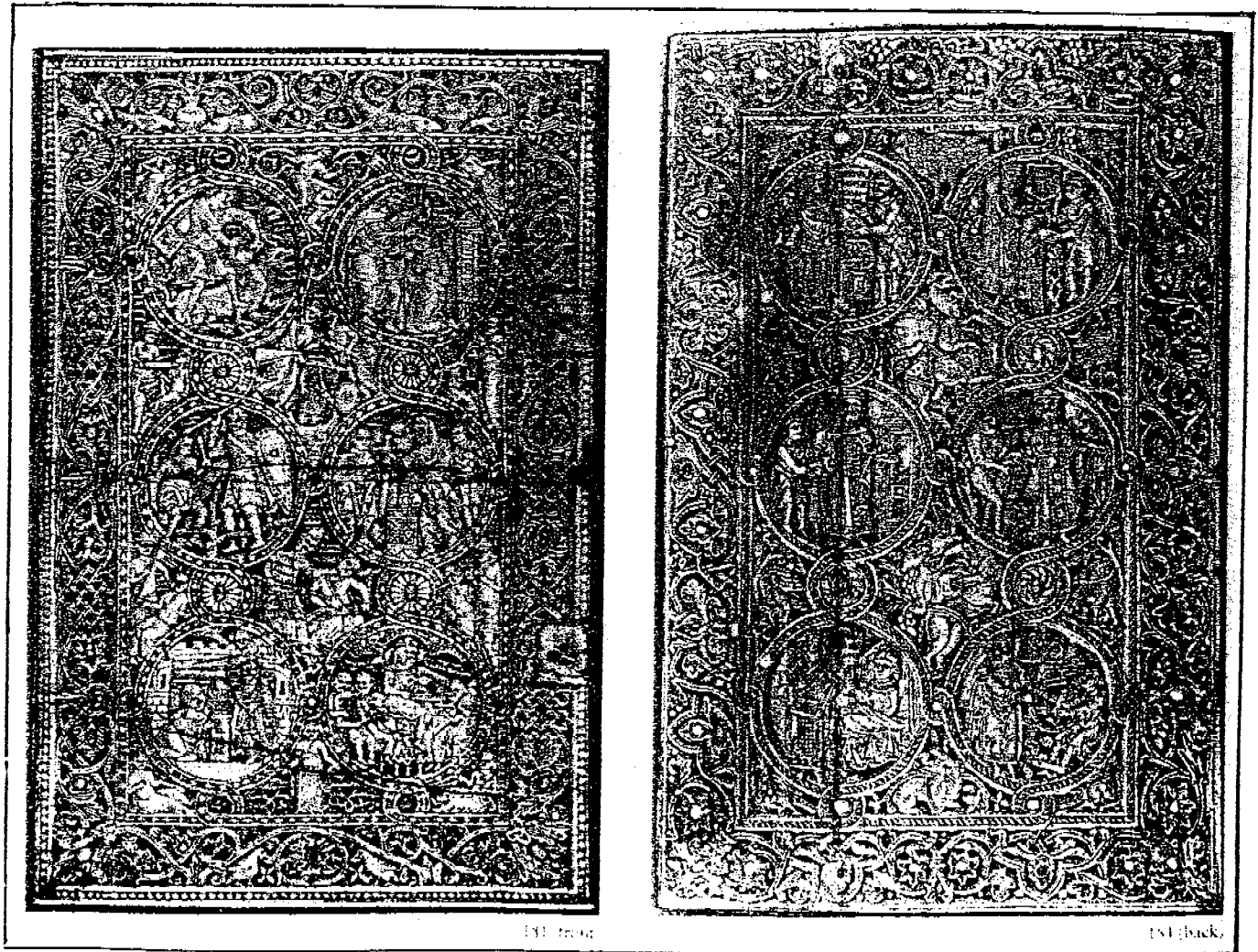


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CONTENTS

PAGE

Editorial	2
Items of Interest on Queen Melisende's Psalter Covers. . . Steven Baker.	3-5
Svyatoslav Codex.	Damien Fegan 6
Byzantine Game of Empodizon Ischadas or Bob Fig. Steven Baker.	7
African Armour on the eve of the 2nd Punic War Graeme Walker	8-10
A Pilgrim's Alms Satchel	Stephen F Wyley 11-12
Sven's Conference Tips	Sven 13
The Fletching Register	Stephen F Wyley 14-16
Domesday Book	Audrie Gorry. 17
Book Review	Graeme Walker 18-20
Food, Glorious Food	Branwen 21-22
NVG Contact List	Back

ABOUT THE COVER

Ivory Covers of Queen Melisende's Psalter, 1131-1143, size 217 x 145 mm front, 221 x 144mm back. The covers show six scenes from the life of David. Constructed from very thin sheets of ivory about 4mm thick. Source, Byzantium, Ed David Buckton, see article page 3.

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From the Editor.

It is not my policy to be a talkative editor, so if I have something to say I'll say it.
Back Issues are available. Issue catch up for 1996 subscriptions is underway.

I need articles.

Items of Interest on Queen Melisende's Psalter Covers.

Part 1 - Arms and Armour

By Steven Baker

The Psalter

It is believed from the evidence in the calendar, litany and prayers that this Psalter was made for Melisende during the Latin Rule in the holy Land. It is datable between 1131 and 1143. The book is written entirely in Latin but the prefatory images are Byzantine in iconography and style. According to the book that I obtained the images from the way the work has been done suggests that it was done by an artist trying to work in the Byzantine style.

Historical Background¹

Melisende, daughter of King Baldwin II, was born in 1110 and died in 1161. Melisende married Fulk of Anjou in 1129. Two years later they were crowned Queen and King of Jerusalem following Fulk's repression of the revolt of Hugh du Puiset (1132), who was suspected of being her lover. Melisende was allowed a role in the government and became extremely active in the political affairs of the Crusader states. In 1144 she became regent for her son, Baldwin III and, as leader of the state, played an important part in the Second Crusade. In 1150 Baldwin attempted to establish his own rule and Melisende's refusal to relinquish her power launched a civil war. Defeated in 1152, she was expelled from Jerusalem and sent to Nablus where she established her court. Melisende continued to wield a certain degree of influence from Nablus, up until her death in 1161.

Details from the covers²

It must be stated from the start that the amount of detail that is obtainable from these covers is limited as their size is roughly 220mm x 145mm and only 4mm thick. This means I will not attempt to make guesses as to actual size or cut of clothing. I will however give size comparisons. That said there is still a lot that can be gleaned from these covers as the artist had a very steady hand and a good eye for detail.

What is shown on these covers are pictures of arms and armour, clothing, furniture and various accoutrements that would have belonged to the people of Outremer and to a lesser extent the Byzantines. As to who is represented on these covers they are essentially biblical characters and personifications of vices and virtues.

Arms and Armour

Swords

The pommels on all 5 swords are circular or spherical though one pommel maybe a brazil nut shape. It can be seen that the cross guards are essentially straight and about one and a half to two times the width of the blade. The exceptions to this is sword 1 which has the ends curving down alongside the blade and sword 2 which tapers towards the ends along one side.

