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### **THE NORDIC ORIGIN OF THE MYCENAEAN CIVILIZATION - THE FORGOTTEN FINNIC ROOTS**

"The old linguistic theory on the origins of Finno-Ugric languages, in describing their origins in a tight location near the Ural mountains, has done the world of scholarship a great disservice. For over a century scholars have completely ignored the Finno-Ugric languages in investigations of prehistoric Europe simply because they have been told they were not there, but in the east."

*Languages discussion: Origins and nature of the languages of the boat peoples, traditionally known as "Finno-Ugric", by A.Pääbo, 2016<sup>1</sup>*



<sup>1</sup> <http://www.paabo.ca/uirala/FinnoUgricbkgd.html>



In chapter 11.9 of *The Nordic Origins of the Odyssey and the Iliad: the Migration of Myth* (2022), Felice Vinci mentions: “traces of prehistoric activities of seal hunting were found in Gotland”.

It is important to add the following:

A DNA study done on the 5000-year-old skeletal remains of three medieval seal hunters from Gotland showed they *were related to modern Finns*, and a peasant from the parish of Gökhem in Västergötland on the mainland in Sweden turned out to be a relative more *closely related to modern Mediterraneans*.<sup>2</sup>

This further refutes that the ‘Finnish tribes’ allegedly descended to the Baltic only 4000-2000 years ago ‘from somewhere between the Urals and Kama’, and also indicates a close connection of the Baltic with the Mediterranean 5000 years ago.

### ***The Odyssey vs. Odysseus***

The name of the epic, *Odyssey*—is traditionally considered to derive from the Greek alternative name of the main hero—*Odysseus*. Yet, does it really? *Odyssey*, *Ὀδύσσεια* as the epic name is curiously consonant to the Nostratic lexics with meaning of “a song” scattered among the languages of the very different ‘families’ around the Globe, including the Greek *ὠδή*, Eng. *ode* – “a song, a lyric poem”; Norse *Edda* – the main epic in the Scandinavian mythology; Iranian *Gāthas*, *Gāthā* – the poetic hymns of Zarathushtra (Zoroaster) in the Avesta; Hebrew [*ode*] *הִלְלוּ* – “the praising, the ode”; Hebrew [*odia*] – “he will tell”; Ingush (people in Caucasus) *aḍua* [*adia*] – “will you tell?”; Ingush *aḍḍu* [*addō*] – “I will tell”; Turkish *ötüş* – “a song”; Japanese 歌 [*utā*] – “a song”; 歌う [*utau*] – “to sing”; etc.

These words, and, first of all, the name of the *Odyssey* epic, may have a possible connection to Estonian *uudised*, *uudiseid*, Finnish *uutis*, *uutiset* – “the news”; Est. *uudise* – “a story”; Est. *uudest*, *uudesta* – “a short story, novel”; Est. *muinasjutt*, archaic Fin. *muinaisuuteen* – “a fairy tale” (literally, “old news”).

The latter, at the same time, have a connection to such stem words as Lappish *ođas*, Est., Izhorian *uus*, *uude*, *uudis*, Fin., Votic *uusi*, *uuden*, *uudelle*, Karelian *uuzi*, Livonian *ūž*, Ludic *uuz*, Mari *u*, Hung. *új*, Erzian, Mokshan *od* – “new”.<sup>3</sup>

Interesting is also the direct comparison to Arabic حديث [(h)adis] – “new”; “news, story”.

Even today the Italians, when they want to tell a story (“the news”) with many details (a very long, hard and troubled story, often an unhappy story), say: *ti racconto l'Odissea* (‘I will tell you the Odyssey’), which coincides both by meaning and phonetically to Est. *räägin teile uudiseid* (‘I will tell you the news’).

And yet a one more word very commonly used by the Italians, *adesso* – “now” – obviously has a relation to Est. *uudis*, Lappish *ođas*, Arabic حديث [(h)adis] – “new” (similar to “now” and “new” connection within English).<sup>4</sup>

<sup>2</sup> <https://www.hmong.press/wiki/Gotland>

<sup>3</sup> This is a part of the ‘morning solar’ lexics, originally the epithets of ‘a young, new morning sun’: e.g. in Sanskrit [*udaya*] – “the sunrise”; in Sumerian [*u*, *ud*] – “new”; [*ed-*] – “to rise”; [*utu.e*, *ud.e*, *ut.tu*] – “the sunrise, the east”; [*hud-*, *had-*] – “to shine, illuminate”; [*ud*] – “the day”; [*utu*] – “the Sun, the day”; [*utah*] – “the Skies, the Paradise”; *Utu* – the God of the Sun in Sumerian mythology: <https://new-etymology.livejournal.com/26253.html>

<sup>4</sup> Yet, the Italian philologists, not recognizing the Finnic languages as the remnants of the Old Europe speaks, and not making any comparisons to them, have invented a clumsy-clumsy explanation that *adesso* allegedly derives from Vulgar Latin “ad ipsum ossia” (with a meaning of “at this” [moment], the word *momento* being miraculously ‘dropped off’).



