### 10.3. The inverted maps of the Middle Ages

Modern maps place the East on the right, and the West on the left. However, we find that the opposite is true for many mediaeval maps – all of the sea charts of the alleged XIV century had the *East* on the *left*, and the *West* on the *right*, q.v. the atlas [1468]. Some of these old inverted charts from Genoa can be seen in figs. 1.38, 1.39, 1.40 and 1.41. These charts may have been used by either traders or the military fleet.

The word *levant,* for instance, still means "oriental" in French. The Middle East is also often referred to as *Levant* in German ([573], page 733). This may be a reflection of the fact that the Orient was on the left of the maps (*leviy* means "left" in Russian, and the adverb for "on the left" is *sleva).* It is possible that the Russian word *leviy* was adopted by some of the Western European languages in order to refer to the Orient. See our Parallelism Glossary in Chron7.

Why did the old maps, and sea charts in particular, have the East on their left, and the West on their right? The reason may have been that the first seafarers of Europe would sail forth from the seaports located on the European coast of the Mediterranean, as well as the Black and Azov seas, and so they had to move *from the North to the South.* The South was therefore in front, and the Northern coast behind them. A ship captain sailing into the Mediterranean from the Bosporus would look at the approaching African coast. Thus, the *East* was *on the left,* and the *West* was on the right.

This is why the first sea charts of both the traders and the military put the East on the left. It made sense to put that which lay in front on the top of the map. Thus, the way one looks at the map corresponds with the direction of one's movement.

### 11.
### A MODERN ANALYSIS OF BIBLICAL GEOGRAPHY

The fact that many Biblical texts clearly refer to volcanic activity has been well known to historians for a long time. The word Zion is widely known; theologians interpret it as "pillar" ([544], Volume 2). Identifying Zion with Sinai and Horeb is common in both theology and Bible studies. Hieronymus in par-

ticular noted that: "it appears that the same mountain is called by two different names, Sinai and Horeb" ([268], page 129). I. Pomyalovsky wrote that: "the Old Testament often identifies it [Mt. Horeb – A. F.] with Sinai" ([268], page 326). "Mount Zion" can be translated as "The Pillar Mountain" ([544], Volume 2). The Bible explicitly describes Mount Sinai/Zion/Horeb as a volcano, q.v. below. In this case "The Pillar Mountain" makes sense in the way of referring to *a pillar of smoke* above the volcano. We shall be referring to God as the Thunderer below, following the interpretation suggested in [544], Volume 2.

According to the Bible,

"the Lord said unto Moses, Lo, I come unto thee in a thick cloud… upon mount Sinai… when the trumpet soundeth long, they shall come up to the mount… there were thunders and lightnings, and a thick cloud upon the mount, and the voice of the trumpet exceeding loud… And mount Sinai was altogether in smoke, because the Lord descended upon it in fire: and the smoke thereof ascended as the smoke of a furnace, and the whole mount quaked greatly. And when the voice of the trumpet sounded long, and waxed louder and louder, Moses spake, and God answered him by a voice." (Exodus 19:9, 19:11, 19:13, 19:16, 19:18-19)

Also: "And all the people saw the thunderings, and the lightnings, and the noise of the trumpet, and the mountain smoking" (Exodus 20:18). In fig. 1.42 we can see an ancient engraving from a 1558 Bible (**Biblia Sacra**) ([544], Volume 2, page 210, illustration 94). The mediaeval painter portrays Moses ascending a fiery mountain.

Furthermore:

"The day that thou stoodest… in Horeb… and the mountain burned with fire unto the midst of heaven, with darkness, clouds, and thick darkness. And the Lord spake unto you out of the midst of the fire; ye heard the voice of the words, but saw no similitude; only ye heard a voice." (Deuteronomy, 4:10-12)

The destruction of the Biblical cities of Sodom and Gomorrah has long been considered a result of a volcanic eruption. The Bible says that "the Lord rained upon Sodom and upon Gomorrah brimstone and fire from the Lord out of heaven… and, lo, the smoke of the country went up as the smoke of a furnace" (Genesis 19:24, 19:28).

Fig. 1.42. Moses ascending a fiery mountain. An ancient illustration from a Bible allegedly dated 1558 *(Biblia Sacra)*. Taken from [544], Volume 2, page 210, ill. 94.

On Albrecht Dürer's engraving "Lot Fleeing with his Daughters from Sodom" we can see a volcanic eruption destroying the Biblical cities of the plain in a fountain of fire and stones (fig. 1.43).

Let us turn to the Lamentations of Jeremiah that contain a description of the destruction of Jerusalem. It is assumed to be an account of the destruction of the city by a hostile army; however, the text contains many fragments such as "How hath the Lord covered the daughter of Zion with a cloud in his anger… and remembered not his footstool in the day of his anger! The Lord hath swallowed up all the habitations… he burned… like a flaming fire, which devoureth round about" (The Lamentations of Jeremiah, 2:1-3).

Then we encounter the following in the chapters 3 and 4 of the Lamentations:

"I am the man that hath seen affliction by the rod of his [God's – A. F.] wrath; he hath led me, and brought me into darkness, but not into light… he hath broken my bones… *he hath inclosed my ways with hewn stone*, he hath made my paths crooked…

he hath also broken my teeth with gravel stones, he hath covered me with ashes… thou hast covered with anger, and persecuted us: thou hast slain, thou hast not pitied. Thou hast *covered thyself with a cloud*… the stones of the sanctuary are pored out… the punishment… is greater than the punishment of the sin of Sodom… their [the survivors' – A. F.] visage is blacker than a coal… The Lord hath accomplished his fury; he hath poured out his fierce anger, and hath kindled a fire in Zion, and it hath devoured the foundations thereof." (The Lamentations of Jeremiah, 3:1-2, 3:4, 3:9, 3:16, 3:43-44, 4:1, 4:6, 4:8, 4:11)

Theologians insist all of this is metaphorical; however, a literal reading of the text divulges an account of the destruction of a large city by a volcanic eruption. The Bible refers to volcanic activity quite often; here's a list of all such references, compiled by V. P. Fomenko and T. G. Fomenko:

Genesis 19:18, 24, Exodus 13:21, 22, Exodus 14:18, Exodus 20:15, Exodus 24:15, 16, 17, Numbers 14:14, Numbers 21:28, Numbers 26:10, Deuteronomy 4:11,

36, Deuteronomy 5:19, 20, 21, Deuteronomy 9:15,21, Deuteronomy 10:4, Deuteronomy 32:22, The Second Book of Samuel 22: 8-10,13, The First Book of the Kings 18:38, 39, The First Book of the Kings 19:11, 12, The Second Book of the Kings 1:10-12,14, Nehemiah 9:12,19, The Book of Psalms (Psalm 11, verse 6, Psalm 106, verse 17), (Psalm 106, verse 18), Ezekiel 38:22, Jeremiah 48:45, The Lamentations of Jeremiah 2:3, The Lamentations of Jeremiah 4:11, Isaiah 4:5, Isaiah 5:25, Isaiah 9:17,18, Isaiah 10:17, Isaiah 30:30, Joel 2:3,5,10.

Seeing these descriptions as referring to Jerusalem in Palestine and the traditional Mount Sinai is very odd indeed, since *Mt. Sinai located on the modern Sinai Peninsula had never been a volcano.* Where did the events really take place, then?

It suffices to study the geographic map of the Mediterranean region ([440], pages 380-381, 461) to see that there are no volcanoes on the Sinai Peninsula, and there aren't any in either Syria or Palestine. There are zones of Tertiary and Quaternary volcanic activity, but one encounters those in the vicinity of Paris as well. There has been no volcanic activity recorded in documented history (the post-A.D. period).

The only relevant geographic zone that possesses powerful volcanoes active to this day is the area including Italy and Sicily, since there are no volcanoes in Egypt or anywhere in the north of Africa ([440]). We are looking for:

1) A powerful volcano that was active in the historical epoch;

2) A destroyed capital near the volcano (see the Lamentations of Jeremiah);

3) Two more destroyed cities near the volcano, Sodom and Gomorrah.

There is just one volcano in the entire Mediterranean area that fits these criteria – *Vesuvius.* It is one of the most powerful volcanoes active in the historical period. The famous Pompeii – a capital? – and two destroyed cities: Stabia (Sodom, perhaps?) and Herculanum (Gomorrah?). The names do possess a slight similarity.

N. A. Morozov was of the opinion that the origin for the name Sinai given to Vesuvius is the latin word *sinus* (or *sino* in Old Latin) – "mountain with bowels," and Horeb has its origins in the Latin word *horribilis,* "horrible." In [544] we can see the results of an interesting research that Morozov conducted concerning the Biblical text as read without vocalizations, and considering the localization of Mount Sinai/Horeb/Zion in Italy.

