



June 2024 A.S. LIX



Official A&S Supplement for the Kingdom of Trimaris

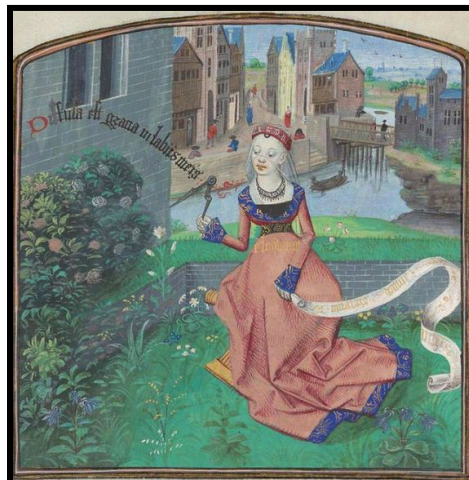


Volume 4, Issue 2



Table of Contents

Disclaimer, Period and Other Artwork in the Public Domain Citations.....	2
Letters from the Editors.....	3
From the Kingdom Minister of the Arts & Sciences.....	5
Arts & Sciences Happenings.....	6
Upcoming Arts & Sciences Events.....	8
The Laurels Corner.....	11
Featured Artisan.....	13
'H' is for Herring.....	15
The Field Belongs to Me.....	20
Pronouncing Shakespeare.....	23
Contributor Guidelines.....	29
Trimaris Arts & Sciences Officers.....	30
Meet Your Editors.....	31
Local Groups Art & Sciences Officers.....	32
Guilds.....	34



Disclaimer

This is the June issue of the *Triskele*, the official Arts & Sciences supplemental newsletter of the Kingdom of Trimaris, published quarterly. Trimaris is a branch of the Society for Creative Anachronism, Inc., and *The Triskele* is published as a service to the SCA's membership. This newsletter is available online at <https://members.sca.org/apps/#Newsletters>.

©2024, Society for Creative Anachronism, Inc., with all rights retained by the author or artist. For information on reprinting photographs, articles, or artwork from this publication, please contact the Triskele Editor, who will assist you in contacting the original creator of the piece. Please respect the legal rights of our contributors.

Some graphic elements in this publication are protected by U.S. and worldwide copyright laws. All graphic elements in *The Triskele* are public domain or used with permission on file.

The articles, letters and all enclosed herein are the opinions/research of the author/artist and do not necessarily reflect the opinion of the staff of the Triskele, the Kingdom of Trimaris or the Society for Creative Anachronism, Inc..

June 2024 Edition



Period and Other Artwork in the Public Domain

Vasari, Giorgio. <i>Italian Humanists</i> (Six Tuscan Poets) (1544) featuring (from left to right) Dante Alighieri, Giovanni Boccaccio, Petrarch, Cino da Pistoia, Guittone d'Arezzo, and Guido Cavalcanti. Minnesota Museum of Art.....	Cover
<i>Les douze dames de rhétorique</i> (MS Nn.3.2), Georges Chastellain, Jean Robertet, Jean Montferrant, 1467-68 CE, University of Cambridge, UK.....	ToC
Clip Art Line Drawings, Open Clip Art, Pixabay.....	2
Game; playing card, France, <i>Court Tailor (Three)</i> , from the so-called <i>Hofämterspiel</i> , 1455 CE, Kunsthistorisches Museum Wien, Kunstammer.....	7
Boccaccio, Giovanni. Detail from fol. 143 of the <i>De claris mulieribus</i> . c. 1403. BnF MS French 598.....	8
Lorenzetti, Ambrogio. Detail from <i>Allegory of Good Government</i> . Palazzo Pubblico, Siena, 1338-40.....	8
Diego Delso, delso.photo, License CC-BY-SA. St Gregory Church of the Tatev Monastery during sunset, Syunik Province in southeastern Armenia. The Armenian Apostolic monastery, built in the 9th century.	8
Boccaccio, Giovanni. <i>Des clères et nobles femmes. De mulieribus claris</i> . 1374. MS. 33, f. 37v, Spencer Collection in the New York Public Library.....	8
L'Image du monde/ <i>Bestiaire de Guillaume le Clerc/Bestiaire d'amour</i> . BNF, fr. 1444.....	9
Platearius, Mattheaus. Illustration from the <i>Book of Simple Medicines</i> circa 1470. British Mus.....	9
<i>Grandes Chroniques de France</i> , 1274–1422. Castres, bibliothèque municipale, ms. 3, f. 277r.....	9
Uccello, Paolo, <i>The Battle of San Romano</i> , 1438–1440. National Gallery London.....	10
Augustine, <i>La Cité de Dieu</i> (Vol. I). Translation from the Latin by Raoul de Presles. Library of Congress, Rosenwald Collection.....	10
The tournament of Saint-Inglevert, in the <i>Harley Froissart</i> , Harley MS 4379, f. 43r.....	10
Wagner, Wilhelm.. <i>Asgard and the gods</i> . 1886. London: Swan Sonnenschein, Le Bas & Lowrey. Page 27.....	12
Parasole, Isabella. <i>Fiore D'Ogni Virtù Per le Nobili Et Honeste Matrone</i> , page 34 (recto). 1610. Metropolitan Museum of Art.....	13
<i>MS Français 2092</i> fol. 20v Bibliothèque nationale de France	14
Magnus, Olaus. <i>Historia de Gentibus Septentrionalibus</i> , Bibliothèque jésuite des Fontaines in Lyon, France, 1555.....	15
<i>Pêcheurs au lamparo de l'Empire byzantin, du Codex Skylitzès Matritensis</i> , Bibliothèque nationale de Madrid, Vitr. 26-2.....	16
Barnes, Dam Julyans. 'Fyshynge wyth an Angle' from <i>Boke of Seynt Albans</i> , in 1496. Cambridge University Library.....	18
ibn Butlan's <i>Tacuinum sanitatis</i> , Rhineland, 2nd half of 15 th c.....	18
Manne de Harengs, <i>dans les Cris de Paris</i> . Paris, BnF, Arsenal, Est. 264 Rés. Fol. 15, pl 13.....	19
Rossetti, Dante Gabriel. <i>Jeanne d'Arc embrassant l'épée de la Délivrance</i> . 1863. Musée d'art moderne et contemporain de Strasbourg (MAMCS).....	20
Jonson, Ben. <i>The English Grammar</i> . 1640. Alice Vinton Waite, Ed. (New York, Sturgis & Walton Company).....	22
<i>Tynie Sacramentary</i> : Initial "V", before 1059, National Library of Poland.....	23
The Royal Society. Illuminated initial "W" from <i>Philosophical Transactions</i> , Vol 1, Num 1.....	24
<i>Gutenberg Bible</i> , Letra H. c. 1454- agosto, 1456]. 128 h.; fol., Fondo Antiguo de la Biblioteca de la Universidad de Sevilla.....	25
<i>Homiliarius doctorum</i> ([Cologne]: Conrad Winters, de Homborch, [ca. 1478]), f.l.r. qRlnc HOMIL Homil 1478, National Library NZ.....	26
Blyenberch, Abraham, <i>Portrait of Ben Jonson</i> c. 1617; The National Portrait Gallery, London.....	28
By Clavis Cordis, Ben Jonson. - self-made, vectorized from existing PNG/JPG files., Public Domain.....	28
<i>Saint Margaret</i> , tempera on wood, end of the 15 th century, Archdiocesan Museum in Krakow, Poland.....	32
Detail. <i>Italian Village</i> , Carl Rötteken, Undated. Chazen Museum of Art.....	33

Letters from the Editors

Greeting unto Trimaris!

In my final TRU as Chancellor (I will be succeeded by my remarkable co-editor and dear friend, Baroness Gudrun), I encourage all to attend and teach classes, if you are so inclined. I hope to make this a TRU that will be remembered for years to come!

We are hoping to have a track specifically for youth, so if you have any such classes you've been wanting to teach, now is this time. This is in addition to any classes which you feel will be appropriate for the populace.

