

4. PETRARCH (= PLUTARCH?) AND THE “RENAISSANCE OF ANTIQUITY”

4.1. How Petrarch created the legend of the glory of Italian Rome out of nothing

According to our reconstruction, the “Classical Age” is merely another name applied in the Scaligerian chronology to the mediaeval epoch of the XI-XV century A.D. As we have already mentioned, the Italian Rome had apparently been founded as a capital as late as the XIV century of the *new* era, and not in the VIII century B.C. as the Scaligerian chronology tells us. It would thus be most interesting to regard the history of the mediaeval Rome from the point of view of this reconstruction. Nowadays we are told that the Italian Rome had entered “the age of decline” ([196]) in the epoch of the XIII-XIV century. Our take is that there is really a very simple explanation. Before the XIV century A.D., Rome, if it had existed at all, had been a rather small town; this is why the mediaeval documents that have reached our age fail to see anything worthy of mentioning. The historians of a later age, raised on the Scaligerian chronology, began to interpret this mutism as evidence of “the utter decline of the Roman capital and all of its past splendour.”

According to our reconstruction, in the early XIV century the small Italian town of Rome was officially decreed (on paper!) to be the capital of “the Great Ancient Rome.” To this end, the events which had really occurred in a completely different Rome – the Rome on Bosphorus, the City of the Czars, Constantinople, *a truly great city of the Middle Ages* – were transferred to the Italian Rome (again, only formally, on paper). A large part of Constantinople’s history was severed and attributed to the Italian Rome. Interestingly enough, we are in a position to give a more or less precise assessment of when this “surgical transplantation of history” really took place. Let us turn to the XIV century history.

In 1974 the world celebrated 600 years since the death of Francesco Petrarch (1304-1374), the first prominent writer of the Middle Ages who, according to Leonardo Bruni, “had been the first who... could understand and bring into light the ancient elegance of the style that had been *forlorn and forgotten* before”

([927]). The actual persona of Petrarch is nowadays perceived as mysterious, vague and largely unclear, and reality often becomes rather obfuscated. But we are talking about the events of the XIV century here! The true dating of the texts ascribed to Petrarch often remains thoroughly unclear.

Already an eminent poet, Petrarch entered the second period of his life – the period of wandering. In the alleged year of 1333 he travelled around France, Flanders and Germany. “During his European travels, Petrarch became directly acquainted with scientists, searching the libraries of various monasteries *trying to find forgotten ancient manuscripts and studying the monuments to the past glory of Rome*” ([644], page 59). Nowadays it is assumed that Petrarch became one of the first and most vehement advocates of the “ancient” authors who, as we are beginning to understand, were either his contemporaries, or preceded him by 100-200 years at the most.

In 1337 he visited the Italian Rome for the first time ([644], page 59). What did he see there? Petrarch writes (if these are indeed his real letters, and not the result of subsequent editing), “Rome seemed even greater to me than I could have imagined – especially the greatness of her ruins” ([644]). Rome in particular and XIV century Italy in general had met Petrarch with an utter *chaos* of legends, from which the poet had selected the ones he considered to fit his *a priori* opinion of “the greatness of Italian Rome.” Apparently, Petrarch had been among those who initiated the legend of “the great ancient Italian Rome” *without any solid basis*. A significant amount of real mediaeval evidence of the correct history of Italy in the Middle Ages was rejected as “erroneous.” It would be of the utmost interest to study these “mediaeval anachronisms” considered preposterous nowadays, if only briefly.

According to mediaeval legends, “Anthenor’s sepulchre” was located in Padua ([644]). In Milan, the statue of Hercules was worshipped. The inhabitants of Pisa claimed their town to have been founded by Pelopsus. The Venetians claimed *Venice to have been built of the stones of the destroyed Troy!* Achilles was supposed to have ruled in Abruzzo, Diomedes in Apulia, Agamemnon in Sicily, Euandres in Piedmont, Hercules in Calabria. Apollo was rumoured to have been an astrologer, the devil, and *the god of the Saracens!* Plato was considered to have been a doctor, *Ci-*



Fig. 7.27 The Pyramid of Cestius in Rome. The pyramid's height is 27 metres. It is assumed that it was erected in the XII century nowadays; we are told that the Pretor Caio Cestiu Epulon is buried here. The pyramid is presumed to be “homage to the Egyptian fashion”. Taken from [138], page 41. Petrarch, on the other hand, used to claim that the grave belonged to the “ancient” Remus.

cero a knight and a troubadour, Virgil a mage who blocked the crater of the Vesuvius, etc.

All of this is supposed to have taken place in the XIV century or even later! This chaos of information obviously irritated Petrarch, who had come to Rome already having an a priori concept of the “antiquity” of the Italian Rome. It is noteworthy that Petrarch left us no proof of the “antiquity of Rome” that he postulates. On the contrary, his letters – if they are indeed his real letters, and not later edited copies – paint an altogether different picture. Roughly speaking, it is as follows: Petrarch is convinced that there should be many “great buildings of ancient times” in Rome. *He really finds none of those.* He is confused and writes this about it:

“Where are the thermae of Diocletian and Caracallus? Where is the Timbrum of Marius, the Septizonium and the thermae of Severus? Where is the forum of Augustus and the temple of Mars the Avenger? Where are the holy places of Jupiter the Thunder-Bear-

er on the Capitol and Apollo on the Palatine? Where is the portico of Apollo and the basilica of Caius and Lucius, where is the portico of Libya and the theatre of Marcellus? Where are the temple of Hercules and the Muses built by Marius Philip, and the temple of Diana built by Lucius Cornificius? Where is the temple of the Free Arts of Avinius Pollio, where is the theatre of Balbus, the Amphitheatre of Statilius Taurus? Where are the numerous constructions erected by Agrippa, of which only the Pantheon remains? Where are the splendorous palaces of the emperors? One finds everything *in the books*; when one tries to find them *in the city*, one discovers that they either *disappeared* [sic!] or that *only the vaguest of their traces remain*”. ([644])

These countless inquiries of “where” this or the other object might be, especially the final phrase, are amazing. They indicate clearly that Petrarch came to the Italian Rome with an a priori certainty that the great Rome as described in the old books is the *Italian* Rome. As we are now beginning to understand, these

books most probably were referring to the Rome *on the Bosporus*. However, in the early XIV century or even later, it was *ordered to assume* that the ancient manuscripts referred to the *Italian Rome*. Petrarch had to find “field traces” of the “great Roman past” *in Italy*; he searched vigorously, found nothing, and was nervous about this fact.

However, the letters attributed to Petrarch contain traces of a Roman history that differs considerably from the history we are taught nowadays. For instance, Petrarch insists that the pyramid that is now considered to be “the Pyramid of Cestius” is really the *sepulchre of Remus*, see fig. 7.27. Could Petrarch have been correct? Really, the Scaligerian history doesn’t know the location of the grave of the “ancient” Remus. Since this pyramid was built in the alleged XII century, q.v. in [138], page 41, it would be logical to assume that the “ancient” Remus couldn’t have lived before the XII century A.D. – which is a far cry from the didactic dating of the VIII century B.C.

The real parochial Italian Rome of the XIV century surprised the poet greatly, since it strangely failed to concur with his a priori impressions based on the interpretation of the ancient texts which he considered correct. This most probably means that he had rejected other evidence contradicting this “novel” opinion. The gigantic Coliseum, for instance, proved to be the castle and the fortress of a mediaeval feudal clan, and the same fate befell such “ancient” constructions as the mausoleum of Adrian, the theatre of Marcellus, the arch of Septimius Severus, etc. Plainly speaking, all of the “ancient” buildings turned out to be mediaeval. This presents no contradiction to us; however, for Petrarch, who apparently already perceived Rome through the distorting prism of the erroneous chronology, this must have been extremely odd.

Apparently, we have thus managed to pick out the moment in the Middle Ages when the creation of the consensual erroneous version of the history of Italian Rome began. This couldn’t have preceded the first half of the XIV century – although we should add that it is possible that all of these events occurred significantly later, namely, in the XVI-XVII century.

According to Jan Parandowski, “*Petrarch’s arrival marks a new era in the assessment of the state of the great city’s decline*. Petrarch had been the first person of the new era whose eyes *filled with tears* at the very sight

of the destroyed columns, and at the very memory of the forgotten names” ([644]). Having wiped off the tears, Petrarch became quite industrious in what concerned the creation of the “true history” of the Italian Rome. He searched for statues, collected Roman medals, and tried to recreate the topography of Rome. Most of Petrarch’s energy was however directed at finding and commenting on the oeuvres of the “ancient” authors. The list of books that he allegedly owned survived until our days, the list that he compiled himself in the alleged year of 1336 A.D., on the last page of the Latin codex that is now kept in the National Library of Paris. Whether or not Petrarch had been in the possession of the original works of the authors, remains unknown. The following names are mentioned in the list:

Horace, Ovid, Catullus, Propertius, Tibullus, Per-
cius, Juvenal, Claudian, Ovid, the comedians Plautus
and Terentius; the historians Titus Livy, Sallustius,
Suetonius, Florus, Eutropius, Justin, Orosius, Valerius
Maximus; the orators and philosophers Quintillian,
Varro, Pliny, Apuleius, Aulus Gellius, Macrobius, Vit-
ruvius, Marcian Capella, Pomponius Mela, Cassio-
dorus, Boetius. As well, the names of a large number
of holy fathers are listed.

We ask the following questions:

Can we trust in Petrarch’s ownership of these vol-
umes?

How was the list dated?

Did Petrarch actually hold any of the oeuvres writ-
ten by the abovementioned authors in his hands, or
did he just collect the names?

Do we interpret Petrarch’s statements correctly
nowadays? After all, they reach us via a filter of the
Scaligerian editors of the XVI-XVII century. We per-
ceive them through the glass of a distorted chronol-
ogy. Petrarch’s letters are to be studied again, if they
really are his and haven’t been written or edited on
his behalf a great while later. One also has to em-
phasize that Petrarch didn’t specifically occupy him-
self with the dating of the texts he found. He was
looking for the “works of the ancients” – apparently
without questioning whether they preceded him by
a hundred years, two hundred, or a thousand. Let’s
not forget that a hundred years, let alone three hun-
dred, is a long period of time.

With the growth of his income, Petrarch *founded a*

special workshop with scribes and secretaries, which he often mentions in his letters. Everyone knew about his infatuation with collecting old books. He mentions it in every letter he writes to his every friend. "If you really value me, do as I tell you: find educated and trustworthy people, and let them rake through the bookcases of every scientist there is, clerical as well as secular" ([644]). *He pays for the findings bounteously*. And they keep coming to him from all directions. He makes some important discoveries himself – thus, in the alleged year of 1333 he finds two previously unknown speeches of Cicero's in Liège, and in 1334, Cicero's letters to Atticus, Quintus and Brutus in Verona ([927], [644]). Let us remind the reader that according to the mediaeval legends, *Cicero was a knight and a troubadour*, q.v. above.

"Petrarch had reasons for considering himself to be responsible for the *revival* of interest in the philosophical works and essays of the great Roman orator" ([927], pages 87-88). Petrarch wrote: "as soon as I see a monastery, I head that way in hope of finding some work by Cicero." The history of how he "discovered" the Cicero's lost tractate titled *De Gloria* is very odd indeed. Its existence became known from a letter to Atticus that is attributed to Cicero. Petrarch claimed that he had allegedly discovered this priceless manuscript, but gave it to his old friend Convenevoli. Who is supposed to have *lost* it.

Nowadays Petrarch's endeavours are usually written about with great pathos:

"It had really been the first one of those glorious expeditions rich in discoveries that shall be undertaken by the humanists of the generations to follow, who have journeyed like Columbus... in their search for parchments gobbled by numerous rats" ([644]). Cicero's letters were allegedly discovered by Petrarch in the Chapter Library of Verona, where *no-one had been aware* of their existence. For some reason, *the original was soon lost by Petrarch, and he demonstrated a copy instead*.

