

## On the Stone Ships of Northern Europe in Light of the New Chronology

### Über die Steinschiffe Nordeuropas im Lichte der Neuen Chronologie

Sergey Rudnev<sup>1</sup>

**Abstract:** Arguments are presented in support of the hypothesis that the famous stone ships in Northern Europe are Christian medieval structures, originating from the imperial rite of royal burial in ancient Egypt, Romea (Byzantium), and the Rus-Horde, which is its symbolic reflection. Subsequently, the tradition of building stone ships for honorable burials became widespread in Northern Europe, where they became a local custom. The small town of Jelling in Denmark is a unique place where paganism and Christianity "officially met" in two generations of the same ruling dynasty. The symbolism of the royal burial at Jelling and of the world-tree Yggdrasil from German-Scandinavian mythology, combined with the well-known association between the chief Norse god Odin and Christ, strongly suggests that the "pagan" beliefs of the Vikings were an early form of Christianity. A natural explanation is provided for the origin of the term "Vikings" as "sea raiders," and why stone ships in the Baltic states are referred to as "devil's ships."

**Keywords:** stone ships, runic stones, Vikings, Jelling, Odin and Christ, paganism, Christianity, Middle Ages, Yggdrasil

**Abstrakt:** Es gibt Argumente zur Unterstützung der Hypothese, dass die berühmten Steinschiffe Nordeuropas christliche mittelalterliche Gebäude sind, die ihren Ursprung dem kaiserlichen Ritus der königlichen Bestattung im alten Ägypten, Romea (Byzanz) und der Rus-Horde verdanken und ihre symbolische Reflexion darstellen. Später wurde die Errichtung von Steinschiffen zu einer lokalen Tradition von Ehrengräbern und sie verbreiteten sich in Nordeuropa weit. Der kleine Ort Jelling in Dänemark ist ein seltener Ort, an dem sich Heidentum und Christentum in zwei benachbarten Generationen derselben herrschenden Dynastie «offiziell trafen». Die Symbolik der königlichen Bestattungen in Jelling und der Weltenbaum Yggdrasil aus der deutsch-skandinavischen Mythologie, sowie die bekannte Identifikation von Gott Odin und Christus zeigen deutlich, dass das «Heidentum» der Wikinger eine frühe Form des Christentums war. Es gibt eine natürliche Erklärung dafür, woher die Definition der Wikinger als «Seeräuber» stammt und warum Steinschiffe in den baltischen Ländern als «Schiffe des Teufels» bezeichnet werden.

**Einsehen:** steinschiffe, runensteine, Wikinger, Jelling, Odin und Christus, Heidentum, Christentum, Mittelalter, Yggdrasil

#### Introduction

A unique phenomenon of the material culture of Northern Europe are the numerous monumental structures in the form of stone ships. According to Wikipedia, the stone ship, or stone boat, was a funerary monument in prehistoric Scandinavia and prehistoric Estonia that was used up until the Viking age. These structures consisted of vertical stones arranged in the

---

<sup>1</sup> Marchuk Institute of Numerical Mathematics; Lomonosov Moscow State University, Moscow, Russia. ORCID: 0000-0001-5437-8429. E-mail: rdnv2019@yandex.ru

shape of a ship, either close to one another or at a significant distance. Inside, the stone ships could be paved with stones or filled with gravel, and sometimes vertical stones representing masts were placed in the center. It is thought that these megalithic structures, from the Greek for "large stone," were meant to resemble real boats on which the deceased were sent on their final journey by sea. The term "stone ship" itself originated during the Viking era.

Numerous images of stone ships can be found online, as illustrated in Figures 1-15.



**Figure 1.** Stone ships in Lindholm Høje (Aalborg, Denmark). [Photo from the internet](#)



**Figure 2.** Hellig Kvinde menhir and stone ship (Bornholm Island, Denmark). [Painting by A.P. Madsens, 1885](#)



**Figure 3.** The stone ship "Ales Stenar," located near Kåseberga, Sweden. [Photo from the internet](#)



**Figure 4.** Stone ship in Askeberga, Västergötland, Sweden. [Photo from the internet](#)



**Figure 5.** The stone ship in the village of Gettlinge (Eland Island, Sweden). [Photo from the internet](#)



**Figure 6.** Mound Anundshög with the twin ship settings, Västmanland, Sweden. [Photo from the internet](#)

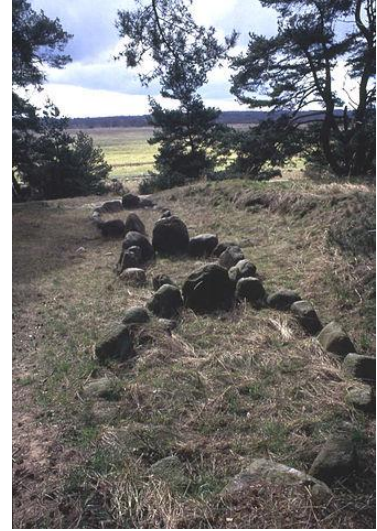




**Figure 7.** A stone ship with a runic stone in the bow. Klebæk Høje, Denmark. [Photo from the internet](#)



**Figure 8.** The rune stone on the bow of the stone ship. Klebæk Høje, Denmark. [Photo from the internet](#)



**Figure 9.** Stone ships from Altes Lager (Menzlin), Mecklenburg-Vorpommern, Germany. [Photo from the internet](#)



**Figure 10.** The stone ship. Blomsholm, Sweden. [Photo from the internet](#)

Most of the stone ships were found in the Baltic Sea region (Table 1). In total, approximately 2000 stone ships were discovered. The oldest, largest, and most numerous ships are located in southern Sweden and Denmark, with sizes ranging from several meters to tens



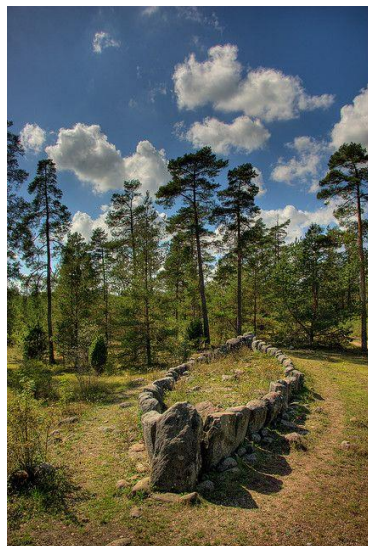
of meters. Their orientation varies, but many are oriented from north to south. Stone ships can also be found in Norway, Finland (including the Åland Islands), and occasionally on the coast of Northern Germany and Russia, as well as in the Baltic states, where they are known as devil's ships. The origin of this term is unclear. Traditionally, stone ships are attributed to the Late Bronze Age (1200-1000 BC), Early Iron Age (approximately 1000-500 BC), German Iron Age (400-800 AD), Vendel Period (550-800 AD), and Viking Age (800-1150 AD). Some Danish ships have runestones on their bows, as shown in Figures 7 and 8. Runestones from Northern Europe are mainly associated with the Viking Age.



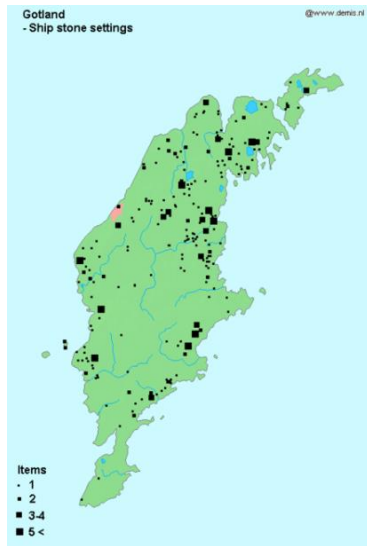
**Figure 11.** Istrehågan stone ship (Vestfold, Norway). [Photo from the internet](#)



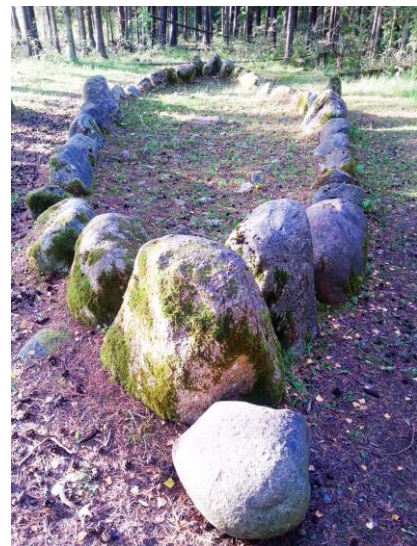
**Figure 12.** Stone ship (Åland Islands, Finland). [Photo from the internet](#)



**Figure 13.** The stone ship "Tjelvar's grave" (Gotland Island, Sweden). [Photo from the internet](#)



**Figure 14.** Stone ships on Gotland, Sweden. [Map from the internet](#)



**Figure 15.** "The devil's ship" (Lubesskaya Parish, Talsynsky district, Latvia). [Photo from the internet](#)

**Table 1.** Some stone ships of Northern Europe and their traditional dating

Country	Place, commentary, traditional dating
Denmark	<p><i>Aalborg</i>: Lindholm Høje is a place with a maximum concentration of stone ships and other megalithic structures, up to 700 in number. The northern part of the site dates back to the 5th century, while the southern part dates to the 11th century AD. These structures are associated with the German Iron Age, Wendell period and Viking Age.</p> <p><i>Bække</i>: A 45-meter long stone ship from the Viking Age.</p> <p><i>Bornholm Island</i>: There were up to 50 "ships" here. Wehlin (2012, p. 91, 211) provides information about 27 stone ships ranging in length from 7 to 31 m.</p> <p><i>Jelling</i>: The largest stone ship, surrounding two royal mounds, has a length of 170 m or 356 m. It dates back to the Viking Age.</p> <p><i>Kerteminde</i>: A 20-meter long stone ship from the Viking Age.</p> <p><i>Lejre</i>: Six stone ships were discovered here, three of which have survived. The largest ship measures 83 m in length and is composed of 28 stones. It is oriented along the southeast-northwest axis and dates back to the Viking Age.</p>
Estonia	<p>Previously, there were 11 "ships" in this area, and 3 stone ships have survived to the present day (Wehlin, 2012, p. 210; Laneman et al., 2015): two on the southern tip of Saaremaa Island and one in the Vão district on the outskirts of Tallinn. They date from the Late Bronze and Early Iron Ages. See also (Anuchin, 1890, p. 85-86).</p>
Finland	<p>The Åland Islands are home to 37 stone ships, according to Wehlin (2012). One of these ships is depicted in the book by Gould (2011, p. 179). In addition, several other "ships" have been discovered on the mainland, presumably dating from the Bronze Age and Viking Age periods.</p>
Germany	<p>Stone ships of Altes Lager (Menzlin village, Mecklenburg-Vorpommern). The Viking Age. In the past, a stone ship was also found in this area on the border between the communities of Pöglitz and Re Kentin, near Stralsund, in 2 miles from the sea coast (Anuchin, 1890, p. 83). Stone ships from the Oeversee and Thumby in the Schleswig-Holstein region date back to the Early Bronze Age (Van de Noort, 2013, p. 389).</p>
Latvia	<p>In the vicinity of Talsi, a stone ship with a length of 16 m has been preserved – the "devil's ship" (<i>velna laivu</i>). Another "ship," 15 m long, has not survived. Previously, there were eight stone ships in Courland, which is the western part of modern-day Latvia (Anuchin, 1890, p. 83). These ships date back to the Late Bronze Age.</p>
Norway	<p>The megalithic complex of Istrehågan in Vestfold county, which was previously home to up to 65-70 stone structures, including stone ships, dates back to the German Iron Age.</p>
Sweden	<p><i>Askeberga</i>: The second largest stone ship in Sweden, measuring 55 meters in length, is a massive structure composed of 24 boulders, each weighing approximately 25 tons. It dates back to the German Iron Age.</p> <p><i>Blomsholm</i>: The stone ship is over 40 meters long and consists of 49 large megaliths. The height of the bow and stern is approximately 4 m. There are also</p>

Country	Place, commentary, traditional dating
	<p>several other large stones in the area from the Viking Age.</p> <p><i>Gotland Island:</i> About 350 stone ships have been discovered in this area, of which approximately 80 have been examined (Skoglund, 2008; Martinsson-Wallin, Wehling, 2017). The largest ship, located near the village of Gnisvard, is 45 meters long and consists of 100 tall stones. It is heading towards the only megalithic tomb on the island. A stone ship from the legendary pioneer settler (Tjelvar's grave) with a length of 18 meters and a width of 5 meters is also located on the island, dating back to the Late Bronze and Early Iron Ages.</p> <p><i>Öland Island:</i> A cluster of well-preserved stone ships near the village of Gettlinge. There are more than 250 stone "ships" in total, the largest of which has a length of 30 meters and is made up of 23 granite blocks. These ships date back to the late Bronze Age, Iron Age and Viking Age. Viking graves have also been found at the Hulterstad and Strandvalle gravefields.</p> <p><i>Skåne:</i> This southern province of Sweden has many stone ships, including the Ale's Stones in Kåseberga. Excavations were carried out there in 1989, and it is the largest stone ship in Sweden, measuring 67 meters in length and 19 m in width. It contains 59 boulders, each weighing about 1.8 tons, with the nose stone weighing approximately 5 tons. Legend has it that King Ale was buried there, presumably at the end of the German Iron Age.</p> <p><i>Småland:</i> Around 100 stone ships have been discovered in this historic province of Sweden. These ships date back to the late Bronze Age or later.</p> <p><i>Västmanland:</i> There are more than 200 stone ships in this area. A twin stone ship near the mound Anundshög (Västerås), with a total length of approximately 100 meters. These ships date from the Bronze Age and later, including the Viking Age.</p>

Dutch-British historian and archaeologist, Robert van de Noort, has listed the oldest stone ships in the Oxford Handbook of the European Bronze Age, published in 2013. According to him, these ships date back to between 1300 and 700 BC. The Early Bronze Age ships in Dömmestorp and Serlingsholm in the Swedish province of Halland, and Oeversee and Thumbby in the Baltic coast of Schleswig-Holstein have been dated. The Late Bronze Age saw the construction of 13 stone ships in Gotland, three in Halland, two in Skåne, two in Småland, and two in Latvia. Some of these ships were considered oversized for their time period, such as the ones near the fishing village of Gnisvard on Gotland with lengths of 33 and 45 meters, which were dated to the Bronze Age. Modern ideas about the chronology of stone ship installation in Scandinavia can be found in Skoglund's article (2008).

An historian, journalist, and writer, Natalia Klimczak, wrote: "Strange sequences of stones discovered in the Baltic Sea region are one of the most mysterious remains left by pre-Christian civilizations. They are shaped in a pattern that resembles ships, but these "vessels"

were settled on grass instead of water. Enigmatic ship-shaped constructions have been discovered in many countries near the Baltic Sea. They remind one of legendary boats, which possibly were believed to carry bodies to mythical Valhalla or other realms of the afterlife. However, researchers are still trying to find out for certain what the real purpose was for these constructions" (Klimczak, 2016). And then: "Since they were first discovered, the stone ships were seen as a form of tomb. Most of them are dated to 1000 BC – 1000 AD, but some are older. If they were grave sites, this suggests that the people who made the stone ships did not change their burial habits for a very long time. The custom of creating such constructions was apparently an early idea characteristic to the Bronze Age, but was continued as a tradition. Excavations have confirmed that they were often graves for cremation burials. The slabs or stones surrounded the grave or tomb, but for some unknown reason they were shaped like ships" (Ibid).

The reasons for the presence of stone ships in Northern Europe are usually seen in the "sacred connection with the sea" and the prevalence of maritime traditions among local populations living near the sea and intrinsically linked to it (Wehlin, 2012). According to the main hypothesis, these "ships" may have served as burial complexes, as most of them contain burials. Other theories have also been proposed, such as the idea that stone ships functioned as places of worship, public spaces, road signs, ancient shopping malls, monuments to sunken vessels, and even astronomical observatories (Ibid).

As mentioned above, it is believed that the tradition of constructing stone ships was interrupted during the Early Iron Age (approximately 500 BC) and then resumed around 400-550 AD during the German Iron Age and Wendell periods. The supposed millennium-long hiatus in the construction of stone ships in northern Europe is attributed to climate change: grapes were once grown here, they moved south due to a cold snap, etc. Then, they returned to their historic homeland and resumed building "ships" as if nothing had occurred.

The Vikings, the legendary seafarers of the early Middle Ages, are known for their long-distance sea voyages and their exploration of new lands. They had a strict hierarchical structure and built powerful fortifications and military camps. The modern historian John Haywood (2016) wrote in the preface to his book, *Northmen: the Viking Saga, AD 793-1241*, that what made them unique was how far they pushed the boundaries of their world. No other Europeans had seen as many foreign countries before them. They sailed east down the greatest rivers of Russia crossing the Black Sea to Constantinople and the Caspian sea to reach Baghdad. In the west, they conquered the entire coast of Western Europe and established colonies in Scotland, England, Ireland, and France. They even invaded the Mediterranean and

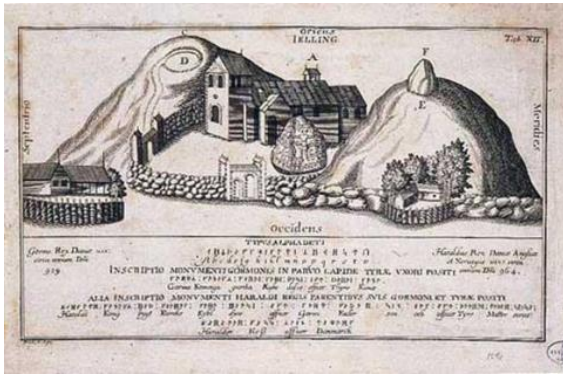
landed on the coasts of Italy and North Africa. And in parallel, they crossed the Atlantic, laying settlements along the way in the Faroe Islands, Iceland, and Greenland. They became the first Europeans, as far as we know, to set foot in North America. In a later period, the Vikings introduced Christianity in the territories they controlled and engaged in large-scale temple construction. Evidence of their material culture is abundant, including mounds, treasure, stone ships, buildings, military fortifications, warships, runes, and written records.

