

LE CHRONIQUE D'ESPERANCE

JUNE 2002, ADRIANUS 16

ISSUE NO. 7 OF 12

Our Crown Speaks

Unto the Populace of Esperance,

We had a grand tournament for May.
Congratulations to all the winners.

For all that missed Banner War--we had a rather small turnout from Esperance, what with two faires running at the same time. Even so, it was nice to have a kingdom encampment where we could all gather. Our combatants may have been few but they fought valiantly and with honor. The turnout in the Arts was small considering the number of skilled artisans in our Kingdom.

Speaking of the Arts--Dame Marion will be taking over as the Minister of Arts and Sciences effective immediately. Please give her your full support.

Dame Katherine Marshall of London displayed the stained glass window that is to be one of the prizes in an arts drawing in November. You really do want to have a chance at it so get those arts entries in!

Remember, it's summer, be very careful about the heat and drink plenty of water.

We look forward to seeing all of you and spending time with our Adrian family.

In Service to the Kingdom of Esperance,

Conall
Rex Esperance



Aifa
Regina Esperance

From our Beloved King

Unto to the populace of Esperance and Adria

I know that when you consider some of the people in the Adrian Empire and the time they have spent, I am a relative newcomer, entering Esperance during the Reign of Reilly and Eslpeth. I learned many things about the Adrian Empire and the Kingdom of Esperance that appealed to me. Things like courtesy and respect for others. I learned from many knights the meaning of chivalry, what it was to be the lamp that lights the way for those of us that were starting that journey towards knighthood.

Today, three years later, when I find myself sitting on the very same throne as Reilly and Coda I find that there is something missing. People that I had always looked up to and tried to learn from have begun to stray from those ideals that they taught me. One of the things that they taught me was courtesy to others. A simple thing like asking before you use something that belongs to another seems to have been lost by many in Esperance. Another is to talk to those you have a problem with instead of others, gossip is not productive and can hurt many.

I may be wrong but it seems to me that the cornerstone of chivalry is the respect of others (both belted and unbelted). I hope that maybe I am wrong in this but again this is the thing that I am seeing. I remember the day in December 2000 when I was inducted into the Brotherhood of the Chivalry. I remember talking to many of the Chivalry and being told that with the belt came responsibility greater than I had come to know in the Empire. That many would look up to me and see all that was good as well and all that I did that was wrong. The Chivalry means a great deal to me and I know to many others as well. But to some it seems almost like once you have the belt you know longer have to consider another. They come in and ignore the rules,

laws, and codicils of the Empire and the Kingdom.

These are things that are simple to do, like in this Kingdom you may not leave the site without escort. Thinking about this is it is not hard to do and it is the will of your Royal Estates. Maybe taking the second to ask before doing, I know that sometimes we all forget, but when we do then when we realize we have a word of apology is in order.

These are my views and not intended to insult or accuse.

Sir Conall O'Cearnaigh
Knight Bachelor
Order of the Royal Star

Wars, Events and Things

By Sir Jamie the Red, Minister of War and Joust

Good populace,

Despite the faires, we had a good turnout for the month of May. While the lists were relatively small, the combat was of high quality.

Our victors for the month of May:

Shinai: Kyle (a new combatant attending his first tourney!)

Renn: Sir Gryph, visiting from the Duchy of Sangrael

Steel: Sir Connor O'Riordain

For this month's tourney, we will be drawing weapons at random. This should shake up the field a bit! Next month, we will be holding a different style of tourney. Next month's tourney in steel and shinai will be a Mad Dog tourney. Details are available in the Manual of Combat.

In addition, we will be holding Knight's Shinai tournaments whenever time allows. These tournaments do not count toward wins or even participation, but they are fun.

Finally, on a more serious note, we will be getting much harsher about armor checks and weapons checks. If you have been warned about

an issue in your armor, start taking steps to correct it now. It will not be long before we forbid combatants to take the field because of inadequate armor. (Even I, despite my lofty position, have had to make modifications to my armor. Don't expect me to let you off the hook.)