R. I. Chlodowsky wrote that:

"Petrarch proved a naturally born philologist. He had been the first to study the oeuvres of the ancient Roman poets, comparing different copies and using data provided by the neighbouring historical sciences... It had been Petrarch the philologist who had destroyed the mediaeval legend of Virgil the mage and sorcerer, and accused the author of the *Aeneid* of a number of anachronisms; he had deprived Seneca of

several works that were ascribed to him in the Middle Ages, and proved the apocryphal character of Caesar's and Nero's letters, which had *a great political meaning* in the middle of the XIV century since *it gave authority to the Empire's claims for Austria*". ([927], pp. 88-89).

This is where the really important motives become clear to us – the ones that Petrarch may have been truly guided by in his "archaeological endeavours." These motives were political, as we have just explained. We have ourselves been witness to countless examples in contemporary history when "science" was used as basis for one political claim or another. This makes chronology largely irrelevant. However, today when the characters of that epoch have long left the stage, we must return to the issue of just how "preposterous" the letters of Caesar and Nero were, and what was "wrong" in the mediaeval legends of Virgil.

The poet's attitude to the ancient documents was far from critical analysis. Petrarch's declarations of "antiquity" may have been made for meeting the conditions of some political order of the Reformation epoch in Western Europe (the XVI-XVII century). The order had been made to create a dichotomy between "barbaric contemporaneity" and "beauteous antiquity". See CHRON6 for details. At any rate, one clearly sees that either Petrarch or someone else acting on his behalf was creating the mythical world of antiquity without bothering about the exact epoch when Cicero's speeches were written, and whether it had preceded that of Petrarch by 200 years, or 1400. It is possible that all of this activity really took place in the XVI-XVII century and not the XIV, during the Reformation in the Western Europe, and had archly been shifted into the XIV century and ascribed to Petrarch so that it would gain the "authority of antiquity." The reality of the XVI-XVII century, which Petrarch cites as the antithesis of "ancient civilization," was later baptized "feudal barbarism."

4.2. Petrarch's private correspondence with people considered "ancient characters" nowadays

We proceed to encounter facts that seem to defy all reason. Apparently, *Petrarch writes a letter to Titus Livy* ([644], [1340]). The commentators of today try to assure us that this *private letter* written by the me-



Fig. 7.28. A portrait of Petrarch (Plutarch?) from a book titled *De Remediis utriusque Fortunae* allegedly dating from 1388 (Milan, Italy). The commentary given by historians is as follows: “An initial to the first chapter of the first book with a portrait or Petrarch” ([1485], page 252). Taken from [1485], ill. 330.



Fig. 7.29. Another portrait of Petrarch (Plutarch?) from *De Remediis utriusque Fortunae* allegedly dating from 1388 (Milan, Italy). The historians tell us that we see “the beginning of the second book with a miniature depicting Petrarch over a bookrack in his studio” ([1485], page 252). Taken from [1485], ill. 331.

diaeval Petrarch to the “ancient” Titus Livy is but a manifestation of the poet’s exalted imagination, since poets are supposed to be fantasy-prone in general. We are told that Petrarch communed with characters from the “distant past” as if they were his contemporaries. His letters to the heroes of the “distant past” are thus not to be taken literally. What is the truth here? Could such a letter simply mean that Petrarch and Titus Livy were contemporaries, and that the XIV century original had later been somewhat altered by the Scaligerian editors of the XVI-XVII century epoch in order to “sever” Livy from Petrarch and “send” the former into a distant epoch? Petrarch is supposed to have made remarks of great pathos, such as “O, why did destiny deny me life in your age... in my sweetest dreams I see myself living amongst these greatest of men, and not the thieves and rogues [sic! – A. F] that surround me nowadays” ([644]). And further on: “ancient studies have always been... a matter of great interest and importance to me, and I have pursued them with great zeal, for the time I live in had always seemed loathsome to me, and so... I have al-

ways wanted to have been born in any other age and forget about this one, and have always tried to let my soul live in different epochs” ([644]).

This letter to Titus Livy is far from being the only such example. Modern Petrarch scholars point out a peculiar facet of his epistolary legacy that they fail to comprehend. Petrarch wrote quite a few letters to his contemporaries, and it turns out that in his Latin correspondence he tried, as we are now being convinced, to *deliberately obfuscate mediaeval reality, referring to “antiquity” instead*. We proceed to learn that Petrarch used *ancient* names and nicknames – Socrates, Lelius, Olympius, Simonide, etc. His letters have an air of antiquity about them in the modern interpretation of the Scaligerian chronology. That is to say, he wrote as if he had “lived in the Classical Age.” We are told nowadays that he deliberately Latinised his letters to make them seem explicitly ancient. He allegedly even *obscured* current events from sight, “dressing them in ancient garments”.

We have the following comment to make. Apparently, the pages of Petrarch’s letters, even after being

"caringly" edited in the XVI-XVII century, demonstrate to us the true epoch of the XIV century – which, as we see, was the "Classical Age" that the Scaligerian chronologers hastened to send into distant past. This makes their heirs of today resort to theories about Petrarch being *deliberate* in his attempts to make mediaeval contemporaneity "resemble antiquity." That is to say, he isn't supposed to be taken literally.

We shall summarize, reiterating that there had most probably been no false fronts here. Petrarch wrote letters to his contemporaries whose names were "ancient" because he and his colleagues were living in the "Classical Age," which may really have fallen on the first half of the XIV century or even later, and all the "ancient characters" bearing such names as Titus Livy, Socrates, Lelius, Olympius, etc. are Petrarch's *true contemporaries*. This point of view eliminates many "oddities" from his biography.

Furthermore, Petrarch wrote a series of biographies titled *The Lives of Famous Men*. This appears to be a kind of "repetition" of the work of the "ancient" Plutarch titled *Comparative Biographies*. One wonders whether Plutarch might have merely been a different name of Petrarch's? It is well known – see more on this in CHRON5 – that the sounds "R" and "L" were often subject to flexion in old texts, which may have made the name of Plutarch sound like Prutarch, which sounds similar to the name Petrarch. Thus, Petrarch may well have gathered a doppelganger on the pages of the mediaeval chronicles, who was exiled into the distant past under the name of Plutarch.

Nearly all of Petrarch's heroes are to be found among the eminent statesmen of the "ancient" Republican Rome, namely, the "ancient" Junius Brutus, Horace Cocles, Camillus, Manlius Torquatus, Fabricius, Fabius Maximus, Cato the Elder, Scipio Africanus. Nowadays it is assumed that Petrarch's sources had been the works of Titus Livy, Suetonius, Justin, Florus, and Caesar. Is this really so? Could Petrarch – or Plutarch – have merely written a series of biographies of his *contemporaries*? In other words, all of the "ancient" characters listed above must have lived in the epoch of the XII-XVI century. And it was only much later that the Scaligerite editors of the XVI-XVII century raked through these mediaeval biographies, inserting remarks that transferred them into the distant past, which may have created an "ancient" re-

flection of the mediaeval Petrarch by the name of Plutarch.

Finally, we shall cite two portraits of Petrarch (or Plutarch?) from a mediaeval book allegedly dated at 1388 ([1485], pages 252-253), seen in figs. 7.28 and 7.29. It is therefore possible that more or less accurate graphical representations of the ancient "Plutarch" have reached our age.

5.

"ANCIENT" GREECE AND MEDIAEVAL GREECE OF THE XIII-XVI CENTURY

5.1. The history of the mediaeval Athens is supposed to be obscured by darkness up until the XVI century

In what concerns integrality, the history of mediaeval Greece has even got more problems than that of Italian Rome. Since Greek chronology is largely determined by the history of Athens, we shall give a brief account of the Athenian chronology without considering other Greek cities here. Let us consider the fundamental work of F. Gregorovius titled *The History of the City of Athens in the Middle Ages* ([195]), where many mediaeval documents on the history of Greece are collected. A propos, the "ancient" history of Greece lacks a source that would resemble the *History of the City* of Titus Livy in fundamentality and the span of time that it encompasses. This is why the Scaligerian history of Greece has to be reconstructed from a number of chaotic fragments that were put into a sequence via tying them to the Roman chronology ([195], [196]).

As is the case with the history of the absolute majority of "ancient" cities, the history of Athens is characterized by an "ancient" period of splendour and prosperity, and subsequent emergence into the mediaeval darkness that the city begins to come out of as late as the XV-XVI century – even later than the Italian Rome.

We shall begin with the most remarkable utterance of F. Gregorovius:

"In what concerns the actual city of Athens, its fate in this epoch [the Middle Ages – A. F.] is covered by such *impenetrable darkness* that it even led to the naissance of the horrendous opinion which does sound



Fig. 7.30. Parthenon in the Athenian Acropolis. Its XIX century condition. Taken from [304], Volume 1, page 150.

rather plausible, namely, that the city of Athens had *grown over with trees and weeds* between the VI and the X century, and ended up *burnt to the ground by the barbarians*. There is some firm evidence of the existence of Athens in the darkest era, but hardly anything can serve as *more surprising proof* of the city's *complete disappearance* from the historical horizon than the very fact that one has to *prove the actual existence* of what used to be one of the *greatest cities* in a country that is historical for the most part". ([195], page 41.)

This is coming from none other than F. Gregorovius, who tried to collect everything that was left from the mediaeval history of Athens in his work ([195]).

This amazing information about the fate of Athens in the Middle Ages had first been formulated with clarity by Falmerayer in the XIX century. In order to explain such an enigmatic "catastrophe" as the disappearance of the entire "splendorous ancient Greece," he suggested that the Avaro-Slavs had "slaughtered the entire populace of the ancient Greece" ([195], page 41). However, there are no documents whatsoever that would prove this "slaughter." ([195])

F. Gregorovius proceeds to tell us that:

"From the VII century and on Greece becomes so *unimportant for history* that the names of the Italian towns... are mentioned a lot more often by the Byzantine scribes than those of Corinth, Thebe, Sparta, or Athens. All of that notwithstanding, *there isn't a single word from any scribe that would mention the city of Athens conquered or destroyed by invaders*". ([195], page 42).

It is assumed that there is no information whatsoever about Athens in the period of the V-X century A.D. in the Scaligerian history. F. Gregorovius tells us that "the city [of Athens – A. F.] became desolate and poor, its naval supremacy and political life had become *as lacklustre as life in the entire Hellas*" ([195], pages 2-3). Also, "the foundation for the glory of the modern [mediaeval – A. F.] town is provided by honey-traders, and not sages... Sinesius *doesn't write a single word* about the famous monuments of the city in his letters from Athens" ([195], page 22). Most probably due to the fact that they haven't been built yet.

Also: "The twilight that engulfed Athens and Hellas grew ever dimmer... political life had become non-



Fig. 7.31. Parthenon in the Athenian Acropolis. Its modern century condition. Taken from [930], page 60.

existent, trade and industry hardly galvanized any Greek cities at all, except for the spry marketplace of Thessalonica” ([195], pages 26-27).

The famous “ancient” Parthenon amazingly turns out to be a mediaeval Christian church. See figs. 7.30 and 7.31. The historians try to “explain” this fact in the following way: “Blessed Virgin Mary already began

her victorious war for Athens with the ancient Pallas... The Athenians had built a splendid church [in the alleged X century – A. F.] having mounted this figure [of the Christian Holy Mother, Virgin Mary – A. F.] upon it and called it Athenaia” ([195], page 24). In other words, we are being told that Virgin Mary was baptized Athena!



Fig. 7.32. A reconstruction of the inner sanctum of the Parthenon with a statue of Athena by the “ancient” Phidias. The reconstruction was done by H. Ralender. Taken from [304], Volume 1, page 153.



Fig. 7.33. The “ancient” Athena from the Parthenon. According to the historians, this marble figurine that was discovered in Athens in 1880 “represents a copy from the colossal effigy of the goddess that used to stand in the Parthenon”. Taken from [304], Volume 1, page 152.

