhil resented his crown's heavy cost,
And Camber was blamed for the life Cinhil lost.
When dead Imre's sister invaded the land,
An embittered King Cinhil was forced to command.

Cinhil's bold army has carried the day.
No more shall the Festils in Gwynedd hold sway.
But Joram MacRorie returns joylessly
With the corpse of his father, the Earl of Culdi.

But Camber continues his service, it seems.
He comes to his squire in visions and dreams.
He saves Bishop Cullen, as Cinhil looks on.
When his sepulcher's opened, the body is gone!

Holy men counsel, and soon they agree
On sainthood for Camber, the Earl of Culdi.
Saint Camber, Kingmaker, shall soon be enshrined
As Defender of Magic and all Humankind.

Now long years have passed and Saint Camber's no more.
His sainthood's rescinded, his name men abhor.
But we of Deryni still call on his aid,
And with Camber's protection, we'll ne'er be afraid.

Camber, Saint Camber, defend us from ill.
Keep your Deryni in faithfulness still.
Teach us your wisdom and help us to be
Full of conscience and courage, O Lord of Culdi!

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(This next of Baldwin's songs is not specifically Deryni, but many readers have identified it with Brion. I am certain it also reflects a great deal of Cinhil's burden. Actually, it was written after a King of Atenveldt remarked to Baldwin that there should be a song about how difficult it is to be a King. It was first sung in May of 1978, at another King's crowning, and has been repeated many times and for many Kings since. It still makes people cry.--kk)

Illo at right by Mary Wood:

"Megan, I'm sorry that I can't be exactly what you want me to be."

(from SAINT CAMBER.)



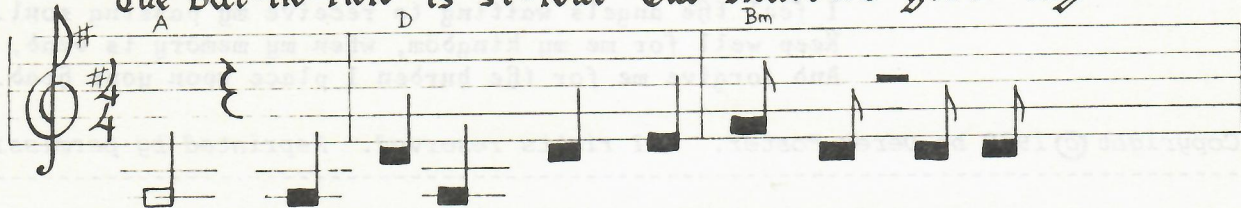
The Burden of the Crown

Slowly

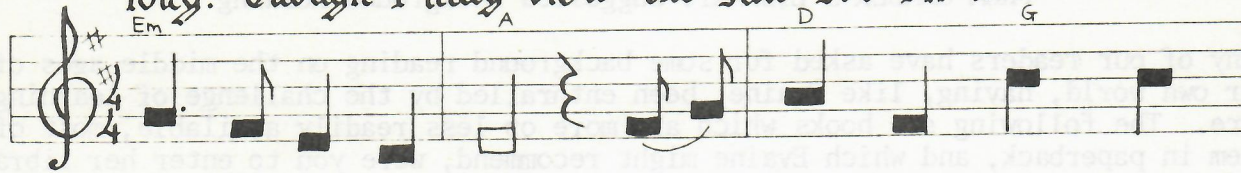
Baldwin of Erebor



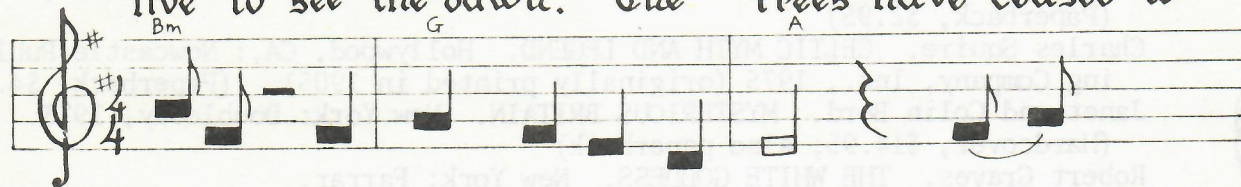
The bat-tle-field is si-lent The shadows grow-ing



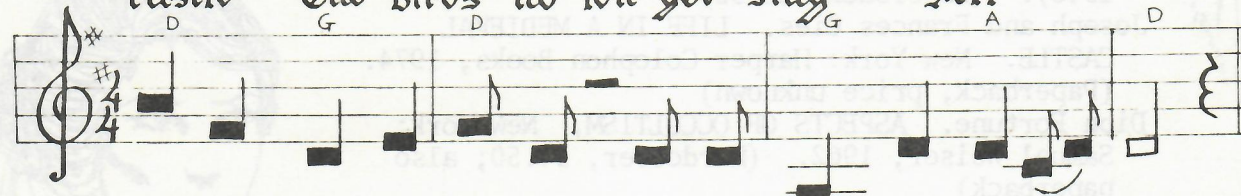
long. Though I may view the sun-set I'll not



live to see the dawn. The trees have ceased to



rustle The birds no lon-ger sing All



na-ture seems to won-der at the pass-ing of a King

The battlefield is silent, the shadows growing long.
Though I may view the sunset, I'll not live to see the dawn.
The trees have ceased to rustle, the birds no longer sing.
All nature seems to wonder at the passing of a King.

And now you stand before me, your father's flesh and blood,
Begotten of my sinews on the woman that I loved.
So difficult the birthing, the mother died that day,
And now you stand before me, to bear my crown away.

The hour is fast approaching when you come into your own,
When you take the ring and sceptre and sit upon the throne.
Before that fatal hour, when we each must meet our fate,
Pray, gaze upon the royal crown, and marvel at its weight.

This cap of burnished metal is the symbol of a land,
Supporting all we cherish, the dreams for which we stand.
The weight, you'll find, is nothing, if you hold it in your palm.
The burden of the Crown begins the day you put it on.

See how the jewels sparkle, as you gaze on it again.
Each facet is a subject, whose rights you must defend,
Every point of light a burden you must shoulder with your own,
And mighty is the burden of the man upon the throne.

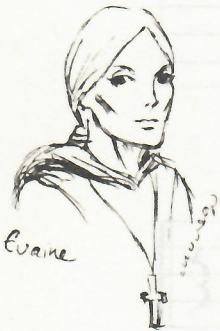
The day is nearly ended, my limbs are growing cold.
I feel the angels waiting to receive my passing soul.
Keep well for me my kingdom, when my memory is dead,
And forgive me for the burden I place upon your head.

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FROM CAMBER'S LIBRARY: Suggested Background Reading

Many of our readers have asked for some background reading on the middle ages of our own world, having, like Evaine, been enthralled by the challenge of learning more. The following are books which are more or less readily available, most of them in paperback, and which Evaine might recommend, were you to enter her library and that of her father, Camber.

