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HUGGIN & MUNIN



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FROM THE EDITOR



Welcome to the second issue of Hugin & Munin.

I wrote this editorial on a cold, wintry morning sitting on the ancient Roman walls of the Viking capital of the 'Danelaw' Jorvik (York). The city was captured by Ivar 'The Boneless' and the 'Great Heathen Army' in 866 AD and remained in Viking hands for nearly 100 years, becoming one of the principal trading ports of the Viking world. With that in mind, in this issue we have followed in the tracks of the Viking seafarers who braved the treacherous North Atlantic Ocean heading west to the land of fire and ice 'Iceland' to coincide with the next "Follow the Vikings" project seminar to be held there in October. On our way west Odin's eyes and ears 'Hugin & Munin' flew into Faroe to cast an eye on the reconstruction of the 'Tune' ship. We were also in the Kingdom of Denmark where we discovered the truth about Viking age fashion, shedding light onto the 'Dark Ages'. I will leave you with some words from the Norse poem 'the Hávamál' (The Words of Odin, the High One) dedicated to DVA Chairman and Shetland Amenity Trust Manager Jimmy Moncrieff who passed away earlier this year.

Ben Baillie

**Cattle die, kinsmen die.
Every man is mortal.
But the good name never dies
of one who has done well.**



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Editor: Ben Baillie

Cover image: © Copyright, Draken Harald Hårfagre, Viking Nilsson

Contributions and suggestions are more than welcome. Submissions can be made directly to the Editor by email to Benbaillie45@hotmail.com

Hugin & Munin is the magazine/newsletter for the Follow the Vikings project. This project was inspired by the Destination Viking Association and all partners are members of the Association.

Building a Viking ship at the
edge of the World in the mystical
and magical Faroe Islands

Jana Jansen

Secretary and coordinator, The Viking Ship

62°

North



We have most definitely been called crazy and foolish, and we probably are! Who else would believe that the small

village of Hov with a vast population of 122 people could be home to a full size Viking ship replica of the Tune ship found near Sarpsborg, Norway in 1867.

It all started in October 2014 when a small group of locals gathered in the local museum with one purpose only: to start the project "The Faroe Islands Viking Ship". We wanted to build the first Faroese Viking ship ever. And so it began rather optimistically. We agreed on two basic ingredients for building a Viking ship: timber and Viking ship builders. We have non! As the Vikings did not have access to timber on these remote islands, we know for sure that no Viking ships have ever been built here. The Vikings brought their ships with them. And so we did as the Vikings who sought out new land; we went on a water borne journey, crossed the North Atlantic and came to Valsøyfjord in Norway. I can only say that we were in the right place at the right time! We met the Viking ship

reconstruction elite in Norway: traditional Norwegian boat building expert Jon Boyer Goddal, reconstruction expert Gunnar Eldjarn and master boat builder Geir Magne Røvik who all agreed to help us, and on behalf of Norway, they could promise that we would not be short of materials.

But why build a Viking ship you might ask. We boast ourselves of being the last Vikings, but what were the Vikings without their ships? We could ask this same question about the Faroese people? What would they be without their ships and boats? They would probably have been extinct centuries ago, as the boat has been our lifeline to the mainland and food supply.

When we started this project there was not much focus on the Viking age in the Faroe Islands. It is culturally a rich part of our history and all over the Faroe Islands you can find traces and remains from the Vikings. Still though the interest in the Vikings was decreasing. In Hov there is an Asatemple, and the saga tells the story about the great chieftain Hovgrímur who lived in Hov. You can still see what is believed to be his grave beside the grave of his horse. ►



Above: Geir Magne Røvik working the timber, © WinPics Photography

Left: Mystical coast, © Visit Faroe Islands, Adam Burton

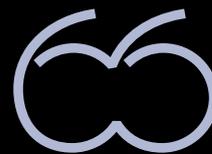
Top Right: Vagar, Faroe Islands © Visit Faroe Islands, Adam Burton

Right: The committee of the Faroese Viking ship project, left to right Jana Jensen, Einar Larsen, Finnbjörn Hovsgard



► In my hometown Kvívík there is excavated a unique Viking farmstead alongside a barn dating back to the 10th century. In my childhood we used to run around in the excavations, and children still did this until recently. The locals didn't pay much attention to it. Things have now luckily changed and at the moment a full size replica of the farmstead is being built above Kvívík, and hopefully this together with the Viking ship will bring more awareness of this great period in our history. There are many more sights like this around the islands that are still to be discovered and excavated.

The Faroese Vikings are awakening, and since the beginning of this project the interest in our Viking cultural heritage has been growing steadily. People are curious and interested in knowing more about the project and also about the Viking age in general. The Tune ship is very interesting because nobody has ever built a replica of it before, and with this great army of expertise we feel confident that we can build an archaeologically correct copy of the Tune Ship. Boat buider Geir Magne Røvik has together with other good people had great success in reconstructing the 'Saga Oseberg' ship back in Norway and we believe that he can pass his knowledge and wisdom on to the Tune Ship, and all who are interested in being a part of our project, both professionals and amateurs.



**THE TUNE SHIP IS
VERY INTERESTING
BECAUSE NOBODY HAS
EVER BUILT A REPLICA
OF IT BEFORE**

So far so good! With timber and the expertise we are almost there...or not. One essential ingredient is still missing. The financial support to make it all happen. All the enthusiasm and knowledge in the world cannot build this ship alone, as it is the money that is the final ingredient to make this Faroese Viking ship a reality, but we are very optimistic! The Viking ship project is historically comparable with other local historical sites such as the Magnus Cathedral from the 14th century and the Norwegian whale station at Vid Áir which is one of only three remaining whale stations in the world, and these two sites have recently received financial support from the Faroese government, so we can only hope that they will believe in our project soon.

Let's just hope that there are people out there as crazy and passionate as us about the Vikings and our shared cultural heritage and history. Crazy enough to invest in it! We will not cease, but will continue to believe in this Viking ship that will be the first ever to be built on the Faroe Islands.

The Viking Ship, Faroe Islands
thevikingship.com

TO THE ENDS OF THE EARTH

Part
Two



All photographs, Credit / © Copyright, Draken Harald Hårfagre, Viking Nilsson, Peder Jacobsson, sketches, Polina Shubina.



ICELAND - GREENLAND MAY 2016

—Polina Shubina

Welcome to part 2 of 'To the ends of the Earth'. This time artist and sailor Polina Shubina gave us her exciting account of Draken's etap from the land of 'fire and Ice' to the Viking colony of Greenland.

While on The Faroe Islands we heard an old saying from one of the local fishermen, he told us, that in days gone by, mariners sailing to Greenland would follow these words: Sail North until you see only half of the mountains of The Faroes behind, then head West until you meet the birds and the whales, Iceland now lies to the North of you, but to reach Greenland, continue Westward until you encounter icebergs, then head North until you reach the land.

We'd already gotten safely to Iceland, met the birds and whales, although the old fisherman's wisdom was accompanied by more advanced navigation systems. And now it's time to set off towards Greenland. Six days at sea ahead of us. Six days like a separate little existence, with no connection to civilization (at least for us deckhands), with a social structure developed by ourselves, not orientated towards the norms of land life, in the embrace of nature, which sometimes happens to be quite tough...

And off we go. It was a swift departure from Iceland: a few minutes after awakening, Draken was already in open waters. Get up, brush your teeth, find a life vest and warp the ship off. And what a great feeling it was - to be in the ocean again.

T This is the start of a long stretch from Reykjavik, Iceland to the little town of Qaqortoq in Greenland. It's the 16th of May today, and Draken is leaving land, not to see, nor smell it again for almost a week.

The first days at sea are the days when you adjust back to sea life. Some fight seasickness, some struggle to adapt to a sea schedule, and it takes time for everyone to start to appreciate all the little improvements made for the ship during a stay on land as well as look around and pay attention to all the vast nature around.

I was on helm when we got to the speed of 9.5 knots, which is terrific, the average speed for this ship is around 7. I felt like a proud, happy child when Corey, the mate, thanked me for bringing the wind to the sail. It seemed like I could actually feel some sort of connection with the powers of nature at that moment. Though these high connections do not make the task simple at all: you hold on to the tiller in a tight embrace, shaking with it because of the resistance to the water, with all your body strained and mind fully concentrated on the surroundings, compass and the orders from the mate.

I was still steering when some of the crew started tacking the sail on the foredeck. That caused a big move on the ship: a few musicians who were enjoying fresh air off watch (David, Henrik and Torben) were forced by the circumstances to move back to the aft. So in a minute I saw a traveling musical band jumping, crawling and stumbling over the knees of the deck alongside the shrouds, firmly holding onto a guitar, harmonica and mandolin.

Living on the ship you get used to the idea that there's no such thing as a simple, one-move action. Everything has to be planned, choreographed and given at least triple the amount of time to which you're used to whilst on land. Making a cup of coffee might take about 10 minutes. Going to the heads takes up to 20. Simply walking from one end to another (which is less than 34 metres distance) can easily take about 3 to 5 minutes.

With every other step you think a few steps ahead, you need to maintain your balance, make sure to avoid all the lines and blocks flapping in the air, be ready for seaspray and expect the unexpected. With all that considered, you leave a little room for your dance through the ship to appear in the least bit graceful.

