

Appendices

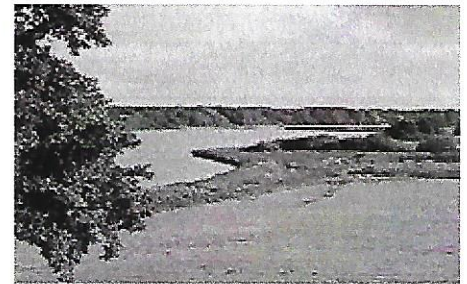
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Hedeby

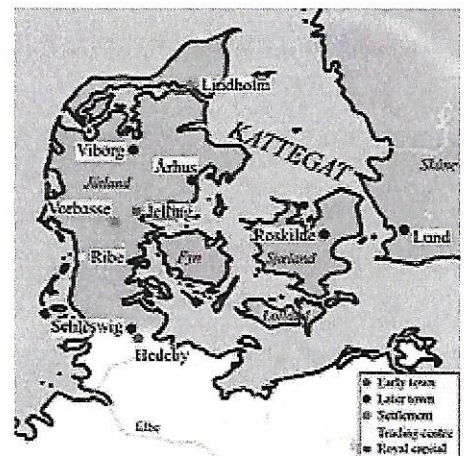
Hedeby (Danish pronunciation: [ˈhɛːðbyː], Old Norse *Heiðabýr*, German *Haithabu*) was an important Viking Age (8th to the 11th centuries) trading settlement near the southern end of the Jutland Peninsula, now in the Schleswig-Flensburg district of Schleswig-Holstein, Germany. It is the most important archaeological site in Schleswig-Holstein.

The settlement developed as a trading centre at the head of a narrow, navigable inlet known as the *Schlei*, which connects to the Baltic Sea. The location was favorable because there is a short portage of less than 15 km to the *Treene River*, which flows into the *Eider* with its North Sea estuary, making it a convenient place where goods and ships could be pulled on a *corduroy road* overland for an almost uninterrupted seaway between the Baltic and the North Sea and avoid a dangerous and time-consuming circumnavigation of Jutland, providing Hedeby with a role similar to later Lübeck. Hedeby was the second largest Nordic town during the Viking Age, after Uppåkra in present-day southern Sweden,^[1] The city of Schleswig was later founded on the other side of the Schlei. Hedeby was abandoned after its destruction in 1066.

Hedeby was rediscovered in the late 19th century and excavations began in 1900. The *Haithabu Museum* was opened next to the site in 1985.



Site of the former town of Hedeby.



Map of Viking Denmark with Hedeby at the southern edge.

Contents

Name

History

Origins

Timeline

Rise

Lifestyle

Destruction

Archaeology

20th-century excavations

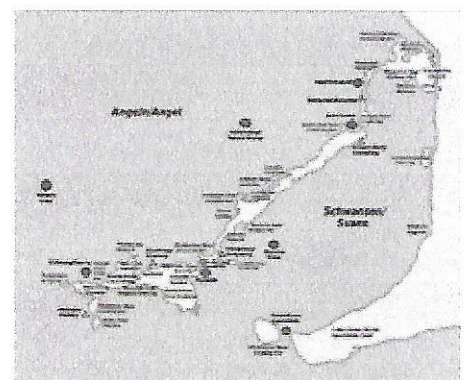
21st-century reconstructions

See also

Notes

Bibliography and media

External links



Bilingual map of the Schlei (German and Danish placenames)

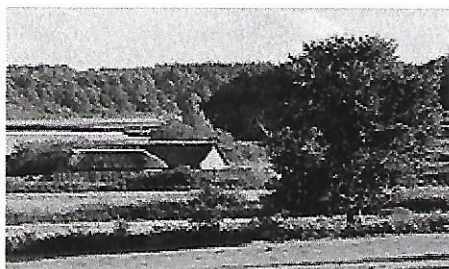
Name

The Old Norse name *Heiða-býr* simply translates to "heath-settlement" (*heiðr* "heath" and *býr* = "yard; settlement,

- *Heiðabýr* is the reconstructed name in standard Old Norse, also anglicized as *Heithabyr*
- The Stone of Eric, a 10th-century Danish runestone with an inscription mentioning *𐌺𐌰𐌿𐌰𐌿𐌺 (*haiþa bu*), found in 1796.^[3]
- Old English *aet Haethe*, mentioned by Alfred the Great
- *Hedeby*, the modern Danish spelling, also most commonly used in English.
- *Haddeby* is the Low German form, also the name of the administrative district formed in 1949 and named for the site; in 1985, the district introduced a coat of arms featuring a bell with a runic inscription reading *𐌺𐌰𐌿𐌰𐌿𐌺 (*hiþa:bu*).^[4]
- *Haithabu* is the modern German spelling used when referring to the historical settlement; this spelling represents the transliteration of the name as found in the Stone of Eric inscription; it was introduced among other variants in antiquarian literature in the 19th century and has since become the standard German name of the settlement.^[5]

The old name of the nearby town of Schleswig is *Sliesthorp* (later *Sliaswich*, c.f. *-thorp* vs. *-wich*). It is possible that the two names were used interchangeably for the same settlement, depending on which language was being used (Old Saxon vs. Old Norse).

History



Two reconstructed houses at Hedeby

Origins

Hedeby is first mentioned in the Frankish chronicles of Einhard (804) who was in the service of Charlemagne, but was probably founded around 770. In 808 the Danish king Godfred (Lat. Godofredus) destroyed a competing Slav trade centre named Reric, and it is recorded in the Frankish chronicles that he moved the merchants from there to Hedeby. This may have provided the initial impetus for the town to develop. The same sources record that Godfred strengthened the Danevirke, an earthen wall that stretched across the south of the Jutland peninsula. The Danevirke joined

the defensive walls of Hedeby to form an east-west barrier across the peninsula, from the marshes in the west to the Schlei inlet leading into the Baltic in the east.

The town itself was surrounded on its three landward sides (north, west, and south) by earthworks. At the end of the 9th century the northern and southern parts of the town were abandoned for the central section. Later a 9-metre (29-ft) high semi-circular wall was erected to guard the western approaches to the town. On the eastern side, the town was bordered by the innermost part of the Schlei inlet and the bay of Haddebyer Noor.

Timeline

based on Elsner^[6]

793	Viking raid on <u>Lindisfarne</u> - traditional date for the beginning of the <u>Viking Age</u> .
804	First mention of Hedeby
808	Destruction of <u>Reric</u> and migration of tradespeople to Hedeby
c. 850	Construction of a church at Hedeby
886	The <u>Danelaw</u> is established in <u>England</u> , following Viking invasion
911	The Vikings settle in <u>Normandy</u>
948	Hedeby becomes a bishopric
965	Visit of <u>Al-Tartushi</u> to Hedeby
974	Hedeby falls to the <u>Holy Roman Empire</u>
983	Hedeby returns to Danish control
c. 1000	The Viking <u>Leif Erikson</u> explores <u>Vinland</u> , probably in Newfoundland

1066	Final destruction of Hedeby by a Slavic army.
1066	Traditional end of the <u>Viking Age</u>

Rise

Hedeby became a principal marketplace because of its geographical location on the major trade routes between the Frankish Empire and Scandinavia (north-south), and between the Baltic and the North Sea (east-west). Between 800 and 1000 the growing economic power of the Vikings led to its dramatic expansion as a major trading centre.

