

The Official Newsletter of The Principality of the Summits



The Echoes

Featured In This Issue:

- Words From Their Alpine Highnesses
- Summits Fall Coronet Tournament Format
- The Alpine Codex - Summer Edition
- Articles, Photos, and More!

July, AS LX (2025)

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Please send any announcements, news, etc you would like published in the Echoes to summitschronicler@antir.org!

Greetings from your Summits Chronicler



Hello, Summits! Thank you to all who contributed to this issue of the Echoes!
Please keep your ideas, feedback, and SUBMISSIONS coming - art, articles, photos, and anything else SCA-related that you'd like to share with the Principality!

I'd love to spotlight YOUR talent.

Please send submissions to summitschronicler@antir.org.

In Service,

HL Elizabeth Chandler

The Legati Augusti of the Summits

Legatus Marcus Longinius Rufus and Legata Livia Atella



Salvete In Nomine Senatus Populique Summitorum!

As we take a moment to reflect on the whirlwind of our progress so far, we are filled with joy and gratitude at the time we have spent with you, our people. From Our Investiture, to

An Tir West War, to July Coronation, to the Legata's visit to Mooslemas as the Legatus traveled far away to Pennsic (where he is as of this writing), the populace of the Summits

make us proud to serve as Legati Augusti. Remember to submit your award recommendations! We look forward with great anticipation to Our Coronet tournament in Southmarch in September; format details and other requirements can be found in these pages. Before Coronet, and when we have heirs, we hope to visit as many branches as possible. You, the people, make our roles as Legati more fun than we could have ever expected and hope to return some of that joy. In closing, we want to thank each and every one of you for the kindness and hospitality we have received during Our progress so far, and look forward to more visits, fun, recognition and laughter as we travel throughout Our lands. We encourage you all to continue being a light of grace, love, peace, and kindness so that The Summits shines bright throughout the Known World.

In Your Service,

Legatus Marcus Longinius Rufus

Legata Livia Atella

Format For Summits Fall Coronet Tournament Shire of Southmarch, Sept 19-21

Salvete to the Greatest Principality of the Known World!

In preparation for our term as the Summits Legati Augusti to end, and to ensure a worthy successor be presented to the Augusti An Tir, Senate, and people of the Summits, a competition will be held!

Summits Fall Coronet, September 19th - 21st, Shire of Southmarch

Tournament Information:

- Double Elimination

- Bring your best

- Each round before the finals will be best two out of three

- Finals will be best three of five.

- Letters of intent and banners for processional are required. Letters of intent can be presented in person or by submitting them to

SummitsCoronet@antir.org. Include your member number and expiration date for the Combatant and Inspiration.

- Letters of intent must be submitted before 11:59pm on September 14th.

Together, bring glory and honor to the Summits!

Valete,

Rufus and Livia

Legati Augusti Pro Praetor

Amergin's Revenge

October 18, 2025, 9 am - 9 pm

"Who spreads light in the gathering on the hills?

Who can tell the ages of the moon?

Who can tell the place where the sun rests?"

Come poets, come artists, come bards, and come makers! Come those who seek beauty and structure and song! Hear Amergin's song from beyond the ninth green wave and join us in Adiantum for Amergin's Revenge, a full day of arts, sciences, and bardic! Held at the Armory in Cottage Grove (628 E Washington Ave, Cottage Grove, OR 97424), there will be at least a dozen bardic categories in which to participate as well as our barony's A&S and Bardic championships! The day will also include a day board pottage brunch and a full service, fantastic feast as we celebrate the merits of our fine community. There will be morning and evening courts, classes, and prizes. Come celebrate the fine workmanship and song-crafting as well as the camaraderie of the community.

(check Facebook and the Kingdom events page for the latest info!

Would you like your event info published? Send to summitschronicler@antir.org!

Summits Chatelaine Position Open!

The role of Summits Chatelaine is currently open! If you are interested in this role, check out the requirements in <https://summits.antir.org/wp-content/uploads/2023/07/2023-Summits-Laws.pdf>, then contact Summits Seneschal

Feradach mac Tralin mec Domongairt at
summitsseneschal@antir.org

Form Your Garb Adventuring Party!