- Alan W. Watts. MYTH AND RITUAL IN CHRISTIANITY. Boston: Beacon Press, 1968. (Paperback, \$2.95)
- Charles Squire. CELTIC MYTH AND LEGEND. Hollywood, CA.: Newcastle Publishing Company, Inc., 1975 (originally printed in 1905). (Paperback, \$4.95)
- Janet and Colin Bord. MYSTERIOUS BRITAIN. New York: Doubleday, 1973. (Hardcover, \$14.95; also paperback)
- Robert Graves. THE WHITE GODDESS. New York: Farrar, Straus and Giroux, 1974 (originally printed in 1948). (Paperback, \$3.95)
- Joseph and Frances Gies. LIFE IN A MEDIEVAL CASTLE. New York: Harper Colophon Books, 1974. (Paperback, price unknown)
- Dion Fortune. ASPECTS OF OCCULTISM. New York: Samuel Weiser, 1962. (Hardcover, \$4.50; also paperback)
- Dion Fortune. PSYCHIC SELF-DEFENSE: A STUDY IN OCCULT PATHOLOGY AND CRIMINALITY. New York: Samuel Weiser, 1930. (Hardcover, \$6.00)
- David Macaulay. CATHEDRAL and CASTLE. Boston: Houghton Mifflin Company, 1973 and 1975. (Hardcover, \$9.95 and worth every penny)
- Henry Gough and James Parker. A GLOSSARY OF TERMS USED IN HERALDRY. Oxford & London: James Parker & Company, 1894 (republished 1966 by Gale Research Company). Hardcover, price unknown).
- Grant Uden. A DICTIONARY OF CHIVALRY. New York: Thomas Y. Crowell Company, 1968. (Hardcover, \$10.00)
- Henry Adams. MONT-SAINT-MICHEL AND CHARTRES. New York: A Mentor Book, 1961. (Paperback, 75¢ then.)



The Heraldic Field, Ordinaries, and Sub-Ordinaries

When we describe a shield in heraldic terms, the process is called "blazoning." In order to blazon a device, we must indicate the background or field by colour and division, and also the objects on the shield, called charges. Basic to describing the field is tincture or colour. The following table may serve as a brief review:

<u>Heraldic Term</u>	<u>Abbreviation</u>	<u>Description</u>	<u>Conventional Hatching, etc.</u>
Metals--			
Or	Or.	Gold or yellow	Small dots
Argent	Ar.	White or silver	Plain
Colours--			
Gules	Gu.	Red	Vertical lines
Azure	Az.	Blue	Horizontal lines
Sable	Sa.	Black	Cross hatching
Vert	Vert.	Green	Lines in bend
Purpure	Purp.	Purple	Lines in bend sinister
Tenne	Ten.	Orange-tawny	Lines vertical & in bend sin.
Sanguine	Sang.	Blood colour	Lines in bend & bend sinister
Furs--			
Ermine		White w/black spots	
Counter-Ermine		Black w/white spots	
Erminois		Gold w/black spots	
Pean		Black w/gold spots	
Vair		Alternate rows of shield-shaped pieces (actually squirrel skins) in blue and white	
Vairy		Of any two tinctures (metal and colour) specified, ditto	
Potent		A fur made of alternate crutchhead-shaped pieces	

For any blazon (unless the shield is quartered or impaled or both--more complicated situations which will be discussed at a later date), we begin by naming the background colour. However, since the number of metals, colours, and furs is fairly limited, it is easy to see that if one were confined to solid-coloured backgrounds, one would soon run out of options. Hence, heraldic convention has provided ways of dividing the field into two or more sections of contrasting colour. The basic ones are:



Per bend



Per bend sinister



Per fess



Per cross (quarterly)



Per pale



Per chevron



Per pale & per chevron

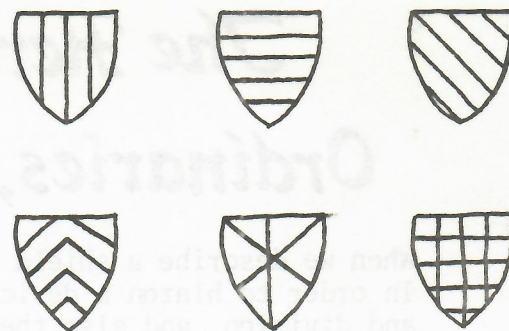


Per saltire

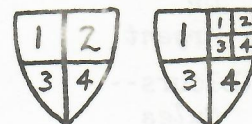


Per gyron of eight

When the field is divided into several strips according to any of the above lines of partition, it is said to be "paly, bendy, chevronny, or (if the divisions are fess-ways) barry," and if the divisions are less than ten in number, the qualification of "four" or "six" or whatever is added, as in "paly of four." Similarly, if the shield is parted per gyron, it is blazoned "gyronny of" the precise number of divisions, such as "gyronny of six." Barry-paly would be "chequey."



If the shield is divided into four equal parts, it is quartered, and the details of each quarter must be separately expressed. If any of the quarters are subdivided, the first or four main quarters are called "grand quarters," and those which are subdivided are called "grand quarters counter-quartered." They are numbered according to the scheme indicated at right.



An added complication when describing the above shield divisions is that the lines need not be straight. When a line is not simple and straight, it has a heraldic name expressive of its form. Following are the major ones generally encountered:

Embattled 

Ragule 

Engrailed 

Invected 

Nebuly 

Rayonne 

Indented 


Dancette 

Wavy or Unde 

Urdee 

Potent 

Dovetailed 

Embattled Aronde 

Battled embattled 

Angled 

Beviled 

Nowy 

Escartele 

Arched 

Double arched 

Diagonal dexter 

Diagonal sinister 

Hence, to give a few examples, the following shields would be described as indicated:



Per bend embattled
argent & sable



Per fess nebuly
sable & argent

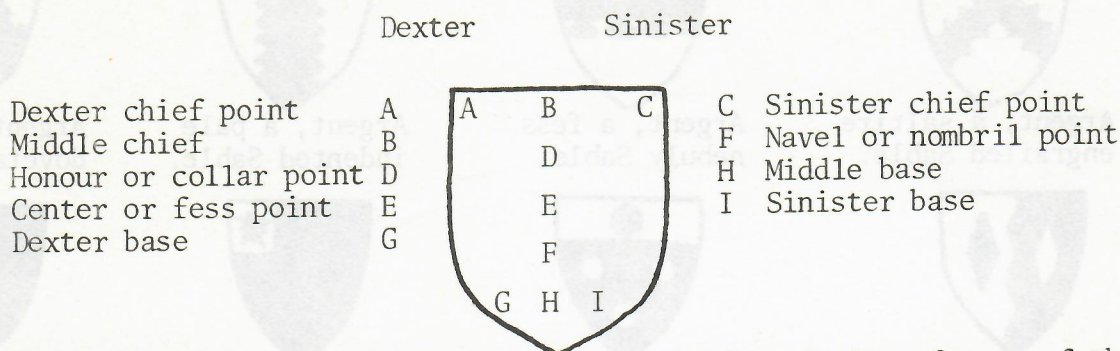


Per pale indented
sable & argent

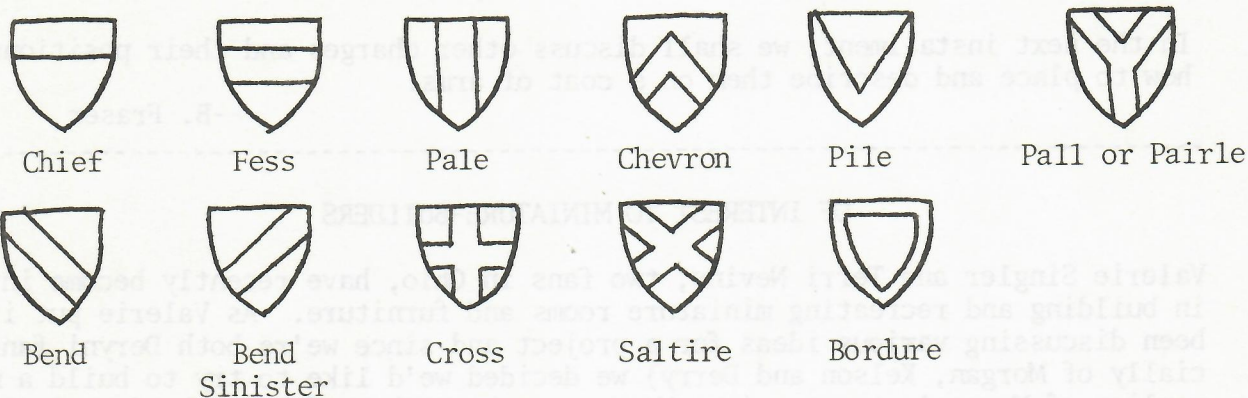


Per chevron
engrailed argent
& sable

Heralds also distinguish nine positions on the shield:

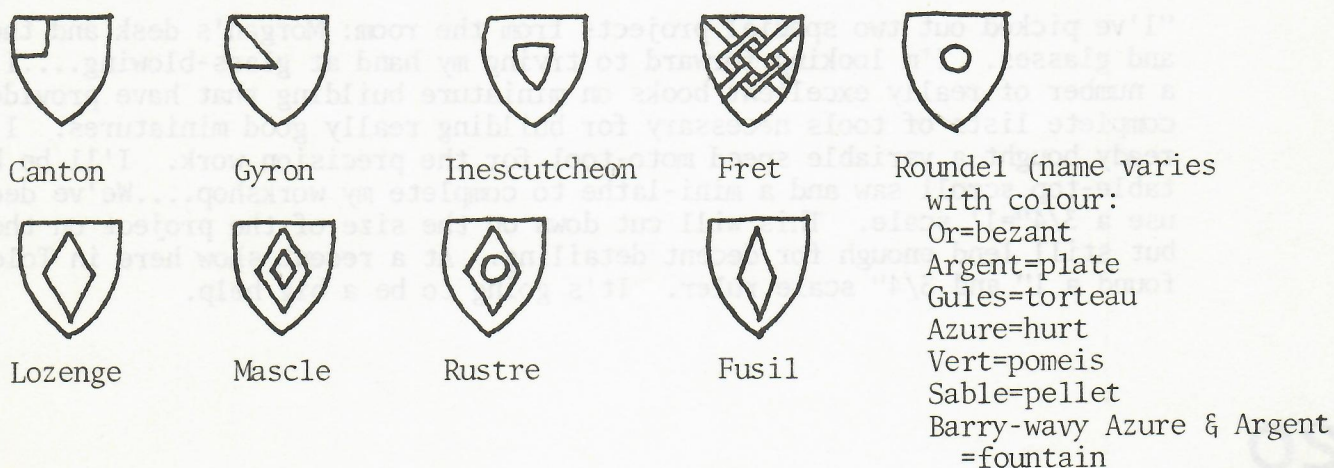


The divisions of the shield also give rise to the description of some of the charges. The simplest and earliest of these are certain stripes and patterns known as "ordinaries," which are of a standard size. Only one of each of these (except for the pile, which often occurs in three's, called pallets) can appear on the same shield. Many ordinaries also have diminutives, such as bendlets, chevronelles, etc. The ordinaries are as follows:



It should be noted that the bordure is an ordinary by English heraldry, but in Scotland it is invariably a mark of cadency--never a charge. (Cadency refers to branches of a family other than the main line. Nigel Haldane's arms as Duke of Carthmoor follow this convention, for he bears the arms of Gwynedd counter-changed --with colours reversed--within a red bordure, indicating that he now heads a cadet branch of the Haldane line.)

There are several other conventional patterns called sub-ordinaries, which are so often used in heraldry that they should be mentioned. They differ from the ordinaries in that more than one sub-ordinary may appear in a single coat of arms. Some of the more usual are:



In conclusion, let's put all of these elements together and describe a few more very simple devices using what we've described so far:



Argent, a saltire engrailed Sable.



Argent, a fess nebuly Sable.



Argent, a pale indented Sable.



Argent, a chevron dovetailed Sable.



Per pale wavy Sable and Argent, 2 fusils counter-changed.



Sable, 3 plates (roundels Argent), on a chief Argent, a pellet (a roundel Sable, counter-changed).



Sable, on a sinister canton Argent, a mullet of five greater & five lesser points Sable.



Per pale, Sable & Argent, a roundel counter-changed. (Sir Wm. Gordon of York, KSCA, OP)

In the next installment, we shall discuss other charges and their positions, and how to place and describe them on a coat of arms.

--B. Fraser

OF INTEREST TO MINIATURE-BUILDERS

Valerie Singler and Terri Nevins, two fans in Ohio, have recently become interested in building and recreating miniature rooms and furniture. As Valerie put it, "We've been discussing various ideas for a project and since we're both Deryni fans (especially of Morgan, Kelson and Derry) we decided we'd like to try to build a miniature replica of Morgan's tower room. We want to base the model on the description given in DERYNI CHECKMATE.

"We've drawn up a rough floor plan and placed the furniture as best we could determine. And of course we've encountered a few problems which require more details of the room and its contents or a lot more imagination on our parts....We've a miniature castle in the planning stages and a number of other rooms from the books that we'd like to attempt. I've discussed this project with a couple of miniature enthusiasts and they're very excited about it. I guess it's kind of rare for a miniaturist to attempt something that requires so much research and imagination. Most work from pictures, rarely from descriptions from a book."