Furthermore, the historians proceed to tell us that “oral tradition calls the figure of the Holy Mother Athenaia [Athena – A. F.]; this name later began to be used for referring to the “Panagia Atheniotisse” figure that had been revered highly in the mediaeval temple of Parthenon” ([195], page 25, also see fig. 7.32). Apart from finding that the “ancient” Athena was identified with the Christian Holy Mother of God, we find out that the “ancient” Parthenon had been built in the Middle Ages as a Christian temple dedicated to the Christian Virgin Mary = Athena. As we are now beginning to understand, Athena was just another name given to Virgin Mary. The classical “ancient” figure of Athena Parthenos, or the Athena of Parthenon, can be seen in fig. 7.33.

F. Gregorovius carries on: “The noblest of human cities immersed into its darkest Byzantine age with utter hopelessness... the New Rome on the Bosphorus became to look at the fallen Greece, a former leader, with growing despise, as well as the small provincial town of Athens” ([195], pages 27-28).

Also:

“In what concerns the fate of the Athenian monuments – they have remained in obscurity for the most part... for centuries the Greeks have wallowed in the ruins of their ancient history... some of the most beautiful ancient constructions have tempted the Athenian Christians to transform them into churches. We know nothing of where the first transformation of an ancient Athenian temple into a Christian church occurred. The history of the Athenian churches is extremely unclear” ([195], pages 29-31).

The following is told about the “ancient” Parthenon: “The Christian religion had made the holiest place of the ancient goddess on the Acropolis [the temple of Parthenon – A. F.] serve its ends almost without causing any harm to it... the entire history of transformation of ancient beliefs and holy places into Christian ones knows no other example of such easy and complete transformation as Athena Pallas had to undergo in order to become the Christian Blessed Virgin Mary... the Athenian populace didn’t even have to change the nicknames for its divine virgin protectrix, since the Blessed Virgin Mary retained the ancient name of Parthenos” ([195], page 31).

However, the hypnotic suggestion of the Scaligerian chronology is strong enough to restrain Grego-

rovius the historian from drawing any conclusions from the fact that the “ancient” Athena Pallas is identical to the Christian Mother of God, Virgin Mary. Let us draw this conclusion ourselves. We have really just been told that the history of “Classical” Greece and its “ancient” deities is but a reflection of the mediaeval Greek history of the XII-XVI century and its Christian deities.

As was the case in Italian Rome, many “ancient” temples in Athens were “turned into” Christian churches in the Middle Ages. In addition to this, the names of these mediaeval churches are “for some reason” exceptionally close to those of the “pagan shrines” that “occupied the sites of these churches” at some point in time. For example, “the Church of *St. Dimitrios*... became identified as the temple of *Demeter* [by modern archaeologists – A. F.]” ([195], page 34). This example is a most typical one ([195]).

We eventually find out that “the miraculous Erechtheum temple was transformed into a *Christian church* during an age that remains unknown to us” ([195], pages 46-47). Apart from this, “*the entire Acropolis became a holy place of the Blessed Virgin Mary*” ([195], page 36). Documented history only seems to reflect the Parthenon starting as the temple of the Virgin Mary. All attempts at tracing its history further back run into considerable complications ([195]).

Mediaeval Athens only appears in the mediaeval arena after many centuries of presumed oblivion as a small Byzantine fortification “reconstructed” by Justinian in the alleged VI century A.D. on territory populated exclusively by the Avaro-Slavs ([195], pages 36-40). *There is not a single trace of the “ancient Hellenic Greeks” here.* Moreover, according to an old document allegedly dated from the X century A.D., the Avaro-Slavs had “made it [the Peloponnesus – A. F.] so alien to the Byzantine empire, that there is not a single Roman bold enough to set foot there” ([195], pages 40-41).

We learn the following about the Athens of the alleged VI-VII century: “we have *no factual proof* about the existence of *either schools or public libraries* in Athens. The same obscurity covers the *mechanisms of civil rule* of the city of Athens in this epoch” ([195], p. 48).

Why did “Classical thought” evaporate from Greece? Where did the “Classical Greeks” go? Why had the famous “ancient” military naval potential of

Athens disappeared? This potential was as a matter of fact “revived” in the XII-XIII century, the crusade epoch, as was the potential of the mediaeval Venice, or the “ancient” Phoenicia.

According to the documents, the Byzantine emperors who ruled Greece in the Middle Ages were far from persecuting sciences. There are no facts to indicate the existence of the Inquisition in Byzantium ((195)). The “closure” of the famous Academy in Athens occurred “without a sound,” as Gregorovius tells us with some embarrassment in [195], Chapter III. There were no global military coups or genocides in this epoch, either.

It is significant that the very term “Hellenes” appears very late in documented history: “It is only in the XV century that Laonic Chacocondil of Athens gives his fellow countrymen the name of “Hellenes” [after the alleged centuries of oblivion – A. F.]” ([195], page 51).

One feels like asking the reasonable question of whether the Hellenes who originally inhabited Greece were really virtually wiped out by the Slavs, as the Scaligerian history tells us? Could it be instead that the Avaro-Slavs who lived there in the late Middle Ages became Hellenised? The theory of Slavs gradually taking over the “Classical Greeks” is based on nothing but guesses made by the Scaligerian chronology. On the other hand, Shafarik, the Byzantine historian of the alleged X century, explicitly states that “*nowadays almost all of Epirus and Hellas, as well as the Peloponnesus and Macedonia are populated by the Scythians and the Slavs*” ([195], page 54, also comment 5). F. Gregorovius adds that “due to the existence of such evidence from the part of the Byzantines, the population of the ancient Greek lands by the Slavs should be considered a historical fact” ([195], pages 54-55).

Slavic names for cities, rivers, mountains, etc. cover the entire history of mediaeval Greece in abundance – Volgasta, Goricy, Granicy, Krivicy, Glokhovy, Podagory, etc. ([195]). “The names of areas, rivers and mountains show that Elis, Arcadia and Laconia have been populated by the greatest amount of the Slavs” ([195], pages 57-58). It was only in the XVI-XVII century that the Graeco-Hellenic names started to appear, the ones declared extremely ancient in the XVII-XVIII century.

It was only afterwards, starting with the alleged VIII century A.D., that Constantinople began to grad-

ually take this faraway province in hand. "The country had to be conquered anew; Greece was treated as an enemy country" ([195], page 62). Empress Irene sent troops to Greece in the alleged year of 783. "Stauracius returned... with plenty of loot, as if he were coming back from a conquered land... *Neither Corinth, nor Thebe, nor Athens are even mentioned*" (ibid). In the alleged VIII century *Greece served as an exile for political criminals*.

It is only in the alleged VIII century A.D. that Greece enters the real political arena as a country of revolts and mixed populace that was Slavic for the most part ([195], pages 62-63). However, "after the fall of the empress Theophano, Athens, as well as the rest of Hellas, *leaves the historical scene to such an extent that one can barely find mention of the town's name anywhere...* The Slavs who have rooted themselves in Peloponnesus provided the Byzantines with the main reason to mingle in Greek affairs" ([195], page 66).

"In the middle of the [alleged – A. F.] X century, Hellas as well as Peloponnesus may have struck emperor Constantine as... countries that *fell into barbarism*; the Frankish conquerors of the XIII century have found *Slavic residents* in Morea" ([195], page 71). We keep moving forwards in time using the Scaligerian chronology of Greece, and continue to fail to encounter any substantive information about the country.

F. Gregorovius frankly writes the following about the Greece of the alleged VIII-X century:

"*Neither history, nor tradition break the silence that the fate of the glorious city is bathed in.* This quietude is so impenetrable that the historian that *looks for signs of life* [sic! – A. F.] of the famous city during the centuries in question *rejoices at the sight of the most exiguous pieces of information*, such as the mention of St. Luke visiting Athens in the hagiography of the thaumaturge". ([195], pages 74 and 76).

It is only as late as the XV century that Greece and Athens emerge from the "darkness." Greece gains special importance in the crusade epoch, beginning with the alleged XII-XIII century. Possessing a good haven in Piraeus, and being in league with Venice, Athens becomes the key city of the region ([195]). A propos, there are quite a few reasons to identify the mediaeval Venice with the "ancient" Phoenicia, q.v. in [904] and [908]. Athens broke the equilibrium that reigned in Greece by gaining prominence; Peloponnesus op-

posed such a swing in influence, which led to prolonged wars on the territory of Greece which the crusaders and the Normans took part in [195]. It is significant that this is the period of the Middle Ages in which falls the astronomical dating of the eclipse triad mentioned in the famous *History* by Thucydides – the work describing the "ancient" Peloponnesus wars. Nothing is known about the wars that broke out on the territory of Greece in the XII-XIII century according to the Scaligerian chronology.

An unimaginable scantiness of information on mediaeval Greece is most probably explained by the fact that many of the principal mediaeval sources of the epoch, such as the works of Thucydides, Xenophon, etc. have been arbitrarily transferred into "antiquity" by the Scaligerian chronology. The mediaeval history of XI-XV century Greece thus became covered in "blind spots," gaping abysses and "dark ages."

It is important that "*the chronological dates in Greece are only given in the Christian era starting with 1600* [sic! – A. F.], and in decimal (Arabic) notation at that" ([195], pages 100-101). We have thus been told that the modern chronological system only began to function in Greece as recently as the *seventeenth* century of the new era.

Rather meagre chronological landmarks provide us with very little data, as it turns out. F. Gregorovius notes that:

"The effect that time and the weather had on these *scarce inscriptions* had made their interpretation considerably harder... *they fail to do so much as shed light on the history of the city of Athens in the Christian epoch...* The historian researching the mediaeval past of the city of Rome is in a much better situation is this respect [we have mentioned the problems of Roman chronology already – A. F.]... The chronicle of the dead carved in stone is *altogether absent* in Athens". ([195], page 101).

"Unlike Rome, we encounter no marble effigies of dead bishops and monastery priors, senators, judges and citizens in Athens; *a few tombstones, a sarcophagus or two without any statues at all, and a few inscriptions comprise all of the relics of times gone by to remain in Athens*" ([195], page 101). As well as a few "ancient ruins" to boot.

There are several contradictory versions concerning Athens in the XII-XIV century in the Scaligerian

history, each of which assesses the role of the city differently. According to one of them, it was still covered in *impenetrable darkness* as well as the rest of Greece ([195]). Another version has it that this is the period when Athens gradually began to gain prominence as a large cultural centre. The English chronicler Matthew Paris informs us that in 1202 several Greek philosophers who had allegedly reappeared in Athens after many centuries of oblivion, arrived in the English court and engaged in theological dispute ([195], page 111). Later on English scientists, among others, studied in Athens (*ibid*).

5.2. Greece and the Crusades

Crusades have not just been great religious and military endeavours – they have also had stupendous secular importance. The “Latin crusade,” for instance, was initiated not just by Innocent III, but also by the Europeans who possessed great secular power as well – including the French, the Belgians and the Germans ([195]). Among the initiators were such names as Count Baldwin of Flandres, Geoffrey of Villehardouin, Marshal of Champagne, Count Hugues de Saint Paul, Louis de Blois and many others. All of them have been the top ranking members of European aristocracy ([195], page 129). The crusades were transformed utterly – from a holy endeavour into one of the most secular events of the Middle Ages.

The crusades created a mosaic of feudal states in the territory of Greece. The role of the mediaeval Latin states in Greece is usually assessed as largely negative in the Scaligerian history ([195]). On the one hand, it is considered that the barbaric and ignorant conquerors buried the great “ancient” legacy of Greece. On the other hand, the same F. Gregorovius who had just accused the crusaders of barbarism, makes the sudden statement that “it is to the Latins that it [Greece – A. F.] owes the discovery of contemporary history – which, however, turned out almost just as farraginous as that of antiquity” ([195], page 138).

Since the Republic of St. Mark, for instance, proved unable to take possession of the entirety of the Greek lands, it offered them to its noblemen to divide between themselves as inheritable fiefs ([195], page 150). These events may have reflected in Russian history as the difficulties encountered by the imperial admin-

istration during the divide of the vast lands of Novgorod and the trophies brought back by the Russian army in the XV century under Ivan III The Terrible. See more about this in CHRON6.