In Service,
Sir Jamie the Red
Minister of War and Joust



Recipe of the Month

This recipe was posted on the Bored and Brazen Swine by Alyssa Ryan and used by permission.

FRESH LEEK SOUP

1 lb fresh leeks
1/2 cups each mixed vegetables (carrots, split yellow and green peas, mushrooms, onions, lentils, and garlic)
3/4 cup butter
2 pints milk
salt and pepper to taste
chopped fresh parsley to garnish

Place vegetables (except leeks) in large pot or cauldron. heat in water till tender. Drain veggies. Wash leeks thoroughly then slice. Melt butter in the large pot on medium heat. Stir in the leeks. Add the vegetables. Add milk, salt and pepper. Slowly cook over a low heat for about 1-1/2 hours or until all vegetables are soft. pour into large serving bowl. Serve with bread and butter (and honey)

Serves 6-8

Underskirts and Foreparts from the Elizabethan Era

By Tammie Dupuis

---Editor's note – Since we are in Faire season, I choose this article for those that might be interested in how they do those awesome noble dresses! Enjoy!

Underskirts and forepartes are part of one of the last layers of underclothing to go on the body prior to the outer gown. The two terms refer to

strictly feminine garments and are somewhat interchangeable, even in period.

The Underskirt

At the beginning of the 16th century the underskirt was still attached to a bodice or pair of bodies. As the farthingale became more popular and larger in circumference the underskirt and its bodice separated allowing the underskirt to be cut to fit around the hoops and lay flat.

Although patterns for undergarments are very rare, the reprinted edition of *A Tailor's Pattern Book*, by Juan de Alcega, contains a pattern for an underskirt that is cut all in one piece with the back seam on the selvage of the fabric. It is literally a half circle and fits very nicely over the farthingale pattern that can also be found in Alcega's book.

The Foreparte

During the early and mid 1500s, the skirt of the over gown began to split in front and show the underskirt. This portion of the underskirt became another area that could be highly decorated. Often, only this wedge shaped area was made from expensive materials and embellished. The other part of the skirt was made from plain, sturdy fabric as it would never be seen and was hidden under the skirt of the over gown.

Eventually, this wedge shaped area became known as the foreparte. It was often a removable section that could be fastened to the underskirt beneath it by ties or other methods. This enabled the underskirt to be laundered easily and to do double duty as a plain underskirt if need be.

How Many Underskirts Do You Need?

There has been a great deal of debate on just how many underskirts were worn beneath the under gown. After the farthingale became popular, the duty of the underskirt was not so much for warmth as it was for covering the surface of the farthingale so that the bumps made by the hoops would not show.

The first rule of thumb would be to wear as many underskirts as it takes to accomplish this. Surprisingly, if you are using the pattern from Alcega, it only takes between two and three underskirts, made from a light cotton or linen, to cover sufficiently.

Because the underskirts are tied at the waist, there is the further issue of bulk created by a number of skirts at the waist that has to be taken care of by the corset and bodice of the over gown. While the pattern from Alcega does not indicate which method to use to attach the underskirt to the waist, there are really only two methods that can be used: a waistband or a drawstring.

The pattern out of Alcega necessitates that the area for the waist is cut on a round bias, making the addition of a channel for a drawstring fairly simple. However, adding a waistband to this round bias cut would insure that it did not stretch out. Unfortunately, this waistband would add bulk to the waist. Personally, I would suspect that most of the under underskirts would have been attached by drawstring with the last underskirt (which might possibly have a foreparte attached to it) having a waistband.

Choosing The Material

Lastly, underskirts could be made from the finest silk, linen or velvet to the coarsest buckram and canvas. It all depended on where the layers the underskirt went. If its duty was to smooth hoops in preparation for a silk foreparte, then the underskirt would probably be made of a heavier material. If the underskirt were simply one of a number of underskirts, worn for outdoor activities or indoors during the summer, it might be nothing more than a medium weight linen and could be unadorned.

For more indepth information Janet Arnold's *Queen Elizabeths Wardrobe Unlocked* is the best source written so far on underskirts, foreparts and where and when they were worn.

