

- fig. 3.24 – a relief from the St. Mark's Cathedral in Venice;
- fig. 3.25 – a Russian golden coronal of the alleged XI-XII century A.D., kept in Kiev;
- fig. 3.26 – a relief from the Peribleptos monastery in Mystras, dating to the alleged XI century A.D.;
- fig. 3.27 – a relief from the Dochiariu monastery, Athos, dating to the alleged XI century A.D.;
- fig. 3.28 – floor inlay of the alleged XII century A.D. from the Otranto Cathedral ([232]).

Such a manner of portraying Alexander the Great was very popular indeed in Russia, especially “the XII-XIII century sculptural works of Vladimir and Suzdal” ([232], page 158). For instance, “on the relief of the southern façade of the Dmitrievskiy Cathedral in Vladimir... Alexander... is depicted holding... leonine figurines” ([232], page 158). See also fig. 3.29.

We proceed to find out that the mediaeval Occidental European “knights regarded the Macedonian invader as a role model, inspired by his bravery, magnanimity, and generosity” ([232], page 154).

In fig. 3.30 one sees an “exceptionally ancient” specimen of Minoan jewellery dated to the alleged XVII century B.C. This golden plaque was found on the Aegina isle ([863], page 12). It is supposed to represent a “Lord of the Beasts” of some sort – however, we believe it to be yet another allusion to the ascension of Alexander the Great, a mediaeval Emperor/Sultan/Khan, upon the imperial bicephalous eagle, dating to the XV-XVI century A.D.

Scaligerian history is nevertheless of the opinion that “the Minoan culture had reached its dazzling zenith in the period of 2000-1450 B.C.” ([863], p. 12). Its tragic demise came around 1450 B.C., when “the island was invaded by the tribes of Mycenae from mainland Greece; they looted all of the Cretan cities and palaces” ([863], p. 12). This must have really happened in the XV-XVI century A.D. Thus, the dating of 1450 has to assume a positive value instead of a negative one.

COMMENTARY. *Duplicates in Ottoman history.* The Ottoman (Ataman?) history also contains phantom duplicates, and is thus a great deal shorter than what is assumed nowadays. We shall soon address this problem in detail separately, merely pointing out that there were only three Mohammeds in the history of the Saracenic caliphs starting with the alleged VII century A.D. and up until the XVI century A.D., namely:

- Mohammed the Great, alleged year 622 A.D. and on, then
- Mohammed I, 1389(?) - 1421 A.D., and finally the already familiar
- Mohammed II the Conqueror (1429-1481), who had reigned between the alleged years 1451 and 1481 A.D.

Mohammed I is supposed to have started the revival of the empire in the XV century, however, the “true founder of the Ottoman Empire” is none other but Mohammed II, the conqueror of the Byzantine Empire. Thus, we see two great Mohammeds separated by an interval of roughly 830 years – Mohammed the Great and Mohammed II. Mohammed the Great of the alleged VII century is therefore a phantom reflection of the XV century Mohammed the Conqueror.

122a. *The propagation of Hellenism in the XV century A.D.* The fall of Byzantium and Greece, as well as the foundation of the Cyclopean Ottoman Empire, brought the famous “mediaeval Hellenistic movement” to life. It had spread across the entire Europe by mid-XV century. “Ever since the fall of Hellas, Greek history has been split in two: one of the halves has to do with their enslaved fatherland, and the other tells us of their exile. *Just like the Jews after the fall of Jerusalem* [we shall observe this comparison to prove even more correct than the author could ever imagine – A. F.], they began to emigrate en masse and settle in foreign countries. The West welcomed them warmly: their soldiers and officers served in the European troops... their clerical and intellectual aristocracy found shelter in many capitals and universities of Italy, having brought Greek literature to these parts once again” ([195], page 360).

