

## **A more precise drawn copy of the Greater Zodiac of Esna performed by the authors of the present book in Egypt and based on the original**

In July 2002 G. V. Nosovskiy, one of the authors of the present book, visited the city of Esna in Egypt as a member of the expedition organised by the “Unknown Planet” television programme staff. He has used this rare opportunity to make a complete and detailed photographic copy of the Greater Zodiac of Esna in its modern condition – possibly, the very first series of detailed colour photographs of this unique and exceptionally important artefact ever (the previously available copy was drawn by Napoleon’s artists in the beginning of the XIX century, qv in [1100]).

G. V. Nosovskiy has meticulously photographed the entire ceiling surface of the Greater Temple of Esna – in particular, the complete Greater Zodiac of Esna. We have also used other photographs of the Greater Zodiac of Esna, taken at our request and most kindly put at our disposal by Y. L. Maslyayev, a professional photographer, another member of the expedition.

Then in 2006 G. V. Nosovskiy visited Esna once again, and, using a more powerful flash, once again photographed all the parts of the Greater Zodiac of Esna, which turned out insufficiently brightly lit in the photographs of 2002. The matter is that the ceiling of the temple is rather high and some parts of it are entirely void of lighting, which is why one needs a powerful professional flash to make quality photographs of the entire surface of the ceiling. The pho-

tographs of 2002 and 2006 gave us the opportunity to study the Greater Zodiac of Esna to the minor detail.

We must emphasise that the photographs have covered the entire surface of the Greater Zodiac. It turns out that the zodiac didn’t lose any details over the 200 years that have passed since the Napoleonic expedition. It has survived until our very epoch, with all of its details intact. We have finally been given a unique opportunity of verifying the correctness of the “Napoleonic drawn copy” of the Greater Zodiac of Esna, which served us as the basis for a detailed research and dating in 2001, qv in “Stars”, part 2 (we occasionally use the abbreviation EB for referring to this zodiac). Now we can correct the imperfections inherent in the “Napoleonic edition” ([1100]) and verify the correctness of our dating. Let us inform the reader right away that although we have found a number of defects in the “Napoleonic” drawn copy, they haven’t affected the result of the astronomical dating. Moreover, after the correction of the “Napoleonic” inaccuracies, the correspondence between the zodiac in question and its exhaustive astronomical solution (namely, 31 March – 3 April 1394) has only become better. A couple of oddities inherent in the Greater Zodiac of Esna, which we pointed out in 2001 after our analysis of the “Napoleonic” drawn copy, have disappeared (more on this below). The oddities in

question were simply a result of the errors made by Napoleon's artists.

A corrected drawn copy of the Greater Zodiac of Esna with corrections of all the defects inherent in the "Napoleonic" copy can be seen in figs. d1, d2 and d3. Let us note that most defects were found in the places obscured by the top parts of the columns supporting the temple's dome. The columns of the Greater Temple of Esna conical top parts, widening rather conspicuously towards the top, which hides a part of the ceiling from the observer below. However, if the observer moves to a different place, it will be possible for him to see a part of the ceiling artwork that was obscured. Thus, by changing the observation location a couple of times, one might eventually see the whole of the Zodiac. But one must move around constantly, which must have been rather difficult for the artists who copied the Zodiac for the "Napoleonic" album. It is perfectly understandable that they made mistakes in the very places that were obscured by the top parts of the columns. Fortunately, the defects were not grave enough to get in the way of the astronomical dating.

This "good fortune" is far from random – in 2001 we took into account all the secondary horoscopes of the Greater Zodiac of Esna as well as its primary horoscope. As a result, the sum total of dating information employed in the process proved sufficient for an "automatic compensation" of the minor imperfections inherent in the "Napoleonic" copy of the Zodiac that we had had at our disposal.

Let us provide a brief description of the "Napoleonic" copy's primary defects.

1) The figure of Virgo in the "Napoleonic" album was touching the tail of the lioness with a human face in front, as though they were forming a single symbol, very similar to the symbol of Leo as used in certain Egyptian zodiacs. In 2001 we were forced to make a lengthy explanation of why they should be regarded as two separate symbols bearing no relation to Leo (namely, the constellation of Virgo and a secondary horoscope figure). In reality, as it became clear from our photographs of the Zodiac, the fact that Virgo stands so close to the leonine figure from one of the secondary horoscopes happens to be an oversight from the part of the "Napoleonic" artists – in reality, the Zodiac makes a clear distinction between the two, qv in fig. d1.

