

Fig. 2.47 A battle between the “ancient” Greeks and the Romans. All the warriors are portrayed as mediaeval knights. Dictis the Cretan, *De bello Troiano*. Paris, Bibliothèque Nationale, Reg. lat. 1505, fol. 85r. Taken from [1229], pages 18-19.

The parallelism between the Gothic and the Trojan War that we have discovered provides perfect explanation for the existence of these old pictures that virtually identify the “ancient Greeks and Trojans” as the mediaeval knights.

**COMMENTARY.** In fig. 2.48 we see an ancient miniature from a copy from Homer’s *Iliad* allegedly dating to the XV century that depicts the “ancient” Greek fleet. However, the vessels we see are typically mediaeval. Modern commentators couldn’t have failed to notice this, hence their cautious remark: “the ship in front corresponds to the type of Venetian vessels” ([1229], page 54). We shall discover the participation of Venice in the Trojan War below and from a different source.

23a. *The Trojan War.* Troy is a seaside town located “in a valley by the sea” ([851], page 70). We also learn that there was a river “running through Troy” ([851], page 90). In fig. 2.49 we see a miniature entitled “A View of Troy” from the mediaeval Litsevoy Svod almanac which is kept in the National History Museum of Moscow ([851], page 17). We see a typically

mediaeval town (fig. 2.50). On the left side of the river (straits) we see the “ancient Trojans” occupying themselves with such crafts as ship-work, metallurgy etc. The detail that is of the utmost interest to us is the fact that they apparently cast very large bells, qv in fig. 2.50. It seems as though the mediaeval artist of the XVI-XVII century had kept the memory of true history, or some vague shreds thereof at the very least, and tried to provide us with a bona fide representation of the mediaeval Troy and its quotidian realities – which included the casting of bells to be placed *upon Christian temples, no less*. It wasn’t until somewhat later, when Troy had to migrate into distant past courtesy of Scaligerian history, that the notion of bells cast in the “ancient Troy” became a hideous anachronism. Scaligerian history started to claim that there were no bells upon the “ancient” Greek and Roman temples. From the XVII century and on the Scaligerite historians have been declaring all examples of mediaeval art that contradicted Scaligerian history “wild fancies”.

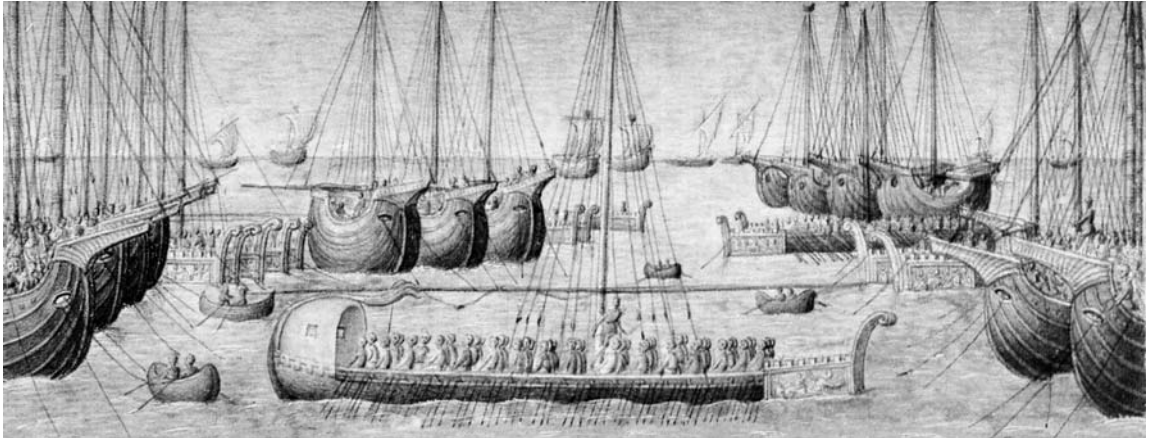


Fig. 2.48 A miniature from an edition of Homer's *Iliad* allegedly dating to the XV century. The Greek fleet is pictured as typically mediaeval; we see a large mediaeval vessel in front (which is also marked by the modern commentator, see [1229], page 54). Vatican, Biblioteca Apostolica Vaticana, Vat. gr. 1626, fol. 30r. Taken from [1229], page 54.



Fig. 2.49. A mediaeval miniature of Troy from the Litvevoy Svod. State Museum of History, Museum collection, No 358. The miniature is entitled "A view of Troy" ([851], page 17). We see a typically mediaeval city as well as quotidian activities of its inhabitants – the "ancient" Trojans. Among other things, they occupy themselves with moulding large bells – in order to mount them atop a belfry in a *Christian church*, qv in the upper left corner of the miniature. Taken from [851], page 17.