The following indicate the importance achieved by the town:

- The town was described by visitors from England (Wulfstan - 9th century) and the Mediterranean (Al-Tartushi - 10th century).
- Hedeby became the seat of a bishop (948) and belonged to the Archbishopric of Hamburg and Bremen.
- The town minted its own coins (from 825?).
- Adam of Bremen (11th century) reports that ships were sent from this *portus maritimus* to Slavic lands, to Sweden, Samland (*Semlant*) and even Greece.

A Swedish dynasty founded by Olof the Brash is said to have ruled Hedeby during the last decades of the 9th century and the first part of the 10th century. This was told to Adam of Bremen by the Danish king Sweyn Estridsson, and it is supported by three runestones found in Denmark. Two of them were raised by the mother of Olof's grandson Sigtrygg Gnupasson. The third runestone, discovered in 1796, is from Hedeby, the *Stone of Eric* (Swedish: *Erikstenen*). It is inscribed with Norwegian-Swedish runes. It is, however, possible that Danes also occasionally wrote with this version of the younger futhark.

Lifestyle

Life was short and crowded in Hedeby. The small houses were clustered tightly together in a grid, with the east-west streets leading down to jetties in the harbour. People rarely lived beyond 30 or 40, and archaeological research shows that their later years were often painful due to crippling diseases such as tuberculosis.^[7] Yet make-up for men and rights for women provide surprises to the modern understanding.

Al-Tartushi, a late 10th-century traveller from al-Andalus, provides one of the most colourful and often quoted descriptions of life in Hedeby. Al-Tartushi was from Cordoba in Spain, which had a significantly more wealthy and comfortable lifestyle than Hedeby. While Hedeby may have been significant by Scandinavian standards, Al-Tartushi was unimpressed:

"Slesvig (Hedeby) is a very large town at the extreme end of the world ocean.... The inhabitants worship Sirius, except for a minority of Christians who have a church of their own there.... He who slaughters a sacrificial animal puts up poles at the door to his courtyard and impales the animal on them, be it a piece of cattle, a ram, billygoat or a pig so that his neighbors will be aware that he is making a sacrifice in honor of his god. The town is poor in goods and riches. People eat mainly fish which exist in abundance. Babies are thrown into the sea for reasons of economy. The right to divorce belongs to the women.... Artificial eye make-up is another peculiarity; when they wear it their beauty never disappears, indeed it is enhanced in both men and women. Further: Never did I hear singing fouler than that of these people, it is a rumbling emanating from their throats, similar to that of a dog but even more bestial."^[8]

Destruction

The town was sacked in 1050 by King Harald Hardrada of Norway during a conflict with King Sweyn II of Denmark. He set the town on fire by sending several burning ships into the harbour, the charred remains of which were found at

as follows:

*Burnt in anger from end to end was Hedeby [..]
High rose the flames from the houses when, before dawn, I stood upon the stronghold's
arm*^[9]

In 1066 the town was sacked and burned by East Slavs.^[10] Following the destruction, Hedeby was slowly abandoned. People moved across the Schlei inlet, which separates the two peninsulas of Angeln and Schwansen, and founded the town of Schleswig.

Archaeology

20th-century excavations

After the settlement was abandoned, rising waters contributed to the complete disappearance of all visible structures on the site. It was even forgotten where the settlement had been. This proved to be fortunate for later archaeological work at the site.

Archaeological work began at the site in 1900 after the rediscovery of the settlement. Excavations were conducted for the next 15 years. Further excavations were carried out between 1930 and 1939. Archaeological work on the site was productive for two main reasons: that the site had never been built on since its destruction some 840 years earlier, and that the permanently waterlogged ground had preserved wood and other perishable materials. After the Second World War, in 1959, archaeological work was started again and has continued intermittently ever since. The embankments surrounding the settlement were excavated, and the harbour was partially dredged, during which the wreck of a Viking ship was discovered. Despite all this work, only 5% of the settlement (and only 1% of the harbour) has as yet been investigated.



View of the Viking Museum

The most important finds resulting from the excavations are now on display in the adjoining Haithabu Museum.

21st-century reconstructions

In 2005 an ambitious archaeological reconstruction program was initiated on the original site. Based on the results of archaeological analyses, exact copies of some of the original Viking houses have been built.



Reconstructed houses

See also

- Hedeby Viking Museum
- Hedeby stones, Schlei
- People: Wulfstan of Hedeby, Al-Tartushi, Adam of Bremen, Harold Hardrada, Rurik, Godfred (Danish King), Olof the Brash
- Towns: Jelling, Birka, Ribe, Schleswig, Reric
- Viking Age

Notes

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2. Elsner, Hildegard (1989). *Wikinger Museum Haithabu: Schaufenster einer frühen Stadt*. Neumünster: Wachholtz., p. 13
3. **Project Samnordisk Runtextdatabas Svensk** (<http://www.nordiska.uu.se/forskn/samnord.htm>) - **Rundata** entry for DR 1.[1] (<http://www.arild-hauge.com/arild-hauge/de-rune-haddeby1-b.jpg>)
4. **Unser Amt (haddeby.de)** (<https://www.haddeby.de/seite/179341/unser-amt.html>)
5. "Haddeby, vormals Heidabu, Haithabu, Heidebo, Hethäbye" Heinrich Karl Wilhelm Berghaus, *Schweden, Norwegen u. Dänemark die 3 skandinavischen Reiche* Hasselberg (1858), p. 890 (<https://books.google.ch/books?id=a8xAAAAAcAAJ&pg=PA890>).
6. Elsner, Hildegard (1989). *Wikinger Museum Haithabu: Schaufenster einer frühen Stadt*. Neumünster: Wachholtz.
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9. http://heimskringla.no/wiki/Sagan_af_Haraldi_har%C3%B0r%C3%A1%C3%B0a
10. Nancy Marie Brown. "The Far Traveler: Voyages of a Viking Woman" (<https://books.google.com.br/books?id=aUE9ZFNcBsC&pg=PT110&lpg=PT110&dq=hedeby+slavs+1066&source=bl&ots=XXYAU9uYbz&sig=nOwUX1OdJyTGCw758s53v22zjkw&hl=pt-BR&sa=X&ved=0ahUKEwi70b3K3KvLahVFkJAKHcmXBB8Q6AEIzAB#v=onepage&q=hedeby%20slavs%201066&f=false>). p. 95. Retrieved 6 March 2016.

