

## CHAPTER 4

# The superimposition of the Bible over the phantom and real Eurasian events of the Middle Ages after a shift of 1800 years

### INTRODUCTION

Let us remind the reader that what we see on the global chronological map as presented in **CHRON1**, Chapter 6, and in fig. 3.1 from Chapter 3 of **CHRON2** is the system of chronological shifts as discovered by the author in the “Scaligerian history textbook”. It is most useful for a better comprehension of the present chapter.

In figs. 4.1, 4.2 and 4.3 we see the chronological shifts in question with the indication of the primary mediaeval events that were arbitrarily moved into deep antiquity by the Scaliger-Petavius school. In fig. 4.4 we see a condensed rendition of the data in question, with the “Scaligerian textbook” divided into individual sections, the key events of every such section marked as such. This division is convenient when we compare the “Scaligerian textbook” to the Bible. The superimposition in question is demonstrated in fig. 4.5. For the sake of convenience, we have divided a part of the Bible into 16 sections, beginning with the Genesis and ending with the book of Esther. They are numbered 1-16 in figs. 4.44 and 4.45. We shall draw a table that shows which parts of the Bible fall into the 16 sections in question.

The Biblical sections are as follows:

- 1) Genesis 1-3,
- 2) Genesis 4-5,
- 3) Genesis 6-9,

- 4) Genesis 10,
- 5) Genesis 11:1-11.9,
- 6) Genesis 11:10-11.32,
- 7) Genesis 12:1-13:1,
- 8) Genesis 13.2-18:14-38:30,
- 9) Genesis 39-50, Exodus 1-14,
- 10) Exodus 15-40, Leviticus, Numbers, Deuteronomy, Joshua,
- 11) Judges 1-18,
- 12) Judges 19-20,
- 13) Judges 21, Ruth, I Samuel, II Samuel, I Kings 1-11,
- 14) I Kings 12-22, II Kings 1-23,
- 15) II Kings 24-25,
- 16) The fall of Jerusalem and the Babylon captivity: II Kings 24-35, II Chronicles 36.

Apart from that, another rendition of the sections 13, 14 and 15 is given in I Chronicles and II Chronicles. The events comprising these 16 sections become distributed over the period of 900 A.D. – 1500 A.D. after the 1800-year shift forwards as suggested by the authors. More precise chronological confines of the sections shall be indicated in the parallelism table below. Bear in mind that the 1800-year shift is far from sufficient in order to return the Biblical history to its proper place in the Middle Ages; we shall have to move it even closer to our age (see **CHRON6** for a more detailed account).



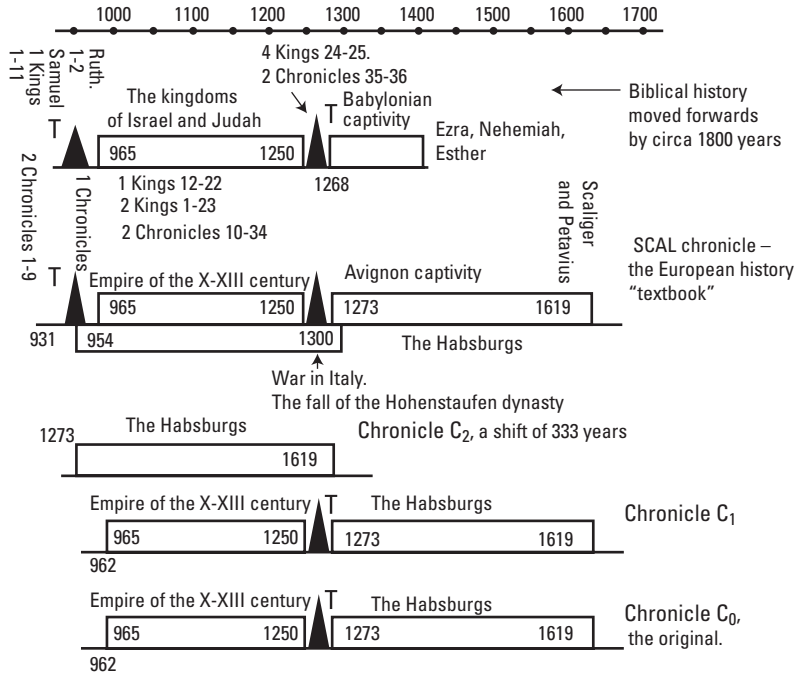


Fig. 4.3 A detailed representation of the global chronological map and the system of the three chronological shifts. Part three.

