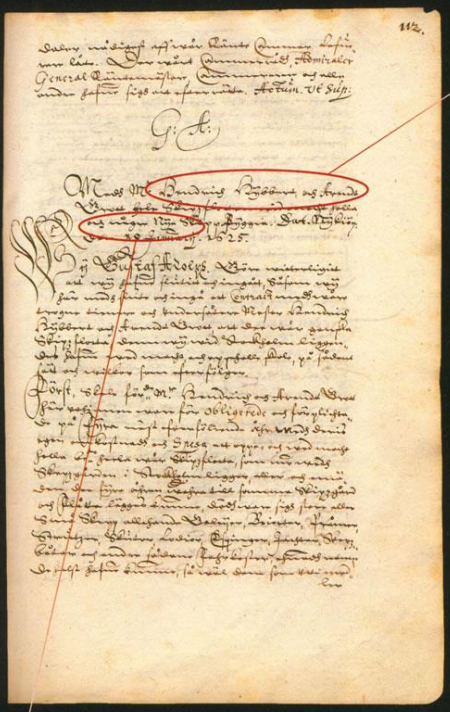
But back in the 1620s, to Sweden. Gustav Adolf seeks control of the Baltic. We quote: “During the 1620s he launched a large conquest program. He demands an increase in the number of ships of existing types and requires more bronze cannons. However, a simple increase in the number of ships is not enough, and he begins to create ships of a new type, with two large cannon decks armed with heavier guns. These ships were to surpass any other ship in the Baltic and were planned as the flagships of large squadrons "[1466: 3], p.31.

Gustavus Adolphus attempted to create such ships back in 1619, but this ended in failure. After some time, in 1624, the king begins to implement his new program very seriously. "He orders to build two ships of a new class, armed with a new type of artillery. The Stockholm Naval Shipyard was chosen for construction. In the fall of 1624, the king and the Admiralty began negotiations on a new contract to maintain the fleet and create new ships ...

The King and the brothers Hybertsson (Danish shipbuilders - Auth.) Negotiated a contract during the fall (1624 - Auth.), They tried to determine the cost of the fleet development program and the creation of new structures. In the end, two slightly different versions of the final contract were signed: one was signed by the Admiralty in December 1624, and the other by the king in January 1625 "[1466: 3], p.31, 36-37. Thus, autumn and the end The years 1624 turned out to be the main starting point in the creation of a fundamentally new fleet of Gustav Adolphus, and these important documents are presented in Fig

A SOURCE OF CONFUSION

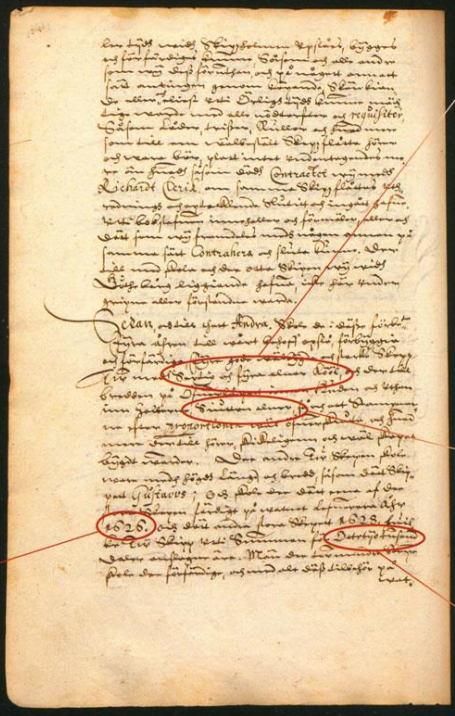
The Hybertssons' contract for the maintenance of the fleet and new construction was the subject of much discussion in the autumn of 1624. Several working copies survive, as well as two different final versions. They differ in several key details, and it was never clear which one was to be followed.



The two contracts involve different parties. Admiral of the Realm Karl Karlsson Gyllenhielm signed the version of 23 December, 1624, which names only Henrik Hybertsson. The version of 10 January, 1625, names both Hybertsson brothers and was signed by the king.

The state archives were badly damaged in the fire which destroyed the Tre Kronor palace in 1697 and many older documents were lost, but most that concern the construction and loss of *Vasa* survived.

The heading states the purpose of the contract: "With Mr. Hendrich Hybbert, and Arendt Grott, for the maintenance of the entire fleet and the construction of some new ships. Signed in Nyköping."



The length of the large new ships to be built differs. The earlier contract gives a length over the posts of 135 feet, while the later contract specifies 64 *aln* (128 feet) on the keel, which would be a substantially bigger ship.

The ship's breadth, 17 *aln*, is the same in both contracts.

The price differs slightly, with the earlier (smaller) ship costing 42,000 dalers and the later (larger) ship 40,000.

