

5.3. The legend of a woman and the reason of the Trojan War

- 33a. *The Trojan War*. The protagonist of the Trojan version is Helen, the beautiful wife of Menelaus. Three “ancient” goddesses argue about which one of them is the most beautiful and ergo the best. Each goddess claims to be the one, which should hardly surprise us ([851], page 71). This seemingly innocent dispute results in the extremely brutal and violent Trojan War. Could the dispute in question really have been between several religions allegorically referred to as goddesses? The Bible, for instance, occasionally refers to religions as to female entities ([544]). In this case, ancient chronicles must be telling us about the choice of a single religion from the three. The “ancient” Paris – most probably, the mediaeval Franks, choose the most “appealing” goddess, or religion – Aphrodite. One has to remember about the erotic cult of the mediaeval Bacchic Christianity that flourished in the XII-XV century – in France, among other places, qv above. This worship of the “Christian Aphrodite” would become reflected in numerous erotic sculptures and murals decorating Christian temples in mediaeval France ([1064]). As we already mentioned, something similar to the “religious choice of Paris” is known to us from the history of Old Russia. Prince Vladimir, the initiator of the baptism of Russia, had also listened to the representatives of several religions and chosen Orthodox Christianity as the official religion of the Russian State. Could this choice of Vladimir become reflected in the ancient myth of Paris, or P-Russ? Aphrodite (PhRDT or TRDT unvocalized) may be a derivative of the word Tartar.
- 33b. *The Gothic-Tarquinian War*. In the Roman-Gothic version we have Lucretia as the protagonist according to Titus Livy. She is also known as Tullia, Julia Maesa and Amalasantha in the Second = Third Empire. All of them are duplicates of Helen. Amalasantha is one of the main characters in the Gothic War, qv above. The most vivid account of

this story is given by Titus Livy. Several husbands started a heated dispute about the virtues of their wives; “each one had argued his own to be the best one” ([482], Book 1:57). This discussion would soon lead to the Tarquinian War, also known to us as the Gothic War.

- 34a. *The Trojan War*. The key figure in the dispute between the “goddesses” is Paris the Trojan, or TRQN ([851], page 71). He has to choose the best of the goddesses.
- 34b. *The Gothic-Tarquinian War*. Tarquin Sextus. According to Livy, Tarquin Sextus is the judge in this dispute – TRQN as well ([482], 1:57).
- 35a. *The Trojan War*. A special contest of goddesses is held to end the dispute. Victory goes to Venus = Aphrodite, the goddess of love. Paris the Trojan declares her the winner, being the judge in the contest ([851], page 71).
- 35b. *The Gothic-Tarquinian War*. The Roman disputers hold a contest between their wives. Livy tells us that “Lucretia won the contest” ([482], 1:57). Sextus Tarquin is obsessed with his desire for Lucretia.
- 36a. *The Trojan War*. Paris the Trojan is possessed with a passion for Helen. Aphrodite, or Venus, the goddess of love, promises him “queen Helen for a wife” as a token of gratitude for her victory in the contest ([851], page 71). Helen is the wife of king Menelaus. In fig. 2.58 we see an ancient miniature dating to the alleged XIV century depicting “Paris departing on his search for Helen and finding her” ([1485], pages 249 and 250). One has to notice the large Christian cross over the palace of Menelaus, the Greek king. The XIV century artist had no doubts about the Trojan War taking place in the Christian epoch.
- 36b. *The Gothic-Tarquinian War*. Tarquin Sextus falls in love with Lucretia. Livy tells us that “he was possessed by a flagitious passion to bring shame upon Lucretia, and also greatly attracted by her beauty” ([482], 1:57). Lucretia is the wife of Collatine.



Fig. 2.58 A miniature from *Le Roman de la guerre de Troie* by Benoit de Sainte-Maure dating to the alleged XIV century ([1485], page 245, ill. 322). One sees Paris undertaking a foray (the one that resulted in the abduction of Helen) into the palace of Menelaus, the Greek king. We see a Christian cross over the palace. Taken from [1485], ill. 322.

37a. *The Trojan War*. The arrival of Paris the Trojan. Paris arrives to the house of Menelaus, who is unaware of the visit, and receives a friendly reception since no one suspects him of any malicious intentions ([851], pages 71-72).

■ 37b. *The Gothic-Tarquinian War*. Livy tells us that “Sextus Tarquin went to see Collatius... Collatine knew nothing of his arrival. He was received cordially, since his intention wasn’t known to anyone” ([482], 1:57).

38a. *The Trojan War*. Paris abducts Helen by force. This happens during the night. Different Trojan chronicles give various accounts of Helen’s abduction. One version tells us that she went with Paris voluntarily; another – that she tried to resist the violent abduction ([851], page 72). A chronicle tells us that “Paris delivered Helen to his ship personally... having left

her well-guarded” ([851], page 96). The current “ancient” version tells us of Helen’s “complete innocence” - she is supposed to have remained true to Menelaus, and Paris left with nothing but her ghost ([851], page 207).

■ 38b. *The Gothic-Tarquinian War*. According to Livy, Tarquin Sextus takes Lucretia by force and rapes her, breaking into her chambers when she’s asleep ([482], 1:58). Here we also see an attempt of Lucretia’s exculpation – in Livy’s rendition, she utters a passionate speech to set an example for the women of Rome prior to stabbing herself to death in order to cleanse the disgrace. Amalasantha, Lucretia’s double in the Gothic War, is also taken to the island by force, where she is kept “inside a strong fortress” ([196], Volume 1, pages 318-319; Procopius 1(5):14-15). Thus, a violent scenario involving a woman is the

casus belli in every phantom reflection of Helen's abduction – a real mediaeval event.

COMMENTARY. The Trojan War, likewise its Gothic reflection, is considered to have been instigated “to avenge the honour of a woman”; see also Livy ([482], 1:60 and 2:1-2). This can actually be regarded as the official slogan of the Trojan = Tarquinian = Gothic War. How could a war as brutal and violent have broken out because of just one woman, albeit a beautiful and dignified one? This doesn't ring too plausible, after all. There is a rather simple consideration that makes many things clear. Various religions were referred to as “wives” (women) in the Middle Ages; therefore, the Trojan = Tarquinian = Gothic War could have been caused by a religious dispute about the vices and the virtues of several confessions (“wives”). The insult of some religion may have resulted in a war. This interpretation of the source data is in perfect correspondence with the very spirit of the crusade epoch. Now, the crusades were ecclesiastical events (officially at least), whose intended purpose was the revenge of the grief caused to Our Lady – the execution of her son Jesus Christ. The Trojan myth receives a natural explanation of being the description of a great war fought by the crusaders in the Middle Ages.

39a. *The Trojan War.* According to some Trojan chronicles, Helen had been killed. She died already after the fall of Troy: “And he had ordered to behead both Helen and *Farizh* [*Paris*, that is – A. F.]” ([851], page 76). Nowadays it is presumed that the mediaeval tale of Helen and Paris executed at the order of Menelaus is at odds with the “ancient” version by Homer ([851], page 207). Mark the typical flexion between F and P – Paris – *Parizh* – *Farizh*. In the mediaeval rendition Paris might have really referred to “a Parisian”, which should hardly surprise us since the Franks played a major role in the Gothic War; some of them may well have been from Paris. The Scalligerian XIII century B.C. dating of the Trojan War renders this impossible, since Paris is supposed to have been nonexistent in that age; however, in the XII-XIV century A.D. it must

have existed already. Paris can also mean “P-Russ”, or the mediaeval White Russians/Byelorussians/Prussians.

■ 39b. *The Gothic-Tarquinian War.* In the Gothic version Amalasintha, the double of Helen, is also killed; it is her death that serves as the casus belli for the Gothic War, qv above and in [851], Volume 1.

40a. *The Trojan War.* Paris-*Parizh* (P-Russ), the offender of Helen, was killed ([851], pages 76 and 129).

■ 40b. *The Gothic-Tarquinian War.* Let us remind the reader that Tarquin Sextus, the offender of Lucretia, also died a violent death ([482], 1:60). In the Gothic version allegedly dating from the VI century A.D. Theodahad, who had raped Amalasintha, was murdered shortly afterwards ([196], Volume 1, and above).

5.4. The beginning of the war

41a. *The Trojan War.* Greeks begin negotiations with the Trojans in order to determine the fate of the abducted Helen. The Trojans refuse to hand her back; the Greeks declare war on Troy ([851]).

■ 41b. *The Gothic-Tarquinian War.* In the Gothic version the Roman Greeks enter negotiations with the Goths/TRQN, the duplicates of the “ancient” Trojans, about the fate of the abducted Queen Amalasintha, who was taken to an island by force. However, the Goths kill Amalasintha. Then Romea/Byzantium declares war on the kingdom of the Ostrogoths in Italy ([196], Volume 1; also [695]).

42a. *The Trojan War.* A very large Greek fleet appears at the coast of the Trojan kingdom led by Achilles ([851], page 72). Out of many Greek heroes, the sources pay special attention to Achilles – the most famous military leader of the Greeks and the “numero uno” hero. “Greeks revered him [Achilles – A. F.] as a hero” ([851]).

