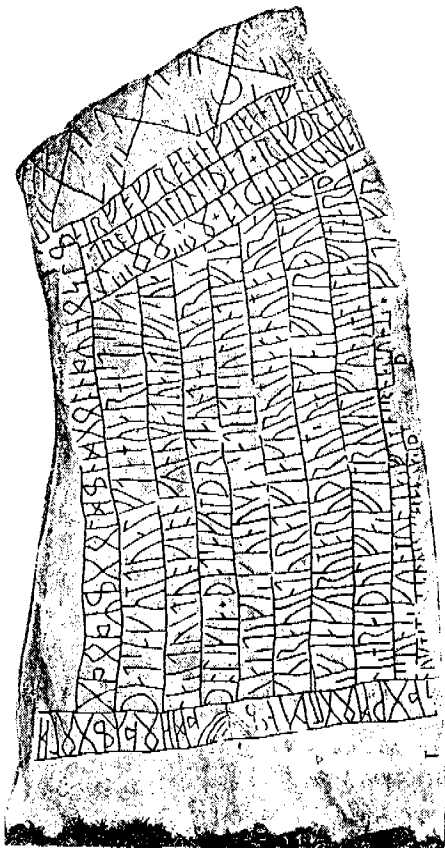




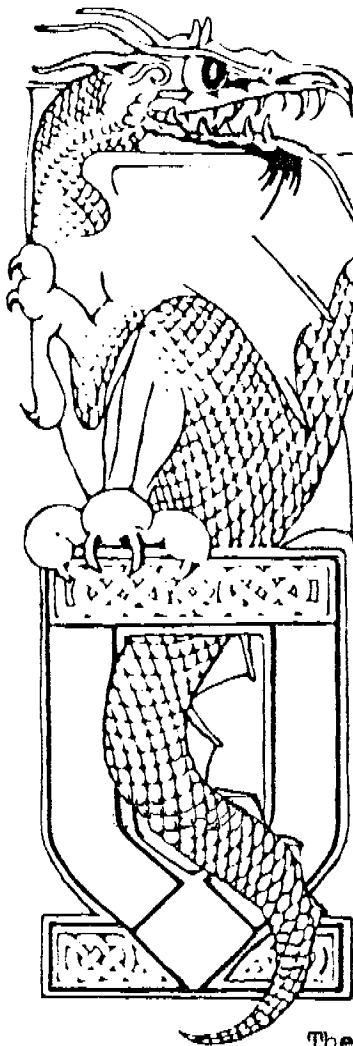
ARABIAN



VOICE.



No. 11



Editorial Policy:

The 'editorial policy' of the Varangian Voice follows the following guidelines:

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- (2) Wherever possible, sources on all articles should be listed, and the onus of abiding by the laws of copyright are the sole responsibility of the authors of submitted articles. No liability will be excepted by the management for breaches of copyright.
- (3) Care is always taken to give credit to where credit is due.
- (4) If any mistakes occur with names, dates, or any other errors, be assured that no harm was intended, and any corrections are welcomed.
- (5) The copyright on all articles submitted to the Varangian Voice is automatically reassigned to the author's of those said articles.

The sending of articles to the following address is requested of all readers and would be much appreciated since the Voice is a medium of expression for anyone willing to put pen to paper (type articles would be treasured even more).

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3150.

Megan Baldwin: 157 Mitchell Street, Northcote, 3070.

Note: Copies of previous issues of the Varangian Voice are available on request, just contact the editor.

Frontice Piece: Runic stone at Rok in Sweden.

Thanks to the following for articles: Alveric (otherwise known as Two Mat Tim) & Natalie Vassilaka.

Editorial.

The character and format of the Varangian Voice has been modified from its original form of a club newsletter to that of a magazine. The operation of the clubs newsletter has been taken over by the Garrison's Secretary, Michelle Holian.

And with these changes to the 'Voice' there is the increased need for a greater input by you, the reader. And that includes the people of all three garrisons. Many a fine article has been published in the Varangian Voice. And I hope to continue to provide a medium for; the expression of those who do contribute, and the enlightenment of the readers. But the bottom line is I can't if I don't receive articles to include in the 'voice'.

