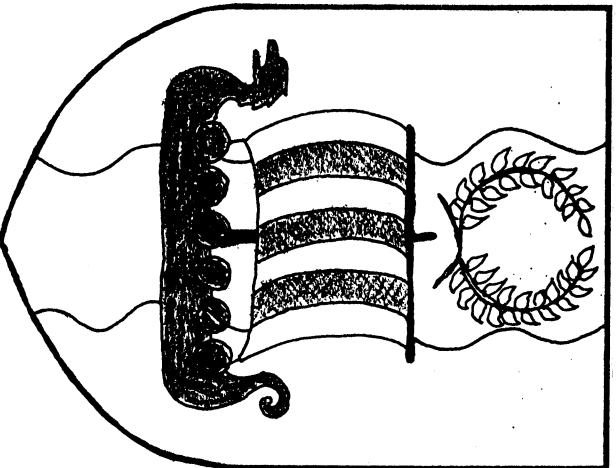


Jeff Tyeryar  
3603 Oliver Street  
Hyattsville, MD 20782

FORWARDING AND RETURN RECEIPT REQUESTED

FIRST CLASS



side of the hill, at the bottom, on the left. If you reach Route 410 (East-West Highway), you have gone too far. If so, cross 410, turn around, and follow the "from the Capital Beltway" directions above.

### By Metro:

Take the Red Line to Brookland/Catholic University. Catch a R2 or R7 bus. If this is your first time by bus, go to Prince Georges Plaza (the bus will actually go into the Shopping Center) and call me. Someone will pick you up. After the first time, I will show you the stop to get off. It is approx. 40 min. from Metro Center to my house during rush hour, a little longer afterwards.

## From Head to Toe

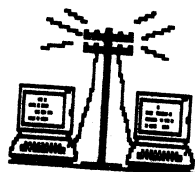
### An Arts Worskhop

Welcome to October, the perfect time to start planning your Twelfth Night outfit. Head to Toe once again starts up with regular Thursday night sessions. Through the first of October, we will just have regular sessions. Begining October 12, our sessions will cover Twelfth Night Garb. Sessions will be: Oct. 12 - Picking an Outfit; Oct 19 - Hats from Whimple & Veil to French Hoods and Mary Stuart Caps; Oct 26 - Foundations and Underpinnings; Nov 2 - Overgowns; Nov 9 - Shoes; Nov 16 - Putting it all together (accessories); Nov 23 - NO SESSION. From November 30 through December, we will once again have general workshops. For information and directions, please call Lady Theresa du Domremy (262-5142).

## SCA-RELATED BULLETIN BOARD SYSTEMS

Communicate across the Known World without leaving the comfort of your own home. These two networks will let you contact other SCA members for the cost of a nearby phone call.

MEDIEVAL - An Opus/Fido Echomail Conference  
TIDMADT - (703) 370-7054  
9600-8-N-1



Life in the Middle Ages - A GT-Net Conference  
The Pedaler's Palace (703) 532-3051  
2400-8-N-1



- Figure 20 **Lit de Justice de Vendôme** by Jean Fouquet (French, c. 1450).  
**Allegory of Love and Death** by an unknown artist (Italian, c. 1465-70). The clothing is Burgundian rather than Italian.  
**Scenes in the Life of Aeneus Sylvius Piccolomini** by Bernardino Pintoricchio (Italian c. 1506).  
**Stonethrower from the Matyrdom of St. Stephen** by Juan Ramírez (Spanish, c. 1520).
- Figure 21 **Charles d'Orleans** by an unknown artist (French, c. 1494).  
**Alberto Pio di Carpi** by Baldassare Peruzzi (Italian c. 1512).  
**Peasant Wedding** by Pieter Breughel the Elder (Flemish, c. 1569).  
**From the Effigy of Juan Garcia de Covarrubias** by an unknown artist (Spanish, c. 1492).
- Figure 22 **From the Effigy of Velasco de Bejar** by an unknown artist (Spanish, c. 1524).  
**Beheading of John the Baptist** by unknown artist (German, c. 1515).
- Figure 23 **Henry VII** by P. Torrigiano (English, c. 1508).  
**St. Cosmas and St. Damian** by Gabriel Joly and Juan de Salas (Spanish, c. 1537).
- Figure 24 **Henry VIII** by Hans Holbein (English, c. 1536).  
**Jesus Preaching** by Pere Mates (Spanish c. 1526).  
**Guiliano de' Medici** by Raphael (Italian, c. 1514-5).
- Figure 25 **The Prodigal Son** (tapestry) by an unknown weaver (Flemish, c. 1500-25).  
**The Deposition** by Felipe Vigarny (Spanish, c. 1499-1513).
- Figure 26 **St Felix Cast into the Sea** by Joan de Burgunya (Spanish, c. 1520).  
**The Prodigal Son** (tapestry) by an unknown weaver (Flemish, c. 1500-25).  
**Calvary** by an unknown artist. (Spanish, c. 1526-50).  
**Panels from the Frieze in the Gonzaga Palace** from the school of Bramantino (Italian, c. 1490-1500).