"I've picked out two special projects from the room: Morgan's desk and the decanter and glasses. I'm looking forward to trying my hand at glass-blowing....I've found a number of really excellent books on miniature building that have provided very complete lists of tools necessary for building really good miniatures. I have already bought a variable speed moto-tool for the precision work. I'll be buying a table-top scroll saw and a mini-lathe to complete my workshop....We've decided to use a 3/4"=1' scale. This will cut down on the size of the project on the whole, but still lend enough for decent detailing. At a recent show here in Toledo, I found a 1" and 3/4" scale ruler. It's going to be a big help.

"As yet, we don't know how extensive the lighting will be. So far the only wiring planned is for the fireplace. We've purchased a special fixture that gives the effect of burning wood for a fireplace. I've been thinking about some lighting for a nighttime effect, but I've got to get into this research further before I can make a real decision.

"I think Saint Camber is overseeing this endeavor all right. We've been falling over 'findings' right and left. We've located some amber-colored resin marbles about the proper size for the shiral crystal. At least until we can talk to a friend of ours in Ann Arbor who can get us some clear amber."

And Terri says: "Val and I are just finishing with the gathering of the tools we need before beginning. I am absolutely racking my brain trying to figure out how to build a loom small enough to weave the tapestries (authenticity, you know). I have the supplies to make real, burnable candles for the candelabra (candelabra? That doesn't look right, but I can't find the dictionary.) We've been haunting all the miniature places in Toledo, and I think that we can find most of the articles we can't make. I am terribly excited about the whole thing (now that we are ready to begin), although something tells me that the first six months will be spent in experiments. There seems to be only one obstacle, and that is the fact that Val is long-distance from me. Can you imagine the phone bills we are going to compile? I shudder to think of it. Oh, well. It will be for the Cause.

"I was intending to tell you about some of the things I found for Duncan's study. ((This is the similar project that Katherine has always wanted to work on--in her copious spare time, of course!)) I was going through my earring box (pierced) and found two crosses, a quarter of an inch long, which gave me the idea of haunting the earring section of all the stores around here, and the selection is amazing. I think that most of the small pieces can be formed from pierced earrings or children's jewelry. There are many more suggestions from various miniaturist's books, so I'm going to keep looking....I think that putting our addresses in the ARCHIVES is a wonderful idea, because we are going to need all the help we can get."

So, their addresses are as follows:

Valerie Singler
3225 Romaker Road
Toledo, OHIO 43615

Terri Nevins
509 Ninth Street
Genoa, OHIO 43430

OTHER WORLDS...OF INTEREST TO DERYNI FANS

For information on any or all of these, send a SASE to the appropriate address.

The Society for Creative Anachronism (SCA)
Office of the Registry
P.O. Box 594
Concord, CA. 94522

Hourglass Productions (for tape-cassette
interviews, readings, by KK and others)
19292 Westminster Avenue
Garden Grove, CA. 92643

Friends of Darkover
(fans of Marion Zimmer Bradley)
P.O. Box 72
Berkeley, CA. 94701

Lord Darcy Magic & Mystery Club
(fans of Randall Garrett)
Journal of the Royal Thaumaturgical Soc.
P.O. Box 3957
Hayward, CA. 94540

Ambrov Zeor
(fans of Jacqueline Lichtenberg's
Sime series)
c/o Anne Golar
P.O. Box 290
Monsey, NY 10952

Crystal Singer (fans of Anne McCaffrey's
Dragon/Pern series)
David Lubkin, c/o Lori Chapeh Carlton
5132 South Don Drive
East Lansing, MI 48823

by Katherine Kurtz

(In Parts I and II, we saw the evolution of the Deryni concept from a dream to a short story, "Lords of Sorandor." In this final installment, we shall take a look at what went into submitting the idea for the first Trilogy to a publisher.)

This part of the story began in California in the fall of 1968, when I attended my first science fiction convention: Baycon, in Oakland. I had come to California the previous June, intending to start graduate school in the fall or winter, and I knew nothing about fandom. I had seen a flyer in the local library in Sacramento, and I had no idea whether Baycon was a person, place, or thing. (If fandom existed in Miami, Florida, where I was born and raised, I was not aware of it.) Consequently, I discovered conventions, science fiction fandom, and the SCA (Society for Creative Anachronism) all in the same weekend. Understandably, my mind was boggled.

But much more mind-boggling, by far, was my chance (is there really any such thing?) meeting at that same con of one Stephen Whitfield, author of THE MAKING OF STAR TREK. Sometime during that weekend we got to talking about fantasy in general, and somehow I found myself telling him about the story idea I had begun exploring in "Lords of Sorandor." He listened raptly, then said something to the effect of: "You know, Ballantine Books is just starting to publish original fantasy for their Adult Fantasy Series. Your idea sounds like exactly what they're looking for. But don't just write a novel--write three!"

"Three?" I gasped. "Steve, I haven't even written one, and you want me to write three?"

"S'no problem," he replied. "Here's what you do: You write an outline of the first book, about a page or so per chapter, and you write a paragraph or two about each of the other two books. Then you write a couple or three sample chapters, preferably the first one and then one or two more. When that's done, you send off the whole lot with a cover letter and an SASE. Meanwhile, I'll talk to Betty Ballantine and tell her to be watching for it."

So, I did it. (Please note that there was a good, solid six to eight months of work encompassed in those four words.) By June, the first two chapters and the outline were ready to go. I'll not reprint the first two chapters, since they changed but little between the submission draft and what eventually appeared as the first two chapters of DERYNI RISING, but following are the cover letter and the outline that I sent. I hasten to point out that it is not the usual thing to sell a three-book package right off the bat, when one has never sold anything or even tried to sell anything before. But this is how I did it; and the outline, in particular, may serve as a reasonable example of the kind of outline which editors like to see--when they will accept an outline and sample chapters in lieu of a completed manuscript.

Just a few pointers: Try to use a pica-space typewriter, which has 10 characters to the inch. This sentence is written in pica spacing. The rest of this issue is done in elite spacing to conserve paper. Elite has 12 characters to the inch.

Remember to put your return address at the top of each page.

Double-space your manuscript/outline. (We're single-spacing in this reproduction to save paper, but remember that yours should be double-spaced. Pity the poor editor's eyes.

Try to keep your copy as clean as possible, with minimum strikeouts and hand-written corrections.

Now, the letter: Looking back, I would have shortened it considerably; but it is not really overly long. In any case, this is how I wrote it then.

Mrs. Betty Ballantine
Ballantine Books, Inc.
101 5th Avenue
New York, New York 10003

Dear Mrs. Ballantine:

As Steve has indicated, I am enclosing the chapter outline and first two chapters for a new swords-and-sorcery novel, DERYNI RISING.