About the Author

Laurellen de Brandevin, also known as Tammie L. Dupuis, has been sewing since she was six years old. She holds a degree in Archaeology from Montana State University in Bozeman, MT., where she discovered the S.C.A. Laurellen's first love is Elizabethan clothing, but current projects include a survey of rectangular construction methods encompassing the Eurasian continent and writing her magnum opus, *The Renaissance Tailor; Recreating Clothing from the 16th and 17th Centuries*. She lives in Seattle, WA with her son (who is already showing an interest in fine clothing) and works mundanely as a graphic designer for a downtown advertising firm.

Laurellen's website, www.vertetsable.com is an ongoing project connected to her book. She can be contacted at laurellen@vertetsable.com.

Celtic Dress of the 16th C.

By Meistr Gwylm ab Owain, OL OP DWS

---Editor's note -- This is taken from a website submitted by HRH Aifa the Rowan. We have been seeing quite a few more Irish and Scots in our game and so here is a reference for all from the SCA. Enjoy!

The purpose of this document is to help you understand the types of clothing worn by the Scots and the Irish during the 16th Century. It is also intended to help you understand a little of the history of the "Celts" of the British Isles. To understand the British "Celts" I will give a brief synopsis of the history of the Celtic peoples. This is not an in-depth, how-to discussion, but an overview to get you started. There are a number of good sources on the internet today that you may visit for patterns and more in-depth information on how to fashion the clothing. One url is given below that you may use as a starting point.

The formative period for the Celts was from c.1300-750 BC. The emergence of the Celts as a people with a similar language and eventually similar material culture started in this period. The origin place of the Celtic language is believed to be the Rhine-Danube Valleys

(linguistic and archaeological evidence lends credence to this belief). Following the formative period is the emergence of the early chiefdoms from c.750 to 450 BC. This period was followed by the La Tene Period from c.450 to 200 BC. This period is dominated by warrior societies and the art and material culture is considered to be the classically "Celt". From c.200 to 50 BC we start to see the fall of the Celtic identity throughout Europe as the Germanic Peoples and the Romans begin their expansion. This period is the late La Tene period. By 400 AD the Celtic Languages survived only in the Far West Atlantic zone.

During the Celtic Period, there were three primary zones of Celtic Peoples: the Rhine-Danube zone (a route nexus -- i.e.trade), the Atlantic Zone (metal rich -- copper, tin, silver & gold) and the West Mediterranean zone. These three zones were established by the 1st millenia BC.

What we know of these early Celtic Peoples comes from the writings of the Romans and Greeks as well as through archaeological evidence. If not for the early writings all we would have are the material remains from burials and existing carvings. The writers from the 1st C. BC named these peoples the Keltoi (Greek) or Celtae (Latin). Caesar in his writings called them the Gauls.

There was no pan-Celtic language especially by the first millenium AD. From the Proto-Celtic Language of the Rhine-Danube four primary Celtic language families developed. The most well known is the Goidelic line which by early in the 1st millenium AD had developed into Manx, Scots Gaelic and Old Irish. The next line was the Gallic Brithonic which before the end of the 1st Millenium BC had divided into Brithonic and Gallic. After the start of the new millenium AD Brithonic had divided into Welsh and Cornish and one branch of Gallic had developed into Breton.

For two and a half millenia people have been fascinated by the "Celts." However, by the

height of the SCA period (700 AD) very little existed of these early Celts.

Clothing

The Scots will be addressed first followed by the Irish. For the Scots only men's clothing will be addressed. The author has found little in regards to Scottish women's clothing. If you want to portray a Scottish woman you may use standard Elizabethan clothing or that of the Irish. If you have found a source of information for Scottish Women's clothing I would love to hear about it.

Dunbar gives a little information on the types of clothing worn by Scottish women. He talks about two contrasting illustrations in his book. He also notes that he does not give them much value. However, they are accounts from the period. The first is a picture from 1562 entitled 'La Sauvage d'Ecosse' printed in 'Receuil de la Diversite des Habits' in Paris. The picture shows a Scots woman wrapped in a large sheepskin cloak.