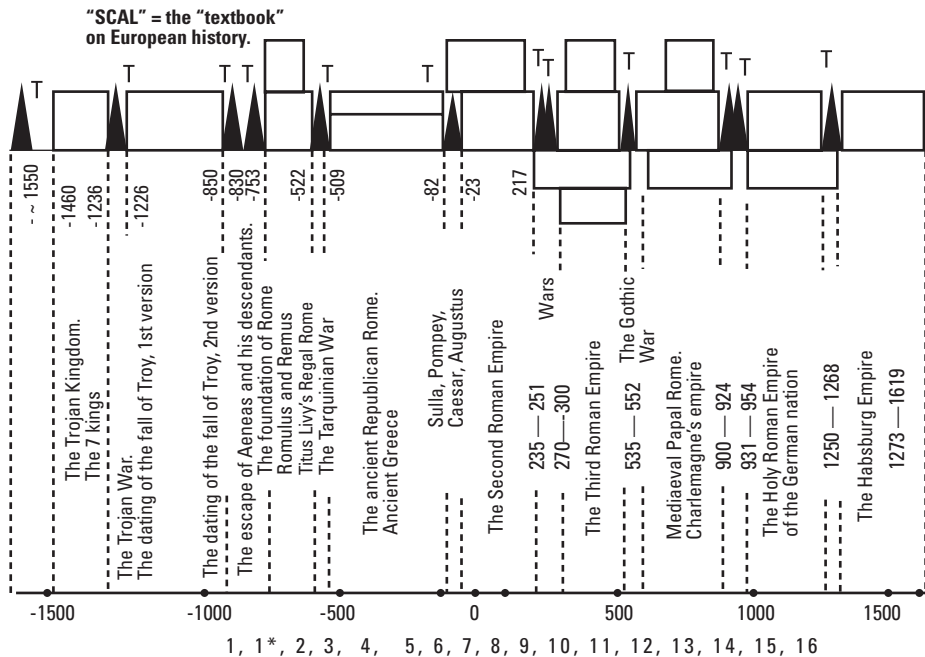


Fig. 4.4 The "Scaligerian history textbook" and its 16 periods duplicating the respective Biblical epochs.