## An Invitation to An Afternoon of Early Music

On Saturday, November 11, from noon until 6 pm, all musicians, singers, and interested ears are invited to participate in an event dedicated to early music. Come to share and enjoy the music and song of the the Middle Ages and Renaissance. Perform your favorite recorder solos or join with friends to give voice to some madrigals. The purpose of the gathering is to provide a forum for the musical arts. The only restriction is that works should be either early music (pre-1650) or written in an early music style (period instruments are optional). As a special challenge to composers, the autocrat has written a (hopefully) authentically styled ballad verse; compositions may then be played at the event.

The site is the Church of the Nativity in Temple Hills, Maryland. A cold collation prepared by Master Igor Bear will be served in midafternoon when we hope to rest our fingers and voices and turn to lighter pursuits, such as cards and backgammon; afterward there will be more music. The cost will be \$8.00 per person. For reservations, please contact:

Lady Deirdre O'Siodhachain (Terry Sheehan)  
4301 29th Street,  
Mount Rainier, MD 20712  
(301)779-7985 (between 9 am and 11 pm, there is an  
answering machine)

Seating is limited to 40 gentles; it is unlikely that space will be available the day of the event, so reserve early. Maps and directions will be sent with confirmation of reservation. Checks should be made out to: Barony of Storvik/SCA. When making a reservation, please indicate if and/or what pieces you wish to perform so that the program may be planned accordingly. With regret, it is requested that small gentles not attend because the audience will be expected to be quiet and attentive during the performances, and this may prove tedious to children.

## A Revel (of sorts)

There will be a Post-Revel after the Afternoon of Early Music (scheduled to last the rest of the weekend) at the home of Lann, wherein many hours will be spent viewing Lann's extensive archives of "Dr. Who". Those who wish copies of episodes may bring their special scribes and sufficient tape to make copies. This is also in celebration of Lann's birthday! For info, call Lann at (301) 464-1103



SPANISH  
C. 1543



ENGLISH  
C. 1532-5



GERMAN  
C. 1530-5

FIG 28. TYPICAL FLAT HATS



ENGLISH  
C. 1548



SPANISH  
C. 1530



FRENCH  
C. 1543

FIG 29 UPTURNED BRIMS

## Baronial Twelfth Night

The Barony of Lochmere invites all to whom these presents come to a celebration of:

### Twelfth Night

to be held on January 20, A.S. XXIV, which is 1990 in the Common Era. Our celebration will be held at the Church of St. Martin in the Field, in Severna Park, Maryland (see directions below).

The halls open at one hour before noon, with dancing, singing, eating, drinking, and games commencing at noon and continuing throughout the afternoon. At five o'clock, there will be a feast of many dishes, cooked by Lady Siobhan O'Riordain, followed by desserts and dancing until on hour before midnight, when we shall ask our guests to take their leave.

#### Tedious but Important Information:

Fees for this event:

	ON	OFF
Before 12/15/89	\$9.00	\$3.00
12/16/89-1/17/90	\$10.00	\$4.00
After 1/17/90	\$12.00	\$5.00

Children aged 6 to 12 pay 1/2 the fee, children under 6 are welcomed as guests of the Barony.