- 42b. *The Gothic-Tarquinian War.* A powerful fleet of Roman Greeks arrives at the Italian coast with a landing party led by Belisarius in the end of the alleged year 535 A.D. “Fortune gave Justinian one of the greatest military leaders of all time for the implementation of this plan [exile of the Goths from Italy – A. F.]” ([196], Volume 1, page 319). Belisarius is doubtlessly the “number one hero” of the Gothic War.

- 43a. *The Trojan War.* Achilles is accompanied by the two “most important royal figures in Greece” on his Trojan campaign, namely, Agamemnon and Menelaus, the husband of Helen. “And the kings made Achilles the leader of the entire army” ([851], page 72). Their own participation in the war is minute compared to that of Achilles.

- 43b. *The Gothic-Tarquinian War.* Belisarius is made commander-in-chief by emperor Justinian – the “primary royal figure” of the Gothic war to represent the Roman Greeks. However, Justinian doesn’t become involved in military action personally, since he remains in the New Rome, well away from Italy (qv in fig. 2.29). At the same time, Justinian, as well as his “an-

cient” double Agamemnon, did actually take part in the war, since it was he who had suppressed the large-scale “Nika Rebellion”, which took place within the walls of New Rome. As we already mentioned, this rebellion is merely a duplicate of the same Gothic War that became reflected in Justinian’s biography in a slightly distorted version. Furthermore, this is an indication that the Gothic (or the Trojan) War is most likely to have taken place in New Rome (Constantinople) and around it – nothing to do with Italy whatsoever.

- 44a. *The Trojan War.* The Greek fleet led by Achilles seizes Isle Tenedos upon its arrival at the shores of the Trojan kingdom, which used to be under Trojan/TRQN rule ([851], page 100). The occupation of Tenedos marks the beginning of the Greek invasion into the Trojan kingdom.

- 44b. *The Gothic-Tarquinian War.* The Graeco-Roman fleet of Belisarius arrives at the coast of Italy and immediately seizes Sicily, which was under the Gothic/TRQN rule at the time ([196], Volume 1, page 319). This is how the Byzantine invasion into the Italian kingdom of the Ostrogoths began.

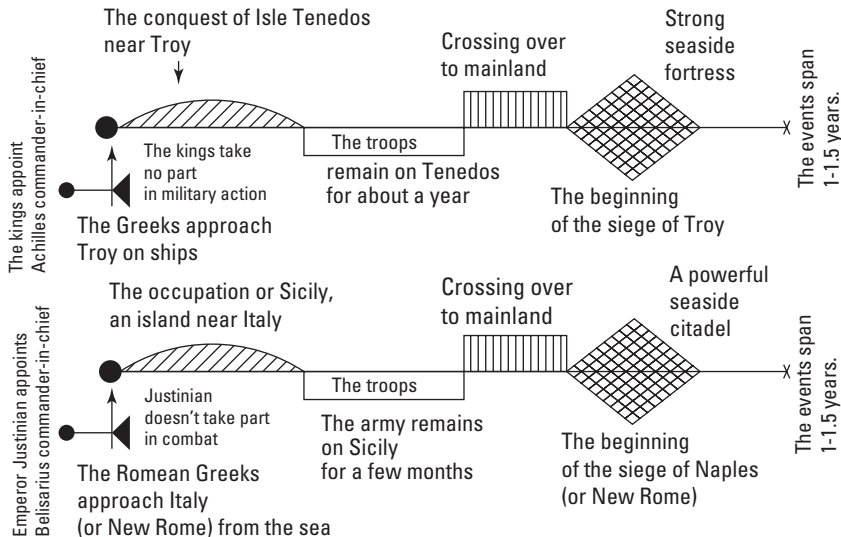


Fig. 2.59 The parallelism between the “ancient” Trojan War and the early mediaeval Gothic War. The beginning of the war.



Fig. 2.60 An ancient miniature from *Historia Destructions Troiae*, a book by Guido de Columna (delle Colonne) dating to the early XV century. We see the third battle between the Greeks and the Trojans in the Trojan war; once again the weapons used are typically mediaeval. Taken from [1485], ill. 120.



Fig. 2.61 Ruins of Constantinople walls. Photograph taken by T. N. Fomenko in 1995.

45a. *The Trojan War*. The “ancient” Greeks remain on Tenedos, the island they captured, for several months. Over this period they exchange envoys with Troy and send some of their troops into a neighbouring country to find provisions, which they procure after a battle ([851], pages 101-103).

■ 45b. *The Gothic-Tarquinian War*. In the Gothic War, the Graeco-Romean troops remain on Sicily for several months – between the end of the alleged year 535 and the summer of the year to follow ([196], Volume 1, page 319).

46a. *The Trojan War*. The “ancient” Greeks proceed to leave the island, move to mainland, enter the Trojan kingdom and besiege Troy. One of the chapters of a mediaeval Trojan chronicle is called “How the Greeks Left Isle Tenedos and the Siege of Troy Began”, for instance ([851], pages 103-104).

■ 46b. *The Gothic-Tarquinian War*. Finally, the Roman Greeks leave Sicily and disembark in Italy. “The land troops of Belisarius... accompanied by the fleet” started to move up the coast. “However, they were stopped by the heroic defenders of Naples” ([196], Volume 1, page 326). See fig. 2.59. Nowadays the Gothic War is presumed to have taken place in Italy. However, it is most likely that the fall of Constantinople = New Rome on the Bosphorus in the XIII century A.D. provided for the main source of legends about the fall of the “ancient” Troy. This also gives us a new perspective on the possible meaning of the word Naples (Nea-Polis) as used in the Trojan chronicles – it must have stood for “New City” and referred to the New Rome, or Constantinople.

47a. *The Trojan War*. The long and hard siege of Troy begins. Chronicles describe Troy as a powerful fortress by the seaside. Troy is all the more invincible that the gods themselves protect the city from enemies; this fact is emphasized. “And he gave orders to surround the city with high walls, two hundred cubits in height” ([851], page 90). In fig. 2.60 one sees an



Fig. 2.62 Ruins of Constantinople walls. Photograph taken by the author in 1995.

ancient miniature entitled “The Third Battle between the Greeks and the Trojans” from *The Tale of Troy’s Destruction*, the book by Guido de Colonna (see [1485], ill. 120). Once again we see mediaeval knights wearing heavy armour and chain mails. One of them is holding a trumpet of a rather sophisticated shape.

- 47b. *The Gothic-Tarquinian War*. The Romeans are forced to begin the siege of Naples = New City (New Rome?). The Italian Naples was supposed to have been an unassailable fortress. It is said that the gods themselves have chosen this site with a rocky foundation that excluded the very possibility of the city being undermined ([196], Volume 1, page 326. Just like Naples, Constantinople = New Rome is located by the seaside and may have been the strongest and most famous fortress of both Europe and Asia. The legend of Constantinople’s foundation on the Bosphorus around the alleged year 330 tells that

the emperor Constantine had “initially chosen the site [for the foundation of his new capital – A. F.] where the ancient Ilion [or Troy! – A. F.] had once stood, the motherland of the first founders of Rome” ([240], page 25). Later on he is supposed to have chosen a different site ([240]). In any case we see that the very story of the New Rome’s foundation on the Bosphorus tells us quite unequivocally that its location used to coincide with that of Troy initially. The gigantic walls of the New Rome and its beneficial geographical disposition proved to protect it well against many an invasion. We can still see the most impressive ruins of these walls in Istanbul today, qv in figs. 2.61 and 2.62.

- 48a. *The Gothic War*. We have listed all of the major events pertaining to the beginning of the Trojan war. What follows is the siege of Troy and its fall, see fig. 2.63.

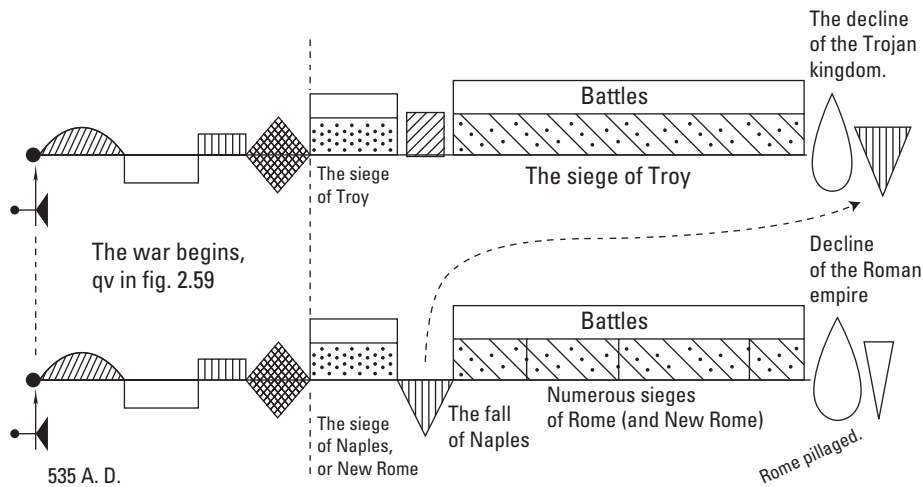


Fig. 2.63. The parallelism between the “ancient” Trojan War and the “early mediaeval” Gothic War. The siege and the fall of the capital.