There is also an Art/Sci Symposium hosted by the Shire of Starhaven, which I encourage all to attend. In supporting the Arts & Sciences in our Kingdom, we are all the richer for it. After all, the SCA retains its tax-exempt status because we are an educational group, and we need to continue to educate.

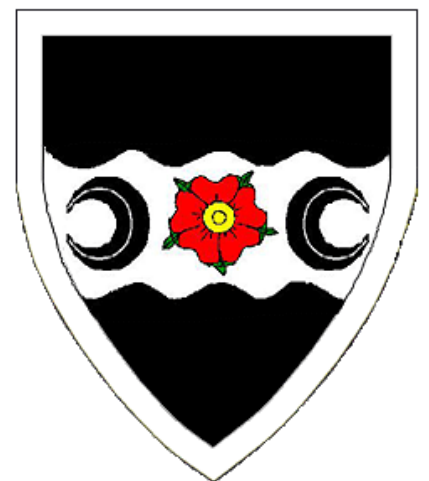
Please continue to submit your informative articles, creative writing, artwork and anything else you'd like to see published here by sending them to triskele-editor@trimaris.org. It is because of your contributions that we have an award-winning publication.

Vôtre, en service,

Melissent



**Maîtresse Melissent
Jaqueline la
Chanteresse, OL**



Letters from the Editors

Greetings Populace of Trimaris,

Congratulations to our new heirs Prince Drust and Princess Kira! I had such a good time at TMT despite the heat and want to thank all the teachers who wanted to teach at the event. We had a tight schedule and you were all so accommodating! You make the dream come alive.

I am both nervous and excited to step into the role of TRU Chancellor for next year. It will be a hard act to follow coming behind the most wonderful Mistress Melisent. We have worked together on both the Triskele and TRU for the last couple of years and I couldn't ask for a better partner or guide. Thank you so much!

My goal as TRU Chancellor will be to form TRU into a true university style similar to RUM (Royal University of Meridies). There will be class tracks, ongoing learning throughout the year, and degrees that individuals can earn, culminating at the TRU yearly event. Please be on the lookout for that in future communications. I will seek support from many individuals as I tackle this task.

Remember as the Trimaris summer months progress stay cool and hydrated!

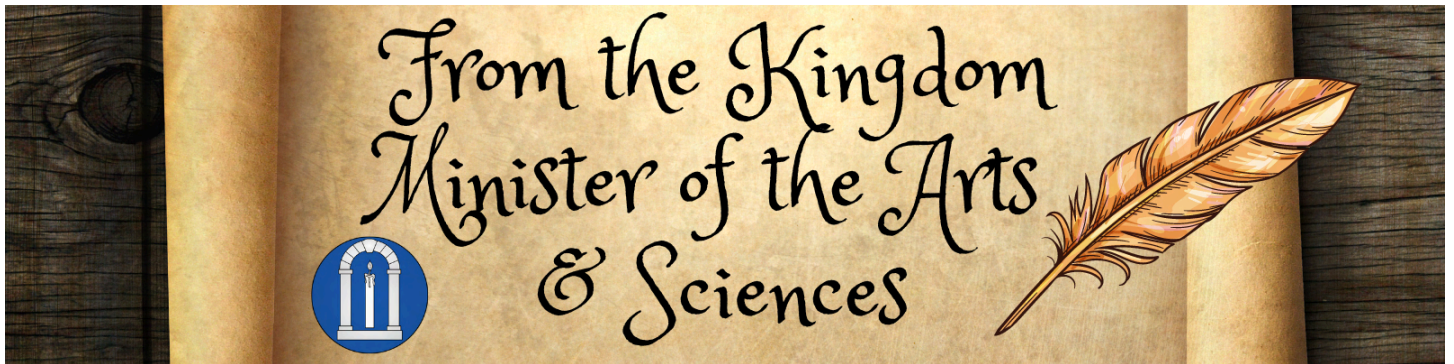
Yours in Service,

BARONESS GUDRUN RAUÐHÁRR



**Baroness
Gudrun Rauðhárr**





Greetings Artisans and Crafters of Trimaris!

Our Trimarian Royal University fast approaches and this is a time for you to shine! A time to teach, to explore new arts, sciences, and trades, and to meet new friends to learn with and keep you inspired!

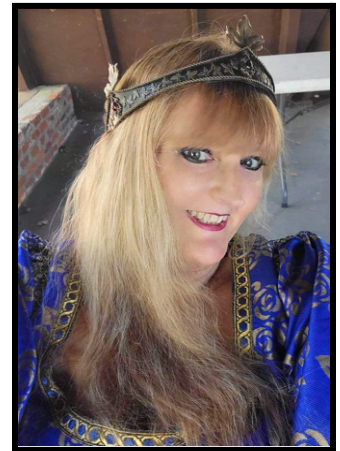
2024 has been a whirlwind of arts and sciences activity! Don't stop, don't slow down! Keep it up because you are adding technicolor, depth and beauty to the dream.

Bring your arts to events! Join a Guild! Participate with our Expo team and enchant and inspire those around you!

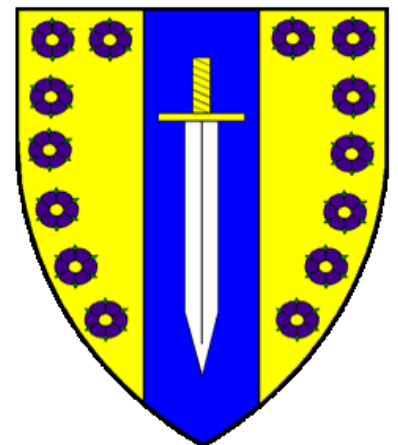
I am grateful everyday for each of you as artisans, and most especially my arts and sciences team that is always here for you as a resource and to cheer you on!

In service to Trimaris, the Arts and Sciences and the Dream, I remain,

Duchess Larissa
Kingdom Mistress of Arts and Sciences



Duchess Larissa
Alwynn Clarewoode,
OL, OP, OR



Arts & Sciences Happenings



The **Trimaris Art Expo - Coronation** is soon upon us on Sep 7, 2024 , and we will be hosting an Expo!

What is an Art Expo, you may ask? This is an opportunity to share your craftwork with the Kingdom in a safe venue of support. No documentation is required and support for our Kingdom's artists will be provided.

We invite all Peers to come and see what our gentle artisans are up to. I'm sure they would love to hear your thoughts on their work. See you at the Raintree Pavilion at Crown Lyst! Vivat Trimaris!

Yours in Service,

Gui

Sargent Guillermo de Cervantes
Expo Deputy

I DID A THING

*Honorable Lady Laska Koudelka
m/k/a Mka Olya Novozhilova*

I, Honorable Lady Laska Koudelka of Shire of Sangre del Sol, have the honor of running **I Did a Thing** monthly Art/Sci challenges this year. We started this year with absolute fireworks, as 86 people participated in the challenge in January and have or will receive pearl and bead triskeles I made. January beads were light blue, February dark blue, March red and silver, and April orange. Keep on crafting to collect the full set!

Each month has a special theme. Post the picture of your project and tag me to receive a gift. If you complete all twelve, you will receive a special award made by me at the next Kingdom Arts and Sciences competition.

Basic rules will remain the same, each month I set a theme for you all to participate in and advertise it across Trimaris social media. To participate you need to post a picture and a description when you are done and tag me (Laska Koudelka on Facebook and @LaskasBasket on Discord) to receive your triskele prize and if you participate in all twelve challenges you get a bigger prize also made by me.

I would like to add a component of a mentorship to IDaT, a space for seasoned artisans in each craft to meet and advise novices and for everyone to swap ideas. For this purpose I will create Facebook threads for each month's activity where people can post and book the Discord Arts and Sciences voice channel every third Thursday of the month from 7:00 p.m. to 9:00 p.m. to craft together or just socialize and discuss progress. You don't have to participate in either for your project to count; a simple post to Discord, Trimaris Arts and Sciences or Trimaris Populace Facebook groups and tagging me will suffice.

July is when we have Trimaris Royal University, so I challenge everyone to teach. It can be a formal class or a one on one informal session, but do pass your knowledge onto someone else.