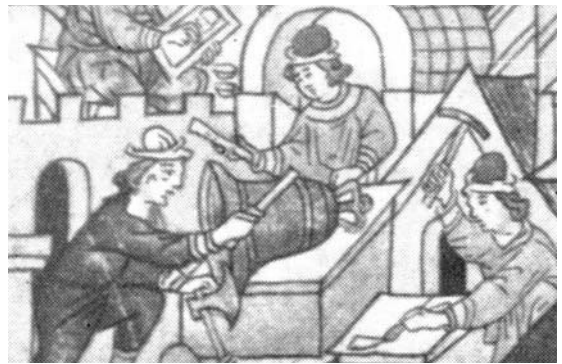


Fig. 2.50 A close-in of the miniature showing bells cast in the "ancient" Troy. Bells did not appear until the Middle Ages; moreover, they were an attribute of Christian churches. Who may have erred here – the artist or the Scaligerian historians? We shall most probably be told of the artist's presumed ignorance; however, the opposite is apparently true. In this case, as well as in a great many others, the mediaeval artist was correct, unlike the Scaligerites.

THE BOSPHORUS AND THE PRINCES ISLANDS

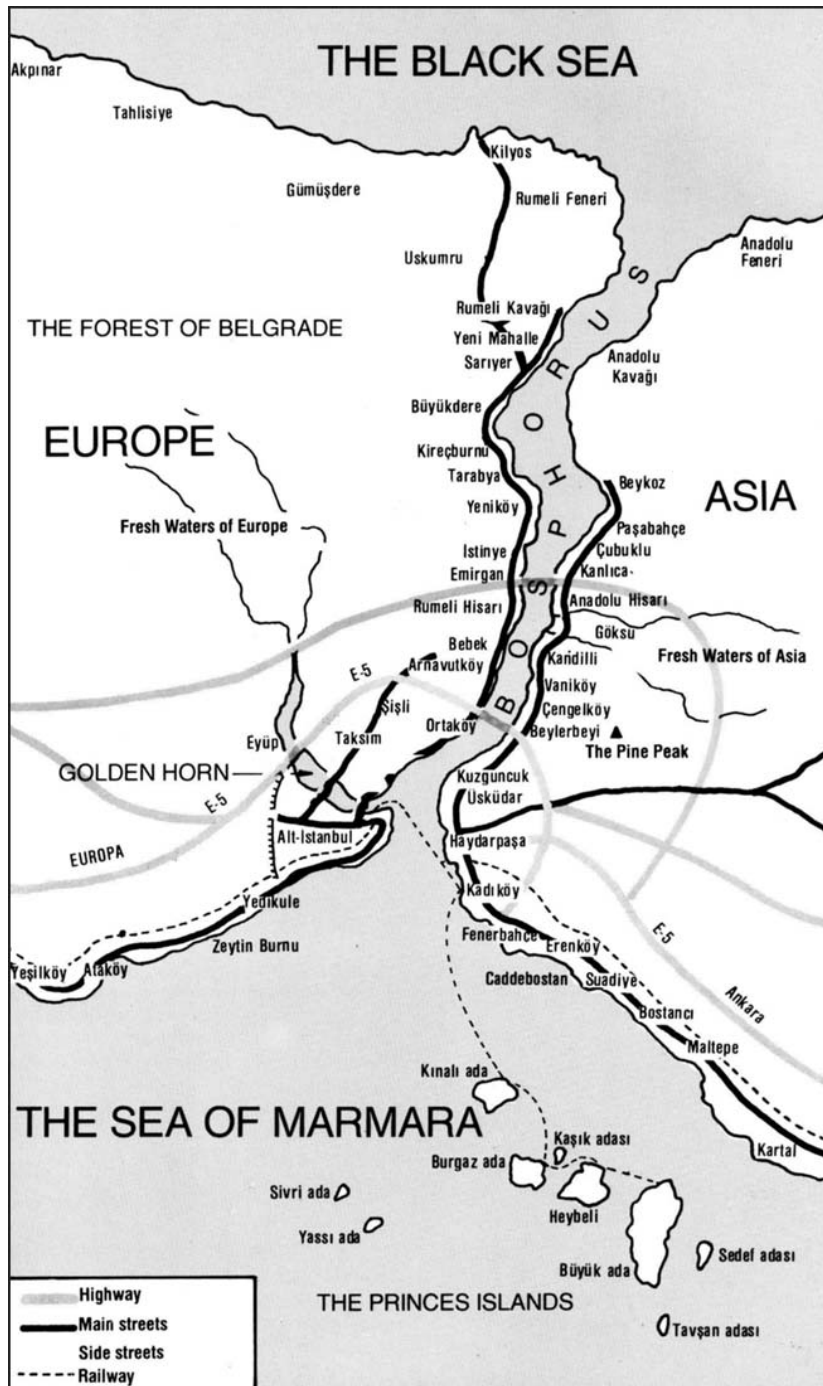


Fig. 2.51 A map of the Bosphorus and the city of Istanbul located on both banks of the southern exit of the Bosphorus into the Marmara Sea. Taken from [1464], page 107.