- 48b. *The Gothic-Tarquinian War*. We have also listed all of the basic events that preceded the siege of Naples; they were followed by the actual siege and the destruction of the city.

COMMENTARY. Let us point out the rather noteworthy difference between the Trojan version and the Gothic one. In the legend of the “ancient” Troy the city is destroyed at the very end of the war, whereas in the Gothic version Naples falls shortly after the beginning of military action, see fig. 2.63. However, the Romeans are to seize Rome after this victory. Apparently, in the Trojan version these two sieges – of Naples and Rome, or Rome and the New Rome, possibly just the New Rome = Constantinople, have merged into one siege – that of the “ancient” Troy. The fall of Naples = New City moved towards the end of the war chronologically implies a 9-10-year fluctuation in the dating, which doesn’t affect the general picture of this remarkable parallelism.

5.5. The fall of Naples (the “New City”) = the fall of Troy. The mediaeval aqueduct and the “ancient” Trojan Horse

- 49a. *The Trojan War*. The fall of Troy was preceded by a long and unsuccessful siege. Several attempts of storming the city resulted in failure.

The Greek army led by Achilles falls into dependence ([851], page 70 and on).

- 49b. *The Gothic-Tarquinian War*. The New City (Naples, or Nea-Polis) resists the siege for a long time; some of the attempts to storm it result in a complete fiasco. The Graeco-Roman army led by Belisarius is demoralized; the Greeks even consider retreating from the walls of the New City ([196], Volume 1, page 326 and on).
- 50a. *The Trojan War*. A conspiracy emerges in Troy during the siege. The objective pursued is handing Troy over to the Greeks; the leaders are the Trojans Aeneas and Anthenor ([851], page 131).
- 50b. *The Gothic-Tarquinian War*. During the siege of Naples (or the New City = Rome), a conspiracy formed in the city. It was led by Stefanos; the plotters sought to deliver Troy into the hands of the Roman Greeks ([196], Volume 1). According to Procopius, the siege of Rome that ensued followed the same conspiracy scenario, qv above.

- 51a. *The Trojan War*. The Trojan plotters lead the group of Trojan envoys and begin negotiations with the Greeks. One of the Trojan chronicles contains a chapter entitled “Negotiations and

Treason in Troy”. The Greeks promise the Trojan recreants that the houses of the latter shall be spared after the fall of Troy; however, the Greeks ended up capturing Troy in an altogether different way, without the aid of the conspirators ([851], pages 131-132).

- 51b. *The Gothic-Tarquinian War*. The information offered by the Gothic version is more vague on the subject of the conspiracy in Naples. However, a similar Roman plot is described in great detail ([196], Volume 1). In Naples Stefanos negotiated with the Romean Greeks for a long time, and apparently to no avail. The Byzantine army captured Naples (New City) unassisted by any plotters. Also, both “ancient” Troy and Naples in the alleged VI century A.D. are supposed to have fallen into the hands of the enemy after the demonstration of exceptional cunning from the part of the latter, which we cover below. This phenomenon is unique in the history of both kingdoms compared; the parallelism discovered here is remarkable enough for us to relate it in detail. It shall lead us to the understanding of what the famous Trojan Horse, which symbolizes the Trojan War after a manner, had really been.

- 52a. *The Trojan War*. We learn that the Greeks used “something that resembled a grey horse” in order to conquer Troy ([851], page 76). Let us emphasize that the chronicle doesn’t mention a horse, but rather something that resembles one, grey in colour. The difference appears marginal at first; however, we shall find out that the chronicler was perfectly correct to mention a simulacrum and not a real horse.

Let us open the Trojan chronicles and study their actual contents. “The seers have announced that Troy could not be taken in battle, and that the only way to capture it was guile. Then the Greeks made a gigantic wooden horse [? – A. F.] that concealed brave warriors... the Trojans decided to pull the horse into the city [? – A. F.] ... When they have pulled it in, they started indulging themselves in feasting and merry-making... and then fell asleep... The warriors that hid



Fig. 2.64 A mediaeval miniature entitled “The Forging of a Wooden Horse” taken from the Litsevoy Svod, State Museum of History, Museum collection No 358. Taken from [851], page 128.

in the horse got out without making any noise and proceeded to torch the houses of the Trojans... the enormous Greek army rushed in... through the gate that had been open by the Greeks who were inside the city already. Thus fell the mighty-towered Troy. Other books tell us that an effigy of a grey horse was forged of glass [? – A. F.], copper [? – A. F.] and wax [which is all a fantasy of later chroniclers who failed to understand the real meaning of what they were describing – A. F.]; three hundred armed knights hid inside” ([851], page 76).

An effigy of a horse – not an actual horse, that is. What could it possibly be? A different chronicle gives us another version: “a gigantic horse was made of copper; it could hold up to a thousand soldiers inside. There was a hidden door in the side of the horse” ([851], pages 132-133). In fig. 2.64 one sees a mediaeval miniature from the Litsevoy Svod almanac (No. 358 in the National Museum of History) that shows us how the XVI-XVII century authors imagined the “Trojan Horse”. The mediaeval artist must have already been confused by old descriptions; his knowledge of the past was quite poor, and so what we see is a horse with a door in its left side.

Another late mediaeval artist who must have also forgotten the exact nature of the matter drew the pic-



Fig. 2.65 A miniature from *Le Roman de la guerre de Troie* by Benoit de Sainte-Maure dating to the alleged XIV century ([1485], pages 251 and 252, ill. 328. The artist was already only vaguely aware of the real issue, and thus he painted a wooden Trojan horse on wheels. Taken from [1485], ill. 328.

ture of a huge wooden horse on wheels so that it would be easier to roll it along an uneven stony road (see fig. 2.65).

Nowadays one can see a very impressive wooden model of the Trojan horse on “Schliemann’s site” in Turkey that serves as a tourist attraction. This one has no wheels. Should someone want to climb inside, they are welcome to it for a more direct communion with the history of “ancient Troy”. This is how Scaligerian history gets taught today.

Let us stop and reflect for a moment. Historians suggest the mention of a horse to have been an “ancient” myth or a fairy tale, one where everything was possible. It is, however, clearly visible that the medieval text that we quote doesn’t look like a fairy tale. It is dry and sober. The chroniclers clearly referred to

some real event, although they didn’t understand its exact nature very well anymore. However, let us treat them with respect and suppose they wanted to give us a bona fide account of something interesting and very real. They didn’t live in the epoch of the war, and so they had lost some of the meaning, could not understand everything that was written in the old documents and honestly tried to understand what happened in Troy.

Mere common sense suggests that one should hardly believe that “ancient” Greeks could really have made a gigantic hollow statue of a horse that could hold a thousand warriors in the XIII century B.C., as well as the tale of silly gullible Trojans taking troubles to pull this statue into the city. The nursery tale about a gigantic hollow equine statue is just as preposter-

ous as the Scaligerian tale of Homer's seven hundred pages melodiously sung aloud by "ancient" Greek shepherds for five hundred years before becoming written down half a millennium after the fall of Troy.

Let's sum up.

a) The Greeks used *some grey object resembling a horse* to conquer Troy.

b) We are told about the gigantic size of this "horse look-alike".

c) The "horse" had huge legs.

d) Some of the chroniclers say it was made of wood, others name copper, glass and wax as the materials that the horse could be forged of. We see a variety of contrary opinions here.

e) The horse is supposed to have made its way into the city somehow.

Let us now turn to the Gothic version.

■ 52b. *The Gothic-Tarquinian War*. The VI century chroniclers give a sober and realistic answer to the abovementioned question about the Trojan Horse and its identity. Naturally, there is *no talk of a horse there*. What we're told is that Belisarius used his cunning to take advantage of a certain circumstance ([196], Volume 1; also [695]). Apparently, there was an old dilapidated *aqueduct* going through the sturdy walls of mediaeval Naples. A large pipe made of stone – a *pipe*, not a *dale*. The aqueduct began *outside* city limits and used to supply water for the New City (Naples). There was a stone stopper with a small hole for the water at wall level. The aqueduct didn't function and had remained abandoned for a long time ([196], Volume 1). A special brigade of some 400 armed Roman Greeks secretly enters the opening in the aqueduct that lies well outside city limits (another version tells us of 300 cavalry soldiers and a hundred infantrymen). At any rate, "Operation Aqueduct" is often mentioned together with cavalry by the chroniclers who tell us of the Gothic War. This entire operation was kept secret from everyone else in the Graeco-Romean army, let alone the besieged. The Greeks reach the vallum, break the plug with the utmost caution, sig-



Fig. 2.66 A modern wooden model of the "Trojan Horse" built for the tourists on Schliemann's site by the Turkish authorities. Taken from [1259], page 33.

nal to the main body of the troops situated outside and open the gates to the army of Belisarius that rushes into the city. The defenders of Naples barely have the time to wake and call to arms. This is how the New City (Nea-Polis) fell.