In **August** many will be at Pennsic, and for those remaining in Trimaris it will be equally hot and balmy. Share how you stay cool during outdoor events. This might be a great time to make an ambiance item, something that hides a modern convenience in period trapping. Or make something that people in period made to keep cool!



September is for all sorts of fiber arts from spinning, weaving, embroidery, making garb and accessories for it to bowstrings.

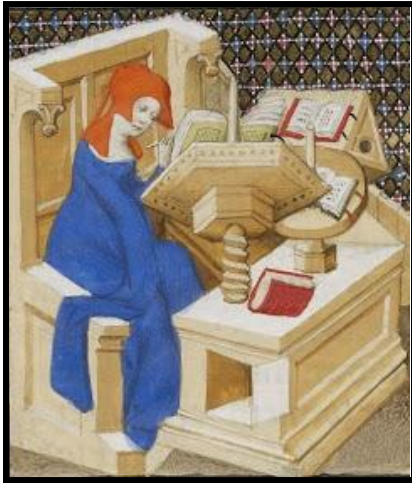
Yours in Service,

Laska

Upcoming Events and Demos with Arts & Sciences

Summer Arts and Sciences Symposium

June 15 @ 9:00 am - 5:00 pm
Catherine Schweinsberg Rood Central
Library
308 Forrest Ave.
Cocoa, FL 32922



Trimaris Dance, Art, and Gaming



June 15 @ 8:00 am - 5:00 pm
St. John's Lutheran Church 1950 Silver St,
Jacksonville, FL



Diego Delso, delso.photo, License CC-BY-SA.

Southkeep's Spanish Monastery Demo

June 23 @ 8:00 am - 5:00 pm
Ancient Spanish Monastery 16711 W Dixie Hwy,
North Miami Beach, FL,

SCA demo at METROcon

July 5 @ 8:00 am -
July 7 @ 5:00 pm

Tampa Convention
Center
333 S Franklin St
Tampa, FL 33602



Southkeep's Supercon 2024 Demo



July 12 @
8:00 am -

July 14 @
5:00 pm

Miami Beach Convention Center



Trimaris Royal University (TRU)



July 13 @ 8:00 a.m. to 7:00 p.m.

Camp Challenge

31600 Camp Challenge Rd, Sorrento, FL



Pennsic War LI

July 26 - August 11
Coopers Lake Campground
205 Currie Rd
Slippery Rock, PA 16057

August 17 @ 8:00 am - 5:00 pm

Res Societas



The Clubhouse @ Stonehedge on the Hill
39820 US Highway 19 N,
Tarpon Springs, FL

August 17 @ 8:00 am - 5:00 pm
Wakulla County Community Center 318
Shadeville Rd, Crawfordville,, FL

Lions Tourney





THE Laurel's Corner

Featuring



Baroness Birna ísleifsdóttir, OL

What is your SCA name and title?

Baroness Birna Ísleifsdóttir, OL

What is your mundane name?

Gypsy Elaine Teague

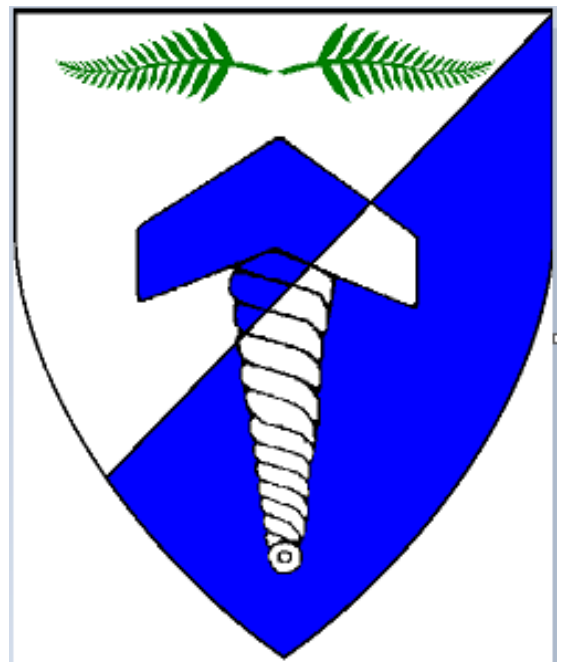
Tell me about your persona.

I was born just outside of Vik, Iceland, in 1052. My father said my mother died in childbirth. He is named Ísleif Einnarsson. He was named after the first Icelandic Bishop in Iceland Ísleifr Gizurason when my grandfather met Ísleifr years earlier in Meissen, Germany. Grandfather was trading/raiding and Ísleifr was a young priest. My mother was Sigríð Hólsdóttir. Father died in 1099 while I was in the Caliphate of Baghdad organizing another load for his ship. He went down outside of Reykjavík in a storm. Eventually I made my way back to Vik with a woman from the Caliphate named Asul bint Hilala. We have been together 30 years. Now I spend my time on our small holding we have with our dog Æsir Svartálf Baldarsson.

What do you do mundanely if you'd like to share?

We are citrus farmers. Not a lot of trees and not a lot of work. For 50 weeks you watch the fruit grow on the trees. Then for two weeks sometime between mid Dec and mid Jan you work 12-14

hours a day juicing fruit. After that you go back to watching the fruit grow. Sort of like being a painter. Work hard to paint then watch it dry. When not doing that I make glass beads.



What is your specialty, i.e., in what is your Laurel?

My Laurel is in Icelandic Research. I get to work at times with the curator at the National Museum of Iceland, when he can spare the time, and I make glass beads. But mostly I write. Currently I'm finishing up An Encyclopedia of Norse Cosmology for publication.

What do you feel was your most successful or favorite Art/Sci and why?

Although I did better at others, my favorite was the dead woman in the hole. The recreation of the burial goods and garb of the Ketilsstaðir dig.

Tell me about any offices or roles you hold or have held in Trimaris (or other Kingdoms if applicable).

Currently I'm the Seneschal of Sudrholt and one of the two Expo Deputies. I've played for 42 years and have held almost every office at one time or another that is not at the Kingdom Level.

Did anything interesting happen at your elevation? Would you like to share your elevation experience?

It was quick. I liked that. I'm not big on court and when I'm involved I like it even less. I think others should be recognized, though, it's just I'm not a public person.

What does it mean to you to be a Peer?

I don't want to stop doing what I'm doing. I see a lot of Peers go on to other things once they get a particular peerage. I think once you are a peer in that path you should stay in that path and help others.

How would you define The Dream?

I think the dream is an internal thing. Everyone talks about 'the dream' but we all think it's something different. To me it's forgetting the hate and pettiness of the 'real' world for a few hours or days.

What is the best thing that's ever happened to you in the SCA?

I received my court baronage.

What is the most amazing thing you've witnessed at an SCA event?

Duchess Rowan von Kamphere beating her husband Duke Hector for crown. As friends it was wonderful to see a woman win crown and in the way she did it.

Is there anything else you would like to add?

This is a hobby. This is not real life. What you are or hold in the SCA does not translate to the real world.

If you are willing to include your email or phone number so people can contact you, please do so here.

gypseys@gmail.com; however it's easier to IM me on facebook.



The Laurel's Corner is where we go to learn more about Peers of the esteemed Order of the Laurel. If you would like to nominate a Laurel, or as a Laurel you would like to be featured, please send an email to triskele-editor@trimaris.org indicating your interest.

Featured Artisan

HL Philippe d'Artaignan

What is your SCA name and title?

Honorable Lord Philippe D'Artaignan
(Fill-eeep Dar-tan-ian)

What is your art?

Bobbin lace of the mid and late 16th
Century

How many years have you been at it?

7 years

If you trained, where or under whom?

First, I would like to thank my Laurel,
Duchess Elspeth for her guidance and
support. I am self taught through online
resources, videos and classes at events.

Who is your muse? Who inspires/inspired you to your artistry?

I wanted to find an art I could be good at. I
am not much of a painter and calligraphy
is out of the question. I am too much of an
introvert to sing in front of people. I found
bobbin lace online and bought a
beginner's kit. I have been making bobbin
lace ever since.