The first of the two larger ships should be ready for service in 1626, the second in 1628.

. 2.8 .

The result of this project was a military flagship called the Vase. He was launched in 1628. The ship was huge at the time, Fig

. 2.9 . << "Vase" was to become the main royal ship: a hull built of 1000 oaks, 64 large-caliber cannons, masts over 50 meters high and several hundred gilded and decorated sculptures. The shipyard where the Vaza ship was being built was located on Blasieholmen in central Stockholm. In the summer of 1628, the "Vase" stood on the moorings opposite the royal palace. There was taken on board ballast, as well as guns and cores for the first voyage. The new ship aroused admiration and pride of the inhabitants of Stockholm ... >> [1466: 4], p.3.

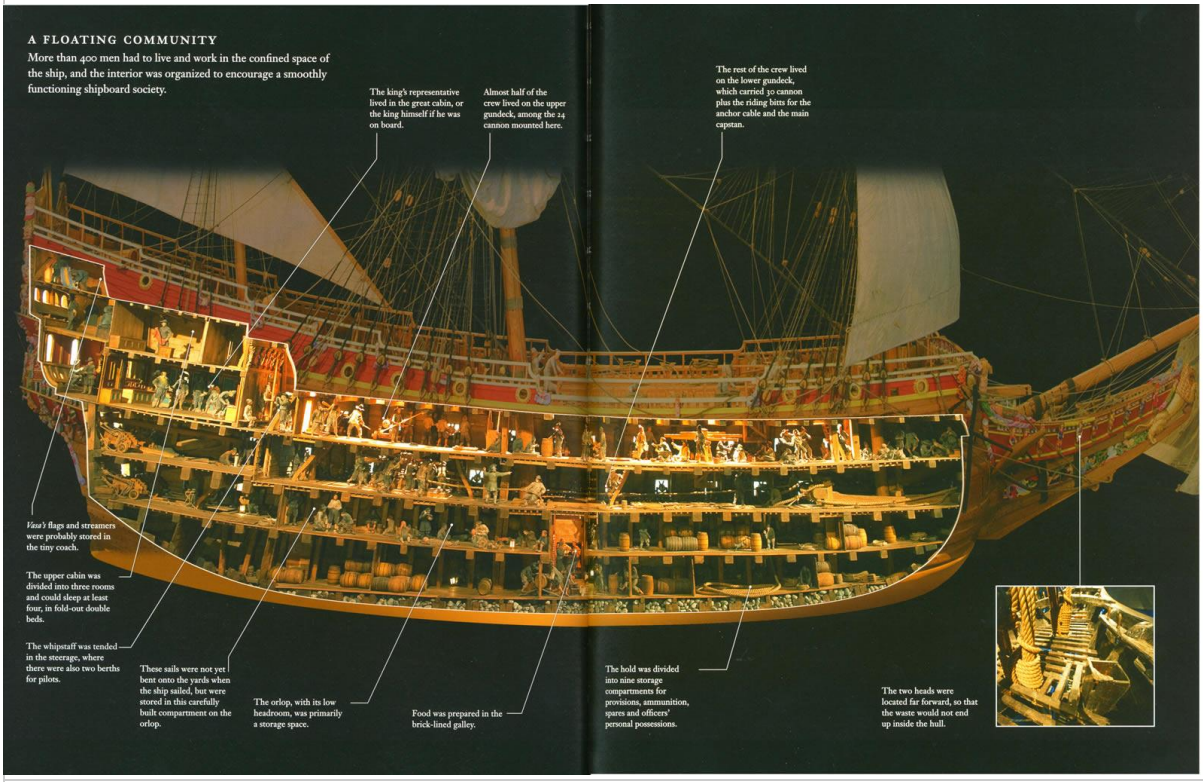
Briefly say about the vase in numbers. The full length of the vase, including the bowsprit, is 69 meters. Case length, including bikhead, 61 meters. The largest width is 11.7 meters. The height of the Vase is from the keel to the top of the main mast 52.5 meters, the stern height 19.3 meters. Displacement of 1210 tons. The crew consisted of 145 sailors and 300 soldiers (by the way, for ordinary servicemen there were no beds on the ship - all the sailors and soldiers were sleeping on the deck; the officers had cabins). About 500 wooden sculptures and over 200 carved fragments, bas-reliefs were found on the ship. Total - more than seven hundred (!) Images carefully carved from wood [1466: 4], p.25, 29.

A thousand oaks went to the construction of the Vase. At the same time, in order to obtain the correct dimensions of parts and structures, oaks in the forests were specially selected according to the shape of trunks and branches. To meet the great needs of the navy, oaks were protected by law: “Whoever knocks an oak will be sentenced for the first time to a fine of 40 marks, the second time to 80 marks, and the third time to the death penalty” [1466: 4], p .6-7.