The Gothic War historians describe the aqueduct as an enormous pipe supported by massive propugnacula, wide enough for a human to stand in. One can still see the ruins of an enormous aqueduct in Istanbul (qv in fig. 2.67 and [1464], page 72). Nowadays it is called the Aqueduct of Valens – it is possible that this is the very same conduit that the crusaders used in the time of the Gothic War, or the storm of the New Rome = Constantinople = Troy. Ancient authors could also have easily compared the aqueduct with a gi-



Fig. 2.67 Ruins of the Valens Aqueduct in modern Istanbul. Taken from [1464], page 72.

gantic animal (a horse?) with stanchions for legs that delivered water into the city. Another thing that comes to mind in this respect is the fact that the same word is used to refer to an icebreaker (pier) and an ox – “*byk*”. The decrepit conduit could have been called a “great beast” poetically, see fig. 2.68. We are therefore of the opinion that the famous Trojan Horse is a metaphor used for the water conduit or aqueduct that the Greeks had used in their siege of the New City with such success. Let us trace this parallel further.

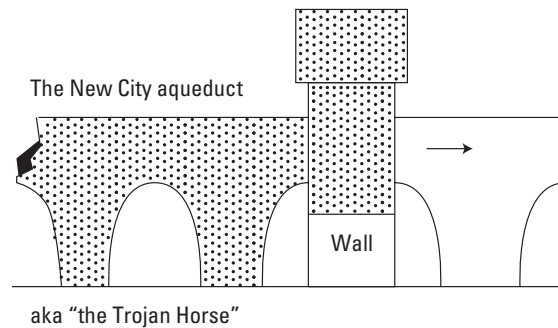


Fig. 2.68 A schematic representation of the decrepit aqueduct that “entered the city”.

53a. *The Trojan War*. The Latin for “horse”. The Latin word for “horse” or “mare” is “*equa*” (“*equae*”). See [237], pages 350-351.

■ 53b. *The Gothic-Tarquinian War*. The Latin for “water”. The Latin word for “water” is “*aqua*” (“*aquae*”). See [237], page 374. We see a great similarity between the two words. A reference to the Latin language is quite in order here, since most of the Trojan chronicles that reached our age were written in Latin. Apart from that, we should consider Byzantium (Romea) and the New Rome and also possibly a part of Italy as the arena of war.

COMMENTARY. We must point out that the Latin for “aqueduct” or “water conduit” is “*aquae-ductio*”, which is virtually identical with “*equae-ductio*” (or

“*equae-ductor*” – see [237]). All the letters but one are the same in both words. “Aqueduct keeper” and “groom” (or “stableman”) are also very similar, as well as “*aqualiculus*”, which translates as “stomach”, “abdomen”, “belly” etc. This leads us to a recollection of Greek warriors concealed within the abdomen of a horse. The “classical” version by Homer which didn’t surface until the XIV century A.D. must have been more recent than the Gothic/Roman version of Procopius. Therefore, the aqueduct (water duct) transformed into a horse in the perception of later foreign authors who confused one vowel for another. Hence the numerous legends about “a gigantic grey object resembling a horse” a. k. a. the Trojan horse. Even its grey colour may be explained by the real colour of a dusty aqueduct.

One shouldn't regard such verbal metamorphoses as something out of the ordinary. The "Literaturnaya Gazeta" newspaper (1982, 20 October and 8 December issues) gives several superb examples of how *modern names become disfigured in foreign translation*. This is a phenomenon observed in our age of university education and readily available dictionaries. Ancient scribes would be forever confused by unfamiliar and semi-familiar names, some of them unvocalized. Some of the XIV-XVI century chroniclers must have honestly tried to decipher the names scattered across the pages of whatever old manuscripts reached their epoch; however, they had to study them through the distorting prisms of their own linguistic paradigms. Among these manuscripts one could find the original diaries whose authors took part in the Trojan War of the XIII century A.D.

54a. *The Trojan War*. The idea to use "the likeness of a horse" in the siege of Troy belonged to the Greek named Ulysses or Ulixes, also known as Odysseus. He may have been a double of Achilles, and the phonetic proximity of their names does indeed suggest it – Ulysses/Ulixes/Achilles. As we already know, a special brigade of 300-1000 men was hidden inside "a grey object resembling a horse" which was kept secret from the Trojans. The location where the warriors entered this "horse" lay beyond the city walls.

■ 54b. *The Gothic-Tarquinian War*. In the Gothic war the idea of using the old aqueduct belonged to the Roman Greek Belisarius. The parallelisms discovered previously imply Belisarius and Achilles to be phantom reflections of one and the same mediaeval personality. We shall discuss it in more detail below. The "special brigade" remained hidden in the aqueduct, which was kept secret from everyone, even the rest of the troops. The warriors entered the aqueduct through an opening that was located outside the walls of the city.

55a. *The Trojan War*. The leader of the Greek stormtroopers was called Sinon or Zeno. He was "given the keys and told to open the secret exit from the equine abdomen by the Greeks"

([851], pages 132-133). As we shall see below, this figure is also prominent in the history of the Gothic War.

■ 55b. *The Gothic-Tarquinian War*. The "special brigade" of the Roman Greeks may well have been led by Zeno – the cavalry leader in the army of Belisarius ([196], Volume 1). However, the names of the actual leaders of this brigade are given as Magnus (or simply "The Great") and Ennes ([196], Volume 1; also [695]). Sinon (Zeno in these sources) is one of the major characters of the Gothic War, and also the cavalry leader in the army of Belisarius (together with Magnus – see [196], Volume 1; also [695], 2(5); 5, 2; 6 and 13. Thus, Sinon/Zeno definitely took part in the storm of Naples.

56a. *The Trojan War*. We learn that the vallum that guarded Troy had been destroyed for the "grey object of a vaguely equine shape" to be brought into the city. All the Trojan chronicles tell us about some destruction of the city wall that took place at the moment this object entered the confines of Troy. The versions of this event offered by various authors are at odds with each other. Some tell us of "gates taken apart" ([851], page 76). Some say that "a part of the wall had to be destroyed, which gave the Greeks who came back to the walls of Troy an opportunity to storm into the city" ([851], pages 206-207, comment 53. Yet another version claims that this "pseudo-horse" lost an ear [?]. The most bizarre version informs us that "the stone that crowned the city gates had to be taken down" ([851]). The only consensual trend we can see in this multitude of versions is that they all clearly state that some part of the fortifications that protected Troy were destroyed when the special brigade of the Roman Greeks infiltrated the city.

■ 56b. *The Gothic-Tarquinian War*. The reference is perfectly clear in the context of this war. As we have already mentioned, a part of the vallum that surrounded Naples (or the New City) was partially destroyed so that the troopers could get out of the aqueduct and

enter the city. The soldiers of Belisarius have smashed the stone plug that was blocking the tunnel to bits and widened the opening so that humans could get through.

- 57a. *The Trojan War*. The Greek party gets out of the “horse” through a secret exit. The Greeks open the city gates from the inside, and the battle of Troy that results in the fall of the city begins in the small hours of the morning ([851], pages 132-133).
- 57b. *The Gothic-Tarquinian War*. The special brigade of Roman Greeks infiltrates the New City (Naples) through the aqueduct late at night, and, discovering the gap in the conduit that was invisible from ground level (secret exit!), uses it for infiltrating the city. Early in the morning they open the gates and give orders to begin the attack. The Byzantine army breaks into the city; the New City falls. It is possible that the image of the Trojan Horse was also affected by the wooden mediaeval siege towers with wheels that would be rolled towards the walls of the besieged Troy. The Trojan Horse would often be pictured as a wheeled wooden construction, after all, since the siege towers were mobile and made of wood. See more details in our book entitled *The Dawn of the Horde Russia*.

5.6. The “ancient” Achilles = the “ancient” Valerius. The “ancient” Patroclus = the “ancient” Brutus

- 58a. *The Trojan War*. Achilles is the leader of the Greek army. He is one of the most famous heroes to be found in the entire “ancient” Greek epos. His name contains the sounds LS.
- 58b. *The Gothic-Tarquinian War*. Belisarius is a famous warlord; he is the leader of the Graeco-Roman troops in the Gothic War. Procopius calls him a prominent statesperson of the Roman Empire. His name contains the same sounds LS; “Belisarius” is possibly derived from the Russian “*Velikiy Tsar*” (The Great Czar) or a similar phrase in one of the Slavic languages.

COMMENTARY. A curious fact is that the very manner in which Procopius describes the Gothic War bears great resemblance to how Homer relates the events of the Trojan War. This isn’t even our observation – it was made by Ferdinand Gregorovius, a prominent historian and a specialist in Roman history. He didn’t even suspect how close to the truth he had been: “This siege [of Rome – A. F.] is one of the most important ones in history, and one cannot help noticing strong allusions to heroic epos in the way it is described... by Procopius, who borrows his colours from the Iliad [sic! – A. F.] He tells us how Belisarius... rushed towards the enemy in front of his troops, much like Homer’s heroic character [Achilles – A. F.] ... the Romans observed this battle in deep amazement, since it had been worthy of their ancestors” ([196], Volume 1, pages 339-340).