The alternative name of Ulysses – *Odyseús* or *Odyseús* in the Ionian dialect in Greece, *Utuse* in Etruscan – was very likely born during the centuries of retellings of the epic, the change of the languages in which it was transmitted, and, possibly, as a result of the transfer by the Greeks of the name of the *Odyssey* epic onto the name of its main hero (and not vice versa).

In Boeotia, Attica and Corinth until the 6th-7th centuries BC Ulysses' name appears in the Homeric poems as *Olyttes* or *Olysseus* with -L- instead of -D-. According to Paul Kretschmer, *these were the earlier forms* of the main hero's name (P. Kretschmer, *Penelope*, Wien, 1945, pages 80-93). The Latin language has retained the name as *Ulyses* or *Ulysses*.

The alternation of -l- and -d- is regarded as regular – and an example of such a change is illustrated by scholars' comparison of the Greek *dákryon*, "tear", and the Latin *lacrima*, "tear". However, it is likely mistakenly stated that -d- transformed into -l- in the name of the Homer's hero, and not vice versa, deriving from the earlier Greek forms (*Olyttes* or *Olysseus*).<sup>5</sup>

Leo Klein notes that "the variability of this name already within the Greek language does not obey the usual sound relationships between the Greek dialects, the rules for branching a word into dialects, or the rules of sound change in the transition from one dialect to another (...) this variability of the name suggests that it was a *pre-Greek name* borrowed by the Greeks from the previous inhabitants" (L. Klein *The Bodiless Heroes. The Origin of the Characters in the Iliad*. St. Petersburg, 1994, p. 108).

According to Klein, due to the consonance of the more recent name *Odyseús* with Greek *odissestai* ("I suffer"), *odysao* ("I act anger"), *odyssámenos* ("he who hates") "the epithet of 'long-suffering' stuck to the name in the epic, and the bards' interpretations arose, such as "angry", "hating~hateful" (*Odyssey*, 1.62; 19.407-409);<sup>6</sup> however, they were not the primary meanings of the name.

It seems that the assignment of the name "Odysseus" by Autolycus to his grandson ("let him be called Odysseus by name / that is, angry...") is an insertion of a late Greek bard, who was already at his time trying to deduce the etymology of the name, by consonance. A really strange name that a loving grandfather would give to his grandson! And it is even more strange that the scholars, at the same time,

- disregard the sequence and consider the *aboriginal* name of the epic of *Odyssey* to be deriving from the more recent, altered name of the protagonist (who initially was called *Olysseus*);
- never compare the name of the epic of *Odyssey* to the Greek word *ωδή* ("ode, song, lyric poem"); and
- never tried to deduce a separate etymology of the ancient name *Olysseus*, *Ulysses*.

<sup>5</sup> <https://www.etymonline.com/word/ulysses>

<sup>6</sup> The phonetically consonant semantic field for the name *Odyseus* with the meanings of "hatred" and "unhappiness", covering the languages of very different 'families', is outlined below—however, this is not the basis for a name!

*hate* (Eng.), *hete* (Old Eng.), *haat* (Dutch), *hat* (Swedish), *had* (Danish), *Hass* (German) – "hatred, anger, envy, malice, hostility"; *hata* (Swed.), *hade* (Dan.), *hassen* (Ger.) – "to hate";

*ādā* (Livonian), *hāda*, *hāta* (Est.), *hātā* (Votic, Fin.), *hādā* (Izhorian, Karelian), *hāda* (Vepssian) – "a misfortune, disaster, illness, grief, poverty, adversity, misfortune, weakness";

*jad* (Serbian, Croatian), *jađ* (Slovenian) – "a sorrow, grief; an anger; a poison";

*odio* (Ital., Spanish) – "hatred"; *odi*, *odio* (Latin), *odiar* (Spanish), *odiare* (Ital.) – "to hate"; *odiosus* (Latin), *odioso* (Ital.) – "hated, odious";

*Eiter* (Ger.), *eitur* (Icel.), *etter* (Swedish, Dutch) – "a poison; pus; anger";

[*kēdos*] (Old Greek) – "a misfortune, sadness, mourning, funeral rites": <https://www.etymonline.com/word/hate>;

*κηδεία* [*kidia*] (Greek.) – burial;

*kaduka* (chewa, language in South Africa) – "an evil, anger, jealousy"; *kudana* – "to hate".