With all the trials and tribulations of the AAF recently it became evident that they would be struggling to organize, let alone run the '89' Warrior's convention. So it was with great reluctance and trepidation that we volunteered to take over the task of holding the next convention, finely after many a phone call it was confirmed. Most of us know its no small task, and there will be a lot involved, so from now until Easter next year everybody should be prepared to contribute to the success of the event.

Any suggestions and comments associated with the convention are welcome and should be directed to the committee of the Melbourne Garrison, (eg. what kind of activities would you like, are you willing to contribute?).

At the last committee meeting a number of new memberships were ratified by the members present, and I would like to take this opportunity to welcome the following people to the New Varangian Guard; Toni McLennan, Andrew Gouty, Steve Neat, Ray Green and Natalie Vassilaka.

Our Master of Arms has been busy sweating over a hot word processor, and has produced the NVG's combat rules. The combat rules are a printed representation of the rules that are already in use and which are usually passed on by word of mouth. For all those varangians who do fight and those who wish to the reading of this piece of literature is of the utmost importance. Take note of points '9' & '10', these points need to be stressed for a number of reasons: for reasons of safety the wearing of the minimum amount of armour during practice or combats is essential, any extra armour comes in handy; and there isn't enough gear around to kit out all potential fighters, and if fighters actually own their own gear they feel more responsible for its condition; and the making of the necessary gear teaches the novices more than just the methods of construction, it gives an insight into history.

The Rowany Report.

At Easter a large part of the Melbourne Garrison ventured forth to the SCA Rowany Festival, joining up with Janis Keep (but most of us forgot to bring our own chairs).

Rowany was set on a bushland site near Picton (N.S.W.). It all looked impressive with many period tents erected amongst non-period ones all over the place, few people were up when we arrived but I was still address as "my lord", little did they know I was just a mercenary from the south.

During the days great multitudes of people flouced around in costumes and personna's from a wide range of period (be they historically correct or not) It was all very colourful and enlightening to see what the SCA is really like up close. I applaud their intentions but are repulsed by their methodology.

The SCA fighting consists of opponents of the heavily armoured variety clubbing each other, attempting to hit each other in face plate with duck tapped rattan cane clubs or variations of, amid cries of 'light my lord'. Much duck tape was consumed during both fights and the only battle, to repair and patch up ailing armor. The 'little rock war' consisted of two equal sides of heavily armoured fighters fighting over a box of rocks in a rocky treed gully. Little tactics were utilized, and the SCA fighting style which is peculiar to the society was employed. The terrain would have been interesting to fight over but to watch a number of similar engagements which at first were interesting and funny, then it grew somewhat tedious.

The armour of these noble knights came in many shapes and styles, made from everything from leather to stainless steel from a kitchen sink. Some were composites of any number of styles and materials (hockey gear, padded gamersons, mail, leather, plate) and some were quite impressive complete suites of plate armour.

The Guard actually did some fighting but that had to be conducted off the actual property. I believe we have a few converts amongst the ranks of the SCA. Tim and Steve put on a splendid display of fighting while on horseback, Steve looking the part in a new set of gear.

There was a lot of practicing for the archery contest going on during Friday but it was decided by the powers that be that it was too windy for the competition to be held, later on it was too wet. Later that weekend there was a sort of archery combat instigated which consisted of; four teams of two archers standing at each corner of an approximate square, and they were allowed to fire upon anyone of the other three pairs. What transpired was a very interesting contest of skill and concentration.

The main feast of Rowany was at best a great gathering of people with an interest in history (what ever the period). To some people it was on the whole a debacle, the necessity of providing one owns seating put a damper on the evening for some people. Janis keep put on a much better feast. The King was invited, and he was treated to fine food in a informal atmosphere. The entertainment was provided by a pair of exquisite dancers, who held their audience spellbound. We know what a good feast is all about.

And then the rain came, wetting one and all. The war was cancelled, and the ways were wet.

The Arts and Science's competition saw many of the entries coming from the Guard. And surprise, surprise; Tim won the prize for the best belt, and Steve Nicoll won the prize for the best bit of armour for a helm.

Overall, everyone enjoyed themselves, eventhough spirits were a bit dampened by the continous downpour, I think it was time well spent.

NB: His Lordship, the most high Lord Sardi is about to publish his text on "Arabic Archery Techniques", with special mention on; finger positioning, stance, and the release.

The Odin Fest Report.