Let us quote several examples. The Bible says, "the Lord our God spake to us in Horeb, saying, Ye have dwelt long enough in this mount: turn you, and take your journey… to the land of the Canaanites (CNUN)" (Deuteronomy, 1:6-7). Theologians vocalize CNUN as Canaan, and localize it in a desert near the Dead Sea coast, but another vocalization is possible: CNUN – Cenoa, as a variant of Genoa (the area of Genoa in Italy). Apart from that, the word Canaan sounds like (the land of the) Khans.

The Bible gives the direction as "to the land of CNUN (the Canaanites), and unto LBNUN" (Deuteronomy 1:7), that is commonly vocalized as "Lebanon" – however, LBNUN is also often used for "white," and may have been used to refer to Mont Blanc – the White Mountain, literally. The land of the Canaanites may mean the same as the Khan's land, or the Land of the Khan.

Furthermore, we see "unto the great river, the river PRT" in Deuteronomy 1:7. PRT is localized as Euph-



Fig. 1.43. Albrecht Dürer's engraving titled "The Destruction of Sodom and Gomorrah." What we see here is a powerful volcanic explosion, as one might expect, destroying the Biblical cities of the plain. Taken from [1234], engraving 40.

rates; however, what lies beyond Mont Blanc is the river Danube with its large tributary *Prut.*

The Bible says, "when we departed from Horeb, we went through all that great and terrible wilderness" (Deuteronomy 1:19). The famous Flegrean Fields that are located near Vesuvius (Horeb) fit this description perfectly – large areas of scorched land full of small volcanoes, fumaroles, and layers of lava.

According to the Bible, the Israelites "came to KDSH V-RNAE" (Deuteronomy 1:19). KDSH V-RNAE is vocalized as "Kadesh-barnea" – however, the town in question may well be Cadiz upon the Rhone ([544], Volume 2, page 166). Cadiz on the Rhone might be another name of the modern Geneva – or indeed the Bulgarian city of Varna.

Further in the Bible we see, "and we compassed mount Seir many days" (Deuteronomy 2:1). Theologians left the word "Seir" without translation; if we translate it, we shall get "The Devil's Mountains" ([544], Volume 2, page 166). A mountain by this name exists near Lake Geneva – Mount Diableret, "The Devil's Mountain."

The *sons of Lot* encountered on the way may well be the Latin population (LT without vocalizations) ([544], Volume 2, page 167).

The River Arnon (ARNN) is mentioned in Deuteronomy 2:24. This may well be the Italian river Arno!

The Israelites "Went up the way to Bashan" according to Deuteronomy 3:1. The town of Bashan is often mentioned by the Bible. Amazingly enough, a town by the name of Bassano still exists in Italy.

The Bible proceeds to mention that "the king of Bashan came out against us… to battle at Edrei" (Deuteronomy 3:1). This is clearly a reference to Adria (near the Po estuary). As for Po itself – ancient Latin authors (see Procopius, for instance) often refer to it as "Jordan" (Eridanus) ([544], Vol. 2). The name concurs with the Biblical JRDN perfectly well ([544], Vol. 2, page 167).

According to the Bible, "there was not a city which we took not from them, threescore cities" (Deuteronomy 3:4). Indeed, many large towns were located in this area in the Middle Ages – Verona, Padua, Ferrara, Bologna, etc.

The Bible mentions the land "from the river of Arnon (Arno, ARN) unto mount HRMN (Hermon)", q.v. in Deuteronomy 3:8. However, the HRMN mountains can also be vocalized as the German mountains.

"For only Og king of Bashan remained… his bedstead [coffin here – A. F.] was a bedstead of iron; is it not in Rabbath of the children of Ammon?" (Deuteronomy 3:11). Rabbath is Ravenna, and the coffin of Og [Goth?] is the sepulchre of Theodoric the Goth located in Ravenna! Theodoric is supposed to have lived in 493-526 A.D., so this Biblical text could not have appeared before the VI century A.D., even in Scaliger's chronology.

The Israelites are supposed to have stopped at TBRAE, or "the place Taberah" (Numbers 11:3). Bearing the previous identifications in mind, we can recognize the Italian river Tiber in this name. Furthermore, CN is Siena (to the south-east from Livorno), the Biblical Hebron (HB-RUN, Genesis 23:2) is possibly Gorgo du Rhone ([544], Volume 2, pages 229-237). The slopes of Monte Viso are called Jebus (VUZ) in Judges 19:10. The city of Rome is called Ramah (RAMA) in Judges 19:13. All the quotes are from the authorized version of the Bible, and there are many more examples.

It is thus possible that a part of the events described in the Bible, namely, the journey of the Israelites led by Moses, and their subsequent conquest of the "Promised Land" with Joshua, took place in Europe, and particularly in Italy (as opposed to Palestine).

The localization of the "ancient" states mentioned in the Bible also raises a vast number of questions. The Bible often mentions the Phoenician towns of Tyre and Sidon; since we now allow for possibilities of mediaeval interpretations of many Biblical names, one cannot fail to notice the similarities between the names of Venetia and Phoenicia – they may well be the same name if we consider the usual rules of flexion. One comes up with the hypothesis of *localizing the Biblical Phoenicia as the mediaeval Venice.*

Indeed, the Bible describes the "ancient" Phoenicia as a powerful nation of seafarers that reigned over the entire Mediterranean, with colonies in Sicily, Spain, and Africa. "Ancient" Phoenicians traded extensively with faraway lands, as can be seen in the book of Ezekiel, chapter 27. All of these Biblical criteria are met by the mediaeval Venetian republic, a well-known and powerful state.

The Scaligerian history claims the principal Phoenician towns to have been the modern Tyre and Sidon (Saida). Do these towns fit their Biblical descriptions

of lavishness and splendour? A XIX century volume of sailing directions for seamen ([494]) tells us the following about Saida:

"The town had 1600 inhabitants in 1818… There is a small bay to the south… A small pier that is barely visible in our day used to belong to a small harbour that is now completely covered by the sands… Plague often rages fiercely here… One finds no traces of former splendour in Saida nowadays… There's a reef on the south end, and it's very shallow in the north… The depth between the town and the island is uneven… The passage is narrow, and the bottom is full of stones. A large ship's boat cannot come close to the shore, which makes it impossible to replenish water supply here" ([494], quoted in [544], Volume 2, page 637).

The town is located in the estuary of a river that isn't navigable by ships. Its main means of survival in the XIX century had been the local gardens. Strategically speaking, Saida's location is perfectly hopeless. It used to belong to virtually everyone during the crusades epoch; there are no records mentioning it as a large independent trade centre ([544], Volume 2).

All of this contradicts the Biblical descriptions of the greatness of Sidon and Phoenicia. The situation with Tyre is similar ([494], [544], Volume 2). Evidently, the Bible is referring to other locations.

## 12.
## THE MYSTERIOUS RENAISSANCE EPOCH AS A PRODUCT OF THE SCALIGERIAN CHRONOLOGY

The Scaligerian chronology is very fond of the renaissance motif, appealing to the archetypal recurrence of the Classical Age.

The ancient Plato is supposed to have been the founding father of Platonism. His teaching allegedly falls into oblivion for centuries to come, and is revived by the famous Neoplatonist Plotin, allegedly in 205-270 A.D. The similarity of his name to that of his teacher is purely accidental, of course. Then Neoplatonism perishes as well, in order to be revived again in the XV century A.D. by another famous Platonist – Gemisto Pleton, whose name is also identical to that of his teacher as a result of sheer coincidence. The mediaeval Pleton is supposed to have revived the "ancient" Platonism, having been an avid advocate of "the ancient sage Plato." Furthermore, it is only in the XV century

that Plato's manuscript was unearthed ([247], pages 143-147). This is precisely the epoch of Gemisto Pleton.

Pleton founds "Pleton's Academy" in Florence in the image of the "ancient" Plato's Academy ([247]). A. A. Vasiliev writes that "His [Pleton's – A. F.] sojourn in Florence… had been one of the most important periods for Italy when it was importing the ancient Greek science, and Plato's philosophy in particular" ([675], Volume 3, Pt. 2; [120]).

Both Plato and Pleton write Utopian works. Gemisto Pleton is reported to have been the author of the famous *Tractate on the Laws,* which sadly failed to reach us in its entirety. However, the full text of Plato's tractate by the same title did. Pleton, who lived in the XV century, also suggests the construction of an ideal state, with his programme being extremely close to Plato's. Plotin, who had allegedly lived in 205-270 A.D., is yet another one to have hoped the Emperor would aid the foundation of the city of Platonopolis in Campagna (Italy again), where he had planned to introduce communal aristocratic institutions à la Plato ([122], Volume 4, pages 394-397).