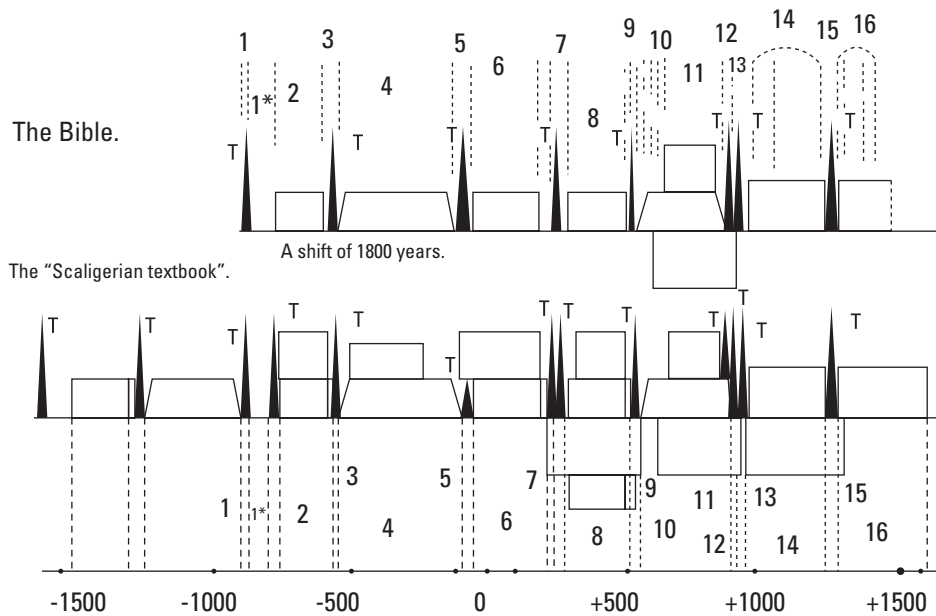


Fig. 4.5 The parallelism between the sixteen periods of the “Scaligerian history textbook” and the sixteen corresponding sections of the Bible.

We have discovered these parallelisms, or superimpositions, as a result of processing the Biblical texts statistically and comparing them to respective texts describing the European and Mediterranean history in Scaligerian datings. In the present chapter we shall present the “biographical parallelism” between historical events that identifies the Bible with the European “Scaligerian textbook”.

We suggest to shift the entire Biblical chronology as a whole by roughly 1800 years forwards in time and then compare Biblical history to European history in consensual Scaligerian datings. We suggest to compare the events in question following one and the same rigid chronological formula:

$$\begin{aligned} \text{The Scaligerian European dating} &= \\ &= \text{the Scaligerian Biblical dating} + 1800 \text{ years.} \end{aligned}$$

In other words, in order to get the Scaligerian dating X we must add 1800 years to the correspondent Biblical dating in the very same Scaligerian chronology and then compare the Biblical events to their European counterparts dated in this manner nowadays.

Since the beginning of the Bible contains no absolute historical dates, the comparison formula of  $X = T + 1800$  years shall only begin to function properly once we get to actual Biblical datings.

The present chapter shall use the symbol “a” to denote Biblical fragments in Scaligerian datings, whereas the symbol “b” shall stand for respective parts of the phantom Eurasian history after a 1800-year shift. Finally, the symbol “c” will be used for referring to the fragments of the *real XI-XVII century history* that can be identified as corresponding passages from the Bible after a number of additional shifts forwards. Let us reiterate that in many cases “getting to the true history” requires a great deal more than a mere shift of 1800 years.

Let us make an important observation in re the fragments marked “c”. Most of these parallelisms shall be related in CHRON5 and CHRON6. Therefore, some of them may seem hard for comprehension during the reading of the present volume. Therefore, we recommend the reader to come back to them once again, after having read CHRON5 and CHRON6. Still we decided to present the “c” sections in the present volume, without putting them off “for later”. The reason for this is that they occupy a natural position in the table that

we cite below, making it quite complete. Splitting it up into several stages (as in relating the preliminary parallelisms of a secondary nature first, leaving the primary ones for some later point) is hardly justified. Therefore, the author of the present book decided to leap ahead and cite the results that shall only appear in CHRON5 and CHRON6 here, which is to be borne in mind when one reads the “c” sections.

## 1. GENESIS 1-3. THE TALE OF ADAM AND EVE. THE FALL AND THE BANISHMENT FROM EDEN These events of the XI-XVI century epoch were initially shifted by the chronologists into the VIII century B.C.

### 1.1. The description of the parallelism

The events that we analyse here are related in Genesis 1-3. We shall refrain from delving into the reasons why the so-called “long Biblical terms” came to existence (such as the multi-centenarian lifetimes of certain Biblical patriarchs). These long terms may be reflecting the durations of the respective Biblical periods briefly referred to in the Bible by the names of the key historical figures that were active in the epoch. We shall proceed from left to right along the graphs in figs. 4.1, 4.2, 4.3 and 4.5, without missing any historical periods or chapters of the Bible. For the most part, we shall just linger on the collation points of the adjacent sections, or periods. We find out that these collation points are most frequent where we encounter the duplicates of the war of the XIII century A.D. These duplicates are distributed all along the “Scaligerian textbook”, and can also be found in the Bible. They are marked by black triangles with the letter T in figs. 4.1, 4.2, 4.3 and 4.5.