Bibliography and media

- A number of short archaeological films relating to Hedeby and produced by researchers during the 1980s are available on DVD from the *University of Kiel's Archaeological Film Project*. (<http://www.uni-kiel.de/cinarchea/neu/dvd-e.htm>)
- Most publications on Hedeby are in German. See *Wikipedia's German-language article on Hedeby*.
- Crumlin-Pedersen, Ole (1997). *Viking-Age Ships and Shipbuilding in Hedeby/ Haithabu and Schleswig. Ships and Boats of the North 2*. Schleswig and Roskilde: Archaeologisches Landesmuseum der Christian-Albrechts-Universität, Wikinger Museum Haithabu, The National Museum of Denmark, and The Viking Ship Museum in Roskilde.

External links

- **Website of the Haithabu Viking Museum** (<http://www.schloss-gottorf.de/haithabu>)
- **Pictures from the Haithabu Viking Museum** (http://www.euro-t-guide.com/See_Coun/Germany/D_NW/D_See_Viking_Museum_Haithabu_1-1.htm)
- **Flickr Photo Gallery: Viking houses and museum** (<https://www.flickr.com/photos/kai-erik/collections/72157612176451746/>)

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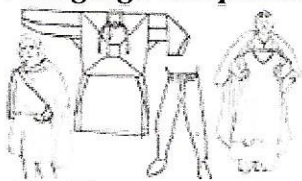
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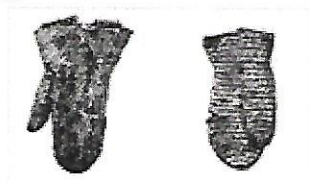
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Clothing



Bags & Pouches



Gloves & Mittens



Socks & other foot coverings



Felt animal masks

Felt animal masks
Contents
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Accessories
<ul style="list-style-type: none"> ▶ Accessory Images <i>Bags & Pouches</i> <i>Buckles</i> <i>Felt animal masks</i> <i>Gloves & Mittens</i> <i>Hooked Tags</i> <i>Socks & other foot coverings</i> <i>Strap Ends</i>

woollen felt sheep or cow mask possibly worn with a hood and a body warmer.

Art

- Norway. Oseburg Tapestry (----) Possible woman in a boar mask [HAGG 1984]:p.186
- Sweden
 - Kungsängen (----) Two men, one in a horned helm, the other in a wolf mask [HAGG 1984]:p.186
 - Torslunda, Öland (c.600AD) A bronze die showing Woden with twin-dragon headgear followed by a wolf-warrior drawing his sword. [SPEIDEL 2004]:p.28
- England. Fen Drayton, Cambs.(C7th) Human figure with the head of a wolf.
<http://finds.org.uk/database/artefacts/record/id/133560>

Literature

- Gríma: This term is used to describe a face mask worn by a man in Kormaks saga. [TOPLAK 2011]:p. 67

Archaeology

- Hedeby, Denmark. 1 complete sheep mask and 1 possible cow mask [HAGG 1984]:p.69-70, 185



- Felt animal masks

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Mask from Hedebý

Title

Mask from Hedebý

Subject

Archaeological artefact

Description

This mask is one from two exemplars which have been found rolled in a ship discovered in harbour at Hedebý / Haltraby (currently Germany). They have been used as caulking of a hull.

The mask, presented on the photo, has been made of red felt. It is uncertain what species of mammal it represent - dog? sheep? fox? Unknown is also function of this object, it may be used as theatrical implement, ritual item, or element of disguise. Inga Hägg suggested, that Hedebý mask could be connected with berserkers or ulfhéðnar.

This find is a part of the permanent exhibition in the Hedebý Viking Museum / Wikinger Museum Haltraby.

References:

Hägg I. 1984a: Die Textilfunde aus dem Hafen von Haltraby, Berichte über die Ausgrabungen in Haltraby 20, Neumünster.

Hägg I. 1984b: Textilfunde aus dem Hafen von Haltraby. Aspekte und Interpretation, Offa 41, Neumünster, pp. 177-188.

Price N. 2002: The Viking Way: Religion and War in Late Iron Age Scandinavia, AUN 31, Uppsala.

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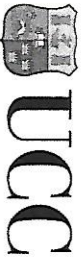
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Torslunda helmet: A one-eyed warrior followed by a boar upon their helmets.^[1]
woodcut image from 1872^[1]



Woodcut image from 1872^[1]

Berserkers – Bear Warriors

It is proposed by some authors that the berserkers drew their power from the bear and were devoted to the bear cult, which was once widespread across the northern hemisphere.^{[9][9]} The berserkers maintained their religious devotions despite their fighting prowess, as the *Svarfdæla saga* tells of a challenge to single-combat that was postponed by a berserker until three days after Yule.^[5] The bodies of dead berserkers were laid out in bearskins prior to their funeral rites.^[10] The

bear-warrior symbolism survives to this day in the form of the bearskin caps worn by the guards of the Danish and British monarchs,^[5] the Royal Life Guards and the Queen's Guard.

In battle, the berserkers were subject to fits of frenzy. They would howl like wild beasts, foamed at the mouth, and gnawed the iron rim of their shields. According to belief, during these fits they were immune to steel and fire, and made great havoc in the ranks of the enemy. When the fever abated they were weak and tame. Accounts can be found in the sagas.^[2]

To "go berserk" was to "hamask", which translates as "change form", in this case, as with the sense "enter a state of wild fury". One who could transform as a berserker was typically thought of as "hamrammr" or "shapestrong".^{[11]:126} For example, the band of men that go with Skallagrím in Egil's Saga to see King Harald about his brother Thorolf's murder are described as "the hardest of men, with a touch of the uncanny about a number of them...they [were] built and shaped more like trolls than human beings". This has sometimes been interpreted as the band of men being "hamrammr", though there is no major consensus.^{[12][13]}

Úlfhéðnar – Wolf Warriors

Wolf warriors appear among the legends of the Indo-Europeans, Turks, Mongols, and North American Indians.^[14] The Germanic wolf-warriors have left their trace through shields and standards that were captured by the Romans and displayed in the *armilustrum* in Rome.^[15]

The *Úlfhéðnar* (singular Úlfhéðinn), another term associated with berserkers, mentioned in the *Vatnsdæla saga*, *Haraldskvæði* and the *Völsunga saga*, were said to wear the pelt of a wolf when they entered battle.^[16] Úlfhéðnar are sometimes described as Odin's special warriors: "[Odin's] men went without their mailcoats and were mad as hounds or wolves, bit their shields...they slew men, but neither fire nor iron had effect upon them. This is called 'going berserk'."^{[11]:132} In addition, the helm-plate press from Torslunda depicts (below) a scene of Odin with a berserker—"a wolf skinned warrior with the apparently one-eyed dancer in the bird-horned helm, which is generally interpreted as showing a scene indicative of a relationship between berserkgang... and the god Odin"^[17]—with a wolf pelt and a spear as distinguishing features.^[18]