- 59a. *The Trojan War*. Achilles, albeit a hero, isn’t the “principal monarch” of the “ancient” Greeks, but rather made the leader of the troops by two great kings – Agamemnon and Menelaus, the instigators of the Trojan War.
- 59b. *The Gothic-Tarquinian War*. Belisarius is the military commander-in-chief, not an emperor. He was put in charge of the army by Justinian, the Byzantine Emperor. Thus, Justinian appears to be the mediaeval double of the “ancient” Agamemnon and the “principal royalty”.
- 60a. *The Trojan War*. The closest friend and comrade-in-arms that Achilles had was called Patroclus, whose name transcribes as PTRCL without vocalizations. Another version of his name that we encounter in the Trojan chronicles is Partasis ([851], page 143), which transcribes as PRTS or BRTS unvocalized. However, this consonant skeleton may well assume the form of “Brutus”, which is very similar to the Russian word for “brother”, which is “*brat*”. Thus, the “ancient” Achilles had a friend called Patroclus-Partasis-Brutus-Brat (Brother).
- 60b. *The Gothic-Tarquinian War*. Let us remind the reader that the Tarquinian War is the duplicate of the Trojan War, and it is described by Titus Livy in his *Ab urbe condita*. We rec-

ognize Belisarius as Valerius, *qv* above. During the Tarquinian War, Valerius is also the commander of the Roman troops and has a close friend by the name of Brutus or Projectus, or BRT-PRCT ([482]). We thus witness yet another duplication of events: the Trojan Partasis (BRT, or “brother”?) becomes identified as Brutus/Projectus/BRT, the hero of the Gothic-Tarquinian War.

- 61a. *The Trojan War*. In the Trojan War, Patroclus (or BRT/brother) gets killed before Achilles dies. During the first phase of the war, Patroclus/BRT acts as the “number two hero” in the Greek Army, second only to Achilles ([851], pages 108-111).
- 61b. *The Gothic-Tarquinian War*. Brutus/Projectus/BRT also dies before Valerius/Belisarius. Brutus (“brother”?) is the most important Roman warlord in the Gothic-Tarquinian after Valerius.
- 62a. *The Trojan War*. The “ancient” Patroclus/BRT dies in a battle fought by the cavalry – he falls off a horse struck by a sword ([851], page 108). “The episode describing the duel of Patroclus [and his death – A. F.] ... is one of the focal points of Homer’s epic poem (Iliad XVI)” – see [851], page 108.
- 62b. *The Gothic-Tarquinian War*. Brutus/Projectus/BRT also dies falling off a horse – hit by a spear, according to [482], 2:6. Titus Livy considers the death of Brutus/Projectus to be one of the key events in the entire course of the Tarquinian War.
- 63a. *The Trojan War*. The “ancient” Patroclus/BRT breaks the shield of his foe, a young prince from the Trojan camp, with a spear ([851], page 108).
- 63b. *The Gothic-Tarquinian War*. Brutus/Projectus/BRT uses his spear to break the shield of a young prince from the camp of the Tarquins/TRQN ([482], 2:6).
- 64a. *The Trojan War*. Patroclus/BRT is killed by Hector, son of the “most important Trojan royalty”, King Priam ([851], pages 73 and 108). Hector also dies a short time after Patroclus/BRT ([851], page 119). *He dies in a duel, falling off his horse run through by a spear.*
- 64b. *The Gothic-Tarquinian War*. The killer of Brutus/Projectus/BRT was the son of the “principal Tarquinian royalty”, Tarquin the Proud, by the name of Arruntius Tarquin ([482], 2:6), who had soon been killed – just like the “ancient” Hector, although in the Gothic scenario Brutus, or Projectus, is killed in the same battle as Arruntius – they die by each other’s hand; the latter *is known to have been hit by a spear in a duel and fallen off his horse.*
- 65a. *The Trojan War*. A luxuriant mourning ceremony is held to lament and glorify the “ancient” Patroclus. Achilles is in deep dejection; the entire Greek army is overcome by melancholy. The body of Patroclus (BRT) is buried by Achilles personally ([851], pages 111-112).
- 65b. *The Gothic-Tarquinian War*. Brutus (Brat/brother?) is buried in great sumptuousness, everyone in Rome is mourning him, all the Romans are saddened; the troops are also in despondence ([482], 2:6-7). The body of Brutus is buried by Valerius (or Belisarius in the Gothic version) personally.
- 66a. *The Trojan War*. The duel of Patroclus and Hector takes place before the all-out battle with the participation of cavalry ([851], page 108).
- 66b. *The Gothic-Tarquinian War*. According to Titus Livy, the duel between Brutus and Arruntius Tarquin also preceded the actual cavalry battle ([482], 2:6).
- 67a. *The Trojan War*. Homer regards the “ancient” Patroclus (BRT) as the avenger of Helen’s honour after her abduction.
- 67b. *The Gothic-Tarquinian War*. In the Tarquinian War Brutus (BRT) also happens to be the avenger of the raped Lucretia ([482], 1:58-60). Valerius buries his comrade Brutus “with as much solemnity as the time allowed; yet a much greater honour had been the public

mourning, all the more remarkable that matrons had mourned him as a father for an entire year since he had proved such a vehement avenger of chastity dishonoured" ([482], 2:7.

5.7. The "ancient" Achilles = the mediaeval Belisarius. The "ancient" Hector = the mediaeval Gothic king Vittigis

- 68a. *The Trojan War*. The first phase of the Trojan War is characterized by great hostility existing between the main two opposing warlords – Achilles the Greek and Hector the Trojan (TRQN).
- 68b. *The Gothic-Tarquinian War*. The beginning of the Gothic War is also marked by an opposition between the two main heroes of the period – Belisarius, the Graeco-Romean commander-in-chief (Valerius in the Tarquinian version), and Vittigis the Goth (Arruntius Tarquin according to Livy).
- 69a. *The Trojan War*. Trojan sources often transcribe the name of the "ancient" Hector as "Victor", or VCTR without vocalizations. Hector = Victor is a king and a son of king Priam ([851], pages 11 and 74; also 204, commentary 38, and page 73). Formally, Priam had been the most important king of Troy, however "ancient sources tell us nothing about Priam, a rather frail elder, taking part... in actual military action" ([851], page 217, comment 112). It is possible that Priam had been a collective figure whose unvoiced name PRM could have contained a reference to his relation to the city of Rome (P-Rome). Possibly, "Public Rome", if we are to consider "P" an abbreviation of Publius. Such an interpretation of Priam's name concurs with the parallelism between the history of Troy and Rome-Romea that we have discovered. Priam can also be a version of "Pershiy" – a Slavic word for "The First".
- 69b. *The Gothic-Tarquinian War*. In the Gothic version, the double of Victor = Hector is Vittigis the Goth. His unvoiced name – VTGS – may be related to the name VCTR
- (Victor) in some way. Vittigis is a royal figure – king of the Goths and a son of a king ([196], Volume 1).
- 70a. *The Trojan War*. The "ancient" Victor/Hector is the commander-in-chief of the Trojan army (TRQN) in the first phase of war and until his death. He is the number one hero of the Trojans, "the master and the warlord of the entire Trojan army" ([851], page 107 and on). He would appoint and depose military leaders in the Trojan army. Hector/Victor is a Trojan, or TRQN.
- 70b. *The Gothic-Tarquinian War*. Vittigis had been king of the Goths and the commander-in-chief of the Gothic army in the beginning of the Gothic War, up until his demise ([196], Volume 1). He is obviously the key figure of the Gothic kingdom, and is personally responsible for appointing military commanders in the Gothic army. Vittigis is a Goth, whereas his duplicate Arruntius Tarquin is a TRQN.
- 71a. *The Trojan War*. The "ancient" Hector/Victor dies before his main adversary Achilles and by the hand of the latter ([851]).
- 71b. *The Gothic-Tarquinian War*. Vittigis the Goth is captured by Belisarius and then killed; thus, the death of the former precedes that of the latter ([196], Volume 1).
- 72a. *The Trojan War*. The "ancient" Victor/Hector kills Patroclus (BRT) and is in turn killed by Achilles, who ran a spear through his chest and wounded him mortally in a duel ([851], page 119).
- 72b. *The Gothic-Tarquinian War*. Arruntius Tarquin (the double of Vittigis the Goth) kills Brutus/Projectus/BRT. His own death results from a duel in a battle; he is hit in the chest by a spear and falls off a horse ([482], 2:6). The Gothic version is rather vague on how Vittigis (the double of Arruntius) had died; we know that Belisarius had taken him captive and killed him. The killer of Arruntius (Vittigis) died in the same battle.

73a. *The Trojan War*. The Trojan version pays a lot of attention to the famous “opposition of Hector and Achilles”. It’s a very popular subject in the “ancient” literature. After the death of Hector/Victor the Greeks get hold of his body, which they only give back to the Trojans after lengthy negotiations.