See further – *Hades*: <https://anti-fasmer.livjournal.com/368544.html>



### *Olysseus, Ulysses*

Felice Vinci states: "the Nordic character of *Ulysses, the Navigator par excellence*, fits perfectly in the context of the Bronze Age, which saw a great development of navigation, undoubtedly favored by the favorable climate: the lines of verses Homer devotes to the skill of the Pheacian sailors give a precise testimony".

Hence, it is important to make comparisons of *Ulysses'* name (and its earliest Greek form of *Olysseus*) to Est. *uljas, ulja, uljaspäine, julge*, Fin. *uljas, julkea*, Livonian *julgi*, Votic *julkõa*, Izhorian *julkia*, Karelian *julgei* – "brave, pert, daring, valiant, heroic, courageous, fearless, bold, confident" (e.g., Est. *uljas meremees* – "a daring brave sailor"; Est. *uljas mereretk* – "a daring adventurous sea travel"; Est. *julge võitleja* – "a brave fearless fighter"; Est. *julge mees, julgur*, gen. *julguri* (Est.) – "a brave man"; Est. *julgete päralt on võit* – "victory belongs to the brave"; Est. *julge(ma), jultu(ma)* – "to dare, to venture"; Est. *uljaspea* – "a daredevil, a brave man, a bold head" (e.g., *ainult vähesed uljaspead julgesid* – "only the few brave men dared to risk").

Probably, the Roman name *Julius* and the Hungarian title of supreme commander – *Gyula, gyula* – are the variations of the above.

It is worth noting also the following related cognates, with such variation in meaning as: Est. *õilis*, gen. *õilsa*, Fin. *uljas* – "noble, honorable, generous, genteel, knightly, lordly, high, grand" (e.g., *õilis inimene* – "a noble person"; *õilis hing* – "a great, noble soul").

Possible stem words include Est. *eel, eelis* – "before, in front, located in front", "first, preceding"; "an advantage, superiority, privilege"; Mansi *ēl(a)* – "in front"; Est. *ülem*, Fin. *ylä* – "main, supreme"; Est. *üle*, Fin. *yli* – "top, above"; Livonian *i'ļ*, Votic *ülees*, Izhorian *ülä*, Karelian *üli*, Ludic *ülen*, Vepssian *üläh* – "top, above"; Mari *βəl* – "up"; Udmurt, Komi *vıl* – "top, upper, the best"; Komi *vılə* – "above, from above"; Hung. *ülni* – "to preside" (for example, on a throne).<sup>7</sup>

Apparently the same lexical stem is found in an important name of Mount *Olympus*, belonging to the pre-Greek substrate.<sup>8</sup> In particular, Mount *Olympus* is the name of the highest mountain peak in Greece (2917 m) as well as the name of the highest mountain peak in Cyprus (1952 m). This toponym is directly comparable, both semantically and phonetically to Finnish adjective *ylempi* – "the highest"; whereas *-mpi* is the ending of the superlative comparative degree of adjectives.<sup>9</sup>

<sup>7</sup> This is a part of the Nostratic basic lexics (probably, originally the 'solar' lexics), with its traces present all over the world. Compare to Kazakh *ұлы, ұлық* [*uly, ulykh*], Tatar *олы, олуг* [*oly, olug*] – "big, great, elder, adult, mature; elderly, respectable, authoritative, famous, high-ranking"; Turkish *ulu* – "great, outstanding, exalted; very big, huge, tall"; Albanian *hyll, yll* – "a star"; Arabic [*ʾāliya*] – "top"; Hebrew [*aliya*] – "a rise, ascent, elevation"; Arabic *Allah*; Ilyakh, Hebrew *El* – "the God"; Tatar *ulahu, ilahi* – "divine, godly; a god, deity"; Ingush *э́ллы* [*eilu*] – "exalted"; Ingush *у́лу* [*uli*] – "big, great"; Old Ingush *а́л, ала* [*al, ala*] – "the Sun"; Akkadian [*illa*] – "exalted"; Sumerian [*ila*] – "to raise, elevate"; Sumerian [*elam, ūlām*] – "upper"; Tagalog (Philippines) *ulo* – "the head"; Maori and Hawaiian *aliki* – "the chief leader"; Rus. *великий* [*velikiy*] – "great, superior"; etc.

Also noteworthy is the comparison of Ingush *э́л, эла, а́ла, аьл* [*elu, ela, alla, al*] – "the leader, lord, king"; Ingush *э́ло, э́ле, э́лан*, pl. *э́ллы* [*elo, ele, elan, pl. eliy*] – "the prince, count"; Ingush *э́ллы́н* [*eliin*] – "princely, royal" – and *Ελλην*, *Hellenes*, in Greek mythology, the ancestor of the *Hellenes* (Greeks) kin. Compare further the Ingush *а́ьлад, а́ьллад, allad* – "principality, county, possession" – and *Ελλάδα, Ελλάς, Hellas* (Greece).