Svinfylking – Boar Warriors

In Norse mythology, the wild boar was an animal sacred to the Vanir. The powerful god Freyr owned the boar Gullinbursti and the goddess Freyja owned Hildisvíni ("battle swine"), and these boars can be found depicted on Swedish and Anglo-Saxon ceremonial items. The boar-warriors fought at the lead of a battle formation known as Svinfylking ("the boar's head") that was wedge-shaped, and two of their champions formed the *rani* ("snout"). They have been described as the masters of disguise, and of escape with an intimate knowledge of the landscape.^[6] Similar to the berserker and the ulfhednar, the svinfylking boar-warriors used the strength of their animal, the boar, as the foundation of their martial arts.^{[6][19]}

Attestations

Berserkers appear prominently in a multitude of other sagas and poems, many of which describe berserkers as ravenous men who loot, plunder, and kill indiscriminately. Later, by Christian interpreters, the berserker was viewed as a "heathen devil".^[20]

The earliest surviving reference to the term "berserker" is in *Haraldskvæði*, a skaldic poem composed by Þjórbjörn Hornklofi in the late 9th century in honor of King Harald Fairhair, as *ulfhæðnar* ("men clad in wolf skins"). This translation from the Haraldskvæði saga describes Harald's berserkers:[21]

I'll ask of the berserks, you tasters of blood,
Those intrepid heroes, how are they treated,
Those who wade out into battle?
Wolf-skinned they are called. In battle
They bear bloody shields.
Red with blood are their spears when they come to fight.
They form a closed group.
The prince in his wisdom puts trust in such men
Who hack through enemy shields.



Battle of the Storm Hjarungavåg
Illustration for Olav Trygvassons
saga
Gerhard Munthe (1899)

The "tasters of blood" in this passage are thought to be ravens, which feasted on the slain.[21]

The Icelandic historian and poet Snorri Sturluson (1179–1241) wrote the following description of berserkers in his *Ynglinga saga*:

His (Odin's) men rushed forwards without armour, were as mad as dogs or wolves, bit their shields, and were strong as bears or wild oxen, and killed people at a blow, but neither fire nor iron told upon them. This was called *Berserkergang*. [22]

King Harald Fairhair's use of berserkers as "shock troops" broadened his sphere of influence. Other Scandinavian kings used berserkers as part of their army of hirdmen and sometimes ranked them as equivalent to a royal bodyguard. It may be that some of those warriors only adopted the organization or rituals of berserk männerbünde, or used the name as a deterrent or claim of their ferocity.

Emphasis has been placed on the frenzied nature of the berserkers, hence the modern sense of the word "berserk". However, the sources describe several other characteristics that have been ignored or neglected by modern commentators. Snorri's assertion that "neither fire nor iron told upon them" is reiterated time after time. The sources frequently state that neither edged weapons nor fire affected the berserks, although they were not immune to clubs or other blunt instruments. For example:

These men asked Halfdan to attack Hardbeen and his champions man by man; and he not only promised to fight, but assured himself the victory with most confident words. When Hardbeen heard this, a demoniacal frenzy suddenly took him; he furiously bit and devoured the edges of his shield; he kept gulping down fiery coals; he snatched live embers in his mouth and let them pass down into his entrails; he rushed through the perils of crackling fires; and at last, when he had raved through every sort of madness, he turned his sword with raging hand against the hearts of six of his

champions. It is doubtful whether this madness came from thirst for battle or natural ferocity. Then with the remaining band of his champions he attacked Halfdan, who crushed him with a hammer of wondrous size, so that he lost both victory and life; paying the penalty both to Halfdan, whom he had challenged, and to the kings whose offspring he had violently ravished...[23]

Similarly, Hrolf Kraki's champions refuse to retreat "from fire or iron". Another frequent motif refers to berserkers blunting their enemy's blades with spells or a glance from their evil eyes. This appears as early as Beowulf where it is a characteristic attributed to Grendel. Both the fire eating and the immunity to edged weapons are reminiscent of tricks popularly ascribed to fakirs.

In 1015, Jarl Eirikr Hákonarson of Norway outlawed berserkers. Grágás, the medieval Icelandic law code, sentenced berserker warriors to outlawry. By the 12th century, organised berserker war-bands had disappeared.

The Lewis Chessmen, found on the Isle of Lewis (Outer Hebrides, Scotland) but thought to be of Norse manufacture, include berserkers depicted biting their shields.

Theories

Scholar Hilda Ellis-Davidson draws a parallel between berserkers and the mention by the Byzantine emperor Constantine VII (AD 905–959) in his book De cerimoniis aulae byzantinae ("Book of Ceremonies of the Byzantine court") of a "Gothic Dance" performed by members of his Varangian Guard (Norse warriors in the service of the Byzantine Empire), who took part wearing animal skins and masks: she believes this may have been connected with berserker rites.[24]

The rage the berserker experienced was referred to as *berserkergang* ("going berserk"). This condition has been described as follows:

This fury, which was called *berserkergang*, occurred not only in the heat of battle, but also during laborious work. Men who were thus seized performed things which otherwise seemed impossible for human power. This condition is said to have begun with shivering, chattering of the teeth, and chill in the body, and then the face swelled and changed its colour. With this was connected a great hot-headedness, which at last gave over into a great rage, under which they howled as wild animals, bit the edge of their shields, and cut down everything they met without discriminating between friend or foe. When this condition ceased, a great dulling of the mind and feebleness followed, which could last for one or several days. [25]



A rook piece from the Lewis chessmen, depicted as a warrior biting his shield.

When Viking villages went to war in unison, the berserkers often wore special clothing, for instance furs of a wolf or bear, to indicate that this person was a berserker, and would not be able to tell friend from foe when in rage "bersærkergang". In this way, other allies would know to keep their distance.^[26]

Some scholars propose that certain examples of berserker rage had been induced voluntarily by the consumption of drugs such as the hallucinogenic mushroom *Amanita muscaria*.^{[25][27][28]} or massive amounts of alcohol.^[29] However, this is much debated^[30] and has been thrown into doubt by the discovery of seeds belonging to the plant henbane *Hyoscyamus niger* in a Viking grave that was unearthed near Fyrkat, Denmark in 1977.^[31] Given that crushing and rubbing henbane petals onto the skin provides a numbing effect along with a mild sensation of flying, this finding has led to the theory that henbane rather than mushrooms or alcohol was used to incite the legendary rage.^[30] While such practices would fit in with ritual usages, other explanations for the berserker's madness have been put forward, including self-induced hysteria, epilepsy, mental illness, or genetics.^[32]

Jonathan Shay makes an explicit connection between the berserker rage of soldiers and the hyperarousal of post-traumatic stress disorder.^[33] In *Achilles in Vietnam*, he writes:

If a soldier survives the berserk state, it imparts emotional deadness and vulnerability to explosive rage to his psychology and permanent hyperarousal to his physiology — hallmarks of post-traumatic stress disorder in combat veterans. My clinical experience with Vietnam combat veterans prompts me to place the berserk state at the heart of their most severe psychological and psychophysiological injuries.^[34]

See also

- Dutch courage
- Furor Teutonicus
- Going postal
- Haril, a Germanic tribe
- Running amok
- Therianthropy
- Warp spasm
- Werewolf