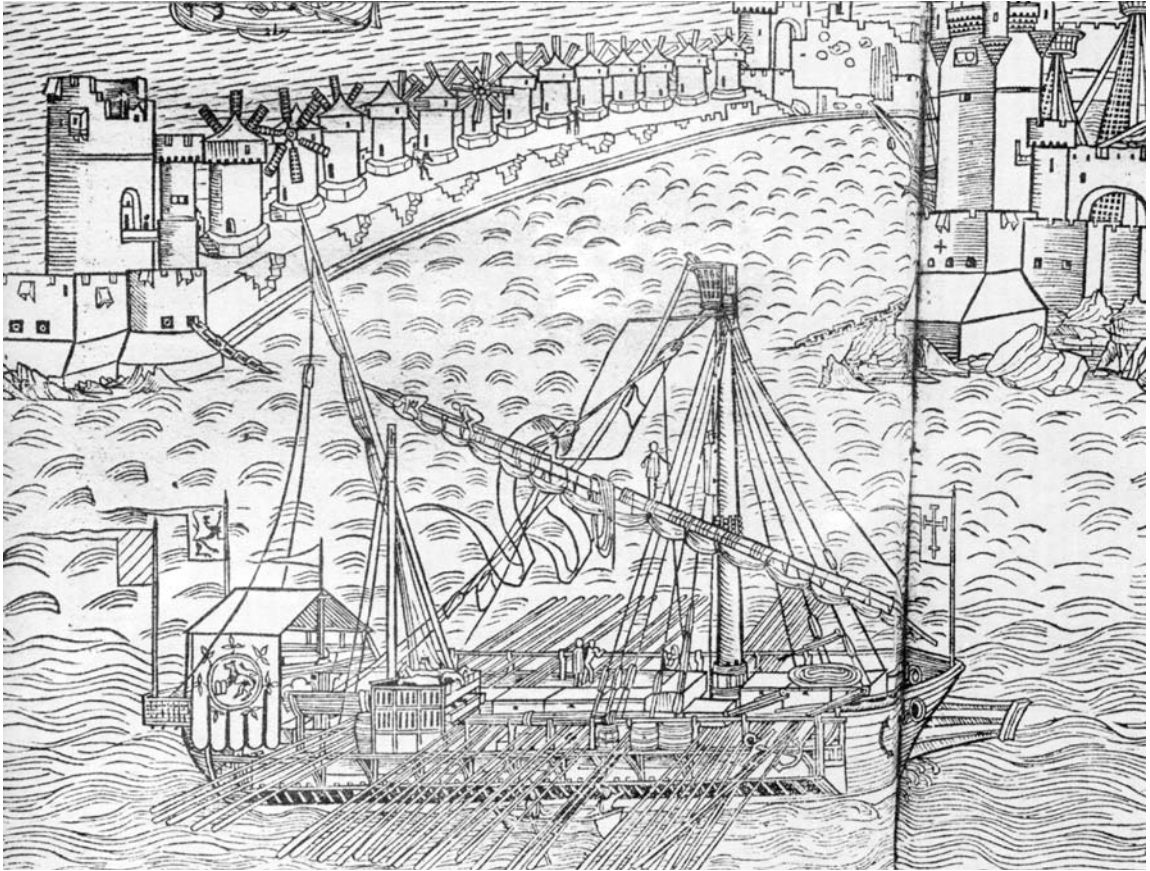


Fig. 2.52 An ancient engraving dating from 1486 entitled “A Pilgrimage to the Holy Land that shows Constantinople (or Czar-Grad) on the Bosphorus, the Golden Horn bay and the famous chain that was locking the entrance to the bay. There are lots of windmills on the coast – possibly the very “windmill multitude” that the old chronicles refer to. Taken from [1189], page 31, ill. 10. Bernhard von Breydenbach. Holzschnitt in: *Reise ins heilige Land*. Weimar, Zentralbibliothek der deutschen Klassik.

There is another noteworthy detail concerning this miniature. As we have already pointed out, the academic edition ([851]) gives the name of the miniature as “A View of Troy”, whereas another modern edition ([550]) contains the same miniature, but without any name this time. The equivocal comment runs as follows: “A mediaeval town. Miniature from a XVI century chronicle” ([550], page 81). Why would the publishers of [550] refrain from mentioning the name of the miniature? The answer is apparent. The view of Troy as presented on the picture is so blatantly mediaeval, complete with Christian belltowers, that the

historians in charge of the publication ([550]) decided to refrain from shocking the reader with such an obvious dissonance between the Scaligerian history and some of the ancient pictures that have survived until our day. Therefore, the name mentioning Troy had to be kept secret, replaced with a mere “mediaeval town” - which is actually correct; what needed to be added was that it also happens to be a view of the “ancient” Troy.