See <https://new-etymology.livejournal.com/25788.html>

<sup>8</sup> See *The non-Greek substrate lexical layer in Greece* <https://linguaphiles.livejournal.com/6221442.html>. Formally, the name *Olympus* is still considered to be 'of unknown origin' <http://www.etymonline.com/index.php?term=Olympus>.

<sup>9</sup> See <https://new-etymology.livejournal.com/318959.html>



### *The Iliad*

The name of the epic about the Trojan War – the *Iliad*, Ἰλιάς – is traditionally associated with the alternative name of Troy used in the epic – the Sacred *Ilion*. As already noted above, the name of the city may be connected with the worship of the sun god *Helios*, ἥλιος, and a variation of his name known today as Saint *Ilya*, or *Elijah*.

**The directly related Balto-Finnic words, with the dual meaning of ‘sunshine’ and ‘sonority’ include the Votic *eliä*, Finnish *heleä*, Estonian *hele*, *heleda*, Ladic *heledad*, Vepssian *heled* – 1) “light, bright”; 2) “live, sonorous, loud”.**

Compare also the Est. *heljad* – “dancing lights, sparks on the waves” (where –d being the plural ending in Estonian) – and Greek *Heliades* – daughters of *Helios*, the Sun God. According to myth, *Heliades* dropped their tears into the sea water, and they turned into amber.

However, does the *Iliad* epic name in fact derive from the name of the Sacred city of *Ilion*? By analogy with the assumption that the *Odyssey* epic may have meant, literally, “a song, a story” – could it be that the *Iliad* may have had a similar original meaning, perhaps under the influence of some other languages through which the epic was transmitted and re-told?

**A comparison of the name *Iliad* may be made with such Nostratic lexics as the Sumerian [*illu*] – “a song”; Chechen and Ingush *illi* – “a song”; Ingush *illi-yi*, *illi adda* – “to sing”; *illi-ya* – “he sings”; *illancha* – “a singer”; *tekama illi* – a pagan ritual chanting.**

Even in the distant endangered Ket language (in the Yenisei basin), one can find the verb *u'nb* [*i't*] – “to sing”; in Yakut language – *ыллаа* [*yllaa*] – “to sing”.

Compare further to Latin *elegia*, Greek [*elegos*] – “a lamentation, mournful song”.

Compare further to Est. *heli* – “a sound, incl. musical”; Est. *helinda* – “a voice”; Est. *keel*, gen. *keele*, partitive *keelt*, Fin., Karelian *kieli*, Livonian *kēl*, Votic *tšeeli*, Izhorian *keeli*, Vepssian *kel*, Lappish *giella*, Erzya *kel*, Mokshan *kāl*, Udmurt *kil*, Komi *kiv*, Khanty *kel* – “a language, word, means of communication”. Compare also to Est. *hala* – “mourning, moaning, groaning, lamenting”, Est. *hāäl* – “voice”; Est. *hāäle*(ka(s)) – “vociferous, loud”; Ingush *хаал* [*haal*] – “speak!”; Ingush *ал*, *ала*, *аьлар*, *оала* [*al*, *ala*, *allar*, *oala*] – “say, speak”; Mongolian *хэл* [*khel*] – “a language, speech”; *хоолой* [*holoy*] – “a voice”; *хэлэх* [*khaleh*] – “to speak”; Quechua [*qallo*] – “a language”; Maya [*hal*-] – “to speak; declare”; Maya [*al*] – “to say”, etc.<sup>10</sup>

### *Ithaca*

It is important also to pay attention to the probable etymology of the name of *Ithaca* island, “the last in the sea / toward the night, whereas the others lie toward the dawn and the sun” (*Odyssey* 9.25–26). Seems that its name reflects exactly such geographic position “towards the night, the evening, the sunset”: in Southern Estonian *õdak*, *õtak*, in Livonian *õ'dõg*, in Votic *õhtago*, *õhtogo*, in Estonian and Izhorian *õhtu*, *ehtu*, *ohtu*, *õdang*, in Finnish *ehtoo*, in Karelian *ehtü*, in Vepssian *eht* – is “the end of the day, evening, sunset, west”.<sup>11</sup>

Could it be that the island of Lyø identified by Felice Vinci as the Homeric *Ithaca*, “the last toward the night” in the Danish South-Fyn Archipelago, once may have been called with a Baltic-Finnic name?

