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HNGIN MUNIN



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



FROM THE EDITOR



Welcome to issue 9 of Hugin & Munin.

In this issue of Hugin & Munin we go in search of the Vikings from the Varangians in Sweden to the wilds of the mystical Faroe and Orkney Islands. To keep you warm as autumn approaches, why not try your hand at 'Nalbinding' the Jorvik sock! Also, we have a modern twist in the tale of Norse mythology where Odin is a baker! This September the delegates of the Destination Viking Association will visit Faroe to embrace the Islands rich Viking cultural heritage and hopefully a wee bit of 'Faroese Chain Dancing'. As tradition dictates, I will leave you with some words of wisdom from the Norse poem the 'Hávamál' (the words of Odin, the High One).

Ben Baillie

**"Most blest is he who lives free and bold
and never nurses never a grief,
For the fearful man is dismayed by aught,
and the mean one mourns over giving."**



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Editor: Ben Baillie

Cover image: © Photo taken by Ben Baillie from the Swedish National Museum of Antiquities. Contributions and suggestions are more than welcome. Submissions can be made directly to the Editor by e-mail: benbaillie45@hotmail.com

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THE HELGÖ BUDDHA

A Crossroads of Cultures

By Faravid Svalfors af Ugglas

In the heart of Sweden lies the small island of Helgö, a name that translates to "Holy Island." Despite its serene name, Helgö was far from being an isolated or solely religious place during the early Middle Ages. It was a bustling center of trade and craft, connecting various parts of the world through commerce. One of the most intriguing artifacts unearthed from this site is the so-called Helgö Buddha, a small bronze statuette that provides a fascinating glimpse into the cross-cultural interactions of the Scandinavian iron age.

The Discovery

The Helgö Buddha was discovered during archaeological excavations on the island of Helgö in the 1950s. The island itself is situated in Lake Mälaren, west of Stockholm, close to Björkö and Adelsö islands. Archaeologists found the statuette in a workshop area, amidst various other items that signified Helgö's importance as a manufacturing and trade hub between the 5th and 11th centuries.

The statuette is a finely cast bronze figure, approximately 8,4 centimeters tall and around 6,4 centimeters wide. It depicts a seated Buddha, a religious icon commonly associated with Buddhism, which originated in India. The Buddha is shown in a meditative pose, with legs crossed in the lotus position on a so-called lotus throne.

What makes this statuette particularly intriguing is its craftsmanship and style. The figure's serene facial expression, elongated earlobes are consistent with depictions of the Buddha from the Gupta period of India, which lasted from approximately 320 to 550 CE. On his forehead, the Buddha has a caste mark, inlaid with golden threads.

Worldwide trade

The statuette was likely manufactured in the 6th century in the Swat valley area in today's Pakistan. The presence of such an artifact, far from the traditional Buddhist realms of Asia, raises intriguing questions about ancient trade routes and cultural exchanges. During the Viking Age, Scandinavians were known for their extensive trading networks that stretched from

the British Isles to the Byzantine Empire and beyond. The discovery of the Helgö Buddha suggests that these networks might have reached even further, into the heart of Asia. In addition, this suggests that the trade networks were established long before the beginning of the Viking age.

It's possible that the Buddha statuette arrived in Helgö through a series of trade exchanges, passing through several hands and crossing many borders. It might have been traded by merchants from the Islamic world, who had connections with both India and Scandinavia. The statuette could also have traveled through the Silk Road, eventually finding its way to Scandinavian traders who appreciated its exotic nature.

**The “Helgöklenoderna”
- the treasures of Helgö**





Above: . Map of where the Helgö Buddha was made in the Swat valley, Pakistan to its final resting place in Helgö, Sweden, A distance of some 4000 miles. Pages 4-5 Main photo by Jim Lyngvild © <https://jimlyngvild.com/>

Helgö was a significant trading center during its peak. Archaeological evidence from the site includes items such as glass beads from the Middle East, metalwork from the Frankish Empire and lots of glass shards from drinking vessels of the reticella type. Together with the Buddha figurine, two objects stand out from the rest of the archaeological treasures of Helgö, namely a Coptic wine ladle, made from bronze sometime during the 4th century in Egypt - or possibly in the Byzantine Empire, and a bronze top of an Irish bishop's staff from the 8th century, decorated with glass and enamel. These three magnificent artifacts, from different periods and places, are called the Helgöklenoderna, and tell

their own story of Helgö as a melting pot of cultures, where goods and ideas from different parts of the world converged over centuries. The island's strategic location in Lake Mälaren provided access to the Baltic Sea and, by extension, the vast network of rivers and trade routes that crisscrossed Europe and Asia. Helgö's workshops produced various goods, including weapons, jewelry, and everyday items, which were then traded far and wide.

The Holy island - and the shadow of the mountain

Helgö was inhabited for hundreds of years. Some of the earliest evidence of human activity is a large three-sided stone formation under which we have found

an even older and larger formation - 16 times 16 meters - where people sacrificed objects, tools, jewelry and animals as early as the 1st century and up until the 9th century. Helgö was also a place where chieftains and kings would meet for negotiations, rituals and feasting. The great halls, shaped as turned over longships, were symbols of aristocracy and royalty, and sometimes worked as a kind of parliament building. During the 5th century, a large workshop area was built close to the bay, and the level of activity must have been extraordinary, as 10 000 molds and over 233 kilos of crucible fragments have been found on the site. For the people of Helgö, the statuette might have represented more than just a religious icon.



Above: The Helgö Buddha. Courtesy of Swedish History Museum. Photo: Myrin, Ola, Historiska museet/SHM (CC BY 4.0)

It could have been regarded as a symbol of wealth, exoticism, and the far-reaching connections of their trade networks. And the statuette was likely put on display. Remains of leather straps around the neck and one of the arms probably mean that the statuette was mounted on something, as do the fragments of rivets on the back of the Buddha. The statuette's presence in Helgö also indicates a degree of curiosity and openness to foreign cultures that seems to be characteristic of Viking society.

Next to the remains of the halls, workshops and houses of Helgö is a mountain, reaching approximately 50 meters above Lake Mälaren, offering a great view- and a strategic observation point. Most likely, the mountain was also a sacred place. Low stone walls surrounded its base, and the high concentrations of phosphates in the soil

indicate a high probability of a long tradition of animal - and maybe human - sacrifices. Strangely enough, the inhabited part of the island, with all its splendor, glimmering wealth and high standing halls, was placed northward of the mountain, thus keeping the people forever in the shadows. But there might be an explanation for this. Maybe the mountain itself, all since the Bronze age, was considered so powerful and holy, that living close to it was reason enough to suffer its shade.

Conclusion

The Helgö Buddha is more than just an archaeological artifact; it is a testament to the interconnectedness of ancient civilizations. Its presence on a small island in Sweden speaks volumes about the extensive trade networks that existed during the Viking Age and the cultural exchanges that took place through these interactions. The statuette serves as a reminder that

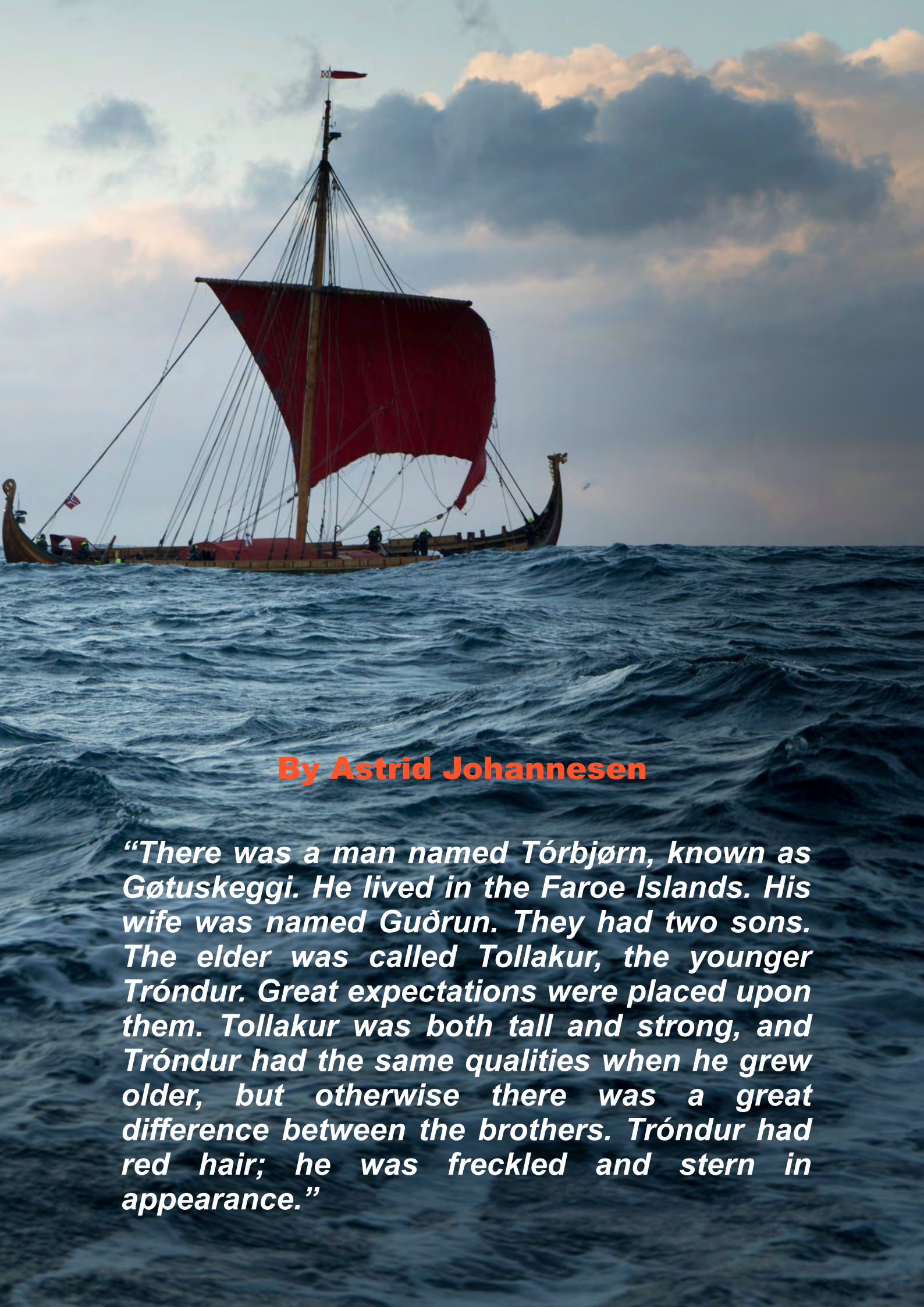
even in ancient times, the world was a complex web of connections, where ideas, goods, and people moved across vast distances, leaving behind traces that continue to fascinate and enlighten us today.