In May of this year 'I066' held their annual Odin Fest, which I attended, and here I have put down my remembrances of the goings on at Castle Mountain.

The bridge has been completed and had been in use until the floods, the bridge itself was not damaged but the road down to the bridge and from the bridge to the site was made unnegotiable. So it was back to the punts.

The usual contests were held; the spear throwing, the horseshoe toss, the bardic competition, the archery, the wrestling and the I066 fighter championship. The before mentioned championship was decided by the opponents fighting a melee first and those who were left standing did vie for the position of club champion. Simon and Brett were the last two standing but the result of the championship was left unresolved because they killed each other. Brett later revealed that he did not believe in such competitions because they are too dangerous because the combatants do become overzealous in their endeavours to win the title. I believe Wobble was then awarded the championship (Wobble's a dog)

After the championship a number of general melees were fought, teams of fighters took turns defending the approach to the huts on the hill, which consisted of a two metre wide ramp leading up to the huts and the area under discussion was fronted by a stone retaining wall about a metre and a half high. This site presented the fighters with an interesting test of skill and tactics. A number of injuries occurred during the afternoon, the most serious was Anthony Fowler's broken collar bone but it happened in a clash while playing football. The instance of injuries sustained from shield ramming was high. I saw on a number of occasions where smaller fighters being knocked flying by larger ones, with adverse effects to their health. These shield ramnings were more like head long charges at opponents, with the intention of knocking them off their feet rather than just off balance.

For the feast the rotunda was hung with many banners and shields (the week before it had been a metre deep in water). The food consisted of the following: vegetable soup and bread followed by a main course of roasted lamb with turnips, pumpkin and beans; the desert was a spiced fruit slice plus red jelly. The cook were actually given a menu to go by.

And so it came to pass that the new King did make his grand entrance to the feast. With the riding theme music from "Conan the Barbarian" playing he was proceeded by a totem bearing animal skulls and he was borne upon a shield which was carried by four burly fellows. As King Snorri entered he had an air of regalness about him until his loyal subjects started pelting him with food. He had to get used to that these days.

ODIN FEST ARCHERY REPORT:

RESULTS:

NAAMES;	Stephen Wyley	Boddles	Brett Kenworthy	Nick Prang	Mick Breasly
Rounds					
1	24	30	10	0	4
2	20 <u>24</u> 44	24 <u>30</u> 54	12 <u>10</u> 22	14 <u>0</u> 14	16 <u>4</u> 20
3	26 <u>44</u> 70	24 <u>54</u> 78	0 <u>22</u> 22	16 <u>14</u> 30	40 <u>20</u> 60
Final Scores					

PLACINGS:	1 st	Boddles	I066
	2 nd	Stephen Wyley	N.V.G.
	3 rd	Mike Breasly	Quest
	4 th	Nick Prang	I066
	5 th	Brett Kenworthy	I066

The Odin fest archery contest was shot over a distance of approx. 40M., and included three rounds.

Boddles was the eventual winner, and he did it with a broken finger. If there was a fourth round the winner could have easily been Mike Breasly, his first two rounds were low but his final round he got his eye in. Mike's final round was in fact the highest score per round (40). Nick and Brett did a fine job of bringing up the rear, with more practice both have the potential for improvement.

King Snorri did find the sound track from "Conan the Barbarian" to his liking, and later on during later stages of the feast did proceed to play the music from the orgy scene over and over again.

Its seems there is some discord amongst I066 members, supposedly Snorri was elected mainly by proxy votes. Proxy votes which he had collected from long forgotten members (once membership is paid your a member for life).

The standard of wrestling in I066 has been raised up to a level were they put on a credible preformance. Snorri has been actually training with the wrestlers at the State Sports Centre at Homebush.

Thanks to the Witan and the rest of I066 for a most enjoyable weekend.

GOTHIC ARCHITECTURE - ENGLISH GOTHIC by Natalie Vassilaka
Melb. Garrison

After the birth of Christ, people sought to get closer to God, and although Cathedrals always attempted to do that, it wasn't until Gothic Architecture that they truly portrayed these heavenly feelings. From the 12th Century to the first half of the 16th Century, Gothic Cathedrals covered countries like Italy, France, Belgium and England.