Along with this, it is believed that most Vikings were pagans, and the idea of them as pirates and sea robbers has been widely cultivated. Their main occupation was "robbing passing merchant ships." The Normans remained savage barbarians, similar to the Vandals and Goths who plundered the ancient world until the 19th century. It was then that the meaning of the word "viking" changed. Medieval authors used it to mean anyone who was engaged in maritime robbery. It is believed that "Viking" etymologically means "man of the bay," perhaps because that is where pirates lurked hoping to ambush an unwary merchant ship (Haywood, 2016).

Thus, according to the generally accepted view, there was a tradition in Northern Europe, mainly in the territories of modern Denmark and Sweden, of building stone ships for a period of about two thousand years. This tradition was interrupted for about a thousand years, from about 500 BC until 400 AD, and then resumed. During this period, there are no traces of this tradition anywhere on the sites or in other locations. The explanation of this tradition as an "inextricable connection between local residents and the sea" is not very helpful, as stone ships were not found in other coastal areas (for example, the Mediterranean). Additionally, with the departure of the Vikings from the historical stage, this "inextricable connection" ceased to be a factor, and the building of stone ships ceased. Therefore, it is natural to assume that the tradition of building stone ships was not only "conditioned by the sea," but also inextricably linked with the Vikings themselves. Thus, the Vikings may have given the name to these ships and probably created the tradition of their construction. The discrepancy between the sizes of some ships from the Bronze Age and general ideas from that era may indicate inaccuracies in the dates and a need for a critical review. Problems with dating using dendrochronology, radiocarbon analysis, and data manipulation due to the reference to the Scaliger-Petavius chronology have been pointed out previously – see, e.g., Fomenko (2007). In the Baltic region, stone ships are known as "devil's boats" or "devil's ships" (*velna laivas*). The Vikings, despite their large-scale activities (discovering new lands, engaging in battles, building fortresses and defensive structures, supporting trade, constructing temples, etc.),



have been inconsistently portrayed in historical literature as a community of social outcasts, such as dashing pirates and robbers.



**Figure 16.** A copper engraving depicting Jelling, 1591. [Photo from the internet](#)



**Figure 17.** Jelling, Denmark: south mound. Photo by the author, 2018



**Figure 18.** Jelling, Denmark: north mound. The "dotted line" on the ground indicates the side of the "ship." Photo by the author, 2018



**Figure 19.** Jelling, Denmark: Christian temple between the mounds. Photo by the author, 2018



**Figure 20.** Jelling, Denmark: runic stones. Photo by the author, 2018



**Figure 21.** The symbol of the tip of the stone ship against the background of the northern mound in Jelling, Denmark. [Photo from the internet](#)

In August 2018, thanks to the organizers of the international conference of the European Anthropological Association, which was held in Odense, Denmark, I, along with other conference participants, had the opportunity to visit Jelling, a small Danish town located

on the Jutland Peninsula, where the largest known stone ship was erected. Jelling is a highly revered place in Denmark and is considered the cradle of the Danish kingdom. The main historical attractions of Jelling include two burial mounds (traditionally believed to be the resting place of the Danish king Gorm the Old and his wife, Tyra), a temple located between them, two rune stones (one of which features an image of Christ), and a stone ship that surrounds the entire complex, as depicted in Figures 16 and 21. Today, a rural cemetery can be found between the mounds, and the Jelling Museum is situated just a short distance away. A panoramic view of the Jelling memorial complex can be viewed on the [website](#) of the National Museum of Denmark, along with images of the stone ship. The dimensions of the stone structure in Jelling significantly exceed all known similar structures. The length of the structure was originally estimated at 170 meters, but after further excavations, it was revised to 356 meters.

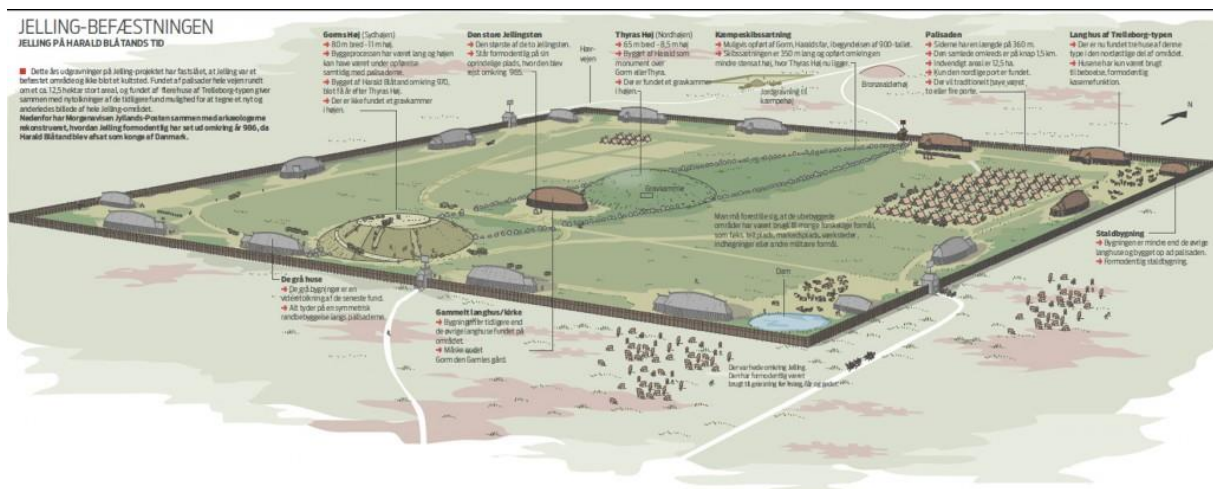
The symbolism of the funeral rites in Jelling caused the author to associate with the tradition of the royal burial in ancient Egypt, as well as, according to the New Chronology, the continuation of this tradition in Romea (Byzantium) and Rus-Horde. The deceased god-kings were buried in the old imperial cemetery in the Egyptian Valley of Kings. For this purpose, a funeral boat was constructed, and the ship carrying the deceased was sent sailing across the river Styx to the Valley of Kings, the realm of the dead. It is natural to assume that the symbolism of royal burial in Jelling follows a similar path. Due to the extreme remoteness of the imperial cemetery in Egypt and the dangers of sea routes, the local elite – the descendants of the gods-kings of the Empire, located at the far edge – could be forced to break with tradition and, in the absence of a better option, decide to bury their deceased relatives on site, at Jelling. At the same time, they surrounded the burial mound with a stone ship, sending it on a symbolic voyage to the Valley of Kings.

The purpose of this paper is to support the hypothesis that the main reason for the emergence and subsequent spread of stone ships in Northern Europe was the aforementioned change in the tradition of royal burial rites, which was adopted in ancient Egypt, Romea (Byzantium), and the Rus-Horde. Therefore, the placement of the first stone ships near the burial site likely indicated the divine status of the deceased – their belonging to the ancient imperial family. Unlike in other places where funerary boats would always sail away, the stone ships remained in place after the royal burial and set a precedent, serving as an example for future burials. Subsequently, stone ships became widespread in the Baltic region as a symbol of an honorable (likely military) burial, with the largest example being the stone ship in Jelling. The image of Christ on the Runic stone in Jelling and the absolute dating of his life to the 12th

century AD, obtained within the framework of the New Chronology, suggest that the stone ship may be a Christian monument from the Middle Ages.

## Jelling: The royal mounds, runestones, and the stone ship

[The modern reconstruction](#) of the Viking military camp in Jelling, the first capital of Denmark, was carried out by the Vejle Museum after archaeological surveys between 2006 and 2013, with the expansion of the excavation site to the north, Fig. 22. During these new excavations, two rows of boulders were discovered north of the northern mound. These boulders converged at a point, and were interpreted by archaeologists [as the tip of a large stone ship](#). According to the reconstruction, the military camp was in the shape of a square with a size of 360 x 360 meters, and was surrounded by a high stockade. It is still unclear exactly when the stockade was built. Trelleborg-style longhouses were located around the perimeter of the camp. The stone ship is shown in the diagram inscribed within the square, with its orientation along the north-northeast to south-southwest line. The perimeter, buildings, and stone ship of the Viking military camp at Jelling were marked on the ground in 2013.

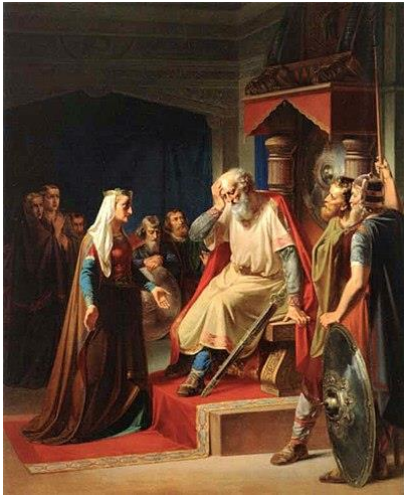


**Figure 22.** The plan of the Viking military camp in Jelling. Reconstruction of the Vejle Museum. A drawing from the [website](#) of the European project for the study of Medieval Europe

The northern mound at Jelling [is believed](#) to be older. It is thought that it was built by the Danish king Gorm the Old (Gorm den Gamle, 910-958?) on the site of an ancient burial mound in memory of his wife Tyra (Thyra Dannebod). [A log burial chamber](#) was discovered inside the mound, which was embedded in an older mound from the Bronze Age and covered with stones. The logs for the chamber were felled in 958-959 AD, according to the analysis. At the time of excavation, the chamber was empty, with only individual fragments of funeral



accessories remaining. In particular, fragments of a wagon were found, suggesting that a woman had originally been buried there.



**Figure 23.** Gorm the Old. A painting by August Carl Wilhelm Thomsen (1813-1886). [Photo from the internet](#)



**Figure 24.** Tyra, the wife of Gorm the Old. A fragment of the same picture. [Photo from the internet](#)



**Figure 25.** King Harald Bluetooth. A 16th-century fresco from Roskilde Cathedral, Denmark. [Photo from the internet](#)



**Figure 26.** The baptism of King Harald Bluetooth, as depicted on a gold-plated copper plate from the Tandrup church in Denmark. [Photo from the internet](#)



**Figure 27.** Thyra Dannebod establishes the Danevirke. A painting by Lorenz Frelich, 1855. [Photo from the internet](#)

The inscription on an elder runic stone suggests that we are referring to Queen Tyra, Figs. 23-24, 27. At the same time, in the engraving from 1591, with the image of Jelling (Fig. 16), the older runestone is shown to be located on top of the southern mound, not the northern

one. And on the southern side of the temple, approximately in the same location as today, a younger runestone can be seen.

Opinions differ on the location and burial of Gorm the Old. Initially, it was thought that he was buried in a southern mound. Later, it was suggested that he might have been buried in the same mound as Tyra, but their bodies, as those of pagans, might have been cremated by their son Harald who converted to Christianity around the year 970. Additionally, in the foundations of an ancient wooden structure under the modern church in Jelling, the remains of a man were found, which were initially interpreted as those of Gorm. However, Tyra's remains have not been found. As shown in Figure 22, both mounds are located on a stone ship. The circumference of the southern mound extends beyond its borders, and some boulders were found inside the mound during excavations. This suggests that the southern mound was built after the "ship" was installed. Therefore, the northern mound must have been built before the southern one.

No burial chamber was found in the later southern mound. Today, it is interpreted as an empty burial mound (symbolic grave, cenotaph). The wooden structures found in the southern mound date back to no earlier than 970 AD. Therefore, it is believed that it was built in memory of King Harald Bluetooth (Harald Blåtand) – the son of Gorm and Tyra, see Figs. 25, 26. (Today, the bluetooth wireless data transmission technology is named after him.)



**Figure 28.** Runic stones in Jelling. On the left is the younger (larger, "uniquely Christian"), on the right is the older ("pagan") one. [Photo from the internet](#)



**Figure 29.** The elder runestone in Jelling, the reverse side. [Photo from the internet](#)



According to traditional accounts, King Harald Bluetooth died in either 985 or 986, and was supposedly buried in Roskilde, his new capital. However, the tomb and remains of King Harald have not been found. The Roskilde Cathedral Memorial Complex is the official burial place for Danish monarchs, but [only five burials](#) from earlier periods have been recorded, and this tradition of kings being buried there started in 1559 during the Reformation.



**Figure 30.** A model of the younger runestone in Jelling, featuring the crucified Christ surrounded by an ornamental frame of branches and leaves, the detail. [Photo from the internet](#)



**Figure 31.** A model of the younger runestone in Jelling, featuring a stylized lion battling a snake, the detail. [Photo from the internet](#)



**Figure 32.** A model of the younger runestone in Jelling. An inscription on one of the sides, the detail. [Photo from the internet](#)

It is generally believed that the two runestones at Jelling represent the history of Denmark's transition from paganism to Christianity, Figs. 28-32. A description of these stones can be found in the book by Haywood (2016, Chapter 10): "The smaller and older of the stones was erected by King Gorm as a memorial to Queen Thyre. [...] The inscription has more than sentimental value because this is the earliest recorded use of the word Denmark ('tannmarkaR') to describe the country of the Danes. [...] The second and larger of the runestones is an assertively Christian monument erected by King Harald to commemorate both his parents and his own achievements in uniting and Christianising the Danes. One face of the stone carries the runic inscription: 'King Harald ordered this monument made in memory of Gorm, his father, and in memory of Thyre, his mother; that Harald who won for himself all of Denmark and Norway and made the Danes Christian.' A second face shows a vigorously carved lion fighting a serpent and the third, a figure of the crucified Christ on a



cross entwined with branches and leaves. By depicting the crucifixion this way, the stone carver may have intended to draw a deliberate parallel between Christ and Odin, who hanged himself from the world-tree Yggdrasil to learn the secret of runes. Small traces of paint show that the runestone was originally brightly coloured."

Descriptions of Jelling runestones can be found online on the [website](#) of the National Museum of Denmark and in the article by Wood (2014). Interpretations of the inscriptions on Scandinavian runestones are available in the [Rundata](#) database.

Previously, it was [believed](#) that the stone ship in Jelling had two mounds, and its length was limited by these mounds. The northern mound was thought to be located at the stern of the stone ship, so the ship was believed to face south. In the new reconstruction, however, the northern mound has been moved to the center of the "ship" (Fig. 22).

A description of the history of archaeological research in Jelling can be found in (Pedersen, 2014). The approximate nature of historical reconstructions based on incomplete data is well illustrated by the information provided on the [website](#) of the European project for the study of medieval Jelling: "The challenge has been that the site turned out to be much more enigmatic than first thought. As such it is a classic example of how preconceived ideas based on archaeological excavations shift when the archaeologists with their leaf trowels widen their scope. Also, the archaeologists had to agree on how to understand the remains of the stave-building beneath the present church with its chamber-grave. Was it an early church as hitherto believed? Or was it "just" a hall? What we may expect is perhaps not a univocal conclusion, but rather the presentation of the arguments, which have been going back and forth. In a sense, though, this feels more satisfying than the "finalized" conclusions, which were offered in the 80s, when the last major excavation took place; and when the remains were univocally identified as the remains of an early church".

A unique feature of Jelling is the direct interaction of "pagan" and Christian traditions during the Middle Ages, as seen in two neighboring generations of the ruling dynasty. John Haywood wrote (2016, Chapter 10): "Jelling may have been chosen as a royal residence because it was already marked as a place of ancient power by a Bronze Age burial mound. [...] The north mound was built exactly in the middle of the huge ship-setting, so it is likely that they were built at the same time".

The southern mound was erected later, during the reign of Harald Bluetooth, a saint of the Roman Catholic Church (Figs. 25-26). The mounds and runic stones of Jelling have survived to the present day. Surrounded by the ship-setting which, according to modern scholars, dates back to pre-Christian times (Sawyer, 1997), is a twelfth-century stone church

and a runestone with an image of Christ (Figs. 19, 20, 28, 30). Thus, a Christian temple stands between massive mounds on the pagan stone ship (Figs. 16, 22), creating a unique atmosphere. There is no conflict between Christian and pagan monuments in Jelling, suggesting a continuity within a single religious tradition.

This symbolic continuity of the transition from paganism to Christianity in Jelling clearly concerns historian John Haywood. He commented on that the southern mound was presumably a respectful burial for the old pagan ways that the new religion was consigning to oblivion (Haywood, 2016, Chapter 10). In other words, Haywood suggests that Christians "respectfully consigned paganism to oblivion" using pagan methods – they built mounds. However, for unknown reasons, the oblivion did not occur. In places of "ancient power," Christians began to build their own churches which can only mean one thing – a strong and unbreakable (genetic) connection between the two religious traditions.

The interdependence between "pagan" and Christian symbols in Jelling is evident. At the same time, the symbolism of Christian churches is always determined by internal, independent logic. For instance, for the Carolingians, churches were places where Heaven joined Earth, as quoted by Coupland (2014). This means that baptism in a church take place as if it were in Heaven, as a result of which a person is believed to acquire heavenly protection. According to this logic, Christians saw the connection between Heaven and Earth in Jelling not anywhere else, but on the stone ship between the mounds, and built a temple there. Even today, in a Christian temple located just on the pagan stone ship, newly-converted Christians in Jelling seek heavenly protection from "dark forces."