Helgö, with its diverse array of artifacts, stands as a symbol of these interactions, and close by, on the islands of Björkö and Adelsö, the rituals, trading, feasting and moots continued long after the diminishing of Helgö's importance. The intriguing saga of Birka and Hovgården, the famous viking World Heritage, is intertwined with that of Helgö, but we have to save that story for another day.

Below: Ruins of the Yamchun fort in the Swat valley, Tadjikistan. Credit and Copyright Makalu 680451 Pixabay.com



**IN THE
FOOTSTEPS OF**
Tróndur í Gøtu



By Astrid Johannesen

“There was a man named Tórbjörn, known as Gøtuskeggi. He lived in the Faroe Islands. His wife was named Guðrun. They had two sons. The elder was called Tollakur, the younger Tróndur. Great expectations were placed upon them. Tollakur was both tall and strong, and Tróndur had the same qualities when he grew older, but otherwise there was a great difference between the brothers. Tróndur had red hair; he was freckled and stern in appearance.”

**“Tróndur had red hair;
he was freckled and
stern in appearance.”**

Tróndur became one of the most influential chieftains in the Faroe Islands during the Viking Age and with these words, *Færeyinga Saga* introduces him.

For us in Eysturkommuna, Tróndur is not just a character from a medieval narrative. He is part of the landscape itself. His story is rooted in Gøta, in the fjords and hills that still define the area today. Yet, like so many other traces of the Viking Age in the Faroe Islands, the physical evidence is largely invisible.

We cannot see much today. Most building materials from the Viking Age have long since been reused in a society where resources were scarce and nothing was wasted. Timber, stone, and turf were repurposed again and again. The grassy mounds beneath which powerful chieftains once lived have been worn

down over centuries by wind, weather, and grazing sheep.

The structures have disappeared. The outlines have softened. The ground has closed over what once stood there.

And yet something remains. What survives is memory — preserved in stories, in place names, and in the shared awareness of those who live here. The written words of the saga, combined with oral tradition, continue to shape our understanding of the Viking Age landscape. Even where the physical traces have vanished, the historical presence endures.

The Viking age Faroe Islands

The settlement of the Faroe Islands by Norse settlers began most likely during the late 8th century. The settlers, probably arriving from western Norway, came in search of land and opportunity. They encountered a landscape both

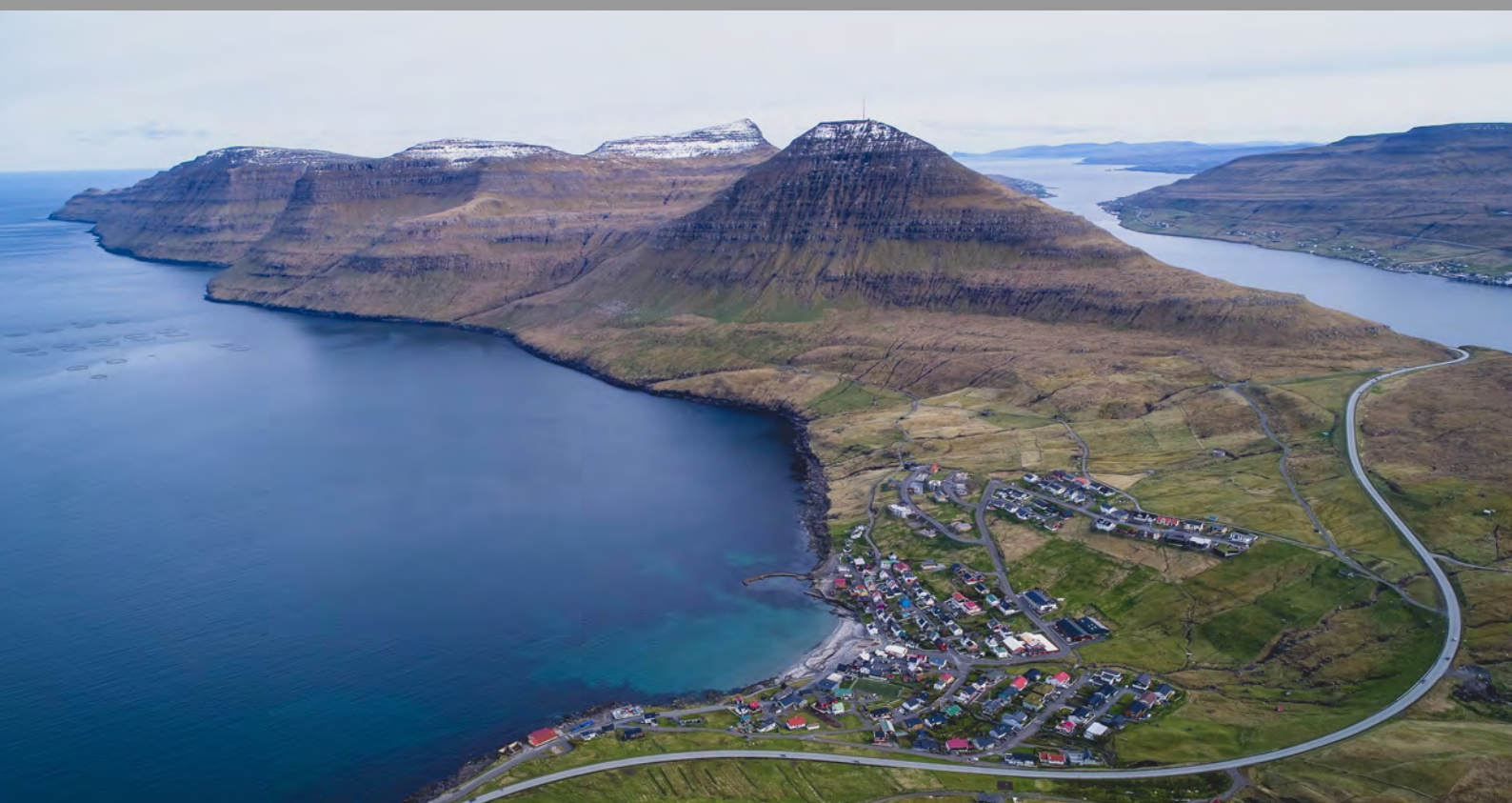
challenging and rich in resources. The islands offered grazing land, abundant birdlife, and surrounding seas filled with fish and marine mammals.

For people accustomed to life along the North Atlantic coasts, the Faroe Islands represented both risk and possibility.

The earliest settlers established small, scattered farms. These were not towns, but independent households built around longhouses constructed of turf, stone, and driftwood. Farming, particularly sheep husbandry, formed the backbone of the economy. Fishing and seabird hunting supplemented the diet, while boats provided essential links between communities. The sea was not a barrier but a highway, connecting settlements across fjords and sounds.