■ 122b. *The “antiquity”. The spread of Hellenism in the alleged III century B.C.* The creation of Alexander’s empire was the driving force behind such a unique phenomenon of the “ancient” Greek history as “Hellenization” ([766], page 297). “The period between the battle of Issas and Greek states swearing fealty to Rome [in the alleged IV-II cen-



Fig. 3.24 The ascension of Alexander the Great. A marble relief from the north façade of the San Marco Cathedral in Venice. Dated to the alleged XI-XII century A.D. Taken from [232], page 157, ill. 230.



Fig. 3.25 The ascension of Alexander the Great. A fragment of a golden coronet. Russian artwork dating to the alleged XI-XII century A. D. Kiev, the State Ukrainian Museum of History. Taken from [232], page 157, ill. 231.



Fig. 3.26 The ascension of Alexander the Great. Relief in stone from the Peribleptos monastery in Mystras. Approximately dated to the alleged year 1000 B.C. Taken from [232], page 159, ill. 233.

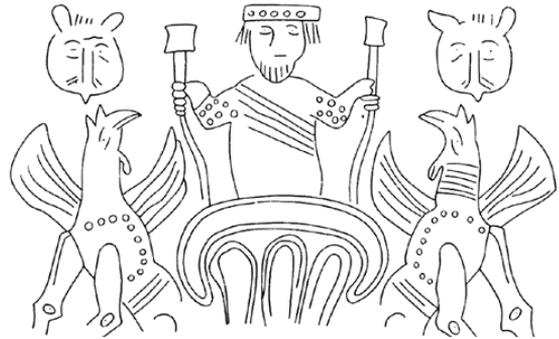


Fig. 3.27 The ascension of Alexander the Great. A relief in stone from the Dochiariou monastery, Mount Athos, dating to the alleged XI century A.D. Copy in drawing. Taken from [232], page 159, ill. 234.



Fig. 3.28 The ascension of Alexander the Great. An inlay on the floor of the Otranto Cathedral dating to the alleged year 1165 A.D. Copy in drawing. Taken from [232], page 159, ill. 235.



Fig. 3.29 The ascension of Alexander the Great. Vladimir, Dmitrievskiy Cathedral. A relief from the artwork over the entrance of the southern façade. Taken from [116], ill. 31.

tury B.C.]... is habitually referred to as “the Hellenistic Epoch”, or “the epoch of Hellenism”... which was allegedly marked by the propagation of Greek culture to all the lands conquered by Macedonia... the wide spread of Greek culture over almost the entire inhabited surface of the Earth became the foundation whereupon the world domination of Alexander the Great stood poised, which made it possible for the Greek genius to make his desire to “rule the entire world” a reality. Hellenism becomes a global cultural plant” ([766], page 297).

COMMENTARY. This propagation process of the mediaeval Hellenism is of sufficient interest for us to study it in greater detail. “Likewise their ancient Roman ancestors, these wandering Greeks instigated a new epoch of Philhellenism in educated Western society [F. Gregorovius is perfectly right to point out the parallel we get after a shift of 1800 years – A. F.], which proved as one of the most important moral

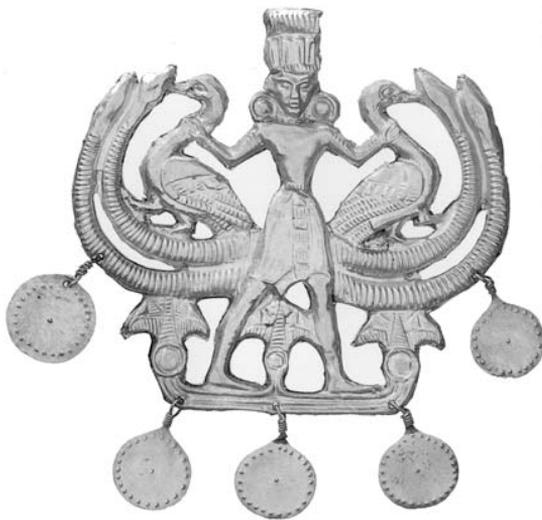


Fig. 3.30 A figure of “the Lord of the Beasts” embossed on a golden plate. Found on the Aegina island and considered an outstanding masterpiece of Minoan jewellery nowadays, dating to the alleged XVII century A.D. We are most likely to be seeing the same “ascension of Alexander the Great” against the background of a bicephalous imperial eagle. Taken from [863], p. 12.