<sup>10</sup> See <https://new-etymology.livejournal.com/32530.html>

<sup>11</sup> See <https://new-etymology.livejournal.com/293095.html>



### **"Lotophages"**

It is commonly considered that lotophages, Λωτοφάγοι were the "lotos eaters" living under the constant drug effects. The blue lotos growing in the Nile Valley could indeed produce such effects.

Interestingly, two Ulysses' fellows were tempted to join the Lotus-eaters and revert to a primitive state, but they were forced to go back to their ship (*Odyssey* 9.98). Very likely, Homer describes *an island of deserters*. In order to understand this phenomena, one may recall recent history parallels when certain islands were becoming homes to the run-away military sailors, e.g., the Nauru island in the Pacific:

**"Throughout the 19th century, the island [of Nauru] was of interest to escaped convicts and sailors-deserters, who considered Nauru a place pleasant in all respects. So they even named it the *Pleasant Island*. The local inhabitants, which did not number even a thousand people, according to the testimony of contemporaries, were 'constantly drunk from coconut wine', and received the new settlers so cordially that in 1881 one of the convicts became the king of the island."**<sup>12</sup>

It is also probable that the myth about the lotophages could have been incorporated into the *Odyssey* from the different seafaring places (that could have had conditions similar to Nauru island, in the remote times). As regards the *lotos* – it is worth mentioning the ancient illustrations and figurines (in Egypt, in Crete) containing images with poppies and *blue lotus flowers* – the latter well known for their drug intoxicating effects. The blue lotus grows in East Africa (from the Nile Valley to the extreme south of the continent), in India and in Thailand.

If we are dealing with the possible compilation of the many stories in the *Iliad* and *Odyssey*, and the introduction of Mediterranean details into the originally northern epic, then it turns out to be not so illogical for Ulysses to undertake a journey from Schliemann's Troy, attacking the Turkish city of *Izmir* on the way (corresponding to Homeric *Ismar*), taking a further route to the Greek Cape Malea, and being blown away off the course to the Greek Ithaca by a sudden contrary wind, and appearing in the Nile estuary with the opiate blue lotuses growing there. Nevertheless, in the following tales of Ulysses, we find ourselves clearly in the north of the Atlantic.

Yet it may have been that the *lotophages*, Λωτοφάγοι were not even "the eaters" of some "lotos" (as the Greeks literally took their name from the inherited foreign myths), but had an original *literal* meaning of **"the run-away sailors, deserters, quitters"** – which also well explains why Ulysses had to use force to bring the two of his sailors who wished to stay on the island of lotophages, back to his ship.

As in many other cases, the Baltic-Finnic languages come as a help to understand the meaning of *lotophages* name, in particular, Est. *lodev*, *lodeva*, *lodevakas*; *lõtv*, *lõtvakas* – **"loose, loosened, relaxed, weak, flabby, hanging out, lazy"** (e.g. *lodev poiss* – "a weak-willed boy"; *lodevine* – "a loose behavior"; *lodev kord* – "a loose discipline"); Est. *loid*, gen. *loiu*, part. *loidu*, Fin. *loitia* – "lethargic, flabby, relaxed"; Est. *loidu(ma)* – "become lethargic, go limp", Est. *loidus* – "lethargy, relaxation, apathy, indifference".

Compare also to archaic Russian *лымать* [*lytat*] – **"to refrain, to abstain (from working or military service)"**; Rus. *лодырь* [*lodyr*], Ukrainian *ледарь*, *лодар* [*ledar*, *lodar*], Est. *looder*, Old German *lodder*, *lode* – **"a lazy~loose person, a quitter, a loafer"**; Ingush *леде*, *леду*, *ледур* [*lede*, *ledu*, *ledir*] – "to cheat"; Ingush *ледар* [*ledar*] – "cheating; negligent"; etc.

<sup>12</sup> <https://www.kommersant.ru/doc/136378>



### *Phaeacians and Vikings*

Felice Vinci compares the Phaeacians and the Vikings both for their location and the seafaring skills:

Before we leave Norway and head for Ithaca aboard the Phaeacian ship taking Ulysses home, we should remember that, thousands of years after the events related by Homer, the Vikings made their debut in history on the southern part of the Scandinavian peninsula—indeed, on the very spot where Ulysses encountered the Phaeacians. (...) It is quite reasonable to assume a connection between the ocean-traveling Norwegian Vikings and the “long-oar Phaeacians” (*Odyssey* 8.191) who were “more skillful than any other man / at steering ships in the sea” (*Odyssey* 7.108–109). Nausicaa also states that the “Phaeacians do not care for the bow and quiver, / but for masts, ship oars and good ships; / being proud of them, they sail on the foamy seas” (*Odyssey* 6.270–272).