While two of the swords are shown in scabbards it is not possible to discern any detail regarding the fittings. Sword 3 is shown being suspended from a baldric and there is some detail as to how the scabbard was attached but not enough to make it worth discussing here. The strap on Goliath's shoulder may also be a baldric and the interesting thing here is that both baldrics are almost the width of the shoulders.



Sword 1



Sword 2



Sword 3



Sword 4



Sword 5

Figure 1 - Swords

¹ The Illustrated Encyclopedia of Medieval Civilization. Aryeh Grabois. Octopus. 1980. ISBN 0-7064-0856-X.

² Byzantium, treasures of Byzantine Art and Culture. Ed. by David Buckton. British Museum Press. 1994. ISBN 0-7141-0577-5

Spears

There are three spears of which only two are fully visible. The third is buried deep in Avarice's abdomen.

Goliath's spear head is of a basic shape but instead of the usual tapering socket has two bars across. It is possible that this is showing a tanged spearhead and the bars are some form of thonging to hold it to the shaft. The other thing to note is that the shaft widens as it nears the head of the spear, this is most likely an attempt at perspective. However, if it isn't then it brings up the interesting question on the usefulness of tapering shafts and whether there is any record of such a practice.

The other spear shows a very long, tapering blade.



Spear 1



Spear 2

Figure 2 - Spears

Sling and Club

David is wielding a fairly standard sling. One thing to note though is the grip. He has one end of the sling firmly in his grasp and the other end comes over his index finger and then back into his hand.

There is not much one can say about the club other than it is small and knobby. By the look of it was probably a cleaned up tree root.



Sling



Club

Figure 3 - sling and club

Armour

Only three figures are wearing armour, these being a vice, Goliath and a virtue. There are possibly some other figures wearing helmets but since they are only wearing clothes these helmets could easily be hats.



A Vice



Goliath



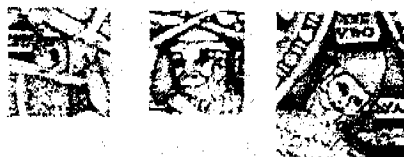
A Virtue

Figure 4 - Armours

Helmet

There are two styles shown. The first is a shallow conical dome with a band around the lower edge. The other is a slightly deeper one piece dome. While it seems Goliath's helmet has a nasal this is more likely to be David's stone.

All of them have some form of aventail suspended from the rim. In fact Fortune's aventail (style 2) is lamellar and covers not only the back of the head but both the throat and jaw.



Style 1

Style 2

Figure 5 - Helmets

Shields

There are two shields. One is circular and from the way the arm is positioned it is most likely a buckler. This shield covers the soldier from shoulder to hip. The other shield belongs to Goliath and is a round top kite shield. It covers him from shoulder to knee and seems to be about as wide as his shoulders.

Both shields have a circular boss probably of the raised dome type along with some form of shield rim. It is impossible to say what form the rims take, whether made of leather, cloth, steel or just painted on.

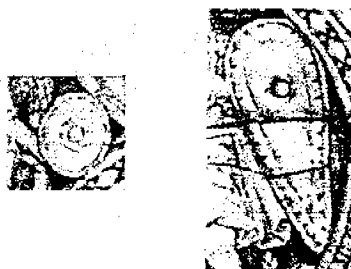


Figure 6 - Shields

Body Armour (See Figure 4 - Armours)

The armour worn by soldier 1 has lamellar sleeves which reach to the elbows. The skirt on it is also of lamellar construction. The torso portion seems to be of lamellar construction though using smaller plates.

Goliath's armour shows either lamellar, pteurges or both on the sleeve. His torso armour is either scale or mail and covers him to about groin level.

Fortune's armour is of lamellar construction covering him from shoulder to elbow and shoulder to knees. The lamellar doesn't seem to have a divided skirt and may represent the form of armour worn by heavy infantry.

One thing to note about these armours is the sleeve. They seem to be constructed so that the lamellar comes to a point at the outside of the elbow and is cut away at the inside of the elbow. The other interesting thing about these sleeves is that from the way the lower row on the inside of fortune's sleeve bends and the way the sleeve flares out on Goliath's the last row may in fact be leather pteurges.



Figure 7 - Sleeves

Svyatoslav I Codex by Damien Fegan

The Illustration is of Prince Svyatoslav of Kiev with his family was executed two years after his death at the hands of the Penchenegs in 972.

Svyatoslav wears a mid calf length tunic decorated with bands of embroidery/braid, (unfortunately the illustration is in black and white therefore the colours can not be discerned). Over the tunic he wears a dark coloured square on a rectangular cloak which is trimmed with another colour on the edges. The cloak appears to be fastened with two roundel teardrops clasps. Boots appear to be long and decorated (possibly by embroidery or applique). The hat is fur trimmed with what appears to be a cloth top. The figure is moustached with short hair, there is no sign of side locks.

Prince Vladimir(?) (small Figure) wears a suyta (coat) split to the naval and trimmed with bans of braid. The cuffs are in a separate colour as is the tunic hem and what appears to be a stand up and fall (?) collar. The collar does not appear to be of fur. The figure is also wearing a belt with hanging pendants in the style of the steppe nomad fashion. The hat also appears to be a sugar-loaf shape possibly of fur with some form of decoration (?) on the right side. The other figures are dressed in the same style as Prince Vladimir.



Source. The UNESCO Courier , April 1992. Photo reproduced in an article by Dmitry Nalivaiko.

The Byzantine Game of Empodizon Ischadas or Bob Fig

While reading the translation of Eustathios's 'Capture of Thessaloniki' I came across a reference to a game called Empodizon Ischadas. It was contained in a passage which gave a less than complementary description of David Comnenus, commander of the besieged forces of Thessaloniki and was as follows:

Hearing that a tunnel was being driven into the wall from outside, he commanded, 'You must also drive a tunnel through from within.' And after opening his mouth to this extent he sat gaping thereafter, like a statue rather than a man, 'as if he was playing bob-fig' in the words of the comic poet.ⁱ

As to what the game is exactly its hard to tell from the text. It would seem to involve sitting down with your mouth open and then ?? - we don't know what. Checking the translators commentaries at the end of the book we find out that Empodizon's usual meaning is 'hinder' or quite literally 'get underfoot' and Ischadas means fig. As the translator points out hindering figs does not make much sense.

I checked a few references and came up with three possibilities that Empodizon Ischadas could be.

The first was suggested by the translator and I present it here in more detail.

A person sits on a stool with his/her mouth wide open and is the fig catcher. People then attempt to throw figs into the catcher's mouth. The catcher can not use their hands but must only use their mouth to catch the figs. In addition I would suggest that they could not rise or move from the stool.

The second comes from two references^{ii iii}. The game was called in French jeu du cos pendu and in English bobcherry.

Essentially a cherry or an apple was suspended from a cord and had to be eaten fast. The winner was of course the one who finished first. The fruit involved would be suspended just out of reach so that the person would need to stand on their toes.