stimuli leading to the liberation of Greece. Due to the efforts of Bessarion, Chalkokondyles, Lascaris, Argiropulos, Gasaz and others, great seminaries of avant-garde European culture were founded in Italy... whilst Europe was undergoing the laborious process of digesting the ancient science, the yoke of Turkish barbarity was borne by the devastated Greece” ([195], page 360). We can see that F. Gregorovius uses his darkest colours for the Ottoman history systematically.

123a. *Religious tolerance of the Turkish invaders in the XV century A.D.* Regardless of the fact that the epoch of the Ottoman rule over Europe is presented as a time of “the most ruthless oppression of the conquered nations” by the Scaligerian history, we instantly learn that the Ottomans were perfectly tolerant to all religions. For instance, complete liberty was declared for the Athenian officiations” ([195], page 354). When historians encounter such phenomena on the pages of old documents, they have to invent such “explanations” as: “the Turks had to show all the more mercy to the Hellenes since the latter were representing an entire ancient nation and culture, also surpassing the invaders in their sheer number” ([195], page 361).

COMMENTARY. Is it correct that the Ottoman (Ataman?) Empire had been nothing but a “grim empire of slavery” and a “prison of nations”? Aren’t we running into yet another case of mediaeval history distorted deliberately by the Scaligerite historians of the XVII-XVIII century? Could this have been propaganda? At any rate, this is the idea we get nowadays as a result of having the opportunity to perceive the epoch of the XV-XVI century A.D. from the point of view of the “ancient authors”. The texts are then returned to their proper chronological location, the epoch of the XIII-XVI century A.D.

We are beginning to understand that the “ancient” empire of Alexander and the mediaeval Ottoman Empire may be but two reflections of the same state that existed in the XV-XVI century. In this case what we notice is a substantially different manner of how these “two empires” are represented in Scaligerian



Fig. 3.31 A mediaeval engraving by Hans Guldenmundt dating to the times of the first siege of Vienna (presumably by the Turks) in 1520. This is clearly a piece of agitprop aiming to convey the cruelty of the Ottomans who conquered Western Europe. Taken from a history textbook by O. Ieger ([304], Volume 3, p. 72). By and large, the Scaligerian version that tells us about the “siege of Vienna by the Turks” contains a great number of riddles. Their in-depth discussion is given in CHRON6.



Fig. 3.32 An “ancient” bust, or portrait of Alexander the Great (of Macedon) from the Capitol Museum, Rome. Taken from [304], Volume 1, pages 242-243.

history – in Western European history textbooks, for instance, beginning with the XVII-XVIII century. The Ottoman Empire is usually portrayed in a very negative manner, as one can clearly see from such visual aids as the engraving we see in fig. 3.31, allegedly reflecting a popular Ottoman custom. The engraving is taken from the famous fundamental work of the historian Oscar Ieger entitled *Global History*, and it bears the legend “Turkish warrior, leading captive Austrian country-folk” ([304], Volume 3, page 72). A despicable Ottoman is dragging hapless European captives behind him, with an infant nonchalantly spitted upon his lance. Such “visual aids” of a tendentiously appalling nature were common for Western Europe, and later on Romanovian Russia.

At the same time, the “ancient” Empire of Alexander the Great is usually treated benevolently. For instance, *the very same history textbook* by Oscar Ieger contains a very appealing picture of a handsome “ancient” bust portraying Alexander (fig. 3.32).

Thus, having spawned a second Ottoman empire on paper and separated the resulting two duplicates chronologically, Scaligerian history started to refer to the mediaeval empire negatively, retaining a benevolent disposition towards its “ancient reflection”.