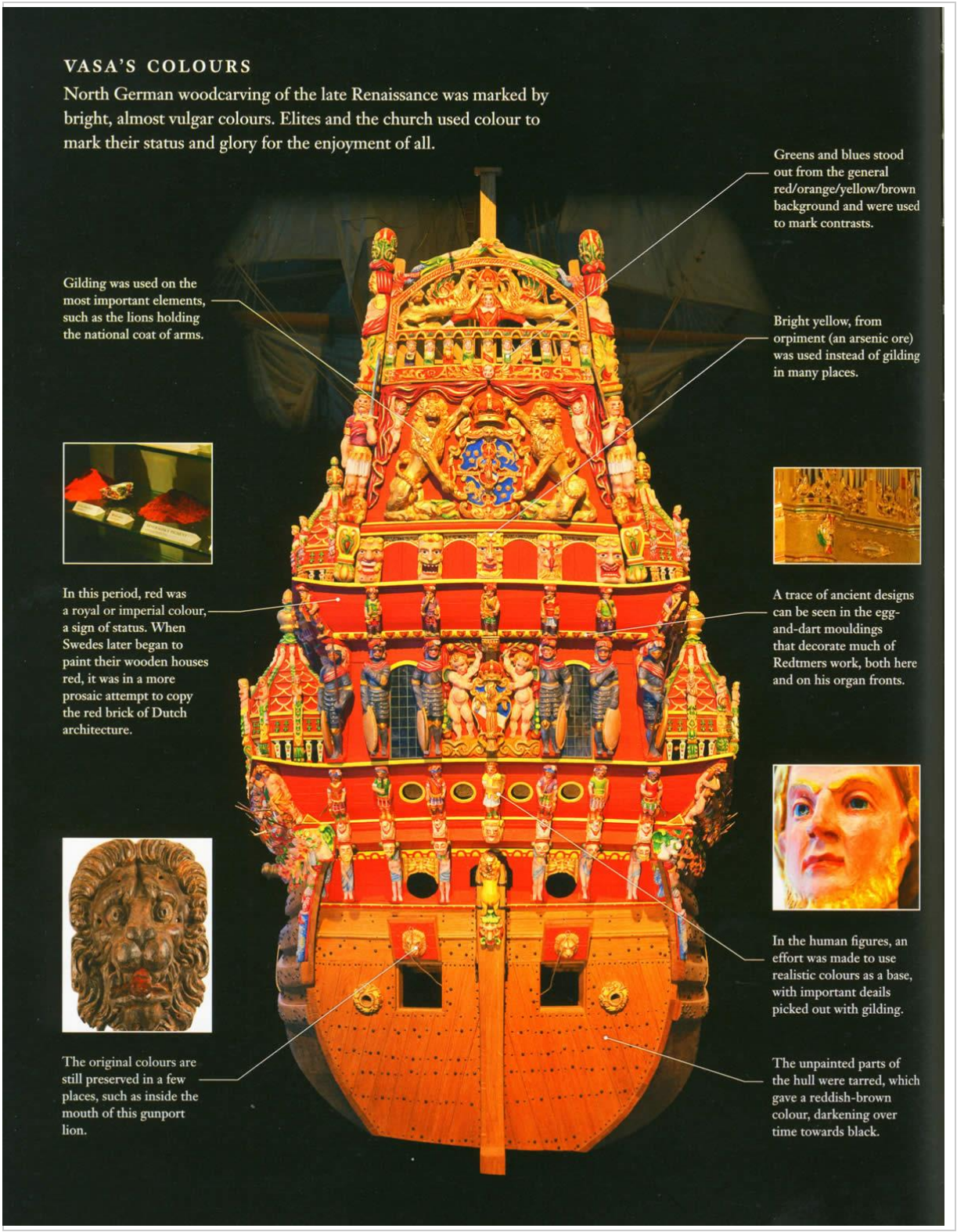
On Figure 2.10

and Figure 2.11

shows a model of a small vase exhibited today at the Museum "Vase", next to the ship itself, raised from the bottom and conserved. In Fig.2.12



we see a section of the ship (reconstruction), and Fig.2.13



shows its stern. The paints were restored by restorers as a result of research on a raised ship. on Figure 2.14

we see the bow of the ship. The colors here are also restored. The vase's colorful, colorful and even colorful design strikingly contrasts with the point of view instilled in us about the supposedly restrained style of Scandinavian culture. The ship was painted, rather, in the eastern, Arabic style, as it is understood today, or the Slavic style, with bright, clean colors. In this regard, one of the large sculptures at the stern of the ship, fig.2.15

. Before us is a soldier in a turban! But today we are assured that the Swedes did not wear a

turban. But this statue adorns the royal flagship. Moreover, it was placed very close to the royal coat of arms on the stern. Consequently, the Cossack-Ottoman turban reflects some of the customs of Sweden at the beginning of the XVII century.