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- a) *The Bible*. A religious book containing descriptions of a large number of historical events.
- b) *European chronicles in the erroneous Scaligerian dating*. They are given in the same order as reflected in the consensual Scaligerian chronology. These chronicles are of a more secular and rational character.
  - ■ c) *Real mediaeval events in the correct dating*.
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- 1a. *Genesis, Chapters 1-3. Adam and Eve, the forbidden fruit, and the banishment from Eden.*
- 1b. *The first period of the phantom European history*. Approximately the alleged VIII century B.C.
- ■ 1c. *Real mediaeval events in the correct dating*.

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1.1a. *The Bible*. In the beginning of the Book of Genesis we find the tale of Adam and Eve – the progenitors of humanity who had lived in the Garden of Eden. The Bible refers to Eden as to “paradise”, or some salubrious region. The term “Eden” is also encountered in the Books of the Kings. When we transfer certain Romean and Byzantine chronicles to the West, the region of “Eden” may be identified as some part of Western Europe, qv in CHRON2, Chapter 1 – the secession of Eden (Edom) in the divide of the Roman (Romean?) Empire into two parts, the Western and the Eastern. The hypothesis concerning the original location of Eden and Paradise is formulated in CHRON5.

A propos, in fig. 4.6 we see a mediaeval engraving entitled “The Progenitors” (Adam and Eve) that dates to the XV century ([714], page 121). Adam and Eve are dressed in typically mediaeval attire. Therefore, the tradition of portraying Adam and Eve naked or wearing primitive pre-historical loincloths is possibly a result of a later age, when Western European art became influenced by the “novel trends” of the Reformation epoch, when the depiction of nude figures became a common phenomenon (possibly to counter the substantially more chaste style of Orthodox and Muslim art, qv in CHRON1, Chapter 7). Let us make the following general observation in this respect: most probably, all of the “ancient” sculptures, paintings, frescoes etc portraying humans in the nude date to the epoch of the XVI-XVII century A.D.

- 1.1b. *The “antiquity”*. The Trojan War of the alleged XIII century B.C.
- ■ 1.1c. *The mediaeval original*. The great war of the XIII century A.D. that took place in Byzantium and Czar-Grad, one of the most prosperous countries of Eurasia, must have served as the original for the legends men-



Fig. 4.6 A mediaeval engraving portraying Adam and Eve wearing mediaeval clothes. Anonymous German artist of late XV century. Nude representations of Adam and Eve (as well as a large number of “ancient” characters) belong to a later epoch, when the Western European art of the XV-XVII century was infiltrated by “the act trend”. Taken from [714], page 121.

tioned above. The Crusaders were avenging the crucifixion of Emperor Andronicus (Christ) that took place in Czar-Grad in 1185, qv in our book entitled *King of the Slavs*. When a part of Byzantine history became transferred to Italy, the centre of these events became the alleged region of Italian Rome (on paper only). According to the dynastical parallelisms described in Chapter 1 of CHRON2, the history of the Israelite (Theomachist) Kingdom reflects the Roman Empire of the alleged X-XIII century A.D. and the Habsburg Empire of the XIII-XVII century A.D., also known as the Great = “Mongolian” Empire of the XIV-XVI cen-

tury. The term “Israelite” translates as “Theomachist”, whereas the term “Judaic” – as “Theocratic” (see [544], Volume 1).