By the way, one also gets the following idea as a result. When we look at a large number of the photographs of the famous “ancient” busts and statues portraying famous “ancient” public figures, one cannot fail to notice the suspiciously uniform style of their manufacture, although they’re supposed to date from various centuries. Exquisite quality of marble, brilliant technique and school, very high reproduction quality and almost always a good condition are hard not to notice. Could all of these “ancient” busts, statues etc have been made under the aegis of the same propaganda programme in several Western European workshops during the Reformation epoch of the XVI-XVII century, when the Scaligerian version of history was being introduced in a rather aggressive fashion? New “textbooks” needed new visual aids for better illustration, after all; famous artists and sculptors of the XVI-XVII century may have been hired and paid healthily for this. They would create a number of originals – true works of art. Then craftsmen would make a multitude of copies. Actually, the number of the most famous “ancient statues and busts” that we

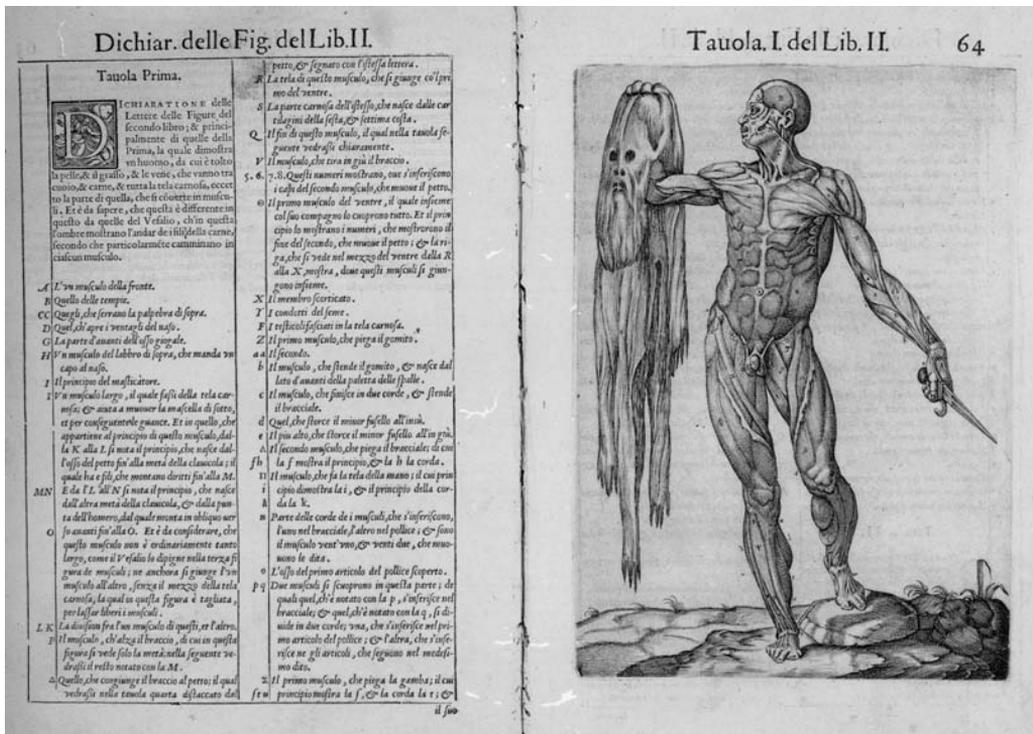


Fig. 3.33 An Italian book entitled *The Anatomy of Human Body*. Juan Valverde de Amusco. *Anatomia del corpo humano*. Rome: Ant. Salamanca, et Antonio Lafreri, 1560. R. G. Med. II 215, fols. 63 verso – 64 recto. Taken from [1374], page 185.

have at our disposal today isn't all that large, and they could all have been created in several decades.