Please note that On-board reservation at the door are subject to availability, and can not be guaranteed. Make cheques payable to Barony of Lochmere/SCA Inc. and send then to the Autocrat:

Lady Keilyn FarTraveller

Beth Morris

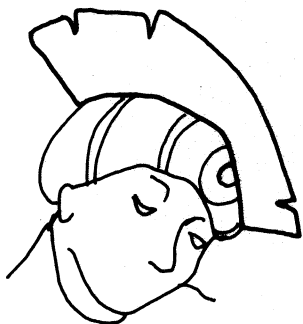
12425 Seabury Lane

Bowie, MD 20715

(301) 464-5666 (before 11:30 pm)

The site fee (off board) includes snacks and beverages throughout the day. The site is wet and candles are permitted. Your banners and hangings would be welcome to add to our festive air. There is copious parking. Please do not bring pets. childcare may be available if there is sufficient interest shown in advance. For crash space and menu information for those with dietary restrictions, please contact the autocrat.

Remember to send the mundane and SCA names of all members of your party, as well as a contact address and phone number, and a SASE if you expect anything back from the autocrat.



SPANISH  
C. 1526



ITALIAN  
C. 1514

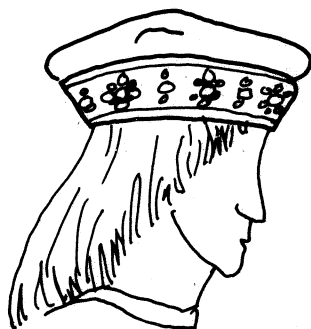


ENGLISH  
C. 1536

Fig 24 TALL-BRIMMED BONNETS



FLEMISH  
C. 1500-25



SPANISH  
C. 1499-1513

Fig 25. CONTINUOUS-BRIMMED BONNETS

# **Transylvanian Travesty**

## **Masque and Mahem V**

### **WELCOME TO THE UNSEELIE COURT**

On Saturday October 28, 1989, AS XXIV, the Shire of the Bright Hills invites one and all to our 5th annual Transylvanian Travesty Masque and Mayhem. This year the Scottish Faeries of the Unseelie Court are loose in the night, looking for hapless humans to tease and torment. Please come join us in their revelry; you should disguise yourself as not to become the object of their teasing. There will be a prize for best costume and mask. A tourney is planned for those who would fight them and a fabulous feast for those who would brave the fare of the Fey.

10:00	Site Opens
11:30	Armor Inspection
12:00	Tourney Starts
	Games for Non-Fighters
5:00	Tourney Ends (if not before)
6:00	Feast Starts
9:30	Clean Up

Cost: \$3.00 Site Fee, \$5.00 Feast (\$8.00 total) until Oct 7,  
\$4.00 Site Fee, \$6.00 Feast (\$10.00 total) after then.

Our Feast will include: Farced Chicken with Black Sauce, Cockentrice, Apples of Gold and Green, Mock Entrails, Rainbow Pears, Gourd Soup, plus other edible delights from the Fey's table. Please, those who have special dietary needs/Allergies let us know about them (at least 2 weeks in advance of the event) with your reservations. Crash space is available for those who call ahead of time. The site is damp, candles are allowed.

Prizes for the Tourney, Most Chivalrous, Best Death, Best Mask and Best Costume have been gathered by the fairy folk while at the Pennsic War (We think you will be pleased).

Directions: The site is at the All Saints Episcopal Church on Chatsworth Road. in Reisterstown Md. Take I-95 north to Baltimore, and take the Beltway exit west. Follow this until you reach &-795. Take I-795 north from the Beltway to the third exit (Exit 9A, Reisterstown). At this exit the road will split - you want to be in the left or middle lane. At the stoplight, make a right onto Rt. 140. At the next light make a right onto Main Street (or Reisterstown Rd). At the next light make a left onto Chatsworth Rd. The Church is about a quarter mile down the road on the left.