Society in the Faroes during the Viking Age was organised around kinship, alliances, and

Below : Gøtuvík Syðrugøta, Faroe Islands © Eysturkommuna. Pages 9-10 Main photo Draken HH © Draken, Photo, Peder Jacobsson



o heda sīdār bēn sīgura? budmā **reda goro** **bandar**
 al hōdūr sīn z nīla talbār nū sīpūr nū ē tamit kan
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 hī apūr cētār nū pūcār pūr ū. **pīn** **cpd' p' sīgā** pūr bēgīt bē st
 ūr nū z ad' m' at pūr eru stōlūr pērū nū lēg bē pārbān sūd
 at rēngī tēp' sūd sīgā būc sūd būc pīn pōm mōgū mād' ū
 hāgēr mūdāl sēm vāt at sīn vū p' pūr at mēdārīn stōd pāt at
 nū mōyūn stēpīn sūi amūle vūn **reda goro**. pād' ū d p'r
 stēpīn z nīla sūd hī eru m' mōg vādālūst' pūr spīrā hī bē
 nū s' vād m' hīa er vūt lēg hī lāt pīn pā pīn **reda goro** lēg
 ūd pūr d' m' p' bāuplād' lēg hī p' sūjīn sūd er hī mōlō tī
 hī tī pūr gōyāt hī pātī er sūp' sīpūr lēg hī pūr bōdū p' māt
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Above : The state of Tróndur during the Tróndardagur Viking festival, Faroe Islands © Eysturkommuna

local chieftains. Authority was not centralised but distributed among powerful families. Disputes were settled at local assemblies, and influence depended on reputation, alliances, and access to resources. In this environment, figures like Tróndur í Gøtu emerged — leaders who combined political skill with local authority.

Eysturkommuna in the Viking Age Landscape

The area that is today Eysturkommuna would have offered favourable conditions for early settlement. The surrounding slopes provided grazing land, while sheltered landing sites along the fjords allowed boats to be drawn ashore.

Along Skálafjørður, the longest fjord of the Islands, lies undir Gøtueiði, today part of Eysturkommuna. This location would have been particularly well suited for landing and keeping boats, sheltered from the open sea yet with easy access to surrounding settlements.

According to tradition, this is where Tróndur í Gøtu is believed to have kept his ships. Such sites were essential in the Viking Age. Boats were central to communication, travel, and power. Control of landing places and sheltered harbours meant control of movement and contact with neighbouring areas. A chieftain like Tróndur would have depended on secure places to keep his vessels, and locations such as undir

Gøtueiði offered precisely these advantages.

What remains?

Despite the absence of dramatic ruins, the Viking Age remains deeply embedded in Faroese identity. Place names preserve references to farms, people, and activities that may date back to the settlement period. Oral traditions and written sources provide narratives that help interpret the land. Even when the physical evidence has disappeared, the cultural memory persists.

Tróndur í Gøtu represents this continuity. His story links the written saga to the living landscape. While we cannot point to a standing hall or visible settlement, the

the association between person and place endures. It is part of how the Viking Age is experienced in the Faroe Islands — not primarily through monumental remains, but through memory, tradition, and landscape.

This autumn, members of DVA will have the opportunity to experience this landscape firsthand, when Eysturkommuna invites them to visit. Here, the story of the Viking Age in the Faroe Islands — and the local culture connected to it — will be shared in the very landscape where these events are believed to have taken place, and where their echoes still remain in names, places, and tradition. There might even be a chance to emerge into one of the most famous traditions of all “Faroe chain dancing”.



Above right : The legendary ‘Faroe Chain Dance’ © Eileen Sanda. Below : Blásastova farmers house, although dated from 1833 they were strongly based on the original Viking turf houses of the Faroe Islands © Klara Johannesen



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follow the vikings



Welcome to our Instagram feature. We have selected a few photos from around the Viking world for you to enjoy. We would like you, our readers, to follow us on Instagram and tag your viking-themed photos with **#followthevikings**. We will then repost and publish the best of them on our Instagram account and in future issues of the magazine.



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#followthevikings

1. Elduvik, Faroe Islands © André Alexander @formgestalter (Visit Faroe)
2. Gunnes Gard Viking farm, Sweden
3. Vendel Helmet, © Ben Baillie from the Swedish National Museum of Antiquities, Sweden
4. Viking ship prow, Lofotr, Norway
5. Eysturoy & Streymoy islands © Faroe Islands Alessio Mesiano

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A TWIST IN THE TALE.....



ODIN'S BAKED GOODS

By Eugene Todorov

“What would Norse Mythology look like from a Baker’s perspective? How was the world kneaded, proofed, baked and sweetened? What drove the Vikings exploration voyages? Learn all about Norse Mythology and the Viking Sagas as seen through the Noble Art of Baking! May your journey be sweet as an apple pie, nourishing as a sourdough loaf and exiting as a rustic baguette. Let Odin, Thor and the rest in Asgard guide you through your baking journey, and sail on the Vikings’ longship to explore distant and exotic bakeries”

The Norse Gods did not create the Universe, They baked it!

Odin, and his bothers Villi and Ve have made the impossible: from the butchered body of a single, failed sourdough starter, the gods, through a series of violent, creative, and slightly disgusting acts of culinary improvisation, had baked a universe.

The Asgardian Culinary Enterprise (ACE) came to being and the great cosmic kitchen was finally open for business. Welcome to the most chaotic, flour-dusted, and deliciously inventive test kitchen in the Nine Realms. In *Odin's Baked Goods*, the grim, blood-soaked battlefields of Norse mythology and the Viking Sagas are brilliantly reimaged through luke warm high-stakes, and notoriously temperamental art

of professional baking. This book serves up a refreshing and fiercely witty departure from traditional mythological retellings, swapping heavy broadswords for heavy-duty rolling pins, and trading the coveted mead of poetry for a perfectly proofed, highly competitive sourdough starter.

The true novelty of this concept lies in its seamless, hilarious fusion of divine epic and culinary disaster. By reframing the cosmic struggles of gods, giants, and mortal heroes as cutthroat corporate hospitality disputes, these ancient legends are suddenly imbued with a flavor that is universally relatable and endlessly entertaining. When Thor’s mighty hammer is repurposed as a magical meat tenderizer, when Loki is cast as the ultimate saboteur

of the morning prep-shift, and when Ragnarok is presented not merely as the end of the world, but as a mutually destructive, apocalyptic bake-off, the reading experience is completely transformed. This unique presentation elevates the classical tales from dusty history lessons into vibrant, Michelin-starred comedy. The sheer absurdity of the Aesir acting as rival restaurant executives breathes new life into the myths, highlighting the outsized egos and bitter rivalries of the Norse pantheon. It brilliantly proves that the only thing more dangerous than a vengeful Viking warlord is a master pastry chef whose soufflé has just collapsed. *Odin's Baked Goods* is a masterful recipe of wit and myth, meticulously layered and baked to absolute perfection.

Grab your flame-retardant oven mitts and prepare your palate, because this literary tasting menu is guaranteed to be served piping hot. After the messy, if successful, business of deconstructing the giant Ymir into a habitable planet-sized meatball, the divine bakers Odin, Vili, and Vé faced a new challenge. Their creation, while impressive, was fundamentally unstable. The realms were like separate, un-risen doughs, each threatening to either collapse or spill into the others. They needed a central support structure, a cosmic scaffolding, a single, magnificent bake to hold the entire wobbly platter of reality together. They needed a showstopper. Thus began the most ambitious baking project ever conceived: the creation of Yggdrasil, the World-Tree Loaf. This was no ordinary tree

It was a colossal, inter-dimensional ash bread, a brioche of baffling complexity whose branches would scrape the roof of the cosmos and whose roots would anchor the very foundations of existence. The gods didn't just plant a seed; they cultivated a single, divine sourdough starter and let it proof on a scale that defied imagination. Yggdrasil was, in essence, the ultimate, all-in-one showstopper. It was a structural support, a source of life, a high-end beverage dispenser, a communication network for insults, and a perpetual buffet for a host of divine pests. It was a chaotic, barely-stable, and utterly magnificent creation, a single, sprawling loaf that held the very fabric of reality together, proving that with a few good starter cultures and a whole lot of ambition, you can indeed bake your way to a universe. You just have to

be prepared to deal with the inevitable critics, pests, and the constant, nagging fear that the whole thing might go stale. Another wonder of the Asgard Baking Enterprise was its crown jewel, its global headquarters and state-of-the-art R&D facility, Valhalla. This wasn't just an office building; it was the ultimate culinary destination, a magnificent, gold-roofed fusion of a Cordon Bleu academy, a three-Michelin-star restaurant, and a perpetually rowdy fraternity house. To get a seat at this eternal feast, you couldn't just apply. You had to be headhunted. You had to be chosen! This is where Odin's most brilliant and ambitious franchise initiative came in: "The Winged Whisks," known to the mortal world as the Valkyries. The "Choosing of the Slain" was a deeply misunderstood process. The Valkyries didn't seek out mere soldiers who died in battle; they were





Above and all article pages: . AI created images from the books 'Odin's baked goods' © Eugene Todorov

looking for *passion*. They were scouting for bakers who met their end in a blaze of glorious, unadulterated culinary fury.