From now on we have two people to watch out for icebergs. We're getting closer



to the ice. No ships, no buoys, not a single sign of human intervention. It is a new and very special feeling when being on bow duty your main mission is to spot a white giant. A little white dash on the canvas of the sea, which can bring big troubles to our little wooden "canoe" if missed by the radars and the sharp eye of the lookout.

Fourth day at sea and the crew is completely in tune with sea life once again. More time for music, chatting, a book or a language lesson.

Today was a day of education. The Captain introduced us to the geography of the surrounding waters and the southern tip of Greenland. Later David gave a lecture on sailing techniques, going over and over the way maneuvers should be done with the most efficiency as well as safely for everybody.

At some point today when the sea was pretty calm we saw whales, supposedly pilot whales, like black dashes on the pure surface of a silver tray...

Unfortunately, the very day we were leaving Iceland I felt a fever coming on, though for a few days I stayed strong and

fought it. Today my body finally gave up, when I realised I couldn't keep my concentration and balance as well as before and I had to admit I needed some rest. Given the permission by my watch leader, Woody, I left for an almost 24 hour long hibernation sleep. Before hiding in the tent I glanced at the sky and the sea. Oh, what a magical night it was. The moon wasn't full yet but still so bright and solid. Dramatic lace clouds were passing in front of it, but the lunar road was still there on the surface of the ocean.

Through my long curative sleep I heard watches being relieved with a wake up refrain: "it's cold, it's still raining, there are growlers in the water, put some extra layers on".

I love to listen to the ship while lying in a tent. Faraway sounds of a harmonica on the bow. Loud voices and sounds of metal bowls and pots from the galley. The breathing of the sail and the quarrels of shrouds above the tent, the creaking of the mast. And the peaceful snuffling inside the tent.

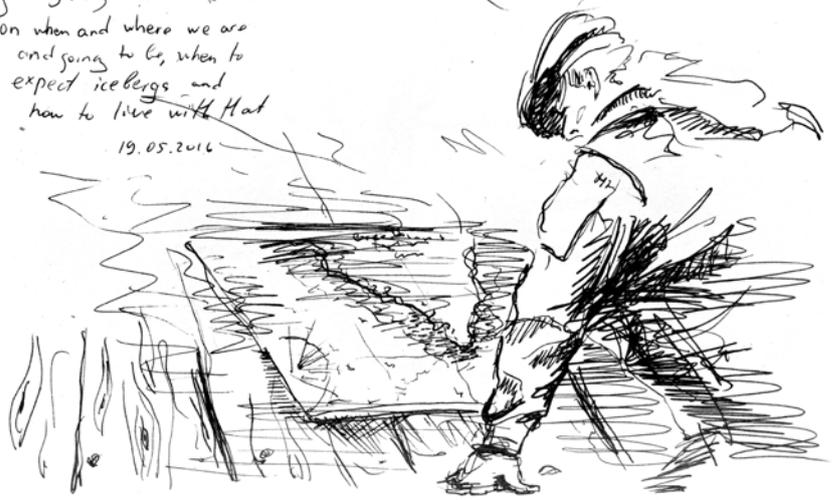
Around 8am Midship watch woke up everyone to see an iceberg. I immediately jumped off the bunk and only in my





Arrival to Iceland

Björn giving some info
on when and where we are
and going to be, when to
expect icebergs and
how to live with that
19.05.2016



Banjo afterwatch
in hiesel tent
with Woody & Karin 20.05.2016



Draken near Greenland,
Viking Nilsson



underwear rushed out on deck. There was a beautiful white giant off the portside. With a few deep blue lines. It looked like whipped cream, such fresh and pure colours. And a very subtle sound. Icebergs speak.

Our arrival to Qaqortoq was probably the most emotional of all so far. All the inhabitants of the small remote town gathered there to greet us with shining smiles. The mayor came on board to shake each of our hands, and then gave a speech which made even the strongest and hard skinned of the crew shed a tear.

We met the whales and saw the icebergs, we sailed North and reached the shore of Greenland, just as the old fisherman from The Faroes foretold.

Next we would head west off the edge of the map into the realm of the Jörmungandr and towards the land of the Skrælings, but that is for another time.

Polina is an artist and a sailor. She's currently writing a book based on her journal and sketches made while sailing across the North Atlantic Ocean onboard the Viking ship Draken Harald Hårfagre. You can follow the book project: fb.me/freehals

Bolli Bollason, an Icelander in the service of the Emperor

—S.Jakobsson

T For over 400 years Viking mercenaries travelled far and wide to Constantinople to join the Medieval world's most elite and professional fighting force 'the Varangian Guard'. The Varangians were the best paid and most highly equipped soldiers in the Byzantine army, then the World's richest and organized state. As the Emperor's personal bodyguard their loyalty was unwavering and once released in battle they would fight to the death in victory or defeat, which they proved on many occasions, from the bloody sands of Syria in the east to the sun drenched shores of Sicily in the west.

VARANGIAN





In the eleventh century the Varangian Guard was composed mainly of soldiers from Scandinavia and the Viking colonies.

According to Michael Psellos' *Chronographia*, the founding of the Varangian Guard took place during the reign of Basil II (976–1025), although Psellos calls these soldiers 'Tauroscythians' rather than Varangians. This has often been connected with the evidence of Arabic and Armenian sources, according to which the nucleus of this regiment was formed by 6,000 mercenaries despatched by Prince Vladimir of Kiev in 989 to help the Emperor Basil II quash a rebellion. From then on, Scandinavians formed the bulk of the Guard, until expatriate Anglo-Saxons began to join in large numbers as a result of the Norman invasion of England in 1066. From the 1070s onwards, the Varangian Guard became predominantly English. Among notable Varangians serving the Empire during the initial stage, when the force was predominantly Scandinavian (i.e. from 989 to the 1070s),

was a certain Araltes, "son of the King of the Varangians", who is mentioned in the *Strategikon* of Kekaumenos. This Araltes has commonly been identified with King Harald III "Hardrada" of Norway (1046–1066). From sources such as these, it is possible to gain some insight into contemporary Byzantine attitudes about the Norsemen, i.e. the view from the centre to the periphery.

The view from the other side is more murky. Almost all our reliable knowledge about the Varangians stems from contemporary Greek sources. There is a distinct lack of Old Norse sources with the same validity. Yet there is no earth of material relating to the Varangians in Old Norse sources from a later period.

The body of literature commonly known as the *Sagas of Icelanders* (*Íslendingasögur*) had its heyday in the thirteenth and fourteenth centuries. Most *Sagas of the Icelanders* are set in the decades before and after the introduction of Christianity in Iceland in the year 999. The Christianisation then serves as a chronological and structural turning point in the sagas,

creating a divide between the old pagan times and the new and improved customs introduced by the Christian faith. It is evident that as a history of particular events, the sagas are of limited value since the action takes place two or three hundred years before the time of their composition. However, it so happens that this chronological structure places the action of the sagas within the period when the Varangian Guard was at its peak, at least from the point of view of Scandinavians. It thus became a common narrative device to locate characters, who for some reason had to be removed from the thrust of the action in Iceland, at the court of the most glorious monarch in Christendom, the Byzantine Emperor. There, the exploits of these characters were usually not listed in much detail, as it could be taken for granted that they had been exalted by serving such a noble master.

Since Iceland is central to the saga genre, Varangians usually appear in two contexts: either as men who have served in the guard, but have returned to Iceland; or as protagonists who have to leave Iceland and



Above:
Varangian Guard, noticeable by their double handed
Dane axes and ornate armour. Skylitzis Chronicle

Top right:
Bolli's homeland, Kirkjufell, Snæfellsnes peninsula,
West Iceland, Credit, Pixabay.com

Right:
Constantinople sunrise, Credit, Pixabay.com



BOLLI WAS SUCH A RICHLY-ADORNED FELLOW WHEN HE CAME BACK FROM THIS JOURNEY THAT HE WOULD WEAR NO CLOTHES, BUT OF SCARLET OR SILK, AND ALL HIS WEAPONS WERE GILDED



seek their fortune elsewhere, in this case in Constantinople. Different motifs are used according to the different contexts. In *Laxdæla saga* there is a description of how a young Bolli Bollason (from Helgafell on the Snæfellsnes Peninsula in western Iceland) travels abroad and visits the courts of Norway and Denmark. He then continues until he reaches Constantinople: He spent a brief time there until he acquired for himself a place in the Varangian Guard; we have not heard any tales of a Northman joining the service of the Emperor before Bolli Bollason did. He spent very many winters in Constantinople and was considered the stoutest fellow in all hardship and always closest to the front ranks. Varangians had a high opinion of Bolli, while he was at Constantinople. All this is just a prelude to his return to Iceland, when great emphasis is placed on the glitz and glamour accompanying the return of a Varangian to his northern homeland: "Bolli brought out with him much wealth, and many gems that dignitaries had given him. Bolli was such a richly-adorned fellow

when he came back from this journey that he would wear no clothes, but of scarlet or silk, and all his weapons were gilded: he was called Bolli the courteous. He made it known to his shipmates that he was going west to his own region, and he left his ship and goods in the hands of his crew. Bolli rode from the ship with eleven men, and all his followers were dressed in scarlet, and with gilded saddles, even though Bolli was peerless among them. He had on the silken clothes which the emperor had given him, he had around him a scarlet cape; and he had the sword *Fótbítr* [Leg-Biter] girt on him, the hilt of which was ornamented with gold, and the grip woven with gold. He had a gilded helmet on his head, and a red shield on his flank, with a knight painted on it in gold. He had a lance in his hand, as is the custom in foreign lands; and wherever they took quarters the women paid heed to nothing but gazing at Bolli and his ornaments, and those of his followers." The wealth of Byzantium seems even greater in the context of medieval Iceland. But the value of his jewellery was more than just that of precious stones and metals in general. There was also symbolic value in the fact that most of these precious things were presents from a noble master. According to *Laxdæla saga* Bolli became one of the leading chieftains in Iceland following his return from Byzantium. Although a large proportion of his wealth came from his marriage to Thordis Snorraddottir, the daughter of Snorri Goði. It can be assumed that the dignity he had gained by associating with the greatest lord of Christendom lasted him to the end of his days.