Furthermore, the authors of the “beauteous” ancient statues baffle us by their *immaculate familiarity with human anatomy*. Such in-depth knowledge could only have been gathered in an epoch when medicine, anatomy and surgical science were all well developed already. When did that happen? Mediaeval history makes it common knowledge that a serious scientific study of the human body, its muscles, and the relative location of organs didn't begin until the XV-XVI century. Some of the greatest sculptors and artists of that age took part in the creation of anatomical atlases (Leonardo da Vinci and many others). A great number of books and manuals on anatomy were written – see fig. 3.33, for instance. This Italian book entitled *The Anatomy of Human Body* contains a visual aid that depicts a man who had peeled off his skin and demonstrates his muscular system. These books must have taught the “ancient” artists everything they knew,

and the process of study had been a long and arduous one. Therefore, these artists give themselves away as having lived and worked in the XVI-XVII century.

A propos, anatomical atlases of the XV-XVII century lead one to the observation that practical anatomy whose naissance took place in this era became reflected in such legends as the “ancient” Greek myth of Marcius. Let us remind the reader that it was he who had challenged Apollo himself to a musical contest; the latter had defeated Marcius and “skinned the miserable wretch” as a punishment for boldness ([533], Volume 2, page 120). The skin was then hung from a tree. This “ancient” legend of skinning victims and hanging their skin from trees is very likely a child of mediaeval anatomy (which went hand in glove with such XV-XVI century illustrations as the one in fig. 3.33).

Let us however return to the parallelism between the “ancient” Macedonians and the mediaeval Ottomans.

- 123b. *The “ancient” Greece. Philip II did not destroy Greek culture.* As was the case in the middle ages, the “ancient” Greeks became part of Alexander’s empire in the most organic manner. Despite the fact that the country had been conquered by Philip II, the Greeks neither lost their national identity, nor their religion ([766], page 328).

COMMENTARY. Accusing the mediaeval Ottomans of barbarity the way he was taught in a Western European school, Ferdinand Gregorovius does at the same time tell us of curious parallels between the “antiquity” and the Middle Ages. He writes that “the Turkish monarchy... was unable to build a cultivated state out of them [the conquered lands – A. F.], one that would resemble Byzantium and the monarchy of Alexander” ([195], page 367). However, we’re already capable of understanding that the “ancient enlightened and cultivated monarchy of Alexander” is the very same thing as the Ottoman (Ataman?) Empire of the XV-XVI century. Therefore, F. Gregorovius is inadvertently telling us that the mediaeval Ottoman Empire had been an enlightened state of great culture and not an “empire of evil”.

Apart from the above, we find that “it is most significant how both the beginning and the end of the majestic historiography of the Greeks are marked by national genesis in a similar manner. Just like the Persians at some point, the Turks gave Greek historiography a boost” ([195], page 324). It is in this very manner that Gregorovius calls the mediaeval Chalkokondyles an imitator of the “ancient” Herodotus, and Thrandzas – of Xenophon. “They were fated to become historians of their homeland’s enslavement by the new Persians [sic! – A. F.]” ([195], page 324).

124a. *The parallelism ends in the XV century A.D.*

This is where the most remarkable Gregorovian œuvre entitled *Mediaeval History of Athens* comes to an end ([195]). We have often used it for our analysis of mediaeval Greek history.

- 124b. *“Ancient” Greece. The end of the parallelism.* This is where the monograph *Ancient Greece* ([258]) and the *History of the Ancient Greece* textbook ([766]) happen to

end as well – we have used them for our study of the “ancient” events, among other things.

125a. *An odd paucity of data pertaining to mediaeval Greece.* Indeed, one finds it most surprising that the Crusader Greece of the XI-XV century hardly left us any mediaeval literature at all (see [195]). Could the mediaeval Ottomans and crusaders have been so ignorant and uncultivated that they left no literature and no art behind them? As we have already mentioned in CHRON1, Chapter 7, the great significance of the crusades wasn’t merely ecclesiastical, but secular as well. The “Latin Crusade”, for instant, was initiated by powerful representatives of secular European circles as well as Innocent III.