Tell me about your persona.

Philippe grew up in Gascony in the mid
16th century. He joined the ranks of Henry
IV's army as a carabin-a-cheval, light
cavalry. Later, he became a musketeer of
the guard under Louis XIII.



How do you define The Dream?

Sitting
around the
campfire at
the Gulf
Wars camp
with the
family we
choose.

[Photo of Artisan by Marla Roberson]

What is the best thing that's ever happened to you in the SCA?

One year, attending War of the Wings in
Atlantia, I helped set up camp for our
Honey Badger Tavern friends. One
night I took over the camp kitchen for
Duchess Adelhait so she could attend
the vigil of Duke Christoph's squire,
Thomas. Later, they both came to me
and His Grace gifted me his knight's
chain. They told me how much they
appreciated me and what I did for
them. I was honored and happy I could
help enhance their Dream.

Any suggestions you would give to someone just starting to learn your art form?

Take breaks. Tension belongs on the threads, not on your shoulders. Learning stitches is key, as period pattern books do not include instructions.

Resources:

Nuw Modelbuch

Le Pompe

International Lacemakers Organization, Inc.

Jo Edkins bobbin lace school

<https://www.theedkins.co.uk/jo/lace/index.htm>

Facebook:

www.facebook.com/philippe.dartaignan.sca



[Photo by Artisan]



[Photo by Marla Roberson]



'H' is for Herring

Mistress Wulfwyn aet Hamtune, OL



Greetings and salutations from Wulfwyn aet Hamtune, OL, your friendly, neighborhood chief cook and bottle washer! Food and cooking are my favorite things, and like a recipe, cooking is a cup of art, a handful of science, a spoonful of history, and a dash of laughter, every now and then. Baking, on the other hand, is a cup of science, a handful of art, a spoonful of history, and a dash of blood, sweat, and tears. Here is the next installment of my medieval culinary

alphabet, “H is for Herring”.

Herring has been a staple food source since at least 3000 BCE, according to <https://www.herripedia.com/british-fishery/>. By the 9th century CE, when Norwegian records mention herring as an important foodstuff, the fish was already locally pickled and traded around the Baltic. Around this time herring was a common food in what is now Germany, and was a staple food in Scotland and modern Lithuania. Herring migrate long distances. By the 13th century, close-to-shore fishing no longer provided adequate supplies. At the same time, pickling and salting methods had improved such that the fish could now be kept for a long time, for lengthy distances of travel. Herring quickly became a valued trading commodity. Fish were brought in from the high seas, pickled, and then sold at massive markets in Europe’s fast-growing medieval hubs. Herring was one of the many commodities that fueled the medieval economies of cities like Bruges, Bergen, Riga, and London. Herring was one of the main items traded within the Hanseatic League, founded in 1358, and the bounds of the League closely matched Europe’s herring capitals of the day. <https://flavorsofdiaspora.com/2016/07/17/the-cosmopolitan-herring-the-barrel-always-smells-of-herring-ii/>

21st century ichthyology tells us the species of *Clupea* belong to the larger family Clupeidae (herrings, shads, sardines, menhadens), which comprises some 200 species that share similar features. These silvery-colored fish have a single dorsal fin, which is soft, without spines. They have no lateral line and have a protruding lower jaw. Their size varies between subspecies: the Baltic herring (*Clupea harengus membras*) is small, 14 to 18 cm; the proper Atlantic herring (*Clupea harengus harengus*) can grow to about 46 cm (18 in) and weigh up 700 g (1.5 lb); and Pacific herring grow to about 38 cm (15 in). Given the wide ranges of this family of species, herring is known by many names around the world. In Cornwall, they are pilchards. In the Mediterranean, they are sardines when they’re small, and herring when they’re large. They are *sgadan* in Scots Gaelic; *scadan* in Irish Gaelic, *skeddan* in Manx Gaelic, *penwaig* in Welsh (a very different Gaelic language); *hareng* in French; *hering*

in German; *sild* in Danish and Norwegian; *sill* in Swedish; *silli* in Finnish; and *haring* in Dutch.

Here's a little fishy history from England. At some point after the arrival of Cerdic, c. 519 CE, a herring fair was established at Yarmouth. Attracting fishermen and traders not just from England, but from France, Normandy, Flanders and Holland, it ran from Michaelmas (20th September) to Martinmas (11th November). Yarmouth's fair shaped the beginnings of an internationally significant English herring fishery. By 670, the Abbey at Barking was levying 'herring silver', a tax on herring, probably paid in fish. In 709 herring is mentioned in the accounts of the Monastery of Evesham, nearly 200 miles from the fishing grounds. Salted in barrels or smoked, its value was reliable enough to be used effectively as currency in some places.

The Normans placed the Yarmouth Herring Fair and the fishery under the control of the Barons of the Cinque Ports. The relationship was not happy and the town worked to undermine it. King John transferred some rights back in return for naval service.

Henry III started calling it Great Yarmouth, but it was Edward III who really shifted things back in the town's favor. Having already returned the bulk of Yarmouth's rights, with the *Statute of the Herrings* of 1357 he officially concentrated the market



there. The statute confirmed the free right of fishermen and traders to buy or sell to and from anybody they chose, while fixing a maximum price. Edward merely codified what had long been English policy; back in 1295 Edward I had been commanding his subjects to be nice to the fishermen from Holland, Zealand and Friesland. As long as everyone paid their dues, the monarchy was happy to see a reasonably free international fishery. Salt pans have been recorded just south of Yarmouth since the Domesday Boke. ("Fishing in Medieval England" by James A. Galloway in *The Sea in History: the Medieval World / La Mer dans L'Histoire: le Moyen*).

As in England, herring will have been fished for on the coasts of Scotland from early times, but the first specific mention is not until 1138, when David I granted fishing rights to the Abbey of Holyrood. The early Scottish herring fisheries were concentrated in the firths of Forth and the Clyde.

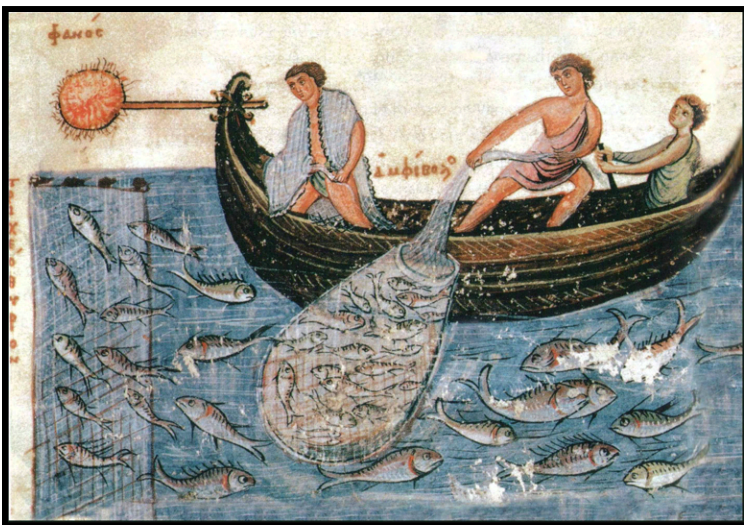
Coull, in *The Sea Fisheries of Scotland*, 1996, sees the Scottish feudal system as having acted against the development and modernization of fishing from the 15th century. Traditionally, the fishermen had no rights to their land and houses and therefore no access to capital. The lairds were responsible for investing in new boats and their willingness to do so depended on how much spare money they felt they had. There was a tendency to conservatism and to an investment just in the small boats that were suited to the firths. Scottish kings, on the other hand, were resentful observers of the hugely successful Dutch herring fishing off in what they considered to be Scottish waters. By the 1470s, James III

was encouraging the building of Dutch-style herring busses (ships). Between 1532 and 1541, James V went to war with the Dutch over his insistence on a 14-mile limit within which they were not allowed to fish. Coull identifies the advantages the Dutch held over the Scots: technique, capital, organization and control of the market. Pretty much everything, in fact, but the fish.