2) The man who holds a knife raised above his head as seen in Zodiac EB (over Leo, next to the "auxiliary figure" of Virgo, held a rod in his right hand as per the "Napoleonic" copy. This is why we considered two identification options for this figure in the corresponding secondary horoscope in 2001, namely, Mars (militant planet) and Saturn (sinister planet). It turns out that the man is actually holding a bow and arrows in his right hand and not a rod (fig. d2). Therefore, the figure in question represents Mars. This is in ideal correspondence to the astronomical solution that we have discovered.

3) In the Napoleonic drawn copy there was a human figure between Taurus and Aries. We had to make the assumption that it was an auxiliary symbol of the Moon. It contradicted nothing astronomically; however, we have encountered no auxiliary lunar figures of this sort in any other Egyptian zodiac. Therefore, the figure in question looked extraneous. This part of the Zodiac is obscured by the top of the column; its visibility is very poor. No XIX century artist could have used this kind of lighting; therefore, the possibility of his making an error was very high. This is indeed the case.

As the photographs demonstrate, the human figure that we see here is situated in a manner that differs from that of the Napoleonic artists substantially (see fig. 1.4). The actual figure was drawn correctly, but his zodiacal disposition was wrong, hence our initial confusion in this zodiac's decipherment. In reality, this human figure has got absolutely nothing to do with the general set of drawings that comprises the planets of the primary and the secondary horoscope. All planetary figures seem to be walking on the ground. As for the figure in question, it is hanging upside down high above the earth. It is easy to notice that the neighbouring figure of the Taurus constellation is situated similarly (fig. 1.4). The human figure in question can now be regarded as incumbent right above Taurus, and not standing or hanging. Taurus hangs upside down and obviously constitutes a pair of related symbols together with the above figure, which is emphasised in the zodiac.

We can instantly recollect another incumbent figure of this sort, also in Taurus – it is present in the Lesser Zodiac of Esna, qv in fig. 6.47 in [NCE]. We discussed it in detail in our study of the Lesser Zodiac



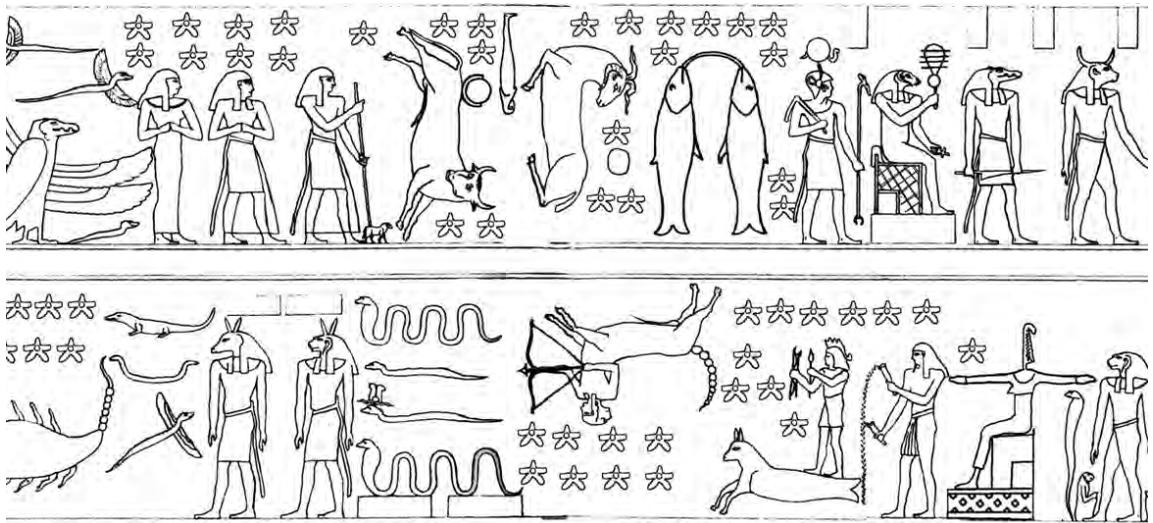


Fig. d2. Our corrected drawn copy of the Greater Zodiac of Esna (EB). Second part of the drawing.