“The Venetian noblemen have longed for adventure, and set forth to sail the Greek seas fancying themselves as the Argonauts of the XIII century” ([195], page 150). These mediaeval journeys may have provided the basis for the subsequent “Classical Greek” Argonaut myth poetized by the “ancient” blind Homer. This is the conclusion that one comes to after a study of the global chronological map of chronological shifts, q.v. above.

It is important that the history of the Frankish state in the territory of mediaeval Greece is only known to the Scaligerian history of the XII-XV century with lots of gaps and blind spots due to the “insufficiency of historical documentation” ([195], page 158). The only thing that’s known is that “Feudalism... was powerful, and could create a viable... and durable state” ([195], page 158). According to F. Gregorovius, “that was the time when tales and legends became reality” ([195], page 164). This must have been the mediaeval epoch when “ancient” Greece flourished. Many “ancient Greek events” are thus mediaeval occurrences that took place in the Balkans, in particular, in the territory of Bulgaria.

“The princely court of Geoffrey II of Villehardouin... possessed the reputation of a school for exquisite manners” ([195], pages 167, 182). Genoese traders settled in Thebe and in Athens, and came to compete fruitfully with their Venetian colleagues ([195], page 184). Literature and the arts flourished as well; however, according to the Scaligerian history, nothing reached our age ([195]). Our version is that all of this was thrown back into “antiquity.”

Nowadays it is considered that the title of the Duke of Athens had *first* been introduced during the mediaeval Frankish rule in Greece. On the other hand, according to the Scaligerian history, *this very title* had existed in “antiquity” as well ([195], pages 188, comments 4 and 5).

It is likely that the next heyday of “ancient” Greece and the Balkans falls in the epoch of the XV-XVI century after the fall of the Byzantine Empire in 1453, as a result of its being conquered by the Ottomans = Atamans. However, let us get back to the Frankish epoch.

The historian Ramon Muntaner, a contemporary

of Dante’s, relates the following fact, apparently being perfectly unaware that it contradicts the Scaligerian history blatantly. However, the latter came into existence after Muntaner’s age, in the XVI-XVII century. “One of the Trojan outposts had been located on Cape Atraki in Asia Minor, near Isle Tenedos, a place that the nobility of Romania... made frequent pilgrimages to... for the adoration of the divine effigy. One day *Helen, the wife of the Duke of Athens* went there guarded by a hundred knights. *Paris, the son of the Trojan king, noted her, killed all of the knights in the hundred, and abducted the beautiful duchess*” ([195], page 188, comment 6). Thus, the mediaeval chronographers have been of a significantly different opinion on what concerned “ancient” events and their chronology, than Scaliger and his adherents.

If we turn our attention to the chronological map on fig. 6.43 in CHRONI, Chapter 6, we shall see that the mediaeval prototype of the Trojan war falls in the middle of the XIII century A.D. Which means that Muntaner was perfectly right in his relating the events of the Trojan war as occurrences of the epoch of *knights and dukes*.

“The condition of the Frankish states in the early XV century Greece can be described as favourable in general” ([195], page 188, comment 34). One shouldn’t imagine this epoch as a period of constant wars and military campaigns. Peace reigned for most of the time, and trade flourished. “The Latins must have felt... safe in Greece; a splendid knightly life evolved, which can be proved... by the existence of a parliament... in May 1305, in Corinth... on the isthmus where *in ancient times the Games of Poseidon took place in the holy pine grove... the knights now engaged in jousts, dedicating their deeds of bravery to beautiful women... the clamorous festivities lasted for twenty days*” ([195], page 188, comment 34).

It is significant that the Frankish barons “adorned their constructions with *Greek* [sic! – A. E.] inscriptions” ([195], pages 204-205). Some of them may have been declared “extremely old” nowadays. The Scaligerian historians themselves point out the numerous parallels between the “ancient” and the “mediaeval” events in Greece. F. Gregorovius, for instance, mentions the well-known battle at Cephissus dated as 15 March of the alleged year 1311 A.D. It is described in practically the same words in both the mediaeval sources of the

XIV century and the “ancient” biography of Emperor Sulla written by the “ancient” Plutarch (Petarch?). Nowadays both Sulla and Plutarch are dated as belonging to “days long gone.” However, both the “ancient” and the mediaeval descriptions of the battle are practically identical: the geographical localization of the battle, the opposing sides, and the victor ([195]). F. Gregorovius cannot help noticing the parallel here: “The banks of Cephissus saw the recurrence of the fate of the troops of Mithridates which had once been chased into these very swamps by Sulla” ([195], page 198). Let us point out that this parallelism concurs fully with the global chronological map falling into the sum of the three shifts.

The Frankish states in the territory of XII-XIV century Greece may be (at least) a partial reflection of the *Ottoman* states of the XV-XVI century that appeared in Greece and the Balkans after the fall of Constantinople in 1453 and the birth of the Ottoman = Ataman Empire. “Greek antiquity” may have similar Ottoman-Balkan roots going back to the epoch of the XV-XVI century.

It is significant that the history of the Frankish states in the territory of Greece hadn’t been studied until the XIX century. According to W. Miller, “these archives only provide us with a skeleton of the romantic drama that Greece served as theatre for during 250 years [in the alleged XIII-XV century – A. E.], the one where the leading roles were played by a motley crowd of Burgundian nobility as well as German knights, the Catalonian filibusters... the Florentine plutocrats... and, finally, the princesses and noblewomen from the oldest families of France” ([1274], quoted in [544], Volume 4, page 750).

We are further told that in the XII century the “ancient” Parthenon functions as a Latin temple of the Athenian *Virgin Mary*, “*as if it had just been built*” ([1274], page 16, quoted in [544], Volume 4, page 805). The famous XIII century statue of the *Catholic Virgin Mary* stands in the mediaeval Parthenon as if playing the role of the duplicate [!] of the famous “ancient” statue depicting the pagan “Virgin of Athens by Phidias” (see figs 7.32 and 7.33), whose loss is lamented greatly by the Scaligerian history ([544], Volume 4, page 806).

Modern historians are of the opinion that “in 1460 Muslim rulers added a *prayer-tower* to the Parthenon,



Fig. 7.34. The general view of the reconstruction of the “ancient” Athenian Acropolis. The reconstruction was performed by H. Ralander from the surviving ruins. Taken from [304], Volume 1, pages 148-149.

turning the ancient temple of Athena Pallas *into a mosque*” ([198], page 14). However, as we are beginning to understand nowadays, it is possible that the Parthenon had originally been a Christian temple where the elements that were subsequently separated and declared exclusively Muslim, Orthodox, or Catholic, still existed in fusion with each other. Thus, a high belfry may well have been baptized the “minaret of the Parthenon.”

Another “ancient” temple that was active in the XIII century – also seemingly built only recently – was dedicated to the Holy Mother of God, and is called “the ancient Erechtheion Temple” nowadays ([1274], page 17, quoted in [544], Volume 4, page 807).

The same XIII century sees the temple of St. George, which is called “the ancient temple of Theseus,” operational and active. Its “doubtless antiquity” had been estimated as recently as the XVII century ([1274], page 17, quoted in [544], Volume 4, page 807).

The entire Athenian Acropolis is perfectly functional in the XIII century as an active fortress protecting Athens. In fig. 7.34 one sees a later theoretical reconstruction of the Acropolis performed by H. Ralander. It was relatively recently that the fortress has been declared “extremely ancient.” The ruins of the Acropolis can be seen in fig. 7.35 the way they were in the XIX century. See similar examples in [1274] and [544], Volume 4.

F. Gregorovius tells us that “The famous Byzantine George Gemisto (Plethon) – the ancient Hellene born again... the fantastical admirer of the ancient gods – lived at the court of Theodore II” ([195], pages 308-309).

According to the historians, that was the time when the “concept of Hellenism” came to existence, whose main goal was the unification of the mediaeval Greeks against the Ottoman = Ataman conquerors ([195]).



Fig. 7.35. General view of the ruins of the Athenian Acropolis from its southern side. Its XIX century condition. Taken from [304], Volume 1, page 160.

We are also told that “The total absence... of foreign chroniclers in Athens and Hellas in general is most woeful indeed. Since the Byzantine chronographers didn’t consider the Hellenic history worthy of attention, the Hellenes were the only one that their descendants could turn to for this kind of information” ([195], page 326).

We also find out that the genesis of “ancient” Greek history can be traced to Florence of the alleged XIV century. “The Strozzi and the Medici... have been philhellenes, they have invested their riches into... Greek literary studies... Cosimo conceived of the plan to revive the academy of Plato in Arno” ([195], page 330). The head of this undertaking was *Pleton*, the double of the “ancient” Plato in both name and occupation (see *CHRONI*, Chapter 1). It is assumed that the propagation of “ancient” Greek literature across Europe started in Florence.

5.3. The history of Greek and Athenian archaeology is relatively short

Archaeology first came to Athens in 1447 – the XV century! Furthermore, there is hardly any information left in what concerns those “origins.” In the XV century Ciriaco d’Ancona arrived in the city. He is also known as Ciriaco de Pizzicolli nowadays ([198], page 14). He was the first to “introduce Western science into the world of the Athenian ruins... he thus occupies an honorific place” ([195], page 331). He created the *first* catalogue of inscriptions and local monument names. *However, these documents perished* ([195], page 339). Modern historians are only familiar with the data obtained by Ciriaco *from paraphrases done by later authors of the XV-XVII century*. “The notebooks [of Ciriaco – A. F.] were *destroyed in a blaze* in 1514, as it is assumed. There is

only one fragment that is written by his own hand" ([198], page 14).

F. Gregorovius tells us the following: "After the passage of some time, the initial names of most Athenian monuments have been forgotten... the fantasy of certain archaists... tried to link them to the names of great men of the past" ([195], pages 340-342).

The ruins of the "ancient" Olympion used to be called a *basilica* in the Middle Ages, since, according to F. Gregorovius, "*nobody knew* [sic! – A. E.] that these were the ruins of the famous Olympian temple. Ciriaco calls this colossal wreck... the palace of Adrian, *as the Athenians did*" ([195], pages 340-342). The latter apparently were wrong; only the historians of the subsequent generations managed to "learn the truth" and "correct" the allegedly ignorant inhabitants of mediaeval Athens.

Gregorovius also tells us that "as early as 1672 Babine had no idea as to the correct location of the Temple of Zeus in Athens... in a few years... Spone would be similarly confused... The Stoa ruins were fancied as the palaces of Themistocles or Pericles; the walls of the Odeon of Herod Atticus – as the palace of Milthiades, the ruins of other *unidentified* buildings – as the residences of Solon, Thucydides, and Alcmeones.

As early as 1647... Pointel was shown the ancient ruins of the palace of Pericles; the tower of the winds was called the tomb of Socrates. The memories of Demosthenes were associated with the monument to Lisicrates... this monument of the choir patrons... was called... the Lamp of Demosthenes...

The Academy, the Lycaeam, Stoa, and the Epicurean gardens... were gone without a trace. In the times of Ciriaco, some group of basilicae, or large ruins, was called "Academy"; nowadays, this site is impossible to locate...

Plato's "didascalion" in "the garden" had also been shown; it may have been a tower in the Ampelokipi gardens... there were legends about the schools of a certain Caisarini on this hill... the Lycaeam or the Didascalion of Aristotle would be located in the ruins of the Dionysian theatre...

Stoa and the Epicurean School have been *moved* as far as the Acropolis, to the large buildings that *possibly* constitute part of the Propylaea, and the Nike temple... had *seemingly been taken for*... the school of Pythagoras.

To the West of the Acropolis the school of the Cynics was shown, as well as the school of the Thespians that *wound up in its vicinity in defiance of all comprehension*. The ruins by Kalliroe *turned out to be* the remnants of the scene of Aristophanes." ([195], pages 340-342)

We shall cease with quoting. This list goes on for several pages. The general picture of *archaeological chaos* and confusion in the history of Athens is perfectly clear. And all of this happens *in the XVI-XVII century A.D.*

Byzantium fell in 1453. The last of the Franks defended the Acropolis for some time; however, the Ottoman warlord Omar, infuriated by the resistance of this stronghold, ordered the Acropolis and its environs *to be shelled* (!), which resulted in the demolition of the Acropolis, its temples, etc. [195]. This powerful destruction, which claimed many beautiful monuments of the XIII-XV century, created many ruins in the territory of Athens that have subsequently been declared "ancient" – see figs. 7.30, 7.31, and 7.35.