The third comes from the same two sources^{ii iii}.

In this game an apple, a plum or a grape was placed in a vat of water and you had to catch the piece of fruit in your mouth without using your hands. A variation was to do it from the sitting position and bend backwards and try again grab the fruit with your mouth. A further variation it seems was to float brandy on top the water and set it alight which is an interesting way of making brandied figs and a variant that those of us with beards would be wise to avoid.

As you can see anyone of these variations could be the game mentioned by Eustathios. In my opinion however I think the first is the most likely because this is the only one where you are likely to have the person 'Sitting like a statue' and get a large number of figs being underfoot because the catcher missed them and after all the game is 'FIGS GET UNDERFOOT'.

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ⁱⁱ *Fun and Games in Old Europe* by Walter Endrei and Laszlo Zolnay. Translated by Karoly Ravasz. Corvina Kiado, Budapest 1986. ISBN 963 13 2386 2.

ⁱⁱⁱ *Medieval Games by Salamallah the Corpulent*. Published by Raymond's Quiet Press. ISBN 0-943228-03-4

African armour on the eve of the 2nd Punic War

Prolog

Ancient historians never fully describe the military system of the Karthaginians. This makes it difficult to reconstruct the battles in which they took part. Karthage employed mercenaries on a larger scale than other states, and these would have armed and fought in their native manner. When Karthage employed mercenary Greek forces during the 4th century BC, this meant spears and Argive shields, in a phalanx formation.

Differing interpretations

While the combat styles of the majority of mercenary peoples in Karthage's employ are sufficiently well known, that of the African infantry is not. Some modern writers have suggested that these troops were armed in Greek style in the later 3rd century, and even used the Makedonian sarissa. Terrence Wise, in "Armies of the Carthaginian Wars", supposes that Hannibal's African troops converted from sarrisa bearers to the Roman style of combat in Italy, ironically, after having devastated Roman arms in 3 major battles. Peter Connolly, in "Greece and Rome at war", considers that they were and remained sarrisa bearers for the duration of the war.

There are references to Greeks in the mercenary forces down to c. 260 BC, but when Karthage lost the first Punic War to Rome, the maritime connection to Greek lands was lost as well. It seems more likely to me that, by the time of the Hannibalic war, Karthage's African infantry were fighting with sword and shield in the west Mediterranean fashion.

The account of Polybios

Polybios, a Roman admirer, wrote a detailed history of the war, using eye witness accounts and privileged state information, 50 years after the event. Critical parts of his work are available to us. Livy, the patriotic and biased historian of Rome, wrote 200 years after Hannibal, adapting and shortening Polybios into Latin.

The following are some notes made from Polybios, (chapter and verse given for ease of reference) that should be considered.

- III.49. During his march to the Alps, those with damaged equipment in Hannibal's army were supplied with Keltic replacements.
- III.56. Hannibal entered Italy with 12,000 African and 8,000 Spanish infantry, and 6,000 cavalry.
- III.72. Hannibal drew up his heavy infantry in a single line at the battle of the Trebbia.
(The modern translation by Scott Kilvert incorrectly introduces the word "phalanx" here. That by Paton, which has the advantage of parallel Greek text, shows that the word does not appear, and was added by the Penguin translator. Polybios said the line contained the Spanish and Kelts, as well as the Africans. It also contained maniple gaps for the light troops to retire through. There is no indication that the Africans, or any other unit, were armed as phalanx troops.)
- III.83. For the battle of Trasimene, the African infantry occupied a hill.
(This position would have been better assigned to sword troops, as phalanxes tend to break up when attacking on uneven ground.)
- III.87. After the battle of Trasimene, Hannibal re armed his African troops with captured Roman equipment, selecting the best weapons available.

(Most probably, Hannibal replaced damaged equipment, like shields, with undamaged but essentially similar Roman equipment. This is the only text, because it singles out the Africans, that could presumably be used to support the idea that these troops adopted a new style of fighting. This argument suggests an uncharacteristic lack of forethought, as Hannibal could easily have armed his men in this manner before setting out. It fails to show how the men were trained, mid campaign, to use the new weapons. It goes against the organisation of the rest of Polybios' account. Finally, it still doesnt indicate that a phalanx combat system was being replaced.)

- III.114. At the battle of Cannae, the African troops are described as equipped with Roman armour and weapons.
- XV.11. The battle of Zama. Hannibal's army is in 3 divisions, much like the Romans. Light armed first, new Karthaginian recruits second, and in the last line his seasoned veterans.
- XV.13. These veteran mercenaries, from the Italian campaigns, hold spears prior to the final conflict. They seem to have been armed similarly to the Roman Triarii.
- XV.14. Hannibal's army is said to be equally matched to the Roman army in weapons.

Discussion of Polybios' evidence

Polybios is the earliest historian to discuss the differences between a phalanx and the legionary formation. He does this in the context of the 2nd Makedonian war, which followed shortly after the 2nd Punic War, in chapter XVIII, section 28. The discussion implies that the two systems were only confronting each other for the first time now. Had Hannibal been using a phalanx, Polybios would certainly have compared the rival systems in his history for 218 BC rather than waiting till 200 BC.

Polybios says that when the two systems met, the Roman consistently won. If the Karthaginians used a phalanx system at the Trebbia, Trasimene or Cannae, Polybios could never have made this assertion.

Hannibal's army is described using Greek technical terms but this isn't evidence that it was a phalanx. A look at the original text reveals that Polybios used Greek terms to describe the Roman army also! In fact Polybios never describes Hannibal's army as a phalanx until the battle of Zama, and at this point he also calls the Roman army a phalanx. The reason for this change of description must lie in the way that that battle was waged, rather than any change in martial hardware, but notice that the Karthaginian army is still being described in comparable terms to the Roman army.

Again, Polybios says the Karthaginian system was shown to be no better than Rome's, when a general of equal brilliance to Hannibal was pitted against him. The 'system', which is not described, may well have been the distinction between mercenaries and citizen troops.

Finally, Polybios implies that Punic arms were inferior to Roman ones, not different! The Africans could have been armed and organised in a similar way to the Roman legion.

The root of the confusion

The issue is complicated when these authors consider another Karthaginian unit. Connolly refers to 'the Pikemen' in Polybios' account of Hannibal's army. Mistakenly, but understandably, he equates this unit to the sarissa bearers in the Makedonian army. Less understandably, he then maintains that these pikemen are the African infantry.

The pikemen are obviously light armed troops from the jobs they are given, while the Africans are not; they carry captured Roman arms at Cannae. It can be shown that pikemen and African infantry are different units entirely, and that there is no connection between these 'pikemen', a Greek style phalanx and the African infantry.

Connolly disproved on Cannae

On pages 186 - 7 of "Greece and Rome at war" is a plan of the battle of Cannae. It is not true to the text of the historian. Polybios says that, for that battle, the slingers and pikemen were sent forward as a light armed screen while Hannibal formed his heavy troops into a battle line. Its arrangement was Kelts and Spaniards in the centre, with the two wings formed by the recently re armoured Africans. The Africans and the pikemen have two different roles, and are employed on different parts of the field. Connolly's explanation, that the pikemen must have subsequently retired to the rear, to form the wings of the battle line, is fiction. He calls them Africans, but Polybios never gives them an ethnic tag.