Examples of Early English Gothic Architecture (approx. 1200 - 1299) are Salisbury and Winchester Cathedral both which show the typical features of the style of the time. Since they sought to get as close to God and the heavens as possible, they constructed these Cathedrals to be tall and slender, some of the tallest being Salisbury Cathedral with its tallest spires reaching 404 feet high! That's taller than the all-famous Notre Dame Cathedral in Paris - 325 feet, and that's pretty tall!!!).

The shape of the Cathedrals originated from Romanesque Architecture which was at its highest peak just before Gothic Architecture took over. It was based on a cross-shape with basic features like the nave and aisles, transept, choir, apse and the altar. Gothic architects didn't really alter that shape but extended the original form by adding more rooms, height and detail in the decorative aspect. (See diagrams below).

When viewed from the outside, one can see typical features like tall spires, arched windows and buttresses or flying buttresses, which were a more delicate and free standing version of a solid buttress.

The exterior is heavily decorated with low relief sculpture such as arches and columns and around windows or doorways there can be found statues of saints, telling stories of the bible (keeping in mind that the easiest method of teaching was by illustrations since there were so many illiterate people in those days - how lucky for the Christians!). At Milan Cathedral, in Italy, there are free standing statues of 8 feet in height covering most of the spires on the roof. (See diagrams).

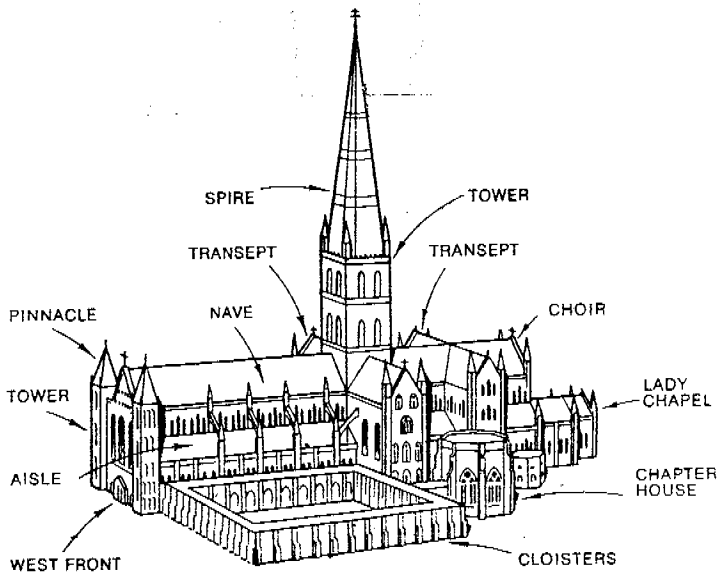
The interiors of Gothic Cathedrals stun all senses! Ribbed, high vaulted roofs supported by tall columns and flying buttresses. Where the nave meets the transept the ceiling shoots up into a brilliant design of panels and decoration. Rose windows were also very commonly used in such Cathedrals usually found at the Eastern side of the buildings where the altar is, so that at sunset the church is filled with dim colourful shafts of misty light that seem to hover in the Cathedral for the whole evening. (Just go into St. Patrick's Cathedral in Melbourne around that time and you'll know what I mean). It was also quite common that rose windows were placed above the Western front of the Cathedral over the main entrance. These were leadlighted by at least two colours which brightened the wooden panelled walls and ceiling. A perfect example of a Rose Window is one at Rheims Cathedral, France, which is 40 feet in diameter!

Melbourne has itself a few Gothic Revival buildings like St. Paul's Cathedral (opposite Flinders Street Station), and many of the Banks in the main business district of Collins Street. It's unfortunate that many of them have been altered to fit modern-day concerns but one can still see the features that made such buildings so heavenly