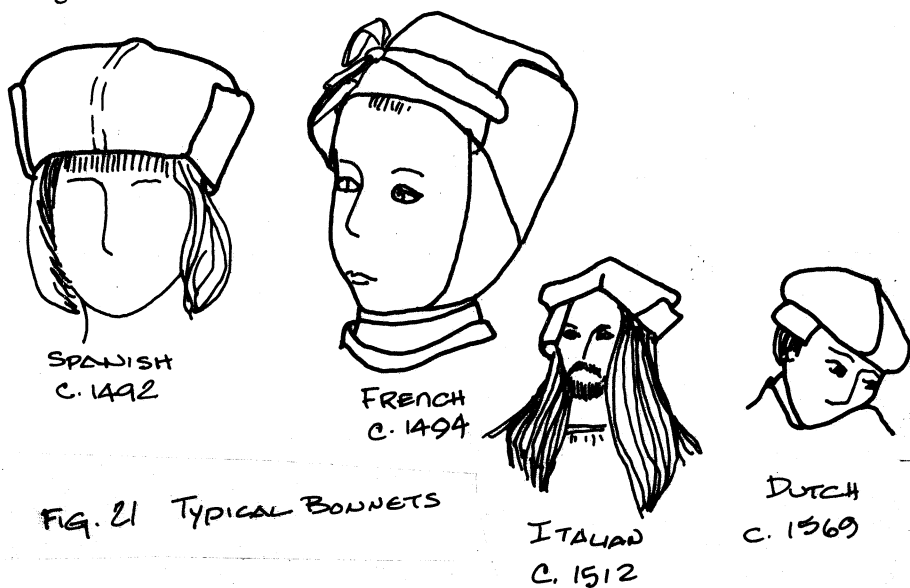


construction of the hat had not changed, but there may have been some internal structure to support the higher crown. However, it has been found from experiment that a hat constructed from very stiff cloth will have a crown that will hold its shape without internal support.<sup>1</sup> With the later versions of the flat hat, hat bands could become quite elaborate.

Flat hats were both worn alone or over a tight-fitting cap such as a coif, caul, rondelle or turban (fig. 32). When worn over another hat, the flat hat is worn tilted to one side and secured to the undercap. The practice of wearing the flat hat over another hat diminished in the 1540's as the crowns started to rise and the hat was no longer "flat."

Black velvet was the most popular color and material depicted for the flat hat, but the fashionable wearer would also have hats that matched the color and fabric of his clothing. Men of the middle and lower classes wore the colors and fabrics they could afford.

In addition to the hat badges and hat bands mentioned previously, feathers also frequently adorned hats. They were worn either singly or in a single group attached to the front or the side of the hat with a badge.



<sup>1</sup>Master Niall MacKennett made a tall-crowned hat from a very dense and very stiff cotton which holds its shape well without internal structure; the crown of this hat can also be reshaped to form a flattened, rounded or peaked crown.

## A SELECT FEW BRITISH BOOKS

### A Review

*(Taken from "The Dredgings"  
the newsletter of the Barony of Lochmere.)*

The gentles at the Museum of London must know we're out here, because they have just (1987 and 1988) published two splended and useful books, and it would appear they are beginning a series entitled Medieval Finds From Excavations in London. The first book is Knives and Scabbards, and the second is Shoes and Patterns. These books are something between an archaeology catalog and an interpretive series of essays. There are many photographs of the actual objects, as well as line drawings showing both flat and assembled views. There are practical discussions of how the objects in question were made, and surveys of the collection in terms of like-object groupings, sizes, time period, styles, etc. While the language is technical, there are excellent glossaries, and the practical sections seem designed for recreationists. There are also interesting discussions concerning the archeological challenges involved - preservation, cataloging methods, etc. I understand that there are some few problems in actually applying some of their information to what we do, but I have seen shoes made from this book and they really look like the shoes of the Middle Ages.

#### Knives and Scabbards

J. Cowgill, M. de Neergaard & N. Griffiths  
London, HMSO 1987 £ 10.95

#### Shoes and Patterns

Francis Grew & Margrethe de Neergaard  
London HMSO 1988 £ 11.95

The books are available from:

Oxbow Books  
10 St. Cross Road  
Oxford OX13TU U.K.

(This dealer has lots of good books;  
I have the catalog)

-Review by Keilyn FarTraveller

straight line.