Regarding the paints used at VAZ, it is reported that, for example, bright blue paint was made on the basis of lapis lazuli, a rare mineral mined only in Russia and Afghanistan. These and other similar paints were expensive, and a lot of money was spent on them from the Swedish treasury when decorating the Vase [1466: 3], p.79.

Of course, the flagship Vase was conceived and created primarily as an outstanding "war machine". That is what many commentators call it today [1466: 3], p. 49. It is quite fair. At the same time, he was clearly a symbol of the Swedish idea of Baltic rule. Commentators correctly note: "The ship was conceived not only to establish new standards of firepower, and not only as a ship that would be able to defeat any other ship in the Baltic, but also as an unparalleled metaphysical warship, a sailing symbol of Gustaf Adolf , his personal ambitions and the ambitions of Sweden "[1466: 3], p.81.

That is why gigantic labor was invested in the construction of the ship. This is also evident from the fact that, along with outstanding military characteristics, the Vase was brightly colored with many colors, as well as decorated with several hundred (more than seven hundred) wonderful sculptures and bas-reliefs neatly carved from linden, oak and spruce. Moreover, most of the sculptures are carved from solid oak, and therefore they are well preserved [1466: 2], p.23. The most famous of the woodcarvers on the Vase was the German Morten Redtmer. He created most of the large expressive sculptures, for example, Hercules [1466: 4], p.29. We will talk about them in detail below.

However, this magnificent beautiful ship was not destined to realize the far-reaching ambitious plans of King Gustaf II Adolf. There was a disaster. It happened on August 10, 1628, on Sunday, at five o'clock in the afternoon.

<< Sunday, August 10, everything was ready for swimming. The weather was good, the wind was gentle but gusty. On board were about a hundred crew members, as well as women and children. It was supposed to be a celebration with all its splendor, and therefore the crew was allowed to take their families and relatives on their first voyage through the skerries.

A lot of curious people gathered in the harbor ... The wind blew from the south-west, and the first hundreds of meters it was necessary to extend the Vasu with the help of anchors ... The sailors climbed the tackle and set four out of ten Vasa sails. The guns saluted, and slowly and smoothly, Vasa set off on her first voyage.

In a letter to the king, the Council of State (government) describes what happened: “When the ship went into Tegelviken’s open bay, the sails filled with a stronger wind, and soon the ship began to roll on the leeward side, but straightened up a bit and reached Bekholmen, where it fell aboard, water poured through the cannon ports, and he slowly sank to the bottom with sails, flags, and everything else raised. "

A gust of wind tipped and sunk the ship after only 1300 m of sailing. Admiral Eric Jenson witnessed terrible seconds on board when water gushed through the cannon ports and the ship began to sink. He was inside while checking the guns:

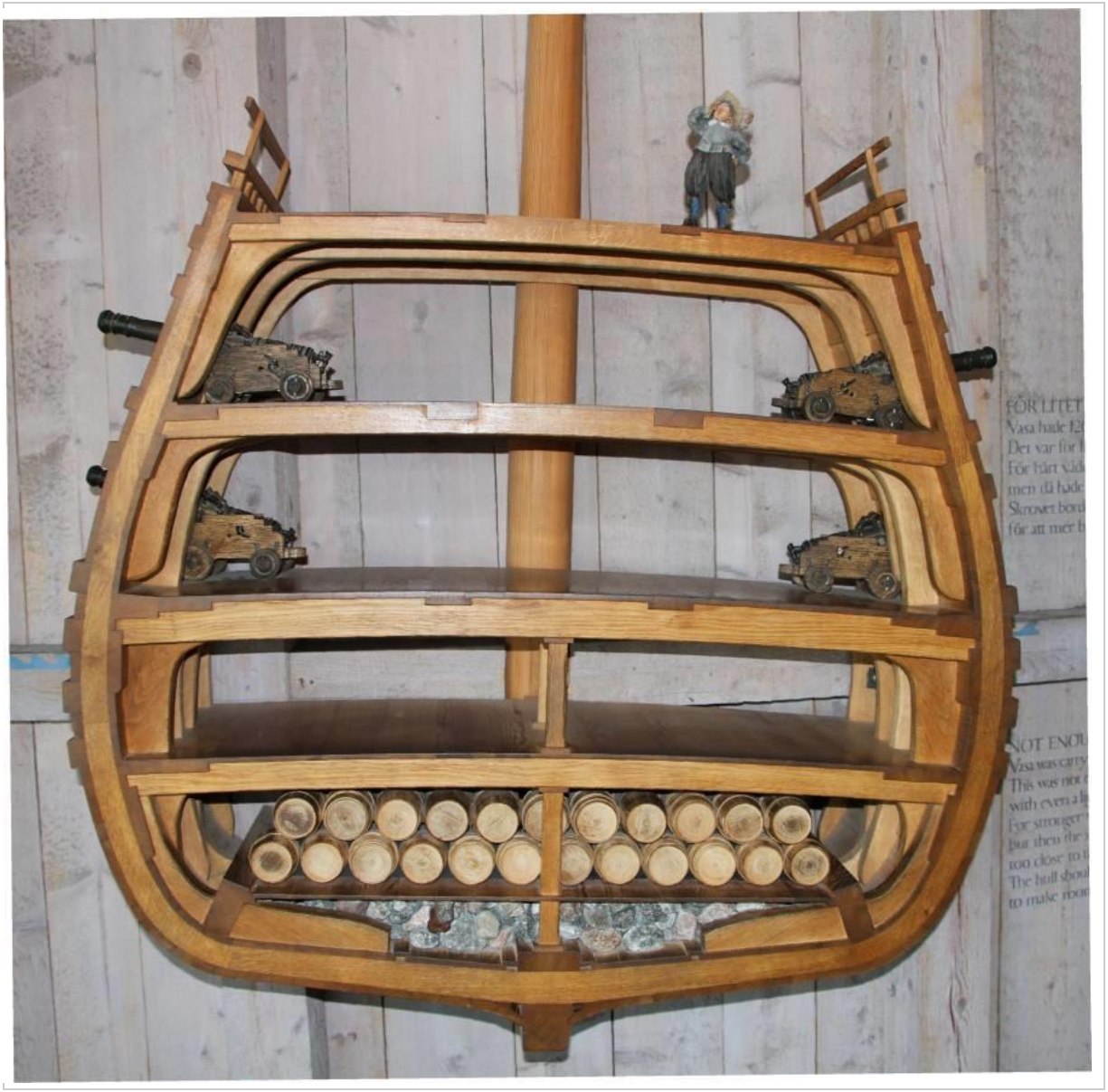
"While I was rising from the lower deck, the water came so high that the ladder came off and only with great difficulty did I get out of there." The admiral "so choked on water and was so beaten by hatches" that he lay dying for several days. Others say that help quickly came to the scene of the disaster, "but there was nothing to help." They say that about 50 people went to the bottom along with Vasa. The news of the disaster reached the Swedish king, who was in Prussia, only two weeks later >> [1466: 4], pp. 3-4.

In Fig.2.16

, Fig.2.17

shows the modern reconstruction of the moment of disaster, presented in the museum "Vases".

There was a lot of discussion on the topic of why Vase sank so quickly, and in good weather, when there was no hint of any storm. We will not dwell on this discussion. After raising the ship in 1961, it became clear that all the necessary ballast was on board, and it was correctly and safely stowed. All guns were also well and correctly fixed, Fig. 2.18



. Sails were set quite professionally. The most likely version says that mistakes were made in the design of the ship itself, the center of gravity was raised too high. This, of course, is strange, since the flagship was given great attention, huge funds were spent, and shipbuilders had to calculate in advance all the structural elements. However, it is possible that in the era of the collapse of the Great Empire, the previous art and mastery of shipbuilding were already lost. They forgot and lost a lot. Europe drowned in the bloody chaos of the Reformation. Fiercely fought for the inheritance of the Empire. No wonder it was in this era that the art of making grain was lost, the recipe for making geopolymer concrete was lost (then they began to look for it again as an alchemical "philosopher's stone"), etc. See our book Empire. No wonder the tragic incident with the vase was, it turns out, far from unique in the 17th century. We are informed that "Sweden lost 15 warships (and among the largest warships, as noted on page 9 - Auth.) At the end of the 1620s AND ONLY TWO OF THEM IN BATTLE. 13 ships died due to limited sailing characteristics of ships. A sudden change in the direction of the wind could mean that the ship began to drift to the shore and then threw ashore. Very rarely (authoritatively argues the commentator - Auth.) it was possible to sail against the wind from the ground in large ships "[1466: 4], p. 43. 13 ships were lost due to the limited sailing characteristics of the ships. A sudden change in the direction of the wind could mean that the ship began to drift toward the shore and then was thrown ashore. Very rarely (authoritatively the commentator argues - Auth.) It was possible to sail against the wind from the earth in large ships "[1466: 4], p. 43. 13 ships were lost due to the limited sailing characteristics of the ships. A sudden change in the direction