A few words about myself...chemistry and history major at the University of Miami, where I received my B.S....attended medical school for a year but quit when I discovered I had no time for such essentials as reading and writing and thinking...worked in educational and commercial television for a year and a half until I could afford to go back to graduate school...now working on a doctorate in early English history at UCLA while I do statistical and analytical work to help the Los Angeles Police Department crush crime. (At this writing, I'm in the process of transferring to the Police Academy, where I'll be teaching police recruits how to write reports on the crimes they've crushed!)

In DERYNI RISING, I have drawn rather heavily on my background in medieval history, especially English and Welsh....and I freely admit to having what some might term a hang-up where things medieval are concerned.

The more I write, the more I'm convinced that writing is its own excuse, but I hope that you will derive at least as much enjoyment from reading DERYNI RISING as I did from writing it.

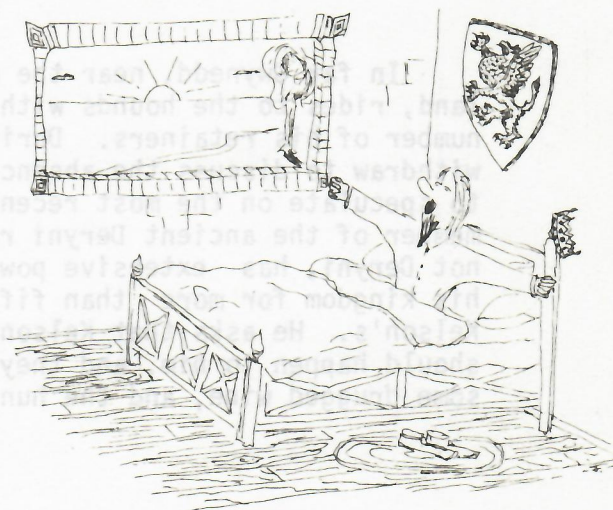
Hoping to hear from you soon. And thank you for your consideration.

Sincerely,

Katherine Kurtz
KATHERINE KURTZ

Next, as the first page of the outline, was the following summary of the plan for the Trilogy. Double-spaced, and using pica spacing, it fit exactly on a single page.

(The cartoon at the right was not part of the original submission. It was in a letter from Jay Freeman, several years after DERYNI RISING was published. This seemed like a good place to share it with all of you.)



- DERYNI RISING -

DERYNI RISING

a novel by

Katherine Kurtz
506 Ocean Park Blvd. #6
Santa Monica, California 90405
Phone: (213) 396-7112

DERYNI RISING is the first of a trilogy dealing with the Deryni--that ancient race of quasi-mortal sorcerers, metaphysicians, and dabblers in human affairs whose existence was at once bane and blessing to the people of the Eleven Kingdoms.

DERYNI RISING tells how Kelson Haldane came to acquire his father's magical powers and defeat the evil Charissa, a Deryni sorceress. More important, it introduces the central character of all three books, Lord Alaric Morgan: friend and prodigy of Kelson's father, Brion. Morgan, the half-Deryni General whose talents and guidance are so crucial for a Deryni rising. Morgan's priest-cousin Duncan McLain, also half-Deryni, is also introduced.

DERYNI CHECKMATE, second in the series, will establish the socio-political atmosphere of the Eleven Kingdoms during the months immediately following Kelson's Coronation. Flashbacks of Morgan's long association with Brion; the proposed and thwarted marriage of Morgan's sister Bronwyn to Duncan's brother Kevin; the reaction of the Bishops' Curia against Morgan and Duncan; the growing unease as a militant Deryni-hater maraudes Morgan's duchy--all combine to set the stage for a new human-Deryni conflict which will be developed in Book III.

Book III will treat the human-Deryni war which is threatened, and will see most of the conflicts resolved.

Further novels are projected if the Trilogy is successful.

Chapter One

In far Gwynedd, near the city of Rhemuth, Brion Haldane, Lord of that land, rides to the hounds with his thirteen year-old son, Kelson, and a number of his retainers. During a lull in the chase, Brion and Kelson withdraw to discuss the absence of Morgan, the King's top general, and to speculate on the most recent harassment of the Shadowed One, Charissa, member of the ancient Deryni race of sorcerers. Brion himself, though not Deryni, has extensive powers of his own, through which he has held his kingdom for more than fifteen years--power which will one day be Kelson's. He asks that Kelson promise to send for Morgan if anything should happen to him, and they rejoin the hunt. Brion unwittingly drinks some drugged wine, and the hunt resumes.

Lord Ian falls behind and enters the forest to the east, where he meets Charissa. The two discuss their plot to assassinate Brion that morning and take over the kingdom from Kelson. It is both a power-play and a plan of revenge for Charissa, for it was Morgan who helped Brion gain his power and slay her father fifteen years before--Morgan, the half-Deryni Lord who, in her eyes, has betrayed his Deryni heritage. Kelson will be spared for the moment, but only as bait to lure Morgan to his death.

Ian rejoins the hunt, and the hounds are made to lose the scent. As Kelson rides ahead to see what has happened, Brion is stricken by what appears to be a heart attack. When Kelson reaches his side, Brion has only enough strength to whisper, "Remember...", before he dies. Kelson sends for General Morgan.

Chapter Two

Morgan returns in haste to Rhemuth, arriving the day before the Coronation. He and his military aide, Lord Derry, are sole survivors of an ambush which delayed their coming.

Morgan's arrival creates an uproar. As Deryni, he was already suspect, and now he has been branded a traitor by the lies and rumors planted by Charissa. His announcement of the slaying of his escort adds fuel to the fire. Worse, the slaying leaves a pro-Morgan seat vacant on the Regency Council.

Prince Nigel, brother of the late King, takes Morgan to meet Kelson in the garden, warning him on the way of Queen Jehana's plot against him. The queen wants Kelson to assume the throne of Gwynedd, but without his father's supernatural powers, which she regards as evil. Her method: to bring Morgan before the Council on charges of heresy and high treason. Nigel agrees to talk with the Queen and stall for time. But Morgan's fate will depend ultimately on Kelson's personal ability to manipulate the voting in the Council.

Morgan reflects on the Deryni background and the beginnings of his feud with Jehana while he waits for Kelson. When the boy appears with Kevin McLain, he and Morgan move deeper into the garden to discuss strategy.

Kevin returns to the hall and talks with Derry about the charges against Morgan. For treason and heresy, the penalty is death.

Chapter Three

In her chambers, Jehana considers her plans for Morgan. Nigel arrives and manages to convince her that Brion's death was not a simple heart attack. But instead of the hoped-for cooperation, Jehana declares she is now even more convinced that Kelson must rule as a mortal, without his father's dark powers. Brion's powers did not save him. Jehana sends for Kelson and leaves for the Council meeting.