Andres Pääbo, a researcher who deciphered many of the ancient Venetic runic scripts, in addition to location of Phaeacians in Scandinavia and comparing them to the Vikings for their seafaring skills, goes further than this, and believes that the Vikings actually correspond phonetically to Phaeacians:

If we are correct in saying the original Scandinavian seafarers were Finnic, we can note that in Estonian, *vii* means ‘carry’, and can be nominalized to *viik* ‘thing carried, ware’ (today with lower vowels as in *vea* it has a meaning more like ‘transport’.) Thus there is a strong possibility that the Greek word *Phaiekes* is a Greek accent distortion of something like *viigis, veagis, viiges*—‘(people) of the shippings; shippers, carriers’. Thus the word *Phaeikes* is not from Greek, but an interpretation of the name of a people who in their own language said *viigis* or *veagis*—‘(people) of the carryings’. In that case the name *Viking* too ultimately came from the Finnic.<sup>13</sup>

Expanding on the term *vii*—has cognates not only in the Finno-Ugric languages (Vepsian *ve*, Estonian *vii*, Livonian, Fin. *vie*, Karel., Votic, Izhora *viijä, viijä, veejjä*, Erzia *vije*, **Lappish viikkä** – “to carry, transport, send, take away”; Udmurt, Komi *vajin, vajin* – “to bring, to deliver”; Khanty, Mansi *wü-, wu-, wi-* – “to take, buy, deliver”; Hung. *visz-* – “to take, carry”; *vesz-* “to take, buy”). In Russian *везму, везму* [*vesti, vezti*] – “to carry, transport”; in the Caucasian Ingush language *вез-* [*vig-*] – “to lead, carry”; *вухар* [*vikhjar*] – “to carry away”; *везуштор* [*vigjtor*] – “the one who carries away”; in Latin *vehere* – “to carry”; *vector* – “carrier”.

This lexicon is water-related terms and may be connect to Estonian word *vesi*, gen. *vee* – “water”—and must also relate to Latin, Ital. *via*, Ger. *Weg*, Sw. *väg*, Eng. *way*—as well as Ital. *viaggio, viaggiare* – “a travel, to travel”.<sup>14</sup>

### *Achaeans*

Felice Vinci believes that phonetically the Vikings must correspond to Achaeans: “Achaeans (*Achaiōi*) can be readily seen in the term “Vikings.” (Chapter 3.1).

Yet, the Achaeans, as another seafaring people, sea travelers, are rather related to the following lexics: Swedish *åka* – “to go, move, travel”; Norse *Ægir, Aegir* – the God of the Sea (which name, according to Vinci, is also recalled in the name of *Aegean* sea in the Mediterranean); Russian *ехать* [*yehat*] – “to go, move, travel”; Ingush *axa-* [*aha-*] – “to move, wander, travel”; *acha-* [*yaha-*] – “to float”; Church Slavic *ehu-*, Latin *ecus, equa, equus, equos*, Old Irish *ech*, Old Eng. *eoh* – “a horse; a ship”.

<sup>13</sup> A.Pääbo, *The Odyssey's Northern Origins and a different author than Homer*.

<http://www.paabo.ca/papers/pdfcontents.html>

<sup>14</sup> See <https://new-etymology.livejournal.com/22177.html>



There must exist a further relation to the water basic lexicon: Sumerian [*aga.a, agu, ega*] – “a wave, flow”; Latin *aqua* – “water”; Erzia *eza, ěza, ezan* [*ega, yoga, egan*], Mari *йогын* [*yogyn*], Khanty *ĕzan, ĕхан, юхан, юган* [*yogan, yohan, yuhan, yugan*], Est. *iõgi*, Fin. *joki* – “a river”; Tatar *azy* [*agu*] – “to flow, float”; Turkic *aku, aki*, Azeri *axın*, Kazakh *ағын* [*ahyn*] – “a flow, river”; Turkish, Azeri *akıntı* – “a flow, stream”; “a circulation, drifting”; Ital. *oceano*, Eng. *ocean* – initially ‘**River Ocean**’ – a circulating stream in the ocean, like Gulf Stream; Evenkian, Manchurian languages in the Far East *aga* – “a rain”; *okkat, okata* – “a river”; etc.<sup>15</sup>

### *Aeolus, the Lord of the Winds*

Felice Vinci places the home of the powerful Aeolus (*Aiolos*), the king of the mythical island Aeolia, who aided Ulysses supplying his ship with a leather bag in which he had “locked the ways of the howling winds” (*Odyssey* 10.20)—on Yell, one of the larger islands of Shetland Islands. To corroborate this idea, Vinci quotes James Frazer in *The Golden Bough*:

Shetland Islands seamen even today buy winds in the shape of handkerchiefs and strings knotted by old women who claim to be able to control storms. People say that in Lerwick there are old witches who live by selling winds.