If you lived by the sea, and had easy access to a fish market, you could get them fresh, but most Europeans made do with salted or smoked versions which lasted a long time and could be eaten when there was a dearth of other proteins available. The 'kippers' so often included in British breakfasts is simply butterflied smoked herring. Apparently, food historians are in a quandary over when 'kippers' entered the lexicon. It may not have appeared on breakfast menus as 'kippers' until the 18th century, but smoked herring has been a staple for millennia. Hot-smoked, cold-smoked, butterflied, or whole, smoking was one of the most common ways of preserving herring for use in the future. Salting in barrels is the other most common method.

Here are a couple of recipes utilizing salted herring.

This is an excerpt from *Gentyll manly Cokere* (MS Pepys 1047) (England, c. 1500). The original source can be found at [James L. Matterer's website](#).



For to stew heryng. Se thy heryng be well watered and take owte the bone and take the myltyes and lay them yn A fayre dysch of water and wesche both the heryng and the mylt to gether then take a litell percely so muche tyme a Fewe unyons and mell all to gether as small as ye can make hit and then bruse all your herbes and the mylts together And take poder of pepur a litell suger and rasyns of Curance and a litell myed of White brede and put all thes together and stew thy heryng with all When they be stuffed lay them on A dyshe

and take ale a gode porcon and put ther to musterd and cast vpon them grete Rasyns and cover them with a dyshe and set them on þe fyre and so serue them furth.

My modernization: For to stew herring. See that the herring is well-watered and take out the bone and take the milts (sperm sacs of male fish) and lay them in a fair dish of water and wash both the herring and the milts together. Then take a little parsley and thyme, and a few onions and chop it all together as small as you can make it, then bruise all your herbs and the milts together. Take pepper, a little sugar, and raisins and a little white bread crumbs and put it all together and poach the herring after they are stuffed. When it is done, lay it on a dish and take a good portion of ale, add mustard, and great raisins. Cover them with a dish and set them on the fire and so serve them forth. *Note: This is not a recipe for fish stew. Since the fish is stuffed, "stew thy heryng" without mentioning any liquid until after "stewing" tells me that the fish was probably steamed or poached in very little water to*

retain its shape and the texture of the stuffing. As always, your read may be different from mine, and that's what's so wonderful about medieval recipes!

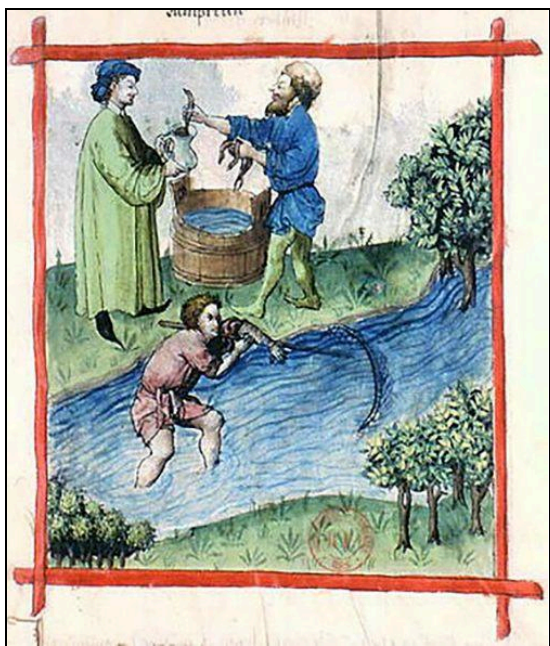
This is an excerpt from *A Book of Cookrye* (England, 1591). The original source can be found at [Mark and Jane Waks' website](#).

How to bake watered Herrings. Let your Herrings be well watered, and season them with Pepper and a little Cloves and mace, and put unto them minced Onions, great raisins and small, a little sweet butter, and a little sugar, and so bake them.

My take on these recipes is that well-watered means you must first rinse the salted herring in several changes of water until most of the salt has been soaked out of it. Then season it with pepper, cloves, and mace, then stuff them with minced onions, raisins, butter, and a little sugar and bake them. The recipe doesn't mention a coffin or paste, but it is always possible that this was baked in a pie. As I learned from this season's Top Chef, fish pie is a pub staple in Britain. Maybe this was an ancestor? Many things are possible, and there are recipes for fish pies all through the medieval period.

This is not a recipe. It is a three-course menu for a 'fish' day in a wealthy household. I grew up in a heavily French-Canadian Roman Catholic neighborhood. Public school lunch menus always had fish sticks and cheese pizza on Fridays.

This is an excerpt from *Liber cure cocorum* [Sloane MS 1986] (England, 1430). The original source can be found at [Thomas Gloning's website](#).



For a servise on fysshe day. Fyrst white pese and porray þou take, Cover þy white heryng for goddys sake. Pen cover red heryng and set abufe, And mustard on heghe, for goddys lufe. Pen cover salt salmon on hast, Salt ele þer wyth on þis course last. For þe secunde course, so god me glad, Take ryse and fletande fignade, Þan salt fysshe and stok fysshe take þou schalle, For last of þis course, so fayre me falle. For þe iii cours sowpys dorre fyne, And also lampronus in galentyne, Bakun turbut and sawmon ibake Alle fresshe, and smalle fysshe þou take Þer with, als troute, sperlynges and menwus with al, And loches to hom sawce versance shal.

My modernization: For service on a fish day. First white peas and broth thou take, cover thy white herring for God's sake. Then cover red herring and set above. And mustard on high for



God's love. Then cover salt salmon quickly, salt eel therewith on this course last. For the second course, so God be glad, take rice and (fletande means 'to skim', or may simply mean flattened, but I found nothing in either Anglo-Norman, Old English, Middle English, or Old French with anything remotely resembling 'fignade', so if you've got any suggestions please send me a source!), then salt fish and stock fish take thou shall, for last of this course. For the 3rd course fine golden sops, and also eels in galantine, baked turbot and salmon baked all fresh, and small fish thou take therewith, also trout, sardines (or pilchards or sprats), and minnows withal, and loaches with green sauce. *Note: A course is a course, of course. Please take to heart that 'remove' is an SCAism from the olden days of dragon cars and stop using it in feast announcements.*

Thank you for playing along with my culinary adventures! More to come when I figure out what's going to start with 'I'.



The Field Belongs to Me

Maestra Ambra Michelli, OL, OP



The tourney field is home to prowess, those we hold apart;
The legends of the lyst the bards do ken.
Though many fall the way side, lo, it take a hungry heart -
To fall and fall and fall yet rise again.
And after one such struggle of a day I anguished so!
Was I to never taste of victory?
I swallowed well my pride - Up to a knight did stride,
And I cried, "What trick or magic might you share to better me?"

The knight he turned to meet my eyes and with a knowing smile,
He answered, "Take ye heart, the road is long.
For in your time you'll train and learn of style after style.
And never can you be too swift or strong.
But it is not your might alone which serves you most to grow,
But *cunning* that will sharpen well your skill.
There is no magic key - That I may grant to thee;
But I'll share this bit of wisdom, you may take it as you will:

"When I see your eyes dart, or see your shoulder shift.
I see you inhale, or see that back leg lift,
That's how I know ~ what you have chosen.
My path to victory, for-
The field you stand upon this day belongs to me.
The field you stand upon belongs to me."

I pondered all his words and deemed their insight well and good
I altered what I could in how I trained
And soon I came to watch for what the knight had understood
Still hopeful and undaunted I remained
Though in the next grand tourney, I soon fell beneath his blade,
The shame that once did haunt me never rose.
While I had lost the bout – I nearly came to shout,
With the joy of utter triumph, future pity for my foes!

For I saw his eyes dart, I saw his shoulder shift.
I saw him inhale, I saw that back leg lift,
Though much to slow, I came to know then,
My path to victory, for–
The field he stood upon could someday fall to me.
I swore this field would soon belong to me.

I watched as every fighter took the field of chivalry
I studied every step and every word
I mirrored every action with its counter silently
And sharpened keen my wit as much as sword
There was no one true answer to defeat a single foe
For much as I, they worked and watched and learned.
And yet the more I fought, – The wiser that I got,
And I felt as something shifted and I reached for what I yearned.