So who were the Pikemen

The Pikemen are called Karthaginian, but this means only that they were on the Karthaginian side. They are never mentioned as being African, nor Balearic, Spanish, Keltic or Numidian. Their exact ethnic identification remains unknown. They are also not pikemen!

Pikemen is translated from the word λογχοφοροι, (logchophoroi, meaning logche bearers), by a succession of translators, but according to the Liddell-Scott bilingual dictionary, the word λογχη (logche) means a spear or javelin, and a number of examples are given showing the use of the word. None of these examples indicated a long weapon, certainly nothing approaching a 6 metre sarissa, but this inaccurate translation may have been what mislead Connolly and Wise. On this basis I would amend pikemen to spearmen, or just as likely, javelineers. If they also carried a light shield, they would have been comparable to the Velites, the light armed first line of the Roman army.

Conclusion

Karthage had the resources to copy the armour and drill used in the Makedonian kingdoms, if it wished. Greeks do not appear to have been recruited for Hannibal's invasion of Italy, and are last mentioned in the Karthaginian forces about 260 BC. There is little evidence either way, but it seems unlikely that sarissa armed troops were in use outside Greece and the Makedonian kingdoms, at this time.

The mercenary forces of Hannibal's army, the African, Spanish, Keltic, Numidian and Balearic troops, fought in their traditional styles. The African infantry, whose traditional combat style is unknown, have been targeted by some modern writers as possible phalanx troops. No evidence has been cited to justify this assertion.

From the evidence of Polybios' account, the African infantry could fight in a similar way to the other mercenaries under Hannibal's command, and also re use Roman arms and armour without modification of their combat style. Phalanx combat was quite different from, and did not integrate easily with, the sword and shield tactics of the western Mediterranean. I find it highly probable that the African infantry were armed and trained to fight in the Roman manner at some time prior to the invasion of Italy.

Graeme Walker

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A Pilgrim's Alms Satchel.

A pattern and method of construction.

Stephen F. Wyley.



Figure 1. A pilgrim from the late 11th century with staff, hat and alms satchel.

This is a short article about the use of a manuscript depiction of a pilgrim and how it was used to construct a replica of his alms satchel. For this article I have assumed the reader has or can obtain the expertise in basic leather work so I will not go into any great detail on the techniques involved. For convenience sake I have put the instructions for the construction of the satchel in the third person.

The main considerations that should be taken into account when starting such a project are; the effect of the material on the depiction itself, the artistic licence taken by the originator of the piece under study and the original functionality of the item depicted.

According to Runciman's 'A History of the Crusades - the First Crusade' the depiction of the pilgrim (see figure 1) comes from a late 11th century manuscript from 'Les Fresques de Tavant by permission of Les Éditions du Chêne, Paris', whereas according to Salt in the 'The Crusades' the source is simply listed as 'Musée de Monuments, Français, Paris'.

A description of the leather alms satchel in figures 1 and 2 is as follows: the flap closure is triangular in shape and is decorated by a thin lined triangle and the edge of the flap has a thick dark line along its outer edge, the closure strap is attached to the apex of the closure strap securing the flap by passing two parallel slits in the front of the satchel and hanging well passed the bottom of the satchel; the bottom of the satchel is wider than the top thus forming a rhomboid; the shoulder strap is attached to the sides of the satchel and extends passed the base of the satchel to pointed anaxes: the bottom of the front

the flap consisting of two thin parallel lines (parallel to the bottom of the satchel) which are filled with six "X's", (see figure 2); and in Salt's "The Crusades" the colour plate of the pilgrim the colour appears as a reddy brown. Another version of a pilgrim's alms satchel can be seen in figure 3 but the providence is unknown.

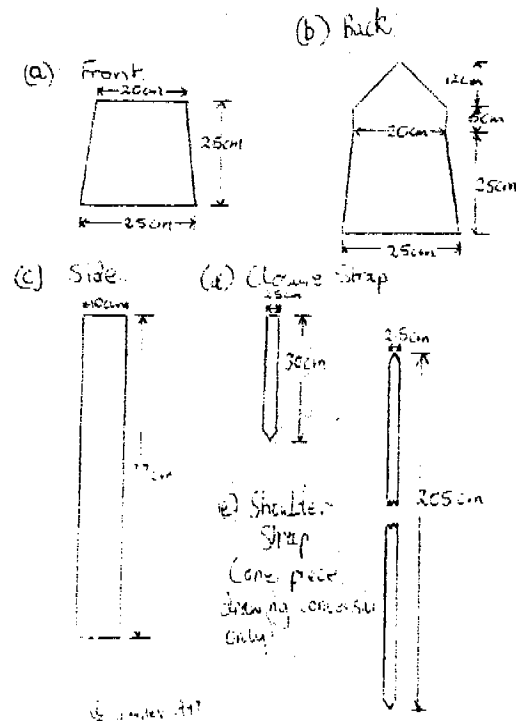


Figure 2. A close up of the Alms satchel

The assumptions I have made in producing a replica of the satchel are: the satchel was made out of leather; the satchel would have been three dimensional in reality and thus the side portion would have been wide enough to store a reasonable about of alms; the flap closure appears to be closed by a strip of leather going through two parallel slits in the front of the satchel; and finally the dark designs are drawn on the leather of the satchel rather than applied in darker leather or embossing.

Procedure;

1- Make up a number of paper patterns for the following pieces to the following dimensions.



Procedure;

- 2- Mark out the pieces on the flesh side of the leather then cut the pieces out.
- 3- Sew grain side of seams of 'front' and 'side' and then 'side' and 'back' together using a waxen thread (I used waxed flax thread from Ireland). Note; sew the 'back' to the 'side' piece in the opposite direction the 'front' was sewn to the 'side', this offsets the twist of sewing imparts to the construction.
- 4- Sew the 'closure strap' to the underside of the end of the 'closure flap'.
- 5- Cut two slits in the front of the satchel three inches from the bottom and one inch parallel to the bottom.
- 6- Paint on designs using a small brush and black leather dye.
- 7- Sew shoulder strap to sides of satchel allowing for a least five inches of over hang using to attachment points (one at the top and one at the bottom of the side).

Notes: (d) and (e) were just cut to size. The extra inch on (c) is there just in case. The shoulder strap should be made long enough for the satchel to sit on the user's hip with at least five inches of overlap.

Conclusions.

Similar replicas can be made follow the basic procedure while take the following considerations: the effect of the material on the depiction itself, the artistic licence taken by the originator of the piece under study and the original functionality of the item depicted.

In carry out such a reconstruction a number of assumption had to be made so it can only be said that the replica is an item base on certain information while make such and such assumptions. In no way could this procedure be used to produce an exact copy. Much more information would be required especially extant remains of such an item.