The second picture is by Lucas de Heere (1567-1577) entitled "Schotsche edelvrouwe en burgenvrouwe." The dress is not unlike Continental dress but long out of date.

One further source is the writing of Fynes Moryson (1598): "The inferior sort of Citizen wives, and the women of the Countrey, did weave cloaks made of a course stuffe, of two or three colours in checker worke, vulgarly called 'Ploden'."

For a brief discussion of the types of shoes worn by these people, you may go to my Early Irish & Scottish Shoes page.

The Scots

There are many myths and misconceptions regarding the dress of the Scots throughout the Middle Ages and the Renaissance. Movies such as Braveheart and Rob Roy have not helped in these matters.

The kilt... When did it arise? How was it worn? And by whom?

First, it must be generally stated that the townspeople and aristocracy of Scotland, and also of Ireland and Wales, followed the fashions of the continent as did the English.

Most people in the SCA believe that the kilt is the ancient traditional dress of the Scots. However, this is not true. The traditional dress of the Scots is very similar to that worn by the Irish. According to McClintock, up to the year 1600 the Scots wore a saffron shirt (similar to a léine), a mantle, at times tartan trews, and possibly a short woolen jacket. The picture to the right shows Scots hunting. As you can see, the dress is very similar to that of the Irish.

A number of extracts from period writings detail to some degree what the Highlanders wore. The following is a brief breakdown of some of them (McClintock, 1950 p. 12).

1. Major -- 1521
 1. Saffron Shirt
 2. mantle or plaid ("Chlamys")
 3. "Pannus lineus" worn in battle and daubed with pitch. probably a quilted and padded linen coat serving the purpose of armor
 4. Barelegged from middle of thigh
2. The King's Highland Suit -- 1538
 1. Short Highland jacket of velvet
 2. Tartan trews
 3. long Highland shirt
3. Jean de Beaugue -- 1548-9
 1. Dyed shirt
 2. Mantle or plaid ("couverture") of several colours
 3. Otherwise unclothed
4. Pitscottie -- 1573
 1. "mantle" (sic)
 2. Safron shirt
 3. Barelegged to the knee
5. Bishop Lesley -- 1578
 1. Plaid or mantle ("chlamys"). Nobles' vari-coloured, peasants' plain
 2. Also shaggy rugs ("villose stragulae") like those of the Irish
 3. Short wollen jacket ("tunicella") with sleeves open below

4. Very large pleated shirts made of linen, flowing loosely to the knees and with wide trailing sleeves, dyed saffron among the rich, smeared with greese among the poor
6. Buchanan -- 1581
 1. "Variegated" and "striped" garments. Plaids ("sagum") sometimes many coloured, but more generally of a dark colour matching the heather.
7. D'Arfeville -- probably 1547 -- not published till 1581
 1. Large, wide saffron shirt
 2. Coarse wollen coat to the knees, like a cassock, over the shirt
 3. Bareheaded with very long hair
 3. Barelegged and generally barefooted, occasionally high boots reaching to the knee
8. History of the Gordons -- 1591
 1. "yellow warr coat, which amongst them is the badge of the Chieftaines."
9. Gordon of Straloch -- 1594
 1. Tartan plaid. ("Loose cloke of several ells, striped and parti-color'd")
 2. Short linen shirt, which the "great" sometimes dyed with saffron
 3. Short jacket
 4. Trews (in winter)
 5. Short hose (stockings) at other seasons
 6. Raw leather shoes

The very earliest that we have any evidence of the great kilt or more properly the belted plaide is the late Elizabethan period (1590). One of the earliest accounts that can be thought to be a great kilt is from 1594. This is a description of a body of Hebrideans who come to Red Hugh O'Donnell's aid.