Many prominent ecclesial leaders have historical doppelgangers in Scaliger's chronology. Eusebius in his *Historia Ecclesiastica (*[267]) makes many references to a certain Bishop Victor who played a key role in the so-called Easter Dispute, or the introduction of the Paschalian rules ([267], page 306). There is indeed an Easter dispute known to history and associated with the name of Victor, as reflected in the term "The Paschalian Cycle of Victor" ([76], table 17). However, this dispute and Victor's lifetime are ascribed to 463 A.D., whereas Eusebius who reports this is supposed to have lived in the III-IV century A.D. The Scaligerian chronology would appear to be inverted.

Furthermore, in [267] Eusebius tells us of a famed Dionysius who formulated the rules for celebrating Easter, having linked it to the Spring Equinox and the "suffering of the Saviour." According to Eusebius, Dionysius is supposed to have died in the 12th year of Gallienus, which is 265 A.D. in the Scaligerian chronology. It is most remarkable that another well-known scientist by the name of Dionysius existed in the VI century A.D. – namely, Dionysius Exiguus (Dionysius the Little). He is supposed to have conducted an in-depth study of the Paschalian problem, and deduced the date of Christ's birth for the first time.

Fig. 1.44. Charlemagne's portrait (he allegedly reigned in 742-814). Albrecht Dürer, 1514. The portrait is kept in the German Museum, Nuremberg. Taken from [328], page 25, ill. 3.

Apart from this, he calculated the advent of Easter for many years ahead, affixing it to the Spring Equinox ([76], table 18). We have two eminent scientists by the name of Dionysius who studied the Paschalian problem and the relation of Easter to the vernal equinox, both following Victor who already possesses a duplicate of his own. However, they are separated by a period of three centuries according to the Scaligerian chronology. This is evidently a mistake; there was

only one Dionysius whose double existed on paper exclusively. Actually, we are to acquaint ourselves with yet another Dionysius the Little, who must have been the prototype of both. We are referring to Dionysius Petavius who had lived in the XVII century.

We see strange duplicates in the Scaligerian history of the famous *Res Romana* as well ([5]). F. Schupfert writes that:

"The series of prominent Roman lawyers ends with Erennius Modestine who had died in 244 A.D. After that, the entire discipline of law enters a lethargic phase to be revived in nine hundred years by Erennius [who was the double of Erennius in activity as well as the name – A. F.]… It suddenly resurrected in the entirety of its primordial grace… in Bologna." ([879], page 187)

The mediaeval Irnerius ("ancient" Erennius?), the founder of the school, started lecturing in Roman Law around 1088 A.D., "reviving" it after an alleged nine-century period of oblivion. He is also supposed to have "collected" the ancient codices of Justinian.

There are two famous Homers in the Scaligerian history: the ancient poet and the mediaeval Angilbert Homer who is supposed to have belonged to Charlemagne's court in the IX century A.D. "He must have received his academic name Homer for his poetical works," suggests G. Weber. "Very few poetic works of Angilbert have reached us" ([122], Volume 5, page 391). This *mediaeval Homer* had been "an important member of the circle of scientists that existed in the Aachen court of Charlemagne" ([122], Volume 5, page 391).

It has to be noted that Charlemagne is in no way a personal name as we tend to think today; most probably, it used to mean "The Great King." The question of who exactly was referred to in that manner deserves a special study, and we shall return to it below. In fig. 1.44 we can see a portrait of Charlemagne painted by Albrecht Dürer in the XVI century.

Nowadays the "ancient Roman" count of time by ides and calends is assumed to have gone out of use in the VI-VII century A.D. Nevertheless, the mediaeval chronographers of XIV century A.D. appear to have been unaware of this fact, using the "long-forgotten" ides and calends wherever they saw fit ([229], p. 415).

There's a large number of such odd doubles in the Scaligerian history. We are not claiming they prove our statements; one may indeed find a large number of
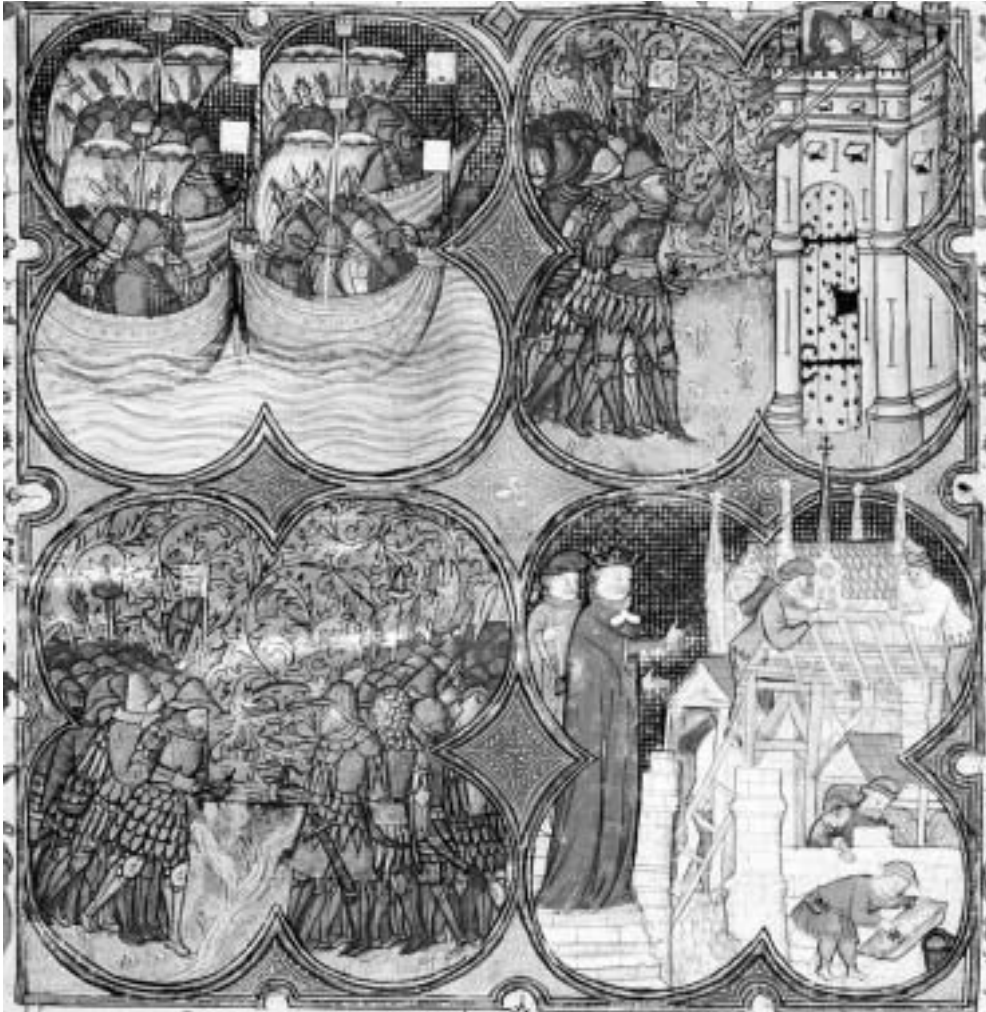
Fig. 1.45. An old miniature from the book titled *Les Grandes Chroniques de France,* Paris, allegedly dating from the early XV century. The siege of Troy is on top, and the foundation of Paris at the bottom. The miniature illustrates the Trojan origins of the French, with the "ancient" Greeks and Trojans portrayed as mediaeval knights wearing heavy plate armour identical to that of the knights founding Paris at the bottom of the miniature, also mediaeval. Taken from [1485], ill. 115.

isolated coincidences. What we emphasize is the global nature of these duplicates and parallels, fitting the general scheme of chronological shifts which cover sequences of *hundreds of years* "side by side" and "following each other" for hundreds of years to come.

One of the principal indications of the mediaeval origins of many ancient documents is the very existence of a Renaissance Epoch when all of the ancient scientific disciplines, philosophy, arts, and culture in general are assumed to have been revived. The "re-

splendent Classical Latin" has degraded into a rough and clumsy lingo that only manages to regain its former splendour in the Renaissance epoch. This "revival" of Latin and Classical Greek begins in the VIII-IX century A.D. the latest ([335], page 23).

The famed mediaeval troubadours begin to use the plots that the historians call "a masquerade of classical recollections" in the alleged X-XI century. The "history of Ulysses" (Odyssey) appears in the XI century as a "mediaeval remake" of the "well-known

Classical story" complete with knights, belles dames, jousting tournaments, etc.; in fact, all the elements that shall later be considered integral to a "Classical" plot, ([335], pages 83-84).