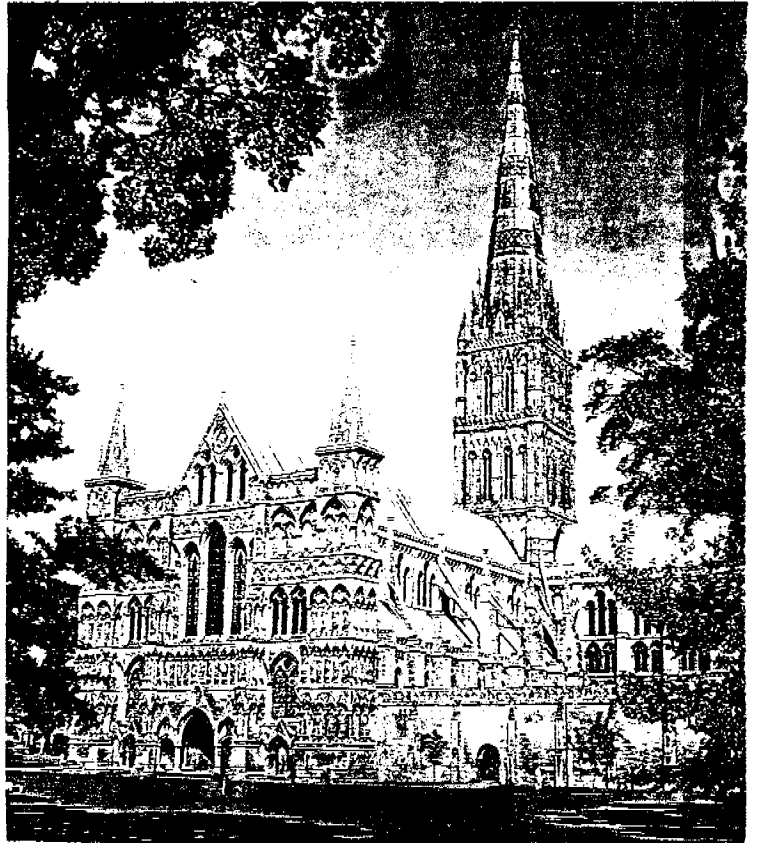
and it is still possible to understand why our ancestors thought of them as Houses of God... So, if you can't afford the air-fairs to visit some of the beautiful Cathedrals around Europe, then St. Patrick's Cathedral would have to be the closest you'll get to English Gothic Architecture.

Although there are many other forms of Early Architecture which are just as beautiful, Historically speaking Gothic Architecture would have to be the most accurate as far as achieving this sought-after closeness to God is concerned; the end product of many earlier attempts.

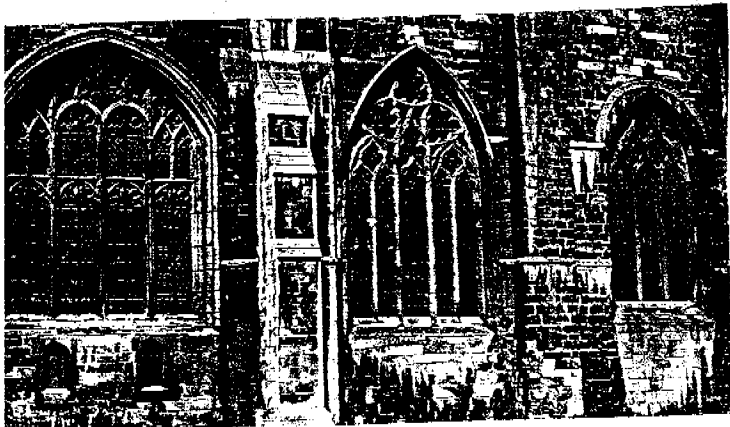
I could personally go on forever on this subject for there's a lot more that can be said, in a lot more detail, about Gothic Architecture and the affects it had on the people at the time, but that could possibly require a few more pages of rather patient reading, so I shall close this article here hoping that I've given a fairly informative look at the subject.



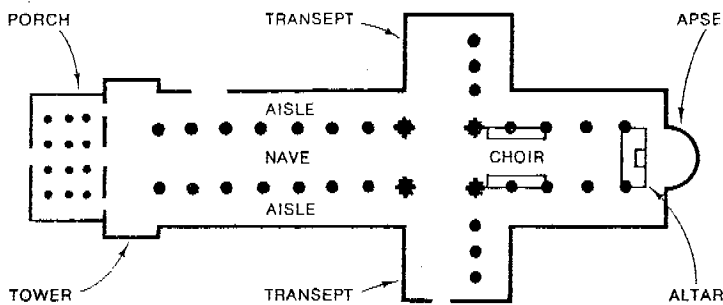
I. Plan of Salisbury Cathedral.