As for the name of Aeolus Vinci adds that his “Greek name means “variable,” with clear reference to the sea’s unpredictable nature”. However, *Aeolus* (*Aeol*) might in reality appear to be a pre-Greek name.

At the beginning of the 20<sup>th</sup> Century inhabitants of the Karelian villages of Olonets district in the North of Russia still used the word *ѣль* [*yol*] for ‘wind’, and verb *аэл-, аэлта* [*ael, aelta*] – ‘to speed, pursue, drive, move’.<sup>16</sup> In the Tver dialects of Karelian: *ajella* – ‘to pursue, drive, move’. Other directly related words in Finno-Ugric and Turkic languages include: Crimean Tatar, Turkish, Azeri, Uzbek *yel*, Bashkir *ел*, Kazakh *жел*, Tatar *ял*, Chuvash. *чӳл*, Hakas. *чул*, Hung. *szél* – ‘wind’; Turk., Azeri *yol*, Tatar. *юл*, Kazakh. *жол* – ‘way’.<sup>17</sup>

Regarding the talismans still sold in the Shetland Islands, Vinci further emphasizes:

These “knotted strings” remind us that Aeolus had bound the windways, as we have already seen: “he bound (*katedēse*) the ways of the howling winds” (*Odyssey* 10, 20), where *katedēse* is a form of the verb *katadeō*, “to bind”, also found soon after: “He bound (*katedei*) this bag in my ship with a shiny / silver chain” (*Odyssey* 10, 23-24).

Also this Greek verb used in the *Odyssey* has direct relatives outside the limited group of languages classified as ‘Indo-European’<sup>18</sup> – in particular, in the languages of Old Europe erroneously excluded from comparisons: Estonian *kuduma, kududa, kootama, kootada*, Finnish *kutoa*, Livonian *ku'ddō*, Karelian *kuduo*, Vepssian *kudoda*, Lappish *goddit*, Erzia *kodams*, Hungarian *kötni* – “to knit, weave”; Est. *kootuma, kootuda* – “to tie together”; Fin. *kudos*, Est. *kude, koetis* – “a weaving, knitting, fabric”; Fin. *kudottu* – “woven”.

Simo Parpola, professor of Assyriology at the University of Helsinki, in his research further points to a direct connection with the language of the ancient Sumerians, in whose lexicon [*kud-*] meant “to make clothes”; [*kode, kad-*] – “to bind, knit, weave.”<sup>19</sup> And this is just one of many similar comparisons. Parpola notes:

To date, I have systematically gone through about 75 per cent of the Sumerian vocabulary and identified over 1700 words and morphemes that can be reasonably associated with Uralic and/or Altaic etyma, allowing for regular sound changes and semantic shifts.<sup>20</sup>

<sup>15</sup> See <https://new-etymology.livejournal.com/46361.html>

<sup>16</sup> Source: П. Успенский, *Русско-Чудский словарь с некоторыми грамматическими указаниями*, Санкт-Петербург, типография Смирнова, 1913..

<sup>17</sup> <https://new-etymology.livejournal.com/147470.html>

<sup>18</sup> “Indo-European” Hypothesis as the major Pseudo-Scientific Theory in the past 150 years

<https://new-etymology.livejournal.com/20922.html>

<sup>19</sup> Simo Parpola, *Etymological Dictionary of the Sumerian Language*, Eisenbrauns, 2016.

<sup>20</sup> [http://s155239215.onlinehome.us/turkic/42TurkicAndSumer/SimoParpola\\_Altai-UralicAndSumerEn.htm](http://s155239215.onlinehome.us/turkic/42TurkicAndSumer/SimoParpola_Altai-UralicAndSumerEn.htm)



#### WAS THERE A MIGRATION?

Felice Vinci *The Nordic Origins of the Odyssey and the Iliad: the Migration of Myth* (2022) does not admit a simultaneous coexistence of a similar culture throughout Old Europe and Greece, and claims a physical "migration of the Baltic Achaeans to Greece" (implying the movement of ethnicity, culture, and language at the same time) as a result of a probable climatic catastrophe about 3600 years ago.