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- 1.2a. *The Bible*. The “rebellion” of Adam and Eve against God, or their failure to obey his orders (Genesis 2-3). Adam and Eve “rebel” and refuse to obey God when they taste of the “forbidden fruit” (allegedly an apple).
- 1.2b. *The “antiquity”*. The Trojan War of the alleged XIII century B.C.
  - ■ 1.2c. *The mediaeval original*. The war in Byzantium and the fall of the New Rome in the XIII century A.D. Its superimposition over the Trojan War of the alleged XIII century B.C., the Gothic War of the alleged VI century A.D. and the Tarquinian War of the alleged VI century B.C. is described in CHRON2, Chapter 2.
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- 1.3a. *The Bible*. The disobedience of Adam and Eve results in their being banished from the Garden of Eden by God (Genesis 3:23-24). Adam and Eve leave the Paradise and the blessed land of Eden, never to return. This is the legend of the famous “fall”.
- 1.3b. *The “antiquity”*. In the duplicate that became shifted into the “antiquity”, the Trojans = Goths = Tarquins who had lived in Italy for a certain period of time become banished after the great war. This event is identified with the Biblical “Exodus”. The nation of TRQN leaves the empire forever. See CHRON2, Chapter 2 for a definition of the term TRQN.
  - ■ 1.3c. *The mediaeval original*. What we really encounter here is most probably the legend of the inhabitants of Czar-Grad leaving the city after its capture in the XIII century A.D. The refugees and the victors chasing them move Westwards, towards Italy, among other places. The Slavic conquest begins, and it also affects a part of Western Europe, qv in CHRON5.
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- 1.4a. *The Bible*. Eve is to blame for the disobedience and the banishment, or exodus. Thus, what we see in the beginning of the Book of Genesis is

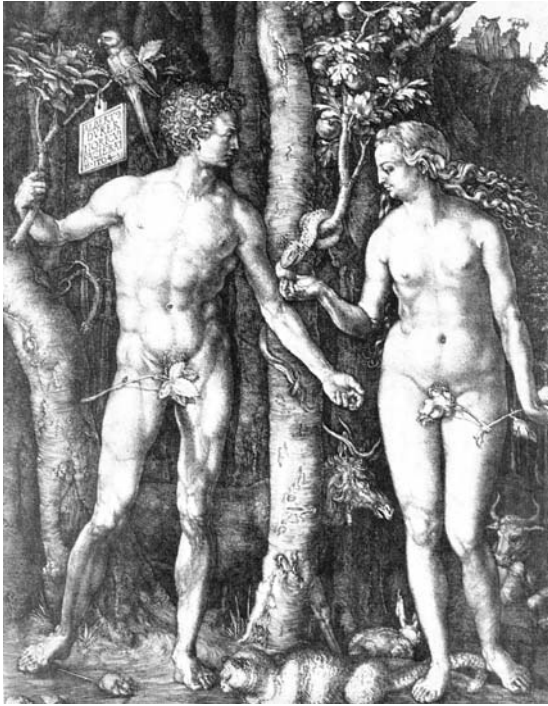


Fig. 4.7 “Adam and Eve”, an engraving by A. Dürer (1504). Taken from [1232], sheet 18.

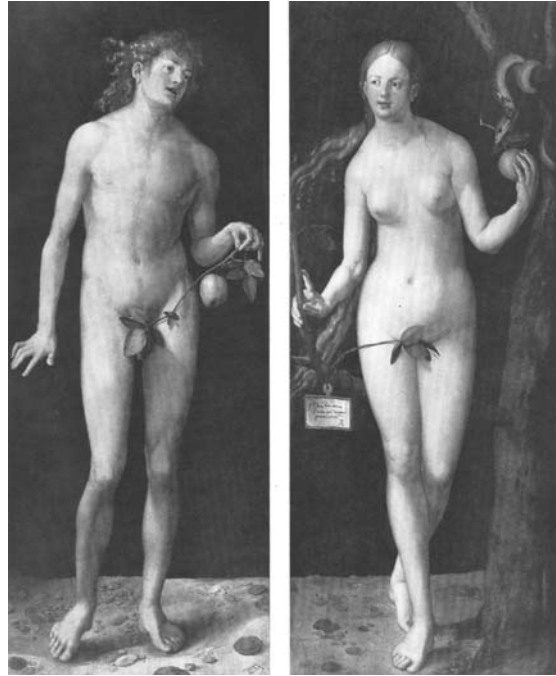


Fig. 4.8 “Adam and Eve”, a painting by A. Dürer (1471-1528) dating to 1507. We cannot quite see whether Eve is giving the apple to Adam, or vice versa. Taken from [1232], sheet 18. 3

the special “legend of a woman” whose reprehensible behaviour results in the banishment from Eden.