After the Ottoman conquest in the XV century Athens become *obscured by darkness* yet again. "The historian studying Athens and Greece in the period of Turkish rule has *as formidable a task before him as it is mirthless*. What he sees before himself is a *desert*" ([195], page 362). It is possible that the XV-XVI century documents describing the events in Greece and the Balkans, which belonged to the Ottoman empire in the XV-XVI century, were destroyed after the defeat of the Ottomans and their withdrawal from the Balkans. The Ottoman period in the history of Greece thus became immersed in utter obscurity.

"The West... had become reconciled to the decline of Greece, and *had almost completely forgotten it*... Already in 1493 a German humanist had considered it sufficient to make the following passing remark in his chronicle: "the city of Athens used to be the most glorious one in all of Attica; only a few traces of its existence remain"" ([195], pages 364-365).

Finally, towards the end of the XVI century, "the need of the scientists for possessing veracious and exact information about the fate of the splendid town could be formulated by just one question, that of *whether Athens still existed*. The person to ask this question was Martin Kraus, a German philhellene... this is how his name became *immortalized*. Martin

Crusius... *rediscovered* Athens. In 1573 he had written a letter to Theodosius Zygomalas, the chancellor of the Patriarch of Constantinople, asking him to tell whether the mother of all knowledge had indeed reached complete decline, as German historians claimed; whether the great city of Athens could really have *vanished* and whether it were true that *nothing remained of it* but *a few fishermen's huts* standing on its former site.

The answer of the illuminated Byzantine, together with the letter from the Akarnan Simeon Cabasilas that followed... proved *the first exact information* that reassured the German scientist in what concerned the city's existence; it was *the first dim light* shed on its monuments and their condition, as well as the *obscure vegetation of its inhabitants*". ([195], pages 364-366).

Obscure vegetation or not, the inhabitants, according to the Scaligerian history, still kept the tradition that the Parthenon had been built by the "ancient" architects Ictinus and Kallikrates in the time of the famous orator and warlord Pericles, the leader of the democratic party that had allegedly originated in Athens as early as the V century B.C., and expired of the plague together with its dux in the alleged year 429 B.C. However, the month when this is supposed to have happened remains unknown.

All knowledge of "ancient Greece" remained rudimentary up until the beginning of the XVII century. In 1607, for instance, the *Geographical Atlas* of H. Mercator and J. Hondius was published. It contained a map of Greece, with the following written on its reverse, among other things: "Back in the days of yore Athens gave the world well-educated scientists who wrote books on all subjects of all sciences, which were kept in Athenian libraries, public and private. However, nowadays *no one in either Greece or any other barbaric country studies or even understands belles lettres and science. It is impossible* to find a town that would have an academy... the people of Greece remember *nothing* of their history nowadays" ([90], page 71).

Scientific Athenian archaeology developed *as late as the middle of the XVII century* – that is to say, when the Scaligerian chronology had already been in existence. Archaeology first reached Athens by the agency of the Dutchman Jaan de Maer ([195], page 366). Nevertheless, "as late as 1835, a German scientist... had voiced the opinion that after Justinian, Athens

had been a *wasteland* for four centuries. In comparison to the Roman studies, the archaeology of Athens was about *two centuries late*...

Only immediate acquaintance with the matter could destroy the superstition *that Athens didn't exist anymore*, which was rather widespread in Europe: the French Jesuits and Capuchins are to be credited for it, since they were the first to come to Athens in 1645." ([195], pages 364-66)

In the second half of the XVII century, the French monks drew the first (!) plans of the city. That was the moment when the uninterrupted and more or less scientific studies of Athens really began. This happened in the environment where the Scaligerian chronology had already existed for the most part; therefore, the historians of the XVII-XVIII century who began the reconstructions of Greek history based their research on the Roman chronology, ipso facto distorting the history of Greece.

5.4. The tendentious distortion of the image of mediaeval Athens in the "restoration works" of the XIX-XX century

Let us now divert our attention to the moment in the XIX century when the Europeans had achieved a hard and final victory over the Ottomans, and come to the territory of Greece in general and Athens in particular. One would wonder what they saw, in the Athenian Acropolis, for instance? They witnessed the most natural things of all. It turned out that Athens (including the Acropolis) had been full of *Ottoman buildings, towers and temples*. Many of them were damaged in the Ottoman wars of the XVII-XVIII century. For instance, we are nowadays told that "when war broke out between Venice and the Ottoman empire, a shell from a cannon hit the Parthenon, where the Turks kept their ammunition. It detonated, and many of Phidias' sculptures were shattered" ([198], page 19).

However, it isn't exclusively the Ottomans who are portrayed as culprits responsible for the majority of destructions that occurred in the territory of Greece. Lord Elgin, for instance (fig. 7.36), and the Italian painter Lusieri, who headed the International Commission for the Restoration of Athens, uttered loud public lamentations about "the state of the surviving

statues being truly deplorable... which is to be blamed on the *Turkish garrison* of the Acropolis; some of the Statues were *smashed to bits* by the Ottomans for the production of shells [? – A. F.]. The actual ancient Parthenon remained untouched for the most part even after the explosion of 1687, and was baptised ‘the ancient idol temple’ by the Turks, who had periodically ransacked it in search of lead” ([198], page 19). That is to say, the benevolent and righteous West Europeans have gone out of their way in order to keep the “ancient” Greek masterpieces for posterity – masterpieces which, as we are beginning to understand, were created there by none other but the Ottomans in the “Mongolian” period of the XIV-XVI century.

Modern accusations of the Ottomans that incriminate them in a total destruction of Greece are hardly wholly justified. Some of the destructions may have occurred during the Ottoman = Ataman conquest of the XV-XVI century, of course; however, a lot had obviously perished in the “liberation wars” against the Ottomans in the XVII-XVIII century. As we have already learnt, *the famous Parthenon, for instance, had been destroyed by the Venetians, and not the Ottomans* (see above and in [198], pages 15-16).

Let us now regard the preservation of the ancient legacy of the past in the interpretation of the civilized XIX century West Europeans. Having thrown a cursory glance over the Acropolis, for instance, they would claim with absolute certainty that some of the constructions had doubtlessly been “ancient Greek” – and the others, ugly, barbaric-Ottoman. Nowadays we possess no knowledge of just how the noble lords and dainty artists separated “antiquity” from the Middle Ages. Most probably, their judgement was quite simple. Everything that bore visible signs of Christianity or Islam was declared a distortion of the classical city of Athens. The belfries, minarets, Christian crosses, Ottoman crescents, Slavic and Arabic inscriptions, “irregular” sepulchres, etc. were clearly “travesties.” Everything else was confidently declared “ancient.”

After the separation of the “untainted” buildings from the “corrupt” ones, the second stage soon commenced. The buildings that could be authoritatively declared priceless, Greek, and ancient would naturally have to be preserved for posterity, to serve as tourist attractions for everyone in the whole world. As for



Fig. 7.36. A portrait of Lord Elgin. Modern historians say the following about this picture: “the nonchalant posture of the young lord is filled with self-assurance which had allowed him to claim some of the greatest treasures of Greece as his own – primarily, the sculptures from the Parthenon and some other constructions from the Acropolis – and ship them to England. His Lordship was ailing greatly sometime later, having become covered with sores (possibly as a result of treating syphilis with mercurials) and lost his nose almost entirely. He became so ill-looking that the very sight of him invoked pity” ([198], page 19).

the ugly and preposterous Ottoman constructions – those were to be blown up immediately so as not to spoil the refined classical shapes of antiquity revived.

In the XIX century, a wave of the noblest destructions archly dubbed “restorations” swept over the entire Acropolis. Incidentally, “Heinrich *Schliemann, the discoverer of Troy*, had been among the numerous restorers [of Athens – A. F.]... He *financed the demolition* of the 21 metre tall tower built on the site of the Propylaea in the Middle Ages since *he had understood that the tower distorted the harmonious outline* of the entire Acropolis” ([198], page 99). We shall give a detailed account of Schliemann’s actual “dis-



Fig. 7.37. A rare photograph of the Parthenon's environs dating from 1869. It is reported that this territory had already been "slightly cleared" from the Ottoman buildings ([198], page 34). However, one can still observe the last Ottoman tower on the right. Taken from [198], pages 34-35.



Fig. 7.38. A close-in of a photograph dating from 1869. A mediaeval tower can be seen in the distance, to the right from the Parthenon. It isn't there today, since the Western European restorers were forethoughtful enough to demolish it. Taken from [198], page 35.



Fig. 7.39. A rare photograph dating from the 1860's. This part of the Acropolis owes its condition to the destruction of the Ottoman=Ataman bastions that once stood here ([198], page 38). One sees the fundament of the Athena Nike temple and the mediæval tower behind it, whose demolition occurred somewhat later. There isn't so much as a trace of the Ottoman tower nowadays. Taken from [198], pages 38-39.



Fig. 7.40. A close-in of a fragment of an old photograph dating from the 1860's. It is clearly visible that the mediæval Ottoman tower and the "ancient" foundation of the Athena Nike temple have identical masonry and are built of the same kind of stone. These constructions obviously belong to the same epoch. Taken from [198], page 39.

covery” of Troy, and tell the reader what exactly it was that he had unearthed, in CHRON2.

And so it came to pass that the Ottoman buildings, towers and other constructions were destroyed on a great scale, zealously, and with the feeling of total impunity, primarily in Athens. Some of the rarest photographs reflecting the state of the Acropolis in the XIX century are still in existence, and they can show us the final stages of this “scientific restoration.” In fig. 7.37 we can see a panoramic photograph of the Parthenon’s environs in 1869. The commentary given by historians is as follows: “On the landscape snapshot made by Stillman in 1869 we can see the Parthenon in the Acropolis with only a small part of the Turkish dwellings, which have covered the ancient relic from top to bottom, cleared away. The restoration of the temple and the methodical liquidation of ground layers had not yet begun” ([198], page 34).

As we understand nowadays, a lot had been demolished before that, and therefore couldn’t be photographed. However, we can see a tall Ottoman tower on this old photograph, to the right of the Parthenon. Nowadays it doesn’t exist anymore. The restorers had destroyed it after 1869 in order to keep the classical landscape with its harmony of lines, as we are told nowadays. Other vulgar Ottoman fortifications have also been destroyed, q.v. below.

Another valuable photograph of the 1860s can be seen in fig. 7.39. The historians comment as follows: “the foundation of the small temple of Athena Nike (top right-hand corner on the right photograph) was only unearthed in 1835, when *the Turkish bastion had been destroyed*. The square mediaeval tower behind the temple *would be demolished in 1875, in order to reconstruct the ancient image of this part of town*” ([198], page 38).

However, the close-up of a fragment of the photograph that can be seen in fig. 7.40 makes it plainly visible that the masonry of the mediaeval tower is identical to that of the “ancient” temple foundation. One gets the idea that all of this was erected around the same time by the same masters who had used similar construction materials – around the XV-XVI century. Why would the Ottoman tower have to be demolished then, and the foundation of the nearby temple left intact? One would think it needed to be pulled down as well, since it was just as mediaeval as

the tower. Apparently, the sole reason for this was the existence of some columns upon the mediaeval foundation, which were simply declared “ancient” and classical ipse dixit.

Furthermore, the demolition of the Ottoman tower had been an absolute necessity, since its proximity to the “ancient” foundation with identical masonry posed a danger for the Scaligerian history. Any unprejudiced observer would have the right to ask the historians about the difference between the mediaeval constructions and the ancient ones, and they would have nothing to say in reply.