By trying to force my opponent to move with me, I can often find out what kind of fighter he or she is. A less experienced fighter might open up and inadvertently drop his defenses because he forgets to bring his shield along when turning to square off with me. Others might follow step by step and constantly bombard me with shots, trying to force a hole in my defense. When they try to muscle their shot through, they often forget their shield is what keeps me from clocking them first and don't move it. I classify these as the young, energetic types. Both can usually be dealt with by throwing a blow with a quick change of direction.

Another class of opponents are those who never seem to be farther away than a sword's length but never take more than a step or two. This indicates they know what they are doing, and in the Barony of Storvik, there could very well be a belt under that tabard. A variation is someone who refuses to follow while you run around, but waits for you to come to them. If they seem bored with your antics, they may have a brass hat hung on their mantle piece. In either case, survival becomes the issue and those long range sniping shots will just bounce off a corner of their shield. Your only choice here is to get in close and work around their shield without standing too long in the area in front of them affectionately known as the dead zone. This means closing fast, throwing a couple of combinations, then peeling off to one side and trying to keep out of reach. Of course, your opponent will be trying to keep you right where he wants you. That's what makes it interesting.

I first learned the ways of combat years ago, in a barony far, far away. In this place, shield sizes were limited, and many were the people who fought with round shields or two weapons. Only for a serious tourney or pitched battle would the heaters be brought forth from their resting places, get dusted off, and see daylight for a glimmering moment before being returned to the back of the station wagon. War shields were propped up by empty beer cases and used for tables when not used in the field. In such a place, a long sword and round shield were perfectly acceptable choices. Moving to Atlantia proved to be a bit of a culture shock, with its endless sea of belts, large shields and short swords.

While I fight with an open style, this does not mean I have been

# Fighting Round Shield In Storvik, One Man's Perspective

Or

Where Did That Wall Come From and Why Is It Trying to Kill Me?

by Lord Thorvald Hrafnsson



It is a bright summer day and a gentle breeze pushes a single wisp of cloud across the sky. A small boy tugs on his mother's sleeve to get her attention. "Mama, who is that man over there, the one running around in circles?"

Bending down, she looks in the direction he is pointing. "He is fighting in a tournament dear. See, he is using a round shield against that other man with the big triangular shield. The one with the corners is called a heater shield."

"Why doesn't the man on the ground use a heater too?"

Looking a bit puzzled, "I don't know dear."

Indeed, many people have asked me that very question. "You are awfully exposed. You don't have any corners to catch the blows, and from here I can hit either your head or your legs," they say. Well, sure, if I stand still and let someone continually pummel me, one of those shots is bound to rise above or drop below my shield. That should be relatively apparent to almost anyone. Hitting a moving target, however, is a little more difficult. Not impossible mind you, as I have often discovered.

I have no set 'style' of fighting that I ascribe to (or at least none that I am aware of) and I find it easier to try new things and be killed in more interesting ways with a light, mobile round shield. The trick is to avoid having a walking battlement lumber up to me, fill my field of vision with his shield blazon, and proceed to beat on me relentlessly. Standing toe to toe with a one-man shield wall is a problem that an inexperienced fighter sometimes has and one I try to avoid if at all possible. To use a round shield and survive longer than 30 seconds, I have to move alongside, around, and yes, even away from many a hulking heater shield. To keep you from backing into walls, ropes, etc., I have to remember to retreat in an arc around my opponent instead of just back peddling in a

hit in the head a couple of times too many. This does not mean I have been hit in...uh...never mind. I will certainly use a heater or large war shield in a open field battle where blows come from everywhere and I may want something between me and the 250 lb. brute glowering from the other side's formation. It also comes in handy for those who would like to avoid foot prints on their gorget after being struck down in a field battle. Believe me, I have heard the pitter-patter of not so little feet over my helm in the past.

The round shield may not be for the seeker of the crown or for the front man in a shield wall, but it fits me, my period, and I like it. After all, it's fun and that's the reason I don armor and heft a blade in the first place. For anyone who would like to discuss it further, I'll be glad to see you on the field of honor.