### **The world-tree Yggdrasil and the runestones of the Isle of Men**

In the mythology of most cultures around the world, a central place is given to a world tree that embodies the universal concept of world order. This idea is shared by many different religious traditions. For example, in Christianity, the Tree of Knowledge of Good and Evil and the Tree of the Cross act as world trees, and in Vedic and Hindu mythologies, the Sacred Tree of Ashvattha is the world tree (from the Old Indian Asvattha – horse parking) (Tokarev, 2008). (A camp of the Aesir?) The world tree in ancient German and Scandinavian mythologies is described as a vast evergreen ash tree called Yggdrasil whose branches overspread the heavens and linked together the separate worlds of the gods, frost giants, fire giants, elves, dwarfs, humans and the underworld (Haywood, 2016), Fig. 33.



**Figure 33.** The world-tree Yggdrasil. A drawing from an Icelandic manuscript dating back to the 17th century. [Photo from the internet](#)



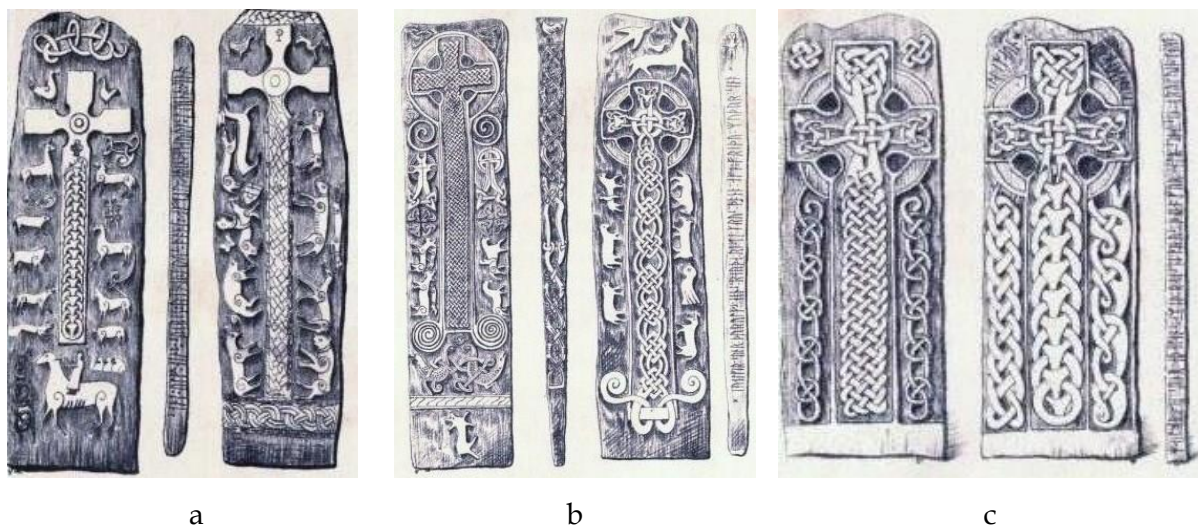
**Figure 34.** The runestone from the Isle of Man, in Great Britain, presumably the 10th century AD. It combines pagan and Christian elements in the image of the world tree (Tokarev, 2008)

According to the 13th-century Icelandic historian, historiographer and skald Snorri Sturluson, Yggdrasil (from the Old Norse Yggdrasil – the steed of Ygg ("terrible"), which is one of the names of Odin) is the main sanctuary where the Norse gods gather and hold court every day. In his work, *Younger Edda*, Sturluson describes Yggdrasil as a giant ash tree that is bigger and more beautiful than any other tree (2006, p. 22): "Its branches stretch across the world and reach up into the sky, supported by three roots that spread out in different directions. One root is connected to the realm of the Aesir, another to the land of frost giants,



and the third to Niflheim. Under this last root, there is a boiling cauldron where the dragon Nidhöggr gnaws at its roots from below, while under the other two roots are the sources of wisdom and knowledge. [...] The All-Father once came there and asked him to drink from the spring, but he did not receive a drop until he promised to give up his eye".

In the *Elder Edda*, the description of the world-tree Yggdrasil differs slightly. According to *The Speech of Grimnir*, the three roots of Yggdrasil are situated above Hel, above the Land of the Giants, and above Midgard. The young ash shoots are eaten by four deer, in addition to the dragon Nidhöggr, along with many snakes (*Elder Edda*, 2018, p. 263-264). Figure 33 shows four deer on the Yggdrasil. Above, a wise eagle (Odin's bird) sits with a Vörðr-Fölnir hawk perched on it. Below, the dragon Nidhöggr gnaws at the roots of the Yggdrasil. Near the dragon, Ratatosk the squirrel scurries through the ash tree with news between the eagle and dragon, maintaining the feud between them. In the center of the tree, there are flowers shaped like a royal crown.



**Figure 35.** Images of some of the Manx runestones, showing the tree of the Cross and the world-tree Yggdrasil as a single entity: a) another drawing of the runestone in Figure 34; b) the upper part of the cross is depicted against a background of a large solar symbol. The Yggdrasil tree covers the entire cross, with images of animals visible on its branches; c) the upper portion of the cross is again depicted against a solar symbol background. The Yggdrasil covers the entire cross. But this time, the tree does not include any animal imagery. [Photos from the internet](#)

The continuity of pagan and Christian traditions in the Nordic countries is evident in the symbols used on the Isle of Man's runestones (Great Britain), as shown in Figure 34. The image of the runestone features a combination of pagan and Christian motifs, including the tree of life, which has a cross-like shape. The lower part of the tree is the trunk of the Yggdrasil, with animals grazing on it, similar to the figure seen in Figure 33. The Yggdrasil tree in Figure

34 serves as the "spine" of the cross, while the center of the cross features a solar symbol, representing Christ. Variations of this motif can be seen on other Manx runestones, as depicted in Figures 35 and 36.



**Figure 36.** The Isle of Man runestone: The Savior is depicted on the cross in the branches of the Yggdrasil tree. [Photo from the internet](#)

In Figure 35a, one can see the same rune stone as in Figure 34, but drawn differently. It has a solar symbol in the center of a cross. Here, the Yggdrasil more clearly resembles a vertebral column. In Figure 35b, the top of the cross has been embossed onto a background of a larger solar symbol, and the Yggdrasil covers the entire cross. There are also animal images present. Figure 35c shows the top of the cross again, but this time against the backdrop of a larger solar symbol. The Yggdrasil again fills the entire space, and no animals are depicted on the tree. Once again, the Yggdrasil is like the "spine" or main support of the cross, while also covering the entire structure. In Figure 36, the Savior is depicted on the front side of the runestone in the center of the cross on the world-tree Yggdrasil. The Yggdrasil is clothed in the shape of a cross. There is a solar sign behind the cross.

A similar combination of "pagan" and Christian symbols, with the addition of the Yggdrasil theme and other elements from Scandinavian mythology, can be seen in the image of the Gosforth Viking cross in England, dating back to the 10th century AD.

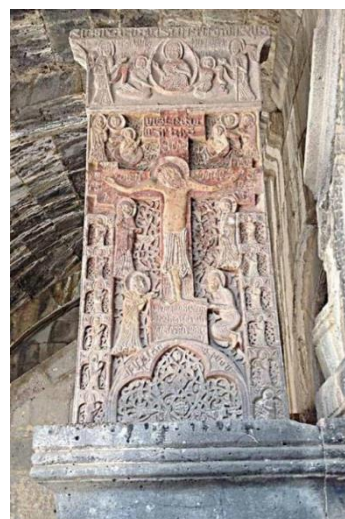
Interestingly, the runestones on the Isle of Man are referred to as "[crosses](#)", while Norwegian runestones, having the form of crosses, have inscriptions on them that characterize them as "stones." The combined term "cross stone" for these megalithic structures is used in Armenia (Figs. 37-39). In some cases, these cross stones ("khachkar" in Armenian) may contain an image of Christ. In such cases, they are referred to as "Amenaprkich," or "the Savior." The tradition of erecting cross stones as a symbol of Christianity is widely practiced.



**Figure 37.** "Four-layered" khachkar, Goshavank Monastery, Armenia, 1291. Photo by the author, 2017



**Figure 38.** Khachkar, Noravank Monastery, Armenia. Photo by the author, 2016



**Figure 39.** Khachkar Amenaprkich, Haghpat Monastery, Armenia, 1273. [Photo from the internet](#)

The symbolism of the crosses on the Isle of Man suggests that "pagan" runestones from Northern Europe contain a Christian essence. Here, the symbols from German-Scandinavian mythology and Christianity merge: The Tree of the Cross takes on the form of the world-tree Yggdrasil, and Yggdrasil is the core of the Tree of the Cross. On a younger runic stone from Jelling, the Savior is shown on the Yggdrasil, suggesting an identity between Odin and Christ. On the Isle of Man, the Yggdrasil, which depicts the Savior, itself has the shape of a cross.

### **Odin and Isis Suebi**

In the New Chronology, the deep parallels between Christianity and the Scandinavian epics were revealed and systematized. The dependence of the Scandinavian and other epics on Christian literature was also shown. Issues such as the correspondence of the German-Scandinavian epics to Christian sources, and in particular the identification of gods such as Odin with Christ, and the Yggdrasil tree with the Christian tree of life, are discussed in detail in chapter 5 of the book *Foundation of Rome: Beginning of Horde Russia. After Christ. The Trojan war* by Nosovsky and Fomenko (2011).

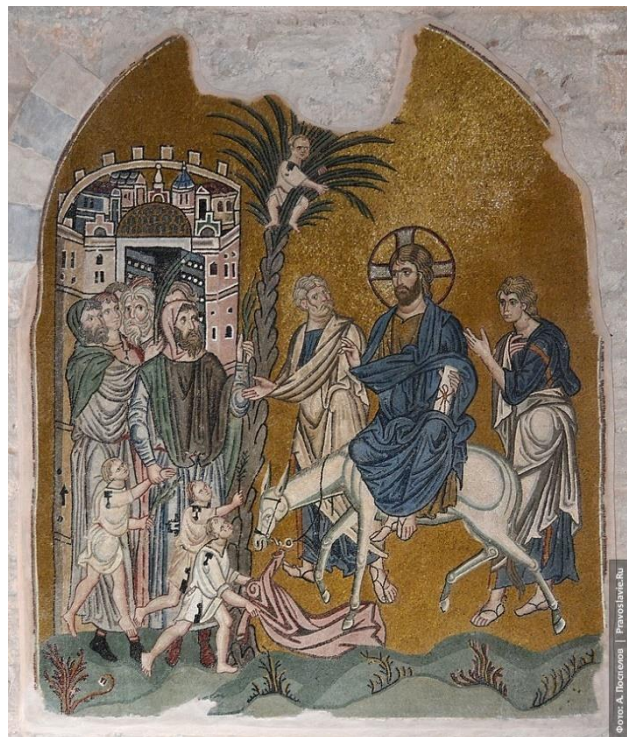
Figures 40 and 41 show two compositionally similar plots suggesting the same historical event expressed in different traditions: Odin's entry into Valhalla on his eight-legged horse, Sleipnir, and the Entry of the Lord into Jerusalem. According to the New Chronology, both images describe the coming of Christ to rule in Jerusalem (also identified with Tsar Grad,



ancient Troy, biblical paradise, and Valhalla) in 1182. According to the reconstruction, the real historical location of Jerusalem is the Yoros Castle (Yoros Kalesi) in Turkey, on the Asian side of the Bosphorus Strait (Nosovsky and Fomenko, 2018a, p. 139-154), Figs. 42-44. This is in contrast to the "exhibition" locations presented to the general public now (in Israel) and in the past (Jerash city, Jordan), see Nosovsky and Fomenko (2020). According to the New Chronology, on the nearby Joshua's Hill, is the real place of Christ's crucifixion in 1185, now known as Hazret-i Yusha Türbesi (Ibid.), Fig. 45. In Figure 40, Odin is shown riding an eight-legged horse, Sleipnir, with a large snake wrapped around its leg. This snake, which bites its own tail, can symbolize the eternal struggle between the Aesir and Vanir gods.



**Figure 40.** Odin on Sleipnir. The Tjängvide image stone dating to the Viking Age found in Gotland, Sweden. [Photo from the internet](#)



**Figure 41.** The Entry of the Lord into Jerusalem. Mosaic of the Monastery of Daphne, Athens, Greece, 12th century, Komnenos dynasty. [Photo from the internet](#)

When looking at Figures 42-44, it should be noted that Yoros Castle occupies a key strategic position. Yoros Castle is located not in a distant place, but at the intersection of key trade routes by controlling the only waterway connecting the Mediterranean and the Black Sea. (Clear signs of the presence of waterways can also be seen in old images including Odin and Christ in Figures 40-41. Furthermore, the image stone from Tjängvide clearly shows that before entering Valhalla, Odin (Christ) presumably arrived on a large ship and/or was supported by armed

people from it.) Today, Turkish military bases are located all around the immediate vicinity of this ancient fortress.



**Figure 42.** Yoros Castle, northern Bosphorus, Turkey. Historical Jerusalem (Tsar Grad, ancient Troy, biblical paradise, Valhalla), according to the New Chronology. Photo by the author, 2018



**Figure 43.** Yoros Castle, Turkey: A view of the Bosphorus Strait with Istanbul on the horizon to the left. Photo by the author, 2018



**Figure 44.** Yoros Castle, Turkey: A view of the northern end of the Bosphorus Strait, with access to the Black Sea. Photo by the author, 2018



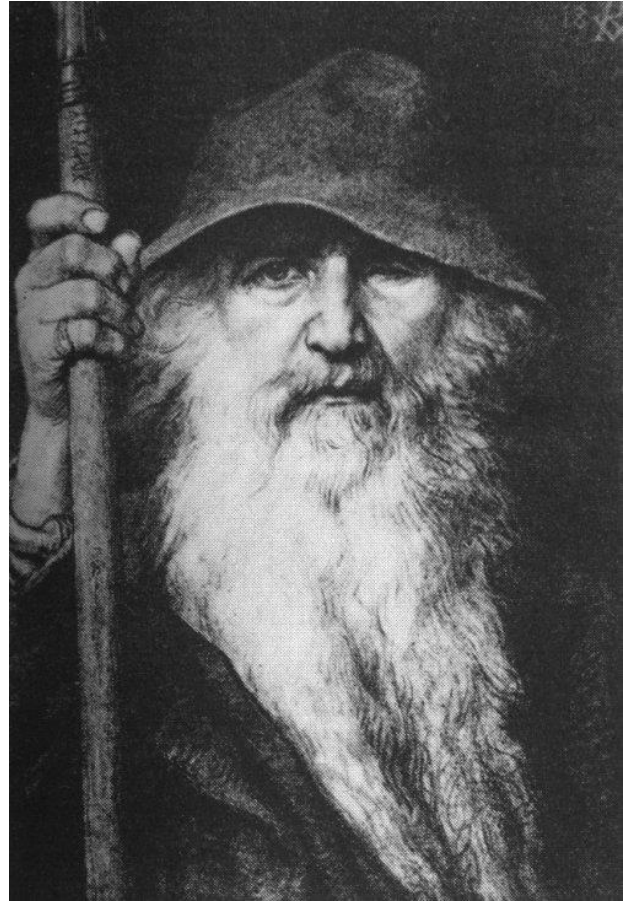
**Figure 45.** Tomb of Joshua (Hazret-i Yuşa Türbesi), Joshua's Hill, the vicinity of the Yoros Castle, Turkey. Photo by the author, 2018

In Northern Europe, the figure of Odin is widely popular. There are numerous images of him available on the internet. Figures 46 depict Odin in the "antique style," while Figure 47 depicts him as the Wanderer. According to legends, Odin would travel among people and appear to them as an ordinary person. However, to giants, he was a mighty figure. In the *Saga of the Ynglings*, Snorri Sturluson refers to Odin as the ruler of the land of the Aesir, located north of the Black Sea and east of the Tanais river (Sturluson, 1980). Some scholars believe that the Tanais could refer to the Don river or the upper course of the Volga river (Sawyer, 2006, p. 70).





**Figure 46.** Odin, a sculpture by Bengt Erland Fogelberg, 1830. Nationalmuseum, Stockholm. [Photo from the internet](#)



**Figure 47.** Odin the Wanderer, an artwork by Georg von Rosen, 1886. [Photo from the internet](#)

The [Runarium](#) website discusses the "unknown goddess of the ancient Germans," Isis, who was mentioned by Tacitus in his work *Germany*, Fig. 48. Tacitus wrote: "Of the gods, they honor Mercury the most and believe it is proper to sacrifice people on certain days to him. They also propitiate Hercules and Mars by sacrificing animals. Some Suebi also make sacrifices to Isis. The reason for this foreign sacrament and its origin, I was unable to determine, but since their shrine is depicted as a liburna (a boat), this cult presumably came from outside. However, they find that due to the greatness of the celestial gods, it is impossible either to enclose them inside the walls or to give them any resemblance to human appearance. And they dedicate oak groves and groves to them and name them after the gods; and these sanctuaries are marked only by their piety".

The researchers encountered difficulties identifying the goddess Isis, so the goddess was named Isis Suebi to distinguish her from the ancient Egyptian goddess of the same name, Fig. 49. To avoid confusion, an explanation was suggested that Tacitus had poor knowledge of the North German culture and used a literary technique called "Greek translation," which



involves using images from other cultures without explanations. The idea is that Tacitus used this technique when referring to the unknown goddess, calling her Isis in an allegorical way. The Greeks and Romans are alleged to have often used this technique (without comment or reservation!) to understand mythological images and systems from other cultures. Almost all researchers [agree](#) that Tacitus' analogy is incorrect.



**Figure 48.** The ancient Germanic goddess Isis. A modern fantasy. [Photo from the internet](#)



**Figure 49.** Isis nursing Horus, ca. 1070-343 B.C. The Metropolitan Museum of Arts, New York. [Photo from the internet](#)

Within the framework of the New Chronology, there is a natural explanation for Tacitus' mention of the goddess Isis, given the existence of a single (imperial) cultural context of ancient Egypt, Romea (Byzantium), and the Rus-Horde, which then spread to the mainland and northern Europe, Asia, and other continents. The core of this culture was ancestral Christianity. The events took place in the early Middle Ages, and there were no millennial gaps between epochs. Therefore, it is likely that Tacitus did not use "special techniques of allegory" when he mentioned the goddess Isis. Thus, most probably, the goddess was mentioned in the literal sense, not as an analogy "in Greek translation," but in the style of a usual narrative. Due to the continuity of ancient Egyptian, Roman-Byzantine, and Rus-Horde

traditions, Isis (in modern Christian terms, the Virgin Mary) naturally entered the pantheon of Germanic gods.