After making two of these satchel's I have found them able to store all manor of gear but are less convenient than a belt pouch.



Figure 3. Another pilgrim with staff, hat and alms satchel. Providence unknown, see Delort.

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CONFERENCE - What you need for the Conference in order of priority.

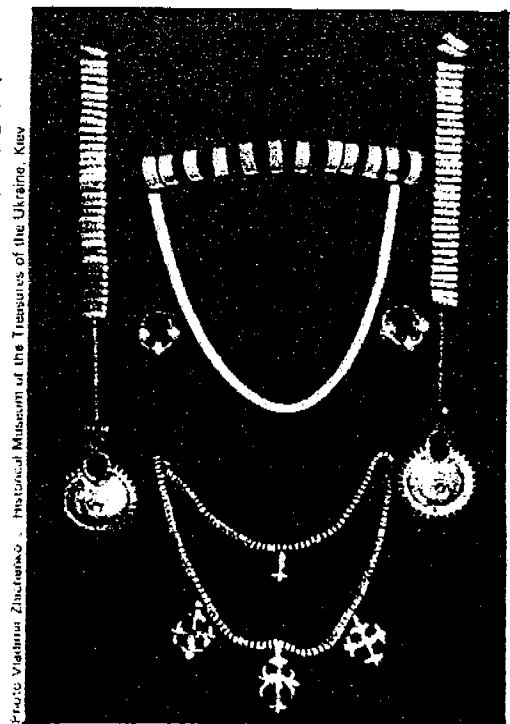
- [1] **Costume** - Tunic, pants and period shoes.
- [2] **Feasting gear** - Plate, bowl, spoon, knife and drinking vessel (eg. horn).
- [3] **Assessories** - Belt, belt pouch, jewellery and a hat.
- [4] **Combat gear** - Gambeson, groin protection, helm, gloves, shield and weapon of choice.
- [5] **Major Period items** - Tent, Viking chests (for storage, no rope handles), chairs or stools.
- [6] **Extra's** - Archery gear, projectile combat helm, goods for sale at market, extra arms and armour and spare sets of costume for all seasons.
- [7] **Miscellaneous** - Camera and spare film, spare underwear, socks and hankies, sunscreen, water containers, insect repellent, vitamin B tablets, spare medication, toiletries, and money to spend at the market.

It is advisable to prepare those things you need in the same order as the above list. If you are running short on time or money concentrate on section 1 and two. There is no use rushing around making mistakes, becoming frustrated, injuring yourself and producing gear that looks as it was made the night before.

Sven's Tips for Surviving the Conference.

1. Put your name on everything.
2. Take photographs of those things you can't put your name on.
3. Take spare pairs of the essentials.
- 4 Always dry your gambeson overnight.
5. Have two gambesons if possible.
6. Don't drink so much as to be under the influence the next day.
7. Leave the battle field early to get to the showers first.
8. Get up early to get to the showers and breakfast first.
9. Check the food you are eating has been cooked properly.
- 10 Have a big breakfast to start the day right.
11. Keep a high fluid (water) intake throughout the day.
12. Report and treat any injury promptly.
13. Only purchase goods from the market if you are sure of their historical authenticity.
14. If you get angry, walk away.
15. If you find a bargain let others know about it.
16. If you win, be modest.
17. If you loose, be gracious.
18. It's not on if it's not on.
19. Slip, Slop and Slap on a hood.
- 20 Consider other people before yourself.
21. Have fun.
22. Learn.

12th- or 13th-century gold ceremonial head-dress of the kind worn by Ukrainian noblewomen. The pendants shown at either side contained aromatic essences and are typical of the Kievan jeweller's art.





Stephen Wyley
P.O. Box 265,
East Kew, 3102,
email; stephenw-
hrt@nmit.vic.edu.au
6/2/1997

To: Fellow Varangians.

From: Stephen Wyley,
Deputy Secretary for the Combat Subcommittee, NVG Inc.

Subject: The Fletching Register.

I have taken on the onerous task of maintaining the "Fletching Register" of the NVG Inc. To this end could you please scan the accompanying 6/2/97 version of the Fletching Register and if there are any members requiring their details to be added, corrected or deleted can you please send me notification.

The following are the aims and the codes of practice for the Fletching Register.

Aims.

1. To protect the personal and unique fletching configuration of those persons who register.
2. To aid in swift the return of lost or misplaced arrows.
3. To encourage the fletching of ones own arrows in unique fletching patterns.

Codes of Practice.

1. Once a fletching pattern is registered it can only be utilised by that person, or by another party with prior arrangement with the first party.
2. There only needs one degree of difference between similar fletching patterns for it to be considered as different (e.g. a different nock, etc.).
3. It is highly recommended that you have a clearly different fletching pattern between target and projectile combat arrows so as to reduce any confusion.

Thankyou for your co-operation,

Stephen Wyley

New Varangian Guard Inc. Fletching Register 5/12/96

Name	Garrison	Cock feather	Other feathers	Nock Colour	Cresting	Shaft Colour	Type
Tim Potter	Antioch	N/A - 4 fletch	Purple, Black, Purple, Black?				?
Jason Van Moorst	Antioch	N/A - 4 fletch	Yellow, Black, Yellow, Black	Yellow			?
Craig Sitch	Antioch	N/A - 4 fletch	4 White	White			C&T
Lonnie Swift	Antioch	Green	White	White			C&T
Thomas Zable	Antioch	White	Blue	White			?
Adrian Hill	Dubh Linh	Red	Blue	Green			C&T
Andrew Whiteford	Dubh Linh	Red	Blue	Black		Black	C&T
Fiona McPherson	Dubh Linh	White	Red	White			T
Andrea Willet	Dubh Linh	Blue	Violet	Blue			?
James Willet	Dubh Linh	White	White	Red			?
Dubh Linh Garrison	Dubh Linh	Yellow	Blue, Red	White			?
Max Beatson	Mikligard						
Peter Beatson	Mikligard	N/A - 4 fletch	4 Orange	Black	Red Ring		C
Graham Harford	Mikligard	Green	Black	Black			C&T
Ruth Kunde	Mikligard	White	White	Red	Black Ring		C
Christopher Morgan	Mikligard	N/A - 4 fletch	4 Red	Red			T
Christopher Morgan	Mikligard						
Roy Picton	Mikligard						
Amanda Baker	Mountains	N/A - 4 fletch	Blue, Red, Blue, Red	Green			T
Amanda Baker	Mountains	N/A - 4 fletch	Blue, Red, Blue, Red	Red			C
Steven Baker	Mountains	N/A - 4 fletch	Black, White, Black, White	Black	Black ring		C&T
Richard Cullinan	Mountains	N/A - 4 fletch	Red, Yellow, Red, Yellow	Black	Tarig		C
G&K Walker	Mountains	N/A - 4 fletch	White, Red, White, Black	White			C
Sean McBride	Rusland	N/A - 4 fletch	Red, Yellow, Red, Yellow	Black	Black ring		C
Rick Fleming Stuart	Thessalonika	Red	Green				
Steven Lowe	Thessalonika	N/A - 4 fletch	Black, White, Black, White	Self			T