For a mortal baker chosen by a Winged Whisk, death was not an end but a promotion. They awoke not in a hazy afterlife, but in the bustling, chaotic, and magnificent kitchen-stadium of Valhalla. They were now the Einherjar, the "lone fighters," though their new existence was anything but lonely. They were the newest class of recruits in Odin's eternal training program.

But the beauty of the Valhalla Project was its magical HR department. At the end of each day, every "slain" warrior would be miraculously healed. Burns would vanish, cuts would seal, and flour would be mysteriously dusted from their tunics. They were the perfect test subjects, indestructible, passionate, and ready to do it all again

the next day. This brutal daily regimen honed their skills, stripped them of their fear of failure, and forged them into a cohesive, if wildly chaotic, culinary army. But every creation has its ending: Before the final, apocalyptic bake-off of Ragnarok, the cosmos endured Fimbulwinter. It was the universe's worst kitchen nightmare, a period of relentless, soul-crushing blandness that stretched for three sunless seasons with no summer of inspiration in between.

The Ragnarök raged, putting the gods and the giants at a terrible, self-destructive bake-off. In the end, Surtur was the ultimate winner of Ragnarok. He was the last chef standing in a kitchen he had just burned to the ground. He had waited since the beginning of time to execute his one and only recipe, and he had done it with terrible, beautiful, and undeniable finality.

The fires cooled. The waters

receded. The old world, with its grand feasts and bitter rivalries, was gone.

But even in the most thoroughly scoured of kitchens, life, like a persistent yeast, finds a way. Deep within the branches of the World Tree, Yggdrasil, which had miraculously survived the inferno, a new bakery was emerging. In a hidden, sheltered grove called Hoddmimis Holt, two human bakers, Lif and Lifthrasir, who had hidden from Surtur's blaze, emerged. They had survived by sustaining themselves on the simple, honest nourishment of the morning dew.

They were the new starter culture for a world scrubbed clean.

The oven of history was passed down. The focus of our culinary narrative now shifts from the celestial kitchens of Asgard to the smoky, hearth-fired longhouse-bakeries of mortal men and women in Scandinavia. The grand, conceptual ingredients are replaced by the humbler, but no less potent, materials of the

earthly pantry: flour, water, salt, and the iron will of the human heart. The chefs are no longer gods, but they are no less epic. They are the heroes of the Viking Age, the legendary bakers, the ambitious pirate-caterers, and the pioneering culinary explorers whose sagas are about to unfold. The stakes are no longer the creation of the universe, but the establishment of a successful bakery, the honor of a family name, or the acquisition of a rival's secret recipe through

commerce, cunning, or conquest. Meet Erik the Red, a baker of such ferocious temper that he was exiled from two separate countries before founding a giant ice cube he deceptively named "Greenland." Sail with his son, Leif the Lucky, a explorer who, while hopelessly lost at sea, discovered a continent of self-sowing wheat and wild grapes. The conflicts are more personal, the flavors more nuanced. The grand, cosmic feast is over. Now, turn to the intimate, smoky, and often bloody story of the family

meal. The menu has changed. The chefs are mortal. But the heat of the oven, the passion for the bake, and the eternal, desperate hunger for glory remain the same. Welcome to the Baking Sagas.

Let the baking continue.....







The Coppergate sock

Nalbinding and creating your own Jorvik sock

By Sally Pointer

Nalbinding is a method of creating a flexible textile by forming interlocked loops, frequently with the aid of a needle. Unlike the much later techniques of knitting and crochet, both of which are worked from a ball of yarn and typically unravel if the free end is pulled, nalbinding is more closely related to knotting, and as each stitch needs to be drawn completely through preceding ones, it lends itself to being made using either short lengths of yarn or with cordage made as the work progresses. Our current word for the technique is the Anglicised version of the Scandinavian *Nålbinding* and this immediately makes us think of the Viking connections to this ancient craft. Visit any living history event or historical market, and you will see nalbound

garments associated with Viking age re-enactment being worn or the technique demonstrated. But how much of this practice can we trace to the time in question?

As with all explorations into the facts behind the re-enactorisms, we must start with a little background. Firstly, what exactly do we mean by 'the Viking Age', and secondly, what do we know about nalbinding before this point. Only then can we really pin down what the surviving evidence for loop manipulated textiles in this period means for reconstruction and interpretation projects. In Britain we typically say the Viking Age begins around 793 AD with the Lindisfarne raids and ends in 1066 AD with the Battle of Stamford Bridge, but that is of course a

great simplification, and in the Scandinavian countries where those Viking raiders first originated (modern-day Denmark, Norway, and Sweden), the material culture that influenced their style of dress and clothing technology had been developing systematically for many centuries. As well as the infamous Viking raiding, early medieval Scandinavians were also skilled traders, farmers and craftspeople, and their textiles in particular show high levels of sophistication.

If you want to understand a technique in any given period, you must have some sense of where it came from, and nalbinding has a particularly long history. The earliest fragments that currently survive can be dated back around 8500

years to sites like Nahal Hamar in what is now Israel, but we also have very early fragments from Tybrind Vig, a site in Denmark where exceptional waterlogged preservation has allowed us to examine several small pieces of loop manipulated textile worked in tree bast.

Fortunately, there are a number of extant examples from the 8th to the 11th centuries. One of the most famous survivals is the Coppergate sock.

This remarkable ankle high foot covering with madder dyed yarn at the cuff is worked in York stitch in a dense gauge of 36 rounds to 10cm, this is much finer than almost any sock you'll see on a re-enactor today, but makes a smooth, firm and very hard wearing fabric.

The only other known fragment from the British Isles is the Dublin fragment, a 10th century scrap originally dyed with lichen purple. The stitch is uncertain but

appears to be in a half-York stitch. There is a great deal of uncertainty as to whether the Coppergate sock was of local production or came in with a Scandinavian trader, and if the Dublin fragment is a related stitch this may reinforce the idea that there was a regional stitch variant in the far west. That it is also in a valuable dye shade suggests that the original item was a garment of some status, although it is now impossible to know what it may have been..

Working the Jorvik/ Coppergate stitch.....

Hansen's notation:

UU/000 F2 When first viewed, York stitch can look confusing, especially if you are trying it after simple looping or cross-knit looping, but it's one of the easiest stitches to learn and doesn't need to be tensioned over the thumb. You can work this very tightly in fine yarn for a smooth, dense fabric like the original sock, or use heavier yarn and leave it a little looser for thick, warm garments. It might be helpful to visualise this stitch as a form of blanket stitch that also picks up the previous two stitches. It is very dense and elastic, and the F2 connection means that each row overlaps the one before by half. Like most nalbinding, it doesn't easily run or unravel if cut or torn, making it an excellent choice for socks. The finished fabric does tend to curl. Although this doesn't make any real difference when the garment is being worn, it can make working from a starting chain annoying, especially if you are new to nalbinding. I

recommend trying it first either from a round start, or by building on a foundation worked onto something else, as in the sock toppers project in this chapter. It is denser than simple looping or cross-knit looping, so bear that in mind if combining different stitches in one project