"They were recognized among the Irish Soldiers by the distinction of their arms and clothing, their habits and language, for their exterior dress was mottled clocks of many colors (breachbrait ioldathacha) with a fringe to their shins and calves, their belts were over their loins outside their cloaks. many of them had swords with hafts of horn, large and warlike, over their shoulders. It was necessary for the soldier to grip the very haft of his sword with both hands

when he would strike a blow with it. Others of them had bows of carved wood strong for use, with well seasoned strings of hemp, and arrows sharp-pointed whizzing in flight." This passage was taken from The Life of Aodh Ruadh O Domhnaill transcribed from the book of Lughaidh O'Cleiriigh. Irish Texts Society's publications, Vol XLII. Part I. Page 73.

The earliest drawing we have of the belted plaid is from 1641. It is a German woodcut of Scottish Soldiers. This woodcut may be found in the British Museum in England. The four figures show four different styles of dress. The first (on the left) wears a long coat to the knees that opens in the front. It is made of a plaid cloth and has plain sleeves. It is belted at the waist. The second wears plaid trews in the style worn on the continent. The third wears what appears to be a belted plaid with the upper part pulled up over the shoulders. The fourth wears a belted plaid with the plaid cast off the left shoulder.

The plaid was a length of tartan cloth. Tartan is a style of plaid designs native to Scotland. However, it must be noted that the tartans used during this period are not the same as the clan tartans in use today. You should also be warned that it is considered highly improper to wear a modern clan tartan unless you are from that clan. The tartan cloth was about 5 feet wide (made of two strips 30 inches wide and sewn down the length) and some 12 to 18 feet long. The cloth would then be laid out on the ground and would be pleated longwise to a length of 4 or 5 feet. A couple of feet would be left unpleated at either end. The wearer would then lie down on the tartan with the middle of the knees equal with the lower edge of the tartan. The unpleated ends would be wrapped across the front of the wearer's body and then would be belted on at the waist. Pleating the tartan over your belt makes the process easier. After standing up the wearer would put on their jacket and then would arrange the top portion of the tartan on the shoulders (either over one shoulder or both).

The small kilt that many wear today is well outside the range of the SCA. So, if you want to portray a Highland Scot, you must be of the Elizabethan period to wear a belted plaid (great kilt), or you may wear standard Elizabethan dress, medieval dress if from an earlier period (similar to Scandinavian) or wear a léine and trews.

The Irish

The traditional dress of the Irish changed very little from Pre-Christian times up until the end of the 16th C. However, the dress of the town dwelling/non-traditional Irish followed the patterns as existed in the European mainstream. This document will discuss the more traditional dress of the Irish during the 16th C.

Men's Dress

<http://jan.ucc.nau.edu/%7Ewew/celt-clothing/kerns.jpg> The poorer Irish wore a standard outfit that would more than likely have been found not only in the British Isles but also on the continent. This outfit consisted of the Inar, Trius, Brat, and Léine.

Inar The Inar was a jacket. It was normally constructed of wool and like the later doublets had a skirt. The skirt of the Inar was heavily pleated.

Trius The trius or trews were a type of pants. They were normally fairly tight to the leg. Some existing bog examples have buttons up the back of the leg from the bottom to mid-calf. These were made of wool cut on the bias.

Brat The brat was a mantle or cloak made of a long rectangle of wool. It was edged with some sort of fringe. The longer the brat the more affluent the individual.

Léine The léine or shirt can be considered the mainstay of Irish and early Scottish clothing. It was worn from mid thigh to below the knee depending on if it was worn alone or with trews. Fashioned of linen, the léine was dyed a saffron color for those of better standing.

The more affluent Irish wore large léines. The English in the 16th C. went so far as to limit the number of yards of cloth that could be in one. The following picture to the right shows the standard dress.

Women's Clothing

We know less about the clothing that women wore than the men. This may be attributed to many of the details of men's clothing being reported about the military Irish. What we do know is from some accounts and also some drawings by period artists.

We do know more about townswomen than we do of the poorer rural dwelling women. In general a woman would wear an ankle length léine. Over this she would wear a dress. Over this she would wear a brat (shawl/cloak). The brat would be similar to that worn by a man.