■ 73b. *The Gothic-Tarquinian War*. The Tarquinian version (according to Titus Livy) dedicates a whole half of Chapter 6 in Book 2 to the account of how Arruntius (the duplicate of the ancient Hector) was killed. The Gothic version describes this event in a very special pagan legend of “the battle of Vittigis and Belisarius”. Procopius tells us a rather bizarre story of how two shepherds (?) were wrestling with each other in the time of the Gothic War. One of them was supposed to impersonate Vittigis, and the other – Belisarius (?). The latter shepherd won the contest, and the former one was sentenced to a histrionic death by hanging; however, the impersonation ended rather tragically, resulting in the death of the shepherd who played Vittigis. The “shepherds” allegedly interpreted the tragic outcome of the wrestling match as an omen of victory for Belisarius ([196], Volume 1, page 349). The Gothic version tells us about Vittigis taken captive and killed shortly afterwards.

74a. *The Trojan War*. The demise chronology of the key heroic figures in the Trojan War is as follows: Patroclus dies followed by Victor/Hector and then Achilles.

■ 74b. *The Gothic-Tarquinian War*. The dying sequence of the protagonists of the Gothic-Tarquinian War is as follows: Brutus dies first, then Vittigis, and, finally, Belisarius. A comparison of these sequences proves them to be identical.

5.8. The “treason” of the “ancient” Achilles = the “treason” of the mediaeval Belisarius

75a. *The Trojan War*. The “ancient” Achilles slays Victor/Hector. The episode with the so-called “treason of Achilles” takes place right after the battle.

■ 75b. *The Gothic-Tarquinian War*. Belisarius defeats Vittigis the Goth. Immediately after his victory over Vittigis, the “Treason of Belisarius” scenario unfurls. Let us remind the reader that Belisarius was accused of treason in the course of the Gothic War. The Goths offered to crown him king of Italy so as to “separate” the military leader from Justinian and secure military support for themselves ([196], Volume 1). Belisarius pretends to agree; then he deceives the Goths and hands the crown over to Justinian, thus remaining loyal to the Empire. Nevertheless, this episode served as basis for the accusation; Belisarius got arrested, and his property confiscated. He was released eventually – however, the great Byzantine warlord died in poverty and oblivion ([196], Volume 1).

76a. *The Trojan War*. After the victory of the Greeks over Victor/Hector the Trojan, there is a ceasefire. The Trojan king offers Achilles his daughter to marry so that the war could end ([851], pages 120-122). *Achilles agrees to this*. According to the Trojan chronicles, “King Priam [P + Rome? – A. F.] said unto Achilles, If thou givest an oath to wage no war upon us... thou shalt have my daughter Polyxena as thy wedded wife. And King Priam was the first to give his oath... and then Achilles bowed down to give his promise” ([851], page 75). “Achilles... was ready... to conclude a treaty with the Trojans” ([851], page 205, comment 44). “The ceasefire still held when... Achilles had sent his secret envoy to queen Hecuba... he would make the entire Greek army leave the Trojan land and return to whence they came” ([851], pages 120-121).

■ 76b. *The Gothic-Tarquinian War*. After the victory of the Roman Greeks over Vittigis the Goth, there is a ceasefire. The Gothic king offers Belisarius the Italian crown wishing to bring the war to an end. Belisarius concedes to this ([196], Volume 1).

77a. *The Trojan War*. “The treason of Achilles” plays an important role in the history of the Trojan War. In particular, it leads to the death of

Achilles. As a result of the “treason”, Achilles quarrels with Agamemnon, the principal Greek royalty, and stays confined to his ship being “under house arrest” in a way ([851], pages 122 and 217, comment 119).

- 77b. *The Gothic-Tarquinian War*. “The treason of Belisarius” is a very important event in the course of the Gothic War, one that results in the withdrawal of Belisarius from military command. He leaves the arena of war, quarrels with Justinian (the “main king” of the Gothic War), gets arrested and incarcerated. Belisarius dies in disfavour already after the war ([196], Volume 1).

- 78a. *The Trojan War*. In spite of his initial assent to betray the Greeks, Achilles refuses to fulfil his promise to withdraw the Greek troops. Nevertheless, Achilles also avoids active participation in the war. He had “given orders to his Myrmidonians to refrain from battling the Trojans and aiding the Greeks” ([851], page 122).
- 78b. *The Gothic-Tarquinian War*. His initial consent to betray Justinian and accept the Italian crown notwithstanding, Belisarius refuses to fulfil his promise of becoming the king of Italy and ending the war (according to the Goths at least). However, Justinian calls Belisarius away from Italy under the pretext of the necessity to fight the Persians, sending him to a different scene of operations. As a result, Belisarius spends several years away from Italy.

- 79a. *The Trojan War*. The ceasefire ends, and the Trojan War breaks out again, with new zeal. The Greeks suffer a series of crushing defeats in the absence of Achilles: “The Trojans have burnt more than 500 Greek ships” ([851], pages 122-123). The Trojans even manage to lay their hands on some Greek treasure which drowns in the sea later when the Greeks try to fight it back: “a great many Greek ships sank, and all the loot got drowned in the sea” ([851], page 134). All of this happens already after the fall of Troy.
- 79b. *The Gothic-Tarquinian War*. The truce ends, and the Gothic = Tarquinian war flares up

again. The Graeco-Romean troops are put to countless routs in the alleged years of 540-544 A.D. The Goths reclaim large parts of Italy that they had initially lost ([196], Volume 1, pages 373-374). The Goths seize the Roman treasure – the so-called “treasure of Theodoric”. The fate of the loot is virtually identical to that of the Greek hoard – the defeated Goths drown it in a lake at the very end of the Gothic war when they are forced to retreat in haste ([196], Volume 1).

5.9. The “ancient” Troilus = the mediaeval Gothic king Totila. The “ancient” Paris = the “ancient” Etruscan Larth Porsenna

- 80a. *The Trojan War*. After the death of Victor/Hector, king Troilus becomes the most important royal military commander - “number one hero”, if you please. The Trojan chronicles tell us of the king’s “young years” ([851], page 218, comment 124). Also mark the name Troilus.
- 80b. *The Gothic-Tarquinian War*. After the defeat of Vittigis the Goth and his falling captive to the Roman Greeks, the Goths elect Totila to be their new king. He is remarkably brave, and it doesn’t take him too long to become distinguished as a valiant Gothic hero. The Gothic version tells us quite explicitly that Totila had been *very young*, a juvenile royalty ([196], Volume 1, pages 373-374). There is an obvious similarity between his name and that of his “ancient” Trojan counterpart.

- 81a. *The Trojan War*. The “ancient” Troilus happens to be a relation of king Priam, the principal Trojan royalty – namely, a son of the latter ([851], page 123).
- 81b. *The Gothic-Tarquinian War*. Totila the Ostrogoth is a relative of the previous Gothic king Hildibad ([196], Volume 1, pages 373-374).

- 82a. *The Trojan War*. Trojan chronicles describe the bravery of Troilus with particular magniloquence. He is characterized in a unique manner. One of the chronicle chapters is called

“The Amazing Strength of Troilus” ([851], page 123). He leads the Trojans into several glorious victories. “Countless Greeks died at the swords of the Trojans [led by Troilus – A. F.] today” ([851], pages 123-124). However, Achilles the Greek doesn’t take part in the war while Troilus enjoys his triumph.

- 82b. *The Gothic-Tarquinian War*. The Gothic version is most verbose insofar as the bravery of Totila the Goth is concerned. The Roman Greeks were “terrified by the advent of a new Gothic hero... this militant nation [the Ostrogoths – A. F.] was aflame with enthusiasm yet again, and everything changed as if by magic” ([196], Volume 1, pages 373-374). The Ostrogoths manage to change the course of war under the guidance of Totila. “A year had sufficed for many towns and cities to be conquered by Totila... and for the latter to infest all parts of the land with terror... his advent would be preceded by horrifying rumours” (ibid). However, the period of Totila’s glory coincides with the absence of Belisarius who isn’t to be found anywhere in Italy at the time.

- 83a. *The Trojan War*. The well-known Trojan king Paris (PRS without vocalizations) fights alongside Troilus. Although Paris had been a veteran of the war, Troilus and Paris only became singled out as a spectacular pair of Trojan heroes in the reign of Troilus ([851], page 124).
- 83b. *The Gothic-Tarquinian War*. According to the Gothic version, the Persians (PRS) attacked the Roman Empire simultaneously with Totila the Goth, and Belisarius was summoned to resist this onslaught. Although the Romans have been harried by the Persians for quite a while, the role of the latter becomes crucial in the reign of Totila. The two main enemies that Romea and Italy have to oppose in this period are the Persians and Totila. One finds it hard to chase away the thought that the mediaeval Persians and the “ancient” Paris (PRS) happen to be reflections of one and the same reality in Gothic and Trojan chronicles, wherein the Persians correspond to Paris and the Prussians, or P-Russians.