#followthevikings



Up Helly Aa 2017, Lerwick, Shetland
© Follow the Vikings project

 Welcome to the Instagram feature of the 'Follow the Vikings' project. We have selected a few photos from around the Viking world for you to enjoy. We would like you 'our readers' to add your photographs with a Viking theme to the **#followthevikings**. We will then publish the best of them in future issues of the magazine.

Turf house, Þjórsá river valley, Iceland
© Follow the Vikings project





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2



3



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- 1 Bloodaxe's Last Stand Finale – Jorvik Viking festival, York, England 2017
© York Archaeological Trust
- 2 Winter at Rosala Viking Museum, Finland
© Hanna Vuorio Wilson
- 3 The Eyrarland Statue of Thor, National Museum of Iceland, Reykjavik, Iceland
© Follow the Vikings project
- 4 King of the Vikings virtual attraction, Waterford, Ireland
© Waterford Treasures
- 5 Gisors, Anglo-Norman castle, Normandy, France
Ben Baillie



5

From Norway—Iceland,
the story of **Olaf Tvennumbruni**

A Settler's Story

Extracts from Alf Ragnar Nielsen (2012):
Settlement from the North – emigration
from Northern Norway to Iceland in the
Viking age. Orkana academic, Stamsund
(: 173-178) Shortened and translated by
Marion Fjelde Larsen

In the Icelandic Landnámabók “book of settlers” from the year 870 AD we can recognise the names of around 50 from Finnmark and Hålogaland (Northern Norway) who set sail on the hazardous voyage, some 1,250 kms for a new life in the land of fire and ice ‘Iceland’. Olav Bekk went from Bjarkøy, Tore ‘enemy of the goblins’ Moon from Andrøy and Lodin Angel are amongst some of the better known. Gjerrid, who left with her son, took Norwegian hospitality with her and built her house right across a beaten track so that everyone who passed had to go in. The Landnámabók also mentions that she served generous portions. Some left because they were outlaws, some wanted to escape the escalating power of the Earls and King Harald ‘Fairhair’ others were just adventurous. One of these settlers was Olaf Tvennumbruni a powerful chieftain from the Lofoten islands on the west coast of Norway.



laf came from “the island which was called Lofot”.

The name Lofot is today a term for the entire archipelago (Lofoten). In the

Middle ages and earlier it was the name for the island where Lofotr Viking Museum is sited at Borg. One has thought that Olaf Tvennumbruni could have been the last Viking Chieftain at Borg. The first analysis after the excavations at Borg concluded that the longhouse was not in use from the end of the 800's, something that matched well with the time for Olaf's emigration to Iceland. However, the archaeologists after closer study of the material concluded that the longhouse was used until the middle of the 10th century (around 950), which excludes a direct relationship between Olaf Tvennumbruni's emigration and the closure of the Chief's seat.

Archaeologists now estimate that there may have been another Chief seat on the Lofot Island, in the area around Buksnesfjorden, where there are grave mounds and boat houses that are larger than those surrounding the longhouse at Borg. There is still reason to assume that the power was held by one family, but the family would have had several locations on the island. A striking parallel can be found further north in Hålogaland, where the brothers Tore Toresson Hund (Dog) and Sigurd Toresson each had their Chief farm, respectively on Bjarkøy and at Trondenes.

Lofotr Viking Museum has in its exhibitions and presentations chosen to emphasize Olaf Tvennumbruni as the Viking Chieftain of Borg. The family's emigration to Iceland has also been given great emphasis in films and exhibitions.

The meaning of the name “Tvennumbruni” is unclear. Directly translated it means “two eyebrows” or “double eyebrows”. Linguists have assumed that it can be about “one with double eyebrows”. There must have been something very characteristic with Olaf's eyebrows, if this was the right background for the name. Another possibility is to look at the farm names around Olafsvellir (Olaf's settlement in Iceland). Within the borders of Olaf's land were the farms of Brúnaveilir and Brúnastadir. Both were sited on the borders of forests (bruni). Therefore it might be that the name “Tvennumbruni” means that Olaf in addition to Olafsvellir, was the owner of these two farms with forests.

Olaf took his land West of Tjorså and thus outside Ketil Høng's area. Olaf's land was not nearly as large as Ketil's, but large enough for Olaf to give away some of it to settlers who came later. It is difficult to know exactly when, but probably Olaf took his land at the beginning of the 880's.

There is also information about Olav's family and their descendants in the Landnámabók. His wife Áshild, and three sons, Helge, Tore Drive and Vade, are mentioned. The place name Áshildarmyr exists to this day in the vicinity of Olafsvellir. The name is first mentioned in connection with a “ting” meeting in 1496 AD, Áshildarmyrarsambýkkt. Olaf's son Tore Drive was probably the one that took over Olafsvellir, after a brief intermezzo with Helge as the owner, until he was killed (see below).

Information about Olaf as a landowner is scarce, but the geographical borders of his land are stated quite accurately. In addition, it is said that he was “a great hamram”, which suggests that he restrained magic and could wear animal skin (taking on the looks and behaviour of an animal). Egil's saga gives an example of another “hamram”, which was Ulv (Wolf), the father of Torolv and Skallagrim: “When the night came, he became reclusive, so it was few that could get him to speak. (...) People said that he was an abundant hamram. He was known as Kveldulv (Night wolf) “. The term “hamram” is used to refer to several others of those who took land in Iceland.

Olaf was “buried in Brunahaugen by “Vardefjell”. Vardefjell (mountain) is located a few kilometers north of Olafsvellir, with a

direct view to the farm. By the foot of the mountain one can still see a stone setting, possibly the remains of his burial mound. LANDNÁMABÓK, KAP. 377 (the fate of Olaf's family)

Torgrim Ørrabein wanted Áshild after Olav's death, but Helge took offence, and waited for Torgrim at the crossroads below Áshildarmyr. Helge told Torgrim not to come. Torgrim said that he was not a child. They fought, and Torgrim was killed there. Áshild asked Helge where he had been, and then he made this verse:



**I WAS THERE WHEN
ØRRABEIN FELL TO
THE RAVENS AND
SWORDS SUNG OUT
LOUD. I GAVE TO ODIN
TORMOD'S BRAVE SON,
GAVE THE GOD OF
GALLOWS A SACRIFICE
AND THE RAVEN A
CORPSE.**





Áshild said that Helge's life was in danger. Helge got himself space on board a ship to Einarshavn. Hæring, son of Torgrim, was then sixteen winters, and he rode over to Hovde with two companions to find Teit Gissurarson. Teit rode along with fourteen men to prevent Helge from fleeing. They met Helge and two others. Helge and one of his men fell, along with one of Teit's men. These killings made up for each other.

Twinning—Friendship and cooperation

Even after over 1100 years since Olaf emigrated to Iceland there is still a strong connection between these two Nordic countries. We spoke to Trond Handberg from the Lofoten islands. His family actually owned the land where the Lofotr Viking museum now stands and in 2005 he participated along with Ásborg Arnþórsdóttir (Iceland) in a friendship trip to Iceland where the two communities of Vestvågøy (Norway) and Ólafsvellir (Iceland) met each other for the first time. They again met up last year in Iceland, with a special greeting from the Mayor of the Norwegian municipality. The bonds and cultural heritage between Olaf's old family seat in Norway and his settlement in Iceland continue to thrive to this day.



THE GOD OF GALLOWES, WHICH WAS GIVEN A SACRIFICE, WAS ODIN HIMSELF, AND THE SOUL WAS GIVEN TO ODIN. SO TORGRIM ØRRABEIN CAME TO VALHALLA, AS DID ALL WHO DIED IN BATTLE, WHILE THE BODY WENT TO THE RAVENS.

Clockwise from main image:

Lofoten, Norway, © Christian Bothner, www.nordnorge.com, Moskenes.