One piece of dress that many women wear in the SCA that is considered to be period is the Celtic Overdress. These garments as far as I can tell were invented by Hollywood. To be authentic, you should wear a léine over which you will wear a sleeved dress. The picture to the right shows two example of women's dress.

You will also notice that the women are wearing hats. A number of different styles of hats were worn from simple caps to elaborate hats like the one pictured on the left.

The dresses according to Dunlevy were in three basic styles. The first was a voluminous gown worn by women of means. These dresses (gowns) were formal and a status symbol. The dress itself was made of heavy worsted wool with thick tubular folds. Dunlevy indicates they were influenced by the earlier houppelande. The neckline had a V shape and the sleeves were very full with turned back cuffs. The second type of dress has a low V shaped neck that was open down the front of the bodice. The opening ended in a U shape at the stomach. De Heere's illustration of this dress shows the distinct Irish half-sleeve that is a strip of cloth that covers on ly the top of the arm. The third

type of dress has a high neck with a fitted bodice and full skirt. The arms are buttoned from the cuff to the upper arm. This last type of dress may be seen on the effigy carving of Johanna Purcell on her tomb.

References

There are a number of books on early Irish and Scottish dress. However, they are not easy to come by. Most are out of print although they may be found through interlibrary loan or through Book Dealers. I found my copies through www.interloc.com on the Internet.

H.F. McClintock Old Irish & Highland Dress

This book is considered one of the best for both Ireland and the Highlands. It was printed in 1950 and is hard to come by.

Mairead Dunlevy Dress in Ireland

This book is a wonderful resource on Irish dress. It covers from prehistoric times up to the present. This book is also out of print.

I finally found a copy of Scottish Costume by Dunbar. This is also a wonderful resource. Another is a book called Scottish Pageant. For a good overview of the Early/Ancient Celts I would suggest a book by Barry Cunliffe named "The Ancient Celts."

A site that you may want to check out for more information is:
<http://albanach.homepage.com/review.html>
It has links to a number of sites with a review of those sites.

In real life the author has a Masters degree in Applied Cultural Anthropology and has worked as a professional archaeologist.

From the Royal Steward of Esperance

Greetings Everyone!!

I hope everyone is having a great spring!! Here is your list of memberships that will be expiring.....

May

William Clayton
David Sanders
Ben Evens
Amy Gross
Gary Whalen
Sue Whalen
Gwendolyn Whalen
Albert Bartelson
Sean Bartelson
Dorothy Bailey
June Bailey
Cameron Bunn

June

Dan Toole
Kristine Allinder
Tommy Anderson
Bill Archambault
Craig Toth
Joely Messina
Gabriele Sciabbattasi
Patrick Tuminanro
Danielle Toth
Ciara Cooper
Matt Proter
Elizabeth Prince

July

Andrew Billings
Delores Billings
Linda Biloch
Justin Little
Morgan Williams
Paul Gieri
Ginger Gieri
Joseph Brookshire
David Cominolo
Jean Cominolo
John DeBose
Pat Fee
Holly Weber
Allen McMahan
Erin McMahan
Shawn Beltran
Ella Winchester
Lara Winchester
Louis Winchester
Jessica Durham

I hope everyone has a great month!!

In Service
Milisent de Lilley
Esperance Steward



From the Imperial Steward's office

Our addresses have changed due to a problem with our provider. Please check out our website at www.greypphis.net. Our e-mail is as follows:

SirTerrin@greypphis.net
DomLScott@greypphis.net

We apologize for all the inconvenience this has caused.

You will also notice that there is a NEW and Improved membership form attached. Please read the following carefully:

Adjusting to the Annual Membership Date

Also at the March 2002 Imperial Estates Meeting, annual memberships were changed to cover July 1st through June 30th. This means that everyone's membership term will be synchronized to cover that period. The Imperial Steward was tasked with making this happen including defining a membership proration to get everyone on track.

A new membership form has been released (follow the link at the top of the page). All stewards should begin to use this form immediately. Any new member joining Adria should use this form and not any prior form. Any current member that is renewing, should use this form and write in the amount that they are paying on the blank provided.