"The troubadours have been proudly claiming the story [of the Trojan War – A. F.] to have been an original one, *it had neither been told nor written by anyone before…* The troubadours' primary concern had been the Trojan War, it had almost been a native story for them" ([335], pages 85-86). The Francs considered themselves descendants of the Trojans, while the alleged VII century author Fredegarius Scholasticus refers to King Priam as a representative of the previous generation ([335], pages 85-86).

Furthermore, "The voyage of the Argonauts became confused with the Trojan War… when the crusader conquerors [apparently, the mediaeval prototypes of the "ancient" Argonauts – A. F.] had set forth in the direction of faraway Asian lands" ([335], pages 85-86). In mediaeval texts the ancient Alexander the Great "compliments the French" ([335], pages 85-86).

Certain Slavonic texts of the middle ages use the name Parizh (the Russian name for the city of Paris) in order to refer to Paris, the abductor of Helen when they speak of the "ancient" Trojan War. Could it have referred to somebody from Paris? The following is said, for instance: "Parizh called himself Alexander and deceived Helen" ([10], page 234, comment 76). The same mediaeval texts often demonstrate the flexion of P and F spelling Parizh as Farizh.

On fig. 1.45 we see an ancient miniature from the *Great French Chronicle* dated as the alleged XV century that depicts the Trojan origins of the Francs. Modern commentary is as follows:

"The miniature illustrates the idea that the French can trace their ancestry back to Francion, the son of Hector and grandson of the Trojan king Priam. This is why we see the foundation of Paris directly under the picture of the fall of Troy." ([1485], page 104)

So, Troy barely has the time to fall when Paris is founded! The "ancient" Troy is also represented as a mediaeval city here.

The Scaligerian chronology reckons that the so-called apocalyptic nations of Gog and Magog mentioned in the Bible had disappeared from the historical arena in the early Middle Ages. However, reading modern commentary to the mediaeval *Alexandria*

([10]) we find out that "The names Gotti and Magotti must be a repercussion of the apocalyptic nations of Gog and Magog identified with the memories *of the Goths and the Mongols* (the Book of Revelation, XX, 7), who were well-known in the Middle Ages" ([10], page 248, comment 165).

The pressure of the Scaligerian chronology and all of these oddities brings historians to the conclusion that:

"The Middle Ages were the time when all idea of chronological consequentiality had been lost: monks with crosses and thuribles at the funeral of Alexander the Great, Catilina attending mass… Orpheus becomes a contemporary of Aeneas, Sardanapal a Greek king, and Julian the Apostate – a Papal chaplain. Everything acquires a *hue of fantasy* in this world [this perplexes the modern historian greatly – A. F.]. The most blatant anachronisms and *the strangest fancies* coexist peacefully." ([879], pages 237-238)

All these facts, and thousands of others, are rejected by the historians, since they contradict the consensual chronology of Scaliger and Petavius.

Christian saints and "ancient pagan characters" can be seen side by side on mediaeval Gothic cathedrals, q.v. in fig. 1.46 which shows the sculptures of Aristotle and Pythagoras together with the Christian saints from the western façade of the Chartres Cathedral. The historians try to explain this chronological heresy in a rather vague manner: "Aristotle and Pythagoras… the two pagan philosophers on a Christian cathedral symbolize the importance of scientific knowledge" ([930], page 169).

The oldest biography of "the ancient" Aristotle is dated to 1300 A.D. The manuscript's condition "rapidly deteriorates; certain places which could be read perfectly well in the XIX century are a great effort to make out nowadays" ([300], page 29). All of this despite the fact that, according to the Scaligerian chronology, certain manuscripts whose age exceeds a thousand years are still perfectly legible, and their parchment remains in a great condition, q.v. in CHRON6, ch. 2. The historians are most probably right in their estimation of manuscript destruction rate – many old texts may be well-preserved precisely because they really are not quite as old as we think them to be.

Presumably, "the best Greek codices of Aristotle's works belong to the X-XII century" ([300], p. 206).

Fig. 1.46. The sculptures of the *ancient Pagans* Aristotle and Pythagoras from the Chartres Cathedral, near the *Christian saints*. The western façade, allegedly dating from 1145-1170. "Aristotle and Pythagoras actually represent music and dialectic" ([930], page 169). Similar proximity of "ancient" and mediaeval characters is common in the bas-reliefs and murals of Christian temples in Europe and Russia. Taken from [930], page 169.

The "ancient" argument between the philosophies of Plato and Aristotle is revived in the XV century when Pleton and Scholarius, a devotee of Aristotle, engage in a similar dispute. This is yet another odd mediaeval duplicate of ancient events.

The history of Europe's first acquaintance with the works of Aristotle wasn't studied until the XIX century ([300]). It is written that "Aristotle's philosophy had remained in a state of stagnation and taciturnity… only… 1230 years since the birth of Christ…

the Latin population learnt of the philosophy of Aristotle" (quoted in [330], page 230). We would also like to quote the opinion of contemporary historians on this issue, namely, that "the mediaeval authors had a penchant of referring to texts that they often were altogether unacquainted with" ([333], page 117).

In the Middle Ages "the somewhat barbaric shape… of the dispute between the realists and the nominalists… really represents the *renaissance* of the two immortal schools of idealism and empiricism…

Nominalism and realism… signified a *rebirth* of the teachings of Plato and Aristotle in the XII century" ([335], pages 167-168). It is also assumed that the originals of Plato's and Aristotle's works were unknown in Europe in that epoch ([335]). Weren't yet written, perhaps?

Yet another chronological duplicate: "antiquity" = Middle Ages. "Three of the four principal philosophical systems of the Classical age were represented in the mediaeval science" in XII-XIII century Paris ([335], page 175). "The collision of realism… and nominalism… had given birth to scepticism at last… Another system that had been the latest to have appeared in Greece had also seemed imminent… namely, that of mysticism" ([335], page 175). Indeed, mysticism soon becomes "revived" by Bonaventura ([335]).

Thus, the evolution of mediaeval philosophy faithfully mirrors even the minute details of the development of its predecessor. Let us present this information as a table:

| The Middle Ages | The Classical Age |
| --- | --- |
| 1. Realism | 1. Idealism |
| 2. Nominalism | 2. Empiricism |
| 3. Pleton – the initiator of the revival of Platonism | 3. Plato – the founder of Platonism |
| 4. Scholarius – the initiator of the revival of Aristotelism | 4. Aristotle – the founder of Aristotelism |
| 5. Confrontation between the two schools | 5. Confrontation between the two schools |
| 6. Confrontation between Pleton and Scholarius | 6. Confrontation between the Platonists and the Aristotelists |
| 7. The naissance of scepticism | 7. The naissance of scepticism |
| 8. Mysticism evolves after the three schools | 8. Mysticism evolves after the three schools |
| 9. A total of four principal mediaeval schools of thought | 9. A total of four principal Classical schools of thought. |

A long time before the "discovery" of the "ancient" manuscript of *The Golden Ass,* the entire "ass topic" had been well-developed by the mediaeval troubadours ([335]). The "Classical ass story" that surfaced as late as the Renaissance is a *logical conclusion* of the entire *mediaeval* cycle. One has to note that long before the discoveries of the "Classical" originals all of the main plots they contain had been developed by the troubadours, with the "ancient" originals really being subsequent chronologically as well as structurally ([335], pages 142-143).

Long before the discovery of the "ancient" fables of Aesop, similar tales had been told in the Middle Ages, in the alleged XI-XIII century ([335]).

An important fact to note is that ancient people didn't have fixed names in the modern sense; what they used instead were *aliases* which had explicit meanings in the original language. The aliases characterized a person in some manner; the more remarkable qualities a person had, the more aliases he or she would be likely to possess. B. L. Smirnov says that "one seldom finds a name that would mean nothing" ([519], Volume 6, page 526, comments 126, 31. Also see J. Frazer's works [917], [918], [919], [920]). For instance, the chroniclers could refer to an emperor by the alias that used in their own region, and so different chronicles referred to the same rulers by different names.

The Egyptian Pharaohs used to have different names before and after their coronation. As multiple coronations would take place in different regions, the list of names kept growing. These aliases are usually translated as "The Mighty," "The Fair," etc.

The father of a Roman consul who lived in the alleged year 169 b.c. had 13 names; his son had 38 ([872], page 101). The Torah scholars quote 94 names for the Biblical god ([544], Volume 6, page 978).

The same phenomenon was typical in Russian history. "Czar Ivan III was also known as Timothy; Czar Basil III was known as Gabriel… Prince Dmitri (who had been killed in Uglich) was called Uar; one name had been secular, and the other ecclesial" ([586], page 22). The name Uar most probably simply meant "Czar."