Then came the morn that tourney bid me take up sword and shield
I still recall the promise of that day
And from the very instant that I touched my boot to field
All doubt and question somehow fell away
My sword was an extension of my hunger my heart
The skill and sight I'd honed as much my shield
The knight I idolize, – Was felled before eyes.
And twas I who stood the victor on that noble tourney field

For I saw his eyes dart, I saw his shoulder shift.
I saw him inhale, I saw that back leg lift.
And toe to toe, some how I'd chosen
My path to victory, for–
The field we stood upon that day belonged to me.
That field we stood upon belonged to me.

So now with each new tourney I do take the field and see
That still no magic over fate holds sway
Tis only when I reach within for cunning's clarity
When tested, speed and strength may win the day.
No matter all I've conquered or my count of tourney's won
We sharpen not our swords on glories past
Let not your hunger fade - But feed ye wisdom's blade!
And the legends of tomorrow may be you if you hold fast

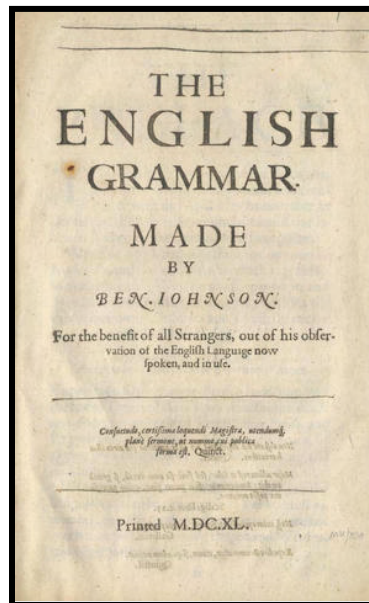
Lo see their eyes dart, and see their shoulders shift.
Oh see them inhale, and see their back legs lift!
But fight to grow, you too may know then
The heart of Chivalry! For-
The field you stand upon this day belongs to thee
For only you can earn your victory!



Photograph by Deena Madana (Staggmara IngenMurchú)
Featuring Maestra Ambra Michelli and Sir Cerric Eld Vegandi

Pronouncing Shakespeare

Maîtresse Melissent Jaqueline la Chanteresse, OL



Although it is almost impossible to ascertain the exact speech inflections and pronunciations used during this period, several treatises address this issue. One of the most reputable is *The Cambridge History of English and American Literature in Eighteen Volumes*. Referencing the works of contemporary scholars who saw the necessity of preserving the purity of their language, the editors Ward and Waller made observations based on these sources.

As the editors put forth, some of the stylistic pronunciations of the Elizabethan era were:

... [R] was strongly trilled, for “fire” and “hire” appear in Shakespeare as dissyllabic; “Henry” and “angry” as trisyllabic; and, again, the pronunciation of gh (as f) seems to have been more frequent than at a later date, when, however, we have it in words such as “laugh” and “draught.” ... “after” is found riming with “daughter.”

The Middle English open [char] (seen in “leaf” and “heat”) retained the fifteenth century sound (heard in “pail”), ... but it was frequently shortened in closed syllables, particularly before dentals ... In the spellings “indide” (indeed), “quin” (queen), “bin” (been), the classical [char] stands for this later sound of the Middle English close [char]. Middle English open [char] (seen in “goad” and “stone”) also retained its fifteenth century value (heard in “pole”), and, to this, the word “one” is no exception. The modern pronunciation of this word, as if with an initial w, was certainly not usual in Elizabethan times, and this is suggested by such forms as “such an one,” “th’one,” and, also, by Shakespeare’s rime of “one” with “Scone.”^[1]

Ms. Georgianna Ziegler, Associate Librarian and Head Of Reference, Emerita at the Folger Shakespeare Library, indicated in a personal email how regional accents would affect pronunciation.

Finding a “contemporary” accent is not easy, as there is not full agreement as to what the Elizabethans actually sounded like. Also, many of them, Shakespeare included, would have spoken with the accent of their particular part of England. A man from Warwickshire would not sound like a Londoner.

Despite the difficulty in establishing a standard pronunciation for Shakespeare’s works at the time, the British Library has now compiled over 75 minutes’ worth of the Bard being spoken in the accent of the period, called Original Pronunciation, or OP. Ben Crystal in an NPR interview says:

We’ve got three different types of data we can mine — one is the rhymes. Two-thirds of Shakespeare’s 154 sonnets don’t rhyme anymore. We know that the final couplet in ... Sonnet 116 ... you know it’s:

*If this be error and upon me proved,
I never writ, nor no man ever loved.*

You can extrapolate those kind of rhyme schemes across the sonnets, and indeed some of the plays rhyme. That’s one set of data.

They used to spell a lot more like they used to speak, so a word like film in Mercutio’s Queen Mab speech is spelled philom in the folio, and we know that’s a two syllable word like phi-lom. And if you go over to Northern Ireland, and they invite you to the cinema, they’ll invite you to see the ‘fi-lm.’ That’s an Elizabethan pronunciation that’s stayed with us. ...

There were linguists at the time, and they very kindly wrote books saying how they pronounced different words. And all of that data brings us to 90-95 percent right, which isn’t bad for 400 years.^[2]

Having listened to several of the recordings, it is apparent that the dialect is not as thick and incomprehensible as once believed, but with the remarked upon hard ‘R’s, broad and slender vowels where a modern tongue might speak them differently, and a musicality lacking in the American Standard Accent (which is typically compared to Midwestern).

Shakespeare’s English is called by scholars Early Modern English (not “Old English” – an entirely different, and much older, language). David Crystal dates his Shakespearean Early Modern to around 1600. He cites three important kinds of evidence that guide us toward recovering early modern’s original pronunciation (or “OP”).^[3] namely contemporaneous observers, rhymes and puns, and spellings.

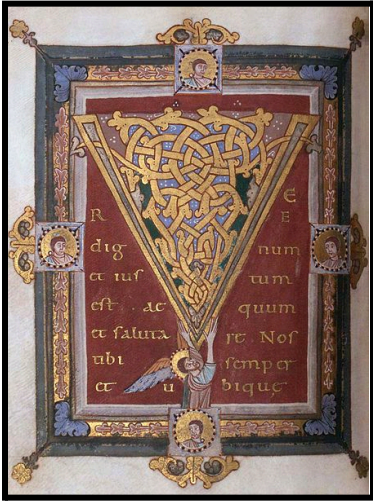
It should be noted that in a textbook on the same subject, fellow linguist Charles Barber bookends the period for OP roughly between 1500 and 1700.^[4]

The playwright and author Ben Jonson in his *The English Grammar* made notice of the hard “**R**” used, referring to it playfully as a dog sound (i.e., “rr”). He said: “It is the dog’s

letter, and hurreth in the sound; the tongue striking the inner palate, with a trembling about the teeth. It is sounded firm in the beginning of the words, and more liquid in the middle and ends; as in rarer, riper.”^[5] Additionally, he delineates the short sounding “O”, proving the point made in Sonnet 116:

In the short time more flat, and akin to *u*; as

cosen, dosen, mother, brother, love, proven.^[6]



V^[7]

Is sounded with a narrower and mean compass, and some depression of the middle of the tongue, and is like our *i*, a letter* of double power. As a vowel it soundeth thin and sharp, as in use) thick and flat, as in *us*.

It never endeth any word for the nakedness, but yieldeth to the termination of the diphthong *ew*, as in *new*, *trew*, *knew*, &c, or the qualifying *e*, as in *sue*, *due*, and the like.

When it leadeth a silent* vowel in a syllable, it is a consonant*, as in *save*, *reve*, *prove*, *love*, &c. Which double force is not the unsteadfastness of our tongue, or uncertainty of our writing, but fallen upon us from the Latin.^[8]



Interesting is the aspirated “wh” sound, which Jonson describes as:

W

Is but the *V* geminated in full sound, and though it have the seat of a consonant with *us*, the power is always vowelish, even where it leads the vowel in any syllable; as, if you mark it, pronounce the two *uu*, like the Greek *ov*, quick in passage, and these words,

ov-ine, ov-ant, ov-ood, ov-ast, sov-ing, sou-am

will sound, *wine, want, wood, wast, swing, swam*.