Above: A chain of the Coppergate/Jorvik stitch © Nalbinding, Herbert Press



Above: The F2 connection in York stitch © © Nalbinding, Herbert Press

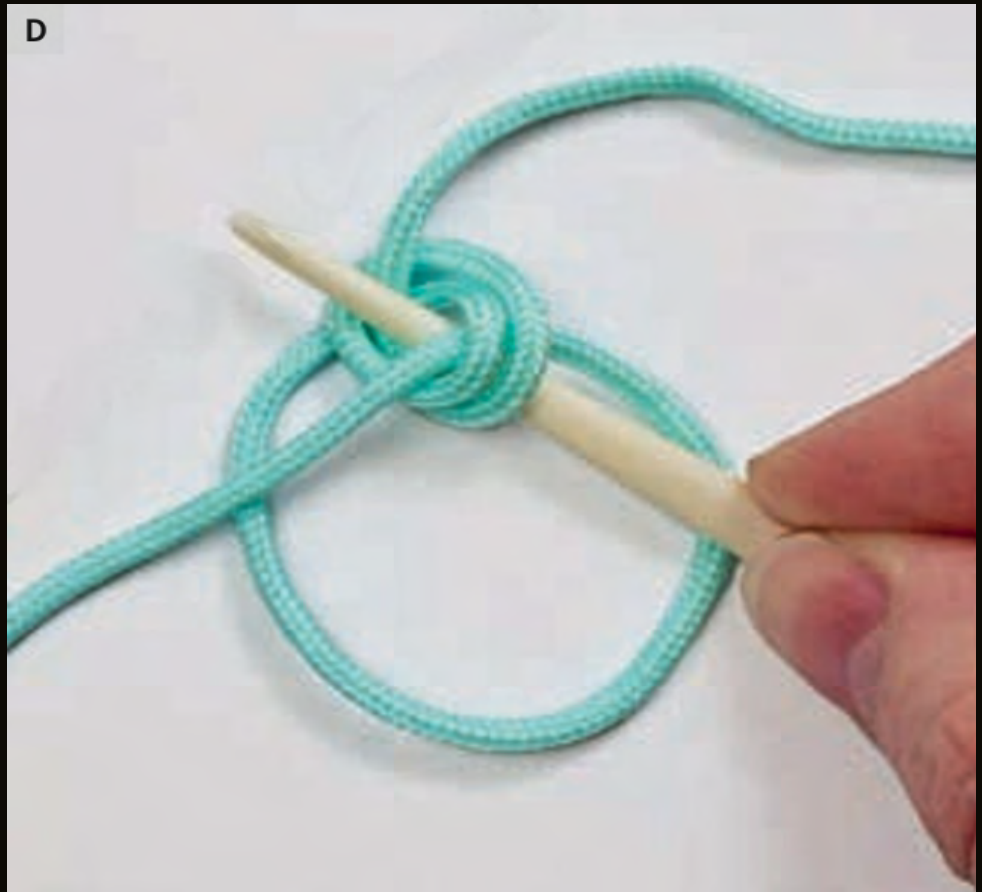




Above and below images / Pages 26-29 © Nalbinding, Herbert Press. Page 24 main photo: Jorvik Sock © Y.A.T York Archeological Trust / Jorvik Viking Centre.

A round start in the Jorvik/ Coppergate stitch.....

A round start in York stitch is only a little different to the one you've already encountered in simple looping, and this is a useful start to practise if you aspire to making a full-scale replica of the Coppergate sock. 1. Start by making a loop (A). 2. Work a simple loop into it (B). 3. In the second stitch, also come up through the last loop as well as the central loop (C). This is sometimes called half York stitch and can be a useful variation in very thick yarn. 4. In the third stitch, come up through both the previous loops (D). You are now working in York stitch. 5. Continue to work stitches by putting the needle into the centre of the loop, then up through 2 loops of the recently formed stitches. A round start in this stitch is usually best with around 12 or 13 stitches (E). Compare this to the round start in simple looping that typically starts with just 8 stitches. York stitch is a much denser stitch. 6. After this start the formula is the same as it was for simple looping or looping around a core. 7. Increases are made by



working an additional stitch into the same hole, again picking up the 2 previous loops. In the second round, increase into every stitch to double the number of stitches (F).

Continue increasing as you did with the round start in simple looping: Round 3: Work 1 plain, increase into the next stitch, repeat from * to * around. Round 4: Work 2 plain, increase into the next stitch, repeat from * to * around. Continue in this way, leaving an additional stitch between increases in each round until the starting disc is as wide as you wish. For curved shapes such as sock toes it is a good idea to work an occasional plain round so you can assess whether the toe cup is wide enough.



Above and below images © Nalbinding, Herbert Press

Decreases are made most simply by skipping a hole or working two loops together. • The heel section of the Coppergate sock was worn through and patched during its lifetime, so it's now quite hard to be sure exactly what pattern was used for the heel beyond being able to see some wedges of shaping in the damaged areas.

For more information and techniques visit Sally Pointer's book:
Nalbinding 'It's not knitting' on the below link:

<https://www.bloomsbury.com/uk/nalbinding--its-not-knitting-9781789943061/>





Sisters, Rivals and Allies

The Social Lives of Viking Women

By Tara Athanasiou

Fear, danger and foreboding were never far behind when the women of the Viking world worked together. The collective action of women was a catalyst for change, bringing with it a destabilising force that could bring great rewards, but often at a heavy price. The roots of this precarious balance between danger and power can be glimpsed in the mythological stories woven into the Poetic and Prose Edda. Though written and compiled in the thirteenth century, these texts built on an earlier tradition of oral storytelling, potentially providing a glimpse into the world view and beliefs of the people who lived in the earlier Viking Age. The Eddic Poem *The Seeress's Prophecy* describes the three Norns, Urd, Verdandi and Skuld, spinning the fates of men at the foot of the world tree

Yggdrasill. The skaldic poem *The Lay of Darrad* contains a gruesome depiction of Valkyrie women weaving the outcome of the 1014 Battle of Clontarf using men's heads as weights and intestines for the weft and warp. The collective power of women was both sought after and feared, creative yet destructive. Valkyrie women weaving the outcome of the 1014 Battle of Clontarf using men's heads as weights and intestines for the weft and warp. The collective power of women was both sought after and feared, creative yet destructive. Yet despite the transformational potential of women, the relationships they formed with each other, as allies, friends, rivals or family members, have remained in the shadows of scholarly investigation. Where the

social lives of Viking women are placed under the spotlight, it is often against a backdrop of their relationship with men and the impact that their words and actions had on masculine power dynamics. But a deeper investigation of the thirteenth century texts which tell the tales of the families and individuals who settled Iceland from Scandinavia and the British Isles in the ninth to eleventh centuries, reveals a more complex picture. The shifting dynamics of friendships, allegiances and rivalries between the settlers of Iceland form the backbone of the conflicts and power relations described in the Icelandic sagas. This political form of friendship is often understood as being dominated by men. The social lives of Viking women are often viewed from the perspective of their



family relationships, taking place within the domestic sphere. Yet the relationships that women formed with each other within their family did not just impact the domestic sphere but could have a devastating impact in the world of politics and power. *Orkneyinga Saga* describes

how the actions of two high-status sisters, Helga and Frakokk, brought about the death of one of the rival earls of Orkney. As mother and aunt to the two rival earls, the women work together to make a cursed cloak. Although intended to murder Earl Paul, their plan backfires when his brother

Harald put the cloak on and died in terrible agony. These women were, indeed, dangerous relations.

“Helga and Frakokk, brought about the death of one of the rival Earls of Orkney”



Above: Sophie Claussen
portraying a Viking age women,
Eiríksstaðir Viking site, Iceland
© Lorenzo Vietina. Page 35
Birka photo ©
Cheyenne_Olander

Page 30 Main illustration:
Viking Age women © Meta AI
generated image

The portrayal of sisters as
witches is also found in
Vatnsdæla saga, telling of the
sisters Groa and Thorey,
who migrated together from
Norway to Iceland. After
setting up their own
respective households,
Groa soon gains a
reputation for being a witch.
After a shepherd spots her
walking backwards around

her house and waving a
kerchief filled with gold up
at a nearby mountain,
disaster ensues. A rockfall
kills everyone in the house
at the bottom of the
mountain, as well as Groa
herself. Guilty by
association, Thorey is
driven from the district. The
social nervousness towards
sisters migrating together,

outside of a traditional family group, comes through strongly in this tale. To the thirteenth century saga authors, the association between women's collective action and the supernatural was an enticing narrative device. Yet the sagas and other written sources also provide rich descriptions of the more worldly relationships that women formed with each other. This reveals a web of complex hierarchies, alliances and rivalries that underpinned the social lives of women. Beneath the surface of the famous description of Aud the Deep-Minded's multi-stop migratory journey from Caithness to Iceland, via Orkney and the Faroes, is a fascinating insight into the relationships formed by women of different social statuses. The *Icelandic Book of Settlements* tells us that whilst in Orkney, Aud purchases an enslaved woman called Muirgeal from the Earl of Orkney's wife to serve her daughter-in-law. Aud was impressed by Muirguil, who we are told was a clever woman who had served the earl's wife faithfully. The *Book of Settlements* provides a cryptic description of this service, saying that Muirgeal made sure her mistress's illegitimate child was alright whilst the mother was taking a bath. Whatever the back story of this tantalising account, the respect and acknowledgement of Muirgeal's actions triggers a chain of events that leads to her travelling to Iceland with her son, Erp, as part of Aud's group. The *Book of Settlements* tells us that on

arrival in Iceland, Aud grants Muirgeal's son his freedom and a gift of land. Although it was Erp that was mentioned as being given his freedom, it was his mother's bravery and loyalty that sowed the seeds for his change in fortunes.

“The Icelandic Book of Settlements tells us that whilst in Orkney, Aud purchases an enslaved woman called Muirgeal”

The tale of another enslaved woman, Melkorka, told in *Laxdale Saga* also provides insights into the different type of relationships, affectionate and hostile, that were formed between women. The daughter of an Irish king who was captured and enslaved when she was fifteen, Melkorka's tale is one of both horror and hope. A high-status Icelandic man called Hoskuld purchases Melkorka whilst on a visit to Norway. Although often euphemistically described as a concubine, the reality for Melkorka was one of powerlessness and non-consensual sexual servitude. Hoskuld's wife, Jorunn is, unsurprisingly, deeply displeased when her husband arrives home in Iceland with his enslaved concubine. Nonetheless, Melkorka joins Hoskuld's household and later that winter gives birth to a son called Olaf. The saga tells of Jorunn's unkindness towards Melkorka, where she clearly wielded the inequality of their respective statuses through insults and abuse. Events

culminate with Jorunn flying into a jealous rage when she finds out that Melkorka has noble lineage, striking the other woman on the nose and drawing blood. Whilst Melkorka's dignity and restraint can be contrasted with Jorunn's insecurity and jealousy, it is clear that despite their enmity both women were victims of Hoskuld's actions.