Nowadays we tend to assume that the mediaeval names differed significantly from the "ancient" ones. However, the analysis of a number of texts shows us that the ancient names were in use throughout the Middle Ages. Nilus of Sinai, who is supposed to have died in 450 A.D., writes to his contemporaries possessing typically "ancient" names – Apollodorus,

Amphiction, Atticus, Anaxagoras, Demosthenes, Asklepiodes, Aristocles, Aristarchus, Alciviades, Apollos, etc. ([836]). Many names that are considered to be "exclusively ancient" nowadays, were still in use in Byzantium in the XII-XIV century. Georgius Phrantz uses the following names in his *History* (1258-1476): Antioch, Argo, Amorius, Hermetian, Demetrios, Dionysius, Dioscorus, Epidaurus, Calliope, Cleope, Kritopulos, Laconicus, Macrobius, Minos, etc. - typical ancient names belonging to people of the XIII-XV century.

Handwritten books remained in existence for a long time after the invention of the printing press. They had been made in large quantities in the XV-XVIII century all across Europe ([740], pages 13, 25). In the Balkans, "handwritten books managed to compete with the printed ones" as recently as the XIX century ([740], page 26). Apart from a few exceptions, the entire Irish literature of the VII-XVII century "only exists in the handwritten form" (quoted by [740], page 28). Up until 1500 A.D., 77 percent of all printed books are supposed to have been in Latin, possibly due to the fact that the Latin fonts were easy to make. Other fonts made their way into the printing practice extremely slowly. The diacritic signs were difficult to make, as well as the ones used for stresses, vocalizations, etc. This is why "the scribes had remained without competition in what concerned copying the Greek, Arabic and Hebraic manuscripts" for centuries after the invention of the printing press ([740], page 57).

This may be the reason why many Greek, Arabic and Hebraic manuscripts considered "very ancient" belong to the epoch of printing. Among them are many classical texts, Tischendorf's Biblical codices, etc.; see CHRON6, Chapter 2.

It appears that the region richest in handwritten books during the printing epoch was Greece – the country that is considered to have a very long ancient history, one that gave the world a large number of "ancient manuscripts." Historians tell us that "due to the lack of publishing houses in Greece, *books were copied manually*" ([740], page 106). One wonders how many handwritten books of the XV-XIX century were to be declared ancient later on.

The following information clearly demonstrates the lack of a solid scientific foundation under the very concept of palaeographical dating - that is, dating by the "handwriting style." It turns out that "the creation of the deluxe Greek codices with the texts of ancient authors had been ordered by humanists and philanthropist collectors" ([740], page 109). Let us repeat the question: how many of these mediaeval codices were later declared extremely ancient?

One might suggest a method that allows the differentiation between real manuscripts and handwritten copies of printed books, namely, comparing the misprints in the printed versions with the handwritten errors, since during the manual copying of printed literature most misprints would get copied as well.

The foundations of the Scaligerian chronology had been laid by the analysis of *written sources*. A secondary analysis of these datings free from a priori hypotheses about the antiquity of the documents, may lead to the discovery of serious contradictions, as we have demonstrated.

## 13.
## THE FOUNDATIONS OF ARCHAEOLOGICAL METHODS HAVE BEEN BASED ON THE SCALIGERIAN CHRONOLOGY FROM THE VERY BEGINNING

### "HAD THERE BEEN NO BATTLE?"

The results of excavations conducted by the Swiss anthropologist Georg Glovacki in Italy proved sensational. The scientist discovered that there had been no military action conducted in the area where the troops of Hannibal had allegedly won over the Roman legions in the battle of Cannes. A study of the barrows showed that the remains belong to the victims of the XIII century plague epidemic, and not to Roman soldiers, as everyone was accustomed to thinking.

*Sovetskaya Rossiya,* 28 November 1984.

### 13.1. The ambiguity of archaeological datings and their dependence on the existing chronology

The reader may inquire about the state of affairs concerning other methods of dating historical sources and artefacts used nowadays. Modern archaeologists speak of the "ignorant diggers" of the previous centuries in pained tones, since many artefacts had been

defaced in the search for valuables. The archaeologist Count A. S. Ouvarov excavated 7729 mounds in the Vladimir-Suzdal area. A. S. Spitsyn has the following to say about it: "when the items [found in the excavations of 1851-1854 – A. F.] came to the disposal of the Rumyantsev museum, they had been a chaotic pile of materials with no markings whatsoever, and no one could tell which mound this or the other object had belonged to. The grandiose excavations of 1851-1854… shall be mourned by the scientists for years to come" ([19], pages 12-13). Nowadays the excavation methods are a lot more advanced – however, applying them to "ancient" excavations is an impossibility since these have already been conducted by the "diggers" of the past ([389]).

The basics of archaeological dating methods are as follows: "the best way of deducing the age of a given European culture is finding out which Egyptian dynasty this European tribe traded with" ([390], page 55). The findings of Mycenae-made Greek vessels in the Egyptian mounds of the 18th-19th dynasties allow the archaeologists to consider the dynasty and the culture as contemporaries. Similar vessels are found later on in Mycenae together with a particular kind of pin that is later on also found in Germany near some urns. A similar urn is found near Fanger, together with a different kind of pin, which resembles the one found in Sweden, in the so-called Barrow of King Bjorn, which can thus be dated as a contemporary of the 18th-19th Egyptian dynasties ([390]). However, it turns out that King Bjorn's Barrow "could not have belonged to Bjorn, king of the Vikings [a well-known mediaeval character – A. F.] since it predates his time by about two millennia" ([390], pages 55-56).

Firstly, one fails to understand what criteria of similarity have been used here. Secondly, and a lot more importantly, all of these methods are heavily dependent on the a priori datings of the "ancient" Egyptian Pharaoh dynasties. This method, which is also known as "the dominoes method," and all similar ones are based on pure unadulterated subjectivism, and, principally, on the Scaligerian chronology. Newly-found artefacts such as vessels are compared to similar findings dated in accordance with the consensual chronology. The alteration of the chronological scale automatically alters the chronology of the new archaeological findings. An erroneous chronology completely invalidates all such methods.

It is little wonder that the archaeologists investing their trust in such methods are constantly confronted with bizarre facts. It appears that "in certain remote parts of Europe one encounters the coexistence of things whose prototypes in the East are *separated from each other by centuries*" ([390], pages 55-56).

Furthermore, L. S. Klein ([390]) firmly denies all connexions between King Bjorn's Barrow and the mediaeval Bjorn, king of the Vikings. This method tells us only that Bjorn's Barrow is contemporary to the 18th-19th Egyptian dynasties; it tells us nothing about the possible datings of these actual reigns, which may well be mediaeval, along with Bjorn the Viking.

"The first schemes of Egyptian chronology had been based on the work of Manethon… who had compiled the list of the Pharaohs [allegedly in the III century B.C. – A. F.] and grouped them into 30 dynasties, having added up all the years of reigns [and assuming that their reigns have all been consecutive – A. F.]. *The figures he got proved formidable*. Flinders Petrie, L. Borhardt, and other Egyptologists had estimated the duration of the history of Ancient Egypt to equal 5-6 thousand years. This is how the "long" chronology of Egypt was born, the one that had been prevalent for a long time. E. Meyer and his followers had developed the so-called "short" chronology as an alternative. The problem is that *the Pharaohs, and their entire dynasties, often reigned simultaneously* (as co-rulers) in different parts of the country. Manethon was making the assumption that the state had been a monolithic one under a single ruler, and so *he had lined all of the Pharaohs into a sequence and thus considerably extended the entire history of the state*" ([390], pages 54-55).

We should add that the "short" chronology of Egypt is still way too long, and should really have been called "a slightly shorter chronology."

As we have already mentioned in reference to the data provided by the Egyptologist Heinrich Brugsch, the so-called "short" chronology is also based on ethereal foundations. We learn that its creator, E. Meyer, "had based his deductions on the annual records and entries referring to memorable events that had been made by the Pharaohs themselves. However… this chain of knowledge had reached us

as *separate links, with many gaps and distortions*" ([390], pages 54-58). This is why attaching the archaeological material to the "Egyptian scale" does not solve the problem of absolute (or indeed even relative) dating.