In the garden, Morgan and Kelson discuss Kelson's training for kingship and his mother's hostility to things Deryni. A Stenrect, a deadly creature of supernatural origin, comes within inches of Kelson's hand. Morgan kills it. But from across the garden, his action is seen as attempted murder. Only Kelson's intervention prevents the guards from arresting Morgan on the spot.

They dare linger in the garden no longer. Too much must be done before Morgan is called to the Council, as he is sure to be. They will be able to find temporary sanctuary at St. Hilary's, the royal basilica, where Morgan's cousin Duncan is waiting.

Nigel's attempts to stall the opening of the Council meeting are thwarted. Jehana calls the meeting to order without Kelson and begins proceedings against Morgan.

Chapter Four

Morgan and Kelson meet with Duncan, Morgan's half-Deryni priest-cousin. In Duncan's study, Morgan produces his Gryphon Signet, which will open a secret compartment in the main altar. Duncan takes the seal and returns shortly with a flat black box, about six inches square. Inside is a folded slip of parchment written in Brion's hand, and another similar box which cannot be opened. The parchment reads:

When shall the Son deflect the running tide?
A Spokesman of the Infinite must guide
The Dark Protector's hand to shed the blood
Which lights the Eye of Rom at Eventide.

Same blood must swiftly feed the Ring of Fire.
But, careful, lest ye rouse the Demon's ire:
If soon thy hand despoil the virgin band,
Just retribution damns what ye desire!

Now that the Eye of Rom can see the light,
Release the Crimson Lion in the night.
With sinister hand unflinching, Lion's Tooth
Must pierce the flesh and make the Power right.

Thus Eye and Fire and Lion drink their fill.
Ye have assuaged the warring might of Ill.
New morn, ring hand. Defender's Sign shall seal
Thy force. No Power Below shall thwart thy will.

Morgan has the Ring of Fire in his pocket. But the Eye of Rom, a ruby set in an earring, was buried with Brion. They must open Brion's tomb to retrieve it.

Outside, Archbishop Loris, a militant persecutor of Deryni, arrives with a detachment of royal guards to arrest Morgan. The three agree to go to the crypt that night. Morgan reassures Kelson, then surrenders to Loris. Loris seizes Morgan and serves him with a writ commanding him

to appear before the Council and answer to charges of heresy and high treason.

Chapter Five

The Council is in turmoil when Kelson and Morgan arrive. Kelson gestures for silence as he takes his place at the head of the table. His eyes touch briefly on the empty Council seat as he orders Morgan's sword placed before him on the table. Jehana wastes no time announcing the Council's vote; six to five against Morgan. Morgan is doomed.

Kelson polls the Council and learns that Derry was not permitted to vote in Morgan's absence. Morgan votes for himself, making the vote six to six. Jehana demands she be allowed to vote, since she is no longer chairman in Kelson's absence. Therefore, the vote is seven to six against Morgan.

Kelson orders the formal charges against Morgan read out. Basilica and Cathedral bells toll three as the clerk finishes the reading. Kelson announces he will fill the empty Council seat before continuing: Lord Derry is appointed. Derry votes to acquit Morgan, Kelson breaks the new tied vote, and Morgan is acquitted, eight to seven.

Jehana challenges Kelson's right to appoint Derry without the approval of the Regents. Kelson retorts that he no longer needs approval since the Council is no longer a Regency Council. Kelson came of age with the tolling of the bells. If everyone will recall, it was his afternoon hour of birth which scheduled the Coronation for tomorrow in the first place. The Council is adjourned.

Kelson cuts Morgan's bonds, returns his sword, and sweeps out of the chamber with Morgan and Derry at his heels, leaving a stunned Council in his wake.

Chapter Six

As soon as the three have cleared the Council chambers, Morgan sends Derry to assure Duncan that all is well. Morgan and Kelson will hole up in Kelson's quarters and rest until evening. Derry will return and guard when he has finished.

As the Council disperses, Ian is concerned by the favorable reaction Kelson's brilliant maneuvering is receiving. He slips away and overpowers a guard in a little-used corridor, then uses the man as a medium to contact Charissa. He tells her of the defeat in Council, and the two plot strategy. Ian kills the guard, then smears some of his blood in the rough outline of a gryphon. When he has some of Morgan's knights discover the body later that night, they will require little persuasion to believe that their liege lord is a murderer as well as a traitor.

Chapter Seven

Morgan wakes shortly after dark. With a set of black and white cubes, he constructs a Master Ward to guard the sleeping Kelson while he searches Brion's library for information on the ritual verse. The boy awakens while Morgan is setting the wards and asks to go along, but Morgan vetoes the request and puts Kelson to sleep with a touch of Deryni control.

Morgan's search of the library discloses nothing. Wearily, he meditates on the possible meaning of the ritual verse, using his Gryphon Seal as a focus for his concentration. For a fraction of a second, he seems to have a vision. There is the fleeting impression of a man's face surrounded by blackness, a feeling both of urgency and reassurance--and the moment is past.

Morgan glances around quickly, but there is no one there. Again, he goes through Brion's books. This time, one well-thumbed volume falls open to a place marked by a slip of parchment in Brion's hand. But it is the picture opposite the passage which chills Morgan most. For the portrait, that of St. Camber of Culdi, is the face he saw in the vision. St. Camber, an ancient Deryni Lord.

Intently Morgan scans the passage, absently pocketing the parchment as he reads. As he closes the volume, he hears the door opening softly behind him and turns to see Charissa stealthily entering the room. She pretends not to be startled when Morgan addresses her, and the two exchange polite conversation and veiled threats. Charissa finally boasts of having "looked in" on Kelson and laughs as Morgan dashes from the room. Then she picks up the volume Morgan was reading and flips worriedly through its pages.

Chapter Eight

Morgan returns immediately to Kelson's quarters, but the boy is safe. Morgan breaks the wards and wakes Kelson. They make their way through a secret passage to St. Hilary's but Morgan does not mention his strange vision.

Duncan shows them an ancient Deryni Transfer Portal to the Cathedral where Brion's body lies. Going ahead to be sure the way is clear, he encounters Brother Jerome, the elderly and half-blind sacristan. Duncan allays the monk's suspicions and sends him on his way with a Deryni command to forget what he has seen, then brings Morgan and Kelson through the Portal.

Morgan and Duncan use their Deryni powers to silence two guards outside the royal crypt. As Morgan picks the lock on the gate, Lord Rogier comes to check on the guards. Duncan overpowers Rogier, and the three enter the crypt. Kelson points out Brion's tomb and brings a candlelabra closer as Morgan and Duncan slide back the cover. After a slight hesitation, Morgan pulls back the white silk shroud covering the face. It isn't Brion!

Chapter Nine

The body in the tomb is totally unfamiliar. After agitated speculation, Duncan hypothesizes that Brion's body is possibly still within the crypt, perhaps swapped with another tenant. They begin the grisly task of opening other sepulchers, only to have Morgan suddenly rush back to the original and call the others to his side. He contends that the strange body is Brion's, only under a shape-changing spell. Duncan removes the spell, experiencing Brion's death as he releases the final essence, and the body resumes its normal shape.