Although it is perhaps unlikely that in real life a woman in Melkorka's position would have been able to leave her life of servitude, *Laxdale Saga* provides a positive end to her character's tale. Hoskuld acknowledges Olaf as his beloved son and Melkorka later marries, although this decision was motivated by a desire to provide her son with the necessary resources to make a trip to Ireland to meet his paternal grandfather. During his visit to Ireland, Olaf duly visits his grandfather and whilst there he also meets his mother's old nurse. The saga describes an immediate affection between Olaf and the old woman, telling us how he welcomed her with open arms, sat her on his knee and told her that Melkorka was enjoying a good life in Iceland. The old woman weeps with joy at this news, testament to the close and affectionate relationship that had formed all those years ago between the child and her nurse, despite their different statuses. The Icelandic sagas very rarely refer to the mutually supportive and fulfilling relationships that women formed as friendship.

Yet, reading between the lines we can glimpse mutual companionship and support. The *Saga of Gisli the Outlaw* describes the young woman Rannveig going on a trip to visit Gudrid, a girl who lives at another farm in the local district. The episode is presented as a commonplace occurrence, in which women visiting friends in other households was nothing out of the ordinary. Later in the same saga, two women called Aud and Gunnhild travel to Rome together on a pilgrimage. Their joint decision reflects both coinciding spiritual goals, but also a close personal relationship. The mutual support between women can also be seen in the early medieval Norwegian *Borgathing Law*, which states that servant

“Later in the same saga, two women called Aud and Gunnhild travel to Rome on a pilgrimage”

women from within a household and women from other households should stay with a woman during childbirth. Beneath this legal regulation is an acknowledgement of the practical and emotional support that women could provide to each other both within and outside of their homes. The close personal bonds that women formed with each other can be seen for women of all statuses. The story of Spes of Constantinople, who was accused of adultery in *Grettir's Saga* provides a tantalising insight into the relationships forged by women in the upper echelons of society. When Spes is called to a trial to answer for



her alleged crime, she invites all of her friends and kinswomen to accompany her. The saga describes how many ‘dear’ women went with her, testament to the strength of their affectionate and supportive friendship. At the other end of the social spectrum, the sagas reveal the stories of vagrant women who travelled together between households to earn money where they could by spreading news and exchanging trinkets. Often described as troublemakers and catalysts for disastrous events, in reality these vulnerable women must have led a bleak, precarious and hazardous existence. Travelling in groups not only offered a limited form of personal protection but also provided companionship and much needed personal support. The reception of these vagrant women by the households they visited also reveals that female relationships were formed against a backdrop of complex social hierarchies. In *Njal's saga*, when a group of vagrant women are recruited to embark on a two-week

journey across the households of the district to uncover the identity of a cheese thief, we are told that they are received by the housewives of the district. These women, of very different social statuses, maintained a symbiotic relationship, with the exchange of goods and news bringing benefits to all. Although the Icelandic sagas are often presented as the tales of men and their conflicts, friendships and rivalries, beneath the surface the rich social lives of women can be glimpsed. The ambivalence towards female collaboration is a thread that connects the supernatural women seen in mythology, to the mortal characters who appear in the sagas. When women worked together, danger and shifting fortunes ensued. Yet, within the storylines of the sagas a different picture also emerges, one of friendships, mutual support, conflicts and rivalries. The social lives of Viking women were every bit as dynamic and complex as those of men.

DESTINATION VIKING ASSOCIATION NEWS



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



Chairman's News

Destination Viking Association (DVA), established in 2008, is getting bigger and stronger by the year. We have now 67 members in 20 countries:

Iceland (3), Faroe Islands (2), Norway (17), Sweden (12), Finland (1), Denmark (4), Estonia (1), Germany (1), Poland (1), Ukraine (1), Netherlands (1), France (3), England (3), Scotland (4), Isle of Man (2), Ireland (6), Spain (2), Italy (1), USA (1), Canada (1).

Since the DVA annual meeting in Estonia in April 2025 DVA, 12 new members have joined the organisation:

Eríksstaðir Museum (Iceland) - Vikinger i Vestfold og Telemark (Norway) - Guide Kompaniet - Viking House (Norway) - Stallarholmens Vikingar (Sweden) - Gamla Uppsala Museum (Sweden) - Køgemester & Olfrue (Denmark) - On the Road, Zaporizhzhya (Ukraine) - Grosvenor Museum, Chester (UK) - Jarnheim CIC (England) - Snoadwiis, Perth (UK) - Kerry County Museum (Ireland) - L'Anse aux Meadows, Newfoundland (Canada).

DVA main activities since October 2025

DVA Conference, Vestfold and Telemark in Norway, 1-4 October 2025

Theme: Living history. Very well organised program that included workshops, lectures, sailing on a Viking ship and excursions to the Viking cultural heritage sites in Telemark and Vestfold counties. 55 participants from 10 countries participated. Main organisers: Vicky K. Mikalsen and Ragnar Orten Lie.



14th Annual Advisory Forum on Cultural Routes of the Council of Europe (CoE), Cappadocia Turkey, 22-24 October 2025

A total of 300 delegates participated in an ambitious three-day program at the Council of Europe's annual advisory forum in Cappadocia, Turkey. Rögnvaldur attended the forum as a chairman of the Viking Route & DVA. He took part in a panel discussion regarding the future of the cultural routes of Europe (are now 49), and had B2B meetings with representatives of other routes and CoE secretariat.

Invitation to CoE Cultural Routes seminar in Malta, 29-30 October 2025

Rögnvaldur was invited to attend the seminar 'Malta in the Cultural Routes of the Council of Europe' to introduce the Viking Route and DVA. The focus here was to highlight the Norman legacy and heritage on Malta. A Total of 100 participants were in Malta, among them representatives from 16 cultural routes.

DVA conference in Bergen & Gulen, Norway, 28 April - 1 May 2026

The theme of the conference was 'Law & Order in the Viking Age'. Lectures, workshops, excursions and social events and one day excursion to the Viking 'Thing' of Gulating in Gulen Municipality. DVA Secretary Anne Hopland worked on the preparation with representatives from Bergen City Museum.



DVA website – Follow the Vikings

DVA signed a contract with Interweave Communication in Netherland c/o Joost Bloom to host and develop the DVA / Follow the Vikings website (www.followthevikings.com). A website working group of DVA members (Jay Commins, Rune Nordseter, Ben Baillie and Nicola Bexon) was established in early 2026 to design and create the new website which should greatly benefit all DVA members in the future once the work is completed. The goal is to launch a new website by the end of 2026!



DVA Scientific Committee

Edmund Southworth, former DVA and Manx National Heritage Chairman (Isle of Man) is leading the new scientific committee. Other members include Andrew Jennings (UHI, University of the Highlands and Islands, Orkney Islands), Patrick Herbage (Dublinia, Ireland), Ragnar Orten Lie (Vestfold County Council, Norway), Stefan Nyzell (Sweden) and Vicky K. Mikalsen (Midgard Viking Centre, Norway). The committee has assisted Anne Hopland in Bergen regarding the academic part of the conference there. They have also organised the upcoming panel discussions at the DVA conference in Faroe Islands.

DVA Viking Passport

The DVA board has been working to implement Ben Baillie's idea for a Viking passport. The concept is to create a 'Viking Route' passport for all DVA members that can be sold commercially to visitors and tourists within the member site shops and festivals. It would be used like a real passport and its holder would become a citizen of the 'Viking Route / World'. Allowing them to get their passport stamped each time they visit different DVA member sites and receive a 10% discount as a passport holder on entry (standard entry excluding special events and festivals). Encouraging tourism and visitors to explore the different member sites, regionally, nationally and internationally. Design is now ongoing at Museum Vestsjælland in Denmark (co Eskil Vagn Olsen). So far 21 DVA members have signed up for phase 1 of the project. The aim is to get it printed and marketed by the end of 2026 or early 2027.



Upcoming DVA events, projects & obligations 2026-2027

DVA conference in Eysturöy, Faroe Islands, 7-11 September 2026.

Organised by host Astrid Johannessen (Eysturkommuna). Assisted by Partrick Herbage and Rögnvaldur. 30 registered DVA participants.

15th Annual Advisory Forum on Cultural Routes of the Council of Europe, Yerevan Armenia, 23-25 September 2026

Rögnvaldur will attend the forum on behalf of DVA and as the Chairman of The Viking Route.