Name	Garrison	Cock feather	Other feathers	Nock Colour	Crestring	Shaft Colour	Type
Alex Besek	Vlachernai	Red	Black	Red (transparent)			T
Jim Dunn	Vlachernai	Blue	Yellow	Black			C
Jim Dunn	Vlachernai	Blue	Grey	Black			C
Jim Dunn	Vlachernai	Green	Green	Black			C
Peta Fensham	Vlachernai						
Stuart Laird	Vlachernai	Yellow	Blue	Yellow			T
Mike Kelly	Vlachernai	Blue	Green	Blue			C
Mike Kelly	Vlachernai	Green	Blue	Blue			T
Steven Nicoll	Vlachernai	Red	Yellow	Orange			C,T&H
Andy Reader	Vlachernai	Blue	Blue	Self			
Gaye Robinson	Vlachernai	Yellow	Blue	Blue			T
John Sultana	Vlachernai						
Angela Vanzella	Vlachernai	N/A - 4 fletch	4 Black	?		Red	C&T
Rod White	Vlachernai	Red	Black	Red (Solid)			C
Denise Wyley	Vlachernai	N/A - 4 fletch	4 White	White	DW NVG		C
Denise Wyley	Vlachernai	Blue	Black	Yellow	SW NVG		T
Denise Wyley	Vlachernai	Blue	Black	Blue	SW NVG		T
Stephen Wyley	Vlachernai	Red	Black	Red	SW NVG		C
Stephen Wyley	Vlachernai	Red	Blue	Red	Red Ring, SW NVG		T
Stephen Wyley	Vlachernai	Red	Blue	Red	SW NVG		T
Stephen Wyley	Vlachernai	Yellow	Green	Yellow			H
Vlachernai Display	Vlachernai	White	White	White	NVG		C&T
Tim Dawson	Independent	N/A - 4 fletch	4 Red	Red		Red	T
Ian Kelleher	Independent	White	Orange	Orange		Orange	?
						C = Combat	
						T = Target	
						H = Hunting	

DOMESDAY BOOK

by Audrie Gorry

William I, the Conqueror (c 1028-87), had wrested England from Harold of Godwinson at the battle of Hasting on 14th October 1066. Six years later he had crushed the opposition from the English nobles, built castles and called in the English titles to noble estates and reassigned them, on a feudal basis, to his Norman followers.

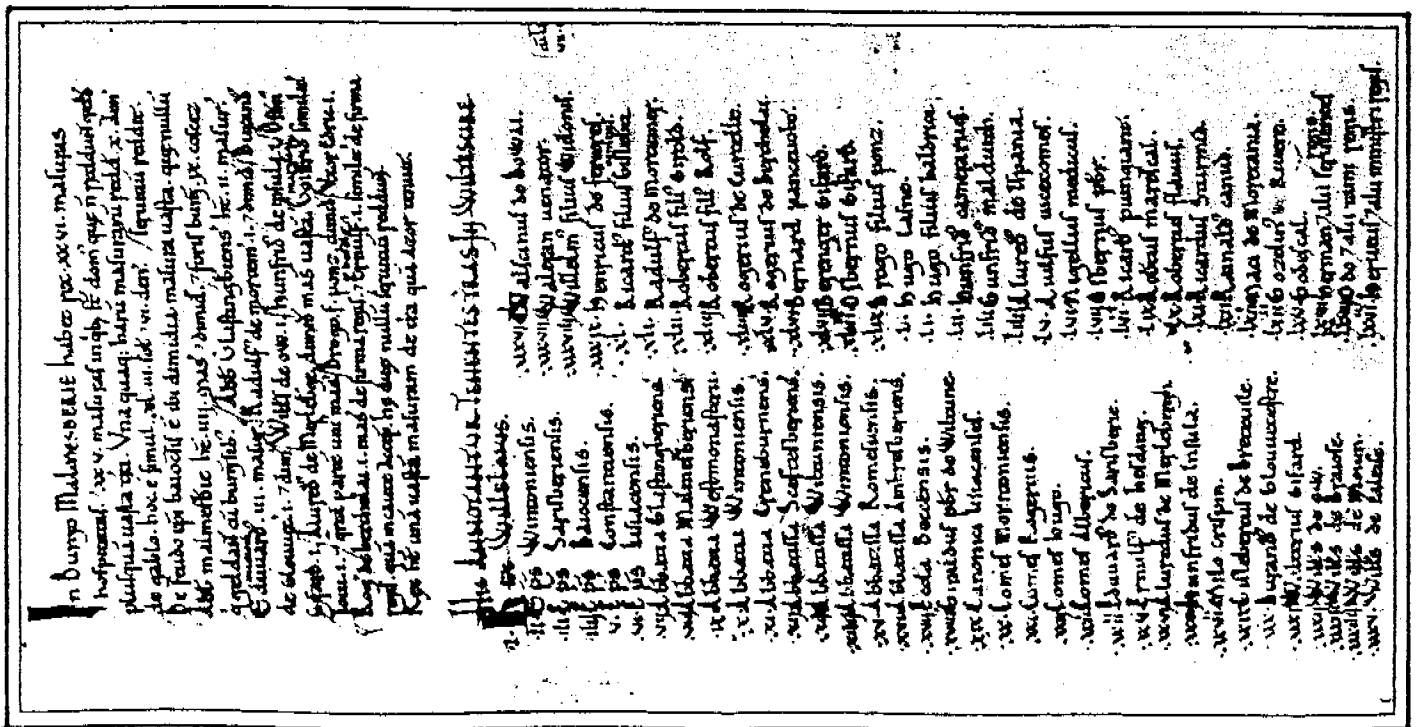
In 1085 William ordered a general survey of lands and their holders, this resulted in the "Domesday Book". Men were sent all over England, into each shire, some areas such as Northumberland, Cumberland, West Moreland and Durham were omitted due to their remoteness. A record of possession was recorded for "The See of Durham" in 1183 and is now known as the "Boldon Book".

The Domesday Book consists of one folio volume of 382 pages and one quarto of 450 pages written in Latin. It is kept in the Public Record Office, London, formerly it was kept by the Exchequer. This book enabled William to make sure that all lands held were not seized unlawfully. The records were of value and holding size, stock, tools, arable crops, population and their occupations. This also enabled him to determine the taxes due. This survey was in fact the first census of England.

The book's title is a nickname given by the native English, who equated its sentence with the day of judgement. The Domesday Book was the crowning glory of William's reign. He died less than 2 years after ordering the survey to be made.

Sources: "Brewers concise Dictionary of Phrase and Fable" Ed by Betty Kirkpatrick. Cassell Pub Ltd 1992 ISBN 0091779634

"Mediaeval Monarchs" Serious Ed Elizabeth Hallan Tiger Books Inter. Plc Twickenham 1996 ISBN 1-85501733-4



A page from the Domesday Book

BOOK SUMMARY

Thracian Peltasts and their influence on Greek warfare, by J.G.P. Best. 1969.