After the destruction of all the buildings that had obvious mediaeval, Christian, or Ottoman indicia, the ones remaining could not be compared to anything anymore. All the dangerous questions became impossible when the debris of the Ottoman buildings and fortifications had been pulled away. The old photographs of these parts aren’t really available to that many people. The German, English and French restorers ([198]) were thus certain of their impunity, and didn’t have to worry about anyone asking them the reasons why the “ancient” and the mediaeval buildings were made of the same stone and in a similar manner.

A few years later the Athenian guides have all started to assure the tourists that the city has “always been like this.” It isn’t difficult to understand the guides, since that was how the historians had taught them.

The scale of the “restoration works” in Athens was truly impressive. In figs. 7.41 and 7.42 one can see another rare old photograph taken in 1865. The comment of the historians is as follows: “on this snapshot of the Acropolis made in 1865 one can observe the uneven trenches going from top to bottom that remained *after the Turkish buildings had been pulled down and shipped away*. The Propylaea and the mediaeval tower *that hadn’t been demolished yet* can be seen on the left” ([198], page 40). In fig. 7.43 we see a close-up of a photograph fragment showing this mediaeval Ottoman construction that was pulled down shortly afterwards.

We also came across a photograph of the Athenian Acropolis taken in 1896 during the Olympic Games in Athens (see fig. 7.44). One still sees the tall Ottoman tower on it, *rising higher than the Parthenon*. This means there were still many remnants of Ottoman buildings in the Acropolis towards the end of the XIX century, and considerable ones at that.



Fig. 7.41. A rare photograph of the Acropolis dating from 1865. One sees the aftermath of the demolition of a large number of Ottoman buildings. Great piles of stone and rubble flow over the walls of the fortress in some places. One sees the mediaeval tower, still intact, on the left. Taken from [198], pages 40-41.



Fig. 7.42. A close-in of a photograph dating from 1865. We see the Propylaea, and an Ottoman fortification next to it, as well as piles of rubble from the buildings demolished by the caring restorers. Taken from [198], page 40.



Fig. 7.43. A close-in of a photograph dating from 1865. The mediaeval Ottoman tower clearly belonged to the same group of buildings as the Propylaea. Nevertheless, it hadn't survived to our day. Taken from [198], page 40.

In fig. 7.45 we can see a modern bird’s-eye view of the Acropolis. It is plainly visible that the entire surface of the rock had once been occupied by buildings of some sort. Only the remnants of their foundations remain. The “restorers” of the XIX century have left nothing but a few buildings intact – the ones they declared “ancient” – namely, the Parthenon, the Propylaea, and some others. The remaining, and clearly predominant, part of the constructions obviously failed to satisfy them – most probably due to their indisputably mediaeval or Ottoman origins. They have been nonchalantly demolished and taken away. The landscape contours became harmonic, according to the frank and somewhat cynical statement made by Schliemann ([198], page 99). The remnants of the foundations were, with some foresight, left intact, since these silent stones barely seen above the ground couldn’t tell anything to anyone anymore, and were declared “very old indeed” on the spot. The awed tourists have been visiting them ever since the end of the XIX century. They would be told that the great Plato used to sit and meditate on “this very stone,” whereas the legendary Demosthenes would deliver his inspired orations standing on another one nearby. The tourists posture happily, and take countless photographs.

The tendentious “restoration” of Athens continued well into the XX century. “The Acropolis *only* assumed its modern world-famous shape *after* the Greek engineer Nikolaos Balanos had started his work here in the late XIX and early XX century” ([198], page 99). He had done a great body of work; however, we learn that his “reconstruction” of the Parthenon, for instance, had very little to do with the original image of the temple. “Thanks to Balanos, Parthenon had regained its primary shape by 1933, to the extent feasible by that time, and began to look the way it had *presumably* 250 years ago, although the opinions of the scientists as to whether such an achievement should be commendable were *polarized*. As early as 1922, Anastasios Orlandos, the personal assistant of Balanos, had *protested against the reconstruction of the colonnade*... and publicly ceased all relations with his superior. Others have accused Balanos of wanting to *build* [and not reconstruct – A. F.] an imposing evidence of the glory of the Periclean Athens, *not caring too much about the information concerning the true shape of the temple*.



Fig. 7.44. A picture taken from 1896 depicting the subsequently demolished Ottoman tower on the Acropolis. *It was taller than the Parthenon*. Taken from [340], page 40.

What Balanos had really done was to use the first pieces of marble he could find for the reconstruction, *without paying much attention to the original locations of the stones*. Furthermore, if the shape of the fragments failed to satisfy him, Balanos *would cut them the way he needed* so that they would fit his master plan” ([198], page 104). As we can see, Balanos basically built the surviving fragments of the Parthenon anew, guided by his subjective concept of “antiquity.”

There is good evidence of the blatantly tendentious “reconstruction” of the Acropolis by Balanos, who had based his work on the Scaligerian chronology. Exempli gratia, he thought it a travesty to reconstruct the parts of the Parthenon that the historians had considered a Moslem mosque ([198]). Everything is perfectly clear. The Scaligerian chronology considers it a crime to so much as assume that *the Parthenon had originally been a Christian temple, and was subsequently transformed into a mosque*. All the evidence of the Parthenon having served as a Christian or



Fig. 7.45. A modern view overlooking the Acropolis. It is plainly observable that the “ancient” buildings left intact by the restorers comprise a visible minority of the entire architectural group that had occupied the entire top of the rock in the Ottoman epoch. Apparently, most of the buildings were too obviously Christian, dating from the XV-XVI centuries. This is why they had to be demolished “so that the ancient landscape could be restored”. Taken from [198], pages 100-101.

Islamic temple that we cite above is declared to be a result of its “barbaric reconstruction in the Dark Ages” by modern historians.

However, nowadays we may be seeing the signs of changes for the better. A couple of years ago, the eminent architect Manolis Korres, who took charge of the Parthenon’s restoration, declared his intention to reconstruct the “Parthenon mosque.” It is needless to say that he immediately faced strong opposition on the part of the historians. It is said that “the greatest debates arose in regard to the plans of Korres to keep the relics of some of the changes done to the Parthenon over the many centuries. For instance, he intends to *make the Muslim mosque erected inside the temple partially visible*” ([198], page 102). As far as we know, the attempts of Korres to make the Parthenon

look the way it did in the XIV-XVI century, even partially, haven’t led to anything as to yet.

We shall conclude with a minor, but most edifying example which clearly demonstrates that many of the modern “restorations” are to be treated with caution. In fig. 7.46 we can see the famous composition depicting Laocoon that was “found near Rome during the Renaissance” ([198], page 12). It is supposed to be a marble copy of the alleged I century A.D. made from an original presumably dated II century B.C. Antediluvian times, in other words. Nevertheless, the style and the quality of the composition greatly resemble the works of Michelangelo, for instance; that is to say, they look very much like the works of art created in the Renaissance epoch.

It is also considered that the composition show-



Fig. 7.46. A reconstruction of the statue of Laocöon allegedly dating from the XVI century. The right hands of all three statues are raised. This is most probably an original made in the XVI century, and not a reconstruction on any sort. Taken from [198], page 13.

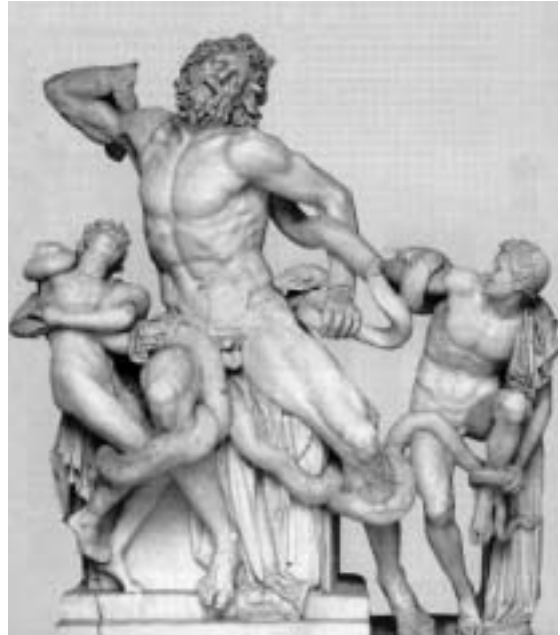


Fig. 7.47. A 1960 “reconstruction” of the statue of Laocöon. Modern restorers broke off all three raised statue arms. The largest received some fragment instead of the arm which was authoritatively declared “the spitting image of the ancient original”. Taken from [198], page 12.

ing Laocöon is a XVI century reconstruction ([198], page 13). However, it was most probably simply made in the XVI century.

Let us pay attention to the fact that the *right arms of all three statues are raised*. This may have had some meaning – religious, for instance. It is difficult to say anything certain about it nowadays. However, the most interesting fact concerns what we observe in fig 7.47, which shows another photograph of the same composition that had already undergone “restoration” in 1960 ([198], page 12).

What we see is that the modern restorers broke off the right arms of all the statues for some reason. Two of them now have useless stumps instead. As for the central statue, the largest one, it received some curved fragment in lieu of an arm after long scientific considerations. Historians claim it to be the very fragment that they needed so much, one that had remained buried in the ground for many centuries. It is supposed to have been found in the “Vatican storage rooms” ([198], page 11). Modern historians finally

managed to recognize it amongst thousands and thousands of similar fragments without the merest shadow of doubt, and have confidently declared it to be the missing right arm of Laocöon – a much more congruous one than the arm that he had possessed for three centuries, ever since the XVI century. The incongruous arm had then been assertively sawed off, as well as half of the snake, see figs. 7.46 and 7.47. The sawed-off bits were probably thrown away as useless rubbish, with the congruous fragment taking their place. Obviously, an article had to be written in order to provide scientific basis for the absolute necessity of such an improvement. However, the historians have involuntarily disclosed that *in order to make the found fragment fit they had to damage the actual statue of Laocöon*. The cautious commentary runs as follows: “the extended arm had been replaced by the newly-found genuine fragment... *it took a marble inset to meet the due proportions*” ([198], page 13).

In our opinion, it is very hard to perceive all of this activity as scientific research.

6. STRANGE PARALLELS IN THE SCALIGERIAN HISTORY OF RELIGIONS

6.1. Mediaeval Christianity and its reflection in the Scaligerian “pagan antiquity”

Let us give a brief account of the situation in what concerns the history of ancient religions. We are being convinced nowadays that every chronological epoch possessed individual religious cults of its own, with hundreds and even thousands of years between them. The XIX century historians and ethnographers have performed a great deal of comparative studies of global religions and cults. It was discovered that certain religions separated by centuries and even millennia in the Scaligerian chronology have a great number of “parallels” between them, or even coincidences, as amazing as they are complete. This indisputable fact spawned a great number of theories postulating influences, naturalization, infiltration, etc. However, all of these latter-day speculations are based on the Scaligerian chronology exclusively. A chronological change shall lead to the revision of the prevailing point of view on the genesis and formation of religions. We shall just cite a few typical examples of parallels in order to explain the peculiar effect of “duplicate religions” that we observe. This effect is most probably a child of the Scaligerian chronological shifts.

The so-called “Celtic monument” that was discovered in 1771 is nowadays considered to be an effigy of some pagan pre-Christian Gaulish god of the woods ([966], Vol. 2, p. 465; see fig. 7.48). However, what we see above the head of this deity is a carving that clearly says ESUS. That should very plainly stand for “Jesus.” However, the pressure of the Scaligerian chronology made the historians claim this to be “a totally different Jesus.” Just some pre-Christian god bearing the same name, nothing more. See also [544], Vol. 5, p. 683.

Arthur Drews, an eminent specialist in comparative history of religions, used to claim that nearly all of the principal allegedly pre-Christian “ancient” religious cults are really nearly identical parallels (and, by our reconstruction, merely later reflections, repercussions and modifications) of the Christian cult of Jesus Christ ([259] and [260]). He wrote that he had “ascribed... great meaning to the mythological *par-*



Fig. 7.48. A “Celtic” monument found under the choir loft of Notre Dame de Paris in 1771 which is now an exhibit of the Cluny Museum. One clearly sees the semi-obliterated but still quite visible inscription saying ESUS, or Jesus. However, the archaeologists consider this deity to be some pagan Gaulish god of the woods, pre-Christian and “very ancient”. Taken from [966], page 465.