Figure 49 shows an image of the ancient Egyptian goddess Isis nursing the baby Horus. The roots "Gor," "Har," or "Hor" are often found in the names of Scandinavian kings, such as Gorm, Harald, Hardeknud, Horik, etc. But does this imply that all these names are also known "in Greek translation?"

A historiographical review of the literature on the study of cultural interaction between Rome and Egypt can be found in M.S. Chistalev's dissertation work (2014). The author notes that the cult of Isis plays a significant role in all these studies (Chistalev, 2014, p. 153): "The spread of the cult of Isis was facilitated by the religious needs of the people in ancient states, and perhaps because of this, already in the 1st century AD, worship of the Egyptian goddess became popular".

The name of the settlement of Jelling, located in the territory of the North German "tribes," indicates the presence of Hellenism, which is the ancient world. Is it surprising to find the Egyptian goddess Isis among the pantheon of Germanic gods?

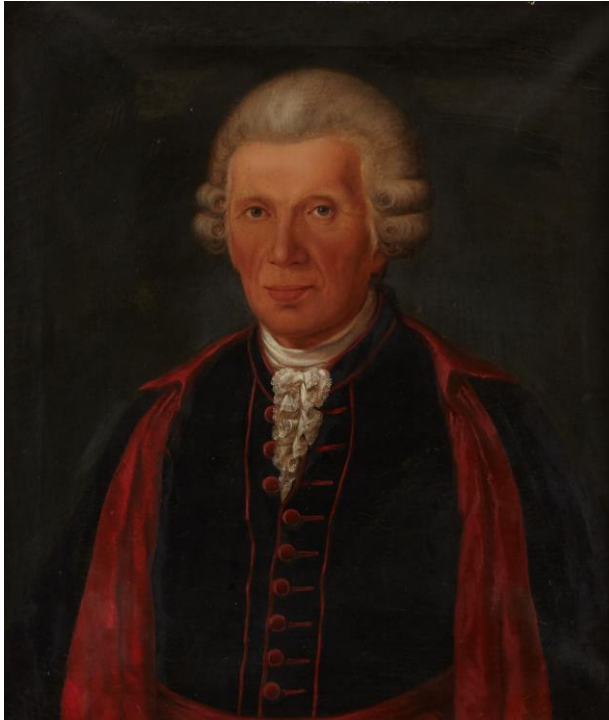
In 2018, G.V. Nosovsky and A.T. Fomenko published a book titled *How it Was in Reality: The Burial Mound of Christ and the Virgin. Tristan and Isolde* (Nosovsky and Fomenko, 2018b), which for the first time gave an idea of exactly where the greatest Christian shrines – the remains of the Savior and the Virgin Mary (i.e. Vodan-Odin and Isis Suebi) are most likely located today.

### **Sven Lagerbring on the Turkic origin of Odin**

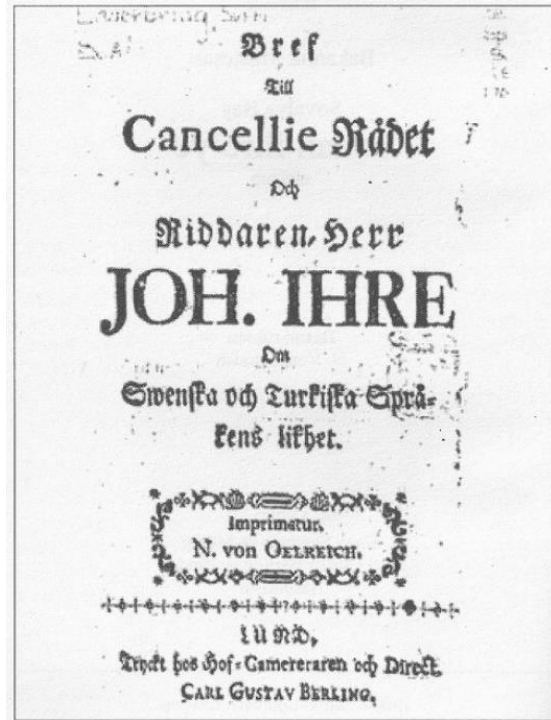
The 18th-century Swedish historian, Sven Lagerbring (Fig. 50), claimed that Odin and his followers were Turks. In his book about the Turkic origins of the Swedes (Fig. 51), Lagerbring supported this opinion by analyzing the linguistic similarities between Swedish and Turkish (Bring, 1764). Lagerbring wrote: "Our ancestors were the Turks of Odin, and we have enough evidence to support this. There are some who want to mislead you and make you believe that they are Thracians or Gethes. I am not concerned about how I will be treated in the future, but I stand by my claim that Odin and his followers were Turks (Bring, 1764, p. 9), see Fig. 52.

It can be noted that the Lagerbring's book written mainly in Swedish contains traces of editing in the form of Latin inserts (Fig. 53), which is not surprising given the imprimatur on its cover – a permission for publication from the Roman Catholic Church (Fig. 51). In some

cases, it seems that geographical names or the names of people in the book have been changed with Latin inscriptions. Despite the presence of censorship, the book still contains a lot of interesting information. For example, on page 9, the author mentions the Turkic origin of Odin, and the ancestors of the Swedes are referred to as Tatars alongside the Turks. China is mentioned there as a province of Tartary (Fig. 52). It also seems that the author considers the concepts of "Turks" and "Tatars" to be closely related, which is not surprising, as these terms apparently did not have an ethnic connotation at the time.



**Figure 50.** Portrait of Sven Lagerbring (1707-1787) wearing the national costume. Copy made in 1862 by A. G. Hålström after a portrait from the 1780s. [Photo from the internet](#)



**Figure 51.** The cover of Sven Lagerbring's book on the Turkic origins of the Swedish people (1764). [Photo from the internet](#)

Anna Walette, a historian at Lund University and a specialist in Sven Lagerbring's scientific heritage, provides a detailed account of numerous obstacles that Lagerbring and his colleagues faced when searching for books, manuscripts, and archival documents (Walette, 2010). "If one wanted to visit libraries, permission was needed. It may have been even harder to gain access to official establishments, considering the sensitivity of the information collected. The National Archives demanded permission from the Chancery Office" (Ibid, p. 101). Swedish scholars thought that most old manuscripts were either burned by Christian monks in their quest to destroy pagan beliefs or taken out by them to other countries such as Denmark and Rome (Ibid, p. 108). Sven Lagerbring, in his messages, complained about living



on the intellectual outskirts. In the middle of the 18th century, the historical understanding of the world had not yet fully developed, and historians in Sweden and Denmark felt a lack of international news. Lagerbring, in his letter to Nils Reinhold Brocman (1764), pointed out: "I would like to know who the person responsible for transferring Odin to the third century is" (cited by Wallete, 2010, p. 104).

SS ) 9 ( SS

§. V. Wi hafwa alltså nog tydeliga be-  
wis, at våra gamla Förfäder Odens res-  
sebröder, woro Turkar. De som behaga  
göra dem til Thracer eller Geter, må gier-  
na hafwa den tankan utan alt påtal, jag  
tryggar mig imedlertid wid dessa anförda  
witnessdörd. Och gör det endtligen ingen  
ändring uti mina slutsatser; ty dese wo-  
ro oförnekneligen Skytjer, och således til  
åfventyrs et folkslag med Turkarna. Jag  
har hört hederligt, jag ända til förnämt,  
folk förarga sig öfwer, at våre Häfvsöfka-  
re behagadt göra sig möda, at bewisa, det  
våra ättfäder äro Turkar och Tattare. De  
anse denna ursprung för intet hederlig nog.  
En Historiekrifwares förnämsta rättsef-  
re och ändamål är sanningen: kan någon  
heder winnas härigenom, är det så mycket  
bättre; men at hedra sig och de sina med  
ofanning, är en wärfelig wanheder. Men  
hwem kan för öfrigt säga, at Turkar äro  
mindre hederlige än andra folkslag. Anser  
man segrar och Landwinningar för en he-  
drande omständighet, hwilket gemenligen  
sker; äro wäl intet många folkslag, som  
hafwa någon förmån fram för Turkar och  
Tattare. China är en Tattarisk Prowintz,  
A s Hela

Figure 52. A page from the book by Sven Lagerbring (Bring, 1764), which mentions the Turkic origin of Odin and China as the province of Tattaria

SS ) 16 ( SS

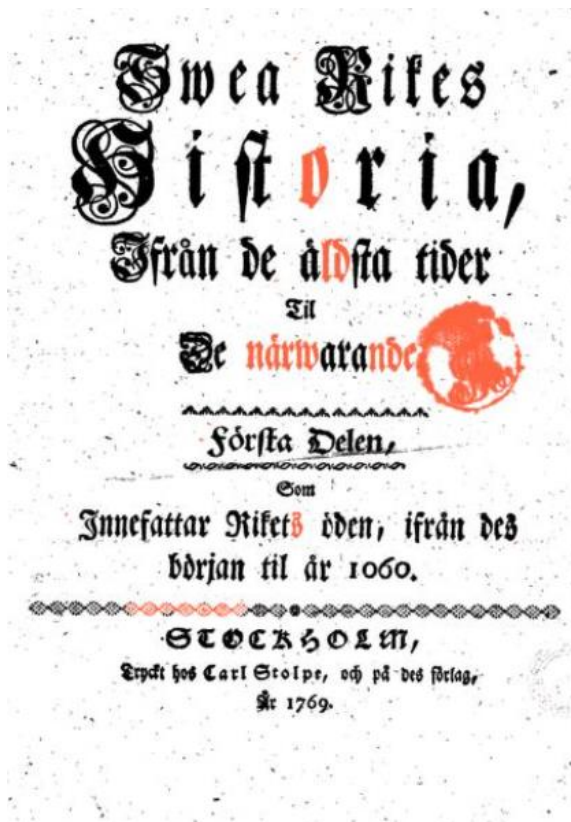
rei probandæ tot exempla congeruntur,  
ut ab invicis pæne fidem extorqueant.  
Persiska språkes likhet med Swenskan har  
Lundius in Zamolxi p. 195. omörddt,  
och Ol. Celsius i en Disputation de con-  
venientia linguæ Persicæ cum Gothica  
den samma än vidare utfördt. Men ehuru  
många funnit öfwerenskommelsen, har  
dock Walton uti sit förtal til Biblia Po-  
lyglotta ej kunnat begripa anledningen här  
til, utan yttrar sig. p. 101. på detta sätt,  
sedan han andragit åtskilliga likliudande  
ord af Engelskan och Persiskan. Quomo-  
do vero utrique, Germani & Angli,  
in tanta locorum intercapedine voces  
cum Persis communes habuerint, haud  
facile quisquam capiet, cum nulla ex-  
tent historiarum monumenta, de aliquo  
inter has gentes commercio, nec de co-  
loniis ab una in alteram missis. Efter  
den här gifna anledning finner man wäl  
intet, at några colonier skiedt från Per-  
sien til Tyskland, eller Sverige, ej heller  
härifrån til Persien; om ej då Gidterna  
swärmade kring negden af swarta hafwet;  
men wäl at et och samma folk, Turkarne  
nemligen, lämnadt ansenliga Folkhopar  
SS

Figure 53. An example of a page from a book by Sven Lagerbring (Bring, 1764) containing inserts in Latin

Thus, it appears that in the 18th century, historians regarded Odin as a historical figure and even moved him on the chronological timeline. Today, this topic is no longer debated: Odin has been transferred from the realm of real history into the realm of mythology. As a result, the historical accounts of Snorri Sturluson have been classified as mythological. Lagerbring preferred to use older sources, noting that the older they were, the better. He

observed an unacceptable amount of distortion in later documents when describing events and people (Walette, 2010, p. 109). Like Snorri Sturluson, he characterized Odin as a real historical figure.

Lagerbring's views were apparently well-received by Swedish society, as he was elected rector of Lund University three times (in 1748, 1755 and 1769) and awarded the title of nobility (1769). The prefix "Lager-" in his surname, according to Brockhaus and Efron dictionary, is derived from the word "camp," which refers to a military fortification, and thus the title contains an allusion to Viking camps. Thus, this noble title, as it were, ranked its bearer among the army of Odin, the head of the Aesir gods.



**Figure 54.** The title page of the first volume of Sven Lagerbring's book *Svea Rikes Historia*. [Photo from the internet](#)

Sven Lagerbring is widely regarded as the founder of modern historical scholarship and historiography in Sweden. His seminal work *Svea Rikes Historia* covers the history of Sweden from ancient times to 1448 (Figure 54). The work consists of four volumes, each covering a different period of Swedish history. It would seem that such an important and iconic work as Lagerbring's should have received special treatment from the Swedish society. It should have been regularly republished and discussed in comparison with other works, both within the context of European and world historical thought and in other languages. However, today, the studies by Lagerbring have been removed from widespread scientific circulation. They are not republished in Sweden and there are no

translations available in other languages. One rare exception is a translation of a study on the Turkic origins of the Swedes by Lagerbring into Turkish, which was published in Istanbul in 2008 (Lagerbring, 2008). The Brockhaus and Efron Encyclopedic Dictionary discreetly reports: "As the first attempt at a scientific critical history of Sweden, Lagerbring's work (*Svea Rikes Historia* – Author) has relevance to this day, and it is imbued with an aristocratic approach. Lagerbring also authored several smaller historical studies."

It follows from the example considered that Lagerbring's views differ significantly from the traditional version of history reconstruction, but they are in agreement with the New Chronology. In Sven Lagerbring's writings, the Turkic (imperial) origins of the ancient Germanic and Scandinavian gods, including Odin, have not been forgotten, and the vast state of Tattaria, was mentioned. (For the then largest country in the world, the Great Tartary, see, e.g., the [first edition](#) of Encyclopaedia Britannica, 1771.)

Therefore, the translation of Lagerbring's work into English and other languages would be of great interest. It would also be interesting to find out whether the original manuscripts of Lagerbring still exist today without any Latin insertions and what was originally written in them.

### Arab traces in Viking culture

The article by Sebastian Wärmländer and colleagues (2015) describes a silver ring with an inscribed stone from the Swedish Historical Museum in Stockholm, which displayed a remarkable lack of wear. The inscription on the ring, which has been interpreted in different ways, translates to "For Allah" or "All is the Will of Allah" (Figure 55). During the study, visual inspection, as well as conventional and electron microscopic analysis, were used to examine the ring. It was discovered at the end of the 19th century during archaeological excavations on Björkö Island, located 30 kilometers north-west of Stockholm and known for its Viking trade, led by Swedish archaeologist Hjalmar Stolpe. Since the 19th century, this place has also been associated with the famous Viking site Birka.



**Figure 55.** A silver ring from a Viking grave with the Kufic inscription "All is the Will of Allah" (Wärmländer et al., 2015). Photo by Christer Ahlin (Swedish Historical Museum, Stockholm)

The ring was found in a poorly preserved rectangular wooden coffin next to other jewelry and clothing fragments. The find is dated to the 9th century AD, and the ring is believed to have belonged to a wealthy individual. The ring lay in the museum for around 100 years until the authors of the article noticed the Arabic inscription on it for the first time. The article noted that similar rings had often been found during excavations without any



inscriptions. Various news sources commented on this information based on [an article](#) by British reporter, Adam Taylor (2015), in The Washington Post in the sense that this finding suggests direct contact between the Vikings and the Islamic world that had previously only been mentioned in legends, and this could mean that ancient legends may be at least partially true.

Such news reports are an example of how the media shapes public opinion. It is well known that a significant number of Arabic silver coins and other artifacts from Eastern and Eastern European cultures were found in the graves of Birka, including military-style belts, bags, oriental trousers, caftan-style clothing, fur hats, women's pleated linen and silk shirts, beads, and other types of jewelry. At the same time, Scandinavian artifacts were also widely represented in old Russian graves and treasures (Kirpichnikov et al., 1986, p. 275-276). The treasures on Gotland Island stand out in particular in terms of Arab silver (Bogdanov, 2018, p. 109), with around 80,000 Arab silver coins having been found there (along with up to 140,000 total silver coins, including Western European ones). A total of 10,000 Arabian coins were discovered on the Swedish mainland, 5,000 in Denmark, and 400 in Norway. At the same time, in the 9th and 11th centuries, there was more Oriental silver found in Scandinavia than in all Islamic countries combined, although less than in Russia (Bogdanov, 2018). G.S. Lebedev (2005) and P. Sawyer (2006) provide slightly different figures in their books, but the general trend remains the same: they note that in the 9th and 10th centuries, Kufic (or "Muslim") coins were dominant in Scandinavia, later being supplemented and eventually replaced by German and other coins. The size and composition of the treasures found ranged from a few dirhams, weighing up to 20 grams of silver, to 2-3 thousand coins, weighing 8-10 kilograms of silver (Lebedev, 2005). Thus, Scandinavia, and especially the island of Gotland, was literally "covered" with Kufic silver during the Viking Age. Most modern bloggers and journalists don't know anything about it.

The British historian, Peter Sawyer, wrote (Sawyer, 2006, p. 131): "The Scandinavian material, in fact, cannot be properly understood unless it is studied in parallel with the findings made in Russia. Some of the Russian treasures are enormous. The largest one was discovered on the Lovat River near Velikiye Luki, about 170 miles from Novgorod, and reportedly weighed 100 kg. Unfortunately, it was almost completely lost, except for a few coins. This find could even be considered a myth if, in 1868, a treasure weighing about 88 lbs (40 kg) had not been found on the Oka River. It contained 11,077 Kufic coins mainly from the 9th and early 10th centuries, as well as fragments of coins weighing about 12 lbs".