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External links

- Vandle helmet with bronze plates depicting wild Boar warriors, the Svinfylking 8th Century CE. Valsgarde, Sweden (<http://www.odinsvolk.ca/boar.htm>)
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Shop

Dye With Madder



VISA

**Madder Rubia tinctorum****Also called Turkey red**

The roots of this ancient plant are rich in red alizarin and are the source of a strong red dye. The uniforms of the British Red Coats were dyed with madder root. It is a perennial plant growing to a height of approximately 100cm. It has slender, jointed stems which are covered with short prickly leaves. The flowers are small green/yellow and bell shaped. In the late autumn the seeds turn black and dry out to resemble black peppercorns. Madder can be propagated from seed, root and shoot divisions. Germination takes 2 – 3 weeks. Madder thrives in full sun and well drained soil. The colour yielded, varies from reds to orange depending on the mineral content of the soil and water, the age of the root and where the madder was grown. The temperature of the dye pot also affects the colour as does the water used. Madder produces a better red in hard water, hence the addition of calcium carbonate to the dye bath. The roots produce more alizarin pigment if the soil is well limed in the winter.

To harvest madder

Lift the roots from 3 – 5 year old plants in the spring or autumn. The root of the madder also contains brown and yellow pigments. Wash the roots thoroughly but carefully.

Before washing I leave the roots outside for a few hours on a sunny day to allow the surface soil to dry on the root and then use a soft brush to gently remove the excess soil making washing the root a little easier. I then lay the roots in a plastic vegetable tray which serves as a type of colander and gently hose the roots – allowing the dirty water to rinse away which then removes the majority of the remaining soil and finally a more thorough wash in buckets of water until all the soil is removed and the roots are clean.

I soak the roots in hot water for an hour or so to leach out some of the unwanted pigments (brown and yellow).

To dye with madder root

- 100g dried chopped madder root
- 100g of alum mordanted fibre/yarn (dry weight)
- 10 litres of water
- 6g of calcium carbonate
- 12 litre stainless steel bucket

Dissolve the calcium carbonate in hot water and add to the cold water in the dye bucket. Soak the madder root overnight in the dye bucket. At the same time soak your alum mordanted fibre/yarn in a separate container to open up the fibres.

The following day VERY SLOWLY heat the dye bucket to 140 degrees F (taking between 2 – 3 hours) Use a thermometer. Overheating will not give good red colours – just browns. Turn off the heat and allow to cool.

Strain the madder root through a double layer of muslin (cradled in a sieve) and repeat if necessary. Save this pigment for producing paler shades later.

Pour the strained liquid back into the dye bucket.

Squeeze the soaking fibre and carefully enter it into the dye bucket and slowly raise the heat to 140 degrees F. Maintain this temperature for an hour. Turn off the heat and leave to cool overnight.

The following day remove the fibre from the dye bucket and allow to dry before rinsing and washing.

If you wish you can use the dye liquor to give paler shades by following the procedure above – until the dye is exhausted.

Calculate 50g of madder powder to dye 50g of fibre a dark red or 100g of fibre for a paler shade.

Mix the powder with warm water to make a runny paste and add to the dye bucket containing 7 - 10 litres of cold water.

Dissolve 6g of chalk (calcium carbonate) in hot water and add to the dye bucket.

Add pre soaked mordanted fibre and VERY SLOWLY raise the temperature to 140 degrees F. Maintain this temperature for an hour. Turn off the heat and leave to cool overnight.

The following day remove the fibre from the dye bucket and allow to dry before rinsing and washing.

[Buy madder powder here](#)

[Buy chopped madder root here](#)

[Buy madder seeds here](#)

Dyeing with Madder

Wild Colours - Exciting colours from Natural Dyes

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Enregistrer

J'aime

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Dyeing with Madder roots

Madder roots produce a variety of reds including orange reds, brick red, blood red and fiery reds. The colour depends on the soil the roots were grown, their age, the mineral content of the water used for dyeing, the temperature of the dye pot, and how much madder you use in relation to the fibre. You can dye with madder either cold or with heat. Add chalk and avoid high temperature to get better reds. Several dyers recommend mordanting the wool just with alum, not using cream of tartar as well. I prefer to use wool that is mordanted in the usual way with both alum and cream of tartar but you might like to experiment. Soak the fibres overnight or for a few hours before adding them to the dye pot for both hot and cold dyeing.



Which chalk should I use?

Madder dye produces better colours in hard water. To achieve a good red you need to add chalk in the form of calcium carbonate. The chalk sold in outdoor shops for rock climbing (magnesium carbonate) is not the right type of chalk, neither is school board chalk (calcium sulphate) or agricultural lime (calcium hydroxide). Dissolve the chalk with a little hot water before adding it to the dye pot.

What you need to start:

madder dye for sale

- 100 grams dried madder roots (or 700 grams of fresh madder roots)
- 100 grams mordanted fibre (50 grams for darker reds or 300 grams for lighter colours)
- 7 to 10 litres of water
- 6 grams calcium carbonate (chalk)

Then,

1. [Prepare your madder roots](#) (next page)

2. [Dye with the prepared madder roots](#) (opens a new page)

[Dye with madder dye using heat](#)

[Cold dye with madder roots](#)

3. [Dye with madder extract](#) (opens a new page)

[Top of page](#)

Change text size?

Home
search
BUY here
mobile
natural dyes
start to dye
Indigo
Red dyes
Madder
Madder Dye
prep roots
warm dye
cold dye
Brazilwood
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Cutch
Saunders
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prep roots
warm dye
cold dye
Brazilwood
brazil dye
Cutch
Saunders
Cochineal
Buckthorn
Safflower
other reds
Yellow dyes
Blue dyes
Mordants
Dye extracts

[Wild Colours natural dyes](#) > [Red dyes](#) > [madder dyeing](#) > prepare madder roots

Prepare your madder roots for dyeing

You can use [fresh madder roots](#) or you can buy [chopped dried madder](#) or [ground madder](#).

a) Fresh madder roots: Madder roots that have just been dug produce a more orange colour. You will get better reds if you chop and then dry the fresh madder roots, turning them often to prevent them going mouldy. You will need about 700 grams of fresh madder roots to get 100 grams of dried roots. If you have the time, leave the roots to age for one to two months.

b) Chopped dried madder roots: Soak in water for 24 hours. Some dyers suggest discarding the water used for soaking (which has the more soluble oranges) and adding fresh water, but I do not think this is necessary.

[Buy chopped dried madder](#)

Half-fill an electric blender (kept for dyeing) with water and put the lid on. Switch it on and add a few bits of root at a time through the small central opening on the blender lid. Grind in short bursts or pulse mode, then switch the blender off to let the bits settle down before switching it on again. Pour the resulting mash into a bucket and repeat the process until all the roots have been liquidised.

c) Ground Madder: You can save time by starting with ground madder. Again soak the madder overnight, but do not throw the water away. Use the ground madder and the soaking water for dyeing.