- 1.4b. *The “antiquity”*. Helen is the reason for the XIII century war and the resulting banishment (exodus). All the duplicates of this war – the Trojan, Tarquinian and Gothic versions, begin with the “legend of a woman” whose misbehaviour (or some tribulation of a sexual nature involving her) serves as the casus belli. It is most likely that the reference to a “woman” really implies a religion, and the legend in question is really an allusion to a religious dispute or a choice of confession.

1.5a. *The Bible*. The actual reason of Adam and Eve “rising against God” (Genesis 2-3) is their alleged refusal to obey God and refrain from eating the fruit borne by the tree of knowledge of good and evil (Genesis 2:17 and 3:6-7). The forbidden fruit is presumed to have been an

apple. Adam and Eve disobey the order; Eve took an apple and offered it to Adam, qv in A. Dürer’s engraving (fig 4.7, [1232]). Both of them taste of the apple, Eve being the initiator. Apparently, the Biblical Eve is a double of the “ancient” Helen/Venus/Aphrodite from the secular version.

- 1.5b. *The “antiquity”*. Trojan chronicles name the casus belli for the Trojan War of the alleged XIII century B.C. as the so-called “Judgement of Paris”, which resulted in Venus, the goddess of love, winning the contest. She promises Paris to make Helen his wife, and a series of disastrous events unfurls. A well-known detail of the “Judgement of Paris” is the apple given by Paris to the winning goddess, the so-called “apple of discord”.
- 1.5c. *The mediaeval original*. The Biblical rendition is obviously close to its “ancient” secular double. The legend is most likely to refer to a choice of a single confession from

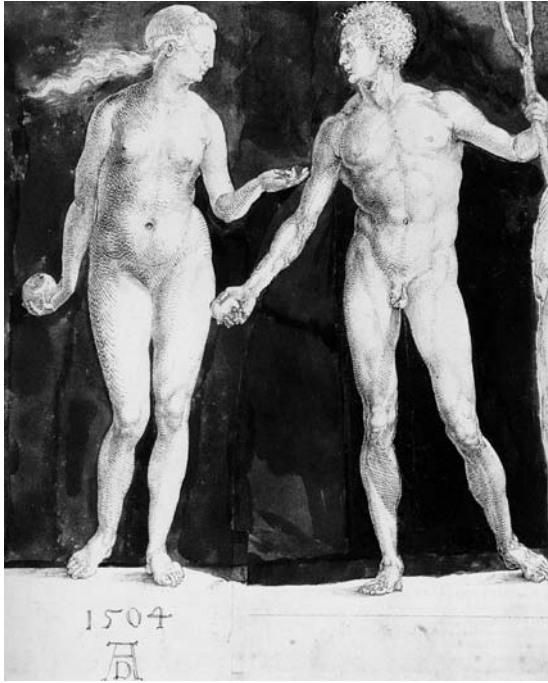


Fig. 4.9 “Adam and Eve”, a drawing by A. Dürer. We see the moment when the apple is passed from one character to another (it is either Adam giving it to Eve, or the other way round). Taken from [1117], page 67, ill. 66.

three possibilities in the crusade epoch of the XIII-XIV century A.D., when the formerly integral Christianity underwent a schism, and the issue of confession choice became a poignant one, qv in CHRON5 and CHRON6.

1.6a. *The Bible*. The tale of Adam and Eve sharing the apple (forbidden fruit) between them is a very popular subject in ecclesial art. It is generally assumed that Eve gave the apple to Adam; however, certain mediaeval artists painted the scene in such a manner that one may get the idea that it is Adam who gives the apple to Eve (see Dürer’s engravings in figs. 4.8 and 4.9, for instance). Both Adam and Eve hold apples in their hands, as if they were passing them to each other. See also “The Fall” by Raphael (1483-1520) in fig. 4.10. Adam and Eve are both holding the apple.