In the book *The Great Turmoil: The End of the Empire* by Nosovsky and Fomenko (2008), on page 258, a map is provided from the collection of publications edited by Russian historian A.N. Sakharov, which illustrates the wide spread occurrence of Kufic coins in Russia and Eastern Europe throughout history, including in the context of the history of Moscow.

The article by M.O. Zhukovsky discusses a particular group of heavy, barrel-shaped weights from the 9th to 11th centuries that weighed between 56 and 144 grams. These weights were used to account for portions of silver raw materials and to calibrate the weights of coins with "imitation Kufic inscriptions" (Zhukovsky, 2018). According to the author, these barrel-shaped, 14-sided weights, which weighed between 8 and 40 grams and had a standard weight of about 8 grams, accounted for more than 96% of all finds on the territory of ancient Russia. In total, about 35 examples of these heavy weights have been found, with their distribution spanning from Western Norway to the lower reaches of the Kama River. Of these, approximately 25 were found in Northern Europe. Of the 25, 19 were discovered on Gotland Island, in Uppland (Sweden), Birka (Sweden), and Hedeby (Denmark). Eastern European artifacts were found in Staraya Ryazan, in a plowed mound at the Timerevsky burial ground, in Staraya Ladoga, on the territory of Volga Bulgaria, and in other locations (Ibid). In Sweden and Denmark, weights with "pseudo-Kufic" inscriptions were mainly found in areas where stone ships were accumulated.

The amount of Arab and other silver found in the treasures decreases significantly as we move further into Scandinavia. According to archaeological evidence, the direction of this decrease in "cash flow" is in good agreement with the New Chronology and contradicts the Norman theory of the formation of Russian statehood. This is because military, cultural, and other influences typically spread in the direction of resource flow. It is noteworthy that the Vikings, who are often portrayed as participating in predatory raids throughout history, did not engage in plundering and destruction in the east. Instead, "trade operations predominated over military operations along the Eastern Route," as stated by Khlevov (2018, p. 114). The island of Gotland appears to have been one of the Empire's outposts in the development of Northern Europe.

The new book by Nosovsky and Fomenko, published in 2024, is entirely dedicated to old Russian coins. Except for kopecks and coins from the Romanov period, all other coins, as a rule, have Arabic inscriptions on them. Based on this, historians who follow the incorrect Scaliger-Miller reconstruction of the Russian history suggest thinking that all such coins were not Russian. In the New Chronology project, it has been shown that Arabic was one of the official languages of the Rus-Horde. Therefore, until the beginning of the 17th century, texts

from that time, written in Arabic, and artifacts with Arabic inscriptions, typically had Christian content (Nosovsky and Fomenko, 2008, 2024). Thus, in the Kufic inscription on a silver ring from the Viking grave, a well-known Christian phrase, "God's Will for Everything," can be easily recognized, as "Allah" in Arabic means just "God."

### **On similarity between the elite burial practices of ancient Russia and Scandinavia**

K.A. Mikhailov's monograph, *The Elite Funeral Rite of Ancient Russia*, notes the similarity and synchrony of such rites in Russia, Denmark, Sweden, Northern Germany, and Poland during the early Middle Ages. The book states that there was an "ethnic and/or socio-cultural unity" among the corresponding population groups (Mikhailov, 2016, p. 41). Stone ships are not mentioned in Mikhailov's work. Instead, the term "ship" refers to wooden structures or shipboard planks used to construct burial chambers. For example, a wooden ship found under a large mound during excavations in the Viking city of Hedeby, in the German province of Schleswig-Holstein, is described. The burial is believed to be the royal tomb of a Danish monarch (Ibid, p. 26). The author notes that many burials in wooden crypts contain a rather modest set of grave goods, which does not always align with the elite nature of the funeral rite. These findings are contrasted in the book with the rich burials in Jelling, Mammen, and Hennichkirche (Ibid, p. 11). Within the context of the history of research on the burial chambers in Northern Europe, the book also offers a brief description of the burial mound at Jelling.

The similarity and synchronism of elite burial rites in the early Middle Ages, as well as the widespread use of kufic coins and weights with "pseudo-kufic" inscriptions, correspond well with the ideas of the New Chronology regarding the unified cultural foundation of modern civilization. Additionally, the data presented by K.A. Mikhailov suggest that imitations of elite royal rites during the Viking Age were quite common.

### **On Vikings as "men of the bay," devil's ships, and Cossack robbers**

Some stone ships found in the Baltic states are known as devil's ships or devil's boats (velna laivas). Due to their close proximity to the island of Gotland, these ships are believed to be burial places for Scandinavians dating back to the first millennium BC. According to one of the versions told to tourists, this terminology is based on a local legend about an elder named Vidzers. The legend tells the story of how the elder made a deal with the devil in order to close the strait between Saaremaa Island (Estonia) and Cape Kolka (Latvia). To accomplish this, the



devil used wooden ships to transport sand at night, but on the third trip, a rooster's crowing announced dawn and forced the devil to return to Hell. As a result, the ships turned into stone. The area where these devil's ships are located is known as the Vidzers' forest.

Of course, this legend does not provide a realistic explanation for the term "devil's ship." It is unclear what the role of the devil is in the appearance of other stone ships, and why the elder Vidzers made a deal with the devil and not with a kind and powerful fairy or the gods. One thing is certain – there is a strongly negative emotional connotation to the word "ship" in its name. This phenomenon has a logical explanation in line with the New Chronology. As a result of the rebellion of the Reformation, the medieval Empire centered in the Rus-Horde crumbled – see, e.g., (Nosovsky and Fomenko, 2008). The main military force of the Vikings, who were at the forefront of the Empire in Northern Europe (remembering the Viking military camps and their extensive state activities), probably suffered defeat. Memories of religious wars involving Vikings, which included the burning of temples, are well documented – see, e.g., (Coupland, 2014). The brutal and intense nature of these wars is evident from the special type of ritual execution from the Viking Age mentioned in legends – the blood eagle. With the departure of the Vikings, the tradition of building stone ships ceased.

The real essence of the Vikings – the descendants of Odin-Christ entourage – was subsequently retouched. To do this, a propaganda technique was invented and used in the Age of Enlightenment: the Vikings began to be portrayed as pagans and dashing pirates, marginals, who throughout their history allegedly engaged in maritime robbery. The *Brockhaus-Efron Encyclopedic Dictionary* [informs](#): "This was the name of the squads of sea robbers who came out of Scandinavia at the beginning of the Middle Ages and ravaged the entire coast of Western and Southern Europe with their bold predatory raids. The Vikings had their own organization, which became more complicated in proportion to the number of gang members; their admirals were called the Viking Ward. They made their campaigns both in small detachments and in whole armies; consequently, they began to move from plunder to conquest and founded several states." The time of the Vikings was moved on paper to the past. Outside of the places of permanent deployment of the Vikings, in the Baltic countries, stone ships for propaganda purposes could be called devilish, that is, anti-Christian.

The announcement of the Vikings as pagans immediately gave a "natural explanation" for their disappearance from the pages of history. For example (Petrukhin, 2019, p. 30): "Christian civilization, which slowly penetrated into the Viking environment, took possession primarily of the souls and thoughts of those who most needed one God and one law – rulers, kings and princes, as well as their vigilantes. Of course, the tribal nobility strongly resisted

attempts to overthrow the pagan gods – after all, they were considered the ancestors of aristocratic families. But the strength and even the sympathy of the people turned out to be on the side of the new rulers, and not the old nobility. Thus, the Viking pirate tribe allegedly got tired of paganism and turned to Christ. The old tribal nobility, consisting of descendants of pagan gods, resisted this, but they had no real power. The Christian idea took possession of the souls of real rulers, kings and princes".

As shown in the New Chronology, the invention of information warfare as an ideological weapon was an essential element of the Reformation rebellion, a schismatic movement in Western Europe directed against the Rus-Horde, the medieval metropolis of the Empire. A complete analogy to the "reformist" description of the history of the Vikings as a community of social outcasts is found in the description of the history of the Cossacks – the armed forces of Rus-Horde. The ancestors of the Cossacks, the medieval Russian military elite, were declared a marginalized group by pro-Western historians under the Romanov dynasty. Scaliger-Miller historians now claim that the Cossacks were descendants of "runaway slaves" who fled to the Don and other remote areas to lead a free life. (For more details, see, e.g., [here](#).)

In this regard, the popular Russian game "[Cossacks Robbers](#)" comes to mind. There is an opinion that this game originated in the 16th century, when city Cossacks would catch "thieving" Cossacks in settlements for a reward. In this regard, one can recall a famous Russian proverb which asks: "Who shouts the loudest 'stop the thief?'" The troops of the Empire with the capital in Rus-Horde, were known as 'Rath' (army), or horde (Nosovsky and Fomenko, 2012a). The name of the Viking leader, "Viking Ward," also resembles this term, the "Horde."

Political rhetoric dominates the descriptions of events from the Viking Age today (Sawyer, 2006, p. 293): "After its conversion, Scandinavia became fully part of Europe. Although Christianity did not completely eliminate the warlike nature of the Scandinavians, its pacifying effects were rarely felt. However, the Scandinavians no longer felt like outsiders, and together with the rest of Europe, they began to move along the path of civilization. [...] Scandinavians and other Europeans continued to engage in military expeditions [...] But these wars were allowed as they occurred within the Christian world or against pagans".

## **Discussion**

Jelling is an interesting example of where paganism and Christianity officially met in two neighboring generations of the same ruling dynasty. The continuity of these two traditions, including the peaceful coexistence of pagan and Christian runestones and the

position of a Christian temple between mounds and a stone ship, had to be explained within the context of the differences between these beliefs. A typical "ready-made solution" of separating artifacts into different eras was not possible in Jelling, since the era was clearly the same. Instead, it was necessary to find another explanation. As we have seen, it did not turn out quite convincingly: in the opinion of John Haywood, the southern mound in Jelling was presumably erected for the respectful cancellation of the northern mound (and other old pagan traditions), and the sacred bodies of the god-kings Gorm and Tyra needed to be disturbed – Inhumated and then sent to the bonfire to explain their absence from the burial chamber and the neighborhood of the Christian temple, see (Haywood, 2016, Chapter 10).

The question of why the Christian temple was built on a stone ship, rather than in another location (symbolically representing the "pagan tradition"), was not addressed in Haywood's book. The same symbolism can be seen on the younger runic stone of Jelling, where the Savior is depicted within the branches of the world-tree Yggdrasil (Figure 30). Meanwhile, on the rune stones of the Isle of Man, the Yggdrasil itself takes the shape of a cross, with the cross serving as its "spine" (Figures 34-36). This results in an identity: the Yggdrasil becomes the Christian tree of the Cross, and Odin becomes the Savior. In this way, we see that Viking paganism was actually early Christianity. This conclusion is fully consistent with the New Chronology view proposed by Nosovsky and Fomenko (2011).

The name of the settlement, "Jelling," directly indicates Hellenism, or ancestral Christianity, according to the New Chronology. In the names of Scandinavian rulers such as Gorm the Old and Harald the Bluetooth, there is a root "Gor," which is the ancestral name for the kings-gods of the Empire (Figure 49). The name "Tyra," on the other hand, contains a hint of a Turkic (imperial) origin. In German-Scandinavian mythology, the god Tyr, who is the one-armed god of honor and war from the Aesir, is considered to be [the god of military valor](#). He engages in battle with Garm (another Gor?), a monstrous dog, on the day of Ragnarok. Tyr etymologically and genetically corresponds to Indo-European Djaus, or Zeus (Tokarev, 2008). It is believed that Tyr was replaced by Odin as the supreme deity (Ibid). In Scandinavian mythology, there are many names and titles for this deity, including: God of War, God of Horsemen, God of Gaut (Gautur), God of Rune, Lord of Aces, Leader, Enemy of Wolf, All-Father, Tall One, Thunderer (in Russian – Gromoverzhets), Sage, One-Eyed, Hanged One, Terrible One, Teacher of Gods, and Har (High One). The names Har and Gromoverzhets trace back to the generic name Gor (Chorus). When you rearrange the letters from the Russian "Grom" (Thunder), you get Gorm.



The name "Odin," read in Russian and with a different accent, literally means "One (Single) God." The Apostle Paul said, "There is no other God but One" (1 Corinthians 8:4). On the other hand, the English word "one," which means the number 1, is pronounced in Russian as "odin." Therefore, the number one in the Russian language sounds the same (except for the stress on the right syllable) as the name of the supreme god Odin, and at the same time it also literally means "One God" (Christ), which again identifies these names with each other. The Reformation portrayed the supreme god Odin as a pagan deity. In the Enlightenment era, Viking Christians, descendants of Odin-Christ's entourage, were "explained" that they were actually pagans (that is, unrelated to Christ).



**Figure 56.** Odin – an ancient image. The right eye is missing. He is holding a curved blade in one hand and a scepter in the other. On his head, he wears what looks like a halo or turban, and a royal crown. [Photo from the internet](#)



**Figure 57.** Odin – a more recent image. The left eye of the figure is probably missing. The figure is holding a sword and a long staff. On its head, there is what appears to be a double-cornered hat with "wings." [Photo from the internet](#)

It is interesting to compare the two images of Odin presented in Figures 56 and 57. The first one appears to be the older one (Figure 56). It is given [in the manuscript](#) of the *Younger Edda*, copied in 1765-1766 by the hand of Jacob Sigurdsson in Iceland. Odin's right eye is missing on it. This corresponds to the image on the Turin Shroud, showing that Christ's right eye was severely damaged before the crucifixion – see, for example, (Nosovsky and Fomenko,

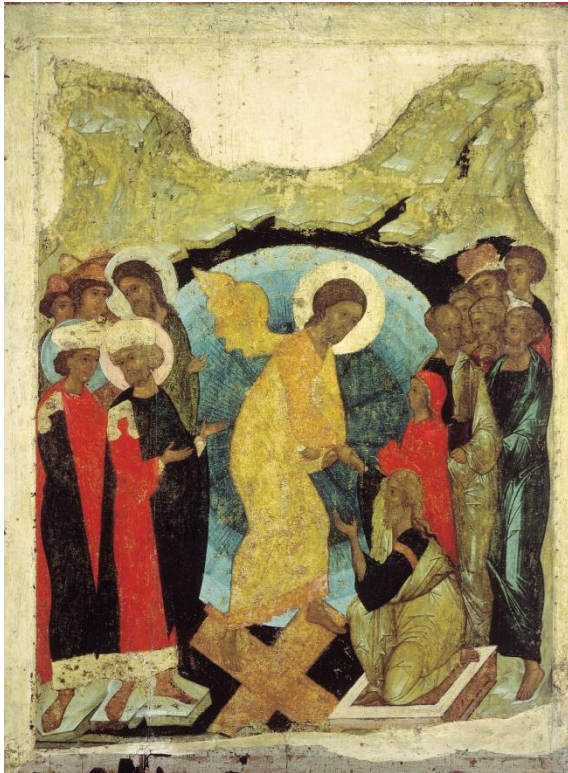
2007b). Odin holds a curved blade and a scepter (the caption on the drawing says that this is [gungnir](#) – Odin's magic spear), a kind of halo (or turban) on his head and a royal crown. The blade in Odin's right hand looks like a [pala, or gaddare](#), a type of Turkish and Persian saber with a rather short and wide blade and a thick butt. The [mention of pala](#) is contained in the book *The New Chronology of Russia* by Nosovsky and Fomenko (2012b) in connection with the characteristic of close relationships between Rus' and Osmania-Atamania in the 15th century.

The second image of Odin comes from the manuscript in the Royal Library of Copenhagen, Denmark, dating from the 18th century (Figure 57). It is believed to be the work of an unknown artist from the "Icelandic school." In this image, Odin has a "more European" and ordinary look. Instead of a saber in his right hand, he holds a sword. Instead of a scepter, he has a long staff. And on his head, instead of a crown, he wears a military or pirate-style hat with the inscription "Odin." We see an ordinary person before us. Also, it is possible that in Figure 56, Odin wears royal boots, and in Figure 57, he is wearing shoes. These changes likely indicate Odin's missing left eye. The "dangerous" elements that hinted at his nobility and Oriental roots, as well as the connection between Odin and Christ, have been replaced with more neutral elements. This replacement suggests a new ideological image of Odin, portraying him as the leader of pirates. This may be a trace of the information warfare of the Reformation period. The results of the power struggle at that time were proclaimed the victory of Christianity over paganism.

One can see in Figure 57 that Odin's right eye is almost completely black and very large, resembling an empty eye socket. The left eye may also be closed, but it is not missing. It is not clear exactly what the artist intended to show with this detail. However, there is a clear difference between the two images in this particular detail: in Figure 57, either Odin lacks a left eye, or he is "looking at the world" with an empty socket.

Let's take a look at the book *Viking Myths* by the Russian historian V.Ya. Petrukhin (2019). The book is valuable because it was written by a historian who is also an expert in folklore and mythology. Therefore, with a high degree of credibility, the book conveys the relationship between the characters of the Scandinavian epics and the "overall tone" of contemporary assessments. Here is an excerpt (Petrukhin, 2019, p. 15): "The Scandinavian pantheon in the form in which it is known to us from ancient Icelandic monuments has one striking difference from other pantheons of Europeans. The place of the supreme heavenly god in it is occupied by Odin, who, if he has to do with the sky, then not with daytime and bright, but with gloomy and threatening. He is endowed with the shamanic gift of penetrating into the underworld and summoning the dead (no wonder Tacitus compares him to Mercury)

and he reigns over the heroes who died in battle, the inhabitants of his heavenly Valhalla – the Hall of the Fallen". In this book, Odin is referred to as the supreme god of the dark and threatening sky in the tribal world, which is paganism. At the same time, the well-known biblical story and the memory of the First Crusade are easily recognizable in the excerpt on the shamanic gift to penetrate into the underworld (Figure 58).