[Buy ground madder](#)

Now:

[Dye with your prepared madder roots](#) (next page)

a) [Dye with madder dye using heat](#) (opens a new page) or

b) [Cold dye with madder roots](#) (opens a new page)

Post script: Alternatives to using a blender

- **Hand meat mincer:** This did not work for me as the madder roots clogged up the mincer in no time. However, some dyers are successful using this technique.
- **Hammer and chopping board:** Bash fresh roots with a hammer over a chopping board. You can also bash dry chopped roots that have been softened by soaking them in water for a day or two. This is hard work and bits of madder root splash everywhere. To contain the splashes construct a 'wall' with a cut cardboard box round your working area. You could also try putting a piece of mordanted cotton fabric over the chopping board; this dyes the cotton in an interesting pattern the colour of blood.

If you find an easier low tech alternative than the hammer, please let us know.

[Top of page](#)

Madder dyeing

Wild Colours - Exciting colours from Natural Dyes

J'aine

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Red dyes
Madder
Madder Dye
prep roots
warm dye
cold dye
Brazilwood
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Cutch
Saunders
Cochineal
Buckthorn
Safflower
other reds
Yellow dyes
Blue dyes
Mordants
Dye extracts

[Wild Colours natural dyes](#) > [Red dyes](#) > [madder dyeing](#) > dye with madder roots

Dye with prepared madder roots

1. [Dye with madder roots using heat](#) (this page)
2. [Cold dye with madder roots](#) (opens a new page)

Now you are ready to start dyeing with madder. Using heat will produce a much quicker result but cold dyeing may sometimes produce better reds. Cold dyeing also requires very little equipment as you only need a bucket.

- A. Dye with madder roots using heat
 - a) Place the liquidised madder roots and water in a saucepan and add the dissolved chalk. Heat the madder for one or two hours, but keep the temperature under 80°C, as high heat can destroy the red colours.
 - b) Let the liquid cool down a little and then strain the madder roots first through a sieve and then strain again through a piece of muslin or silk (you could use a mordanted silk scarf) to remove the small pieces that went through the sieve.
 - c) Put the strained madder roots to one side for later. Return the liquor to the saucepan and add your fibre. You could add 50 grams of fibre, leave it for a while then add another 50 grams to end up with a gradation of colour.
 - d) Keep the saucepan warm, but not too hot, for an hour or two. Leave the fibre in the dye pot overnight if you can. The next day remove the fibre and let it dry before you wash it.
 - e) You can now try to add the madder roots back in the pot and boil the madder for a bit, strain and add more fibre as before. If you are lucky you may get more reds, or some brown-reds.
 - f) When you finish dyeing, throw the liquor and madder roots away, if possible on the compost, as the liquid ferments and the roots go mouldy very quickly.

[Top of page](#)

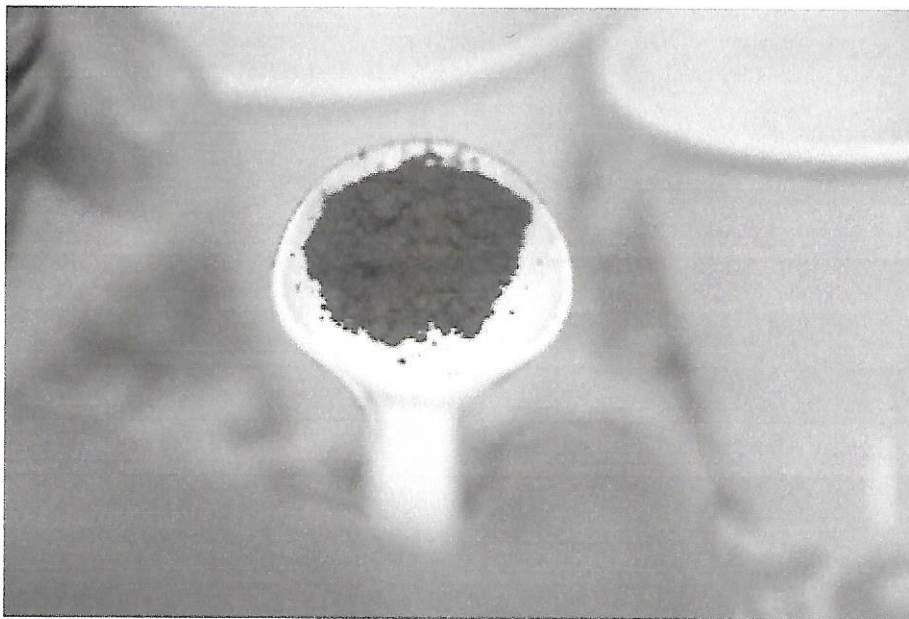
Ces peintures/teintures sont liquides.

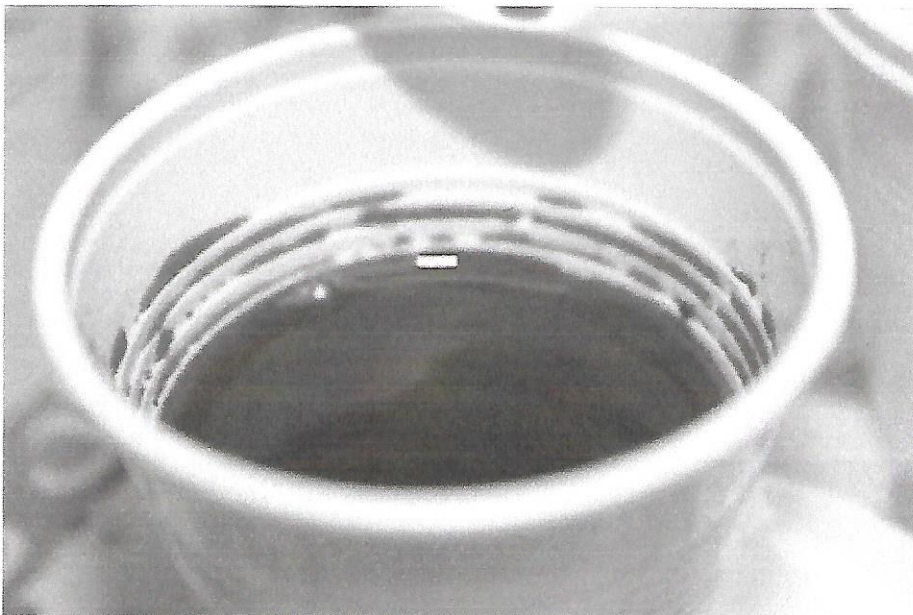
Voici comment procéder :