- 23b. *The Gothic-Tarquinian War*. It is presumed that most of the events in the course of the Gothic War took place in Rome and Naples. Naples is a seaside town. The New Rome, or

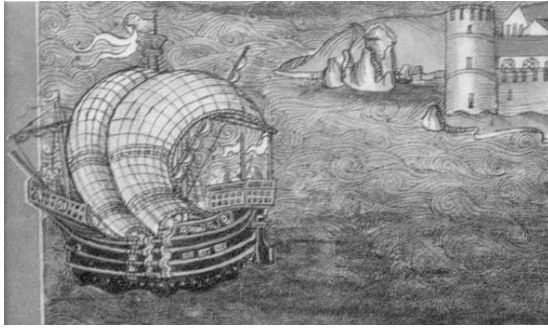


Fig. 2.53 An ancient engraving of the XV century entitled “The Pilgrimage of Knight Grünemberg into the Holy Land”. The pilgrim ship is approaching a coastal town; one can distinctly see a bay – most probably the Golden Horn, which would identify the city as Czar-Grad on the Bosporus. Therefore, the Evangelical Jerusalem (the Holy Land) was identified as Czar-Grad, or Constantinople, as recently as the XV century. Taken from [1189], page 31, ill. 11b. Konrad Grünemberg, 1486. Gotha, Forschungsbibliothek.

Constantinople, is also located by the seaside. Furthermore, Istanbul (Constantinople) is situated on the two banks of a long and narrow straits (the Bosporus), which may well have been referred to as “a river” (fig. 2.51). Apart from that, there is a river that runs through Rome, the capital of the Roman Empire and the kingdom of the Ostrogoths – the famous Tiber.

- 24a. *The Trojan War*. For some reason, Trojan chronicles mention a large number of watermills on the river that ran through Troy ([851], page 90).
- 24b. *The Gothic-Tarquinian War*. Mediaeval historians (Procopius in particular) make many references to the watermills standing on the river Tiber that runs through Rome in their accounts of the Gothic War ([196], Volume 1, pages 355-356). They have really played an important role in the Gothic War of the alleged VI century. They often stood at the centre of the battlefield where the Goths fought the Romeans/Romans/Greeks. Procopius pays a great deal of attention to the “watermill battles” ([695]). No watermills are mentioned in any other accounts of the Third Roman

Empire’s military campaigns. We didn’t find any independent evidence to attest to the popularity of watermills in the Italian Rome; on the contrary, we found out that Czar-Grad (or Constantinople) was famous for its watermills which stood right on the banks of the Bosporus – the so-called “Great River” (see the rare mediaeval XV century engraving in fig. 2.52, which belongs to the cycle known as *Peregrination in Terram Sanctam*, or “The Pilgrimage to the Holy Land”, dating to 1486). This engraving depicts a ship approaching Czar-Grad (Constantinople on the Bosporus). We immediately recognize the city as Czar-Grad, since we can see the Golden Horn bay and the famous *chain* that used to guard its entrance. The engraving shows us the two ends of this heavy chain that hung between the two towers located on each side of the bay. This “chain guard” played a great role in the history of Czar-Grad, as a matter of fact ([695]), and is mentioned by many authors. We see a great many watermills on the engraving, they nearly fill the entire peninsula where the centre of Czar-Grad is located. Therefore the “numerous ancient Trojan windmills” are most probably of a mediaeval origin, and belong in the Constantinople of the Middle Ages – as we can see, they still existed by the end of the XV century. Therefore, Procopius of Caesaria must have been referring to the New Rome on the Bosporus in his account of the Gothic War.

**COMMENTARY.** As a matter of fact, the very same engraving provides us with yet another proof of the theory that the Evangelical Jerusalem and Czar-Grad on the Bosporus are the same city. Indeed, Scaligerian history tells us that the mediaeval “pilgrimages to the Holy Land” would always have Jerusalem as the final point of their itinerary. What Holy Land do we see in the 1486 engraving that is supposed to represent one of such pilgrimages? As one sees in fig. 2.52, the city in question happens to be Constantinople, or Czar-Grad. Thus, the Holy Land had been in Constantinople, or Czar-Grad on the Bosporus, as recently as in the XV century.

We observe the same phenomenon in another mediaeval engraving of the XV century – *Ritter Grünembergs Pilgerfahrt ins Heilige Land* (“Knight Grünemberg’s Pilgrimage into the Holy Land”), qv in fig. 2.53. We see a ship full of pilgrims that approaches a seaside town; one has a good view of the bay behind the corner tower. Both engravings are on the same page of the album ([1189]) since they belong to the same “Pilgrimage” cycle. We are most likely to be seeing Constantinople with its Golden Horn bay once again, hence another reason to identify the Evangelical Jerusalem as Czar-Grad.