How to Plan Garb for Someone Else (Without Losing Your Mind or Your Friends)

By Baronin Ayla Thomas Roth

So, you've been tasked with helping someone shine in new garb—maybe for a peerage elevation, a first war, or a milestone event. You could go it alone... but like any great quest, you'll go farther (and have more fun) with a party.

Behold: your guide to assembling your Garb Adventuring Party—a brave fellowship of artisans, organizers, and motivators, united to create something worthy of the Dream.

Step 1: Choose Your Quest

Every party needs a purpose. Decide:

- . Who is the garb for?
- . What's the goal? (Elevation, debut, competition, gifting?)
- . What's the vibe? (Opulent 14th-century court garb? Rugged Norse travelwear?)

This is your campaign setting—establish it early, and let it guide your decisions.

Step 2: Recruit Your Party

Each party member brings unique skills to the journey. Some roles may overlap, but every quest goes smoother when these bases are covered:

Tip: One person can fill multiple roles—just be sure every job has someone responsible for it.

The Visionary (aka The Party Leader)

- . Wiolds: Mood boards and manuscripts
 - . Sets the aesthetic direction—culture, period, silhouette
 - . Ensures historical inspiration aligns with the wearer's persona and preferences
- They're your Gandalf, pointing everyone toward the goal and keeping the vision on track.

The Talent Agent (aka The Scout)

- . Wiolds: Charisma and a phone full of artisans
 - . Finds the right people to fill the needed skill slots
- . Knows who does silk painting, who makes killer shoes, and who has a stash of That Perfect Wool™
- They gather allies and make introductions, often over feast tables or fabric stalls.

The Coinbearer (aka The Quartermaster)

- . Wields: Spreadsheets and PayPal
 - . Tracks the budget, manages donations, and keeps purchases transparent
 - . Clarifies: Who's paying? What's being donated? Are materials reimbursed?
- They help avoid awkward conversations (and empty coin purses).

The Scribe (aka The Admin)

- . Wields: Scrolls of To-Do and Charts of Completion
 - . Keeps track of what needs to be made, who's doing it, and when it's due
 - . Updates the group with progress and needed supplies
- Every successful quest needs a chronicler—this one writes in bullet points.

The Conductor (aka The Navigator)

- . Wields: Messenger pigeons and maps
 - . Handles logistics: shipping, fittings, timelines
 - . Ensures the embroidered cuffs arrive before the sleeves are attached
- Without them, your garb ends up in Atlantia when it was supposed to go to An Tir.

The Bard (aka The Hype Person)

- . Wields: Compliments and cookies
 - . Keeps morale high, encourages artisans, and reminds everyone that their work matters
 - . Sends thank-you messages and celebratory memes
- Trust us—every party needs a Bard.

Step 3: Gather Your Gear (and Talent)

Once the party's formed, it's time to equip yourselves.

Your "adventuring kit" may include:

- . Pattern Maker(s): Custom-fit the design to the wearer
- . Stitcher(s): Construct tunics, gowns, doublets, chausses
 - . Accessory Maker(s): Belts, veils, pouches, jewelry
 - . Embellisher(s): Embroidery, painting, appliqué

- . Scribe(s): Optional, but awesome—create documentation scrolls or lore writeups

Remember: Each artisan is a treasure. Treat them with respect, communicate clearly, and feed them if possible.

Step 4: Mind the Map

No adventure goes off without a few surprises. To stay on track:

- Set milestones: (Mockup complete, fabric acquired, fitting scheduled)
- Communicate regularly: via group chat, email chain, or raven
- Plan for delays: Because thread tangles and life happens

If this is for an elevation, work backward from the ceremony date—and leave buffer room.

Step 5: Celebrate the Victory!

When the garb is finished and the wearer steps into their new persona:

- Take photos and share them (with consent)
 - Credit every contributor publicly
- Tell the story at events, courts, or socials
- Submit it to an A&S display if your group enjoys showcasing work
- Give tokens, favors, or heartfelt thanks—no party is too busy to be appreciated

Final Thoughts from the Field

Creating garb for someone else isn't just crafting—it's collaborative storytelling. You're building something tangible and meaningful, woven with skill and love. And like any good adventuring party, your crew will probably come out closer, stronger, and with a few wild tales.