Viking Route: Annual Report from partners before the end of November

The most important obligation for the Viking Route is the required annual report of activities, where we depend on all members to contribute with information on their activities during the calendar year (2026) especially in relation to children and youth activities, the hosting of students, contacts with academic institutions, visitor activities and events and measures to enhance the visitor experience. Also how the route matters to you and the visibility of the route and its logo on websites, social media, printed materials, and signposting etc. Participation in EU programs should also be reported.

DVA conference in Ireland (Kerry, Waterford & Dublin), 6-10 April 2027

Agenda planning by our DVA partners in these three cities. Program will be introduced soon.

Tight finances - but many development opportunities

Although DVA has one of the largest membership of all certified CoE cultural routes, our financial situation is still tight. Currently we have no European projects to support the running of the association. We are therefore dependent on our membership fees to continue the development of the route.

It's important to strengthen the association, promote solidarity and cooperation. We need to prepare and implement small and medium-sized collaborative projects with the participation of several DVA members. It is also important for the Viking Route (DVA) to increase collaboration with other cultural routes in Europe that could yield interesting multiple effects. DVA should also take part in at least one big European travel market a year, to introduce DVA and the Viking Route to the tourism sector, tour operators...etc. Because there is a growing interest among tourists in the Vikings and the Viking Age, the Icelandic Sagas, quality museums, exhibitions, festivals and other events in that field. So let's go for it!

On behalf of the DVA board I wish to thank all of you that have contributed and supported the development of DVA and the Viking Route during 2025-2026. We look forward to working with you in 2027 and onwards. I will also like to thank our excellent board members, honorary members, working groups and other experts for a wonderful collaboration.

United we stand!

Rögnvaldur Guðmundsson



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



HUGIN & MUNIN

BOOK CORNER

WELCOME TO HUGIN & MUNIN'S BOOKCORNER. IN THIS ISSUE YOU WILL BE ABLE TO FIND SOME OF THE NEWEST BOOKS ABOUT THE VIKINGS. AVAILABLE ONLINE OR AT YOUR NEAREST BOOK STORE



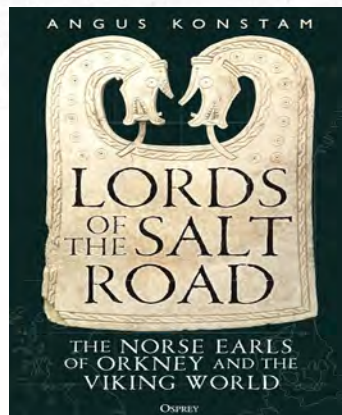
Non-fiction

Nalbinding 'it's not knitting'

Author: Sally Pointer
Hardcover: Mar 10, 2026

Nalbinding – loop-manipulated textiles that use just a single needle – can be traced as far back as the Mesolithic period and is still popular in Scandinavia. The results of the various techniques can resemble wool knitting or be worked as an open mesh akin to netting; it can be dense and warm or light and airy; and can use thick woollen yarns or be worked in thin, smooth plant fibres.

This guide containing modern-day designs will teach you various nalbinding techniques and stitches dating from the Stone Age, through the Bronze Age, Ancient Egypt, into medieval Scandinavia and beyond.



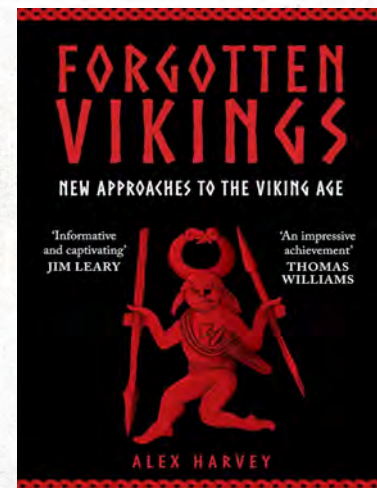
Non-fiction

Lords of the Salt Road: The Norse Earls of Orkney and the Viking World

Author: Angus Konstam
Hardcover: June 4, 2026

The story of the Norse Earls of Orkney, whose lands once covered much of Scotland, and whose reach extended as far as Scandinavia, continental Europe and even the Mediterranean.

Lords of the Salt Road reveals the dramatic history of the Norse earls of Orkney, who owed their allegiance to the Kings of Norway and ruled their own semi-autonomous empire with lands in mainland Scotland and the Western Isles. At their military height in the 11th century, they held a 400-mile swathe of territory, stretching from Shetland down to the Clyde Estuary.



Non-fiction

Forgotten Vikings

Author: Alex Harvey
Hardcover: Apr 22, 2025

Forgotten Vikings is a chronological overview book of the Viking Age (793-1066 AD) and quite a lot of history on either side of that arbitrary date. Arbitrary? This book aims to explore the phenomenon of "the Vikings" from new angles, familiar to academics but largely entirely unwritten in popular history books; the Viking Age viewed as a much larger time frame from 536 to the mid-1400s. As a result of focusing on lesser-known aspects of the Viking Age, Forgotten Vikings will tap into more obscure regions of the world they visited, more obscure characters, and more obscure elements of their culture, informed by earlier pre-Viking traditions

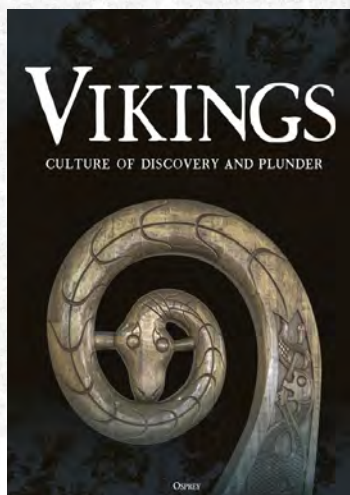


fiction

Odin's baked goods

Author: Eugene Todorov
Hardcover: Apr 27 2026

This book is an Aspiring Baker's Journey through Norse Mythology and Viking Sagas. Delve deep into the dough of the Norse Mythology and learn how Odin baked the Universe. Explore the bakeries and ovens of the Master Bakers in the nine Realms and taste the baking adventures of gods, dwarves and giants. Sail on the longship mobile bakeries with the adventurous Viking bakers and see how they spread their sourdough starter across the world. The Norse Mythology and Key Viking Sagas are here, kneaded, proofed, baked and covered with chocolate icing.



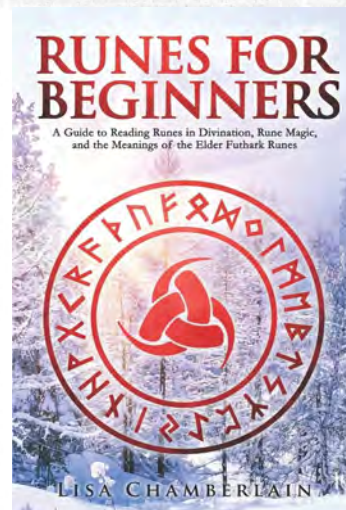
Non-fiction

Vikings: Culture of Discovery and Plunder

Author: Osprey Publishing
Hardcover: Apr 14 2026

From Norway to Sicily, Russia to Ireland and across the Atlantic to North America, the Vikings traversed the globe in their pursuit of land and plunder. Renowned as merciless raiders from the sea, these fearless warriors ransacked the shores of Europe for more than 250 years. The legacy of the Vikings, including famous names like Erik the Red, Harald Hardrada and Cnut, still holds a crucial place in history and their actions left an incredible mark wherever they landed.

Featuring stunning artwork and photographs, this book examines the world of the Vikings, from their warrior customs and tactics to their weapons and iconic longships that allowed them to navigate treacherous waters and the homesteads where they raised families, built communities, and created the culture that still resonates today.