*(This is the third part of Mistress Teleri's series of articles on men's headdresses. I hope to finish up the series next month. B of H)*

## From Chaperon to Copotain:

Fashionable Men's Headdresses from 1400 to 1600

By Teleri Talgellawg

### Bonnets

c.1485 - 1570

Bonnets are a variation or a descendant of the acorn cap. Some acorn caps of the 1480's have crowns that were square rather than rounded. A bonnet is a square-crowned cap, often worn with the points of the square over the center front and back of the head and over the ears (fig. 21). As with acorn caps, the bonnet could be brimless or more usually have a brim. Black was the most frequently worn color, but other solid colors were seen. The brims were sometimes of a contrasting color or of fur. The bonnet could be of blocked felt or sewn from cloth.

Crowns ranged from being relatively shallow and close-fitting especially between the 1490's and the 1510's to being larger and fuller after 1500 (fig. 22). From that time, bonnets having all sizes of crowns are worn concurrently.

## *Inter-Shire Collegium*

Unto the populace of the Known World: On the second day of December of this year the Shires of Mattina d'Oro, Highland Foorde, and Stierbach welcome your participation in our Collegium!

The classes include: Basic Dance, Beginning Chainmail, Counted Thread Embroidery, Courtesy and Behavior, Designing Your Banner, Documenting Arts and Sciences Projects, Fabrics and Colors for Historical Costume, Food in Period, History of Assassins, Introduction to the SCA, Judaic Naming Practices, Practical Piracy for Fun and Profit and SCA Folklore.

In addition to a variety of classes, we are attempting to create a reasonable period atmosphere and encourage activities that go beyond the classroom (as long as these do not distract activities within the classrooms). The site is comfortably large and merchants, beggars and "street" performers are welcome. It is suggested that gentles who wish to bestow largess upon performers or beggars come prepared with "coin of the realm" (foil covered chocolate coins) or "silver nuggets" (Hershey Kisses). Begging for real money will not be permitted.

If there is enough interest IN ADVANCE, we will run an assassin's game (limited weapon forms, classrooms are sanctuary, and other rules that we haven't thought about yet). If you are interested in participating in this, please contact the Game Master directly (see below).

Merchants, the availability of table space on which to display your wares is limited and must be reserved in advance. If you wish to reserve table space, please contact the Registrar.

Plans for the evening include a pot luck feast and an auction to benefit the coffers of our three shires, followed by dancing and general revelry. There is limited refrigeration space and a microwave oven available at the site. A place will be reserved for crockpots. All gentles remaining for the feast are asked to bring a dish to feed 6 or 8 persons, as follows:

If your SCA name begins with:

A - F  
G - L  
M - R  
S - Z

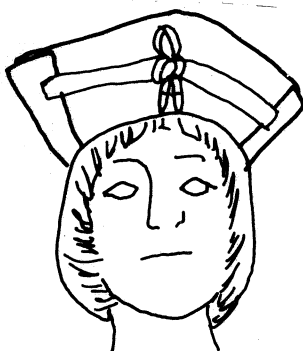
Please bring:

main dish  
fruit or vegetable  
bread/cheese  
dessert

continued next page

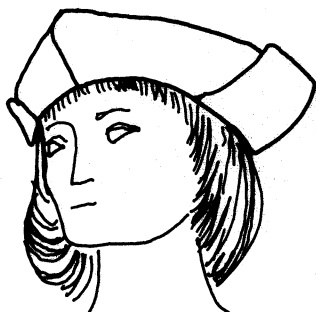


GERMAN  
C. 1515

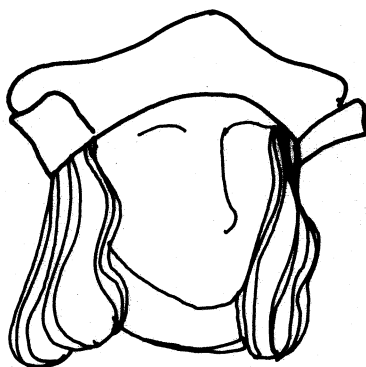


SPANISH  
C. 1524

FIG. 22 FULL-CROWNED BONNETS



SPANISH  
C. 1537



ENGLISH  
C. 1508

FIG. 23 TYPICAL  
PARTIAL BRIMMED  
BONNETS

Anyone interested in performing during the day or evening, please contact the autocrat in advance.