So draw your patterns. Sharpen your needles. Gather your party.

A new quest awaits.

Wood “Can Cozies”

By Al Alan Bowyer of Adiantum

The good people of the SCA spend time and treasure wearing garb and armor of the finest quality. Yet, at hot events, they wander about carrying modern cans of beverage. Why not give them a bit of camouflage?

I am making “can cozies” of wood for friends. There’s nothing historical about them, but they are less obviously modern than aluminum. Besides, wood is a good insulator. I don’t intend for these cozies to hold liquid directly, just cans. So I am using cheap softwood scraps that I can get for free.

Each cozy will have 12 sides. 360 divided by 12 equals 30 degrees. I want the two staves to have the same angle, so divide by 2 and get 15 degrees. My table saw has 5 degrees marked, so I start by using the angle indicator.

Precision is important here, so I use a digital angle finder to get the 75 degree angle as accurately as possible.
(Remember: $90 - 15 = 75$)



I used the angled blade to saw up a stack of staves. Make more than you think you will need; you might ruin a few! I set up a sled on the table saw to cut grooves into the staves - two on the outside to hold the hoops (optional) and one on the inside to hold the bottom. I have a block of wood clamped to the sled so each staff is cut at exactly the same spot.

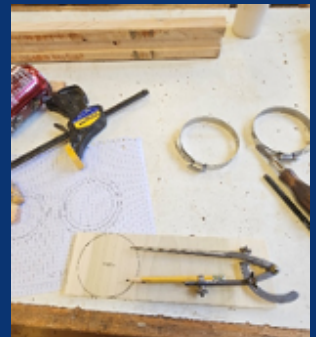


I want a snug fit. First time I dry assembled the cozy, it was too large. I shaved a bit off the sides and assembled it again. Still too large. Shaved it again, but now it's too small! Isn't that always the way?



Nothing that a bit of sanding can't fix!

I took a piece of scrap poplar wood and cut out a circle for the bottom, larger than the inner diameter, smaller than the outer diameter. Dry assemble, sand off a bit more, repeat until there's a good fit.



I assembled all the pieces, with masking tape to hold them together, and spread glue on the edges between each staff. Use cheap brushes with glue!



To get a really tight fit for gluing, I use hose clamps. Rubber bands also work well.

I will let the glue dry overnight. Then I will use a router to round over the edges, sand everything up, and put a waterproof finish on.



Cheers!

The Alpine Codex

Summer Edition

From the Staff

It's summer here in the idyllic Principality of the Summits. Spring and all its showers have come and gone. With it came many a wonderful thing. The blooming of flowers, the buzzing of bees (great for you mead makers out there), and the singing of the birds. We here at the Codex are sorry to have missed the Spring Issue, but we will be looking to make it up in a special edition in late summer.

Where were we? Oh yes, song.

The music of our natural world rings out through the valleys and glens. So we here at the Alpine codex have selected an excellent paper for reading pleasure that is both illuminating to your minds and to the hearts of all you classical music lovers... and as always, we are looking for submissions.

If you have Research or Process Papers, we would love to read/ help develop/ and publish them here at the Alpine Codex. So if you are looking to take your scholarship to the next Level, email us here at Summitschronicler@Antir.Org.

About the Author

Margaret inghean Domnaill A.K.A. Maggie the Blind, started in AS (2012) in the Kingdom of Atenveldt. A pillar in her Briaroak community, her scholarship hasn't gone unnoticed. Not only is she pushing the bardic arts ever forward to even greater legitimacy with her period music, but she is teaching others and sharing her knowledge not only here but all across the Principality and Kingdom. Becoming in a short time one of the most respected bards in the whole of the Western Kingdoms. Maggie has been Kingdom Bardic Champion (An Tir and Caid), Summits Bardic Champion, and Current Alpine Scholar. As well as bardic champion of Terra Pomaria, Starkhafn, Tymberhavene. Her interests extend beyond music history to the scribal arts, archery, rapier, and brewing. During the day, she is an elementary music teacher, community organist, pianist, and violist.