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25a. *The Trojan War*. King Priam is known to have built “a great and splendid palace upon a hill” in the middle of Troy ([851], page 90).

■ 25b. *The Gothic-Tarquinian War*. According to Jalal Assad, the Byzantine palace complex of Constantinople is considered to have been one of “the most fantastic and magnificent phenomena known to history” ([240], page 137). The main one had been the Great Imperial Palace that would “cover... a gigantic area of 400.000 square metres near the Temple of St. Sophia” ([240], page 138). This palace was destroyed during the crusade epoch. Chronicles refer to it as to one of the wonders of the world, a gigantic edifice where a great deal of the Byzantine Empire’s wealth was stored. One can get some idea of just how magnificent the Great Imperial Palace was by the grandiose temple of St. Sophia, which has reached our days. The Capitol Hill in the middle of Rome also used to be crowned by a palace complex – the Capitol, dating back to the times of the Third Roman Empire; however, it couldn’t have been built earlier than the XIV-XV century A.D. – already after the fall of Byzantium and the “migration of the Roman statehood” from Constantinople to Italy.

26a. *The Trojan War*. Phrygia in Asia Minor. The kingdom of Troy was either located in Phrygia, comprising a minor part of it, or neighboured with Phrygia. Trojan sources tell us that before the first invasion into Troy, Jason and Hercules “landed at the coast of the Trojan kingdom in

Phrygia” ([851], page 79). Modern commentators tell us that the kingdom of Troy had been adjacent to the land of Phrygia ([851], page 209). We find more references to the fact that the Trojan kingdom was either located in Phrygia or a neighbour thereof in the famous book about Troy written by Dares the Phrygian, whose very name betrays his origins. Many mediaeval authors knew Phrygia as “the land where the Trojan kingdom was located” ([851], page 214, comment 71).

■ 26b. *The Gothic-Tarquinian War*. The mediaeval German Friesland. Nowadays historians locate the “ancient” Phrygia in Asia Minor. However, mediaeval authors are of a different opinion. They identify Phrygia with Friesland, a part of Germany. Modern commentators point this out as well: “apparently, the more correct reading of Guido’s copy suggests Friesland [instead of Phrygia – A. F.]. The north-west of Germany had been inhabited by a tribe called Friesians since the beginning of the new era” ([851], page 216, comment 99). In this case, the “ancient” Trojan kingdom automatically relocates to either Europe or Byzantium, identified as either the Roman kingdom (Byzantium), or the early Ottoman (Ataman) Empire. In the latter case the word “Phrygia” may be a slightly distorted version of Turkey (Turkiye). Bear in mind that “Ph” and “T” would often take each other’s place.

**COMMENTARY.** Apparently, along with the toponymic migrations from the West to the East, the reverse process also took place. The European conquests of the “Mongols” and the Turks who moved westwards from the East, certain Oriental names would make their way into Europe.

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27a. *The Trojan War*. “Phrygians were allies of the Trojans” ([851], page 216, comment 99). They took part in the Trojan = TRQN War. By the way, Homer calls Dares a priest from Troy = Ilium, see Book 5, 9-11. This also implies that Dares the Phrygian fought the war alongside the Trojans.



■ 27b. *The Gothic-Tarquian War*. In the Gothic War of the alleged VI century the Greeks/Romeans/Romans were forced to fight against the Goths, who had invaded Italy led by king Theodoric as well as the German tribes that came to Italy somewhat earlier with Odoacer as their leader. We recognize the “ancient” alliance between the Friesians/Germans and the Trojans/TRQN. Another thing that we have to bear in mind is the superimposition of the Goths over the P-Russians and the P-Racenes, as well as the Et-Ruscans. Livy tells us that the Tarquinian clan was often characterized as a tribe of north-ers, qv above. Tarquin the Proud, the double of several Gothic rulers, is known to have been a foreigner, and not a Roman native.

**COMMENTARY.** The peak of the toponymical migration between the East and the West must fall on the crusade epoch of the XIV-XV century with its wars when the Europeans invaded Asia, and after that the armies of the “mongols” and the Ottoman Turk would swarm Europe. Since Dares, the author of the first Trojan War chronicle, is known to have been a Phrygian, common logic tells us that the first legends of the fall of Troy must have been written by the Goths who took part in the Gothic War. Amongst many other things, this implies both Dares and Dictis to have been completely innocent of “forgery” - their mediaeval chronicles are most probably authentic firsthand evidence of the war set in writing by the eyewitnesses amongst the crusaders.