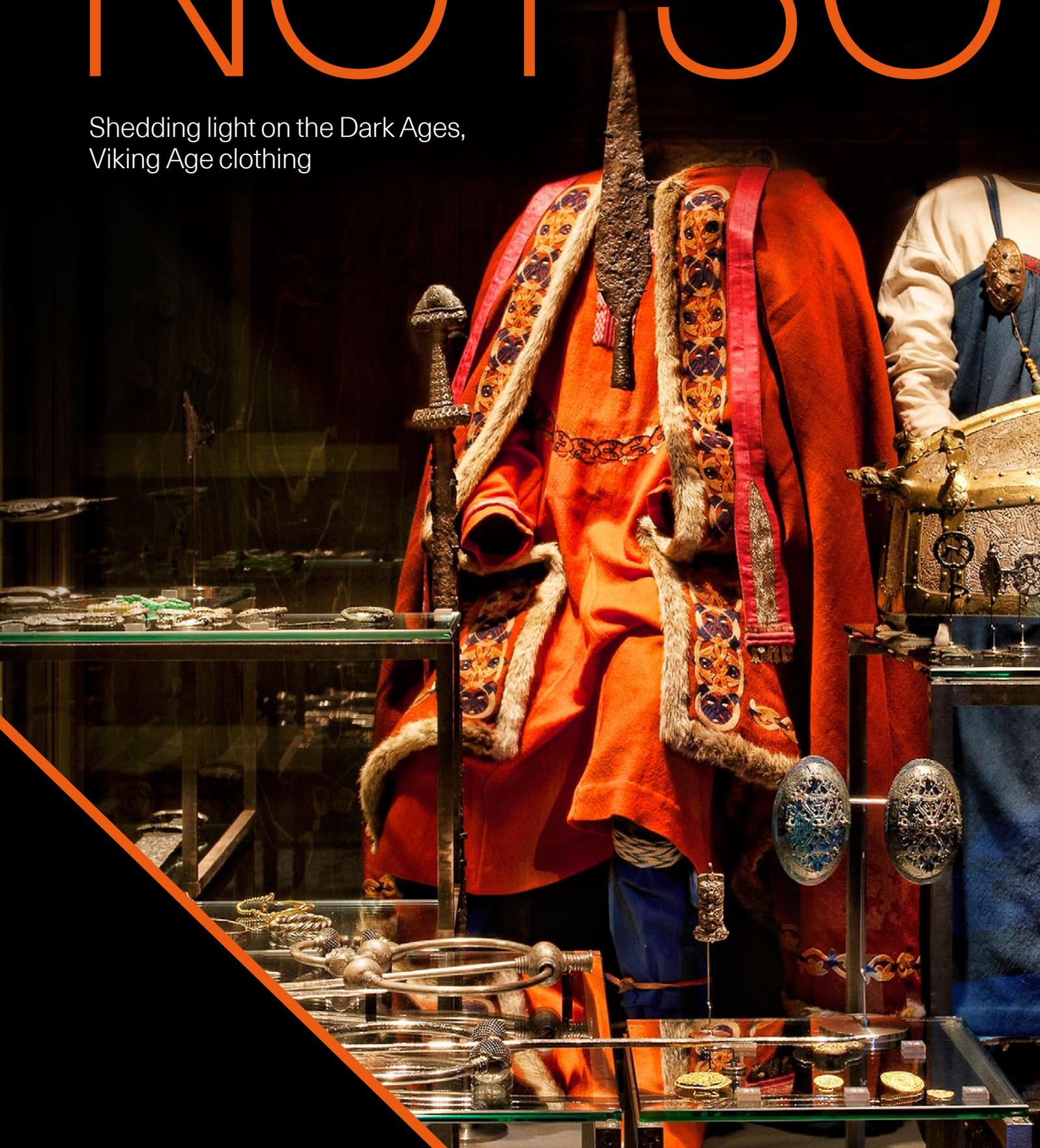
Viking age artefacts found, Lofoten Viking museum, Credit, Kjell Ove Storvik Borg.

Visitors from Vesturvogoy (Lofoten) in Norway visit Ólafsvellir, Iceland. Photograph, Ásborg Ósk Arnþórsdóttir, Trond Handberg.

Depiction of Olaf Tvennumbruni and his wife Áshild, © Lofoten Viking museum.

NOT SO

Shedding light on the Dark Ages,
Viking Age clothing



DARK

—**Ulla Mannering**
Senior Researcher
and textile
archaeologist in the
National Museum
of Denmark



Today knowledge about Viking Age clothing is the glue that makes the visualization of Viking Age lifestyle possible, but even for a trained textile researcher this is not an easy task. Archaeological finds are in their nature incomplete. Of the many artefacts that once were part of Viking Age textile and skin production we only have scraps of the craft tradition preserved that made it possible for this society to thrive, to travel, and to continue. No doubt many recent TV series have contributed to open peoples mind towards a Viking Era with the need to reenact Viking life, but the work interpreting Viking Age clothing has in all its complexity a long history within research, museums and open-air exhibition places.

T **The Scandinavian** Viking Age constitute the last centuries of a long unbroken cultural development, also within the textile and skin crafts. Thus, the Viking Age is a period with continuation but also important changes and innovations, where new materials and fashions influenced the cloth culture. Most textiles and skin finds dated to the Viking Age have been found in graves, and due to the unfavourable preservation conditions for organic materials in this context there are relatively few complete clothing items preserved dated to the Viking Age. On the other hand, Scandinavia has a fantastic bulk of iconographical materials such as runic and picture stones, gold foil figures, jewelry and other utility objects that each in their way supplement with information on clothing styles, combinations and decorations. In rare occasions such as on the woven tapestries we can also extract information about colours. Therefore, as the preservation of skin objects and textiles have been more favourable in high-status graves where there are many metal objects to prevent the degradation of organic materials, we know more about high-status clothing and clothing for the burial than every-day clothing and clothing for the living.

An important characteristic that can be extracted from this context is that Viking Age clothing seems to be highly gender specific. Female clothing in the Viking Age was rooted in a Scandinavian tradition that was already developed several centuries earlier in the beginning of the Late Iron Age. The strap dress, which in the beginning of the 9th century AD was a well-known clothing item, is in the grave finds identified through a pair of brooches placed on the chest of the deceased. In many cases the position of jewelry and textiles indicate the existence of a dress in to layers; a linen under gown with long sleeves and a sleeveless outer wool dress with shoulder traps that was kept in place on the chest. In the end of the 9th century, particularly in the Danish female graves, the typical oval brooches slowly disappear from the grave finds. This has been taken as a sign that a new dress style came into fashion: a sleeved dress without straps. The new two-layer dress seems to have had a more complex design with incisions and gussets, but no complete Viking Age female dress have been found where we can study all the constructional details. Female clothing also included outerwear which could be in the shape of a rectangular cloak or a sleeved jacket. In the Viking Age the sleeved jacket



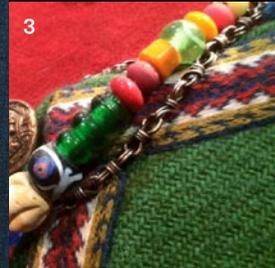
In the Kragelund bog in Denmark this almost complete wool tunic was found together with a male bog body. The garment is 14C-dated to AD 1045-1155.

seems to become a more widespread female garment, although it may originally have started as a male clothing item. By being used by both genders it possibly lost its former symbolic importance that can be attributed to the male kaftan in Late Iron Age iconography.

Male clothing in the Viking Age consisted of several parts that could be combined in different ways. The most common combination was trousers and tunic, of which the latter could consist of a linen inner and a wool outer tunic. The trousers could be long or knee length, and tied closely to the legs by leg wrappers. Especially wide breeches seem to be a new style in the Late Iron Age. This outfit could be combined with a rectangular cloak, a sleeved jacket or a kaftan. The two latter clothing items are well known in iconography but poorly identified in the archaeological record. Altogether it does not seem as if Viking Age male clothing went through the same fundamental changes as the female dress, although men in general were more willing to take in new clothing styles and materials. In the Viking

Age clothing could be plain or exclusive depending on the status of the wearer and the available resources, but it seems as if the population that we can trace in the archaeological record wore the same core items. On the other hand we can only dream of, not document, the variation that must have existed in the clothing design of an entire population.

In the Viking Age it was common to dye textiles, and in high-status contexts there seem to be a preference for red, blue and purple colours while little is known about colours for every-day clothing. Likewise, single-colour textiles were preferred and instead emphasis was placed on the use of intricate weaves and surface patterns. In the Viking Age the most common weave was the tabby weave which was produced both in wool and flax. The diamond twill, which is often considered a typical Viking Age weave, is rare in a Danish grave context, but more common among the textiles from Birka in Sweden. In Denmark tablet-woven bands only starts to appear in grave finds dated to the 10th century and are in some cases made in exquisite



1. A pair of oval brooches and a threefold brooch found in the female grave from Besser 1 on Zealand in Denmark. The grave is dated to the 10th century AD.

2. Male figure found in the royal grave-chamber in the North mound at Jelling in Denmark. The figure is 15 cm long and carved in oak wood. The original colours are now faded but once the garment was blue, his hair and beard red, and the coils around the body alternately yellow and red. The grave is dendrochronologically dated to AD 958/959.

3. Viking fashion, Lofotr Viking museum, Norway

4. The female figure from Revninge in Denmark. The figure is dated to the Viking Age.

5. In the high-status female grave from Sølsted in Denmark a pair of horse-collars were found. On one of the collars a miniature depiction of a male and a female are seen. The grave is dated to the 10th century AD.



FEMALE CLOTHING IN THE VIKING AGE WAS ROOTED IN A SCANDINAVIAN TRADITION

materials such as silver, gold and silk threads. Silk fabrics also start to occur in the Viking Age, and were traded via long distance networks. In the Danish area only a handful of high-status graves contain traces of silk. Exotic fur such as sable, ermine, marten, fox and beaver were important exchange commodities in return for which the Scandinavians traded beads, silver, gold and silk. Also the readily available skin materials from sheep, goat and cattle were used for clothing such as working and outdoor garments, various travelling equipment and other accessories, and for shoes. Skin items were processed into elegant and well executed items, and it is a crude misunderstanding of Viking Age craft technologies to see modern Viking reenactors with complete sheep skins hanging over their shoulders. In this period, also the shoe design took a big step forward towards using separate sole and upper. Both textile and shoe making document the establishment of organized and more professionalized craft productions with the use of specialized tools and technologies.