Fig. 7.49. The allegedly Mesopotamian Assyro-Babylonian king Ashur-Nazareh-Khabal who had allegedly lived around 930 B.C. Taken from [508]; see also [544], Volume 4, page 673, ill. 139. However, the “ancient Assyrian king” has a Christian cross on his chest, very much like the ones worn by modern Orthodox eparchs.



Fig. 7.50. The allegedly ancient Phoenician goddess Astarte ([508] and [544], Volume 4, page 673, ill. 140). However, she has a sceptre with a Christian cross in her hand.



Fig. 7.51. An allegedly ancient Gaulish figurine of the “ancient” Frankish god Jupiter. All of his clothing is nevertheless covered in Christian crosses. See [508] and [544], Volume 4, page 674, ill. 141.



Fig. 7.52. The “ancient” Egyptian goddess Isis breast-feeding her son who holds a Christian ankh in his hand. Taken from [544], Volume 4, page 675, ill. 143.

allels between Christianity and paganism. Anyone who cannot see the commonly known relation between the resurrection story told by the gospels and the rites of the religion of Attis-Adonis-Osiris etc., anyone who claims that “there is nothing remotely resembling” entombment and resurrection in the myths of Attis and Adonis, anyone who tries to prove the death of Jesus to have been different from the way his cousins from Asia Minor had died... anyone who fails to recognize Mary Magdalene and other Maries that stood vigil near the cross and at the casket of the Saviour in the Indian, Asianic, and Egyptian mother goddesses named Maia, Mariamme, Marithale... Marianne... Mandane, the mother of Cyrus the “Messiah,” the “Great Mother” of Pessinunt, the grieving Semiramis, Mariam, Merris, Myrrah, Myra (Mera) and Maya... should ‘jolly well keep away from the issues of religious history’ [as Weis puts it].” ([259], page 150)

A. Drews cites many spectacular parallels identifying the holy family of Jesus Christ with other “holy families” of Asiatic gods allegedly preceding the new era by many centuries. If we step aside from the Scaligerian chronology, we shall see that all of these parallels indicate the *simultaneity* of these cults, whose differences are merely a consequence of the ethnic distinctives of their localization. All of them probably hail back to the same common source – that is, they are a reflection of the life and the deeds of Jesus Christ in the XI century A.D. The XIX-XX century historians who have discovered these parallels, but remained bound by the erroneous Scaligerian chronology, had to turn everything on its head. As a result, they have interpreted the parallels as “late Christianity” drawing heavily upon the numerous “ancient cults” and failing to produce anything original worthy of mentioning.

In fig. 7.49 we can see a picture of the allegedly Mesopotamian Assyro-Babylonian king Ashur-Nazareh-Khabal, who had allegedly lived 930 years before the birth of Christ ([508], also see [544], Volume 4, page 673). However, what he has on his chest is simply a *Christian cross*, very much like the one worn by the present-day Orthodox eparchs. This is most probably a mediaeval king.

In fig. 7.50 we see an old image of the “extremely ancient” Phoenician goddess Astarte ([508], [544], Volume 4, p. 673). However, she has a sceptre with a *Christian cross* in her hands. It is only the Scaligerian chron-

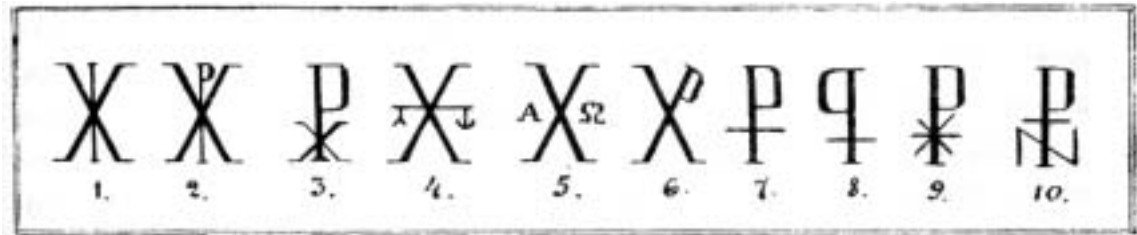


Fig. 7.53. Mediaeval anagrams of the name of Jesus Christ from the Roman catacombs. Taken from [544], Vol. 4, p. 675, ill. 144.

Shapes of the cross

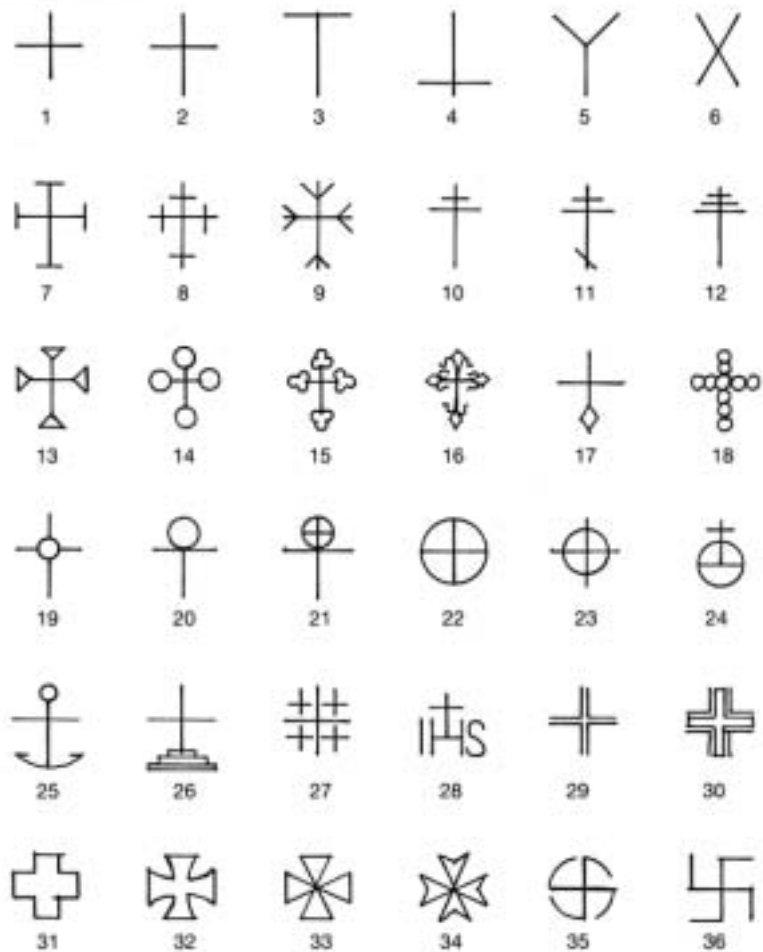


Fig. 7.54. Various shapes of the Christian cross. We shall point out the old T-shaped cross (number 3 in the table) as well as the forking cross (number 5). The “ancient” Egyptian ankh can be seen as number 20.

Taken from [1427], page 5.

Cross shapes. 1) Greek cross; 2) Latin cross (High cross); 3) Tau cross, St. Anthony's cross; 4) St. Peter's cross; 5) Forked cross; 6) St. Andrew's cross (Saltire); 7) Sprag cross; 8) Repeated cross, German cross; 9) Branching cross; 10) Double cross, patriarchal cross, Lotharingian cross; 11) Orthodox cross, or the Cross of Lazarus; 12) Papal cross; 13) Pawed cross; 14) Club cross or Apple cross; 15) Clover cross; 16) Lily cross; 17) Diamond cross; 18) Circular cross; 19) Nimbus cross; 20) Handle cross; 21) Coptic cross; 22) Wheel cross, Solar Wheel; 23) Celtic cross; 24) The Orb; 25) Anchor cross; 26) Graded cross; 27) Jerusalem cross; 28) Monogram of Christ; 29) Angled cross, or Gamma cross; 30) Angled cross; 31) Red Cross; 32) Iron cross; 33) Equilateral cross; 34) Maltese cross; 35) Swastika; 36) Crooked cross.



Fig. 7.55. A copy of a Syrian sigil allegedly dating from the middle of the second millennium B.C., Berlin, the Middle East Museum. Taken from [533], Volume 1, page 457. In the centre of the sigil we see an ankh with a loop on top that facilitates its use as a pendant.



Fig. 7.56. Apparently a mediaeval picture of the Virgin Mary as Christ's mother-to-be which is considered to be an effigy of the “ancient” goddess Maia nowadays. Taken from [544], Volume 4, p. 675, ill. 145.



Fig. 7.57. A copper statuette of the “ancient” Buddha with a Christian gammadion cross on his chest. Taken from [544], Volume 4, page 677, ill. 146.



Fig. 7.58 An “ancient” picture of the Classical Bellerophon battling an “ancient” chimera. This picture is virtually identical to the numerous mediaeval representations of St. George slaying the dragon. Taken from [508] and [544], Volume 4, page 687, ill. 150.



*Juno with Mars
(Malver)*



*The Indian Devi with the infant Krishnu,
surrounded by the Zodiac signs (Jeremias)*



*Demeter (Our Lady)
with Bacchus (Malver)*



*Diana
(M. Brocas)*



*The Egyptian goddess Hathor
with the infant Osiris (Jeremias)*



*Our Lady of Salisbury
(M. Brocas)*

Fig. 7.59. "Ancient" effigies of goddesses with infants; what we see are most probably various mediaeval representations of Virgin Mary with the infant Christ. Taken from [544], Volume 3, page 631, ill. 101.

ology that keeps the experts in the history of religions from identifying this as a mediaeval Christian effigy.

In fig. 7.51 we see the allegedly “ancient” Gaulish figurine of the “ancient” Frankish god Jupiter. However, his clothing is all covered by regular Christian crosses ([508], [544], Volume 4, page 674).

In fig. 7.52 we see an “ancient” Egyptian effigy of the goddess Isis breast-feeding her son who has a *Christian ankh* in his hand ([544], Volume 4, page 675). It is hard to get rid of the impression that this really is a mediaeval representation of Virgin Mary with her son Jesus Christ – however, misdated by the Scaligerian history and transferred into the “distant past.”

In fig. 7.53 we cite the most popular *mediaeval* anagrams of the name Jesus Christ from the Roman catcombs ([544], Volume 4, page 675, ill. 144). Anagram 8 is *clearly an ankh*. We see those in great abundance on the “ancient” Egyptian drawings and sculptures, dated as preceding the new era by centuries and even millennia nowadays. Ankhs were worn as pendants, the way they are today, or held in a hand. The mediaeval Christian ankh was also occasionally interpreted as symbolizing a *key*.

In fig. 7.54 we cite an extremely interesting table showing different shapes of mediaeval Christian crosses ([1427], page 5). The “ancient” Egyptian ankh can be seen as number 20. Note also the T-cross (number 3), and the fork cross (number 5). We shall repeatedly encounter these apparently rather old versions of the Christian cross in the future. Let us also point out number 25, which is practically the Ottoman crescent with a cruciform star.

In fig. 7.55 we see a print of an “ancient” Syrian sigil allegedly dated as *the second millennium before Christ* ([533], Volume 1, page 457). In its centre we can clearly observe the *Christian ankh*, whose loop may have been used for wearing it as a pendant.

In fig 7.56 is an “ancient” statuette found in Hissarlyk, Asia Minor, portraying the goddess Maia ([544], Vol. 4, p. 676, ill. 145). This is most probably Virgin Mary that is represented as Jesus Christ’s mother-to-be. The *Christian cross* is drawn as a swastika here.

In fig. 7.57 we see a fragment of a brass statuette of the “ancient” Buddha. However, what we see on his chest is a Christian gammadion. Russian Museum of Ethnography and the museum of Gimet in France ([544], Volume 4, page 677, ill. 146).

In fig. 7.58 is an amazing “ancient” picture of the allegedly “ancient” Bellerophon battling a chimera ([508], [544], Volume 4, p. 687, ill. 150). This is merely the mediaeval *St. George fighting the dragon!* Only the hypnotic effect of the Scaligerian chronology has kept the admirers of “great antiquity” from seeing this.