The Goths taking part in the Trojan war of the alleged XIII century A.D. are perfect nonsense from the point of view of the Scaligerian chronology, which considers these nations to have been wallowing deep in the Stone Age back in those days, whereas the participants of the Trojan War are hailed by the gold-mouthed Homer in such passages as “the mightiest of mortals, glorious sons of the earth”, or “Mighty Hector with his helmet ablaze”. Therefore, modern historians try to convince us that “it is obvious that the Friesians could not have fought in the Trojan War” ([851], page 216, comment 99). We recommend the reader to compare the material from this chapter with the data provided in CHRON5 and CHRON6

where we consider the issue of the Goths identified as the Mongols and the Tartars, or the Russian “Mongolian” = Great Empire of the XIII-XVI century.

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28a. *The Trojan War*. Some well-known mountain is known to have been located near the “ancient” Troy – Mount Ida, or the Idean mountain ([851], page 198, comment 3), which sounds virtually identical to “Judean Mountain”.

■ 28b. *The Gothic-Tarquian War*. Naples is located at the foothills of the famous European volcano Vesuvius. Rome isn’t too far away, either. The abovementioned dynastic parallelisms suggest that Vesuvius can be identified as the Judean Mountain, or the mountain of the Theocrats – a holy place of worship. What we see at the outskirts of Constantinople (Istanbul) is the famous Mount Beykos with its famous gigantic grave of St. Iusha (Jesus), also a holy place of worship. See CHRON5 for more details.

29a. *The Trojan War*. Trojan chronicles – Homer, in particular, often refer to “the Idean heights”, “Zeus the Idean”, “the Forest of Ida” and so on. It is noteworthy that India Minor is located near Mount Ida ([851], pages 93 and 212, comment 50; also [180], page 264). One instantly recollects the fact that in the Middle Ages “India” would often be used to refer to “Judea”; their respective names used to be written similarly, with Judea spelt as “Iudia”. Mount Ida is also supposed to have been a halidom and a religious centre ([851]), just like Mount Beykos on the outskirts of the New Rome (Istanbul), or the Italian Vesuvius described in the Bible as the famous Mount Sinai, or Horeb, where God had given Moses the Law.

Trojan chronicles tell us that the famous Judgement of Paris took place in the Forest of Ida (the Judean Forest?). Let us remind the reader that Paris, the son of the Trojan king, solves the “beauty dispute” between the three ancient goddesses, handing the prize over to Aphrodite, the goddess of love ([851], page 93). One has to point out that the Bible often refers to vari-

ous religions as to “wives” ([544], Volume 1); therefore, the “judgement of Paris” may really have referred to the choice of the “ancient” Bacchic religion made by the Trojans. They chose one of the three “wives”, or religions – Aphrodite’s religion of love (TRDT or TRTT – Tartars). This may have been the original Judaic (Theocratic) cult. Let us remind the reader that the mediaeval Western European Christian religion could possibly have been superimposed over the ancient Bacchic cult, qv above. On the other hand, one cannot fail to recollect the famous mediaeval “choice of confession” made by Prince Vladimir in his baptism of Old Russia. He had also chosen Christianity from several religions that he had been offered. Could the “ancient Paris” have been a mere reflection of the P-Russian (White Russian) Vladimir (the name translates as “the Master of the World”)? In fig. 2.54 we see a painting by Lucas Cranach (1472-1553) entitled “The Judgement of Paris”. What we see is a typically mediaeval scene – Paris is portrayed as a knight in heavy armour; his servent is also wearing armour and a mediaeval attire.

- 29b. *The Gothic-Tarquinian War*. As we have already mentioned, the Third Roman Empire became reflected in the Bible as the history of the Judean and Israelite kingdoms, whose original is the Holy Roman Empire of the alleged X-XIII century A.D. and the Habsburg (Nov-Gorod?) Empire of the XIV-XVII century. Therefore, the Trojan names containing the word “Idean”, or Judean – the Judean Heights, Judean Zeus, and the Judean Forest have their origins in the XI-XVI century epoch. At that time, Israel and Judea were the religious names for large regions of Europe and Asia. Other traces of the vast mediaeval Judea and Israel can be found all over Europe – the town of Ravenna in modern Italy, for instance, which clearly is a derivative of the word “Rabbi”, or “The Town of the Rabbis”. Let us return to the Trojan chronicles. After the fall of Troy, the Trojan Angenor “follows the setting sun” and founds a city by the name of Venicea ([851], page 147). This is



Fig. 2.54 “The Judgement of Paris” by Lucas Cranach the Elder (1472-1553). The “ancient” scene is represented in a typically mediaeval setting, Paris himself being a knight in plate armour. Taken from [1258], page 45. Also see fig. 4.11 below.

apparently an account of how the mediaeval Italian Venice was founded. Let us also remind the reader that in the Middle Ages Southern Italy used to be called Greater Greece ([196]).