As a researcher I base my

interpretations on facts, and when I work with museum exhibitions I prefer to display originals. As most archaeological textiles are not very well-preserved and easy to understand if you only possess little knowledge about ancient skin and textile production, it is sometimes necessary to transform the archaeological remains into a more understandable format such as a reconstruction drawing or a complete reconstructed outfit. But, to transform our fragmented and incomplete picture of a past clothing tradition into a ready to wear 3D reconstruction is not a straight forward task. To get from A to Z we all have to fill the gaps of an uncomplete heritage to the best of our knowledge and ability. On the other hand, we should not forget that every step and effort can be used to gain more knowledge about Viking Age lifestyle. In the Viking Age many resources were invested in textile and skin production. In this period we are for the first time able to recognize the societal impact of the many new materials and techniques which even today control our understanding of luxury and high-class skin and textile production.



FOLLOW THE VIKINGS ROADSHOWS

Egill's Saga: the story and inspiration behind the roadshow

The **"Follow the Vikings" Roadshow** is a creative European project that celebrates the cultural and historic impact of the Vikings. Over the next two years the roadshow will be performed live at several key locations around Europe. Each show will be unique - some will be held in exterior locations, while others held in interior venues.

All shows will use the latest digital projection and 3D mapping technology. Working with staff from each participating partner, each site will seek professional and amateur artists and performers, as

well as members of the public, both young and old, to be involved in their local event.

The inspiration and story behind the roadshow is loosely based on a small part of Egill's Saga. An Icelandic family tale of heroism, honour, loyalty and friendship, set in the high Viking age from the lava fields of Iceland, the Kingdom of Jorvik in England to the Fjords and mountains of Norway. We caught up with Icelandic scholar, Gísli Sigurðsson who gave us a brief insight into the hero of the roadshow "Egill".

EGILL AND HIS SAGA

BY GÍSLI SIGURÐSSON AND
NICHOLAS JONES



The ‘family sagas’, or ‘sagas of Icelanders’, represent the high point of Icelandic medieval literature. Written in the thirteenth and fourteenth centuries, they record the traditions of the first generations of settlers in the land, from the late ninth century up to the early eleventh. Iceland accepted Christianity as its official religion around the year 1000 and the sagas thus reflect both the pre-Christian origins of the country and the new age that succeeded it.

Of these sagas, Egill’s Saga (Egill’s saga *Skalla-Grímssonar*) is one of the longest and best-known. It may also be the earliest, and thus a model for those that came later. There are reasons to think that it may be the work of the writer, scholar and chieftain Snorri Sturluson (1179-1241) or of someone from within his immediate circle: Snorri was a descendant of the historical Egill; Egill is the greatest poet of the Viking Age, and Snorri’s cultivation of traditional poetry is evidenced by his handbook for poets, the *Edda*; and the distrust of the kings of Norway that forms a central theme of the saga may reflect Snorri’s uneasy dealings with the Norwegian Crown that culminated in his assassination on royal orders in the cellar of his home at Reykholt in western Iceland.

The saga is built largely around Egill’s surviving poetry, which would have been handed down orally, probably accompanied by stories contextualising the verses. The general line of Egill’s life as told in the saga is almost certainly true; equally certainly, not all the details and incidents are – they are the product of successive storytellers and/or of whoever was behind the eventual writing of the saga. Like many of the sagas, Egill’s Saga includes events set outside Iceland; in particular, they trace chieftainly families back to their Norwegian origins and relate the adventures of their heroes on their travels abroad. But Egill’s Saga takes this to an unusual degree: over a quarter of the saga is devoted to the prehistory of Egill’s family and their reasons for leaving Norway; and almost all the main events

of Egill’s life take place during his travels around the Viking world – in Norway, the Baltic and England.

A striking theme of the saga is the contrast between the two sides of Egill’s family. On the one hand there is Egill’s grandfather *Kveld-Úlfur* (‘Evening Wolf’), his father *Skalla-Grímur* (‘Baldhead Grímur’), and Egill himself – dark, ugly, brooding, menacing, unpredictable, and fiercely independent. On the other, his brother and his uncle, both called *Thórólfur* – fair, handsome, dashing, loyal, generous and ambitious for public recognition. In the sagas the

emigrations to Iceland are put down to traditional chieftains wishing to retain their status in the face of the centralisation of power under King Harald Fairhair in the years around 900. The opening section of the saga places the dilemma facing the chieftainly class in terms of the two sides of Egill’s family. Egill’s uncle *Thórólfur* throws his lot in with the royal authorities. For a time this succeeds: he is rewarded with wealth and titles. But eventually envious slanderers turn the king against him and he falls. He had played by the rules and lost. Meanwhile his brother *Skalla-Grímur* has stayed at home, avoiding participation in national affairs. The tension comes to a head in a magnificent scene in which *Skalla-Grímur* stands before King Harald and refuses to bow to him. The family has no choice but to flee to Iceland.

They settle at Borg, on *Borgarfjörður* on the west coast, among the first settlers of the region.

We are given images of *Skalla-Grímur* setting up a forge and smithing iron. Egill is born and soon begins to show his character; he composes verses and commits his first killing at the age of six, of an older boy who has fouled him in a game of shinty!

Alongside *Thórólfur* and Egill grows up a girl called *Ásgerður Bjarnadóttir*, another refugee from the dispossessed chieftainly class in Norway. Much of the action in the saga turns on repeated journeys to Norway to reclaim her inheritance. *Thórólfur* is the diplomat, Egill the troublemaker.





While Egill certainly loves and admires his brother, there is mounting friction between them due to Egill's jealousy of the

increasing closeness between Thórólfr and Ásgerður and their eventual marriage. In one bout of drunken violence Egill incurs the enmity of the new King, Erik Bloodaxe, and his sorceress Queen Gunnhildur. But he also makes friends, in particular a young nobleman called Arinbjörn who supports and exculpates Egill throughout all his excesses.

The adventures in Norway are punctuated by stints of Viking activity, mainly in the Baltic, where Egill comes into his own. The brothers also go to England and lend their support to King Athelstan. Thórólfr is slain in a battle against the Scots; it is even suggested that Egill, driven by this egotism and jealousy, conspires to have Thórólfr placed in the hottest part of the battle where he is most at danger. Nevertheless, Egill composes a moving tribute to him.

Thórólfr's death marks a turning point in the saga. At the victory feast Egill sits taciturnly and refuses to drink until the king deflects his moroseness by rewarding him with a gold ring from his finger and two



chests of silver for his father in recompense for Thórólfr. Here we are at last given a detailed description of Egill's appearance and character, and it is from this point in the saga that Egill comes into his own. He addresses obscure verses to Ásgerður, concealing her name in figurative language, but eventually plucks up courage to ask for her hand and is accepted.

Egill's avarice now becomes a major theme. Back in Iceland he fails to hand over

the silver to his father and consolidates his stranglehold over the area. He returns to Norway in another to attempt to secure Ásgerður's inheritance but is foiled by the intervention of Erik Bloodaxe and Queen Gunnhildur. Egill raises a niðstǫng, a pole of calumny topped by a horse's head, against the king and invokes the gods to drive Erik from his kingdom.

Generally in the sagas it is the bad people who use magic. Gunnhildur does, for instance. 'Respectable' Icelanders do not. But Egill is an exception. He issues curses. He casts runes. At one point, foiled in a duel by sword-blunting magic, he leaps on his adversary and tears his throat out with his teeth like a wolf. It is all in line with his other Odinic qualities – his gift of poetry, for instance – and these are a central part of his being.

Egill's curse succeeds and Erik flees to York, where he styles himself 'king' in the Viking manner, with Arinbjörn as his chief counsellor. Gunnhildur casts a spell to draw Egill into their grasp and he is shipwrecked at the mouth of the Humber. He is thrown into prison in York but Arinbjörn obtains him one night's stay of execution. Egill uses the night to compose a poem in the king's honour – the poem, Höfuðlausn ('Head Ransom') is quoted in



Future Roadshow Venues

2018

Dublin, Ireland: 31st March

Waterford, Ireland: 2nd April

Caen, France: 28th July

Catoira, Spain: 4th August

Gunnes gård (Stockholm)

Sweden: 1st or 2nd September TBC

Oslo, Norway: 14th or 15th
September TBC

Trondenes / Lofotr, Norway:
17th and 27th September

2019

Reykjavik, Iceland: 1 – 4th February

York, UK: 23rd February

full in the saga – and Egill is freed.

Eventually Egill returns to Iceland and settles down, now a wealthy man with a powerful network of connections. His new-found peace is shattered when his son Böðvar is drowned – a death for which no vengeance is possible. Egill determines to starve himself to death but his daughter Thorgerður persuades him to compose an elegy to Böðvar and another son recently died. In this poem, *Sonatorrek* ('Irremediable loss of sons'), Egill rails against the gods and finds a degree of solace. He also composes an encomium to his greatest friend, *Arinbjarnarkviða* ('Ode to Arinbjörn'). Both poems are rich in striking imagery and original thought, and it is above all on them that Egill's reputation as a poet rests:



**FORTH I BEAR
FROM THE WORD SHRINE
GLORY TIMBER
GREEN WITH LANGUAGE**

There is undoubtedly a disparity between the profound delicacy of the poetry and the saga's image of the vicious psychopath – between the tenth-century poet and how he was imagined by people two hundred years later. This is a disparity readers have to reconcile for themselves.