**Figure 58.** Descent into hell. The icon by Andrei Rublev, 1408. Moscow, Tretyakov Gallery. [Photo from the internet](#)



**Figure 59.** Russian military chain mail of the Mamluk Sultan of Egypt, late 15th century. Steel, iron, copper alloy, gold, Arabic inscriptions. The Metropolitan Museum of Art, New York. Photo by the author, 2018

As shown in the New Chronology, during the Reformation, the ancient German and Scandinavian god Odin was separated from his real prototype – the Byzantine (Romean) king Andronikos Komnenos and, in biblical history, Christ – and was arbitrarily moved from the 12th century to the distant past, the "beginning of our era," thanks to the erroneous chronology of Scaliger and Petavius (Nosovsky and Fomenko, 2011, 2018a). The first crusade was led from the Rus-Horde against Bosphorus Tsar Grad, the capital of the Romean Empire, which is identified in the New Chronology with the historical Jerusalem, ancient Troy, biblical paradise, and Valhalla (see above), see Figures 40-41. It was the capital of the Empire at the time, where Christ had reigned for three years before being betrayed and crucified (Nosovsky and Fomenko, 2012a). The crusaders were successful, and Christ's memory was honored. The



Scythian warriors (the ancestors of modern Scandinavians) who died during the capture of Tsar Grad (historical Jerusalem, ancient Troy, biblical paradise, Valhalla), literally immediately found themselves in paradise, or Valhalla. Probably, this is where the northern myth arose: Vikings – the soldiers of Christ, who fell to the death of the brave in battle – went to Valhalla to feast with Odin in anticipation of the last battle of Ragnarok. The rest, according to mythology, fell into Hel (i.e., the underworld).

In the old image of Odin in the text of the mentioned book *Viking Myths*, he is missing his right eye, and on the cover of the book, as in the painting *Odin the Wanderer* (Figure 47), his left eye, which indicates a misunderstanding of the essence of the mythological image of the god Odin among modern researchers of Scandinavian mythology, who are in line with reformist traditions of the time of the split of the Empire. In the New Chronology, the original identity of Odin and Christ has been restored.

The original meaning of wearing a turban, which is "clouds on the head," may have been to emphasize the noble or divine origin of the wearer. With their feet on the ground and their heads "immersed in clouds," they seemed like giants. The names of the country (or countries) – of Frost Giants and Mighty Men – over which, according to the *Younger and Elder Eddas*, one of the roots of the Yggdrasil tree was located, could directly indicate that a turban was worn there. In Figure 56, unlike Figure 57, Odin is shown as a giant – it seems to rest its head against the sky. A similar turban can be seen on the head of the Danish king Harald Bluetooth in the fresco of the cathedral in Roskilde (Figure 25). It is well known that the turban was worn in Russia in the Middle Ages. Two of Christ's confidants on Andrei Rublev's icon *Descent into Hell* are shown with a turban on their heads (Figure 58). Similar images can be found, for example, in the iconostases of the Rostov Kremlin in Russia.

The turban is an ancient headdress, it is worn in many countries of the East, starting from Egypt and ending with India. [...] In the XV-XVI centuries in Egypt, special attention was paid to its size and decoration. Thus, the sultan wore the largest and most expensive turban. If someone started wearing a turban that did not correspond to his position in society, he was [severely punished](#). Figure 59 gives an idea of the military equipment of the Egyptian sultans of that era, which shows the battle armor of the Mamluk Sultan of Egypt Abu Al-Nasr Sayf ad-Din Al-Ashraf Qaitbai from the Circassian (Burjite) dynasty.

According to the *Younger Edda*, one of the three roots of the world-tree Yggdrasil was located above the land of the Aesir. In the *Elder Edda*, the country of the Aesir is occupied by Midgard, which today has moved far to the east and is known as the "Middle State," one of the official names for modern China. The three roots of the tree, each located above a kingdom

according to the Old Norse epic, correspond perfectly with the ideas of the New Chronology, which suggests that the time of the Viking era and their supreme deity Odin represents a later stage in the history of the Empire. Its metropolis during the epoch of the Great Dispersion (also known as the Great Slavic Conquest of the world), was located in Rus-Horde, the land of the Aesir gods, which became the successor to two more ancient metropolises – Egypt (Niflheim, Hell) and Romea-Byzantium (country of Frost Giants, of Mighty Men). (Is Niflheim stands for the Nile world, The land of the Pharaohs and the Nile? Note that the Russian word "Нил" (meaning Nile) in English reading is close to "Hel".) Christ lived in Russia for a long time, according to Nosovsky and Fomenko (2018b). Later, Scandinavia was colonized, as the world-tree Yggdrasil grew from its roots. One of these roots was located above the land of the Aesir. Therefore, the main location of the Aesir, as described in the *Younger Edda*, was not in Scandinavia, but in another place. Odin was the supreme god of the Vikings and the main Aesir god. The identity of Odin and Christ has been established earlier by Nosovsky and Fomenko (2011).

Among the many other names for medieval Rus-Horde, G.V. Nosovsky and A.T. Fomenko mention the terms "Svitjod the Great" (Scandinavian SVITJOD HINN MIKLA) and "Great Svitjod" (Nosovsky and Fomenko, 2011, p. 577). If you read in Russian, the term "Svitjod" literally means "Svet" (world, country) of Odin. That is, the Scandinavians called their country of origin the Great Country of Odin. The Great Svitjod, according to the *Saga of the Ynglings*, was located north of the Black Sea, in Asia. Thus, identification with the Rus-Horde arises, which is established in the New Chronology. The symbolism of the world-tree Yggdrasil in the descriptions of the *Younger Edda* directly contradicts the Norman theory of the origin of Russian statehood. According to Old Norse sagas, the Vikings themselves considered themselves to have come from the "Great Country of Odin," Rus-Horde.

As noted in the New Chronology, the terms "Russians" and "Tatars" during the Middle Ages did not likely have an ethnic connotation (Nosovsky and Fomenko, 2018b). It can be inferred that the term "Rus" likely means "Aesir from the Ra river," or simply Christians from the Volga region (regarding the identification of the Volga River and the Ra (Rha) River, see, e.g.). Similarly, the concept of "Inhabitant of Great Svitjod" could refer to the same as "Great Rus". In this context, the former name for Sweden, "Little Svitjod," meant "Little Rus'." The term "Great Rus'" may have originated from "Great R-Ace-sowing," which refers to the Great Dispersion of the Aesir gods from the Ra (Volga) river (Nosovsky and Fomenko, 2011).

It is believed that the etymology of the word "Viking" has not been fully clarified. One of the explanations ("man of the bay," from the Old Norse víkingr) is mentioned in Haywood's

book (2016). There are other explanations, for example (Khlevov, 2018, p. 112): "The word "viking" itself, most likely derived from the verb "vikja" (to turn, deviate), originally referred to the campaign itself, and only later began to be used to describe its participants. It is important to note that professional vikings – those who spent their lives in warfare and raids – made up only a small portion of those who participated in overseas campaigns during the period of expansion. In total, approximately a quarter of free men from Scandinavia took part in these overseas expeditions."

Judith Jesch, a historian of Viking history from the University of Nottingham, has expressed her opinion that the portrayal of Vikings in Hollywood and educational television programs as pirates and sea robbers is inaccurate (Jesch, 2017). She explains that judging by runic inscriptions, the word "viking" originally meant someone who went on long-distance expeditions, typically by sea and in groups with other "vikingars" (pl.). She notes that the term was not inherently linked to any specific ethnicity and was initially relatively neutral, referring to a specific group of people. Although it began to take on a negative connotation during the Viking Age, this was more noticeable in Icelandic sagas written in the 14th and 15th centuries (Ibid). According to Jesch, the original meaning of "viking" does not align with the modern interpretations of "pirate" or "sea robber." In English, the word "Viking" was introduced in the 19th century by Sir Walter Scott, who borrowed it from the Scandinavian languages of that time. However, it was not directly taken from Old Norse, which had two similar words, "vikingr" and "Viking," both nouns that meant a person and an activity, respectively (Ibid).

In connection with the definition of Vikings as descendants of Odin in the *Younger Edda* and the identification of Odin and Christ in the New Chronology (see Nosovsky and Fomenko, 2011), it can be assumed that the word "VikingR" means victory-king (The King of Glory) from the river Ra (Volga). (Interestingly to note that, unlike the English "slave," the Russian word "slava" means glory. The issues of the late origin of European languages are also discussed extensively in the New Chronology.) Recall that Odin is depicted on a large runic stone in Jelling. Therefore, the words "Viking" and "Rus" may be identical in meaning. The old name "Svei" for the Swedes, like "Svevy" for the Swabians, literally means "ours" in Russian. From this, we can conclude that the Germanic and Scandinavian "tribes" in the Middle Ages were then part of the ancient Russian (Rus-Horde) world, the Great Dispersion of Aesir from the river Ra.

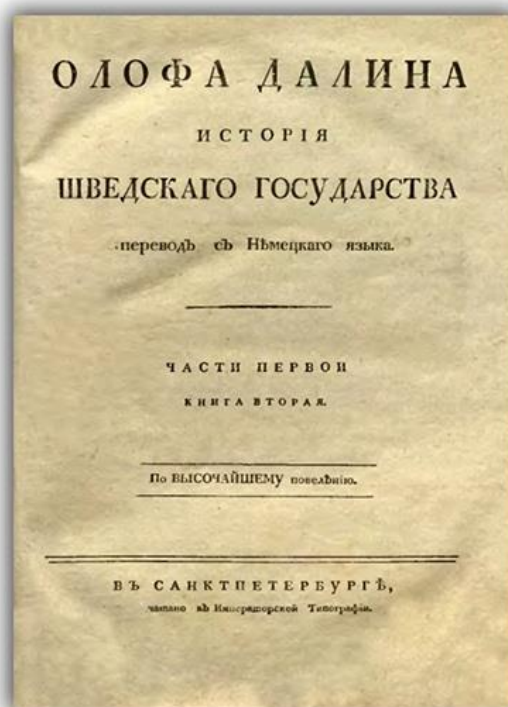
The term "paganism" probably has a Slavic origin (derived from Rus. "pogan," "pogany," meaning unclean, disloyal, disgusting, harmful). This is likely what the people of Tsar Grad, those who had recently betrayed their king Christ, were referred to by participants



in the First Crusade (Nosovsky and Fomenko, 2018b). According to S.S. Averintsev (2005), early Christians called pagani by the same name as Roman soldiers referred to civilians and shpaks, people who did not understand the duty of loyalty in the face of death. Thanks to the New Chronology, we can understand the basis for the sharply negative term "pagani" being applied to both military and civilian populations. For the Scythians, the entire population of Tsar Grad, after the crucifixion of Christ, was a gathering of military men who violated their oath ("shpaks") and other unworthy (civilian) people. However, [traditionally](#), the English term "paganism" has been reduced to the Latin word "pagus," which means "region limited by markers" or "rural areas." It also means "uneducated" or "civilian" and "untrained warrior." Thus, the English word "pagan" does not have a strongly negative meaning, unlike the Russian word "pogany." This English meaning makes the quote by Averintsev less clear. The question arises: what does the term "pagani" have to do with military loyalty and facing death if, for this, there is no need to be well-educated or trained in military skills? For ideological reasons, during the Enlightenment era, the term "pagan" (previously meaning "disloyal to Christ") was associated with the Aesir themselves – the heirs of Odin, or Christ, in the sense of "uneducated, but generally good-natured people."



**Figure 60.** Olof von Dalin (1708-1763). Johan Henrik Scheffel painting. [Photo from the internet](#)



**Figure 61.** The title page of the Russian translation of Olof Dalin's book *History of the Swedish Kingdom*. [Photo from the internet](#)

As noted in the article *Swedish Literature* by philologist and cultural historian Eleazar Meletinsky (1988), the main representative of the Early Enlightenment in Sweden was the writer, poet, and court historian Olof Dalin (Figure 60). Dalin was a contemporary of Lagerbring and is considered one of the founders of the Swedish literary language. Meletinsky (1988) wrote: "In Dalin's historical works, the pagan ancestors of modern Scandinavians bore a great resemblance to the virtuous savages of Rousseau. By studying Snorri's *Edda*, Dalin was able to reveal the content of Old Norse mythology in his own way, interpreting it from the perspective of an Enlightenment philosopher who accepted Montesquieu's ideas about geographical determinism, who wrote about the Scandinavian spirit of freedom in his work *The Spirit of Law*".

In his writings, Dalin also ridiculed the antiquarian zealots (the Gothicists) who idealized the Scandinavian past, and he saw the Middle Ages as an era of ignorance. Dalin was fond of using allegory, an artistic form that uses symbolic images to represent ideas. In *the Story of the Horse* (1740), he continued the tradition of Swift's prose by telling the history of the Swedes through the story of a horse that passes from one owner to another. This allegorical narrative of the country's history is written in a simple style and includes many folk legends and traditional symbols. For example, it does not mention the Turkic origins of Odin or the existence of the vast state of Tartary at the time. Instead, the story told by Dalin is an allegory about a horse.

Olof Dalin receives an official order to write a *History of the Swedish Kingdom* (1747-1762), which, like *The Story of the Horse*, "asserts a new, rationalistic view of history." In it, the author departs from his previous views on the origin of Scandinavians (Meletinsky, 1988). Like Lagerbring's book, Dalin's *History of the Swedish Kingdom* was not completed. In 1751, Dalin was granted the German title of nobility (von Dalin), and in 1756, he was arrested on suspicion of participating in a coup and spent five years in exile. His spirit and health were reportedly broken during his exile. In a fit of panic, he had [destroyed](#) some manuscripts of his best unpublished works.

Note that, unlike the title of nobility held by Lagerbring, Dalin holds a title (von Dalin), which ranks its bearer among the armies of the Vanir – the chronicled enemies of the Aesir and their leader, Odin-Christ.

The article by Meletinsky does not provide information about Sven Lagerbring's *Svea Rikes Historia* or his comments on the Reformation, but rather focuses on political assessments. According to Meletinsky's analysis, the ancestors of modern Scandinavians were pagans, and

the *Younger Edda* was mythology. His study *Scandinavian Mythology as a System* (1975) is also relevant in the context of this discussion.

It is known that Lagerbring criticized Dalin for the lightness of his judgments and always considered Snorri Sturluson's *Edda* to be a serious historical work. For this, as noted in the article by Anna Wallete (2010), he himself was sharply criticized by August Schletzer (1735-1809), a German historian and statistician known in Russia for compiling the first demographic tables of mortality and his role in falsifying national history in the spirit of the Reformation and Enlightenment. He was also a supporter of the Norman theory and an opponent of Mikhail Lomonosov, a Russian polymath, scientist and writer, who made enormous contributions to science, education, and literature. It is not surprising that already in 1805-1807, shortly after the victory of the Reformation in Russia at that time (i.e., after the "Pugachev Uprising"), it was Dalin's *History of the Swedish Kingdom* (*Svea Rikes Historia*) that was published in translation into Russian, and not Lagerbring's. It is very significant that the translation was made from German, and not Swedish, and published in St. Petersburg not by some ordinary lover of allegories or Swedish antiquity, but by the highest authority and in the imperial printing house (see Figure 61). However, Lagerbring's *Svea Rikes Historia* apparently has not been republished or translated into other languages over the past 250 years.

Swedish archaeologist Alison Klevnäs has drawn attention to the phenomenon of the early systematic opening and looting of pre-Christian burial sites, which is rarely mentioned and almost never discussed in literature (Klevnäs, 2015). In Wendel, Sweden, for example, most chamber burials had been looted long before archaeological research began at the end of the 19th century. This was often complained about in letters and diaries by Hjalmar Stolpe, the head of the work (Ibid). Moreover, in contrast to looting for personal gain, almost everything had been removed from the graves, including human remains and clothing fragments. It has been suggested that the disinterment and recycling of these old burials may have occurred during the period of Christianization and the construction of a nearby church. A somewhat vague conclusion has been drawn that this "clearly indicates the great significance that was placed on the buried human remains" (Ibid). As it turned out, the phenomenon of the early opening and plundering of old pre-Christian burial sites was widespread not only in modern Sweden, but also in other Western European countries, including Austria, England, Germany, France, and the Benelux countries. In order to study this phenomenon, a group of archaeologists initiated [the project](#) "Grave Reopening Research".

This observation is in good agreement with the picture of mass burning, concealment, and possibly tendentious editing of literary sources in Scandinavia mentioned above. It could

be about the destruction of the cultural traces of the people who lived there – followers of Odin-Christ. A similar large-scale effort to eliminate traces of the Rus-Horde (Tartarie), the Great Medieval Russian Empire, was carried out in Russia, with about 8 thousand burial mounds destroyed in the Vladimir-Suzdal area only in 1851-1854 by the "archeological expeditions" of count A.S. Uvarov (see, e.g., [chapter 9](#) of the book *Tsarist Rome Between Rivers Oka and Volga* by Nosovsky and Fomenko, 2007a).

The Danish Slavist, John Howard Lind, came to an interesting conclusion regarding the issue of Scandinavian scholars' assessment of Eastern influence in Scandinavia during the Viking Age and the Early Middle Ages. He drew attention to the inability and perhaps unwillingness of contemporary Scandinavian scholars, unlike their predecessors, to acknowledge that Scandinavia was susceptible to Byzantine influence since the 9th century AD as a result of contact with the Byzantine world, both directly and through Scandinavian Rus' (Lind, 2012). (For more information on "Scandinavian Rus'," see the discussion above about the Great Svitjod.) According to Lind, scholars on this subject are divided into two opposing groups. The first group completely denies any Eastern influence, while the second finds numerous confirmations. Moreover, the former group consists mainly of church historians, while the latter includes archaeologists. At the same time, skeptics, unlike their opponents, often lack knowledge of the state of affairs in Eastern Europe and Byzantium. They also have difficulty understanding the influence of Eastern culture on the development of Christianity in Scandinavia.