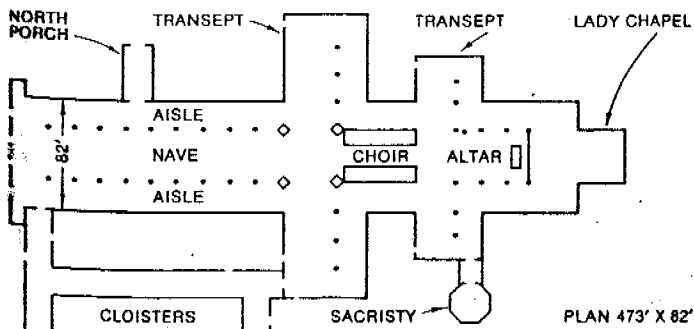
2. Salisbury Cathedral, note the decorated gothic spire (404 ft. high)



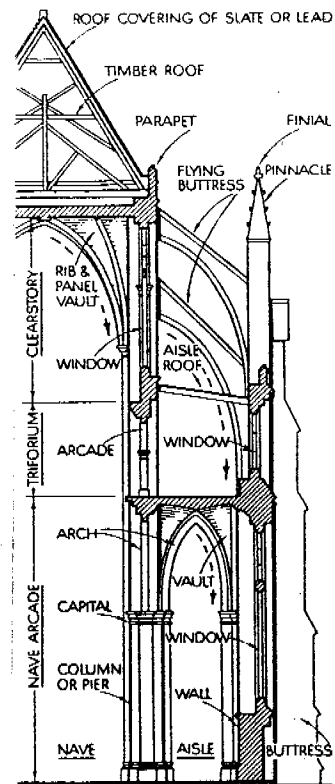
3. The western facade of Winchester Cathedral.



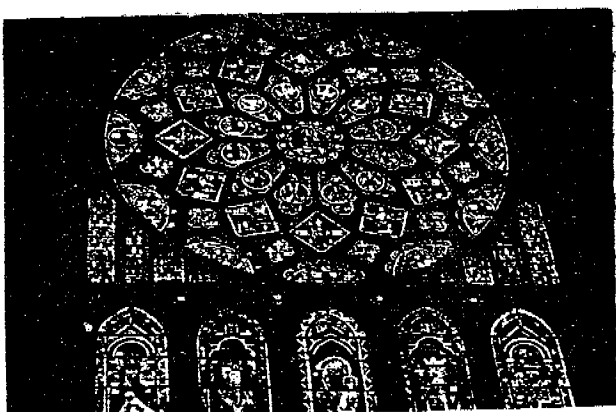
4. Plan of Durham Cathedral
Romanesque; English Norman style.



5. Plan of Salisbury Cathedral.
Compare with the above.



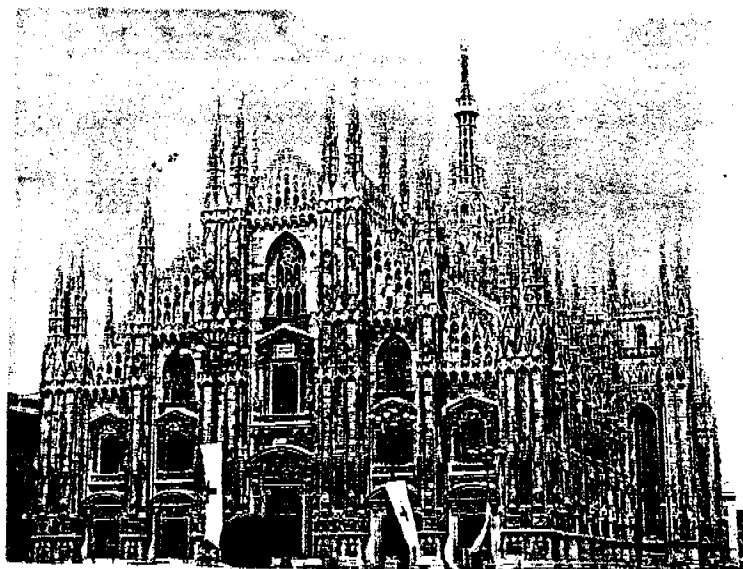
6. Section through a Gothic Cathedral.



7. French stain glass window.



8. Rib vaulting in the nave of Exter Cathedral.



9. Milan Cathedral, central spire is 350 ft. high.



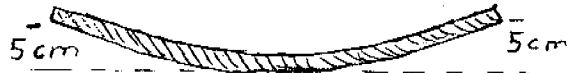
10. Marble statues (8ft high)
found on the spires of the Milan Cathedral

alveric's archery visor.