This odd circumstance – “the Dark Age of Greece, resplendent in glory” (see CHRON1, Chapter 7) could not have been left uncommented upon by such experts as F. Gregorovius, who responded with the following explanatory comment:

“The reasons for the spiritual genesis that had been afflicting the city of Plato during all of the mediaeval period, hardly require an explanation... the complete absence of indigenous scribes in Athens and all of Hellas in general is most saddening, but better understandable than nearly everything else. Since the chronographers of Byzantium paid no attention to the historical life of the Hellenes, their offspring had no one but the latter to turn to for information.

It was however claimed that *each Greek city possessed a chronicle in the Middle Ages*, one that historical events were written to in the hagiographic fashion, and also that these chronicles were only kept in Cyprus, and *got destroyed by the Turks eventually*. This is, of course, possible, but, unfortunately, *doesn’t give us any knowledge about the existence of such chronicles in Athens and other cities of Hellas*. It was just Morea whose glory had been its national chronicle [which actually enabled us the discovery of many double identifications of the above listed – A. F.]... Not a single rendition of Athenian History under the Frankish dukes [sic! – A. F.] had reached our day and

age; however, we do possess both the Greek and the French chronicle of the Peloponnesian conquest” ([195], pages 325-326).

- 125b. *Rich literary tradition of the “ancient” Greece.* One pays instant attention to the fact that a sufficiently great number of “ancient” Greek literary works had reached our time – historical tractates, plays, poetry etc. Everything begins to fall into place now – they are most likely to be “the lost mediaeval Greek texts” misdated by the chronologists of the XVI-XVII century. Thus, we apparently have original mediaeval documents telling us about Greece in the XI-XV century A.D. at our disposal – the texts of Herodotus, Xenophon, Thucydides, Aristotle, Plato, Aristophanes and so on; however, their works must have undergone some heavy editing in the XVI-XVII century A.D. while they remained in the hands of the Scaligerite historians.

21. AMAZINGLY SIMILAR VOLUME GRAPHS OF “ANCIENT” AND MEDIAEVAL GREEK “BIOGRAPHIES”

We have thus discovered the superimposition of the “ancient” Greek history over its mediaeval counterpart. It is also confirmed by the maxima correlation principle as formulated in Chapter 5 of CHRON1. Unfortunately, the *History* by Herodotus doesn’t contain any chronological division of events into separate years, and his de facto datings for one event or the other remain unknown. Therefore, the *statistical comparison* of the Herodotean work ([163]) to the Gregorovian ([195]) had to be rougher. The parallelism between the events that we have discovered presents us with several distinct protagonists which are described in both ancient and mediaeval sources. Let us linger on the following:

- King Croesus as Manfred;
- King Cyrus I as Charles of Anjou;
- King Cambyses as Charles II of Naples;
- King Darius I as Frederick II;
- King Xerxes as Walther II Herzog.

Let us concentrate on the fragments of [163] and [195] (the respective works of both Herodotus and Gregorovius) that refer to these characters. It can only be done approximately, of course. Therefore, the following principle was used: the moment when the character in question first appeared in text was marked explicitly as such (see correspondent references below) – or set as equivalent to that of his predecessor becoming terminally inactive due to death or for another reason.

1) Let us begin with the *History* of Herodotus ([163]). The first 17 pages of this book refer to the historical background for the events described in the main part of the *History*. Therefore, let us get directly to the first protagonist of Herodotus – King Croesus. We learn of his existence when we hear of his predecessor’s demise (the latter was named King Alyattes): “after the war with the Miletans had ended, Alyattes the Lydian died” ([163], 1:25. In the following section (26) we see that “after the death of Alyattes, the kingdom was inherited by his son Croesus” ([163], 1:26, page 18). It would be natural to regard this moment as the beginning of Croesus’ biography.

2) The end of Croesus’ reign is virtually coincident with the enthronement of Cyrus: “such is the story of the reign of Cyrus and the first conquest of Ionia” ([163], 1:92, page 41). Herodotus proceeds to sum up the results of this reign. On the next page he tells us: “We shall be concerned with Cyrus henceforth” ([163], 1:95, page 42). The connexion between Croesus and Cyrus must definitely be traced here. Thus, Croesus is described on pages 18-42, or the volume of Herodotus’ *History* that he occupies equals 24 pages.