As described in the New Chronology, the chronology of Scaliger-Petavius was created during the Reformation era by church historians as part of the ideological justification for the split of the Great Empire (Fomenko, 2011a). The Empire's unified cultural tradition was represented as the history of the development and interaction of "independent centers of civilization." However, the fraud and mistakes that accompanied this reformist activity had a negative effect on the accuracy of historical reconstructions, and the official version of history came into conflict with archaeological data which was noted by John Howard Lind in his work. So, the destruction of cultural traces, including pre-Christian burials and literary sources, during the era of Christianization could be related to the desire to rewrite history.

The similarity between words may indicate the former unity of the Empire. For example, the Russian "mir" in the sense of the whole world is an inversion of "Rim" (Rome). The Russian word "armiya" and English "army" are easily recognized, with the replacement of vowels, as "Rome" and "Romea," which is similar to "arm," meaning "to lead" or "set goals." This explains why "armor" is etymologically related to "arm." The derivative of the Russian



word "horde," meaning army, is present in many languages in the names of military insignia. The same "backbone" of the consonant "Gr" ("Hr") is present in the names of legendary Scandinavian kings, the Russian word "hram" (temple), and the name of the Indian state of Haryana (which means "abode of God" in Hindi). The Russian "geroi" and the English "hero" both refer to the heroic figure of the Egyptian god Horus. In Scandinavian languages, similar terms (such as German "ein Held", Danish and Norwegian "en helt", Swedish "en hjälte") refer to the Greek god Helios, the son of Zeus, who corresponds to the Sun God Ra in Egyptian mythology. It is likely that the word "Hel" (derived from "helios," meaning "sun") did not immediately acquire a negative connotation (as the underworld or hell), but rather served as a designation for the ancient capital of the Empire named after Christ, which was also known as the land of the Sun God Ra.



**Figure 62.** An Oriental Ruler Seated on His Throne, c. 1495. Drawing by Albrecht Dürer.  
[Photo from the internet](#)

The idea of the universal nature of the world order is embodied in the concept of a single world tree. This example was used by the authors of the New Chronology (Nosovsky and Fomenko, 2012a) to explain one of its main differences from the Scaliger-Petavius chronology, which serves as the basis for the traditional version of history: the idea of a unified cultural basis for civilization (one tree, one crown), as opposed to the "multiculturalism" of the Scaliger-Petavius chronology (many trees and one fused crown). The tree of life is not just a shrub. In biblical tradition, the symbol of the unified world order is the Tree of Paradise (the Tree of Knowledge of Good and Evil), which emphasizes the idea of unity rather than abundance or prosperity. The apple of this tree represents the Earth, and canonical images of Christian rulers often depict them

holding an apple, symbolizing their power (see Figure 25). The same idea is presented in a drawing by Albrecht Dürer "An Oriental Ruler Seated on His Throne" (Figure 62): in his hands,

the Ruler holds a scepter ("shepherd's crook") in the form of a cross-shaped sword resting on the ground, and "an apple" – small globe, Christian symbols of supreme authority.

It can be assumed that the act of plucking the forbidden fruit from the Tree of Paradise in the biblical tradition represented an attempt to challenge the authority of the Empire. The original figures of Adam and Eve in the Old Testament, according to the New Chronology, are Christ and the Virgin Mary (Fomenko, 2011b). The symbolic significance of the crucifixion of Christ, in which the Savior is nailed to the Tree of the Cross (which represents the Tree of Paradise), could be interpreted as a barbaric manifestation of the idea of autocratic rule: the power of the ruler should be absolute.

The Greek name of the Savior, Christos, literally means "Chorus (Hor) Jesus (Isis) Theos." The German-Scandinavian name for the Savior (Odin, Vodan) means "One God." According to the New Chronology, after the crucifixion of Odin-Christ, the Empire, then – Romea with its capital in Bosphorus Tsar Grad (historical Jerusalem, ancient Troy, biblical paradise, Valhalla, now Yoros Kalesi), has fallen as a result of the Crusades that began around 1204, which constituted the Trojan War. It can be noted that the very term "Trojan War" can be interpreted literally not only by the location of the action (as it is customary today in historical literature), but also by its purpose – as the war for the violated honor of the Holy Trinity as a result of conspiracy and betrayal of Christ (Odin/Vodan, Andronikos Komnenos), the Emperor of Romea, by his relatives. As shown in the New Chronology, the Scaliger-Petavius chronology, which incorrectly separated these events and figures into different historical epochs, prevents us from clearly seeing the numerous parallels and the unity between them.

In the *Younger Edda*, before the world ended (Ragnarok), Thor, Odin's son, fought the world serpent Ermungand and defeated it, but died in the process. His son Magni picked up Thor's hammer from the ground. Again, according to the New Chronology, the capital of the Empire and the biblical paradise of its god-kings, was located in Bosphorus Tsar Grad. The Virgin and Christ were forced to leave the paradise and were exiled. Subsequently, after a three-year reign, they were convicted and severely punished/executed, but it was they and their descendants who mastered the Earth and planted the trees of life all over the world, as one of the generally accepted names of Christ is Andro-nikos, the victorious man.

The word "crown" can refer to both the crown of a tree and a royal crown. As mentioned above, the flowers growing on the Yggdrasil tree depicted in Figure 33 resemble a royal crown in shape. Therefore, wearing a crown was a symbol of belonging to the royal family and the world tree of power. The crown on the head symbolized the world tree's crown. Christian royal symbols were used to portray the Viking king Harald Bluetooth in Roskilde

Cathedral. He has an ancient Rus-Horde petal crown on his head and a scepter in his hand, as shown in Figure 25. However, it was only possible to belong to the Cross Tree through the right of birth. This again confirms that the world-tree Yggdrasil and the Cross Tree are one and the same, and that the Viking cult of Odin is the cult of Christ in its early form. Hence, the "tribal nobility" among the Vikings belonged to the genus of Christ. In this regard, there is a strong impression that the prototype of Bishop Wulfila, the baptist of the Goths, is Odin himself, the master of wolves, or one of his closest followers/descendants.

In medieval Rus-Horde, the world tree was depicted as the Jesse Tree. The presence of floral decorations in Russian churches could symbolize the idea of hierarchy and order – "the crown of the Jesse Tree on the ground."

Along with the universal concept of world order and power – the idea of the world tree – there is a tradition of using boats for burial, which speaks of a common cultural basis of civilization. D.N. Anuchin's fundamental work *Sledge, Boat, and Horses as Accessories of the Funeral Rite* (1890) shows that this tradition has a wide geographical distribution, including northern Europe and Russia, northern and southern Asia, Polynesia, Melanesia, North America, Madagascar, ancient Egypt and Babylon. In most cases, these boats were wooden, with stone ships being a phenomenon unique to northern Europe.

Why was a stone ship built in Jelling and not a wooden one? Firstly, probably to show the symbolism of what is happening (since the ship was installed on land). Secondly, to emphasize that an ordinary wooden boat will not be able to sail to its destination (otherwise a wooden boat would have been built and launched). Most likely, according to the ideas of the Vikings, for safe navigation on the open sea with precious cargo to the Egyptian Valley of Kings, a ship of enormous size was needed (about the size that was put in Jelling). They didn't know how to build them. In this way, in addition to the great respect for the deceased god-king, the inevitability of the decision to be buried on the spot, in Jelling, contrary to tradition, could be shown. Jelling is located on the peninsula. The journey by land was probably no less unpredictable and dangerous then.

The stone ships of Northern Europe, including that in Jelling, were often oriented towards the south or the south-east (Wehlin, 2012). It can be assumed that when these stone ships were first installed, the location of Gael (Hel) and the Valley of Kings, as well as "mythical Valhalla" in accordance with the cult of Odin, were remembered. The ships were placed in the right direction. Later, however, the historical basis of this tradition may have been forgotten, and the orientation of the stone ships became more random.



**Figure 63.** The Nile cruise ship, Viking Ra, in Aswan area, Egypt. [Photo from the internet](#)

Figure 63 shows a photo of the Nile cruise ship, Viking Ra, in Aswan Governorate (town of Kom Ombo), in Upper Egypt. Note, that the name of the city of Aswan evokes direct associations with the Aesir and Vanir gods, which again indicates the continuity of the development of modern civilization from a single source of power and suggests a unified cultural basis for civilization (one tree, one crown – see above). In the New Chronology, it is proposed that the sacred rock of Abu Simbel on the west bank of the Nile, not very far from the modern city of Aswan, was the location of the original tombs of the Holy Family: Christ, the Mother of God, Joseph, and John the Baptist, as well as the parents of the Mother of God – Joachim and Anna (Nosovsky and Fomenko, 2018a). Based on the discussion in this section, the name of the Nile cruise ship, Viking Ra, can be broadly interpreted as the Savior.

An article by Stuart Harris (2016) describes an ancient burial site in the form of a stone mound with a stone ship found in the valley of the Chattahoochee River in the southeastern United States (Georgia), according to the research of Clemens de Baillou (1962). The shape of this burial complex has been interpreted as a rebus, or a hidden message written in an Old European language, and it reads as "take now into a tree our Chief" (Harris, 2016). It is known that there were ruins of ancient stone structures in this area in the second half of the 19th century. However, most of the stones were already removed by local people for use in building construction, such as chimneys and foundations, as mentioned by de Baillou. Therefore, the description of this burial includes a stone ship and reference to a sacred tree for a Chief, which



may suggest a connection to pre-Columbian migration from Northern Europe during the era of ancestral Christianity.

Today, it is believed that the tradition of building stone ships in Northern Europe dates back about two thousand years. However, there is a poorly explained gap of about a thousand years in this tradition, which is officially recognized. The oldest examples of stone ships are considered to be those from the Bronze Age. The "ships" found on the island of Gotland date back to the Late Bronze and Early Iron Ages (approximately from 1100 to 400 BC), and Vikings lived on this island much later. They engaged in active trade, carved runestones, and painted ships and scenes from the life of Odin, reminiscent of Biblical stories. However, according to the available evidence, stone ships were built at that time in other locations, such as on the neighboring islands of Eland and Jelling. Today, there is a Christian church located on the stone ship in Jelling, with a runestone featuring an image of Christ that was installed at around the same time as the ship by the Viking king Harald Bluetooth canonized by the Roman Catholic Church. The time gap between the establishment of the "pagan" stone ship and the construction of the Christian church in Jelling is negligible (equal to one generation). On Gotland, according to the available evidence, it is approximately 1,500 years. Moreover, in many places, there is a close connection between Christian and "pagan" artifacts, which contradicts the notion of fundamental differences in beliefs. For instance, the church in Herning, Denmark, was built on a mound where a burial chamber was preserved (Lebedev, 2005, p. 400-401). Similarly, in Wendel, Sweden, the first Christian church was constructed in the middle of a large pre-Christian burial ground with stone ships (Klevnäs, 2015, p. 14). The discrepancy between the sizes of some stone ships from the Bronze Age and the beliefs of that time period has been mentioned above (Van de Noort, 2013).

These and other inconsistencies can be explained by the New Chronology. According to this theory, the beginning of the Bronze Age dates back to the 10th-12th centuries AD – see discussion in (Nosovsky and Fomenko, 2015, p. 125-129). The fact is that bronze, an alloy of copper and tin, requires tin in order to be manufactured. Therefore, the Bronze Age could not have started before the development of tin production technology, which is a very complex process. Due to the lack of tin deposits in the areas where bronze artifacts have been found, some scholars have even proposed that in ancient times a globalization process (called bronzization) took place similar to the current one (Vandkilde, 2016). It should be noted that the division of prehistory into Stone, Bronze, and Iron Ages was proposed by the Danish archaeologist [Christian Thomsen](#) relatively recently – [in the middle of the 19th century](#), and not everyone agreed with his theory. Moreover, [Oscar Montelius](#) obtained the absolute dates

for the Scandinavian chronology of a specified epoch using the dependent method – by comparing objects with synchronous Egyptian findings, the absolute date of which was known. In other words, the accuracy of attributing Scandinavian artifacts, including stone ships, to the Northern Bronze and Iron Ages, was entirely dependent on the accuracy of the chronological description of ancient Egypt according to the Scaliger-Petavius system.

The independent [astronomical dating](#) of the Egyptian and other zodiacs has shown that the life of Christ fell in the second half of the 12th century (see Nosovsky and Fomenko, 2007b). Considering the situation of the Bronze Age, this means that the period of stone ship construction and the development of Scandinavia were one epoch, the Middle Ages. The lower limit of this period likely falls in the 11th and 12th centuries, while the upper limit could be in the 14th, 15th, or even early 16th centuries.

Some historians consider the construction of stone ships during the Bronze Age to be the first step towards the formation of a specific culture of seafarers and the Baltic subcontinental civilization, as well as the beginnings of the "Eastern Way," Austrvegr (Khlevov, 2016). According to the results of the New Chronology, the construction of these ships preceded the formation of this civilization, but it was not the only factor that led to its development. As mentioned above, the presence of stone ships indicates a connection to a common imperial tradition and ancestral Christianity. However, the actual formation of a subcontinental civilization and individual states in this region of the Great Empire occurred much later, during the 16th and 17th centuries, when the Empire began to split. For more information on the spread of propaganda literature in Western Europe that opposed the foundations of the Empire and its metropolis, see the works by Nosovsky and Fomenko (2014 and 2018c). This activity, once initiated, has never ceased, see Shipilin and Khlevov (2018).

To understand the influence of Eastern culture on the development of Christianity in early Scandinavia, let's look at the coat of arms of Gotland, a historical province in Sweden (Figure 64). As noted above, most silver coins were found in the treasure troves of Gotland, especially Kufic coins. The first mention of the coat of arms dates back to 1280, and it is featured today on the flag of the Gotland province. A tourist information board [reads](#): "The Gotland flag depicts a special breed of sheep called the Gotland gutefor (gutefår). Sheep are a symbol of the island and their products, such as wool and leather, are sold all over the place."

The word "gutefor" is consonant with the term "omophor," which is derived from the Greek words "omos," meaning shoulder, and "phoros," meaning carrier. The omophor, as part of the bishop's liturgical attire, symbolizes the lost sheep that have been brought back to the home of the Heavenly Father by a good shepherd. Without the omophorion, the bishop has

no right to officiate. The *gutefor*, on the other hand, clearly symbolizes Christ, the Lamb of God, *Agnus Dei*, who became human and sacrificed himself for the salvation of mankind. In the early Viking culture, there were no priests, and the tribal leaders themselves acted in this role. Figure 25 illustrates this idea: in the image in Roskilde Cathedral, the Viking King Harald Bluetooth is shown as a Christian ruler and high priest, with his golden shoulder resembling an omophor.



**Figure 64.** Coat of arms of Gotland. [Photo from the internet](#)

Above, for reasons related to the balance of material resources, it has already been suggested that the island of Gotland was used as an outpost by the Empire during the development of Scandinavia. The symbolism of Gotland clearly indicates that followers of Odin-Christ landed there, equipped it and used it to advance further west. The timing of this event (the second half of the 13th century) fits well with the New Chronology, as it is less than a century after the crucifixion of Christ and the First Crusade (Nosovsky and Fomenko, 2012a).

It is believed that the people of the island of Gotland once spoke the ancient

Dutch language. At the same time, according to legend, Russian soldiers stationed there during the Russo-Swedish War of 1808-1809 freely communicated with the locals in Russian. In fact, it is known that in 1697, in Stockholm, the capital of Sweden, an official funeral oration was delivered at the funeral of King Charles XI in Russian, see Nosovsky and Fomenko (2007a, p. 629-634). It can be noted that the direction of the *gutefor* on the coat of arms of the Swedish historical province of Gotland is towards the west. For the Scandinavians, the sacredness of moving in the opposite direction, towards the east, was that it was the way back home, to Christ's heritage and the homeland of their ancestors.

In the preface to the book *Vikings* (*Röda Orm*), written by the Swedish writer Frans Gunnar Bengtsson, he states: "The historical novel's action covers approximately the years from 980 to 1010 AD. It is an exciting tale of the incredible adventures of a band of fearless Vikings, told with the authenticity of an eyewitness. It's the story of Red Orm, a young warlord, a daring pirate and a man of honor and valor, who won the heart of the royal

daughter. The book brings to life the battles of worthy warriors, who lived with abandon, participated in grand feasts and won glory and treasure with the help of their ships, weapons, intelligence, and strength" (Bengtsson, 1993). It can be assumed that the true story of King Gorm, one of the Gods' Kings of the Empire, was much more meaningful and fascinating.

The New Chronology throws light on the history of the Vikings and the essence of the cult of Odin. It also sheds light on the mystery of stone ships. The installation of an early Christian temple on the stone ship in Jelling symbolically sends a message to the Egyptian Valley of Kings, as if it closes the circle. This emphasizes the inextricable connection between modern Christianity and the religions of ancient Egypt, Romea (Byzantium), and the Rus-Horde – ancestral Christianity.

The results of this study were obtained by examining the general symbolism of the royal funeral rites in Jelling and related information in light of the principles of the New Chronology. However, the study did not include the theme of ships and household items in rock paintings, where the symbols of the Egyptian cult of the dead and the solar symbol of the Sun God Ra (Odin-Christ) were present. Also, burials in wooden boats, interpretations of inscriptions on runestones, typologies and compositions of stone ship burials, geographical aspects such as the ratio of burial methods (inhumation and cremation), dating information based on radiocarbon dating and dendrochronology, and other relevant issues were outside the scope of this study.

The New Chronology, which is based on the absolute astronomical dating of key events in the past, including a revised dating of the life of Christ, provides a different perspective on the past of Scandinavia within the context of world history. This is evident in the ancient chronicles of Snorri Sturluson and the books of Sven Lagerbring, which have been largely removed from circulation. The close intertwining of "pagan" and Christian symbols and artifacts during the Viking era is evident. The phenomenon of early opening and looting of "pre-Christian" graves, as well as references to the widespread destruction and seizure of ancient manuscripts, could be interpreted as evidence of a significant bias in the historical record of Scandinavia's past.