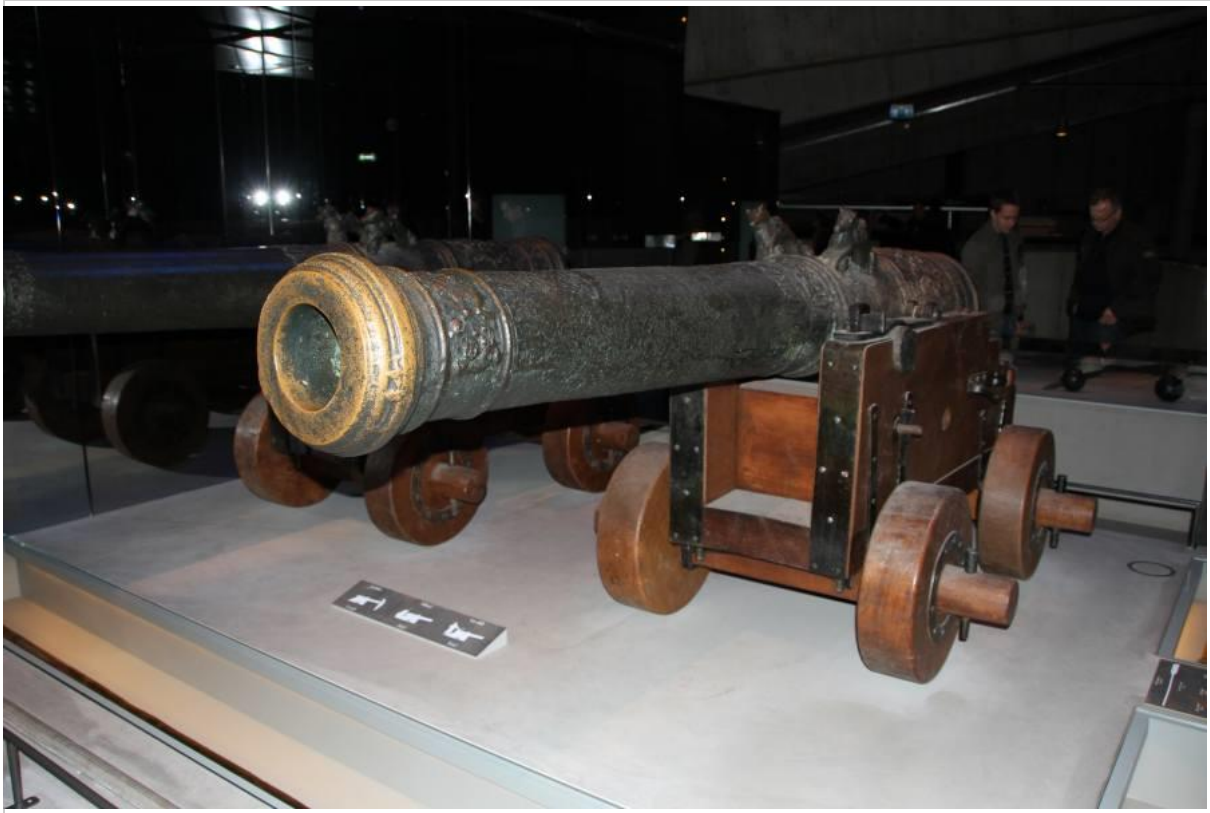
of the wind could mean that the ship began to drift toward the shore and then was thrown ashore. Very rarely (authoritatively the commentator argues - Auth.) It was possible to sail against the wind from the earth in large ships "[1466: 4], p. 43.

It looks really weird. It turns out that in the seventeenth century the Swedes forgot how to sail on sailing ships against the wind. And earlier - they knew how well. For example, the famous medieval Vikings. Went to distant sea voyages. But in the XVII century they suddenly forgot how. Anyway, they say, changing the wind is very, very dangerous for the Swedish ships. Throws ashore ...

But earlier, in the XV-XVI centuries, the large fleets of Osmania = Atamania and Rus-Horde successfully plowed the seas and oceans and, in particular, reached America, repeatedly crossing the stormy Altantics back and forth. Including against the wind. See our book, Mastering America by the Russia-Horde. And the large Horde flagships of that era did not roll over in the bay with a light breeze, moving thirteen hundred meters from the pier. In any case, information about such absurd cases has not been preserved.

As already mentioned, the vase lay at the bottom of 333 years. He was raised in 1961. The ship is well preserved, since there is no grinder worm in the Baltic Sea - a small shell that eats the whole tree in more saline seas. Therefore, wooden ships that have sunk in the Baltic Sea have been preserved for hundreds of years [1466: 4], p.15. The ship survived so well that after lifting it could stay on the water on its own, Fig.2.19

. Several large bronze cannons of the Vase are exhibited today in the museum, Fig.2.20



, Fig.2.21

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Painstaking and difficult restoration work began. << A tree soaked with water begins to crack and dry out after a few days in warm, dry air. Vasa would have crumbled completely if the tree had not been preserved. But how to save over 1000 tons of oak soaked with water with a volume