## 13.2. The excavations of Pompeii. The dating of this town's destruction

The excavations of the "ancient" town of Pompeii are a perfect illustration of the problems that arise in the dating of archaeological materials. First and foremost, it isn't clear *which year's eruption* destroyed it. Apparently, the XV century author Jacopo Sannazaro wrote: "We were approaching the town (Pompeii), and could already see its towers, houses, theatres and temples, *untouched by the centuries* [?! – A. F.]" (quoted in [389], page 31). It is assumed, however, that the town of Pompeii had been destroyed and completely buried after the eruption of 79 A.D. This is why the archaeologists have to interpret Sannazaro in the following manner: "in the XV century some of the buildings of Pompeii were already emerging from the debris" ([389], page 31). It is thus assumed that Pompeii had been covered by a thick layer of earth, since the ruins of the town had only been found in 1748, and the discovery had been purely accidental. Herculaneum had been discovered in 1711 ([389], pages 31-32). Nowadays the history of the discovery of Pompeii is related after the documented recollections of that epoch as follows: "during the construction of a canal on the river Sarno (1594-1600), the ruins of an ancient town had been found. *Nobody had the merest notion* it might be Pompeii… Methodical scientific excavations were started as late as 1860 by Giuseppe Fiorelli. However, his method of work was far from the usual scientific standards" ([433], page 49).

The excavations had indeed been conducted in a barbaric manner. "Nowadays it is hard to estimate the damage done by the sheer vandalism of that time… if somebody thought a picture or a figurine wasn't artful enough or visually pleasing, it would become destroyed and thrown away as trash. Sculpture fragments had been sold as souvenirs, often as statuettes of saints" ([434], pages 224-225). Some of these "Christian forgeries" may have been mediaeval originals that did not fit the Scaligerian chronol-



Fig. 1.47. "Ancient" mural from the Boscoreale villa near Pompeii. "We can distinctively see a terrestrial globe shown in an approximate perspective. The object was also related to the sundial" ([1177], ill. 4, inset between pages 106-107). Taken from [1177], plate 4.

ogy, and hence wound up sold as souvenirs instead of becoming part of a museum's collection.

If one's cogitation is to be confined within the paradigm of the Scaligerian chronology, the artistic level of the artefacts found in Pompeii is very high indeed – be it frescoes, inlays, or statues. The state of science is also deemed advanced enough to *correspond to that of the Renaissance epoch*. One of the findings was a sundial with uniform hourly divisions, which had been considered a high level of precision even towards the end of the Middle Ages. This finding was analyzed by N. A. Morozov. An "ancient" picture of a part of such a device that had been found on a villa near the town of Pompeii can be seen in fig. 1.47.
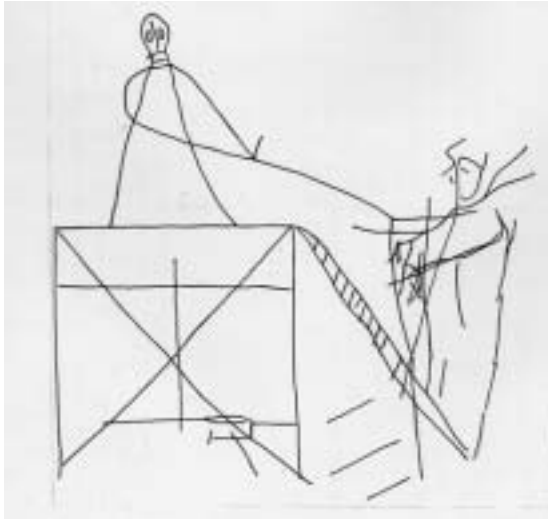
Fig. 1.48. A picture found on a Pompeian wall. We see a hooded mediaeval henchman, dragging a caped figure by a rope onto a wooden scaffold. Taken from [389], page 161.



Fig. 1.49. A picture of a mediaeval knight wearing a helmet with a visor, found in "ancient" Pompeii. Taken from [389], page 161.

V. Klassovsky wrote that "a set of surgical instruments had been discovered that is all the more noteworthy since some of the items have been previously supposed to belong to the modern times, *discovered and introduced by the scientific avant-garde of the operative medicine*" ([389], page 126).

Some of the graffiti art found on the walls of Pompeii is *clearly mediaeval in its origin.* For instance, the picture of a *hooded henchman* ([389], page 161, q.v. in fig. 1.48). We see a mediaeval henchman that drags his victim (a man in a cape) onto a scaffold with a rope. V. Klassovsky tells us this is a "copy from a drawing made on plaster with some sharp object." Another drawing that is definitely worthy of our attention is that of a mediaeval warrior wearing a helmet *with a visor* ([389], page 161, see fig. 1.49). These two drawings are but a small part of the Pompeian graffiti that is explicitly mediaeval in its content (q.v. the illustrations to [873]). One should mark the illustration that one sees on page 44 of [873] (fig. 1.50). Nowadays we are being told that it portrays "ancient" gladiators ([873], page 44). However, what we see is clearly *a mediaeval knight with a visor on his helmet.* This is well-known military equipment of the Middle Ages.

V. Klassovsky sums up his general impression of the excavations of Pompeii as follows: "I have often been amazed… to find that *ancient Pompeian artefacts often prove to be spitting images of the objects of a much later epoch*" ([389], page 133).

We also find out that, according to Klassovsky, many of the famous Pompeian inlays bear *an amazing resemblance* to the *mediaeval* frescoes of Rafael and Giulio Romano in composition, colouring and style ([389], page 171, comment A). To put this simply, they look like *mediaeval frescoes.* An example of such an inlay can be seen in fig 1.51, ([389], page 172, table XII). This is assumed to be an ancient battle of Alexander the Great and the Persian king Darius (on the right). The inlay had been discovered in 1831 and is now in the domain of the National Museum in Naples ([304], Volume 1, pages 232-233).

V. Klassovsky's comment runs as follows:

"On the floor of the triclinium one sees the famous mosaic from coloured stone, which now crowns the collection of the museum in Naples. The colouring and the technique are unparalleled, the composition may well be compared to the best works of Raphael

Fig. 1.50. Pictures of the Nero epoch painted on the wall of an "ancient" Pompeian residence. The "ancient" gladiators are depicted as mediaeval knights here; one can clearly see helmets with visors, which were invented in the Middle Ages. Taken from [389], page 44.

Fig. 1.51. An "ancient" Pompeian inlay showing the battle of Alexander and Darius at Issa. Modern drawn copy. Taken from [389].

and Giulio Romano… It is most remarkable indeed that there should be a semblance between the work of the anonymous ancient artist and Raphael's 'Battle between Constantine and Maxentius' in style and the way the main group is composed. Certain decorations of the Roman thermae of Titus bear amazing



Fig. 1.52. "Ancient" gladiators wearing mediaeval helmets with visors. Pompeian artwork, close-up of a fragment. Taken from [389].

resemblance to some of Raphael's frescoes as well [sic!]." ([389], page 171)

The Scaligerian history as followed by Klassovsky tries to convince us that all of these works of "ancient" art had been created in the I century A.D. at the latest, and had remained buried until very recently, when the excavations of Pompeii finally began. Raphael, Giulio Romano and other artists of the Renaissance are supposed to have created paintings strongly resembling these "ancient originals" without even having seen them. All of this is highly suspicious. The hypothesis that we put forward is as follows: *Pompeii is a mediaeval town of the Renaissance epoch.* It had been destroyed by one of the relatively recent eruptions of the Vesuvius. The "ancient" Pompeian artists had been contemporaries of Raphael and Giulio Romano, hence the stylistic semblances. Pompeii might have been destroyed and buried by ashes during the well-known eruption of the Vesuvius that occurred in 1500 ([389], page 28), or even by the eruption of 1631. See more in CHRON2, Chapter 2.

Most of the Pompeian graffiti cannot be used for dating purposes, being quotidian announcements, slang, etc. However, some of the inscriptions explicitly contradict the Scaligerian chronology. One of them can be found in [389], and is translated by N. A. Morozov as follows: "The hunt and the decorations of *Valentis Nero* Augustus the Holy, son of the Holy D. Luc-
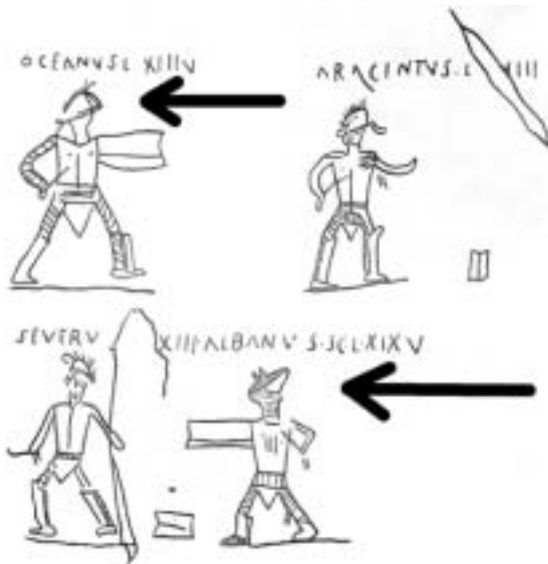
Fig. 1.53. A rare picture of a Christian tabernacle unearthed in the "ancient" Herculaneum (Italy).

retius Valentis the Immanent, the 28th of March." We run into a contradiction between the Scaligerian history and actual inscriptions discovered as a result of excavations. An emperor with the double name of Valentis-Nero is mentioned here, whilst in the Scaligerian chronology these names belong to two different emperors separated by about 300 years.