It is little wonder that the Russians directly associated the solar eclipse in Taurus of 1 May 1185 A.D. with the crucifixion of Christ. Later on, certain ecclesiastical authors, such as Dionisius Areopagis, started to make the false claim that the solar eclipse took place on the very day of the Crucifixion, which is an astronomical impossibility, seeing as how Christ was crucified on a full moon (see “King of the Slavs”).

Apart from that, the supernova whose explosion’s remnant is now known as Crab Nebula, flared up around 1150 A.D., also in Taurus. It is the famous Evangelical “Star of Bethlehem” that heralded the birth of Christ. See our book entitled “King of the Slavs” for more details concerning the explosion of this supernova.

Thus, the two vivid astronomical events directly associated with the birth, the death and the crucifixion of Christ by his contemporaries took place in the constellation of Taurus. Therefore, we find figures that symbolise the death and the resurrection of Osiris in Taurus and not any other constellation.

The reader might wonder why the symbols of Osiris, or Christ, are only found on the zodiacs of Esna and absent from many other zodiacs of the Ancient Egypt? Our reconstruction as related in our book entitled “The Baptism of Russia” suggests a plausible answer. According to the results of our research, the

epoch of baptism into Apostolic christianity under Constantine the Great, which Scaligerian chronology dates to the IV century A.D., happens to be the epoch of the late XIV - early XV century, which postdates the Scaligerian version by some 1000 years. However, the datings of both zodiacs found in Esna (1394 and 1404 A.D.) fall right over this epoch. Thus, according to our reconstruction, the zodiacs of Esna are some of the very first apostolic and Christian zodiacs of the ancient Egypt, which makes their symbolism somewhat specific. In particular, this refers to the symbolic representation of the Christian Easter in the Lesser Zodiac of Esna and the symbol of Christ, or Osiris, in Taurus on the Greater Zodiac of Esna.

4) On the “Napoleonic” copy both figures sitting on chairs to the right of Pisces at the edge of the Zodiac, in the top right corner, were female. This is why we were forced to associate both figures with the “female” planet Venus. However, the man with a rod following the rightmost of the two sitting figures must have represented Jupiter or Mars – a male planet (the complete solution confirms it to be Mars). As a result, Mars ended up without any corresponding sitting figure – this is rather odd, since such figures accompanied all the other planets in the Greater Zodiac of Esna except for the Sun and the Moon.

As it turns out, the “Napoleonic” copy contained

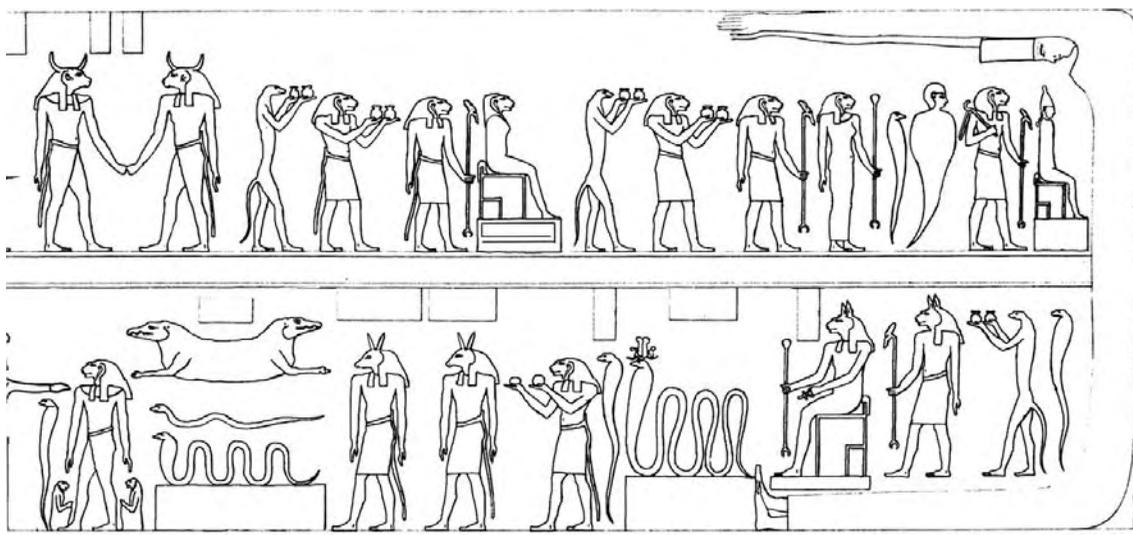


Fig. d3. Our corrected drawn copy of the Greater Zodiac of Esna (EB). Third part of the drawing.

another error. In reality, the rightmost sitting figure found to the right of Pisces is male and not female (see fig. d3). Therefore, it must be associated with a “male” planet and not Venus – Mars in the present case. All the pieces fit at once.