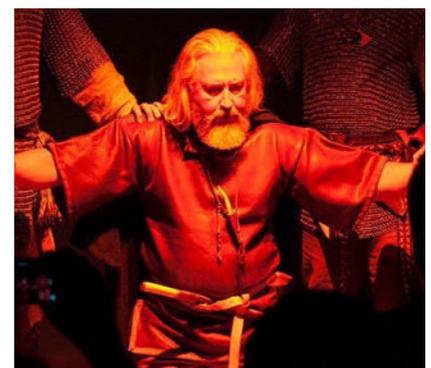
At the Althingi, the national assembly, Egill meets a young and ambitious poet, Einar Skálaglamm. They discuss poetics, 'to the pleasure of both'. These conversations and the stories Egill presumably told Einar about the occasions for his verses provide a means by which Egill's story and poetry might have been passed on to succeeding generations. In thanks, Einar gives Egill a shield that he has himself received from Earl Hákon in Norway. Egill is in fact not exactly delighted by the gift as it requires him to compose a thank-you ode in return!

Egill survives into his eighties, by which time he is arthritic, deaf and blind. He has moved to the home of his step-daughter at Mosfell in the south, and the women of the house make fun of him for getting under their feet. But he retains his malevolent streak. He plans to take his chests of silver to the Althingi and scatter the coins before the assembled crowds, so he can relish the spectacle of them

Above and below: © Follow the Vikings project
Left: Seventeenth century manuscript of Egill Skallagrímsson. © The Árni Magnússon Institute, Iceland

scrabbling over the spoils. When this intention is thwarted he has the silver buried in secret, and it remains unfound to this day.

Egill dies and is laid to rest in a mound with his weapons beside him. With the coming of Christianity his body is moved to the new church at Mosfell. In the twelfth century, the saga reports, bones of unprecedented size were found under the altar. In particular, the skull was huge and ridged 'like a scallop shell', and incredibly hard and heavy. This was taken to be the final remains of the great Viking poet.





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Fiction

The World of Vikings

*Hardcover, 1 November, 2016,
Author Justin Pollard, Michael Hirst
(Foreword)*

MGM's hit show Vikings on the History Channel has drawn millions of viewers into the fascinating and bloody world of legendary Norse hero Ragnar Lothbrok, who led Viking warriors to the British Isles and France. Covering the first three seasons of the series, this official companion book delves into the real history as well as the behind-the-scenes stories. Viking historian Justin Pollard explains shipbuilding and navigation, Norse culture and religion, and the first encounters between Viking warriors and the kings of England and France. Interviews with cast and crew reveal the process of dramatizing this gripping story, from reviving the Old Norse language to choreographing battle scenes and building ancient temples for human sacrifice. This spectacular package is a must for fans of the show and history buffs alike.



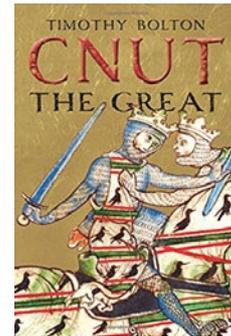
Fiction

Norse Mythology

*Hardcover, 7 February 7, 2017,
Author: Neil Gaiman*

Neil Gaiman has long been inspired by ancient mythology in creating the fantastical realms of his fiction. Now he turns his attention back to the source, presenting a bravura rendition of the great northern tales. In Norse Mythology, Gaiman stays true to the myths in envisioning the major Norse pantheon: Odin, the highest of the high, wise, daring, and cunning; Thor, Odin's son, incredibly strong yet not the wisest of gods; and Loki—son of a giant—blood brother to Odin and a trickster and unsurpassable manipulator.

Gaiman fashions these primeval stories into a novelistic arc that begins with the genesis of the legendary nine worlds and delves into the exploits of deities, dwarfs, and giants. Once, when Thor's hammer is stolen, Thor must disguise himself as a woman—difficult with his beard and huge appetite—to steal it back. More poignant is the tale in which the blood of Kvasir—the most sagacious of gods—is turned into a mead that infuses drinkers with poetry. The work culminates in Ragnarok, the twilight of the gods and rebirth of a new time and people.

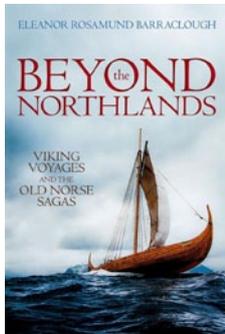


Non-fiction

Cnut the Great (The English Monarchs Series)

*Hardcover, 3 Feb 2017, Author:
Timothy Bolton*

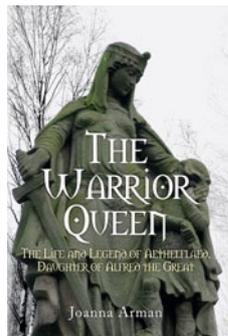
A seminal biography of the underappreciated eleventh-century Scandinavian warlord-turned-Anglo-Saxon monarch who united the English and Danish crowns to forge a North Sea empire. Historian Timothy Bolton offers a fascinating reappraisal of one of the most misunderstood of the Anglo-Saxon kings: Cnut, the powerful Danish warlord who conquered England and created a North Sea empire in the eleventh century. This seminal biography draws from a wealth of written and archaeological sources to provide the most detailed accounting to date of the life and accomplishments of a remarkable figure in European history, a forward-thinking warrior-turned-statesman who created a new Anglo-Danish regime through designed internationalism.



Non-fiction

Beyond the Northlands: Viking Voyages and the Old Norse Sagas
 Hardcover, 27 Oct 2016, Author: Eleanor Barraclough

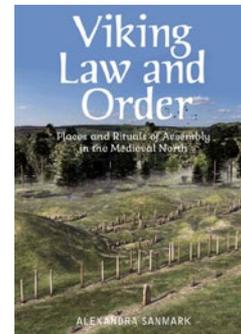
In the dying days of the eighth century, the Vikings erupted onto the international stage with brutal raids and slaughter. The medieval Norsemen may be best remembered as monk murderers and village pillagers, but this is far from the whole story. Throughout the Middle Ages, long-ships transported hairy northern voyagers far and wide, where they not only raided but also traded, explored and settled new lands, encountered unfamiliar races, and embarked on pilgrimages and crusades. The Norsemen travelled to all corners of the medieval world and beyond; north to the wastelands of arctic Scandinavia, south to the politically turbulent heartlands of medieval Christendom, west across the wild seas to Greenland and the fringes of the North American continent, and east down the Russian waterways trading silver, skins, and slaves. *Beyond the Northlands* explores this world through the stories that the Vikings told about themselves in their sagas. But the depiction of the Viking world in the Old Norse-Icelandic sagas goes far beyond historical facts. What emerges from these tales is a mixture of realism and fantasy, quasi-historical adventures and exotic wonder-tales that rocket far beyond the horizon of reality. On the crackling brown pages of saga manuscripts, trolls, dragons and outlandish tribes jostle for position with explorers, traders, and kings.



Non-fiction

The Warrior Queen: The Life and Legend of Aethelflaed, Daughter of Alfred the Great
 Hardcover, 15 May 2017, Author: Joanna Arman

Æthelflæd, eldest daughter of Alfred the Great, has gone down in history as an enigmatic and almost legendary figure. To the popular imagination, she is the archetypal warrior queen, a Medieval Boudicca, renowned for her heroic struggle against the Danes and her independent rule of the Saxon Kingdom of Mercia. In fiction, however, she has also been cast as the mistreated wife who seeks a Viking lover, and struggles to be accepted as a female ruler in a patriarchal society. The sources from her own time, and later, reveal a more complex, nuanced and fascinating image of the 'Lady of the Mercians'. A skilled diplomat who forged alliances with neighbouring territories, she was a shrewd and even ruthless leader willing to resort to deception and force to maintain her power. Yet she was also a patron of learning, who used poetic tradition and written history to shape her reputation as a Christian maiden engaged in an epic struggle against the heathen foe. The real Æthelflæd emerges as a remarkable political and military leader, admired in her own time, and a model of female leadership for writers of later generations.



Non-fiction

Viking Law and Order: Places and Rituals of Assembly in the Medieval North
 Hardcover, 14 August 2017, Author: Alex Sanmark

This book explores Viking Age law and assembly sites in the Viking homelands of Scandinavia and in the settlements in west. Until very recently Viking and Norse assembly sites were essentially unknown, apart from a few select sites, such as Thingvellir in Iceland. The Vikings are well-known for their violence and pillage, but they also had a well-organised system for political decision-making, legal cases and conflict resolution. Using archaeological evidence, written sources and place-names, this book provides a comprehensive analysis of their legal system and assembly sites, showing that this formed an integral part of Norse culture and identity, to the extent that the assembly institution was brought to all Norse settlements. Sites are analysed through surveys and case studies across Scandinavia, Scotland and the North Atlantic region. The author moves the view of assembly sites away from a functional one to an understanding of the symbolic meaning of these highly ritualised sites, and shows how they were constructed to signify power through monuments and natural features. This original and stimulating study is set not only in the context of the Viking and Norse periods, but also in the wider continental histories of place, assembly and the rhetoric of power.