So put the aspiration afore, and these words

hov-at, hov-ich, hov-eel, hov-ether.

will be what, which, wheel, whether.^[9]

Many of the consonants are similar to today’s pronunciation but with a few alterations, such as found in “**T**” when it is followed by the vowel “**I**”. Then the “**T**” takes on an “**S**” sound, such as *action*, *generation*, *corruption*, or *faction* (pronounce *ac-sion*, *gen-e-ra-sion*, etc. in Britain).^[10]

Jonson waits until p. 61 to begin addressing the myriad of uses of the letter “**H**”.

Whether it be a letter or no, hath been much examined by the ancients, and by some too much of the Greek party condemned, and thrown out of the alphabet, as an aspirate merely, and in request only before vowels in the beginning of words, and after x, where it added a strong spirit which the Welsh retain after many consonants. But be it a letter, or spirit, we have great use of it in our tongue, both before and after vowels. And though I dare not say she is (as I have heard one call her) the queen-mother of consonants) yet she is the life and quickening of them.



What her powers are before vowels and diphthongs, will appear in *hall, heal, hill, hot, how, hew, holiday, &c.*

In some it is written, but sounded without power as *host, honest, humble*’, where the vowel is heard without the aspiration ; as *ost, onest, umble*.

After the vowel it sounds ; as in ah, and oh.^[11]

He also expounds upon diphthongs in Chapter V after completing the pronunciation of the alphabet, but these are for the most part like ours today.

Diphthongs are the complexions or couplings of vowels, when the two letters send forth a joint sound, so as in one syllable both sounds be heard ;

as in **Ai**, or Ay,
aid, maid, said, pay, day, way

Au, or Aw,
audience, author, aunt, law, saw, draw.

Ea,
earl, pearl, meat, seat, sea, ilea. To which add yea and plea ; and you have at one view all our words of this termination.

Ei,
sleight, streight, weight, theirs, peint, feint.

Ew,
few, strew, dew, anew.

Oi, or Oy,
point, joint, soil, coil, joy, toy, boy.

Oo
good, food, mood, brood, &c.

Ou, or **Ow**,
rout, stout, how, now, bow, low.

Vi, or **Vy**,
buye, or buie ; juice, or juyce.

These nine are all I would observe ; for to mention more, were but to perplex the reader. The **Oa**, and **Ee**, will be better supplied in our orthography by the accenting e in the end ; as in

brode, lode, cote, bote, queue, sene.

Neither is the double **ee** to be thought on, but in derivatives; as trees, sees, and the like, where it is as two syllables. As for **eo**, it is found but in three words in our tongue,

yeoman, people, jeopard.

Which were truer written,

yeman, peple, jepard.

And thus much shall suffice for the diphthongs.

The triphthong is of a complexion rather to be feared than loved, and would fright the young grammarian to see him : I therefore let him pass...^[12]

To delineate the differences in today's pronunciations of diphthongs, please note that when pronouncing in OP, *said* rhymes with *maid*, *good* with *food* and *low* with *bow*.

Although it does not pertain to the difference in pronunciation, Jonson's breakdown of "Q" and why it is followed by a "U" is fascinating and amusing. He is displeased with the letter's very existence.



Q

Is a letter we might very well spare in our alphabet, if we would but use the serviceable k as he should be, and restore him to the right of reputation he had with our forefathers. For the English Saxons knew not this halting Q, with her waiting woman u after her ; but exprest

quail | kuail
quest | kuest
quick | kuick
quill | kuill

Till custom, under the excuse of expressing enfranchised words with us, intreated her into our language, in

quality, quantity, quarrel, quintessence, &c.

And hath now given her the best of k's possessions.^[13]

Ultimately, this *Grammar* is a treasure trove with which to ascertain how things were pronounced with a good sense of surety. As a linguist, David Crystal has utilized his skill to guide his actor son, Ben, in pronouncing Shakespeare as it was done in the Bard's own time. Through both modern and period methods, we can determine to a reasonable degree how Shakespeare might have pronounced his words.

[1] A.W. Ward and A.R. Waller, ed. "XX. The Language from Chaucer to Shakespeare; § 10. Elizabethan pronunciation". *The Cambridge History of English and American Literature: An Encyclopedia in Eighteen Volumes, Volume III: English RENASCENCE AND REFORMATION*. (New York: Putnam, 1907-1921).

[2] Ben Crystal. "Shakespeare's Accent: How Did the Bard Really Sound?" *Weekend Edition Sunday*. 89.5, WMPV, National Public Radio (NPR), March 24, 2012.

<https://www.npr.org/2012/03/24/149160526/shakespeares-accent-how-did-the-bard-really-sound>

[3] Ben and David Crystal. "Hear What Shakespeare Sounded Like in the Original Pronunciation." *The Open University*. Open Culture, September 11, 2013.

<https://www.openculture.com/2013/09/what-shakespeare-sounded-like-to-shakespeare.html>

[4] Charles Barber. *Early Modern English*. (Edinburgh University Press; 2nd edition, May 1, 1997).

[5] Ben Jonson. *The English Grammar*. 1640. Alice Vinton Waite, Ed. (New York, Sturgis & Walton Company).

[6] *Ibid.*, pg. 17.

[7] Also used for "u".

[8] Jonson, *The English Grammar*. p. 20.

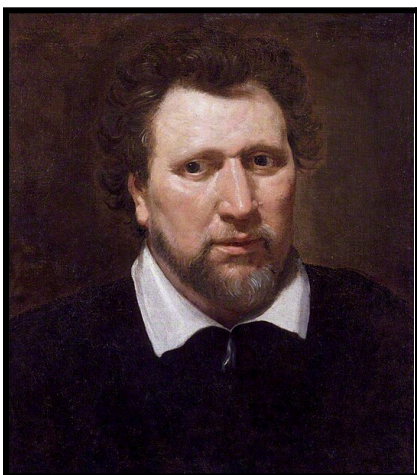
[9] *Ibid.*, p. 22.

[10] *Ibid.* p. 54.

[11] *Ibid.* p. 61.

[12] *Ibid.* pp. 68-9.

[13] *Ibid.* p. 48.



Ben: Jonson.

Contributor Guidelines

We would like to highlight your Arts & Sciences with the Kingdom! Do you have an Article you would like to share? A period Recipe? Pictures or Original Artwork? Send them to us for publication!

Submissions must be received by the 1st of the month of publication. Any submissions received after the submission deadline may be held until the next issue. The preferred method of submission is via email to triskele-editor@trimaris.org.

Electronic submissions may be in the body of an email or as an attachment. Artwork should be submitted as a computer graphic file. If you are using artwork found online that is not yours, even if it is in the public domain, please include a citation or page link from where you obtained it. If you have any questions, please contact the Kingdom Chronicler or Triskele Editor. These guidelines do not pertain to event announcements, which follow the submission guidelines laid out for *Talewinds*.