3) The end of Cyrus’ reign coincides with the end of Book 1 (Clio): “Cyrus himself had also died” ([163], 1:214, page 79). The reign of Cambyses begins from the next page: “after the death of Cyrus the kingdom was inherited by his son Cambyses” ([163], 2:1, p. 80). Thus, Cyrus occupies pages 42-79; that means that his “volume” in the work of Herodotus equals 37 pages.

4) The demise of King Cambyses coincides with the beginning of Darius’ reign: “upon the arrival of Darius, six Persians [who held the heirdom council after Cambyses – A. F.] decided to make him their accomplice” ([163], 3:70, page 161). Cambyses is therefore described on pages 79-161, and the volume of his fragment equals 82 pages.

5) The end of Darius’ reign coincides with the end of *History* ([163], page 453). Herodotus tells us that “Darius had died during the preparations for the campaign... His son Xerxes became the successor of Darius after the death of the latter” ([163], 7:4-5, page 314). Thus, the text that describes Darius comprises 153 pages – 161-314. The text describing King Xerxes covers pages 314-453 and comprises 139 pages.

6) The end of the reign of Xerxes coincides with the end of *History* by Herodotus ([163], page 453).

We have gone through the entire *History* having just skipped the brief 17-page introduction. The volume graph for these “ancient biographies” is cited in fig. 3.34.

*1) *Mediaeval History of Athens* ([195]) by Ferdinand Gregorovius was processed similarly. Byzantine Empire was restored in 1261 A.D. This is the first time that King Manfred makes an entrance in the Gregorovian oeuvre ([195], page 188(11)). We find the end of his reign several pages further: “Charles of Anjou... defeated King Manfred in the decisive Battle of Benevento” ([195], page 188(14)). Therefore, main textual volume for King Manfred equals 3 pages.

*2) The death of Charles of Anjou is described at the end of page 188(25). The volume of text for Charles of Anjou should therefore equal 11 pages: 188(14)-188(25).

*3) The next character in our table is Charles II of Naples. He was succeeded by Frederick II ([195], page 188(37)). Here we learn about the truce he signs with Charles, which is when Charles II disappeared from the pages of the book ([195]). The focus shifts to Frederick II. Therefore, page 188(37) was specified to mark the end of Charles’ reign and the beginning of Frederick’s. The text volume shall thus equal 12 pages for Charles II: 188(25)-188(37).

*4) Walther de Briennes appears on page 236, and further events are to deal with him. Formally, we do encounter a single phrase that informs us of Frederick’s demise several pages later – on 243. Therefore page 236 marks the end of Frederick’s reign, and the enthronement of Walther II. Frederick II shall thus receive the volume equalling 55 pages: 188(37)-188(45), and then also pages 189-236.

*5) Walther II is described by Gregorovius very briefly. We chose page 250 to mark the de facto end of his rule. This results in 14 pages for Walther: 236-250.

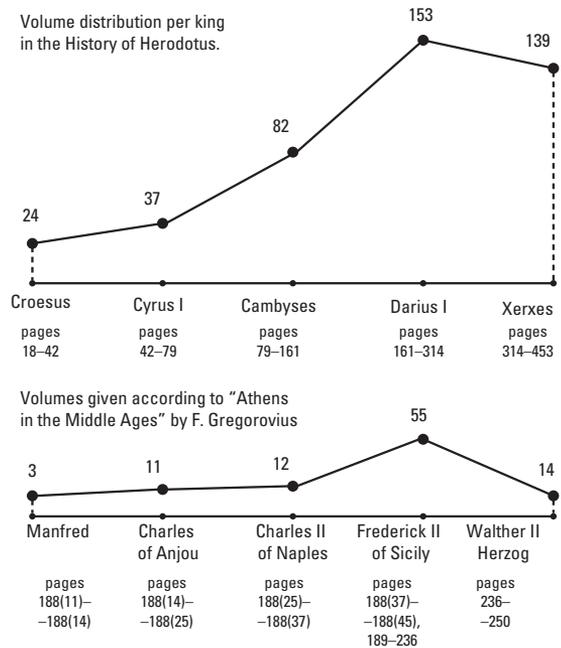


Fig. 3.34 A comparison of “per name volume functions” for the main characters from the *History of Herodotus* ([163]) and the Gregorovian oeuvre ([195]).