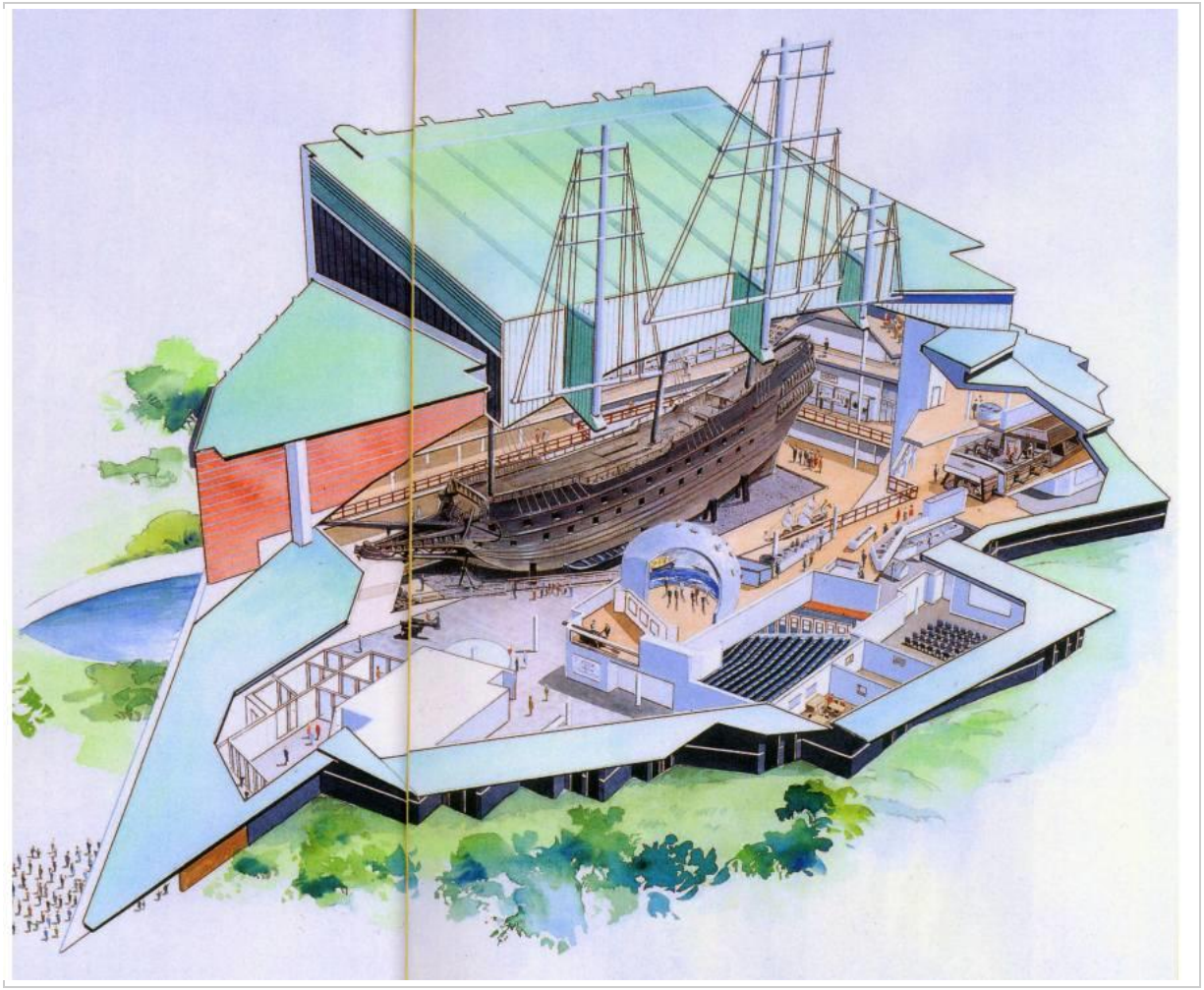
of 900 cubic meters? In addition, 13,500 large and small wooden parts, 500 sculptures and 200 ornaments, 12,000 small items made of wood, fabric, leather and metal ...

When Vasa was raised to the surface, each kilogram of dry wood contained 1.5 kg of water. 1.35 kg had to be evaporated, i.e. 580 tons from the entire hull.

Sculptures and small wooden pieces were processed in a bathtub filled with a solution of polyethylene glycol. This method for natural reasons could not be used for the whole body. Instead, the Vasa hull was irrigated with a mixture of polyethylene glycol and water. In 1962, irrigation began, and after that, dense fog lay in a temporary museum >> [1466: 4], p.23.