How much do I need to pay? When do I need to pay it? How do I avoid a lapse in membership? Let us address these key issues.

How much and when you need to pay your renewal this year is based on when your expiration date was.

If you expire prior to June 1st, 2002, use the new member rate shown on the bottom of the new membership form and your membership will be good through June 30th, 2003. As normal, if you pay on or before 30 days after

your expiration date, there is no lapse. The amounts are as follows:

Membership type:
Participating E-Discount
Additional Family Membership

April	\$39	\$26	\$13
May	\$36	\$24	\$12

If you expire between June 1st, 2002 and July 31st, 2002, you are within a month of the new expiration date which is close enough not to worry about. Use the new form and pay the standard annual amount and you will be good through June 30th, 2003. As normal, if you pay on or before 30 days after your expiration date, there is no lapse. The amounts are as follows:

Membership type: Participating E-Discount
Additional Family Membership

\$30	\$20	\$10
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If you expire after July 31st, 2002, you will have two options:

1) All participating members will receive a letter and/or e-mail and all e-discount members will receive an e-mail that shows a credit amount that may be applied towards an annual membership renewal. Families will receive a single notification as group. Apply this credit to the standard annual rates (\$30, \$20, \$10) no later than July 31st and your membership will be good through June 30th, 2003. This option is only available if paid by July 31st, 2002.

Selecting option 2 instead of this option does NOT constitute a lapse. If you have any questions or feel that the credit amount may be in error, please contact Sir Terrin Greyphis, Imperial Steward .

2) Your second option is to wait until around the time you expire (paying early is always acceptable). At this time or any time after July 31st, you may use the rates shown on the new membership form. Normally these rates will only apply to new members, but as a one time conversion, you may use them to pay the remaining membership until June 30th, 2003.

Note that if you have already paid your membership through April, May, or June 2003, a slightly larger amount will be due in order to take your membership through to June 30th, 2004. As normal, if you renew within 30 days of your expiration date, there will be no lapse.

Hey, what about associate members? Per the bylaws,

An entity which is an organization, or a Chartered Subdivision thereof (or equivalent), may purchase associate membership for its members. The dues for said membership per member would be set by the Imperial Crown in consideration of the number of memberships requested, and the cost of providing them with Imperial Services.

Please have the representative of the group contact the Imperial Crown or Imperial Steward's Office for more information. Be sure to provide not only the name of your organization (RMS, ECS, or SCA), but the subdivision that you are representing and how many members of that subdivision you are representing. Thank you.

In Service to the Empire,

Sir Terrin Greyphis
Imperial Steward

Dame Lenora Greyphis
Deputy Steward
Membership Chairman

Calendar of Events

Sun	Mon	Tues	Wed	Thur	Fri	Sat
						1 June Canton of Aquitaine Event
2	3	4	5	6	7 St George Medieval Swordsmanship Symposium	8 Kingdom of Esperance Crown Event/Chivalry by Raymond Lull/St George Medieval Swordsmanship Symposium
9 St George Medieval Swordsmanship Symposium	10	11	12	13	14	15 Kingdom of Terre Neuve Crown Event
16	17	18	19	20	21	22
23	24	25	26	27	28	29 Canton of Loch Lave Event/ Duchy of Brandenburg Event
30	1 July	2	3	4 American Independence Day	5	6 Canton of Aquitaine Event
7	8	9	10	11	12	13 Kingdom of Esperance Crown Event
14	15	16	17	18	19	20 Kingdom of Terre Neuve Event
21	22	23	24	25	26	27 Canton of Loch Lave Event/ Duchy of Brandenburg Event
28	29	30	31			

Event Schedule

June

Canton of Aquitaine Event, June 1st. Fairmont Park, Riverside. Contact the Viceroy, Sir Troiano the Strong, for more information.

Kingdom of Esperance Crown Event, June 8th. Eisenhower Park, Orange. List open at 10:00 and court will be promptly at 10:30.

Collegium – Chivalry by Raymon Lull from 1300, June 8th. Eisenhower Park, Orange. This will be held during lunch and is presented by Sir Gregiore.