Morgan removes the Eye of Rom. Duncan leaves his crucifix in Brion's hands to ward off further spellbinding, and they reseal the sepulcher.

Back in Duncan's study, the three gather the elements for the power transfer: the Eye of Rom, the Ring of Fire, and the box with the Crimson Lion. Morgan pierces Kelson's right earlobe and "feeds" the Eye and Ring with the blood from that piercing. Then Kelson, wearing the Eye of Rom, opens the box and removes a large, crimson-enamelled brooch with a golden lion emblazoned upon it. They consult the ritual verse again, but they seem to have reached a stalemate: the Lion has no tooth!

Chapter Ten

Duncan re-reads the verse. Of course: there is always the challenge, the obstacle, the need for bravery. The Lion's Tooth is the clasp of the brooch--three inches of gleaming gold. And it is this which must "pierce the flesh and make the power right."

Morgan and Duncan leave the boy to prepare himself. Morgan is frankly uneasy, especially since Duncan plans to use the secret chapel adjoining his study: a chapel sacred to, among others, St. Camber. Morgan tells Duncan of his vision, how it led him to the passage in the book--and remembers the parchment. Withdrawing it, they read, "St. Camber defend us!"

Duncan is hesitant, for as priest as well as Deryni, he is well aware how slender is the balance between good and evil. And St. Camber's saint-hood was recalled long ago by a fearful church. But they have no choice but to continue. For without his father's powers, Kelson will surely die.

They return to Kelson and enter the chapel. Morgan and Kelson doff their swords and kneel, and Duncan begins the ritual. At the appropriate moment, Kelson plunges the golden shaft through the palm of his hand. He reels drunkenly as a pale aura surrounds him, then hallucinates briefly and passes out. Apparently, the power transfer has worked, though Kelson will not be able to use his powers until the sequence is completed tomorrow at the Coronation.

Morgan and Duncan gather up the unconscious prince and return to Kelson's quarters. As Duncan closes the passage, a voice from the shadows roars, "Traitors! Blasphemers! What have you done to Prince Kelson?" Three armed knights emerge from the darkness and advance on Duncan and Morgan.

Chapter Eleven

Morgan catches the sword Duncan tosses and lowers the unconscious Kelson to the floor. As guards hammer on the door, he and Duncan battle the three knights. Duncan finally kills his man and overcomes one of Morgan's with a Deryni power touch. Morgan disarms the third and holds him at bay, blocking his memory of Duncan as the priest slips out on the balcony to hide. Kelson staggers to his feet and retrieves Duncan's fallen sword as the guards burst in.

The prisoner, one of Morgan's vassals, tells of the guard he and his companions found slain, of the tell-tale gryphon smeared in the man's dying blood. The guards are ready to seize Morgan, but Kelson forbids it. Morgan could not have killed the guard, for he was with Kelson. When asked how he found the body, the knight replies they "just happened to go there." Did someone tell them to? Kelson insists, sensing he's getting to the source of the frame-up. But the man panics, seizes a dagger from one of the guards, plunges it into his own chest before anyone can stop him. Kelson orders the bodies removed. Morgan slips outside to discover what happened to the corridor guards. He finds them all dead or dying, with Derry, too, very near death.

Kneeling desperately at Derry's side, Morgan remembers something he once read about Deryni. Placing both hands lightly on Derry's forehead, he concentrates through his Gryphon Seal once more, trying to summon up the healing power which Deryni are reputed to have. For an instant, he has the impression of another pair of hands on top of his. Derry's eyes flicker and he passes into a natural sleep, his wounds and injured arm completely healed.

As Morgan stares at his hands in disbelief, he hears a voice behind him say, "Well done, Morgan!"

Chapter Twelve

Morgan whirls defensively, half expecting to see the face in his vision again. But it is Bran Coris who approaches, accompanied by Ewan, Nigel, Ian, and a thoroughly angry Jehana. "Ah, yes. Well done, indeed!" Bran continues. "You've finally killed him, too, haven't you? Now you're the only one alive who knows what really happened on that long ride to Rhemuth?"

"Sorry to disappoint you, but he isn't dead," Morgan retorts, consigning Derry to the care of the surgeons. Jehana rages at Morgan about the slain guard, but she dares do nothing against him. She subsides only when Kelson appears at the door, haggard and worn, and orders them all to disperse. Ian glances back at Morgan as he disappears down the corridor, then calls a guard to attend him.

As the door closes and Duncan is finally able to emerge from hiding, Kelson collapses under the strain. He regains consciousness briefly as Morgan and Duncan put him to bed, and mumbles about seeing faces during the ritual. When Kelson drifts off to sleep again, Morgan crosses to the

fireplace and searches rapidly through Kelson's books, finding at last a picture of St. Camber. There, he maintains, is the face Kelson saw. And it's the same one Morgan saw in his vision. He tells Duncan then of healing Derry, and they explore the possibility of a common factor in all three cases.

Duncan comments that at least Kelson seems to have a few useful talents tucked away: Morgan was very clever to teach Kelson those Deryni questioning techniques he used on the guard. Morgan objects: he didn't teach Kelson-- he thought Duncan did. Implication: can Kelson be Deryni? Unless someone else of Deryni blood taught him, which is highly unlikely, it would be impossible for him to know. But if he is Deryni, how? Brion, they know, was full human. And Jehana... Khadasa! If Jehana is Deryni, and doesn't know it, or only suspects, it could explain much of her hostility.

Projections: Deryni blood may give Kelson the edge he needs tomorrow against Charissa, especially if the power sequence should fail in any way. On the other hand, it makes Jehana's opposition that much more unpredictable. On that ominous note, Duncan leaves and Morgan settles down for some much-needed sleep.

In his room, Ian binds his captive guard in another communication with Charissa. "He's been to the crypt," Ian tells her, "and he's wearing the Eye of Rom. No one else noticed." "Good," Charissa replies. "Go back to the Cathedral, then. You know what to do."

Ian erases the guard's memory of the event and sends him on his way, then slips out of the palace to carry out his orders. Later, he arrives in Charissa's chambers, where he will remain until morning.

Chapter Thirteen

Next morning, the royal wardrobers and dressers take Kelson in hand to prepare him for the Coronation. Derry, fully recovered, arrives to assist Morgan with last minute details. Elsewhere, Ian stops a wardrober and makes a switch in Morgan's chain of office, substituting one which will relay information to Charissa.

Duncan arrives and informs Morgan he has been named King's Champion-- a great honor, but one which could prove most arduous if physical as well as occult challenge is made at the Coronation.