THE ALPINE CODEX

is a quarterly arts and sciences journal wherein research and process papers are published.

HOW DOES IT WORK, AND CAN I SUBMIT?

Absolutely! Anyone can submit their paper for review. To Submit just send an email to Summitschronicler@antir.org with the words "Codex submission" and (Authors Name)" subject line. Please send all papers in the pdf if formatted with pictures or docx if just text.

DO I HAVE TO LIVE IN THE SUMMITS TO SUBMIT A PAPER?

Not at all! The goal is to publish between 1-3 papers in each issue; one of the "slots" to be designated for a featured Summits Scholar.

The Alpine Codex Peer Review Panel

Viscomt Antoine a la Langue d'Or
(Administrator)

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Companion of the Laurel and Pelican

Vicaria Vesta Antonia Aurelia
Companion of the Laurel
Viscount Seamus O'Caellaigh
Companion of the Laurel and Pelican

Viscountess Temperance Trewelove
Companion of the Laurel and Pelican

A Chantar M'er De So Qu'eu
Beatritz the Comtessa de Dia - c. 1140-1212
Margaret inghean Domnaill

If you've heard of troubadours but the term *trobairitz*¹ is unfamiliar to you, no wonder! History is rife with the absence of its female contributors and the early 12th century music scene is no different. Picture it: the hit place to be was southern France, a warm, Mediterranean region known as Occitania, and secular songs about courtly love was the music that every young artist wanted to hear. Every musician who could hold a lute and write a rhyme flooded Occitania hoping to be the next William IX of Aquitaine, enough to fill a whole volume of songs, poems, and heart-strumming melodies. A wealth of *vidas*² exist for masculine heartthrobs of this cultural revolution, around 400 names, in fact! And yet, where are the ladies?

There are only approximately 20 known *trobairitz* whose poetry survives.³ Of these, only 8 women have had *vidas* written for them and only 1 woman's *canço* survives with any musical notation: our lady Beatritz, the Comtessa de Dia (c. 1140-1212). Because her *vida* is so very short, it is difficult to identify exactly which Comtessa de Dia our *trobairitz* could be, but most likely she was the woman who was married to William "Guilhem" of Poitiers. A noblewoman from the Provence region, Beatritz would have been primed to take advantage of the local Occitan arts movement, and her work is very typical of popular music from the time period primarily using the secular subjects of courtly life and love. Also fashionably, her expressions of love were not directed at her lawful spouse but rather toward her courtly lover Raimbault of Orange (c. 1147-1173), himself a well-documented troubadour. As one can see from the translated text of the *vida* itself, this is the beginning and end of the most verifiable facts about her:



"The countess of Dia was the wife of En Guillem de Poitiers, a lady beautiful and good. And she fell in love with En Raimbault d'Orange, and wrote many good *chansons* in his honor." (Bogin 163)⁴

Despite the preservation of her lyric poetry and general presence in the biographies, the melody of A Chantar is found only in Le Manuscript di Roi, a collection of songs copied around 1270 for brother of Louis IX almost a century after its composition. And yet for the dearth of information on the woman herself, scholars cannot deny the Comtessa's impact on the Occitan artistic landscape, nor indeed on all women who were present and making art alongside their male counterparts. When examining her words, Beatritz's poetry reflects a position of strong female power, "unique for time where women were considered necessarily subservient to men"⁵. The Crusades, much like the world wars centuries later, had also caused women to

1 Secular female musicians from the 12th century Southern France. The female counterpart of 'troubadour.'

2 Short biographical passages intended for use as references for medieval scholars. Beatritz's *vida* was often accompanied by the four extant examples of her poetry including A Chantar.

3 Corbett, "The Countess of Dia and the Women Troubadours."

4 Corbett's research points out many inconsistencies in the *vida* as checked against history and suffice it to say that there is no evidence 'Guilhem of Poitou' who held title to any 'County of Die'. Also, Evans notes that Beatritz's name may have actually been Isoarde and Raimbault d'Orange, actually the grandnephew of Raimbault.