■ 1.6b. *The “antiquity”*. The “ancient” reason for the Trojan War of the alleged XIII century B.C. is the fact that Paris gave the apple of discord to Venus = Aphrodite. This subject is also frequently encountered in mediaeval Roman and Greek art and literature. What we thus see in both versions is the same apple of discord, or forbidden fruit. By the way, it is often hard to tell from mediaeval works of art who exactly gives the apple to whom: Paris to Venus or the other way round. See another version by Lucas Cranach the Elder in fig. 4.11, for instance, where we get the impression that it is Venus giving the apple to the knight Paris, bending over the latter. Lucas Cranach painted the apple right over the hand of Venus, and her movement is directed towards the knight, as if she were ordering his sword-bearer to give the apple to Paris. Apparently, the pictures of the Biblical Adam and Eve and the “ancient” Paris and Venus are but various representations of one and the same mediaeval legend that couldn’t have appeared earlier than the XIII century A.D.

1.7a. *The Bible*. The role of Eve is quite ambiguous. On one hand, she tempts Adam; on the other, she, in turn, is tempted by the serpent (Genesis 3:13). Biblical commentators tell us that the scene of temptation had a philosophical meaning, and was also referring to the Fall. The “forbidden fruit” had an explicitly sexual connotation in the Middle Ages; the Bible also implies a similar interpretation. The “forbidden fruit” may have been a reference to one of the religions – for instance, the “ancient” Bacchic one with its orgiastic cults, which became banned in the XV-XVI century and thus became the “forbidden fruit”.

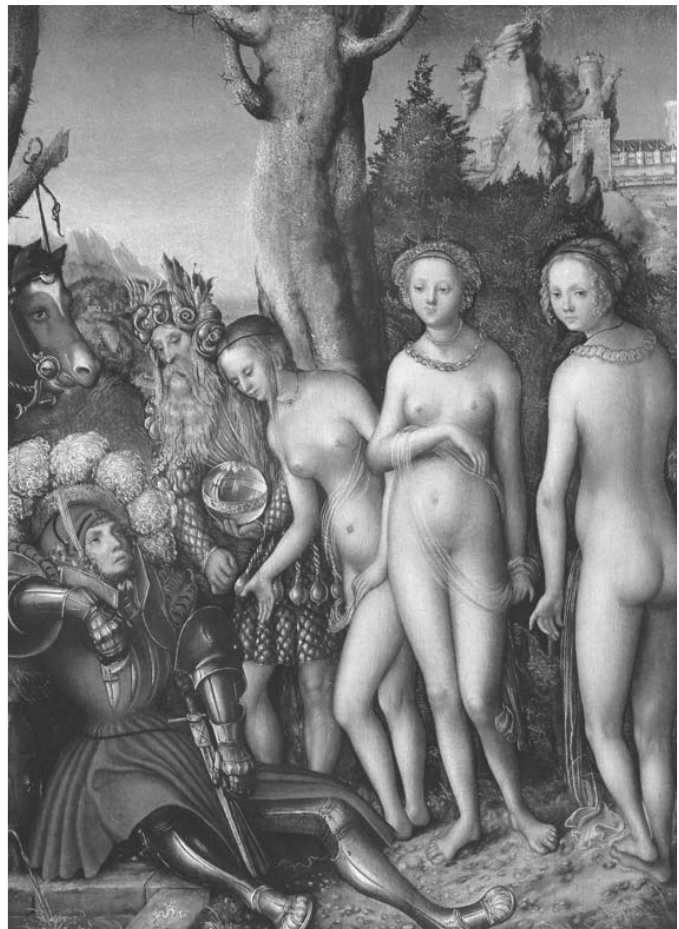
■ 1.7b. *The “antiquity”*. Trojan chronicles emphasize the sexual connotation of the “legend of a woman” – Paris tempts Helen. On the other hand, other versions of the legend ([851]) refer to a “mutual temptation”, or even portray Helen as the initiator. If we are to bear in mind the possible mutual identification of Helen and Venus, the latter can rightly be





Fig. 4.10 Rafael (1483-1520).  
"The fall" (Vatican Museum).  
Taken from [713],  
page 369, ill. 338.