All contributions must be accompanied by the appropriate release forms which can be found online at:

<https://www.sca.org/wp-content/uploads/2019/12/ReleaseCreativeFillable.pdf>

<https://www.sca.org/wp-content/uploads/2023/02/Model-Release-Fillable.pdf>

<https://www.sca.org/wp-content/uploads/2023/02/Photograph-Release-Fillable.pdf>



Deadline

1st of the month
of publication

March

June

September

December



Trimaris Arts & Sciences Officers

Kingdom Minister of Arts and Sciences Email: artsci@trimaris.org	Duchess Larissa Alwynn Clarewoode, OL, OP, OR
A&S Warrant Officer Email: ASWarrantsAdmin@trimaris.org	Maîtresse Melissent Jaqueline la Chanteresse, OL
Chancellor of the Laureate Email: Laureatechancellor@trimaris.org	Mistress Aibhilin inghean Daibhidh, OL
Chancellor of Trimaris Royal University Email: TRU@trimaris.org	Maîtresse Melissent Jaqueline la Chanteresse, OL
Deputies of Arts and Sciences Expositions Email: expo@trimaris.org	Mistress Birna isleifsdottir, OL & Sargent Guillermo de Cervantes
I Did a Thing Deputy Email: olenyika@gmail.com	Honorable Lady Laska Koudelka
A&S Deputy of Dance Email: fyeo2000@gmail.com	Sargent Guillermo de Cervantes
Deputy of Historic Art Martial/Combat Studies Email: giomoltobello@gmail.com	Don Giovanni di Castellamare, OWS
Kingdom Chronicler Email: chronicler@trimaris.org	Master Gunther von Waldherz, OP
Triskele Editors Email: triskele-editor@trimaris.org	Maîtresse Melissent Jaqueline la Chanteresse, OL & Baroness Gudrun in Raudharr

Meet Your Editors

Maître Melissent Jaqueline la Chanteresse, OL

Born in 1495 in Libourne, Southern France, Melissent is an expatriate who lives in Trimaris. She was a waiting woman and retainer for Countess Francoise de Foix, her best friend and neighbor growing up. She came to Trimaris after meeting a fellow visitor at the Field of the Cloth of Gold, which she had attended with Francoise. She is a trobairitz (as was her mother and her mother before her), and is studied in prose, poetry, and song; additionally, she teaches the gentle arts such as retaining skills and comportment classes, and skills inherent to performance to any who desire to learn such things.



Rev. Mia Reeves is a professional actress/singer and writer who has been a member of the SCA since 2008 and is a performance, research, and persona development Laurel. She is an Interfaith Minister (graduated from the New Seminary in NYC) as well as a former intellectual property paralegal. She has had books, poems, and papers published in a variety of genres, including two *Compleat Anachronists*; and appeared in over 100 theatrical productions, such as Rosalind in Shakespeare's *As You Like It* off-Broadway, Beauty in the national tour of the musical *Beauty and the Beast*, Lady Macbeth, and movies such as *The Replacements* (Wanna-Be Cheerleader) and *True Lies* (Stunts). She is a member of the Screen Actors Guild (SAG), and her theatrical biography can be found at [Mia Reeves - IMDb](#). She enjoys writing, gaming, knitting, embroidery, and such in her spare time, and lives with her husband, Thomas Alistair, and (period accurate!) Maltese dog, Vincent. She is a protege of Duchess Islay Elspeth of Glen Meara, a Peer of Moose Lodge, the Chancellor of Trimaris Royal University (TRU), and the Art/Sci Warranting Deputy.

Baroness Gudrun Rauðhárr (Gudrun the Red-Haired)



Gudrun, a skilled tradeswoman hailing from Norway, embarked on a journey to Denmark to unite with her spouse Leifr Mulasson. Named after a legendary saga figure due to distant lineage, Gudrun embraced leatherworking early in life, transitioning from household utility to a genuine passion. Famed for crafting utilitarian yet exquisite leather goods, she and Leifr eventually settled in Dyflinn, modern-day Dublin, during the early 9th century.

Kris Brock is a versatile figure, encompassing roles as an educator, adept leatherworker, marketing expert, and social media maven. Kris owns The Dormant Dragon. In her day job she imparts knowledge to 8th graders in middle school English. Prior to her work as a teacher she worked in content marketing within the esports industry. Her love of the SCA is reflected through her dedicated roles within the Kingdom of Trimaris and Shire of Sea March. She serves as the Kingdom of Trimaris' Waivers Deputy, Kingdom Social Media Officer, and the Shire of Sea March's A&S Officer, and Webminister. She is apprenticed to Mester Barar and is protege to Duchess Islay of Glen Meara. She loves playing video games and reading fantasy novels and classic literature in her free time.



Local Groups Arts & Sciences Officers

Baronies and Cantons



Barony of Oldenfeld

Lady Alinora Kyte

Email: maos@oldenfeld.org

Canton of Armurgorod

Mester Udvarhelyi Barar

Email: rickallen0103@gmail.com

Barony of Castlemere

Email: arts-science@castlemere.org

Canton of Loch Gryffyn

HL Drahomíra (Draza) Kováčová

Email: artsci@lochgryffyn.org

Barony of An Crosaire

HL Teda of Grandin

Email: art-sci@ancrosaire.org

Barony of Darkwater

Lynn of Darkwater

Email: artsci@baronyofdarkwater.org

Barony of Marcaster

Lady Genavieve le Faye

Email: artsandsciences@marcaster.com

Barony of Wyvernwoode

Mistress Anna Dokeianina Syrakousina

Email: ArtSci@wyvernwoode.org



Shires

Shire of Sudrholt Duchess Elspeth MacNaughton of Lochawe Email: ArtSci@sudrholt.org	Shire of Starhaven Lady Sarah Rebekah the Gentle Email: artsci@starhaven.trimaris.org
Shire of Bentonshire Lady Dorian de la Fontaine Email: seneschal@bentonshire.trimaris.org	Shire of the Ruins Lady Yisroaela Mikhal Email: Artsci@ruins.trimaris.org
Shire of Sangre Del Sol Varvara Laska doch' Koudelka Email: olenyika@gmail.com	Shire of Sea March Baroness Gudrun in Raudharr Email: gudrun@thedormantdragon.com
Shire of Dragon's Chase Baroness Elyn verch Gwilim Email: seneschal@dragonschase.trimaris.org	Shire of Tri Os Lady Grisselda Farley Email: cobranurse@gmail.com



Guilds

Brewing Enthusiasts of Trimaris <i>Mistress Aibinn ingen Artain (Navah)</i> Email: Navah.trimaris@yahoo.com https://www.facebook.com/groups/223942431064970	Darkwater Craftsman Guild https://www.facebook.com/groups/164274117299682
Trimaris Cooks Guild <i>Mistress Wulfwyn Aet Hamtune (Wolfmom)</i> https://www.facebook.com/groups/trimariscooks https://trimariscooksguild.weebly.com/	Lampworker/Glass Guild TBD Email:
Kitcheners Guild (Gulf Wars) <i>Mistress Mairi Ceilidh</i> Email: JjTerLouw@earthlink.net	Mailers Guild (Chainmail) <i>Lord Brendan Ackborn</i> Email: T-M-G@excite.com
Fiber Arts & Embellishment <i>Mistress Milesenda de Bourges</i> https://www.facebook.com/groups/948823661823075	Moneys Guild <i>Sir Sayf Al-Dawla Bin-Arslan Al-Rum</i> Email: gocauo@gmail.com https://www.facebook.com/groups/1384676334929943
Trimarian Perfumers' Group <i>Duchess Cerric Eld Veghandi</i> https://www.facebook.com/groups/925621068805360	Triskele Tradecrafter's Guild <i>Fire, Metal, Wood, Leather, Glass, Jewelry</i> <i>Baron Gavin McFergus</i> <i>Jarl Valbrandr</i> https://www.facebook.com/groups/164274117299682
College of Scribes <i>Mistress Maol Mide ingen Meadra</i> Email: Melessee@gmail.com http://scribes.trimaris.org https://www.facebook.com/groups/trimaris.scribes	Trimaris Repousse Arts <i>Duchess Cerric Eld Vegandi</i> https://www.facebook.com/groups/1253996548707763
Seamstresses and Tailors <i>Countess Marcia Dulcitia</i> https://www.facebook.com/groups/TrimarisCostumingGuild	Performing Arts Guilds Trimaris Music and Performers <i>Chancellor of the Laureate</i> https://www.facebook.com/groups/trimarismusicandperformers Trimaris Choral <i>Mistress Aibhilin inghean Daibhidh</i> https://www.facebook.com/groups/trimarischoral Triskele Company of the Performing Arts <i>Maitresse Melissent Jaqueline la Chanteresse ☞</i> <i>Master John Littleton, Founding Deans</i> https://www.facebook.com/groups/triskelecompanyoftheperformingartstcpa
Trimaris Herbalism Guild <i>Mistress Christine Chabrier</i> <i>HL Draza Kováčová</i> https://www.facebook.com/groups/1745014922568128/	