5 Dell'Antonio, "Authenticity and Interpretation."

become the land owners and holders of influence for the long periods of time that their male family members were absent⁶.

In every instance of interpretation, it is clear that musicians put the personal message of the text first. A Chantar M'er De So Qu'eu, translated often as 'I will sing a song that I would rather not', is a poem wherein the performer plays the part of a betrayed lover and, although she has been deeply betrayed, does not appear to find herself to be the cause of the break. The text uses poetic language and references to popular stories and media of the time, much as any high quality literary work would in other centuries. Especially noteworthy is the text of the second stanza wherein she declares that their love is as strong as the literary pair Seguin and Valensa, who would have been as well known to her audience as Romeo and Juliet is to ours⁷.

Most of the poem is concerned with expressing the feelings of hurt and regret. The speaker goes through a range of responses that we would recognize today from "I can't believe you are so mean to me when you are nice to everyone else" of stanza 2, to the "May God strike me down if I did anything to deserve this" mood of stanza 3. In a free-standing couplet, the Comtessa finishes with a stinging rebuke of her erstwhile lover, cautioning him that pride, essentially, goeth before a fall. "But I want you to tell him, messenger, That many people are damaged by too much pride." This is all normal fare for a heartbreak song of any era, but unusual to a modern ear might be the heaps of praise Beatritz has the performer pile upon themselves. When performing, a man would likely use female endings and pronouns, not very shocking for an era dominated by male performers, but then that same male performer would have to sing about 'her' own beauty and honor, the nobility of 'her' own birth, and such long loyalty that it gives 'her' the courage to suffer 'silently' – phrases which might be more awkward to perform authentically for many.

Without instructions from the composer herself, it is impossible to know how Beatritz would have wanted her music to be performed. The poem itself contains 5 stanzas with an ABABCDB rhyming structure yet, in a continuing show of never quite having enough information, the written melody of A Chantar is only paired with the first stanza. From the get go, musicians already have to make personal decisions about how the text is to be laid upon the notes in the following stanzas. The pitches themselves, in the latest, cutting-edge Medieval fashion, are only a collection of pitches and any phrasing must be extrapolated from the script, which yields no consistency in rhythm or meter. On the other hand, each major section of text contains 10 syllables and the melody repeats on lines 2, 4, and 7, which gives the musician some structure in terms of phrasing and harmony. Evans classifies this style of *canso* as a "rounded" chanson with a returning B section at the end of the stanza.

In the 1100's of Beatritz's era, it is unlikely that the notes would have been played exactly they way they appear on the page. Through ornamentation, improvisation, and instrumental accompaniment common of the time, quite a broad range of musical interpretation is possible. Through some crossreferencing, Dell'Antonio points out that similar programmatic music was typically accompanied by string instruments, therefore it is reasonable to add a stringed accompaniment to the song in modern performance and retain authenticity. In an example from the Clemencic Consort, a flute plays improvisational material between some of the verses. Without further notation, there are few constraints, and even at its simplest, a singer can merely sing the text against a steady drone.