St George Medieval Sworsmanship Symposium, June 7th through 9th. The Barn, 3131 Pacific Ave. Livermore, CA. This is the Schola Saint George who is sponsering this event. Please see the following website for more information:

www.chronique.com/schola/June_symposium.html. Please register ahead of time if possible as this was a very popular event last year!

Kingdom of Terre Neuve Crown Event, June 15th. The Kingdom of Terre Neuve is located in San Diego county. Please contact the crowns Sir Badger Kelly McDonnon or Dame Kendra Finster mcFadyen de McDonnon for more details and directions at badgermaybe@cox.net or rdbrees@sbcglobal.net.

Canton of Loch Lave Event, June 29th. The Canton of Loch Lave is having their monthly event this day. Remember to contact the Vicereine of Loch Lave for more information.

Duchy of Brandenburg Event, June 29th. The Duchy of Brandenburg has their event this day. Contact the Duchess, Dame Juliana Hirsch for more details and directions at savascan@sd.znet.com.

July

Canton of Aquitaine Event, July 6th. Fairmont Park, Riverside.
Contact the Viceroy, Sir Troiano the Strong, for more information.

Kingdom of Esperance Crown Event, July 13th. Eisenhower Park, Orange. List open at 10:00 and court will be promptly at 10:30.

Kingdom of Terre Neuve Crown Event, July 20th. The Kingdom of Terre Neuve is located in San Diego county. Please contact the crowns Sir Badger Kelly McDonnon or Dame Kendra Finster mcFadyen de McDonnon for more details and directions at badgermaybe@cox.net or rdbrees@sbcglobal.net.

Canton of Loch Lave Event, July 27th. The Canton of Loch Lave is having their monthly event this day. Remember to contact the Vicereine of Loch Lave for more information.

Duchy of Brandenburg Event, July 27th. The Duchy of Brandenburg has their event this day. Contact the Duchess, Dame Juliana Hirsch for more details and directions at savascan@sd.znet.com.



Henry VIII on the dating scene

ROYAL MINISTERS OF ESPERANCE

King:

Sir Conall O'Cearnaigh

(Paul Gieri)

dragon@lemooren.net -or-
king@kingdomofesperance.net

Queen:

Dame Aifa the Rowan

(Ginger Gieri)

Dragon@lemoren.net -or-
queen@kingdomofesperance.net

Chancellor:

Sir Terrin Greyphis

(Steve Huizenga)

Sirterrin@greyphis.net -or-
chancellor@kingdomofesperance.net

Magistrate:

Sir Jehan etc. (Robert Harrell)

magistrate@kingdomofesperance.net

Chronicler:

Dame Lenora Dominica Scott

Greyphis

(Sara Huizenga)

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Hospitaler:

Dame Lyrica Angelique

(Bonnie Archambault)

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Deputy Hospitaler:

Sir William de Mild

(William Archambault)

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Minister of Physicks:

Ian MacLachlan

(John Abboff)

desertinquisitor@earthlink.net

Minister of Archery:

Ian MacLachlan

(John Abboff)

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Minister of Arts/Science:

Dame Marion Leal Durius

(Mary Ann Coe)

Macoe8841@aol.com -or-
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Minister of Joust and War:

Sir Jamie the Red

(Steve Eldredge)

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Deputy Minister of Joust and War:

Sir William de Mild

(William Archibault)

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Crown Marshall:

Sir Donavan Cadnawon

(John Caldwell)

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Minister of Rolls and Lists:

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Deputy of Rolls and Lists:

Vacant

Royal Tourney Mistress/Master:

Vacant

Sovereign of Arms:

Trent Stone (Ben Evans)

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Deputy Sovereign of Arms:

Vacant

Royal Herald of the Court:

Sir Caspain (John Hillenburg)

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Field Herald:

Vacant

Steward:

Miliesent de Lily

(Kari Romberger)

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Deputy Steward:

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(Rebecca McCann)

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Ann Coe)

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Viceroy, Aquitaine:

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