Many of the mediaeval Christian symbols are related to the so-called *keys* of St. Peter which he is supposed to use for opening the Pearly Gates ([259]). Let us remind the reader that the key is but another form of the mediaeval Christian ankh (see fig. 7.53, anagram 8). However, it turns out that “classical ancient mythology” is also full of deities whose primary attribute is either a key, or a key-shaped cross – the mediaeval ankh, that is. Such are the “ancient” Greek Helios, the “ancient” Roman Pluto, the “ancient” Egyptian Serapis and the “ancient” infernal queen Hecate ([259], p. 58). Dupuis and Volnay point out the de facto identity of apostle Peter and the “ancient” Roman god Janus.

In fig. 7.59 we see the allegedly “ancient” effigies of various “ancient” goddesses with infants. They are the “ancient” Roman Juno with Mars (according to Malver), the Indian Devas with the infant Krishnu (according to Jeremias), Demetre with Bacchus, or simply “D-Mother,” or “Deo-Mater,” or Mother of God (Malver). Further on we see the “ancient” Diana with a cross on her head, and the Ottoman crescent with a cruciform star nearby. After that comes the “ancient” Egyptian goddess Athyr, or Hathor, with the infant Osiris (Jeremias). Finally, we see the so-called “Our Lady of Salisbury” (according to M. Brocas). See [544], Volume 3, page 631, ill. 101.

6.2. Mediaeval Christianity and “ancient” Mithraism

A. Drews provides an illustration for [259] that portrays the “ancient” god Mithras on a so-called “Mithraist icon,” q.v. in fig. 7.60. Mithras’ head has a *halo* with sunrays – exactly like the halos on the icons of Christ. The halo is obviously Christian in its origin. Failing to realise the profound inveracity of the Scaligerian chronology, Drews makes the following cautious comment: “It is hardly a coincidence that many Christian icons resemble this effigy. There is a *circle, or a halo*, around the head of the deity.”

To this comment we reply that it isn’t a case of



Fig. 7.60. “Ancient” effigy of the god Mithras. We see a halo and sunrays around his head, just like the ones observable on the mediaeval icons of Jesus Christ. Taken from [533], Volume 2, page 154.

Christ resembling the “ancient” Mithras, but rather that Mithraism was a form of the Christian cult after the XI century A.D. As we know, the Scaligerian history considers Mithra to be an Oriental “ancient” Aryan god, and subsequently an “ancient” Persian one, whose cult spread across all of Asia Minor ([966], Volume 2, page 416). One of the effigies of the “extremely ancient” Mithras can be seen in fig. 7.61. Mithras is shown here slaying an ox. It is possible that bullfighting, which is still popular in Spain and parts of France, is a reflection of this archetypal subject – possibly also Mithraist, but clearly *Christian in origin*, and reflected on many Orthodox icons. One can observe an Orthodox Trinity icon in fig. 7.63. The foreground of this icon is identical to the “ancient” bas-reliefs representing Mithras slaying an ox.

A. Drews says this about strong and extensive parallels between “ancient” Mithraism and mediaeval Christianity:

“The main Roman sanctuary of Mithras was *in the Vatican*, on the site of *St. Peter’s Cathedral*. That is



Fig. 7.61. An effigy of the “ancient” Aryan and “ancient” Persian god Mithras slaying a bull. Taken from [966], Volume 2, page 416.



Fig. 7.62. “The Holy Trinity”, a Russian icon dating from the first half of the XVII century. In front we see the “ancient” Mithras killing a bull, which makes this subject Christian and Orthodox. Taken from [647], page 36.



Fig. 7.63. A close-in of the fragment of the Orthodox Holy Trinity icon with Mithras killing a bull. Taken from [647], p. 36.

where he was worshipped, together with Attis, who had been recognized officially even earlier. . . . Mithras, or Attis, was called *Pater*, or *Father*. The High Priest of this deity was also called “*Pater*” (or the Father of Fathers); the Roman Pope is still called the *Holy Father*. The latter wears a tiara, or a mitre, on his head, which is a head-dress of Mithras, or Attis. . . and red soldier shoes of the priests of Mithras, as well as keeping the keys of the “Rock God” [or St. Peter – A. F.], and has “the power to bind, and the power to permit” The Catholic Pope’s equal in rank was the *Pater*, the Pope of the Mithraist cult. This *pagan Pope* resided in the Vatican, worshipped the sun as the *saviour*, and Cybele as the virginal Mother of God, who was usually depicted sitting *with a child on her lap* – her Christian double is the *Virgin Mary*.” ([259], page 69)

Like mediaeval Christianity, “ancient” Mithraism had a concept of purgatory; the two also shared the use of the aspersorium, and the tradition of crossing oneself ([259], page 70). Ecclesial ceremonialism and public forms of church office are similar – the liturgy was read in a dead language that the masses did not understand, both services used hosts (wafers, or altar bread), albs, wide cingula, episcopal hats, etc. This parallelism was discovered by the eminent scientist J. Robertson ([1371] and [259], pp. 70-71). He wrote that “the oriental saviour deities are all brothers of Jesus Christ” ([1371] and [544], Vol. 4, p. 695).

N. A. Koun also tells us that “the Mithraist oblation is virtually similar to the Christian Eucharist. . . Christians, as well as Mithraists, considered Sunday a Holy Day, and celebrated. . . Christmas in the Christian tradition, on the 25 December, as the day their ‘Invincible’ deity was born” ([454] and [544], Volume 4, pages 701-703). Some monuments depicting a clandestine Mithraist Lord’s Supper have reached our age. We can see altar bread with Christian crosses on these “ancient” pictures ([259], page 3). The famous Cathedra Petri, or the Chair of Peter in Vatican, also appears to belong to the Mithraist cult.

We conclude that the “ancient” cult of Mithras was *virtually identical* to the mediaeval cult of Jesus Christ, and the gap of several centuries that separates them is merely a Scaligerian chronological simulacrum.

“The concept of Mithras coming to Europe from Asia and not vice versa is based on the fact that we find a particularly large number of the cult’s traces in

the *Veda*, where Mithras is one of the key figures” ([544], Vol. 4, p. 704). This implies that the famous Veda, which was actually discovered relatively recently, dates to the end of the Middle Ages and not some hypothetical antediluvian age. Mithraism is also present in Zoroastrianism, or the religion of Zoroaster, which is supposed to have been prevalent in “ancient” Persia before its conquest by Alexander the Great. It is also supposed to have made a sudden disappearance for the period of six centuries (!) in order to be “resumed” under the Sassanides in the alleged IV century A.D. ([544], Vol. 4, p. 715-716). This all leads one to the conclusion that Zoroastrianism is also mediaeval in its origin, dating to the XI century A.D. at the earliest.

J. Frazer says, on the subject of the “ancient” Attis: “Attis... had been the same for Phrygia as Adonis was for Syria... the tradition and the cults of both deities were so similar that *the ancients often used to identify them with each other*” ([917], page 19).

The “ancient” Greek religion also echoes the various attributes of Jesus Christ. In particular, experts in the history of religions point out that “the figure of the dying and resurrecting saviour was embodied in Dionysus and Bacchus” ([743], page 41).

6.3. References to Jesus Christ contained in “ancient” Egyptian artefacts

Ancient Egypt is considered to have been a “classical cross country.” Mesopotamia, Persia and India all have similar Christian crosses. As we have already pointed out, many “ancient” Egyptian gods are portrayed in drawings and bas-reliefs holding the mediaeval Christ glyph – an ankh ([259]). Such are the deities Re-Horakhty (fig. 7.64), Tefnut, the goddess of moisture and dew (fig. 7.65), and the divine lions Shu and Tefnut (fig. 7.66). In fig. 7.67 we can see an incumbent effigy of the “ancient” Egyptian god Osiris surrounded by Christian ankh. The “ancient” Egyptian pharaoh statue (fig. 7.68, on the right) is particularly impressive. There is a large *Orthodox Christian cross* on the backrest of his throne, see fig. 7.69. The “ancient” statue is exhibited in the Metropolitan museum of New York.

N. V. Rumyantsev compiled a table that includes 32 different versions of the Christian cross. These crosses were abundant in the entire “ancient” Mediterranean region in particular, and are often dated to hypothet-

ical distant B.C. epochs. The apparent unity of this symbol is so amazing that this alone, proved as it is by a great body of facts, suffices to question the veracity of the Scaligerian datings of all these “ancient” cults.

It turns out that the cult of Isis was also exceptionally similar to the mediaeval Christian cult, since “her idolaters had... morning, afternoon, and evening masses which were extremely similar to Catholic and occasionally even Orthodox liturgy” ([259], page 71). The expert in the history of religions N. V. Rumyantsev doesn’t question the Scaligerian chronology which arbitrarily moves the cult of Isis, Osiris and Serapis into a distant age, but is nonetheless forced to make the observation that “this semblance between the Egyptian liturgy and the Christian is *too great and too stunning to be a coincidence*” ([259], page 72).

Let us also point out that the name of the famous “ancient” Egyptian god Osiris most probably originates from “*Esu-Rex*,” or *Jesus the King*.

This is how N. V. Rumyantsev comments on one of the “ancient” Egyptian pictures that clearly refer to *evangelical events*: “This is Osiris rising from the dead after having been buried for three days. He is portrayed at the moment of his resurrection, stepping out of the coffin... Next to him we see his wife and sister... Isis” ([743], p. 10). Another Egyptian deity is handing a cross to the rising Osiris. “The resurrection of Osiris... occurs on the third day after his death. This feast would end with the “mounting of the stake of Osiris.” The stake would be elevated with the aid of special contraptions... and *mounted vertically*” ([743], pp. 10-11). This “death of Osiris at a stake” is probably a reflection of the crucifixion of Christ. We shall cover this in more detail later.

There’s a *woman* standing next to the rising Osiris – just like the Christian Virgin Mary and Mary Magdalene who are often depicted bearing holy oil at the coffin of Christ.

In figs. 7.70, 7.71 and 7.72 we see five “ancient” Egyptian bas-reliefs portraying five different moments in the birth of the Pharaoh Amenope ([576] and [544], Volume 6). This is supposed to have happened in 1500 B.C., a millennium and a half before Christ was born. N. V. Rumyantsev writes: “In the first picture we see a divine messenger who is standing before the *virgin* queen Met-em-ve [Mary? – A. F.] and gives the Annunciation of the birth of her son [see fig. 7.70 – A. F.]”

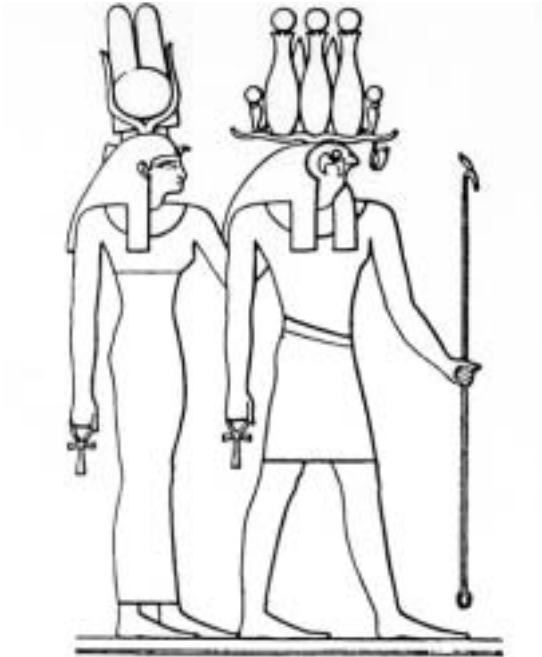


Fig. 7.64. "Ancient" Egyptian deities Re-Horakhty and Hathor with Christian crosses in their hands. Taken from [486], page 119.



Fig. 7.65. The "ancient" Egyptian goddess Tefnut with a Christian cross in her hand. Taken from [486], page 119.



Fig. 7.66. "Ancient" Egyptian lion deities Shu and Tefnut with a Christian cross between them. Taken from [486], page 19.