A longer version of the same "ancient" announcement referring to the pageants of 6-12th April can be seen in [873], No. 73 (see fig. 1.52). The translation offered by V. Fyodorova in [873], page 74, *separates* Nero from Valentis, as we had expected. We had no opportunity of checking the authority of both translations.

Artefacts of *the Christian epoch* had been found in the "ancient" town of Herculaneum. In fig. 1.53, for instance, one can see a Christian chapel discovered during the excavations of Herculaneum with a large cross on the wall.

### 13.3. The alleged acceleration of the destruction of the "ancient" monuments

The archaeologists of the XX century have noticed a rather odd tendency. The overwhelming majority of the ancient monuments report deterioration in their condition that had allegedly started two or three hundred years ago (from the moment their study began, in other words), and had been more intense than during the preceding centuries and even millennia. The examples are widely known: the Theatre of Epidaurus, Parthenon, the Coliseum, the palaces of Venice, etc. ([228], [144], [207], [456]). Here's another example in the form of an article from the *Izvestiya* newspaper*,* dated 31 October 1981:

A SPHINX IN PERIL. The famous figure of the El Giza sphinx in Egypt had stood steadfast for five millennia. However, pollution had afflicted it terribly. A large piece of the sculpture (a paw) fell off. The reasons for this are as follows: high humidity, salty ground, and, primarily, the accumulation of sewage around the sphinx that isn't filtered in any way at all."

It is nevertheless supposed to have stood for five thousand years without any problems whatsoever.

This condition of deterioration is usually explained by the "negative effect of modern industry" ([144], [456]). However, as far as we know, there has been no quantitative research conducted to this day, as to whether or not modern industry afflicts ancient constructions made of stone. One logically assumes all of these buildings to be a lot more recent than what the Scaligerian chronology tells us. They are subject to erosion, and have a constant natural destruction rate, which is a high one.

### 13.4. When did the construction of the Cologne Cathedral really begin?

Nowadays we are being told that the construction of the famous Cologne Cathedral had carried on for *several centuries.* It is assumed that the construction began in the IV century ([1015], page 3). After that, the cathedral had allegedly been rebuilt many times, and nothing remained from the "original cathedrals" whatsoever. The construction of the Gothic cathedral is supposed to have begun in 1248 – some sources even mention the exact date as 15 August 1248 ([1015], page 6). It is further assumed that the construction had been "finished for the most part" in the XVI century, circa 1560 ([1015], page 8). After that, this gigantic mediaeval cathedral had allegedly undergone minor renovations, but, by and large, its shape remained as it was (see fig. 1.54).

Fig. 1.54. The Cologne Cathedral as it is today. Cologne, Germany. Taken from [1017], photograph 3.

The most important masonry layers of the Cologne Cathedral

| 1 | —— | 1248-1560 |
| 2 | —— | 1829-1875 |
| 3 | —— | 1842-1863 |
| 4 | —— | 1845-1880 |
| 5 | —— | 1904-1939 |
| 6 | —— | 1845-1875 |
| 7 | —— | 1826-1972 |
| 8 | —— | 1952 |

*A schematic representation of the southern side of the cathedral with the most important kinds of masonry. The term "Sandstone from Schlaitdorf" also refers to the assorted sandstone from Flonheim, Trier, Udelfangen, and especially Heilbronn.*
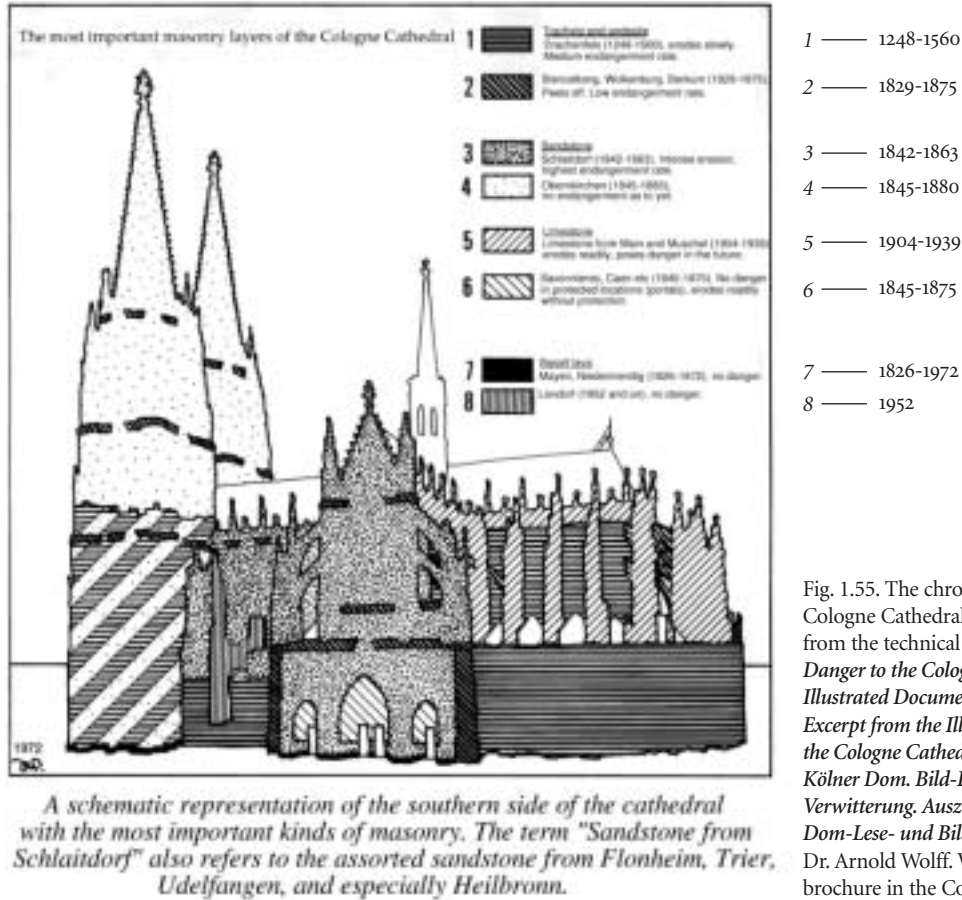
Fig. 1.55. The chronology of the Cologne Cathedral masonry. Taken from the technical brochure titled *The Danger to the Cologne Cathedral. An Illustrated Documentary of the Erosion. Excerpt from the Illustrated Textbook on the Cologne Cathedral (Gefahr für den Kölner Dom. Bild-Dokumentation zur Verwitterung. Auszug aus dem Kölner-Dom-Lese- und Bilderbuch)* by Professor Dr. Arnold Wolff. We obtained the brochure in the Cologne Cathedral.

How valid is this point of view? When had the cathedral that we can see today really been constructed? Is the construction that we see truly mediaeval, constructed in the XIII-XVI century for the most part?

In fig. 1.55 we can see a schematic drawing from a technical brochure that demonstrates which parts of the cathedral are mediaeval, and which ones were built over the last two centuries. The full name of the brochure is *Gefahr für den Kölner Dom. Bild-Dokumentation zur Verwitterung. Auszug aus dem Kölner-Dom-Lese- und Bilderbuch. Professor Dr. Arnold Wolff. (The Dome of Cologne in danger. Graphic documents on weathering.)* It was originally addressed to professionals specializing in the preservation and restoration of stone constructions. It was printed in Cologne, and can be obtained inside the cathedral.

According to the scheme, the oldest part of the masonry, that which belongs to the years 1248-1560, is represented by horizontal shading. The rest – shown by seven other kinds of shading, such as diagonal, dotted. etc. – was constructed a lot later, *after* 1826!

Amazingly enough, the oldest part of the masonry (horizontal shading) *amounts to a small part of the modern edifice.* Really, it only covers half of the cathedral's foundation, and even this small mediaeval fragment is not whole, since it consists of two parts that are pretty distant from each other (q.v. fig. 1.55). The rest of the masonry – that is, *the major part of the entire modern edifice* – only appeared in the early XIX century. The absence of masonry dating to 1560-1825 is particularly suspicious. Does it mean that there were no works at all conducted in 250 years, or that they did not affect the structure of the cathedral in any way worthy of mentioning?

What the German historians and architects are telling us in this manner is that *the cathedral that we see today had essentially been built in the XIX century!* By what criteria does the Scaligerian history call it a mediaeval cathedral, in that case? Someone might say that despite the fact that the cathedral was built in the XIX century, it should still faithfully represent the mediaeval original that had been standing there ever since the XIII century.