1. Je fais tremper ma laine (propre) à teindre dans de l'eau vinaigrée pendant au moins 30 mn : je remplis une bassine d'eau à température ambiante et je verse un bon verre de vinaigre d'alcool, j'immerge totalement la laine. Si elle remonte, et elle le fera, appuyez *délicatement mais sûrement* jusqu'à ce qu'elle soit complètement mouillée.
2. J'essore ma laine toujours délicatement, puis je l'installe sur la table, dans un petit plateau prévu à cet effet, je l'étire doucement pour que la teinture puisse prendre partout.
3. J'enfile mes gants, un tablier, je prends soin de protéger la surface sur laquelle je vais travailler. Attention aux éclaboussures, choisissez bien l'endroit où vous allez procéder.
4. Dans des verres destinés uniquement à la teinture, je dilue une petite quantité (commencez par un fond de verre puis remplissez un quart d'eau vinaigrée, d'une grosse seringue, je verse ce mélange sur ma laine. Je dilue plus ou moins en fonction de la nuance que je souhaite.
5. Je tapote la laine pour faire pénétrer la teinture dans la fibre.
6. Avant de disposer la laine dans le panier vapeur, si je veux éviter que les couleurs ne se touchent et ne se mélangent entre elles, j'enroule ma laine dans du film cuisson micro-ondes.
7. Ensuite, je cuis la laine pendant 25 à 30 mn à la vapeur (dans un panier vapeur en bambou ou dans un cuit-vapeur électrique, on peut également utiliser une cocotte mais je ne pourrais pas en parler, je ne l'ai jamais fait ; il est possible d'utiliser un micro-ondes dédié uniquement à la teinture mais cela a tendance à assécher la fibre, je l'utilise seulement pour la laine que je dédie au feutrage et dans ce cas je place ma laine dans une « cocotte à micro-ondes » et je fais 3 séries de 3 mn en faisant une pause de 5 mn entre chaque. Puis j'ouvre la « cocotte » et je laisse refroidir tranquillement... Je précise : tout ces ustensiles doivent être dédiés exclusivement à la teinture et ne plus servir pour les aliments). 30 mn pour le bleu.
8. Une fois les 30 mn terminées, je verse tout de suite la laine dans une bassine et je la laisse refroidir complètement. C'est une étape importante, ne soyez pas tenter de la sauter car il faut éviter les chocs thermiques (feutrage) et puis la laine va continuer à « cuire » et fixer la couleur, ça vous évitera des dégorgements trop importants.
9. Une fois refroidie, je la rince à l'eau claire, puis je l'essore délicatement et je la mets à sécher sur un étendoir.

Il faut procéder délicatement et ne pas cuire trop fort ni trop longtemps la laine qui s'abîmerait. Attention au choc thermique et au frottement qui feutreraient la laine.

Faites tremper vos fils dans un mélange de vinaigre et d'eau (ou de sulfate d'ammonium et d'eau).





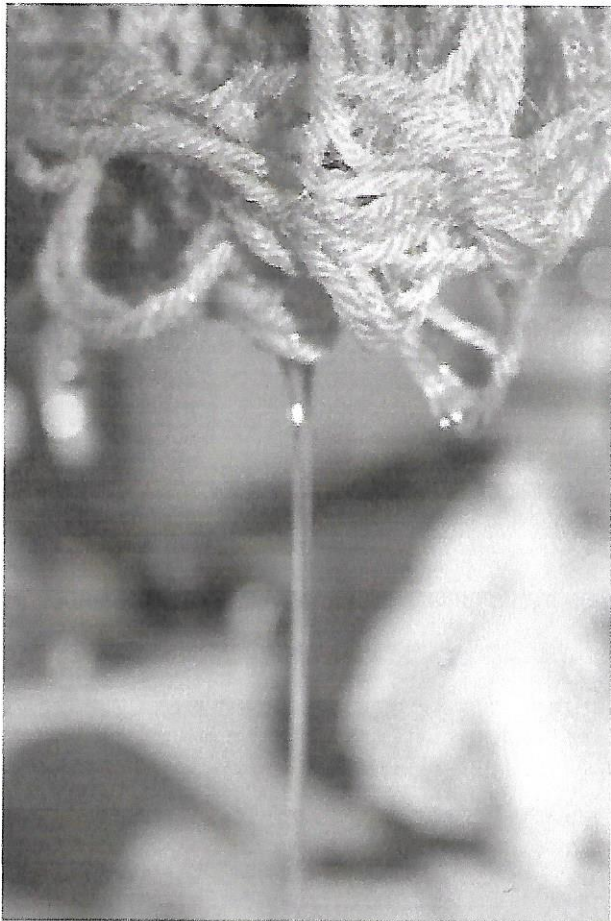


Utiliser des bandes de papier absorbant roulées pour tester vos coloris (tout en sachant qu'ils seront malgré tout différents sur la laine et après séchage).





Une fois que tous les fils sont colorés, éponger avec un chiffon ou du papier absorbant pour enlever le surplus de liquide.



Défaire la papillote et laisser la laine tiédir à l'air libre. Puis rincer à l'eau tiède. On constate alors que l'eau reste limpide. Toute la teinture reste dans la fibre et ne dégorge pas (sauf avec certains bleus).



La laine est maintenant teinte, vous pouvez la laver à la machine au cycle habituel pour cette matière en ajoutant du démêlant à cheveux pour l'assouplir.

La teinture acide pour laine est disponible sur la boutique [ici](#).

Tous les mélanges de couleurs sont possibles, laissez parler votre créativité! Et vous pouvez aussi teindre des pulls, ou du tissu de laine de cette manière...

Recherche de ~~supplément~~ le rouge à la garance

Voici ma recette pour teindre en rouge. Pour obtenir une couleur rouge solide qui résiste à la machine, le plus simple est d'utiliser de la racine de garance (**Rubia tinctoria** ou à défaut l'espèce sauvage: **Rubia perigrina**): pas d'inquiétude, on peut l'acheter en poudre chez okhrâ (usine Mathieu, Roussillon, facilement trouvable sur un moteur de recherche et vente en ligne), ou bien sous forme de racines chez Sennelier (7 quai Voltaire à Paris): il faut compter environ 15 euros le kilo, qui permet de teindre entre 500 g et 1 kg de laine. La version sauvage (garance voyageuse) peut se récolter dans le Sud de la France et notamment au pied des ceps de vigne car elle résiste même aux desherbants modernes... Reste que l'arrachage des racines qui contiennent les colorants est long et fastidieux... J'avoue cependant préférer le coloris "sauvage" un peu plus rosé que la version cultivée par l'homme.

Voici la recette: tu laves déjà plusieurs fois dans ta baignoire ta laine avec du savon de Marseille (on le trouve en palettes, toutes prêtes dans les supermarchés...) et de l'eau tiède, afin d'enlever le suint restant de la laine ou les apprêts industriels du tissu.

Tu rinces bien et tu fais sécher. Tu pèses le tissu que tu veux teindre (plus le tissu est grand, plus le risque de marbrure sur la teinture est important, si le tissu est déjà taillé pour la couture, il y a un risque de retrécissement et se retrouver à aller aux frisées... et il faut choisir entre les 2... pas facile...).