Titus Livy relates the events in the following manner. As we already know, the Goths are referred to as the Tarquins in his version. It turns out that this is precisely the moment when the Tarquins (or the Goths) are joined by their ally in the war against Rome – the famous king Larth Porsenna (L-Horde of P-Rasenes), or, as one plainly sees, the same PRS or PRSN as before. Thus, the Trojan version refers to Troilus and Paris as the heroic pair, whereas the Gothic version couples the Goths with the Persians. Titus Livy tells us of yet another pair – that of Tarquin and Porsenna. We see that all three chronographic traditions correspond to each other well, and must be referring to the same mediaeval war. These three groups of texts were written in different epochs and countries by different scribes, yet they all bear some sort of semblance to each other in their contents. All it takes to be noticed is for one to free one’s perception from the yoke of the Scaligerian chronology and study these texts in an unbiased manner.

- 84a. *The Trojan War*. Paris gets killed ([851], page 129). Bear in mind that many Trojan chronicles use the name “*Parizh*” or “*Farizh*” for referring to Paris, which might also be the name used for the capital city of France. Thus, Paris/Parizh may have been a collective image of the Franks, one of the main forces behind the XIII century crusades. It is also quite clear why Paris is called a Trojan. The reason remains the same – the Trojans (TRQN) can be identified as the Franks (TRNK).
- 84b. *The Gothic-Tarquinian War*. Titus Livy reports a very serious attempt to assassinate Larth Porsenna, the Etruscan king. The Roman Mucius Scaevola had tried to *assassinate* Porsenna the Etruscan, but to no avail. Above we already pointed out the parallelism that identifies Livy’s Porsenna as the *Franks* of the Gothic War. This concurs perfectly with the Trojan version where we see Paris/Parizh the Trojan. We shall therefore reiterate that the mediaeval Franks must have been correct to claim Trojan ancestry.



Fig. 2.69 A miniature from *Le Roman de la guerre de Troie* by Benoit de Sainte-Maure dating to the alleged XIV century ([1485], page 245). Modern commentary runs as follows: “three mounted Greek envoys appear before Achilles, who takes repose in a game of chess, and summon him to take part in the battle” ([1485], page 250). Taken from [1485], ill. 325.

- 85a. *The Trojan War*. After the triumph of king Troilus, Achilles returns to the scene of military action unexpectedly. Success immediately favours the Greeks. The troops of Troilus are defeated, and he is killed in a large battle ([851], pages 126-127). In fig. 2.69 we see an ancient miniature that demonstrates the typical pastime of the “ancient” Achilles in the period of his being withdrawn from military action ([1485], ill. 325). We observe him playing chess, no less. Achilles is approached by three knights calling him to arms.
- 85b. *The Gothic-Tarquinian War*. As Totila enjoys one battlefield success after another, Belisarius finally returns to Italy. The Roman Greeks under his command immediately prove brilliantly victorious several times in a row. In the alleged year 544 fortune forsakes the Goths permanently ([196], Volume 1, page 377). The Ostrogothic troops led by Totila and Teia (Teias) suffer bitter defeat. The Roman Empire is starting to win. The violent and bloody Gothic war approaches its end ([196], Volume 1, page 398 and on). Totila perishes in the grandiose final battle, and the last Trojan king Teia dies a few months later ([196], Volume 1, pages 407-408).

5.10. The end of the war

- 86a. *The Trojan War*. Troilus the Trojan dies under the following circumstances: 1) Troilus is surrounded by the Greeks in a battle; 2) Troilus is killed by a spear; 3) his head is severed by the Greeks ([851], page 127). The decapitation episode is the only such account in the entire history of the Trojan War.
- 86b. *The Gothic-Tarquinian War*. The legendary Gothic king Teia (Teias) died as described below. A propos, the last two kings of the Ostrogoths (Totila and Teia) virtually merge into one and the same figure due to the brevity of Teia’s reign – a mere few months after the death of Totila. 1) In the last battle between the Roman Greeks and the Goths the former manage to surround Teia; 2) Teia is killed with a spear; 3) His head is cut off by the Roman Greeks. This decapitation episode is also unique in the history of the Gothic War ([196], Volume 1, pages 411-412). Comparison demonstrates the two scenarios to be identical.
- 87a. *The Trojan War*. The defeat of Troilus marks a breakpoint in the history of the Trojan War. The Trojans cannot find any worthy heroes to

fight for their cause, and the city falls shortly afterwards. Thus ends the “ancient” history of Troy. The last battle of Troilus, likewise his death, takes place at the walls of the perishing Troy ([851]).

- 87b. *The Gothic-Tarquinian War*. “The history of the Goths... ends with the famous battle... at the foot of the Vesuvius – the battle fought by the last of the Goths. The valiant nation faced extinction here” ([196], Volume 1, pages 411-412). Teia’s last battle is fought at the walls of the New City (Naples, or the New Rome?); this is where he dies.

88a. *The Trojan War*. The demise of Achilles follows shortly afterwards as a consequence of his “treason”. Since he had promised to marry Polyxena, queen Hecuba suggests that Achilles come to Troy for negotiations. He is careless enough to follow the suggestion, and gets killed insidiously from behind ([851], pages 75 and 128). Mark the fact that Achilles doesn’t die in a battle, but rather during negotiations. He is supposed to have been stabbed in the “heel”, or in the back.

- 88b. *The Gothic-Tarquinian War*. Belisarius, the double of the “ancient” Achilles, dies after the defeat of the Ostrogoths under unclear circumstances. Let us remember that his withdrawal from the war, disfavour, arrest and property confiscation resulted from his “treason” when he had allegedly promised the Goths to stop the war in exchange for the crown ([196], Volume 1). Belisarius doesn’t die in a battle – he passes away in a peaceful manner soon after his release from arrest; however, we possess no information about whether or not he had been murdered.

89a. *The Trojan War*. King Thoas. We see that some of the tales about Totila/Teia (Teias) became reflected in the Trojan chronicles as the legend of Troilus, King of Troy; we find out that the Trojan myth also kept some information about the mediaeval Ostrogoth Teias – his name remains all but unaltered. Thus, Teis (Teias) appears in the Trojan chronicles as two charac-

ters. See for yourselves – the famous king Thoas takes part in the Trojan War ([851], pages 113, 125 and 218, comment 126. King Thoas fights together with the Greeks, but falls captive to the Trojans several times, and is finally taken away to Troy.

- 89b. *The Gothic-Tarquinian War*. King Teias. The “ancient” name Thoas is almost completely identical to that of the last Gothic king Teias (Teia). See [196], Volume 1.

5.11. Other legends of the Trojan War

We have listed all of the main legends that comprise the history of the Gothic War. However, there are quite a few smaller episodes that also turn out to be phantom reflections of mediaeval events.

90a. *The Trojan War*. The fall of the Trojan kingdom ends with the “exile of the Trojans”. The surviving Trojans run away from the country and scatter. Centaurs, or semi-equine humans, are reported to take part in the Trojan War. It is possible that “centaur” (CNTR unvocalized) is yet another version of TRQN – the same old name of the Trojans ([851], pages 103 and 214-215, comment 78).

- 90b. *The Gothic-Tarquinian War*. After the decline of the Ostrogothic kingdom, the Goths and their doubles – the Tarquins, or TRQN – leave Italy and Romea. This exile of the mediaeval TRQN is completely analogous to the exodus of the “ancient” Trojans (TRQN). The ancient “centaurs” are probably yet another phantom reflection of the TRQN/Tarquins/Franks.

91a. *The Trojan War*. A certain King Remus fights the Greeks aided by the Trojans. Now, Romulus and Remus are the alleged founders of Rome. Could this “Trojan Remus” be a doppehgänger of Remus the founder of Rome? See [851], pages 109, 229 and 216, comment 96. Troy doesn’t fall while Remus remains “in command of the horses”.

- 91b. *The Gothic-Tarquinian War*. The city of Rome, or Constantinople (New Rome) takes

part in the Gothic-Tarquinian War. We see the ruins of the “equine” aqueducts, which have sealed the fate of the Roman kingdom, in both Constantinople and Rome. The New City had stood stalwart until the Roman Greeks managed to capture the aqueduct.

- 92a. *The Trojan War*. Ulysses (Odysseus) is a possible double of Achilles, qv above. He is supposed to have stolen the horses of king Remus; this results in the fall of Troy ([851], page 216, comment 96). Some of the Trojan sources claim that “if the horses of Roesus [Remus, that is – see [851], page 216, comment 96; another possible meaning is “Ross” (Russian) – A. F.] drank some water from the Scamander [the river Troy stood upon – A. F.], Troy wouldn’t have fallen” ([851], page 216, comment 96).
- 92b. *The Gothic-Tarquinian War*. The “equine aqueduct” of the New City. Apparently, this is a reference to a real event that took place in the course of the Gothic War. If the “horse” (the aqueduct) remained in order, or “drank water properly”, providing it to the New City, one couldn’t have used it for entering the city; thus, the capital would have resisted the assault.
- 93a. *The Trojan War*. It is possible that king Remus counts among the casualties of the Trojan War. He had “fallen to the ground from his horse” hit by a spear ([851], page 109). We also encounter king Remus at the beginning of the Trojan War, where he appears in the episode with the famous amazons who fight for the Trojans ([851], page 74, also pages 129-131). The words “amazon” and “Amalasintha” resemble each other a great deal; one may well be a derivative of the other. The queen of the amazons was killed in the Trojan War. Her name was Penthesilea (Anthesilea?), and she was killed by the Greeks ([851]).
- 93b. *The Gothic-Tarquinian War*. King Remus, the founder of Rome, is killed in battle by Romulus ([482]). This happens at the very beginning of Roman history, right after the foundation of the city – in yet another phan-

tom reflection of the Gothic-Tarquinian War. Amalasintha is the queen of the Goths at the beginning of the Gothic-Tarquinian War, which means that she belongs to the TRQN clan. This clan is at odds with Romea. It is possible that another version of Amalasintha’s name was “Anthesilea the amazon”. She gets killed soon after the breakout of the Gothic War, allegedly with the consent of the Roman Greeks ([196], Volume 1).