5) The figure sitting on the chair to the right of Aquarius (with a feather instead of a head) was male in the “Napoleonic” copy. This led to certain complications in decipherment. Due to the male sex of this figure, we had to associate it with Mercury; the latter received two sitting auxiliary figures as a result, the meaning of which wasn’t very clear. Now it is obvious that the “difficulty” is merely a result of an error made by the “Napoleonic” artists. In reality, the figure is female and not male. Our photographs make this fact perfectly obvious (see fig. d3). In this case, the symbol in question shall be unrelated to Mercury, and each of the five planets seen in Zodiac EB (Saturn, Jupiter, Mars, Mercury and Venus) shall end up with a single auxiliary figure each, which will make the zodiac look a great deal more natural.

The meaning of the sitting female figure with a feather instead of a head (to the right of Aquarius) also becomes quite clear. Its hands, stretched in two directions, are most likely to stand for the equal durations of day and night, which makes the figure another auxiliary symbol of the vernal equinox, united

with the symbols of Venus and Mercury (female figure and the feather head). Let us recollect that the Greater Zodiac of Esna has another (primary) vernal equinox symbol, which we see a little to the right from Pisces – two male figures with crescent-shaped horns on their heads holding hands (see CHRON3, Chapter 15, section 8.3).

The meaning of this auxiliary vernal equinox symbol in said part of the EB zodiac is perfectly obvious – it separates the procession of Mercury from Aquarius and “ascribes” it to Pisces (the location of the vernal equinox point, qv in Chapter 15, section 8.3). Otherwise, the procession of Mercury, located in the lower row of the Zodiac, would more likely relate to Aquarius (the closest constellation) and not Pisces, which is located in a different row. In 2001 we considered this option in our dating – however, the exhaustive astronomical solution placed Mercury in Pisces and not Aquarius (CHRON3, Chapter 17, section 5). Now it has become clear that the circumstance in question was emphasised in the Zodiac by its creators, but has managed to evade our attention because of an error made by the Napoleonic artists.

Thus, according to our more precise drawn copy, three planets (Mercury, Mars and Venus) were depicted in the EB zodiac inside “equinox parentheses” of sorts – between two symbols of the vernal equi-



Fig. d4. The procession of Jupiter or Mars (it has to be said that, according to the exhaustive astronomical solution, the planet in question is none other but Jupiter) in the Greater Zodiac of Esna. Left to right: one of the Piscean figures (the second one cannot be seen here), the primary figure of Jupiter with a rod, the auxiliary figure of "sitting Jupiter", the leading figure in the procession of Jupiter with the head of a crocodile and a knife in its hand, the primary spring equinox symbol (two male figures with bovine heads holding hands), two figures from the end of the Venus procession (one of them is only partially visible). The white spots visible in the photograph are the traces of bat faeces. The photograph was taken by Y. L. Maslyayev and G. V. Nosovskiy in Esna, Egypt, July 2002.