This is a rather "slippery" postulate: any hypothesis of *ethnic* migration must be confirmed by DNA genealogical research on the movement of haplogroups, but Felice Vinci does not support his theory with such evidence. At the same time, however, as prof. Leo Klein noted, the equation of the migrations of ethnic groups, cultures and languages is always very provisional:

The development of haplogroups is one tree, the development of cultures is another tree, the development of languages is a third tree, and only some of their branches can coincide.<sup>21</sup>

**Andres Pääbo, after familiarizing himself with the studies of Felice Vinci, also questions whether it is worth elaborating the hypothesis of ethnic migrations – instead, we might be merely dealing with the possible transfer of mythological plots in the course of retellings of the epic by the wandering bards who traveled together with ancient merchant seafarers:**

It was not necessary to create an elaborate fantasy about a huge migration south. All that was necessary was that (...) the *Odyssey* was written by a later author and took place in the north, the latter author simply changing northern names to names familiar to his Greek audiences. It is easier for one man to change names so as to make the north play the role of the Mediterranean, than to have thousands of men migrate south in a fantastic behaviour of which there is not a shred of evidence.

It is easy for scholars to sometimes get an impression that Finnic northerners travelled to the Aegean because in fact archeology has shown there was amber trade to southeast Europe beginning as early as 3000BC (from archeology finding Baltic amber in tombs of Babylon). With amber travelling south for thousands of years, aspects of the north travelled south, and the traders who carried the wares south would have established colonies there.

The peoples ancient historians called Veneti or Eneti probably began as amber traders. It is not surprising that ancient Greeks identified the Eneti at the Adriatic as the source of amber 'from the ends of the earth'.<sup>22</sup>

<sup>21</sup> [http://www.archaeology.ru/Download/Klein/Klein\\_2007\\_Drevnie\\_migratsii.pdf](http://www.archaeology.ru/Download/Klein/Klein_2007_Drevnie_migratsii.pdf)

<sup>22</sup> A.Pääbo, *The Odyssey's Northern Origins and a different author than Homer*, <http://www.paabo.ca/papers/pdfcontents.html>



CONTINUITY OF TIMES—OR A DESCRIPTION OF THE SAME TIME PERIOD,  
SCATTERED AT DISTANCES OF THOUSANDS OF YEARS IN HISTORY TEXTBOOKS?

Felice Vinci's research *The Nordic Origins of the Odyssey and the Iliad: the Migration of Myth* (2022) is permeated with evidence of the identity of the descriptions of the 'Mycenaean world' in the *Odyssey* and the *Iliad*, the descriptions of the Germans by Tacitus (a millennium later), and in the sagas of the Viking world (dating a one more millennium after). It is very possible that in reality the narrations might be describing one and the same period, erroneously allocated by chronologists of the 16th century (Scaligerian chronology) to extremely far distances from each other.

Felice Vinci writes: "the radiocarbon revolution, based upon radiocarbon dating, has backdated of many centuries the rise and development of the European Bronze Age". However, how trustworthy can the radiocarbon dating be, with its already well known cases of erroneous misallocations by thousands of years?

Noteworthy is the remark of one of Vinci's critics: "There are no sails on ships carved in rocks from the bronze age of Scandinavia – not a single indisputable one!"<sup>23</sup> Yet, Homer's poems describe ships of exactly the same design as those of the Vikings, with a removable mast!

Viking arrows are melting out from under the glaciers in Norway, in areas where a warm climate prevailed during the Viking period. But arrows that have melted out in the same place are assigned to a variety of very different dates (from 4,000 to 1,000 years ago).<sup>24</sup> Is this correct? Could they belong to just one period instead?

Also, there are still incomprehensible Scandinavian 'replicas' of the wanderings of Ulysses of the 13th century AD (*Merugud Uilix maicc Leirts*).

Additionally, if the *Narva-Vtroja-Skamja-Söömoja* turns out to really be the Homeric *Troy-Scamander-Simoent(Simois)*, then how could the geographic names from the Germanic/Slavic and Balto-Finnic languages simultaneously coexist more than 3000 years ago?

What if the opponents of the Scaligerian chronology (which laid out, four centuries ago, the history of antiquity) turn to be right? The critics of such chronology include scholars from the 16th century to present – not only and not so much Fomenko and Nosovsky with their alternative "new chronology".<sup>25</sup>

Also, there is a question regarding the authenticity of the antique texts of the Greek and Roman authors—which survived to nowadays only via their multiple physical re-writings and re-printings during the Middle Ages. What if some of these works were the elaborate forgeries made in the Middle Ages?

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<sup>23</sup> [https://www.amazon.com/Baltic-Origins-Homers-Epic-Tales/product-reviews/1594770522/ref=cm\\_cr\\_dp\\_d\\_show\\_all\\_btn?ie=UTF8&reviewerType=all\\_reviews](https://www.amazon.com/Baltic-Origins-Homers-Epic-Tales/product-reviews/1594770522/ref=cm_cr_dp_d_show_all_btn?ie=UTF8&reviewerType=all_reviews)

<sup>24</sup> [Bit.ly/2JbvY2](https://bit.ly/2JbvY2)

<sup>25</sup> <https://new-etymology.livejournal.com/383631.html>