We would like to ask about the groundwork for this hypothesis. Are there any *genuine* mediaeval graphical representations of the Cologne Cathedral before the XVII century? Apparently, there are *none.* The same brochure by Arnold Wolff contains an engraving dated 1834/1836 that depicts the cathedral very much the way it is nowadays. The album [1017] contains what appears to be the oldest picture of the cathedral on page 21 – dated 1809. We consider all of this to mean that the construction of the cathedral *in its present form* had only commenced in the XIX century, which is proved by the masonry scheme as shown above. The cathedral had been built between 1825 and 1835 for the most part, and the engraving dated 1834/1836 reflected the final stages of the cathedral's construction. There were renovations done in the XIX-XX century, but there were no major changes.

There were some traces of an ancient building on the site of the modern cathedral, since some mysterious masonry dated 1248-1560 is present on the scheme. However, this very scheme explicitly tells us that this mediaeval masonry had been used as building material for the XIX century construction. Let us study fig. 1.55 yet again. The lower part of the left tower is made of stones dating to the XIX century laced with layers dated from the XIII-XVI century. The upper part of this tower is a construction of the XIX century, and the same is true for the other tower. The old mediaeval building that stood on the place of the modern cathedral had been deconstructed in the XIX century, and its masonry was used as construction material when the new edifice was erected.

We would like to pose the following questions to the historians and the archaeologists:

1) Are there any genuine mediaeval pictures of either the Cologne cathedral or its predecessor that had existed before the XVII century?

2) Does the modern Cologne cathedral bear any resemblance to the mediaeval cathedral that stood on its place before the XVIII-XIX century? Our hypothesis is that if there had indeed been a cathedral here, it was significantly different from the modern one – a great deal smaller, for one thing.

3) Why are there no traces of masonry dating to the period between 1560 and 1825 in the walls of the modern Cologne cathedral? Doesn't this mean that the construction really commenced in the XIX century on the spot that had been previously occupied by a building of smaller proportions belonging to the epoch of the XIII-XVI century? One should also question the veracity of dating the old masonry to the XIII-XVI century; these stones may well belong to the XVII-XVIII century. Another enquiry that we find worthy of making concerns the methods used by modern archaeologists for dating *masonry fragments.* How can they be certain that a given stone was used for the construction of a cathedral wall in the year that they consider to be the correct dating, and not some other?

We conclude with a general observation concerning the unnaturally prolonged construction of many historical buildings of mediaeval Europe. According to the Scaligerian history, they had been built *very slowly indeed,* for centuries on end. The Strasbourg cathedral is a perfect example. It used to be the tallest building in Europe. We are now being told that its construction began in 1015, and ended as late as 1275 ([415], Volume 1, page 333). That makes 260 years. The Erwin von Steinbach tower allegedly took 162 years to build. The historian Kohlrausch makes the logical conclusion that "the entire edifice [of the cathedral – A. F.] *took 424 years to build*" ([415], Volume 1, page 333) – almost half a millennium!

Kohlrausch also couldn't have missed the unnaturally procrastinated construction of the Cologne cathedral. Apparently realizing the necessity of an explanation for such a great duration, he offers the following as a theory: "The Cologne cathedral, whose construction began… in 1248… lasted 250 years. Such tardiness can be explained by the fact that its stones bear a great amount of artwork" ([415], Volume 1, page 333). As we are beginning to understand, artwork has got absolutely nothing to do with the matter at hand – it is the erroneous Scaligerian chronology that has arbitrarily extended the construction period into several centuries.

Fig. 1.56. "The Bronze Idols from Luristan," allegedly extremely ancient ([245], page 19). Kept in the Louvre in Paris. These artefacts most probably date from a much more recent period. Taken from [245], page 19.



Fig. 1.57. A bronze figurine, presumably "very old," dated to the V century B.C. This sconce most probably belongs to a much more recent age, namely, the XVI-XVIII century. Taken from [1237].

## 13.5. Archaeological methods are most often based on Scaliger's datings

The modern methods of archaeological dating rely on the Scaligerian chronology to a great extent, and may often lead to great mistakes, which are blatantly obvious in some cases. Let us give a few examples.

The excavation of a barrow that had been "dated with absolute certainty" as belonging to the epoch of Kiev Russia (the alleged IX-XII century), according to the "archaeological method," occurred relatively recently. However, *nineteenth century coins* were found in the same barrow, among the bones. This is mentioned in the article by the Byelorussian historian Zaikovsky published in 1997 in the 12th issue of the

*Almanach of History and Archaeology* on page 83. It is clear that the coins could not have made their way into the barrow by chance. Is there an explanation? As a matter of fact, there is, and a simple one at that. The "ancient" barrow belongs to the XIX century. And there is nothing surprising about it, since the pagan church also known as "Romish" had existed in Russia and Byelorussia until the XX century, complete with specific burial rites. The centre of the Romish church had been in the Byelorussian village of Romy. In the XIX century it had possessed an archbishop, more that a hundred parishes, and a special language used by priests in sacraments. There is a XIX-century volume containing a detailed description of this old Russian pagan church.

Another example. A different barrow is being excavated, and the archaeologists make another "perfectly certain dating" that ascribes it to the Bronze Age. The ground under the barrow had been virgin until the hole that preceded the barrow had been dug. Some *XVIII century* ceramics had been found in this hole; it could only have got there during the burial. This is yet another case of archaeologists using "scientific methods" for the dating of a XVIII century mount to the Bronze Age, or the time when the rather inexperienced humanity could not have fathomed the intricacies of iron metallurgy. Pity, this. But the XVIII century was a period when both iron and steel had already been well known. And, presumably, simply because of the absence of iron and steel items in this barrow, it became dated to the *Bronze Age.*

In the cases described, the burrows contained objects that contradicted their initial datings. If there are no such objects, the archaeologists date the barrows "scientifically" as belonging to times immemorial. The very method of "archaeological dating" appears an extremely flawed one, wholly dependent on the a priori known *Scaligerian chronology*.

## 13.6. One of the numerous problems of the Scaligerian history – the problem of bronze manufacture before the discovery of tin

Many chemists and metallurgists have been reporting the following peculiar circumstance for quite a while, namely, that no bronze could possibly have been manufactured in the Scaligerian "ancient" Bronze Age. Professor Michele Giua, "a prominent and versatile specialist in organic synthesis, as well as the chemistry of explosives and plastics" ([245], from the cover annotation), the author of an in-depth work titled *The History of Chemistry,* writes the following (basing his logical construction on Scaliger's chronology, naturally):

"Copper… had been known from the prehistoric times not just in its free state… but also as bronze, an alloy of copper and tin. During the prehistoric epoch known as *Bronze Age,* bronze had been used for the manufacture of various utensils, jewellery, weapons etc. However, the issue of ancient tin metallurgy remains extremely nebulous. Metallic tin was not known in the Bronze Age; *nevertheless, it had to have been used for the manufacture of bronze.* All we can do is *assume that a metal of a higher fusibility had been manufactured* as a result of fusing copper with some minerals rich in tin content. Copper had thus been known before tin, whose metallurgy is a lot more complex. However, the fact that *bronze had been known earlier than tin* does not clarify a number of other problems of ancient history." ([245], pages 17-18)

The picture is perfectly clear. As we can see, the fact that tin metallurgy is more complex than that of copper is common knowledge. Hence bronze, being a fusion of copper and tin, *must have* appeared after the discovery of the latter. The Scaligerian history has it the other way round – bronze is supposed to have been discovered before tin, in the Bronze age. This contradiction in the Scaligerian chronology can be explained by the fact that the chronologers of that school had neither been chemists nor metallurgists. How were they to know that the compilation of a history textbook requires that the description of the discovery of tin should precede that of the invention of bronze? However, the historians of the XVII-XVIII century were driven by altogether different considerations, neither caring much for tin, nor indeed for science itself. None of them would consider consulting with a chemist. As a result, "ancient" Greek heroes happily hack at each other with bronze swords that need tin for their manufacture, which has not yet been discovered. Modern chemists are naturally confused by such historical tableaux, and are earnestly questioning the reasons for the existence of such oddities in the Scaligerian history of chemistry and metallurgy.

Our explanation is a very simple one. The Bronze Age falls within the epoch of the XIV-XVI century, when tin had already been discovered (after copper, of course). Consider the allegedly ancient bronze idols from Luristan currently in the Louvre's possession, q.v. in fig. 1.56. Michele Giua cites them as examples of "ancient" bronze art. However, these artful Bronze Age figurines most probably were made in the XV-XVII century.

The same applies to the "ancient" bronze girandole that has received the dating of V century B.C., also from the Louvre's collection, that can be seen in fig. 1.57. It may well be an item made in the XVI-XVIII century.