- 94a. *The Trojan War*. At the beginning of the Trojan War, the Trojans have the military support of king Theutras who engages in combat against the Greeks when the latter attack his kingdom ([851], page 102). Theutras was killed in the Trojan War. He had been the ruler of Phrygia, or Friesland (see more on the superimposition of Friesland over either Germany, the Italian kingdom of the Germans/Goths in the alleged VI century A.D., or the Ottoman Turkey).
- 94b. *The Gothic-Tarquinian War*. At the beginning of the Gothic War Theodahad fights the Roman Greeks who invade his kingdom. Theodahad gets killed in the Gothic War ([196], Volume 1). He had been the ruler of the German/Gothic kingdom. The names “Theodahad” and “Theutras” are very similar to each other.
- 95a. *The Trojan War*. The cunning of Ulysses (Achilles?) leads to the fall of Troy. This involves “a horse”. Ulysses replaces Achilles towards the end of the Trojan War, and concludes the war as the “successor of Achilles” ([851]).
- 95b. *The Gothic-Tarquinian War*. In the Gothic War, Naples (New City/New Rome) falls prey to the cunning of Belisarius, the double of the “ancient” Achilles. An aqueduct is used for this purpose. Belisarius was then relieved by Narses, who concluded the war as his successor.
- 96a. *The Trojan War*. Ulysses replaces Achilles for a relatively short term (as compared to the entire duration of the Trojan War, see fig. 2.70). The “ancient” legend of the wanderings and

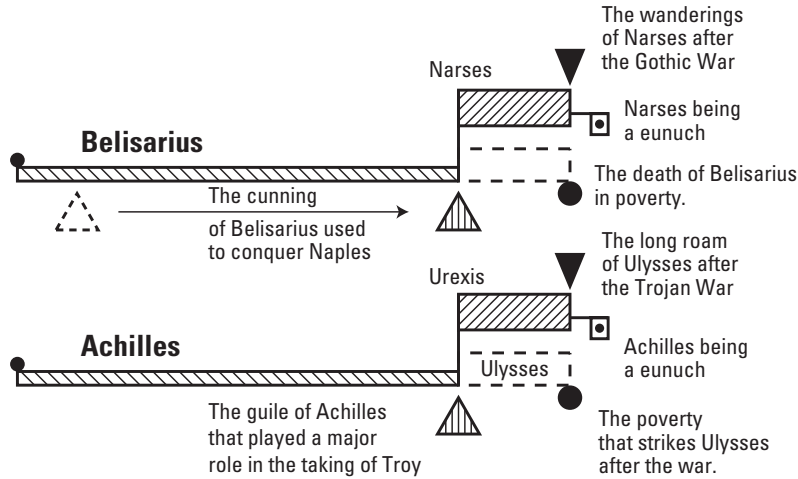


Fig. 2.70 The parallelism between the respective biographies of Belisarius and the “ancient” Achilles.

the poverty of Ulysses/Odysseus after the Trojan War is known rather widely: “Ulysses had been in utter destitution when he reached the land of Idomeneus” ([851], page 136). The poverty of the famous “ancient” Greek hero is a unique occurrence in the course of the Trojan War.

- 96b. *The Gothic-Tarquinian War*.
 (No translation)

97a. *The Trojan War*. These are the various names of Ulysses/Odysseus as used in the Trojan chronicles: Odysseus, Urekshish, Urexix, Diseves, Nicyotenines, Ulyces, Ulyxes, Ullisan and Ulysses ([851], pages 201 and 202, commentaries 21 and 33. Let us point out that the name Ulyxes or Ulysses is most probably a version of the name Achilles. Let us sum up. The end of the Trojan War is marked by the deeds of the two heroes Achilles and Ulysses, where the “short-term character” Ulysses carries on

with the deeds of Achilles, the “main hero”. Their names are similar: ChLLS-LSS/LLS. The ordeals of Ulysses after the Trojan War are related by Homer in the *Odyssey*, in particular.

- 97b. *The Gothic-Tarquinian War*. Narses “carries the flag” of Belisarius in the Gothic War. The variations of his name include Narses, Narces and Narcus. We are most likely confronted with the variations of the name Ulysses: Ulyxes, Ulyces, Urexix etc. Thus, we see that the end of the Gothic war is also marked by the appearance of a pair of military leaders – Belisarius and Narses. Narses is a “short-term hero” and fights for the same cause as Belisarius. There may be a similarity between their names: BLSR and NRSS. The ordeals of the unfortunate Narses after the Gothic War are described in [196], Volume 1. It is possible that the very same “ordeal of Narses” became reflected in Livy’s Tarquinian version of the war as the wanderings of the “ancient” Roman Coriolanus ([482]).

98a. *The Trojan War*. Let us point out an astonishing “ancient” story about Achilles as a “eunuch”. It is reported that he had been a servant in a gynaecium. This famous event is reflected on numerous “ancient” vases and paintings. Achilles is supposed to have “served as a eunuch” before

the Trojan War. After that he had *pretended to be a woman* for a certain period of time for some reason, wearing a woman's clothing [?!] and apparently forced to take care of a woman's chores by some queen or king. "And so it came to pass that Haran made him [Achilles – A. F.] dress in a maiden's attire, and sent him away to *serve king Lycomedes as a maid* [that is to say, he was taken into the service of some king as if he were female: a maid – A. F.] *And he had lived there together with the maidens* ([851], page 142).

Nothing of the kind has ever been told about any other hero of the Trojan War. This bizarre and unique fact – a distinguished warrior running the chores of a serving girl, instantly draws one's attention. It has to be said that the "ancient" sources don't offer any explanation; one gets the feeling that the "ancient" authors of the XVI-XVII century were already unable to understand the matter at hand. We had a reason to call Achilles a "eunuch". Below we shall see that our reconstruction of this "gynaecium episode" involving Achilles had been correct; however, none of the "ancient" authors use the word "eunuch" – either owing to having forgotten the true story, or so as to obfuscate the mediaeval nature of all the events in question.

- 98b. *The Gothic-Tarquinian War*. The chroniclers of the Gothic War *report the famous Narses to have been a eunuch!* It is true that he had served in a Constantinople gynaecium before the Gothic War ([196], Volume 1). The following is told about his post-war fate: "He didn't dare to return to Constantinople... having learnt that Empress Sophia promised to make the *eunuch* spin linen in the gynaecium together with her women [sic! - A. F.]. Legend has it, the *castrate* answered that he would spin such a thread that would take the Empress her entire life to straighten out" ([196], Volume 1, Book 2, pages 213-213; Savin's translation).

99a. *The Trojan War*. As we pointed out, Achilles (= Ulysses?) happens to be the only hero of the Trojan War who is known to have "served as a

maid"; this legend is most bizarre. It has to be said that Achilles the "eunuch" had served at the court of a *king*. However, when the Trojan War broke out, Achilles ceases his "eunuch service" and becomes known as a heroic military commander ([851], page 142). He leaves to storm the walls of Troy: "When Achilles had learnt of this, he cast the maiden's attire away and hastened to Troy" ([851], page 142). He gathers great fame as a hero, and, as we now understand, ends the Trojan War crushing the Trojan forces completely.

- 99b. *The Gothic-Tarquinian War*. Narses is the only well-known character of the Gothic War who is known to have served as a eunuch. This legend is unique. Let us point out that Narses the eunuch had served at the emperor's court in New Rome. As the Gothic War begins, Narses ends his gynaecium service and hastens to ride into battle against the Goths. He becomes a famous military commander and a successor of Belisarius, ending the Gothic War with a complete defeat of the Goths and their kingdom ([196], Volume 1). Now it is perfectly obvious to us why "the ancient Achilles" had spent a part of his life "in the gynaecium". The famous Byzantine military leader Narses (Achilles) had been a eunuch. Bear in mind that nothing of the kind is told about any other hero of the Gothic war. There were no other eunuch warlords in this epoch.

100a. *The Trojan War*. Chronicles tell us of a "terrifying pestilence", a great epidemic that raged in the time of the Trojan War. This is the single report of such nature over the entire course of the Trojan War ([851], page 73).

- 100b. *The Gothic-Tarquinian War*. An epidemic bursts out during the Gothic War. This is also the only such mention in the course of the war ([695]; also [196], Volume 1, pages 357-358).

101a. *The Trojan War*. Troy is reported to have been surrounded by "a Roman territory" ([851], pages 210 and 212).