Non-fiction

Runes for Beginners

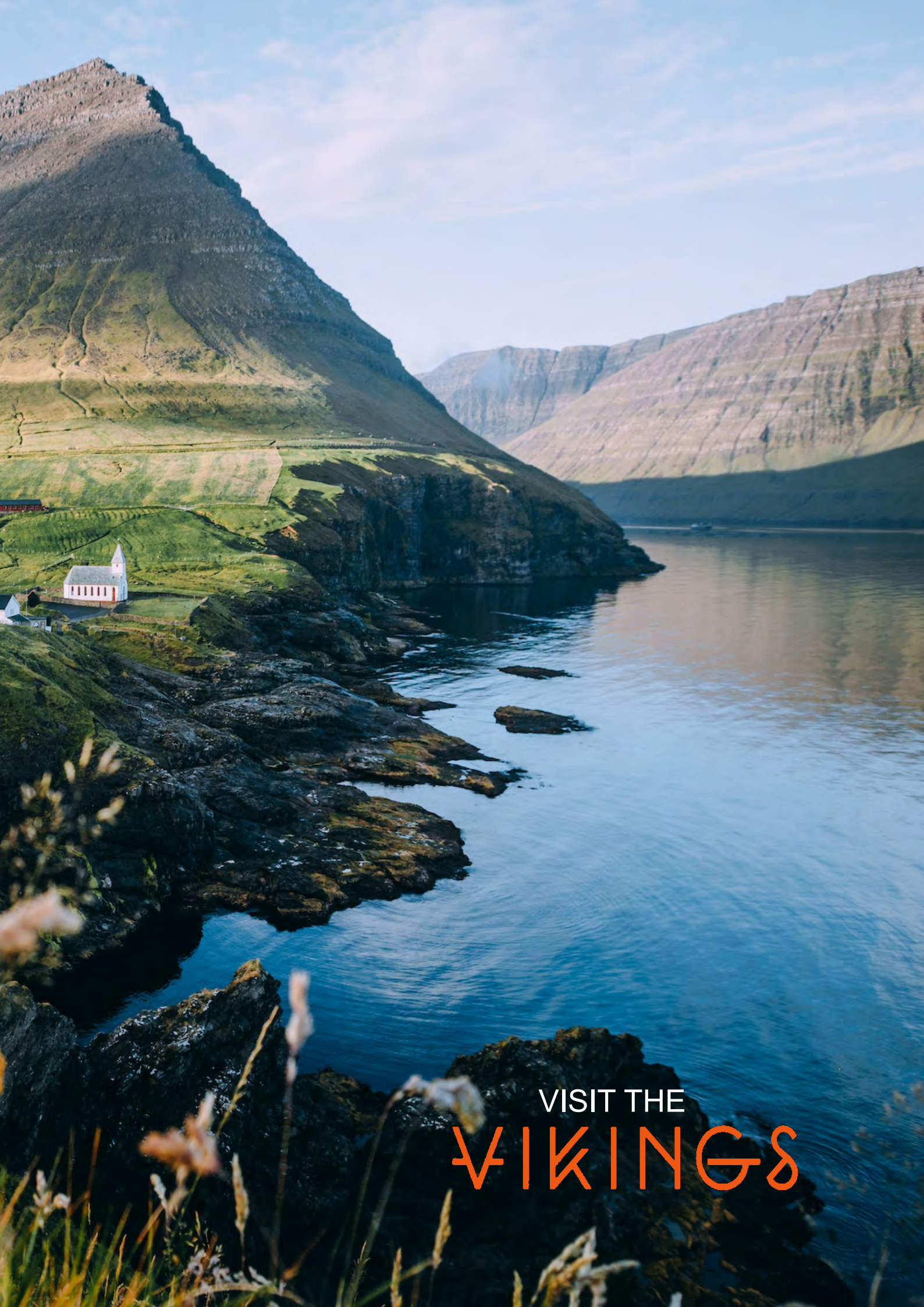
Author: Lisa Chamberlain
Paperback: 23 May, 2026

The enigmatic nature of the runes is undeniable. Even the word rune once carried the meanings of "secret," "magic," "mystery," and "incantation." As symbols, the runes mean little to the untrained eye, yet the magical energies they activate can be used for positive change in your life.

In Runes for Beginners, best-selling author Lisa Chamberlain shines the light on these ancient symbols, showing you how to discover and utilize their unique magical energies.

THE FAROS islands





VISIT THE
VIKINGS

VISIT THE VIKINGS

1. Eysturkommuna

Tróndargrund

Gøta, and particularly Norðragøta, carries immense historical weight, being famously tied to the Viking chieftain Tróndur í Gøtu, a central figure in the *Føroyingasøga* (The Saga of the Faroe Islanders). Norðragøta is among the oldest settlements in the Faroe Islands. Notably, Tróndargrund, located in the basement of Jákupsstovu, has yielded archaeological evidence of a settlement dating back to around 630 AD, discovered during renovations in the early 1980s.

The legacy of Tróndur is palpable throughout the villages, with a striking statue of him, created by Hans Pauli Olsen and unveiled in 2008, standing just a short distance from Tróndargrund.

Archaeological Discoveries at Toftanes

Located in Leirvík, the archaeological site at Toftanes offers a fascinating glimpse into the Viking Age. Excavations between 1982 and 1987 uncovered the remains of an ancient Nordic settlement, including several houses and a rich collection of artifacts. These discoveries provide valuable insights into the early history of the Faroe Islands, confirming that Leirvík was inhabited during the Viking Age. Together with Gøta, it is believed to be one of the oldest villages in the Faroes. Parts of the site have been partially reconstructed and are open for visitors to explore. Eysturkommuna stands as a testament to the enduring legacy of the Vikings, inviting visitors to explore its rich historical and cultural landscape.

<https://www.eysturkommuna.fo/>

2. Viking Events

Time Travel Sandur

Travel back in time with us. The rich finds from Viking age Sandur can seem invisible to the naked eye. Through a guided tour, these places will come to life in your imagination. If the time traveling works properly, you might even end up coming face to face with the past and experience a Viking camp with pan cakes and lots of fun games.

Sleep Like a Viking

Fancy a night with a difference? Try sleeping out in the Faroese countryside – Viking style. Enjoy freshly prepared food straight from the fire, as stories and song fill the air. Participate in fun and exciting Viking games, before settling down to a night under the stars. Including accommodation, evening meal, breakfast and entertainment

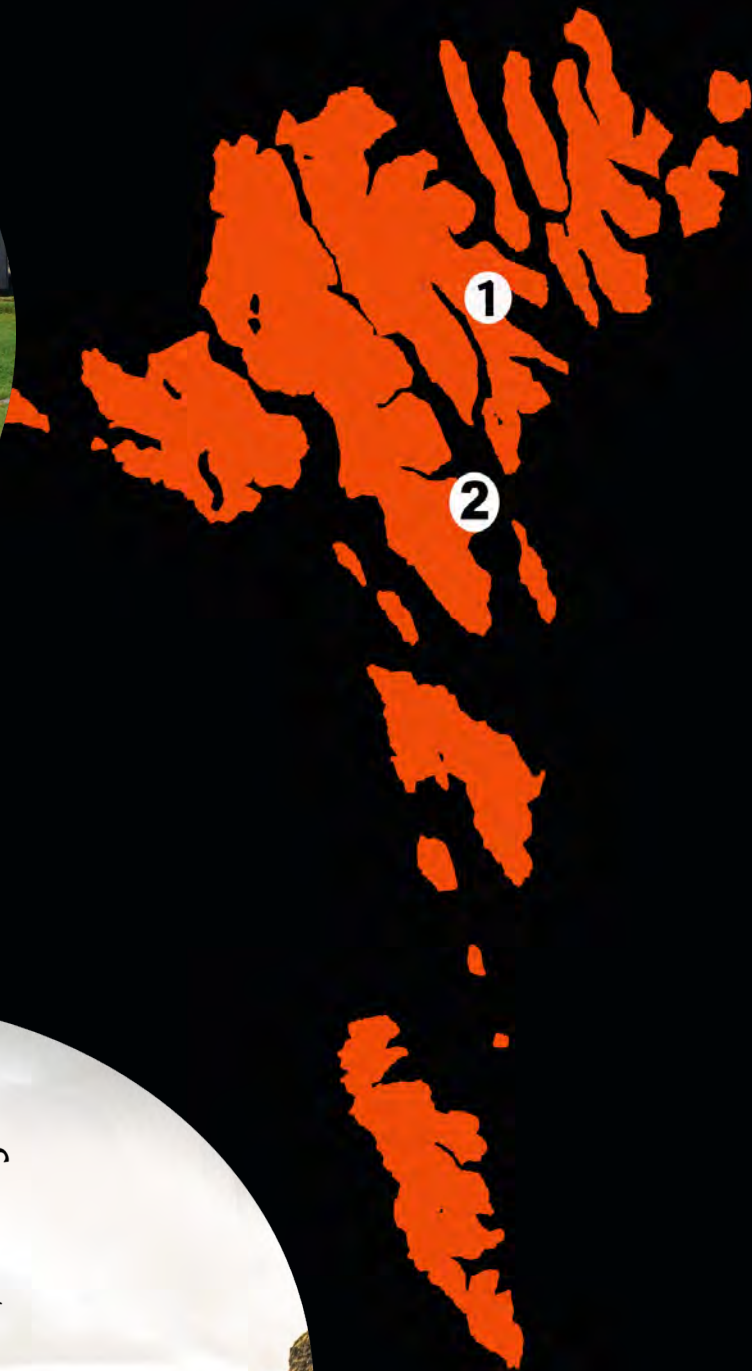
Saga Camp

Saga Camp is the place to test how much of a Viking you are, or just to have fun with your family or group. The event is suitable for both large and small groups to experience a range of tailored hands-on activities for all ages. Enjoy freshly prepared Viking pan cakes straight from the fire, as stories and song fill the air. Participate in fun and exciting ancient games or hand crafts

Viking Raid

Are you ready to face the ferocious Viking raiders! Order a surprise attack on any place or vehicle of your choosing. We might even put your own raiding skills to the test.

<https://viking-events.fo/>



ISSUE 10
COMING SOON



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This hardcopy of Hugin & Munin was funded courtesy
of the Destination Viking Association and
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