Ensuite, il faut préparer le tissu à recevoir la teinture: c'est le **mordantage**: il faut deux produits: l'alun (qui ouvre les écailles de la laine) et le tartre (qui permet une meilleure répartition du colorant sur les fibres)

Dans une grande marmite qui peut aller sur le feu (une vieille lessiveuse en fer blanc à la maison fait très bien l'affaire), tu mets de l'eau tiède (25°) et 20% du poids de tissu à teindre en **alun** (Si ton tissu fait 1 kg il te faut 200 g d'alun): tu l'achètes en pharmacie sous forme de petits cristaux blancs que tu laisses dissoudre dans l'eau ou bien dans les magasins orientaux sous forme de gros cristaux translucides (la forme des cristaux naturels est meilleure que la poudre des pharmacies qui est un alun de synthèse, agressif pour la laine car avec un pH trop acide)

Tu dissouds ensuite dans l'eau 6% de **tartre**: là, c'est un peu plus dur à trouver: soit tu as un ami vigneron qui t'aura gardé le tartre qu'il a gratté sur les parois de ses cuves de fermentation (cristaux beige-rosé ressemblant à de la cassonade gumeuse), soit tu achètes de l'acide tartrique en pharmacie ou en droguerie..

Une fois ces deux produits bien dissous, tu plonges ton tissu de laine dans la marmite et tu commences à chauffer (si le tissu est mouillé avant, c'est mieux)... Tu laisses chauffer jusqu'à la quasi-ébullition en retournant sans cesse (si le tissu est grand, bon courage, c'est lourd la laine gorgée d'eau brûlante...). Tu laisses ensuite refroidir (surtout ne pas le sortir du bain, cela va feutrer...).

Voilà la moitié du travail fait et ton tissu est toujours blanc, mais il est enfin prêt à recevoir la teinture...

Pour teindre à la garance, il vaut mieux de la poudre de racine. Pour obtenir le célèbre rouge garance, je conseille de prendre de 120 à 150 % du poids de tissu en poudre: 1 kg de tissu nécessite au moins 1,2 kg de garance (cela dépend de la qualité de la marchandise...). La poudre doit temper plusieurs heures avant d'être utilisée dans un seau rempli d'eau froide pour "gonfler"...

Le lendemain du mordantage, la marmite est froide: tu peux la vider et essorer grossièrement le tissu. Tu remplis à nouveau avec de l'eau tiède et tu mélanges ta poudre de garance qui "gonflait" dans un seau: ensuite tu immerges dedans ton tissu mordancé.

Ensuite commence la cuisson de la teinture: trois choses à respecter pour être sûr de la réussite:

- 1) Il faut une **eau calcaire** (au besoin, raper de la craie ou des os de seiche au dessus de l'eau pour la rendre plus calcaire)
- 2) Il faut chauffer doucement le bain mais surtout qu'il ne refroidisse pas (le processus de teinture s'arrêterait et tu perdrais le pouvoir colorant de la garance... ce qui est rageant après tant d'efforts) Pour cela, à la maison, vive le thermomètre du stérilisateur de conserves surveillé du coin de l'œil...
- 3) Il ne faut pas bouillir car sinon on vire à un orangé brunâtre: une température maintenue à 80° est suffisante..

le temps de **chauffe** dépend du feu... il faut surveiller la couleur en essorant une partie du tissu brûlant et en pensant que la couleur vue est toujours **plus** **foncée** que le résultat final...

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Pernières étapes (oufil) : laisser ref...... le tissu dans le bain. Là, il est possible de le refaire chauffer à nouveau dans un bain additionné de **son de Bœchercher** le bain, pouvant ce **Connexion Gratimann blog** l'essorer à nouveau et rend le rouge plus lumineux et moins orangé. Laisser à nouveau refroidir...

rincer très longuement à l'eau (le mieux, une rivière...), faire sécher à l'ombre en évitant de l'essorer (le presser permet de moins le déformer, si on a du temps, le laisser goutter...)

On obtient le fameux rouge mat de la garance, mais avec d'autres étapes finales on peut avoir d'autres couleurs :

--un peu plus rosé: en le sortant de l'eau à 80° (une fois le degré de couleur obtenue) et en le passant dans une autre marmite remplie d'eau dans laquelle il y a un peu de **paillettes de savon de Marseille** (cette eau doit être aux environs des 80° pour éviter le feutrage). On chauffe cette Zeme gamelle et l'ébullition (cette fois-ci) élimine des colorants fragiles: on rince une fois refroidi: la couleur est plus rosée (c'est le fameux "piéd de garance"). De façon générale, un bain d'eau savonneuse est idéal sur une teinture de garance avant le cycle de rinçage. Je l'effectue en général après le bain d'avivage au son de blé.

--cette couleur permet en passant le tissu dans une cuve de bleu (au pastel, très compliqué...) d'obtenir un magnifique violet (le rouge garance de la recette 1 dans une cuve de bleu donne un marron foncé, proche du noir, qui correspond aux draps "brunette" si chers au bas Moyen Age). Le mieux est tout de même de faire l'inverse: un piéd de bleu puis teinture à la garance (ce sont d'ailleurs les recommandations techniques dans la plupart des villes médiévales pour obtenir la brunette).


--en faisant la même chose avec du sulfate de cuivre, on tire vers un rouge violacé ou brunâtre

--en faisant la même chose avec du sulfate de fer, on va vers le grenat foncé ou le marron foncé...ces deux recettes sont à éviter, la laine supporte mal ces 2 produits corrosifs..

le bain de garance utilisé peut être à nouveau réutilisé: on obtiendra des tons plus pâles allant jusqu'au rose saumoné ou le pêche...Voilà ma recette, cela peut paraître long, fastidieux, voire pénible mais le rouge garance est sans doute une des plus belles couleurs qu'un teinturier puisse réaliser... et c'est aussi une des plus solides...

Il y a avec la garance des tas de combinaisons à essayer: on peut faire plusieurs bains avec d'autres produits donnant du rouge pour obtenir des couleurs variées: cochénille, bois de brésil, lichens ...Au Maroc, on rajoute du henné et du brou de noix...Enfin la même recette est valable avec d'autres racines de plantes de la famille de la Garance: les Rubiacées. Au Moyen Age, ou aux époques antérieures, on a pu se servir de racines d'asperule des teinturiers (Asperula tinctoria), d'asperule odorante (Galium odoratum), de gaillet ou caille-lait jaune et blanc (Galium verum ou Galium mollugo), de gaillet des forêts (Galium sylvaticum) ou de gaillet du Nord (Galium boreale). Chacune de ces variétés, si elle contient des colorants rouges dans ces racines, ne donnent tout de même pas le même rouge que la garance cultivée. Il faut en plus savoir que les racines de ces différentes plantes sont beaucoup plus petites que celles de la garance cultivée et que leur arrachage en milieu sauvage est pénible mais parfois aussi sujet à discussion: certaines plantes sont rares et il serait stupide de les menacer encore plus, juste pour le plaisir des yeux: c'était le cas en Ecosse où l'arrachage intensif des gaillets pour le rouge des tartans a failli faire disparaître ces plantes et a abîmé les sols à cause de l'érosion!...

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