Directions:

From points South, Ease and West: Take Route 3 north via Route 50 from east and west or Route 301 from the south. Turn right onto Benfield Road. Once on Benfield Road, head East toward Severna Park. The entrance to the church is just past the Third light on the Right side of the Road. Th 'in' driveway is the second one. Follow the one way signs to the parking area at the rear of the hall.

## YULE RE-ENACTMENT FEAST

On December 9, 1989, AS XXIV, a feast re-enacting Yule customs will be held in the Barony of Storvik, at the Church of the Ascension. The feast will be cooked by the incomparable Mistress Jaelle.

11 AM	Site opens, dancing thereafter
2 PM	First Course
4 PM	Second Course
	after the feast - 8 PM, More Dancing

	before 12-1-89	on or after 12-1-89
on-board	\$13.00	\$15.00
off-board	\$ 5.00	\$ 5.00

There will be a maximum of 64 people (including both on- & off-board), so please get your reservations in as soon as possible. Make checks payable to Barony of Storvik/SCA, Inc. If you have dietary restrictions, or if you have any questions, call or write to the autocrat Lann Lerben O Cambion, c/o LeeAnne Roberts, 13439 Overbrook Ln, Bowie, MD 20715, 301/464-1103 (please call before 11pm & leave a message on the answering machine if I'm not there).

The site, the Church of the Ascension, is in Silver Spring. From the Washington D.C. beltway, take the Georgia Avenue exit south toward Silver Spring. Go about a mile to Sligo Avenue and make a left. The site is located at 633 Sligo Avenue.





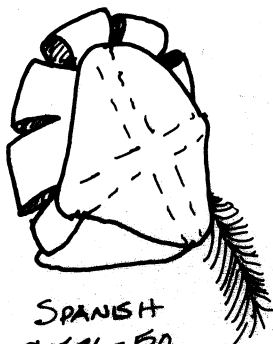
FLEMISH  
C. 1500-25



ITALIAN  
C. 1490-1500



SPANISH  
C. 1520



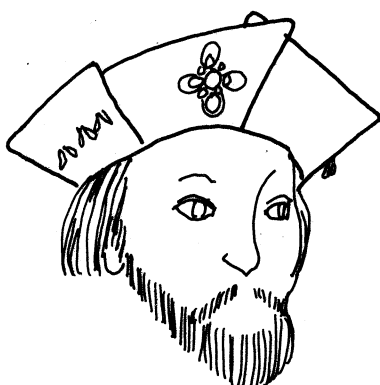
SPANISH  
C. 1526-50

FIG. 26 BONNETS WITH SLASHED BRIMS



Note:  
chinband

SPANISH  
C. 1520



ENGLISH  
C. 1520



SPANISH  
C. 1498

FIG. 27. BONNETS WITH SECTIONED BRIMS

Unto all to whom these presents come, from Keilyn FarTraveller, autocrat of Twelfth Night in Lochmere, come greetings and an invitation.

We would bid any and all gentles to attend our celebration of Twelfth Night, and to celebrate the holiday with dance and song, food and drink, merriment and good company.

As of this writing, we have tentatively established the menu, which will include duck with turnips, meatballs, roast port, fish soup, spinach, salad, frumenty, rice tart, pickled carrots and divers other dainties.

What we ask is if any are willing to aid us in our attempt to properly present this feast and celebration, that they contact the autocrat (name and address below, or in the announcement). We particularly desire entertainers (minstrels, musicians, jugglers, players, or other types of entertainment fit for a country manor in the Year of Our Lord 1400) and those who are willing to serve in some capacity (be it great or small) during the day. For those who are willing to serve at table or some such onerous, yet honorable task, there can be negotiation on the cost of entry. Again, please contact the autocrat.

And finally, we desire to know as far in advance as possible if you, or those of your house are planning to attend, and their numbers. Thus we request that you make yourself known to the autocrat with coin in hand.