Kelson appears in his Coronation regalia to congratulate Morgan on his new title. He and Duncan retire to the privacy of the balcony, where the priest reassures Kelson of his suitability for kingship and hears his confession.

Inside, Morgan dons the accoutrements of King's Champion, unaware that his chain of office is now relaying all he says and does to the Shadowed One.

Nigel arrives in a daze, relating a horribly scene of carnage found in the royal crypt early this morning. During the night, someone has ransacked Brion's tomb and stolen the jewels from the body. The two guards

were found with their throats neatly slit, and Rogier is dead with his own hand on the dagger and an awful expression on his face. Clutched tightly in his other hand was a gilded crucifix. It is Duncan's.

Chapter Fourteen

Before the three can react, Jehana bursts angrily into the chamber, full of fresh outrage at the slaying, for Rogier was a distant relative. She knows of the fatal crucifix and confronts Duncan and Morgan with it. But her anger turns to cold fury when she spots the Eye of Rom glittering in Kelson's ear. For she knows it came from Brion's tomb.

"Monster!" she screams. "You would desecrate your own father's tomb, you would murder for this power! Oh, Kelson, see what this foul Deryni curse has brought you to!"

She swears she will not attend the Coronation. Morgan realizes explanation is useless at this point, so he issues an ultimatum: either Jehana will attend, or Morgan will Mind-See to discover whether she is Deryni as he believes her to be. Jehana is horrified, but the threat is a powerful one: Jehana has suspected her origin, though she is not willing to accept it. She agrees reluctantly to go along, but she will have to be watched. All assemble for the procession to the Cathedral.

Charissa has observed the royal friction with great interest and now she, too, begins her journey to the Cathedral. En route, she alerts Ian to the new potential threat of Jehana. She also considers her plans for Morgan and Kelson--and the treacherous Ian.

Kelson's procession arrives at the Cathedral. The participants take their places, Derry keeps watch from a bell tower, and three Archbishops lead Kelson inside to begin the ceremonies.

Kelson takes the Coronation Oath. During the anointing, Derry slips in with word that Charissa is approaching with a band of armed soldiers. The ranking archbishop invests Kelson with the Ring of Fire and the Sword of State. Morgan comes forward to redeem the sword and has Kelson touch his Gryphon Seal to fulfill the final condition of the tirual verse.

But nothing happens. Morgan's Gryphon is not the Defender's Sign. The Cathedral doors crash open and Charissa stands silhouetted in the doorway.

Chapter Fifteen

As Morgan and Duncan try desperately to think of some other seal which might fulfill the verse, Charissa sweeps down the aisle with her retainers. She forbids the Coronation to continue, then challenges Kelson to mortal combat for the rule of Gwynedd.

Kelson knows Charissa is trying to goad him into a duel of magic, but he pretends to understand her challenge as a traditional trial by combat. He names Morgan as his Champion, and Charissa names Ian. The two battle until Morgan finally inflicts a mortal wound on Ian. But the dying Ian flings his dagger at Morgan with his last effort. Morgan's rigged chain of office impedes his movement and he's gravely wounded in the shoulder. Morgan gets rid of the chain, but the damage is done.

The duel has decided nothing. Charissa renews her challenge, calling for trial by magic according to ancient tradition. Kelson hesitates and Jehana makes her move.

The unleashed power of a full Deryni lashes out at Charissa, guided by the despair of a mother who must try to protect her child at all costs. But Charissa has been expecting just such a move. And Jehana's power is untrained, without control. Charissa tries to kill, but Morgan and Duncan are able to deflect the killing force. Result: Jehana is imprisoned inside a Deryni force-field--one which can be broken only by Charissa's will, or her death.

Charissa regains her composure and taunts Kelson. Will he come down and meet her in honorable combat, or must she strike out now and slay him where he stands, without a fight? Kelson must now make a reply.

Chapter Sixteen

Kelson's mind reels. He is half-Deryni! Can he use this advantage to gain the power he desperately needs? As he absently rubs the Ring of Fire and searches for some clue, his eyes light on the inlaid marble floor of the transept where Charissa stands. The signs of myriads of saints appear there, and somewhere--yes! There, to the left, is the sign of St. Camber, he who was long ago called Defensor Hominum, the Defender of Man. Can this be the Defender's Sign of the verse?

This is the supreme bluff. For in order to survive, Kelson must now proceed as though he already has Brion's power, trusting that he will receive it when he steps on the seal. Outwardly calm, Kelson takes up Charissa's challenge and walks toward her. Duncan and the wounded Morgan, watching from the steps, realize the gamble Kelson is taking. But as the boy stops on the seal, they can see no reaction. Charissa begins the spell which Kelson must complete. And as Kelson raises his arms to answer, the air crackles around him in response. The power transfer is at last complete!

The duel begins, a series of spells and counter-spells, as each searches for the other's weaknesses. Morgan, his strength rapidly failing, attempts to rediscover the Deryni healing power he used on Derry the night before.

Kelson has been holding his own to this point. But now Charissa conjures up a creature of the darkness on which Kelson's magic seems to have no effect. As he attempts spell after spell, the creature continues to advance across the floor, mawing and shrieking its defiance as it comes.

Chapter Seventeen

In a last effort, Kelson murmurs a spell and points in the direction of the monster. At that moment, sunlight shines through a high stained-glass window, throwing a pool of color on the floor just in front of Kelson. The beast ignores it--and dissolves in a curl of smoke, writhing and screaming in rage.

It is the breakthrough Kelson has been watching for. He now challenges Charissa to the ultimate contest, the binding spell which, once made, cannot be broken by either until one of them is dead. Charissa accepts. Kelson defeats the Shadowed One.

With Charissa's death, Jehana is released from her spell. She watches with awe and a growing pride as Kelson mounts the steps to the altar. Morgan, now healed, rises to meet him, and Duncan brings forward the Crown of Gwynedd. As all kneel, three Archbishops elevate the Crown and recite the formula of Coronation.

But to Deryni eyes within the Cathedral, it is as though a fourth figure supports the Crown--a tall, blond man garbed in the shining golden raiment of the ancient Deryni lords. And the words he speaks are rather different from those of the Archbishops. Here at last, in Kelson of Haldane, is a King for human and Deryni--the first in three hundred years!

Kelson is crowned, the Deryni-seen apparition vanishes, and Morgan comes forward to kneel in homage to the newly-crowned King. Other lords follow suit. As the procession from the Cathedral forms, the sun shines once more through the stained glass, casting a pool of multi-colored sunlight at Kelson's feet. The spectators are hushed in fearful anticipation, for there was death before in the colored sunlight. But Kelson, with a faint smile, steps calmly into the light.

There is no death there now. The pool of sunlight merely turns Kelson's gems to fire, blazes on his Crown like a hundred sunrises.

And then, amid jubilant cheering, he and his loyal friends exit so that Kelson may show himself to his people.