The peltast is a specialised combatant encountered in most ancient Greek histories dealing with the 4th century BC. In this book, the only one I know of dedicated to the study of these light armed warriors, J.G.P. Best analyses their impact on the battlefields and society of classical Greece.

Brief History

Peltasts, contrary to popular belief, are shown to have existed from early times, to have been known to military authorities but to have been rarely used due to their inability to fight against hoplites, the Greek heavy infantry, in a set battle. A brief outline of Best's book, in chronological order, includes;

- tracing peltast like activity down from Greek prehistory
- examining peltast battles recorded by Thukydides for 424 BC and later, and outlining how Demosthenes, an Athenian hoplite general, developed skill in their use
- studying attempts by leaders like Alkibiades, Xenophon and Seuthes, at the end of the 5th century, to create armies that combined hoplite, peltast, and cavalry components
- examination of Iphikrates' use of peltasts at Korinth
- use made of peltasts by Agesilaos, Iphikrates and Khabrias during the first half of the 4th century
- general discussion of the use of peltasts after this time, mainly to refute other theories

The source of Peltasts

The origins of peltasts invariably show that they came from the extremities of Greek culture, areas that were normally considered politically backward. The constitution of a polis, or Greek city state, usually catered for a large body of middle class citizens who were economically and socially equals. Backward areas had greater polarities between rich and poor, and a reduced middle class.

While Thrake, the Halkidike peninsula and Makedonia, were the most common sources of peltasts, the phenomena of light armed skirmishers was not confined to the far north. Within Greece itself, peltasts were listed as originating from states such as Akarnania and Aitolia, Lokris, Phokis and Thessaly; the central and northern states. It is possible that peltast warfare was introduced to these areas, but more likely that it was common to less politically developed states.

Military Developments

The successful repulse of the Persians in 479 BC confirmed to the southern Greeks the superiority of their style of warfare. They believed that other combatants were largely superfluous to the final outcome. It seems that this attitude began to change during the Peloponesian war, 431-404 BC, but remained a social prejudice for much longer.

Peltasts might be hired from backward states to serve in the armies of states that didnt produce any. Similarly, there was a market for hoplites in backward states and in the Persian empire. While a polis might be strong in heavy infantry, a politically backward state might be strong in cavalry and peltasts.

The combination of slow, heavy armoured infantry, mobile infantry skirmishers, cavalry, and long range aerial combatants, such as archers and slingers, to create an army of specialists, was the major development of 4th century warfare. Unfortunately Best does not examine the later 4th century and the Hellenistic period, in any detail.

Some Peltast Myths

The event which made Iphikrates' reputation as a general, and brought peltasts to historical prominence, was his use of them to destroy a division of Spartan hoplites near Korinth. Modern texts, presenting this as a revolutionary reversal of the normal state of affairs, normally attribute his success to the esprit de corps gained by the peltasts as a result of being a paid full time army under rigid discipline. Best analyses the situation and presents an unexpected finding. The Spartans, 600 strong, were beaten by the well coordinated use of a variety of forces, and their own bad generalship!

According to the histories, the peltasts attacked the Spartans, who were marching from Sikyon to Lechaion. Being lightly armoured, the peltasts could easily evade the units of hoplites sent to chase them off. They could engage individual Spartans in duels when the cohesiveness of their charge broke up, or shower them with javelins as they retreated to the main body. This scenario was repeated several times to the Spartan's cost.

A tactical mistake by the Spartan commander, who had cavalry but ordered it to keep pace with the hoplite charges and fall back with them, meant that they didnt exploit their horse's speed to catch and kill retreating peltasts. Also, importantly, the peltasts had a body of Athenian hoplites waiting in reserve, behind whom they could retire if a Spartan counter attack was successful.

The Spartans, unable to catch the attackers, and vulnerable in marching order, took up a defensive position on a low hill. They broke formation only when the previously inactive Athenian hoplites advanced on them. The Spartans knew that the combination of forces arrayed against them would be irresistible, and with uncharacteristic panic, fled. 250 died in the skirmishes, and the rout.

The reforms of army equipment by Iphikrates in the 370s are another area where Best challenges conventional opinion about peltasts. According to Diodoros of Sicily and Cornelius Nepos, writing 300 years and more after the event, Athenian hoplites abandoned their aspis shield and were re equipped with a pelta, and a longer spear and sword, while retaining their other armour. Modern commentators have tried to explain this in various ways, because such a change would have been revolutionary, but Best suggests that the reforms didnt happen.

The arguement goes that both Diodoros and Nepos didnt understand the military situation in the 4th century, and misinterpreted their source of information, a no longer extant 4th century historian. Thus the Athenians did not re arm their hoplites or the poor, as peltasts, and Iphikrates was not responsible for the diversity in peltast equipment which existed both before and after his time.

Greek attitudes to Peltasts

Peltasts were hired to make up for the military deficiencies of Greek states. When no longer required, they were dismissed. They fought for pay, and did not have the vested interest of citizen troops.

Citizen hoplites were a class conscious lot and seem to have considered peltasts inferior in battle worth. They despised peltasts as being from politically backward states, usually from the poorer section of the community, and often equated them with robbers and pirates. They feared the peltasts as people who had few scruples, and who could kill a well armed man without coming to close quarters. Finally, they could not trust the peltasts, as these men would not hesitate to save their own lives regardless of the needs of their employer, and did not fighting in an open manner but used the arts of concealment and surprise.

The Illustrations

Best has selected vase paintings from 550-350 BC to illustrate peltast equipment. Mythological scenes, which often contain examples of the pelta and other light equipment, have not been included, probably to avoid confusion.

The Pelta, the sickle moon shaped shield, comes in a variety of forms. It is sometimes decorated with 2 stylised eyes and a mouth, but is surprisingly shown being held like a hoplite shield, with a handgrip and a forearm band! Other vase paintings show the shield being held by a single, central hand grip, so perhaps both types were used. The shield was flat and not obviously reinforced. Presumably it was quite light.

The weapon of the peltast is described either as a long spear, or a set of javelins. In the paintings, only a few of these weapons are being used for throwing. The majority appear to be thrusting weapons, some even with a spear head at each end, but none of them appear to be longer than the height of the peltast depicted. This could be due to the restricted space available on the vases for paintings.

None of the peltasts shown wears a helmet, let alone greaves or a sword. It is likely that other equipment was used though, as one wears a corselet. None of the peltasts are wearing trousers. This probably implies that the artists are portraying Greek attire. The pointed, fox skin hat, gaudy long cloak and calf high boots, which are native Thracian attire, seem to be the distinguishing costume of peltasts, and may have been worn regardless of race. Perhaps the illustrations are meant to show Greeks from the colonies in Thrake, or perhaps they include some inaccuracies by the artists.

Summary

The book "Thracian Peltasts and their influence on Greek warfare", has been out of print for about a quarter of a century, but a copy is available at the State Library of NSW. I found the author's ideas easy to accept and would recommend this text to anyone interested in the processes of ancient Greek warfare.