See fig. 3.34 for the volume graph of these mediaeval “biographies”, whereas fig. 3.35 demonstrates the annual volume graphs for the epochs marked by said characters on the time axis. It is perfectly obvious that the “ancient” graph resembles its mediaeval counterpart to a great extent. We are referring to their qualitative character as well as the simultaneity of their peaks (maxima). Absolute amplitude values are of little relevance here, since the vertical scale choice is unimportant for estimating the sequence or simultaneity of the peaks. We have but 5 points here, which is obviously insufficient material for statistical conclusions – these graphs can only serve as secondary argumentation to support the veracity of the biographical superimposition described above.

SUMMARY.

Apparently, “ancient” Greece is but an alias of mediaeval Greece of the XI-XV century A.D. The mutual superimposition of the “ancient” and the mediaeval events that we have discovered is reflected in the table above. Basically, it moves “ancient” Greek history into

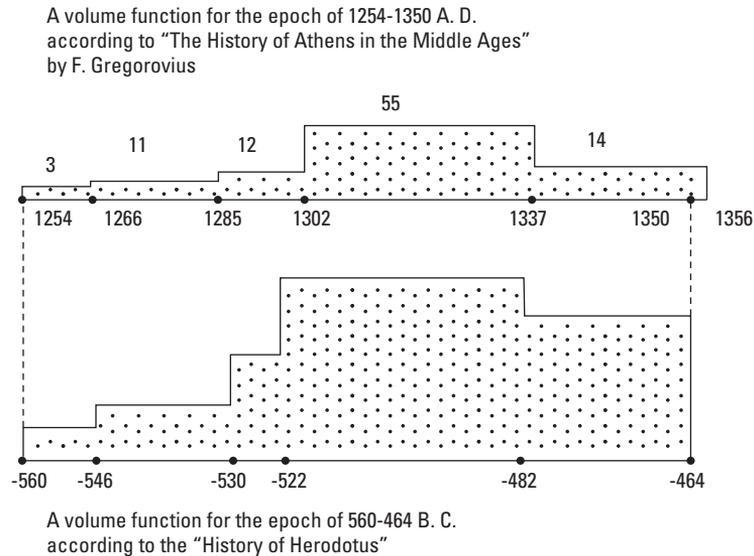


Fig. 3.35. A comparison of "annual volume functions" for the five epochs defined in the works of Herodotus and F. Gregorovius by the historical figures listed above.

the Middle Ages. For each major event of the "antiquity", a mediaeval original is given. If you need to find one for the "ancient" Plato along with his years of life, for instance, you can find Plato in the table and turn to the parallel mediaeval paragraph – in this case the biography of the mediaeval Gemisto Pleton from the XV century A.D.

"Ancient" authors telling us about the "Classical Greece", such as Herodotus, Thucydides etc, are in fact mediaeval authors who had lived in the XIV-XVI century A.D. Their overwhelming majority had nothing to do with falsification of any kind, and consisted of earnest scribes who tried to get real mediaeval events down on paper. They lived in the same epoch

as other chroniclers that we know as mediaeval nowadays – the sole difference being that the "ancient" events were misdated and travelled backwards in time as a result. Furthermore, "ancient" chronicles were edited by Scaligerite historians, who would wipe out every trace of the Middle Ages they could encounter. A lot was blotted out and distorted – however, certain things did survive. All the events in question took place in the XVI-XVII century A.D., or even later.

Still, we aren't trying to present all of the mediaeval characters listed above as finite originals. There are lots of layers and distortions here as well, and they require a separate body of work – which is performed in CHRON5 and CHRON6 to a great extent.