DVA/PROJECT NEWS SPECIAL

A GIANT OF OUR TIMES

This issue's DVA / Project news has been replaced with a special commemoration to DVA Chairman Jimmy Moncrieff who passed away earlier this year. Here are a few comments from some of his friends and colleagues from across the Viking World.

Alberto García Mayor of Catoira, Spain

"When the Concello de Catoira was accepted as a partner of the DVA in February 2014 we decided to initiate contact with the organisation through its chairman, inviting him to attend the 'Romaría Vikinga' Viking festival. I have very good memories of this first meeting, in which Jimmy showed us his endearing character. We all caught from him an enthusiasm for the work that was being carried out in the DVA. In this and subsequent meetings we shared very good moments, a great understanding and mutual affection was established between us despite the language barrier. His memory, which will remain forever in our mind, encourages us to go forward with this and future projects with additional effort".

Edmund Southworth Manx Heritage, Isle of Man, UK

"I am pleased to have known a great man, to have shared a glass or two with him, to have learnt from him, and simply to have been with him in his home land. Someone else will write down "Jimmy's Saga" but I was proud to be there when it was first told".

Björn Buttler-Jakobsen Interim / Vice-Chairman, Destination Viking Association, Sweden

"Jimmy had been Chairman of the Association since its creation in 2007 and had been tireless in his efforts of expanding the awareness and knowledge of Vikings and their lasting legacy. His proudest

achievement in this regard was bringing "The Follow the Vikings" project to life and all the project partners had just visited him and his team in Shetland for the latest seminar and to celebrate 'Up Helly Aa'. A great time was held by all, especially by Jimmy".

Steve Mathieson Visit Scotland, Islands Manager

"Jimmy was a great man in so many ways. In terms of intellect, character, vision and 'joie de vivre' he was unmatched and his deep wealth of knowledge on such a vast range of topics gave him a unique ability to bring together people from a wide variety of backgrounds to share in his sheer enthusiasm for whatever he was undertaking. He was Shetland's foremost expert on the Vikings, but he could just as easily speak with authority on the Roman Empire, or the Japanese battle fleet in WWII, or the history of textile development in Shetland, plus many, many more subjects. He was a lover of good food and drink and his barbecues were legendary! He was a great friend to me and amongst other things we spent many months fixing his boat last year, managing to get in one last fishing trip before the end of the summer, which he loved. Taken from us too soon, Shetland and the Vikings have lost a great champion".

Marion Fjelde Larsen Lofotr Viking muzeum, Norway

"All of us at Lofotr Viking Museum send our warmest thoughts to Jimmy's family, friends and colleagues".



Cultural route
of the Council of Europe
Itineraire culturel
du Conseil de l'Europe





Jimmy at the Follow the Vikings seminar at Trelleborg, Denmark in September 2016

James Moncrieff
21st April 1959 —
5th February 2017

Ben Baillie
Hugin & Munin Editor, Normandy

"I would like to tell you a story about a dear friend and a giant of our times. Back in 2012 I contacted Jimmy about the idea of creating a Norman cultural route. Later that year we met in Bayeux, Normandy where I was convinced very quickly that the Normans were an integral part of the Viking World and should be welcomed under the umbrella of the DVA. That's how it started, with a visit to a medieval comic strip and then a glass of Norman cider and some French cheese. The next time I met Jimmy was in York where he introduced me to my extended Viking family. I was made very welcome and in good Viking spirit I commemorated the battle of Fulford after a night of hard drinking with a certain

Icelander, much to Jimmy's amusement, he never let me forget it. Over the last few years the DVA has grown from a small group of mostly Scandinavian organisations to over 60 members from Galicia in the south to Russia in the east. This is a testament to Jimmy's vision and determination in creating a united Viking world. For that we must be eternally grateful and carry on his legacy. He has been taken from us and carried up to the great feasting hall in Valhalla by Hugin & Munin. There he will be amongst friends and heroes from the Viking world which he championed so much in his lifetime here on Midgard. Gone, but not forgotten, see you in Valhalla my friend".

Paula and Per Wilson
Rosala Viking Center, Finland

"We have lost a great leader and a good friend. Per and I have known him for ten years, and we will miss him very much".

Anne Hopland
Millennium site of Gulatinget, Norway

"Jimmy was a driving force behind so many international networks and projects, among others the DVA and Viking cultural route in Europe. Before that we had the privilege of working with him and other staff members at Shetland Amenity Trust on the 'THING' project connected to Viking parliament and court sites around the North-Atlantic. At Gulathing in western Norway we welcomed his great generosity and insights, his good humour, his keen interest and enthusiasm for Viking law, and his experience with co-ordinating large EU programmes with many participants. He will be greatly missed. Our thoughts go out to his family, friends and colleagues at Shetland Amenity Trust".

Julie Gibson
Orkney Islands Council, archaeologist
UHI Institute of Archaeology, lecturer, Orkney

"I am sure that I speak on behalf of everyone in the UHI Archaeology Institute when I say how sorry we all are to hear of his passing. Sincere condolences go to Jimmy's many and true friends. I am very glad he had a good time with many of you very recently, before he had to go: He was a man who enjoyed life and shared that enjoyment with huge generosity. He has left a quite extraordinary legacy in his work for Shetland and internationally, it's really sad to think he won't be around anymore".



Rögvaldur Gudmundsson
Chairman, Iceland Saga Trail
Association, Iceland

“Rest in peace my friend, see you later in Valhalla”.

Brian Gregson
Shetland Amenity Trust Chairman,
Shetland

“He was passionate about Shetland’s heritage, culture and environment and a good friend to many in Shetland. The work of the trust will continue as Jimmy would have wanted it to do”.

Ornavik, The association les
Vikings an 911
Normandy, France

“The Ornavik Viking association was very honoured to host the DVA General Assembly in Normandy in April 2016 while the late and great Jimmy Moncrieff was still President of the DVA. It was a very important event for Ornavik and allowed us to attract the attention, recognition and respect of local VIPs. In preparation for that event we previously had the pleasure of welcoming Jimmy to visit Ornavik and various sites in Normandy. He was such a charismatic and interesting person, so enthusiastic and knowledgeable about the Vikings and we learnt a great deal from him. He was deeply committed to the promotion of the Viking legacy and determined to create a united Viking world, so we are very grateful to be part of that project. For all of us at Ornavik, Jimmy is gone but not forgotten”.

Malcolm Bell
Shetland Islands Council convener,
Shetland

“For many years, Jimmy was the driving force behind many of Shetland’s historical and environmental projects. He was passionate about Shetland’s past and his legacy will be the huge difference that he made to the profile of Shetland, both nationally and internationally”.

Anne-Christine Larsen
National museum of Denmark

“It was with deep grief that I received the message that Jimmy had died only 5 days after I had spent some wonderful and fruitful Follow the Vikings days in Shetland with him and many other delegates of DVA. The Vikings have tired many of us together for a long time. Jimmy was a true Viking friend, an initiator and organiser of several Viking projects.

I met Jimmy for the first time more than 20 years ago in connection with a research project carried out by Copenhagen University to bring the Viking and late Norse culture in Shetland into focus – a project that later became a part of the larger Viking Unst project. I was very fortunate to be a part of this project and I spend many exciting years excavating at the Belmont site. Jimmy was as always very helpful and very passionate about the project - as he was in all other contexts the driving force behind it. Jimmy was a very good friend and he will be greatly missed”.

DVA NEW MEMBERS
(JAN-SEP 2017)

Noormannenarrangement
 (Holland)

Frosta municipality
 (Norway)

Perth & Kinross Council
 (United Kingdom)

Museum of cultural history,
 University of Oslo
 (Norway)

Foreningen Vikingaleden
 (Sweden)

Asgard Scotland
 (United Kingdom)



Top: Jimmy Moncrieff by the Shetland museum harbour
Right: Jimmy in 2008 visiting some of the steatite quarries near Belmont, Shetland. Accompanied by his son Alex.

VIKING STAMPS

GEIR SØR-REIME



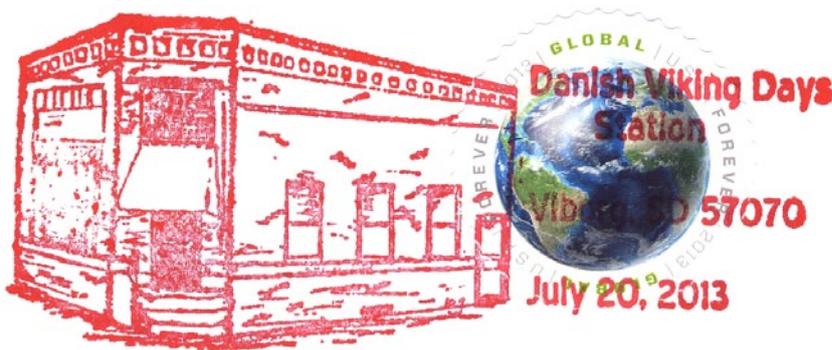
950th Anniversary of Battle of Hastings – stamps from Jersey, too

News reached me recently that Jersey issued stamps for the 950th anniversary of the Battle of Hastings. Just like the UK, Jersey issued a sheet of personalized stamps where the tabs of the self-adhesive stamps show scenes from a re-enactment of the battle. The sheet of twenty stamps for local postage is divided into two panes, each with ten stamps of five different designs. The stamp designs of each pane are identical, but arranged a bit differently. The stamps themselves display the arms of Jersey, the three leopards or lions of the Dukes of Normandy. The background of the sheet shows a map of the battle field.