Then the ship was towed to the museum "Vases", which you can see today, Fig

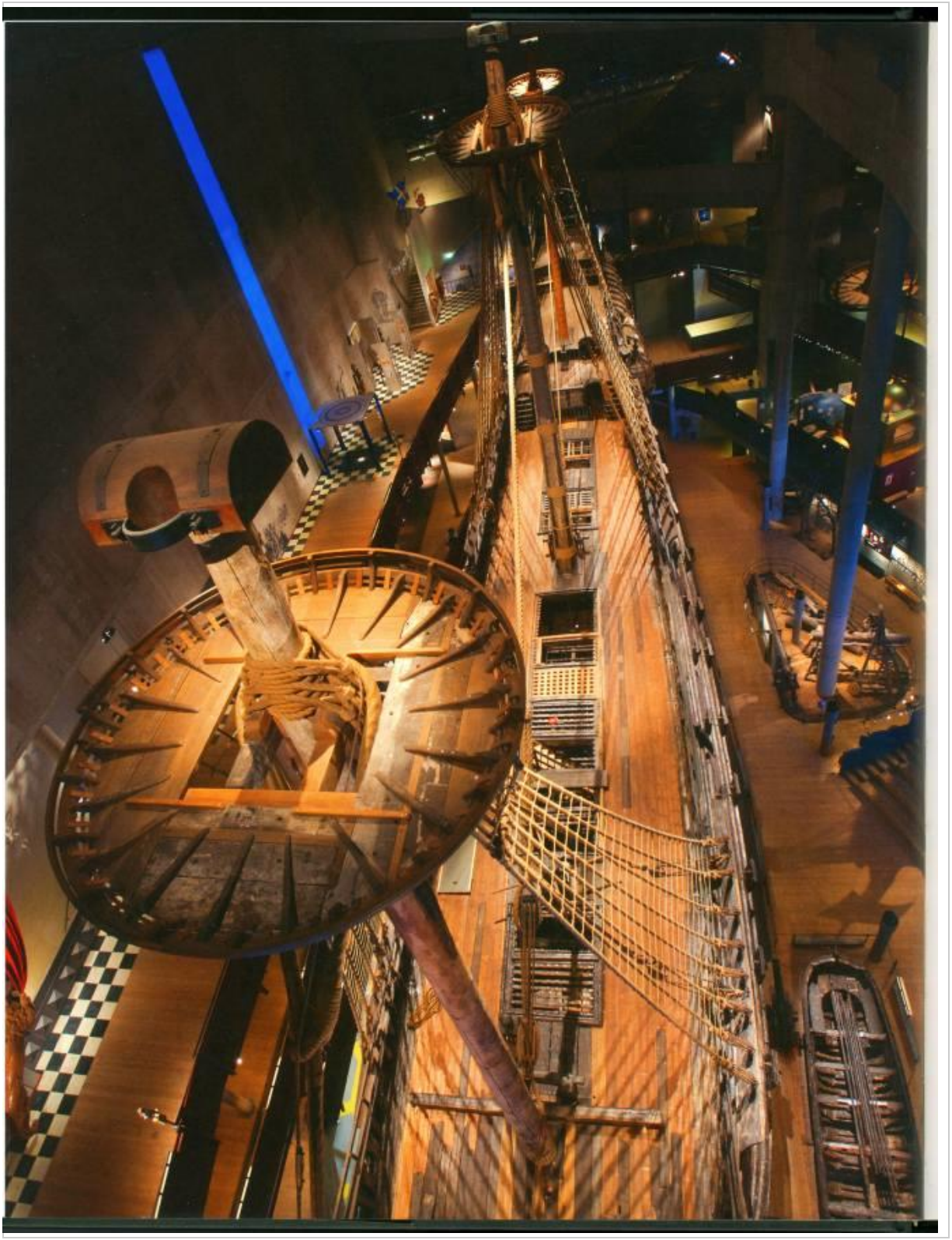
. 2.22



, Fig

. 2.23

, Fig. 2.24 , Fig . 2.25 , Fig . 2.26



. Then began the "historical restoration". Let's hope that she was not particularly tendentious and retained the main features and style of the ancient ship, which has become for us a "time machine" instead of a "war machine". The following is reported: << To collect all the collapsed parts - over 13500 pieces - became the task of the scientific staff of the museum and the carpenters' artel ... Since 1961, Vasa has grown slowly, having received the appearance of a fully assembled ship today. "Vasa" consists of genuine parts at 95%. In addition, no one needs to doubt what is "genuine and what is" new. New details have retained their smoothness and differ from the dark black uneven oak "Vasa" >> [1466: 4], p.21.

Note that in the official photographs of the museum above, the VAZ ship looks much brighter than it actually is. It is specially highlighted in yellow. In fact, it is dark brown in some places, but mostly almost black - this is the color of the old oak, fig.2.27

, fig.2.28

, fig.2.29

, fig.2.30

, fig.2.31

, fig.2.32

, fig.2.33

, fig. 2.34

, Fig. 2.35

. Some of the lighter fragments, according to commentators (see above), were made by restorers, in exchange for lost or completely damaged ones. During the period from 1961 to 2001, the Vaza Museum was visited by twenty million people [1466: 4], the cover turnover. Today, the flow of visitors is growing.