In this study, only Russian-language sources were used from the literature related to the New Chronology. For more information, readers can refer to the [English-language page](#) of the official website of the New Chronology project. There, translations of the authors' books and other related literature in English can be found. See, for example, [Chapter 1](#) of the first book of their multi-volume edition of *History: Fiction or Science* by A.T. Fomenko.



## Conclusions

The knowledge of the New Chronology basics allowed to offer a natural explanation for the unique phenomenon of the material culture of Northern Europe – the installation of stone ships. The reason for this, most likely, was a local modification of the tradition of the imperial rite of royal burial, adopted in ancient Egypt, Romea (Byzantium), and the Rus-Horde. The final destination of the "symbolic voyage" of the stone ship in Jelling and, possibly, a number of other "ships" (royal burials) was the Egyptian Valley of Kings. The "destination" for numerous replica-imitations in accordance with the cult of Odin was the historical Jerusalem (Bosphorus Tsar Grad, ancient Troy, biblical paradise, Valhalla), now Yoros Castle.

The symbolism of the royal burial in Jelling, the runestones of the Isle of Man and the world-tree Yggdrasil clearly supports the identity between the supreme Viking god Odin and Christ, and suggests that the world-tree Yggdrasil and the Cross Tree are the same tree of power. Thus, the "paganism" of the Vikings was an early form of Christianity – the ancestral Christianity of Egypt, Romea (Byzantium), and the Rus-Horde. The main reason for the predominance of maritime themes in Viking funeral rites was not in the sea, but "beyond the sea" – in following the Egyptian cult of the dead and the newer cult of Odin-Christ.

The interpretation of the Scandinavian term "Svitjod" is given as "World (country) of Odin." According to the Old Norse sagas, the Vikings considered themselves to come from another place – the "Great Svitjod," located north of the Black Sea, in Asia – i.e. from the Rus-Horde. The development of Scandinavia took place during the era of the Great Dispersion (also known as the Great Slavic Conquest of the world) from Rus-Horde (the land of the Aesir gods), where the Empire's metropolis was then located. This conclusion, which is justified in detail in the New Chronology, directly contradicts the Norman theory of the emergence of Russian statehood.

The astronomical dating of the Savior's life to the 12th century AD, as obtained in the New Chronology (see also the discussions around radiocarbon dating of the Shroud of Turin), and the attribution of the Bronze Age to the Middle Ages means that stone ships, rune stones, and the Viking Age have been tendentiously "pushed back" into the past. Stone ships from Northern Europe date back to the Middle Ages, and the younger runestone in Jelling with the image of Christ could not have been installed before the 13th century. Therefore, the time shift for Viking-era artifacts in Jelling is at least 300-400 years.

The depiction of the Vikings as pagan seafarers was one of the propaganda techniques of the schismatic period of the Reformation aimed at splitting the Empire. Similarly, during

the Reformation in Russia, the ancestors of the Cossacks – the medieval Russian military elite – were portrayed by Scaliger-Miller historians as robbers and runaway slaves. The term "devil's ships" emphasizes their "anti-Christian" (pagan) nature, which could be seen as a continuation of this theme. However, it is also possible that people's fear of anything frightening and inexplicable could have contributed to the origin of this term.

## **Bibliography**

ANUCHIN, D.N. *Sledge, Boat, and Horses as Accessories of the Funeral Rite. An Archaeological and Ethnographic Study*. Moscow: Printing house by O.O. Gerbek, 1890. 146 p. (In Russian).  
Extracted from: <https://www.prlib.ru/item/442708>

AVERINTSEV, S.S. *Another Rome*. St. Petersburg: Amphora, 2005. 368 p. (In Russian).

BENGTSSON, F. *Vikings*. Moscow: OctoPrint, 1993. 576 p. (Russian translation).

BOGDANOV, A.P. *A Short Course on the Russian Varangian*. Moscow: Eksmo, 2018. 192 p. (In Russian).

BRING, S. *Bref till Cancellie Rådet och Riddaren, Herr Joh. Ihre om Svenska och Turkiska Språkens Likhet*. Lunds Universitet, 1764. 58 p. (In Swedish).  
Extracted from: <https://books.google.am/books?id=mdZWAAAACAAJ>

CHISTALEV, M.S. *Perception of Egypt and Egyptian Culture in Roman Society (the Middle of the 1st Century BC – the Beginning of the 3rd Century AD)*. PhD thesis. Nizhny Novgorod: Nizhny Novgorod State University named after N.I. Lobachevsky, 2014. 278 p. (In Russian).  
Extracted from: <http://www.hist.msu.ru/Science/Disser/Chistalev.pdf>

COUPLAND, S. Holy Ground? The plundering and burning of churches by Vikings and Franks in the ninth century. *Viator – Medieval and Renaissance Studies*, 2014, 45 (1), pp. 73-97.  
DOI: 10.1484/J.VIATOR.1.103783

DALIN, O. *The History of the Swedish State*. St. Petersburg: Imperial Printing House, 1805-1807. (Russian translation from German).

DE BAILLOU, C. Archaeological salvage in the Morgan Falls basin. In: KELLY, A.R. (Ed.). *Univ. of Georgia Laboratory of Series, Report no. 4*. Univ. of Georgia, 1962, pp. 2-27.

*Elder Edda: Songs about Deities. The Scandinavian Epic* (translation, introduction, preface and comments by S. Sviridenko), 5th ed. Moscow: Lenand, 2018. 384 p. (Russian translation).

FOMENKO, A.T. *400 Years of Deception*. Moscow: AST Publishing House, Astrel, 2007. 352 p. (In Russian).

FOMENKO, A.T. *Numbers Against Lies: Mathematical Investigation of the Past. Critics of the Chronology of Scaliger. Shift of Dates and Cutting the History. New Chronology*. Moscow: Astrel, AST Publishing House, 2011a. 720 p. (In Russian).

FOMENKO, A.T. *We Change Dates – Everything Changes: New Chronology of Greece and the Bible. Mathematics Opens the Fraud of Medieval Chronologists*. Moscow: Astrel, AST Publishing House, 2011b. 656 p. (In Russian).

FOMENKO, Anatoly; NOSOVSKY, Gleb. *Official WEB-project of the scientific direction NEW CHRONOLOGY*. URL: <https://chronologia.org/en/index.html>

GOULD, R.A. *Archaeology and the Social History of Ships*, 2nd ed. Cambridge: Cambridge University Press, 2011. 388 p.

HARRIS, S.L. Chattahoochee stone ship burial decipherment. Extracted from: [https://www.academia.edu/24375111/Chattahoochee\\_stone\\_ship\\_burial\\_decipherment](https://www.academia.edu/24375111/Chattahoochee_stone_ship_burial_decipherment)

HAYWOOD, J. *Northmen: The Viking Saga, AD 793-1241*. N.Y.: Thomas Dunne Books, St. Martin's Press, 2016. 382 p.

JESCH, J. What does the word 'Viking' really mean? *The Conversation*. 5 April 2017. Extracted from: <https://theconversation.com/what-does-the-word-viking-really-mean-75647>

KHLEVOV, A.A. *A Brief History of the Middle Ages: Epoch, States, Battles, and People*. St. Petersburg: Palmyra Publishing House; Moscow: Book on Demand, 2018. 368 p. (In Russian).

KHLEVOV, A.A. The ship in the culture of the Bronze Age in Scandinavia: a geographical perspective. *Society. Environment. Development*, 2016, no. 1, pp. 65-69. (In Russian).

KIRPICHNIKOV, A.N.; DUBOV, I.V.; LEBEDEV, G.S. Rus and the Varangians: Russian-Scandinavian Relations during the Pre-Mongol Period. In: MELNIKOVA, E.A. (Ed.). *Slavs and Scandinavians*. Moscow: Progress Publ., 1986, pp. 189-297. (In Russian).

KLEVNÄS, A. Abandon ship! Digging out the dead from the Vendel boat-graves. *Nor. Archaeol. Rev.*, 2015, 48 (1), pp. 1-20. DOI: 10.1080/00293652.2015.1007892

KLIMCZAK, N. Sailing into the Unknown: The Search for the Story behind Stone Ships. 25 August, 2016. Extracted from: <https://www.ancient-origins.net/ancient-places-europe/sailing-unknown-search-story-behind-stone-ships-006518>

- LAGERBRING, S. *İsveççenin Türkçe İle Benzerlikleri. İsveçlilerin Türk Ataları*. Istanbul: Kaynak Yayınları, 2008. 119 p. (In Turkish).
- LANEMAN, M.; LANG, V.; MALVE, M.; RANNAMÄE, E. New data on Jaani stone graves at Vão, Northern Estonia. *Est. J. Archaeol.*, 2015, 19 (2), pp. 110-137. DOI: 10.3176/arch.2015.2.02
- LEBEDEV, G.S. *The Viking Age in Northern Europe and Rus'*. St. Petersburg: Eurasia, 2005. 640 p. (In Russian).
- LIND, J.H. Darkness in the East? Scandinavian scholars on the question of Eastern influence in Scandinavia during the Viking Age and Early Middle Ages. In: BJERG, L.; LIND, J.; SINDBÆK, S. (Eds.). *From Goths to Varangians: Communication and Cultural Exchange between the Baltic and the Black Sea*. Aarhus University Press, 2012, pp. 341-367.
- MARTINSSON-WALLIN, H.; WEHLIN, J. Stones in the south: decoding Bronze Age ritual practices on Gotland. *Curr. Swed. Archaeol.*, 2017, 25 (1), pp. 227-256. Extracted from: [http://www.arkeologiskasamfundet.se/csa/vol25\\_2017.html](http://www.arkeologiskasamfundet.se/csa/vol25_2017.html)
- MELETINSKY, E.M. Scandinavian mythology as a system. In: *Proceedings on Sign Systems, VII. In memory of Pyotr Grigoryevich Bogatyrev*. Uch. Zap. Tartu State University. Issue 365. Tartu, 1975, pp. 38-51. (In Russian).
- MELETINSKY, E.M. Swedish literature. In: *The History of World Literature, Vol. 5*. Moscow: Nauka Publ., 1988, pp. 264-271. Extracted from: <http://lit-prosv.niv.ru/lit-prosv/iv1-18-vek/meletinskij-shvedskaya-literatura.htm>
- MIKHAILOV, K.A. *The Elite Funeral Rite of Ancient Russia*. St. Petersburg: Branko Publishing House, 2016. 272 p. (In Russian).
- NOSOVSKY, G.V.; FOMENKO, A.T. *Christ: Rus' and Rome*. Moscow: AST Publishing House, 2018a. 288 p. (In Russian).
- NOSOVSKY, G.V.; FOMENKO, A.T. *Foundation of Rome: Beginning of Horde Russia. After Christ. The Trojan war*. Moscow: Astrel, AST Publishing House, 2011. 750 p. (In Russian).
- NOSOVSKY, G.V.; FOMENKO, A.T. *How it Was in Reality: Doctor Faustus. Christ through the eyes of the Antichrist. The warship "Vasa."* Moscow: AST Publishing House, 2014. 380 p. (In Russian).
- NOSOVSKY, G.V.; FOMENKO, A.T. *How it Was in Reality: Exhibition Jerusalem*. Moscow: AST Publishing House, 2020. 352 p. (In Russian).



- NOSOVSKY, G.V.; FOMENKO, A.T. *How it Was in Reality: God of War*. Moscow: AST Publishing House, Unknown Planet Publ., 2015. 576 p. (In Russian).
- NOSOVSKY, G.V.; FOMENKO, A.T. *How it Was in Reality: Reconstruction of the True History*. Moscow: Astrel, 2012a. 767 p. (In Russian).
- NOSOVSKY, G.V.; FOMENKO, A.T. *The New Chronology of Russia*. Moscow: AST Publishing House, 2012b. 752 p. (In Russian).
- NOSOVSKY, G.V.; FOMENKO, A.T. *How it Was in Reality: The Burial Mound of Christ and the Virgin. Tristan and Isolde*. Moscow: AST Publishing House, 2018b. 672 p. (In Russian).
- NOSOVSKY, G.V.; FOMENKO, A.T. *How it Was in Reality: Utopias and Socialism as a Struggle Against the Rus-Horde. They Worshipped and Hated*. Moscow: AST Publishing House, 2018c. 640 p. (In Russian).
- NOSOVSKY, G.V.; FOMENKO, A.T. *Old Russian Coins. Medieval Russian Coins with Arabic Inscriptions*. Moscow: AST Publishing House, 2024. 352 p. (In Russian).
- NOSOVSKY, G.V.; FOMENKO, A.T. *The Great Turmoil. The End of the Empire*. Moscow: AST Publishing House, 2008. 384 p. (In Russian).
- NOSOVSKY, G.V.; FOMENKO, A.T. *Tsarist Rome Between Rivers Oka and Volga: New Data about Virgin Mary and Andronicus-Christ, the Villain War of Novgorodians, Dmitry Donskoy and Mamay, Alexander Nevskiy and the Battle on the Ice on the Pages of the Antique "History of Rome" of Titus Livius and the Old Testament*. Moscow: Astrel, AST Publishing House, 2007a. 704 p. (In Russian).
- NOSOVSKY, G.V.; FOMENKO, A.T. *Tsar of the Slavs*. Moscow: Astrel, AST Publishing House, 2007b. 716 p. (In Russian).
- PEDERSEN, A. The Jelling monuments – a national icon between legend and fact. In: Von CARNAP-BORNHEIM, C. (Ed.). *Quo vadis? Status and future perspectives of long-term excavations in Europe, Schriften des archäologischen Landesmuseums. Ergänzungsreihe, Bd. 10*. Wachholtz Verlag, 2014, pp. 249-263.
- PETRUKHIN, V.Ya. *Viking Myths*. Moscow: Abris, 2019. 255 p. (In Russian).
- SAWYER, P.H. *The Age of the Vikings*. St. Petersburg: Eurasia, 2006. 352 p. (Russian translation).
- SAWYER, P.H. (Ed.) *The Oxford Illustrated History of the Vikings*. Oxford, N.Y.: Oxford University Press, 1997. 298 p.
- SHIPILIN, P.I.; KHLEVOV, A.A. A radically negative satirical depiction of the Russian Empire from abroad. *Scientific Bulletin of the Crimea*, 2018, no. 5 (16): 11. (In Russian).

- SKOGLUND, P. Stone ships: continuity and change in Scandinavian prehistory. *World Archaeol.*, 2008, 40 (3), pp. 390-406. DOI: 10.1080/00438240802261440
- STURLUSON, S. *Circle of the World*. Moscow: Nauka Publ., 1980. 691 p. (Russian translation).
- STURLUSON, S. *Younger Edda*. St. Petersburg: Nauka Publ., 2006. 144 p. (Russian translation).
- TAYLOR, A. Why was a 9th century Viking woman buried with a ring that says 'for Allah' on it? *The Washington Post*. 18 March 2015. Extracted from: <https://www.washingtonpost.com/news/worldviews/wp/2015/03/18/why-was-a-9th-century-viking-woman-buried-with-a-ring-that-says-for-allah-on-it/>
- TOKAREV, S.A. (Editor-in-Chief) *Myths of the Peoples of the World: An Electronic Encyclopedia*. Moscow: 2008. (The Soviet Encyclopedia, 1980. 1147 p.) Extracted from: [https://archive.org/details/Myths\\_of\\_the\\_Peoples\\_of\\_the\\_World\\_Encyclopedia\\_Electronic\\_publication\\_Tokarev\\_and\\_others\\_2008](https://archive.org/details/Myths_of_the_Peoples_of_the_World_Encyclopedia_Electronic_publication_Tokarev_and_others_2008)
- VAN DE NOORT, R. Seafaring and riverine navigation in the Bronze Age of Europe. In: FOKKENS, H.; HARDING, A. (Eds.). *The Oxford Handbook of the European Bronze Age*. Oxford: Oxford University Press, 2013, pp. 382-397. DOI: 10.1093/oxfordhb/9780199572861.013.0021
- VANDKILDE, H. Bronzization: The Bronze Age as pre-modern globalization. *Praehist. Zeitschr.*, 2016, 91 (1), pp. 103-123. DOI: 10.1515/pz-2016-0005
- WALLETTE, A. National histories. Sven Lagerbring and his channels of communication. In: ERIKSEN, A.; SIGURDSON, J.V. (Eds.). *Negotiating pasts in the Nordic countries. Interdisciplinary studies in history and memory*. Lund: Nordic Academic Press, 2010, pp. 99-120.
- WÄRMLÄNDER, S.K.T.S.; WÄHLANDER, L.; SAAGE, R.; REZAKHANI, K.; HAMID HASSAN, S.A.; NEIß, M. Analysis and interpretation of a unique Arabic finger ring from the Viking Age town of Birka, Sweden. *Scanning*, 2015, 37 (2), pp. 131-137. DOI: 10.1002/sca.21189
- WEHLIN, J. *Östersjöns Skeppssättningar: Monument och Mötesplatser under Yngre Bronsålder / Baltic Stone Ships – monuments and meeting places during the Late Bronze Age*. GOTARC Serie B. Gothenburg Archaeological Theses 59. Göteborg: Göteborgs Universitet, 2012. 393 p. Extracted from: <https://gupea.ub.gu.se/handle/2077/31901>
- WOOD, R. The pictures on the greater Jelling stone. *Danish J. Archaeol.*, 2014, 3 (1), pp. 19-32. DOI: 10.1080/21662282.2014.929882
- ZHUKOVSKY, M.O. Medieval weight weights with imitations of Arabic inscriptions. *Volga Region Archaeology*, 2018, no. 4 (26), pp. 117-136. (In Russian). DOI: 10.24852/2018.4.26.117.136