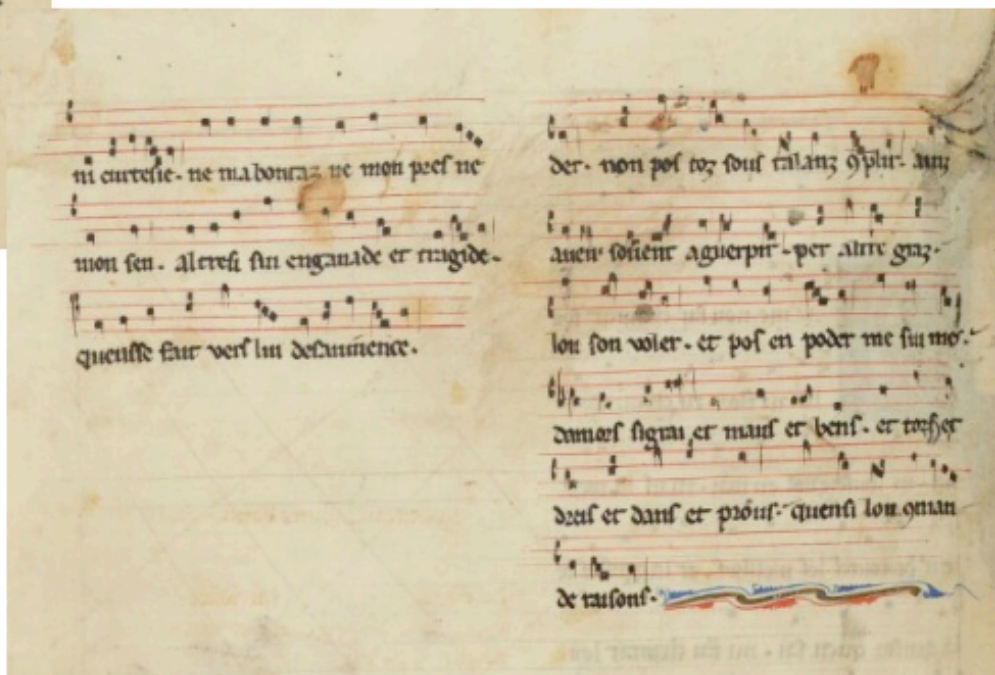


⁶ Bogin, 21-36 as interpreted by Corbett.

⁷ Bibliotheque Nationale, MS cod. fr. 12473, posted November 23, 2007. Public Domain.

To some, there is an Islamic influence present in the music and poetry, among other clues. It would make sense as Occitania would have freely traded with France on one side and Moorish Spain on the other in the centuries before the Reconquista raged around them. According to XYZ, who credits Andrea Cappelanus's book *De Arte Honeste Amandi*, the text of *A Chantar* mirrors the 'lady-dominant' language of Mozarabic love poems, wherein the female superior of the work is clearly the social better, through class or strength of passion. In addition, Islamic music at the time was well-known for its unmetered dancing rhythms and highly improvisational use of modes. All of this could be considered quite risqué in the Christian world at the time and would later turn European sensibilities away from such 'foreign' artistic influence.

A Chantar offers the musical scholar an interesting challenge; one of omission and freedom. There are nearly as many interpretations as there are performers in the world and, to this author, it is fascinating to see what each scholar brings to the table; how they interpret the text, which verses they choose to illuminate. Dell'Antonio of the Avid Listener describes the riddle thusly: "These notions of authenticity are ultimately driven by the individual musicians' sense of what is genuine and important, rather than what is a truly verifiable reconstruction of the past."⁸ All choices, therefore, leave quite a lot of the musician's own sensibilities on the table and have the potential to reveal as much about ourselves as they do about this mysterious *trobairitz* from almost a thousand years ago.⁹



⁸ Dell'Antonio is describing the harmonic choices made by the musicians of the ensemble Hesperion XX, led by Jordi Savall, which was recorded in 1978 by Parlophone Records Limited.

⁹ "Vita of the Comtesse de Dia." Bibliothèque en Ligne Gallica, BnF MS.854 fol.141, Public Domain

Old Occitan

A chantar m'er de so qu'eu no volria,
tant me rancur de lui cui sui amia;
car eu l'am mais que nuilla ren que sia:
vas lui no.m val merces ni cortezia
ni ma beltatz ni mos pretz ni mos sens;
c'atressi.m sui enganad' e trahia
Com degr' esser, s'eu fos dezavinens.

D'aisso.m conort, car anc non fi faillensa,
Amics, vas vos per nuilla captenenssa;
ans vo am mais non fetz Seguis Valensa,
e platz mi mout quez eu d'amar vos vensa,
lo meus amics, car etz lo plus valens;
mi faitz orgoil en digz et en parvensa,
et si etz francs vas totas autras gens.

Meraveill me cum vostre cors s'orgoilla,
amics, vas me, per qui'ai razon queu.m doilla;
non es ges dreitz c'autr' amors vos mi toilla,
per nuilla ren que.us diga ni acoilla.
E membre vos cals fo.l comensamens
de nostr'amor! Ja Dompneus non voilla
qu'en ma colpa sia.l departimens.