We hope that you will join us. If you have any suggestions, questions or comments, please contact the autocrat, who remains, as always, the humble servant of the Society, and her Barony,

*Keilyn*  
*de*

By my hand this X day of October, in the reign of Barry and Simone, second of that name, from my home in Lochmere.

Beth Morris

12425 Seabury Lane

Bowie, Maryland 20715

(301) 464-5666 (please have the courtesy not to call after midnight or before six in the morning)

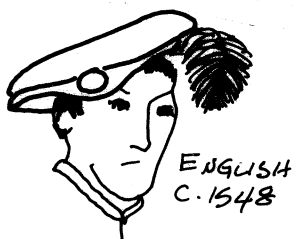


FIG 30 DOWNTURNED BRIMS



FIG 31 "FLAT" HATS of the LATE 16<sup>TH</sup> CENTURY



FIG 32. FLAT HATS WORN OVER  
TURBANS

## Museum Notes of Interest

WOMEN IN THE RENAISSANCE, at the Folger Library, thru Feb. 17, 1990. Mon-Sat, 10am - 4pm. Includes exhibit of first published woman's literature, etc.

ITALIAN ETCHERS OF THE RENAISSANCE AND THE BAROQUE, National Gallery of Art, Sept. 24 - Nov. 26.

MANUSCRIPT PAINTING OF THE RENAISSANCE, Walters Art Gallery, Baltimore, Oct 3-Dec 31. For Information, \*

A SEMINAR THE GENIUS OF FLORENCE: THE FABRIC OF THE RENAISSANCE CITY, Walters Art Gallery, Oct 21\*

SPLendor OF THE POPES: TREASURES FROM THE SISTINE CHAPEL AND THE VATICAN MUSEUMS AND LIBRARY, Walters Art Gallery, Baltimore, Nov 5 - Jan 7

\* For information on these events (some of which are not free!) call Lady Johanna von den Glocken, Tel: 301/942-5161.

## Theater Notes of Interest

TWELFTH NIGHT, Wm. Shakespeare, Folger, from Sept 19.

A MIDSUMMER NIGHT'S DREAM, Wm. Shakespeare, Arena Theatre, From Sept 22

THE TEMPEST, Wm. Shakespeare, Folger, from Dec 5.

MARY STUART, Schiller, Folger Theatre, From Feb 13.

THE MERRY WIVES OF WINDSOR, Wm. Shakespeare, , Folger, From April 24

## COLLEGIUM COMMUTATIUM

Master Allyn is interested in establishing a campus of the Collegium Commutatum in the Tyson's Corner area. If you live or work in that area and would like to help get it going, please contact him at:

Work : (703) 827-3697 (ask for Alan Dowd)

Home : (703) 491-8867 (between 6 P.M. and 10 P.M.)



- Figure 27 **Henry VIII** by an unknown artist (English, c. 1520).  
**St. Felix Arraigned before Rufinus** by Joan de Burgunya  
 Phelipe el Hermoso by an unknown artist (Spanish c. 1498).
- Figure 28 **Charles V** by an unknown artist (German, c. 1530-5).  
**Thomas, 2nd Baron Vaux** by Hans Holbein (English, c. 1532-5).  
**Ferdinand I** by Viet Arnberger (Spanish/Swiss, c. 1543).
- Figure 29 **Gabriel de Salamanca** by Jean Gossaert (Spanish/Flemish, c. 1530).  
**Portrait of a Man** by Corneille de Lyon (French, c. 1543).  
**Simon George of Quocote, Cornwall** by Hans Holbein (English, c. 1540).
- Figure 30 **Unknown Man** by an unknown artist (English, c. 1548).  
**Augustus of Sake** by H. Krell (German, c. 1551).
- Figure 31 **Admiral Gaspard de Coligny and François de Coligny** by François Clouet (French, c. 1560).  
**Bernardo Spini** by Gianbattista Moroni (Italian, c. 1570).
- Figure 32 **St Julian after Killing His Parents** by the Ororbia Master (Spanish, c. 1530).  
**Portrait of a Man** by Conrad Faber (Flemish/German, c. 1535).