Graeme Walker

Introduction to the article on Karthaginian armour and book review on Peltasts.

From the point of view of historians like Gibbon, the Byzantine empire was only the disreputable remnant of the classical Roman empire. That it took 1000 years to disappear did not modify this point of view.

In part, his prejudice is based on literature. When Byzantine historians or writers on other than religious themes, are read, it is often evident that they looked back at the classical civilization of Greece and Rome as a golden age, not only drawing inspiration from it, but conforming to its customs on matters of style and elegance. While there were many original and practical Byzantine writers, few could resist this kind of cultural cringe in deference to the past. This deference has often been interpreted as decadence. To see the situation in perspective, consider how we nowadays consciously try to reproduce activities or artifacts from the past: as accurately as we can, often to the extent of rejecting easier or more modern alternatives.

It is only through the constant copying of old manuscripts that so much of our classical heritage has come down to us, and for this the Byzantines are chiefly responsible. So, in deference to the theme of classical civilisation, I've enclosed an article and a book review which would have been of interest to the many arm chair generals who existed, who commissioned copies of classic texts, and who discussed them with their friends, during the 10th to 13th centuries.

Food, Glorious Food Branwen

The Original Mediterranean Cuisine by Barbara Santich, Wakefield Press, 1995, SA.
ISBN 1 86254 331 5, Dymocks, \$25.95.

This is a treasure for Byzantine Feasting. The book gives Mediaeval Recipes and their contemporary uses. A number of members have also found this book to be useful. The food prepared is very edible and even tasty. I have included two recipes one on vegetables and the other a pie.

Cabbage (oh no not cabbage !!!?) with fennel and apple is surprisingly appetising. The only variation I use is to reduce the amount of fennel and use 1/2 tsp of seed instead of bulbs.

Chicken Pie, well it goes without saying that I use prepared pastry. If it was for only a couple I make my own but a feast of 40 odd I need all the help I can get. When I make pastry I add a squeeze of lemon. Verjuice substitute is either a 'green' wine, (ok cheap and nasty white wine) or vinegar. Also I debone chicken first. ie boil up and strip off the bone. The stock can be used for a soup.

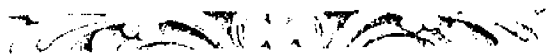
Please remember that most of these recipes are set in a later time period but they are very similar to the dishes and ingredients available in our time period. The author also outlines the various eastern influences in Mediterranean cuisine. This book is high on the recommended list.

Cabbage with fennel and apple

Finely shred 1/4 Savoy (green) cabbage, drop into boiling salted water and boil 1 minute, then drain and rinse. Finely slice 1 small onion and half a bulb of fennel. Fry in 2-3 tablespoons olive oil until soft. Peel, quarter and core a small apple and cut into small cubes. Add to onion and fennel with drained cabbage and a little stock or water. Cover and steam for 5 minutes, then remove lid and cook a little longer to evaporate most of the liquid. Season with freshly ground pepper and salt to taste.

As a variant, add strips of pancetta to the pan with the onion and fennel. The salty tang of the pancetta contrasts nicely with the natural sweetness of the onion, fennel and apple.

<p>CALI VERDI LIBRO DELLA COCINA</p> <p>Togli le cima dei cauli, e falle bullire: poi le cava, e friggile nell'oglio con cipolle tagliate, e bianco di finocchi, e pome tagliate: e poni dentro un poco di brodo: et poi fa' le scudelle, e gittavi su de le spezie. Possouvi et ianolo fare con lo lardo, col caseio e con l'ova perdute, et pooverci de le spezie: e darla al Signore.</p>	<p>GREEN CABBAGE</p> <p>Take the tips of cabbage, and boil them: then remove them, and fry in oil with sliced onion, and the white part of fennel, and sliced apple: and add a little stock: and then serve it in bowls, and sprinkle with spices. And you can also cook it with salted pork fat, with cheese and with poached eggs, and add spices: and offer it to your Lord.</p>
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Chicken pie

PASTRY: 6 CUPS FLOUR PLUS ABOUT 1/4 CUP WELL-FLAVOURED
1 1/2 CUPS HOT WATER CHICKEN STOCK
1 CHICKEN, 1.2-1.5 KG (ABOUT 3 LB) 1 EGG
6-8 VERY THIN SLICES PANCETTA 5 TBLSPNS VERJUICE (SEE P. 47)

Make a very firm pastry with the flour and hot water, knead well until smooth, then roll out to a large square about 5 mm (1/4 in) thick. Heat oven to 190°C (375°F).

Truss chicken in the usual way, then place in the centre of the pastry and arrange pancetta slices over breast, thighs and drumsticks. Fold pastry over to enclose chicken, leaving a hole at the top, and press edges together firmly to seal. Transfer to a baking tray covered with a sheet of baking or silicone paper, and bake in preheated oven for 1 1/4-1 1/2 hours.

Meanwhile heat chicken stock. Beat egg and verjuice together, add a little of the hot stock, then return mixture to saucepan and cook over gentle heat until thickened, stirring constantly. Remove from heat and set aside.

To serve, crack open pastry and lift out chicken. Carve in the usual way, and serve accompanied by a little of the egg and verjuice sauce.

PANADES DE POLS . . . AB ALIDEM (SENT SOVI)

Prin hom los pols perbullits, e va en panades
ab tallades de cansalada; e ffa hom alidem.

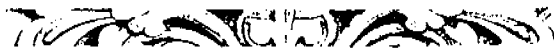
E prin ous, e debars-los, e mit-i hom agràs
segons que mester hi ha. E quant la panada
és cuyta, va l'alidem dadins la panada;
e torna-la hom al fflorn un poc, per amor
que.s prengua. E si hom no ha agràs ab o
alidem, ab vinagre temprà l'alidem.

POULTRY PIE WITH EGG AND VERJUICE SAUCE

Take parboiled hens, and put them in pastry
with slices of salted pork; and make the
sauce. Take eggs, beat them, and add as much
verjuice as necessary. When the pie is
cooked, pour the sauce in the pie, and return
it to the oven briefly, so the sauce thickens.
And if you don't have verjuice for the sauce,
use vinegar.

This is the basic recipe for chicken pie that appears in more or less detail in almost all the Mediterranean texts. Spices, saffron, sugar and currants – any or all – might also have been included. When making the pie it was important to leave a small opening in the lid – ‘so that it can breathe, otherwise it will explode in the oven’, explained Mestre Robert. The hole also facilitated pouring in the sauce towards the end of cooking.

I have substituted chicken for hens in this recipe, so the parboiling can be omitted. I have also modified the recipe so the sauce is served separately. While in theory it sounds fine to pour an egg-and-verjuice mixture into the pie and return it to the oven to ‘take’, as the recipe above instructs, I have never had absolute success; the egg mixture soaks into the pastry or seeps through, and the poor bird inside hardly benefits at all! And when the bird is removed from its pastry armour to be carved, it looks a little forlorn without a sauce.



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Mikligard P O Box 348 St Leonards NSW 2065	Peter Beatson	(02) 9519 5960
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