- 30a. *The Trojan War*. The fall of Troy, Hattusas (Hatusa) and Babylon. According to the Scalligerian chronology, Troy fell in the year 1225 B.C. ([72]). It is also presumed that Hattusas, the capital of the Hittite kingdom was destroyed around the same time, likewise Babylon ([72] and fig. 2.55).
- 30b. *The Gothic-Tarquinian War*. Hittites as another name of the Goths. As we have already mentioned in CHRON1, Chapter 1, the “an-



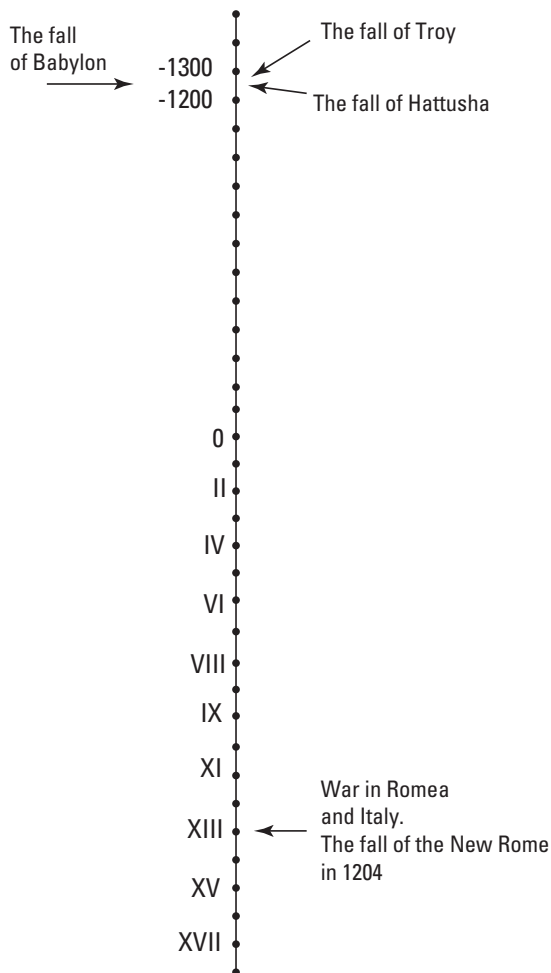


Fig. 2.55 Scaligerian datings of the dates when certain ancient cities fell – namely, Troy, Babylon and Hattusha.

cient” Hittite kingdom is most probably a phantom reflection of the mediaeval Gothic state. Moreover, some of the chronicles (see Chapter 1 of CHRON1) use the name “Babylon” when they refer to Rome. Thus, the Scaligerian chronology is correct in its assumption that Troy, Rome/Babylon, and the Hittite/Gothic kingdom fell all but simultaneously. The only error of the Scaligerite chronologers was that they misdated this event. It did not happen in the XIII century B.C., but rather the XIII century A.D. In the present case the XVII century historians merely “reversed the temporal value” of the dating.

31a. *The Trojan War*. Helen of Troy. The casus belli for the Trojan War is known to have been the so-called “insult of Helen”, the wife of Menelaus, who is supposed to have been abducted and taken away from her husband.

■ 31b. *The Gothic-Tarquinian War*. Lucretia/Amalasantha/Julia Maesa. The Tarquinian War of the First = Third Roman Empire had also been caused by the death of Lucretia/Amalasantha. Lucretia was raped and committed suicide; Amalasantha was murdered, qv above.

32a. *The Trojan War*. Trojan chronicles tell us of eleven large-scale battles that took place in the course of the Trojan War, which, in turn, fall apart into a multitude of minor battles. The war results in the fall of Troy, which is burned and plundered completely. We learn of the unspeakable atrocities from the part of the Greek victors, and that there was “no stone left unturned in the city” ([851], pages 133-134). The Trojan kingdom ceases to exist; surviving Trojans flee to distant lands. It has to be said that mediaeval artists would paint the Trojan War as a war of the Middle Ages. For example, in fig. 2.56 we see an old miniature from the *Roman de Troie* by Benoit de Saint-Maure dating from the first quarter of the XIV century ([1485], page 20). We see the Greeks storm Troy armed with crossbows (fig. 2.57), which were a weapon of the Middle Ages – and late Middle Ages, at that.

■ 32b. *The Gothic-Tarquinian War*. Procopius gives us a detailed account of the Gothic War of the alleged VI century, counting several dozen battles. We also learn of a great number of battles that can be grouped into two large episodes from Livy’s description of the Tarquinian War. The Gothic Rome results in the pillaging of Rome, Naples and the entire Italy ([695], [696] and [196], Volume 1). The following is told about Naples, for instance: “The city was ransacked [by Belisarius, Justinian’s military commander – A. F.], and her inhabitants massacred ruthlessly” ([196], Volume 1, page 326). The atrocities are blamed