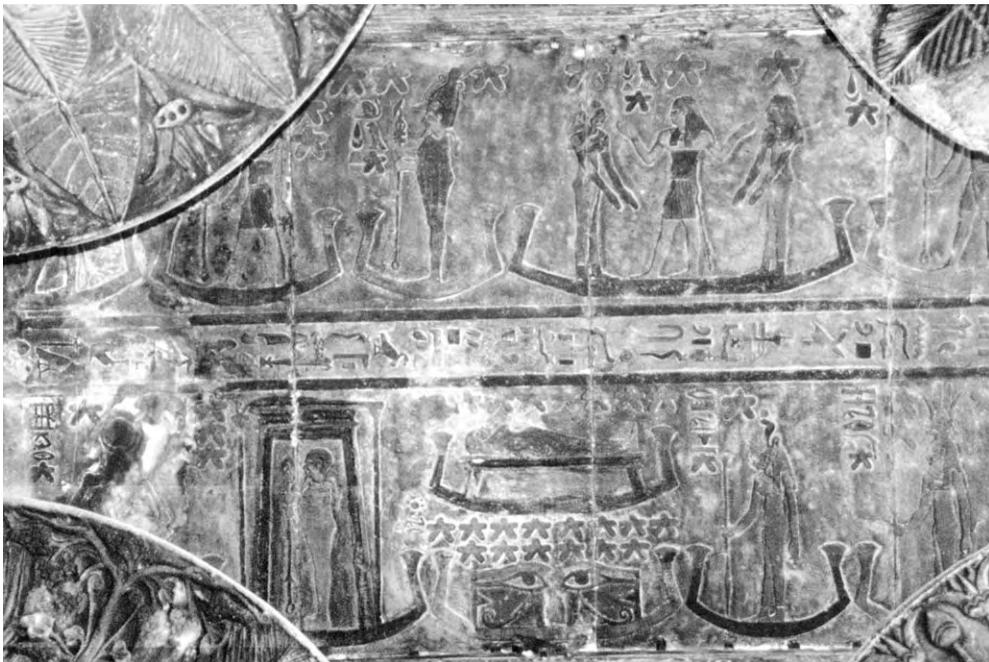


Fig. d5. Fragment of the ceiling from the Greater Temple of Esna. Below we see the scene of Osiris dying and resurrecting on the 14th moon, identical to the one found in the Lesser Zodiac of Esna (cf. fig. 15.71). We see a symbolic "ancient" Egyptian rendition of the astronomical conditions for the Christian Easter feast. The photograph was taken by G. V. Nosovskiy in Esna, Egypt, July 2002.

nox, or in Pisces. This is exactly what the complete astronomical solution of 1394 A.D. is telling us.

Possibly, the attribution of the planetary symbolism of Venus and Mercury (female figure and the feather) to the auxiliary spring equinox symbol indicated close proximity between the planets in question near the vernal equinox point in Pisces.

Let us point out another oddity, which has resolved itself after the new photographs were made. The “Napoleonic” copy mixed the “procession of Venus” with the “procession of Mars”; however, the “procession of Mercury” remained separated from the two for some reason, which set Mercury apart from Venus and Mars. However, in the exhaustive solution of 1394 all three planets have come very close to each other – Venus, Mars and Mercury. Therefore, there were no astronomical reasons to set the procession of Mercury apart from the processions of Venus and Mars. Now we see no such distinction took place. On the contrary – all three planets were included in a common set of “equinox parentheses” by the creators of the Zodiac.

It must be noted that Jupiter was drawn outside the “equinox parentheses” in question, albeit it was in Pisces as well – this is in perfect correspondence with the exhaustive astronomical solution of 1394, where Jupiter stands apart from a very tight group of three planets – Mars, Mercury and Venus. All four planets were located in Pisces (a very large constellation that occupies a substantial amount of space on the ecliptic).

6) The male figure on the right of Pisces was erroneously drawn without a planetary rod by the Napoleonic artists. As a result, when we were deciphering the EB zodiac in 2001, we had to make the assumption that the primary figure of the corresponding male planet (Jupiter or Mars; it turned out to be Jupiter in the exhaustive solution) is the figure on the right holding a planetary rod. However, this figure turned out to be accompanying the sitting Venus (the second figure on the right of Pisces) and not its own sitting figure (the first one on the right of Pisces). It was so strange that we even came up with a hypothesis that the rod was missed out for some reason. However, without precise photographs we could not confirm our suspicion. Now it has turned out that the Napoleonic artists did in fact omit the rod.

The correction of this error eliminated the above-mentioned oddity in the decipherment of the Greater Zodiac of Esna (see figs. d3 and d4). As we assumed initially, the primary figure of Jupiter is the male figure with a planetary rod to the right of Pisces. The figure with a planetary rod and a leonine head right next to Venus on a chair pertains to the procession of Venus and not Jupiter, as we were forced to assume due to the error inherent in the “Napoleonic” copy. None of the above affects the decipherment of the Zodiac in any substantial way; however, it becomes more understandable and natural.

