



Fig. 4.16 Perseus and Andromeda by Rubens (1577-1640). We see Perseus, who has just killed the dragon (bottom of the picture) accompanied by his winged horse Pegasus and bearing full semblance to the mediaeval St. George the dragon-slayer on his horse. Taken from [533], Volume 1, page 82. Also see the *Hermitage* album ([990], sheet 95).

The mediaeval St. George is virtually indistinguishable from the “ancient” Paris saving Andromeda. The “ancient” princess Andromeda saved by St. George is wearing a luxurious mediaeval dress.

St. George saving a princess from a serpent, or a dragon, is also portrayed on the painting of the Italian artist Carpaccio (the alleged years 1465-1525/1526). See [368], page 52, and fig. 4.19.

The same “ancient” and mediaeval subject can be seen in the painting by Lucas Cranach (1472-1553), the mediaeval artist (fig. 4.20). George slays the dragon from the back of his horse, and the princess that he saves can be seen in the background. In other words, we see Perseus, or Paris, saving the “ancient” Andromeda or the Biblical Eve. One has to point out that St. George is portrayed killing the dragon with a sword, as opposed to the more familiar spear – just like his double, the “ancient” Perseus.

In fig. 4.21 we see “Perseus and Andromeda” by Morazzone, “probably painted in the 1610’s” ([194], page 434). Although it is nowadays presumed that the painting in question portrays the “ancient” Perseus and Andromeda, what we actually see here is St. George

riding his horse and killing the dragon, with the princess on the right. If it hadn’t been for the name of the painting, any unprejudiced observer would instantly call the painting “St. George slaying the dragon”.

Thus, as soon as we compare several representations of the “ancient Perseus and Andromeda” with the mediaeval pictures of St. George and the princess, we instantly discover them to be very similar, and even perfectly identical in some cases. It is obvious that what we see is the same subject multiplied by various art schools of the XIV-XVII century and different versions of history.

It is also possible that the very same tale of George and the princess became reflected in the “ancient” Greek legend of Jason and Medea. In fig. 4.22 one sees the same subject as presented by a mediaeval picture ([851], pages 16-17). Once again we see the hero (Jason) killing the dragon with a sword, with the beautiful Medea in the background. This scene is almost impossible to distinguish from the pictures of St. George or Perseus the dragon-slayer. As a matter of fact, the name Medea is part of the name Andromeda, or Andro-Medea. See above for the possible origins of



Fig. 4.17 The “ancient” Perseus slaying the dragon from his horse. We see the liberated Andromeda in front. A painting of 1611 by Joachim Wtewael (1566-1638). Taken from [1237].



Fig. 4.18 “St. George and the Dragon” by Paris Bordone (1500-1571). George is saving the woman and killing the dragon. The subject is virtually identical to that of “Perseus saving Andromeda from the serpent”. Taken from [713], page 254.



Fig. 4.19 “The Battle of St. George and the Dragon” by the Italian artist Carpaccio (the alleged years 1465-1525/1526). We see St. George saving a princess from a serpent, or a dragon. Taken from [368], page 52.





Fig. 4.20 "St. George the Dragon-Slayer" by Lucas Cranach (1472-1553). Painted around 1510. We see St. George riding a horse, the dead dragon and the saved princess. Taken from [1310], page 16.



Fig. 4.21 "Perseus and Andromeda" by Morazzone, presumably painted around the first half of the XVII century. Uffizi, Florence. This "ancient" subject coincides with that of "St. George the Dragon-Slayer" completely. Once again we witness the "ancient" tale of "Perseus, Andromeda and the Dragon" to be but a variation of the famous topic of the XIV-XVII, "St. George, the Princess and the Dragon". Taken from [194], page 434.



Fig. 4.22 Jason and Medea. We see Jason killing the dragon, with Medea behind him. The picture looks identical to those of St. George. Taken from [851], pages 16-17.



Fig. 4.23 An old drawing of St. George from the Dmitrievskiy Cathedral in Vladimir. We see the princess saved by St. George in the background. Taken from [568], page 17.



Fig. 4.24 A rare old drawing of St. George from the Ryurik Fortress in Ladoga dated to the alleged XII century. Apart from seeing the princess saved from the dragon by St. George, we observe a peculiar detail – namely, that she has the dragon on a leash. Taken from [568], page 113.



Fig. 4.25 A close-in of St. George from the Dmitrovsky Cathedral in Vladimir. Taken from [568], page 17.



Fig. 4.26. A side-face representation of an “ancient” Mexican ruler by the name of Chan Bahlum (possibly, Khan Belyi – “The White Khan”) from a stone plate in Palenque, Mexico. Taken from [1270], page 39.

the name Andromeda. In figs. 4.23 and 4.24 we see two other old pictures portraying St. George that are rather interesting ([568]).

One has to point out that the picture of St. George from the Dmitrovsky Cathedral (figs. 4.23 and 4.25) is very similar to the mediaeval American effigies of gods ascribed to the Mayans. We provide two ancient Mexican pieces of artwork in figs. 4.26 and 4.27 ([1270], pages 39 and 53). Such similarity of styles may possibly indicate the proximity of the mediaeval Russian and Mexican culture.

Let us sum up with the theory that the following well-known subjects duplicate each other:

- 1) The Biblical Adam and Eve (as well as the treacherous serpent).
- 2) The “ancient” Greek Paris and Helen, or Venus.
- 3) The “ancient” Perseus and Andromeda (and the serpent).
- 4) The “ancient” Jason and Medea (and the serpent).
- 5) The mediaeval St. George and the princess (and the serpent).

In Chapter 3 of CHRON2 we formulate the hypothesis that the “ancient” legend of the “judgement of Paris” (or P-Russ choosing one goddess of three) may have its roots in the mediaeval choice of one of the several confessions that existed at the time. This is apparently a partial reflection of the well-known story from mediaeval Russian history, when Prince Vladimir chose Christianity out of several religions that he was offered. This may have been the real “choice of P-Russ”, or the choice of Vladimir (Master of the World).



Fig. 4.27. An ancient sculpture of a Mexican ruler by the name of Pacal in Palenque, Mexico. This sculpture is also occasionally referred to as “The Head of the Young Warrior. The Scripture Temple sepulchre. Palenque” ([383], page 191). Taken from [1270], page 53.