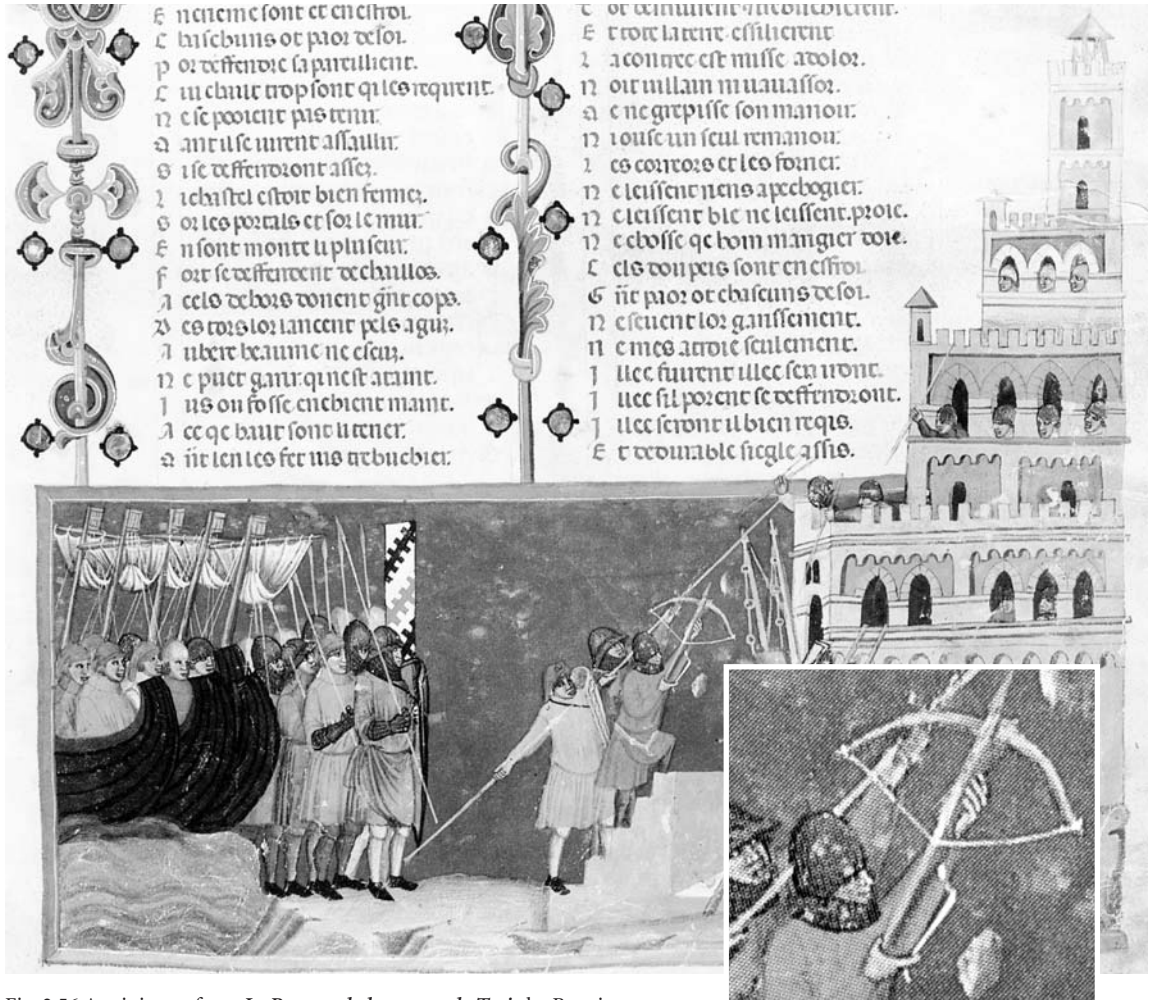


Fig. 2.56 A miniature from *Le Roman de la guerre de Troie* by Benoit de Sainte-Maure dating to the first quarter of the alleged XIV century. The warriors storming the walls of Troy are wearing mediaeval clothing and using mediaeval weapons – crossbows, for example. Taken from [1485], page 20.

on the Romean Greeks primarily. The Gothic War would often be referred to as the Greek War ([196], Volume 1, pages 426-427). “The city [Rome – A. E.] was besieged by the Greeks and fell prey to their wickedness... the entire Italy from the Alps to Tarent was covered in ruins and dead bodies; famine and plague that followed the war turned the land into a desert... at least one third of the population had died... the horrendous Gothic War

Fig. 2.57 A close-in with the fragment of “Greeks Storming Troy” where we can very clearly see a mediaeval crossbow. Taken from [1485], page 20.

brought the end to many an ancient tradition in Rome as well as across the entire Italy... a dark night of barbarity had covered the destroyed Latin world in darkness” ([196], Volume 1, pages 426-427). In his rendition of Procopius, the XIX century German historian Ferdinand Gregorovius is de facto telling us of the legendary Trojan War as seen by the Latins, which we couldn’t have guessed until today.