Proeza grans, qu'el vostre cors s'aizina
e lo rics pretz qu'avetz, m'en ataïna,
c'una non sai, loindana ni vezina,
si vol amar, vas vos no si' aclina;
mas vos, amics, etz ben tant conoissens
que ben devetz conoisser la plus fina;
e membre vos de nostres partimens.

Valer mi deu mos pretz e mos paratges
e ma beutatz e plus mos fins coratges;
per qu'eu vos man lai on es vostr' estatges
esta chanson, que me sia messatges:
e voill saber, lo meus bels amics gens,
per que vos m'etz tant fers ni tant salvatges;
no sai si s'es orgoills o mal talens.

Mais aitan plus voill li digas, messatges,
qu'en trop d'orgoill an gran dan maintas gens.

English Translation*

I will sing of that which I wouldn't have wanted to,
As I complain so much about the one whose friend I am,
For I love him more than I love anybody else:
Neither pity nor courtesy, neither my beauty
Nor my worth, nor my spirit have any value to him,
So thus I've been deceived and betrayed
As I should be if I was unpleasant.

I comfort myself since I never failed you
Friend, in any way.
Contrary, I love you more than Seguin loved Valensa
And it pleases me greatly to surpass you in love,
My friend, because you are the most valiant;
You're prideful towards me in words and deeds,
But you're amiable to other people.

I am amazed at how your heart shows conceit
Towards me, my friend, and I have reasons to suffer;
It's not fair that another love should take you from me
For no one thing she told you or permitted of you.
And remember what the beginning
Of our love was! May the Lord God never want
The separation to be my fault.

The great goodness that dwells in your heart
And the rich value you have worries me,
For I know of none, from far away or near
Who wouldn't be inclined if she wanted to love;
But you, my friend, you are so skilled
That you should well know the most perfect one
And remember our agreements.

My value and my birth and my beauty
And my most perfect courage must merit me some worth.
It's why I send to you in your abode
This song, so that it may be my message:
I want to know, my fine and sweet friend,
Why you are so cruel and so fierce towards me;
I don't know if it's pride or bad intentions.

But I want you to tell him, messenger,
That many people are harmed by too much pride.

*Translation by Monique as presented on the Mama Lisa's World website, 2023. Used with permission of the owner.

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Image 1: Lambert l'Aveugle. MS 204 r, v. Public Domain.

Image 2: "La comtesse de Die" Bibliothèque en Ligne Gallica, BnF MS.854 fol.141, Public Domain

Image 3: "A Chantar" Makemi, Wikipedia. Public Domain.

Submission Information

The Echoes is published four times per year, and distributed in January, April, July, and October. Additional issues may be published at the discretion of the Chronicler.

Deadline: The deadline for submissions is the 25th of the month prior to release, approximately one week prior to publication. Submissions should be emailed to the Chronicler at SummitsChronicler@antir.org.

Formatting: Acceptable formats include: Text attachments in Microsoft Word, Excel, or Rich Text Format (RTF); Photo/artwork attachments in JPG, GIF, or TIFF formats; text embedded in an email document. Please do not include special formatting (e.g. decorative fonts, multiple spaces, and the like) as those must be removed prior to insertion.

Content: Articles must be appropriate for the SCA's tax-exempt purposes (education and activities relating to the Middle Ages and Renaissance). The Chronicler reserves the right to edit all copy, and will print articles in accordance with the policies and guidelines set forth in the Society Chronicler's Handbook. Event Announcements: The Echoes will no longer carry event announcements (but will gladly feature event spotlights upon request).

All such information is available on multiple sites on-line and can be updated in a much more timely manner. Please consult the Kingdom Calendar.