Materials:

Mesh 25 cm X 25 cm. (16 or 18 ga woven steel mesh, 6 or 8 meshes per inch.)
Steel Strip 20mm X 3 mm, 48 cm long.
Steel Strip 20 mm X 3 mm, 25 mm long.
Leather 25 mm X 2 or 3 mm, 50 cm long.
2.8 mm clouts. (broadhead nails for use as rivets.)

Step 1: Hammer one edge of the longer steel strip over the middle half. (12 cm either side of the centre.) This will result in a more or less flat curve in the strip, if you do it evenly. Keep doing it until each end deviates 5 cm from a line projected as a tangent to the centre.

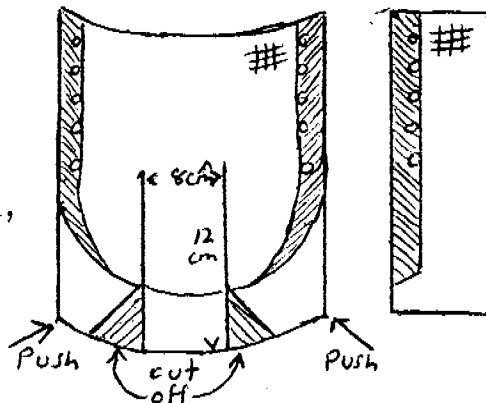


Now bend the strip into a U shape, with the entire bend occurring in the hammered portion. The curve results in the tops being diagonal to each other when viewed end on, and the bottom being diagonal to the main axis.



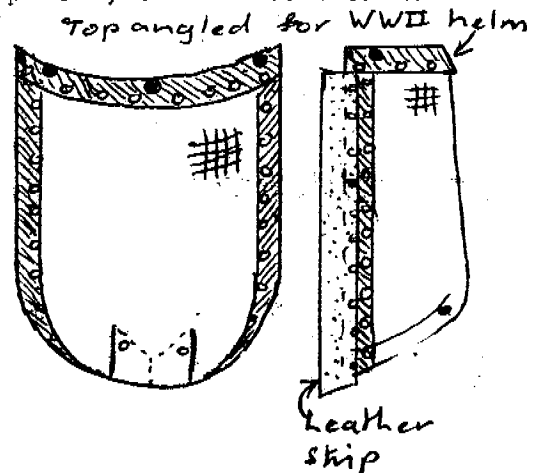
Step 2: Bend the mesh into an even curve, approximating the profile of an helmet. Match one curved edge to the tops of the U, and rivet it to the strip down to the start of the hammered part. Put in the first rivet 25 mm from the top, and then space them 25 mm apart, and 5 mm from the inside edge.

Step 3: Make two parallel cuts upward from the bottom of the visor, 4 cm on either side of the centre, and 12 cm long. Cut off the inner corners at 45° to the weave. Push in the sides, and continue rivetting at 25 mm intervals, to no nearer than 50 mm from the centre. Now fold in the centre flap of mesh, and rivet in the middle. Put a rivet in either side, a little in from edges of the centre flap, and through the two layers of mesh. At the point of the visor, put in a rivet on either side, through the two layers as near as possible to the ends of the cuts.



Put a washer on the rivet, on the inside, to anchor it before peaning it over.

Step 4: Bend the 25 cm piece of steel strip to match the curve of the mesh. Rivet it to the ends of the U frame, on the outside. Rivet the mesh to it as before. This strip should be drilled in three places, to be bolted to an helm. If the helm is a military type, the strip must be angled to fit. This is done by hammering one edge also to curve it before fitting it to the visor.



Finally, the leather strip may be rivetted around the frame on the outside, to cover the raw edge of the mesh, and to make it easy to attach an aventail of leather, mail or lamellar.

Paint the mesh matt black. (Dulux flat black enamel is excellent.) This will make it much less visible, improving your aim, and the aesthetic appearance of the helm.

Notices.

(This section is set aside for people who wish to advertise or enter notices)

SONGS REQUIRED: Songs are needed for a Varangian Song Book,
all interested parties are to contact
Marian Castell; 1/105 Millswyn Street,
South Yarra, 3141.
Ph; 820 0520.