7) Male figure standing on the back of Capricorn was holding the symbol of summer solstice in his hands, which was rather odd. In reality, it was an error of Napoleon’s artists. The male figure is holding a bow and some arrows, and not a solstice symbol (see fig. d2.). Furthermore, it is wearing a soldier’s helmet, which was altogether omitted by the authors of the Napoleonic artists. This identifies the figure as Mars, the “militant” planet. We could not possibly discover this in our decipherment of 2001, since all the attributes of Mars were omitted or replaced in the “Napoleonic” copy.

Now it becomes clear that the figure in question stands for none other but Mars in the secondary horoscope of winter solstice. The figure stands on the figure of Capricorn, which serves as a “transposition symbol” (see CHRON3, Chapter 15, section 6). In other words, it is part of a secondary horoscope and bears no relation to the primary.

Indeed, Mars was next to the Sun in the secondary horoscope of winter solstice (for the exhaustive solution of 1394). On the actual day of solstice Mars was in Sagittarius, next to the Sun and therefore rendered invisible by the bright sunshine. A month and a half later it emerged in the visibility zone, already in Capricorn. In 2001 our use of a defective copy led us to the assumption that Mars wasn’t made part of this secondary horoscope because of its invisibility. It turns out that the creators of the Zodiac portrayed it as a militant male figure standing on the figure of Capricorn. This fact is in complete correspondence with the astronomical solution of 1394. It has to be pointed out that the invisibility of Mars may have confused the ancient observer about the exact position of the planet in question (the constellation of

Sagittarius or Capricorn). It is possible that Mars was indicated in Capricorn due to its visibility in said constellation, whereas it wasn't visible at all in Sagittarius.

There are several other minor discrepancies between the “Napoleonic” drawn copy and our photographs of the Greater Zodiac of Esna. All of them have been accounted for in the corrected drawn copy, qv in figs. d1, d2 and d3.

In general, one might say that after the correction of the discrepancies we discovered, the correspondence between Zodiac EB and its exhaustive astronomical solution of 1394 became even better. Before the correction of the Greater Zodiac's symbolism there were a number of oddities that we considered to be the zodiac's idiosyncrasies. These oddities have disappeared; the decipherment of the Zodiac has remained the same.

Another thing to note is as follows. Our study of the photographs suddenly revealed that there is a symbolical representation of the Christian Easter feast upon the ceiling of the Greater Temple of Esna, similarly to the Lesser Zodiac of Esna (see CHRON3, Chapter 15, section 9.1 and Chapter 17, section 6.7). A photograph of this part of the ceiling can be seen in fig. d5. Compare to fig. 15.71 of the present volume.

In fig. d5 below we see the already familiar symbol that looks like a pair of Egyptian “eyes” facing each

other. In this particular case they stand for the Moon and also symbolise the resurrection of Osiris (see CHRON3, section 15.9.1). Right above the pair of eyes we see 14 stars. Therefore, the moon was full, with 14 days of age (in mediaeval Christian tradition, full moon was known as “14th moon”, qv in Chapter 19 of “The Biblical Russia”. Further up, over the stars, we see the boat with the dead Osiris. The meaning of the whole scene is perfectly obvious – Osiris dies to resurrect when the moon is full, or “on the 14th Moon”. This is a precise astronomical description of the Christian Easter, or feast of Christ's resurrection. See CHRON3, Chapter 15, section 9.1 for more details.

It has to be noted that previously we only saw the Christian Easter scene in the Lesser Zodiac of Esna (see 15.71). Now it turns out that it is also present on the ceiling of the Greater Zodiac of Esna, right next to Zodiac EB.

This fact makes the symbol sets of both Esna zodiacs, which happen to be in good correspondence already, even closer to each other. This fact is also in ideal concurrence with the circumstance that the dates transcribed in the two zodiacs of Esna turned out to be very close to each other – namely, 1394 for the Greater Zodiac and 1404 for the Lesser Zodiac of Esna, qv in CHRON3, Chapter 17, sections 5 and 6.

Let us conclude by citing our complete drawn copy of the Greater Zodiac of Esna (fig. d6).



Fig. d6. Our complete corrected drawn copy of the Greater Zodiac of Esna made with the aid of the photographs taken in July 2002.