HL Elizabeth Chandler


















Chronicler, Summits

summitschronicler@antir.org

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Reminder that previous Echoes editions and Moot Minutes can be found on the Principality Website: <https://summits.antir.sca.org/the-echoes/>











Principality Regnum

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	Calendar Deputy SummitsCalendar@antir.org PLEASE NOTE: All events must be submitted via the Kingdom of An Tir via https://www.antir.org/events/event-request-form/ .		Chatelaine Position open SummitsChatelaine@antir.org		Deputy – The Equestrian Marshal List of Marshals Position open Term ends: SummitsEquestrian@antir.org
	Social Media Deputy Her Ladyship Morgan Woodsends of Hoghton Term ends: March 2026 SummitsSocialMedia@antir.org		Gryphon Scribe Adrienne von Brandenburg SummitsScribe@antir.org		Deputy – The War Lord of the Summits Ivan Shield Bane Term ends: September 2019 SummitsWarlord@antir.org
	Bleu Graef Herald Randulf Greenwall Term ends: 2026 SummitsHerald@antir.org		Family Activities Coordinator Open Term Ends: summitsFAC@antir.org		Deputy – The Youth Armored Combat Officer Position open SummitsYAC@antir.org
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	Chamberlain Weylyn ibn Rustam Term ends: December 2022 SummitsChamberlain@antir.org		Earl Marshal Randall Blackwolf Term ends: March 2025 SummitsEarlMarshal@antir.org		
	Minister of Arts & Sciences Milisandia filia Wilhelmii Filii Roberti Term ends: June 2026 SummitsAS@antir.org		Deputy – The Archery Marshal Marchadh Monaidh Chroaibhe SummitsArchery@antir.org		
	Arts & Sciences Contingency Deputy Open SummitsASDeputy@antir.org		Deputy – The Rapier Marshal Alejandro Romero Term ends: SummitsRapier@antir.org		

Officers of Court

	Order of the Shield of the Summits (formerly The Shield of Chivalry) Bowen Doyle May be given at Summits Spring and Fall Coronets.
	Defender of Summits Brandubh de Santini Traditionally changes once yearly at Summer Investiture.
	Alpine Scholar – Arts and Sciences Champion Margaret ingen Domnaill Traditionally changes once yearly at Summits Arts & Sciences and Bardic.
	Summits Bardic Champion Colette La Trouvere Traditionally changes once yearly at Summits Arts & Sciences and Bardic.
	Captain of Eagles – Archery Champion William Cristofore of Devonshire This event is hosted on a rotating basis and branches choose to be part of the rotation every odd year at Winter Investiture.
	Captain of Cats – Rapier Champion Morgan Wyrd Traditionally changes once yearly at 1st Night (Winter Investiture).
	Sword of the Mountain – Cut & Thrust Champion Victor de Guers Traditionally changes once yearly at March Coronet.
	Hunter of the Summits – Thrown Weapons Champion Steinbjorn of Coeur du Val Traditionally changes once yearly.

Branches

	Barony of Adiantum (Eugene & Lane Co., OR) Barons: Brynjarr Offass Baroness: Isis Sat Ne Nies Bastet Seneschal: Marchadh Monaidh Chroaibhe AdiantumSeneschal@antir.org		Shire of Mountain Edge (Yamhill County, OR) Seneschal: Domina Layla of Mountain Edge MountainEdge.Seneschal@antir.org
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	Shire of Corvaria (Bend, Jefferson Co., Deschutes Co. & Crook Co., OR) Seneschal: Temperance Trelvlove - CorvariaSeneschal@antir.org		Barony of Terra Pomaria (Salem, Marion Co., Lincoln Co. & Polk Co., OR) Baron: Stefan de Kilpatrick Baroness: Anna Elizabeth von Engelberg Barons: TerraPomaria.Coronet@antir.org Baroness: TerraPomaria.Coronet@antir.org Seneschal: TerraPomaria.Seneschal@antir.org
	Barony of Glyn Dwfn (Ashland, Medford & Jackson Co., OR) Barons: Piaras - GlynDwfn.Coronet@antir.org Baroness: Milisandia - GlynDwfn.Coronet@antir.org Seneschal: Erio of Glyn Dwfn - GlynDwfn.Seneschal@antir.org		Shire of Tymberhavene (Coos Co. and Curry Co., OR) Seneschal: Ksenia Aleksandrova - TymberhaveneSeneschal@antir.org

CONTACT SUMMITS WEBMINISTER AND CHRONICLER IF YOUR BRANCH OR ROLE HAS UPDATES.