Danish Viking Days in Viborg, South Dakota

The Danish Days in Viborg, South Dakota has a long history. A Danish settlement was established 1864 close to present-day Viborg, and in 1872, a village grew up around a Danish store established there, named Daneville. The 1893 a railway line was laid in the area, and the village was moved close to the line, and a town called Viborg after the Danish city was established, replacing Daneville.

For years, the inhabitants of Viborg SD have celebrated their Danish ancestry, originally on the Danish national day, 5 June, but later moved to the third week of July to avoid conflicts with other events. In recent years, the word 'Viking' has been added to the festival's title to underline the celebration of the Scandinavian heritage. Not much



Viking is seen in the parade, but a few boats converted into 'Viking ships' do appear in it.

A special postmark has been in use during the festival, featuring the original Danish shop in Daneville.



A Swedish rune stone on a 1947 poster stamp

A friend just sent me an old Swedish poster stamp, issued for the 1947 Congress of the Swedish Good Templar Youth. It depicts the only Runic stone found in Jämtland, Sweden, the Frösö Stone, found on the island of Frösö. The congress was held in Östersund, the administrative centre of Jämtland.

The text on the stone says that Östman, the son of Gudfast, erected this stone and made this bridge, and he Christianized Jämtland. Åsbjörn built the bridge, Tryn erected the stone and Sten made the runes.

The stone was made around 1050 when Jämtland was Christianized and is considered unique in that it commemorates the Christening as well as the building of a bridge. Unlike the more well-known Jellinge stone, it narrates the Christening of an area rather than a people, and is also the oldest documented mention of Jämtland, the country of the Jämtars.



150th Anniversary, the Tune ship

150th Anniversary of the First Excavation of a Viking Ship celebrated on two new Norwegian Stamps. The Tune ship, on display at the Viking Ship Museum in Oslo since 1930, was the first Viking ship to be excavated. It was excavated on the fluvial island of Rolvsøy in Østfold county of Norway in 1867 by Norwegian archaeologist Oluf Rygh. He spent a mere 14 days on excavation the remains of the ship and the burial chamber that was placed centrally on the ship.

In fact, already in 1751 the local people of the island had found what probably was a Viking ship, the Rostad ship and the ship and burial goods were described in a report, but nothing remains of it. The Rostad find was made around 300 meters away from the Tune ship find.

Dendrochronology demonstrates that most of the timber of the ship was cut between 905 and 910 AD. The Tune ship was the first proof of the Saga's tales of large Viking fleets, and it, and the ships excavated later on, have definitely become the symbol of the Vikings and the Viking Age. The two Norwegian stamps commemorated the 150th anniversary of this important excavation were issued 21 April. One of the stamps shows what remains of the ship as well as a reconstruction plan (based on a new 3D model by Knut Paasche), whereas the other stamp shows a watercolour by Karl Fredrik Keller depicting the ship at sea.

KING OF THE VIKINGS

THE WORLD'S FIRST VIKING VIRTUAL REALITY ADVENTURE

The Vikings are on the prowl once more in Waterford. The world's first Virtual Reality Viking adventure is just a three minute walk from Reginald's Tower, in the city's Viking Triangle where the warlord Reginald built his fort in 917. Through a combination of tactile experience and cutting edge Oculus Rift technology, you can now come face to face with these fierce warrior invaders.

Leave the hustle and bustle of the modern city far behind you and step into a darkened reception area. Once inside, glowing holograms and animated information panels start to reveal the early history of Waterford. As you stand halfway between the 21st century and the 12th, you can feel the past gradually coming to life around you. There's a sudden knock and a light falls across a heavy oak door, previously half-hidden in the corner of the room. A beautiful handcarved pattern swirls across it, based on a Viking motif that originated in Waterford. This door is a portal to the world of the Vikings. Beyond it, in the ruins of an ancient church, stands a Viking house. The wattle and daub house is an exact replica of one found in the Waterford excavations, dating to c1050. Inside lives Sitric, the Viking's combmaker.



You sit on soft black furs around the fire as Sitric speaks of life in Viking Waterford, and of how the Vikings have given up their roaming ways and found a home along the banks of the River Suir. He still has strange dreams of Viking gods and heroes though – some say their spirits still linger in this place.

If you are brave enough to face these spirits yourself, Sitric and his Viking family will help you to put on their special masks. Once you're wearing the Oculus Rift headsets, you are completely transported into the past. Wherever you turn, the world of the Vikings is right before your eyes. As you fly and swim and run through the past, all from the safety of your seat, history unfurls before you. You do not so much see as live the arrival of the Vikings and the plundering of the monasteries. Through it all is threaded the epic tale of one of the greatest Vikings of all time – 'Reginald, King of Waterford and York and all the Vikings of Britain and Ireland'.

History has never felt so real.

BAILEY'S NEW STREET

WATERFORD, IRELAND

www.kingofthevikings.com

For bookings email: info@kingofthevikings.com

Phone: +353 (0) 761 10 2676

This VR experience is available through English,
French and German.

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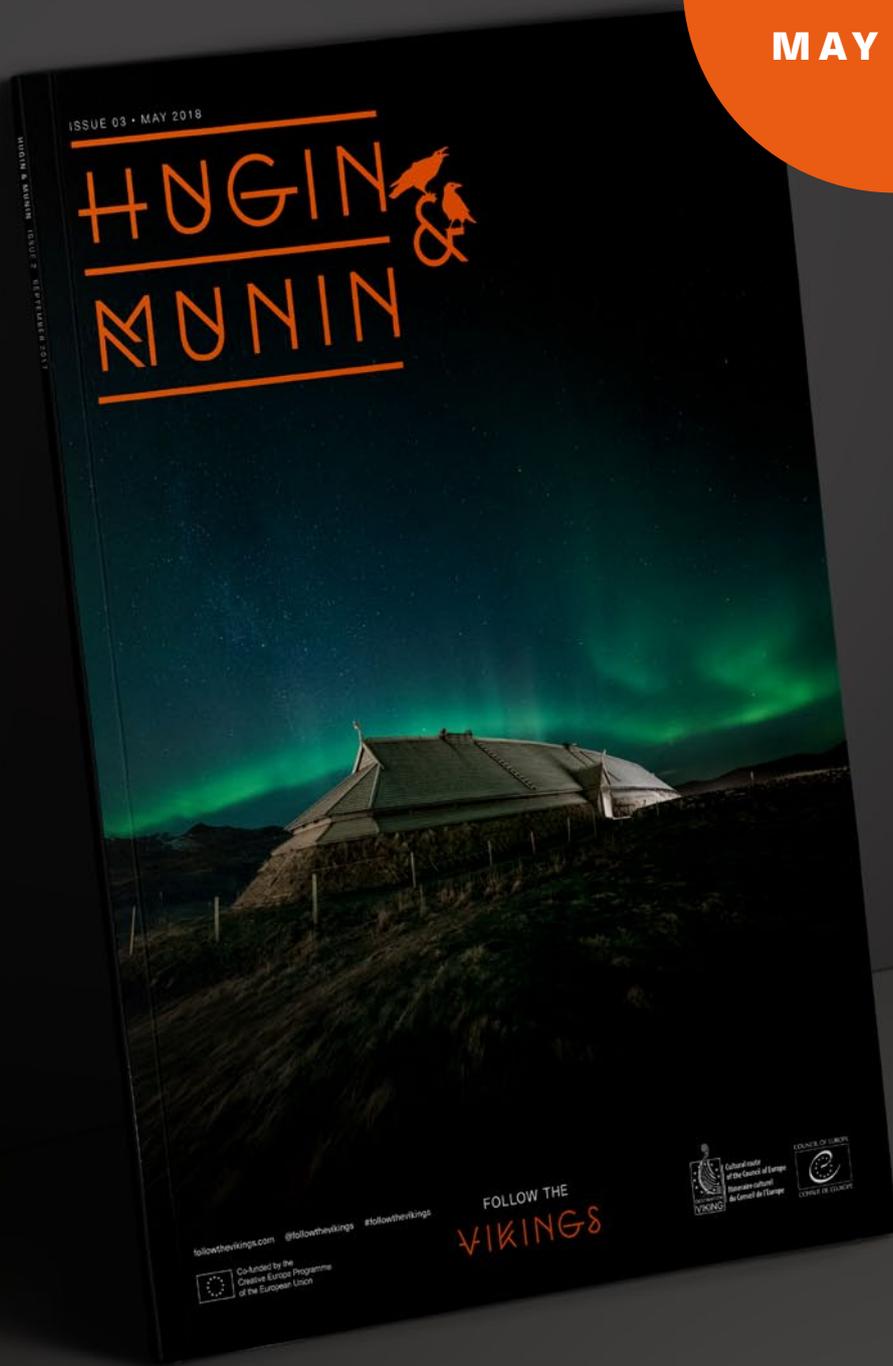
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FOLLOW THE
VIKINGS


Waterford
TREASURES
THREE MUSEUMS IN THE
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