Fig. 4.11 Another version of "The Judgement of Paris" by Lucas Cranach the Elder (1472-1553). The arm-bearer of Paris is holding the "prize of Paris" in his hands, which is either an apple or an orb. According to the modern interpretation of such paintings, Paris is about to give the apple to Venus, who won the contest. However, the scene is depicted in a manner which makes it equally possible that Venus is bending towards Paris and giving the apple to him. Mark that the "apple" is made of crystal and looks more like a royal orb or a globe. The scene might symbolize the entire globe being given to Paris = Adam by a woman = religion (or taken from him). That is to say, religion was spread across all of the continents by persuasion, fire and sword. Taken from [1244], page 47. Also see another version of this painting in fig. 2.54 above.



regarded as the temptress. This ambiguous role of the “ancient” Helen/Venus/Aphrodite is identical to that of the Biblical Eve – the temptress and the tempted.

- ■ 1.7c. *The mediaeval original*. Apparently, Christianity suffered a schism in the XIII-XIV century A.D. the earliest, qv in CHRON5 and CHRON6. The “ancient” cult of Venus or Aphrodite that came to existence in this epoch is considered to have been orgiastic or Bacchic by nature, and referred to as the antipode of the more chaste Orthodox Christianity and Islam. Therefore, certain sources are most likely to have referred to the three main mediaeval confessions of the XIII-XIV century as to “three women”, whereas Paris would stand for the mediaeval Franks (France?), who chose one of these religions – the orgiastic, or Bacchic cult of Aphrodite/Helen, qv in CHRON1, Chapter 7.

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1.8a. *The Bible*. God punishes Eve, inflicting suffering upon her (Genesis 3:16 ff). “I will greatly multiply thy sorrow” (Genesis 3:16).

- 1.8b. *The “antiquity”*. Trojan chronicles also tell report the punishment of Helen (some versions even tell us of her murder, qv in [851]). All of her duplicates in the Gothic and the Tarquinian version are murdered as well, qv in CHRON2, Chapter 2).

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1.9a. *The Bible*. Events involving the apple, or the forbidden fruit, take place in the Forest (or the Garden) of Eden, which is located in Paradise: “And the Lord God planted a garden eastward in Eden... And a river went out of Eden to water the garden” (Genesis 2:8 and 2:10).

- 1.9b. *The “antiquity”*. Trojan texts refer to the judgement of Paris and the apple of discord locate them in the forest upon “Mount Ida” ([851]). Ida is a possible version of the name Eden. As we have already mentioned in CHRON2, Chapter 2, certain texts localize Mount Ida, or the Judean Mountain, in Italy, which may be a reference to the volcano Vesuvius not far away from the Italian Rome.

- ■ 1.9c. *Mediaeval original*. It is possible that the Paradise was a way of referring to some salubrious land near the river Volga, which used to be called “the river Ra” (possibly, *Rai*, or the Russian for “Paradise”). See the map in fig. 4.12, for instance. More details can be learnt from CHRON5 and CHRON6. The river Ra (Volga) is indeed located to the East from Western Europe, where some parts of the Bible were edited. The name *Rai* (Paradise) may have subsequently become used for parts of Byzantium. After the “westward migration” of Byzantine chronicles in the XIII-XIV century A.D., Western scribes could have identified Eden as some region in Western Europe – the area around Rome, for instance, where Vesuvius is located.

**COMMENTARY.** As we already pointed out, “ancient” texts use the name Ra for the river Volga. What are the origins of this name? In order to get an answer it suffices to take another look at fig. 4.12, where the name Ra spells as Rha, which is a possible Latinized version of the Slavic word “*reka*”, or “river”. The word could have become slightly distorted in the rendition of the Westerners and transformed into “*reha*”, or “*rha*” in Latin transcription.

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1.10a. *The Bible*. The Bible locates Eden somewhere near Assyria (Genesis 2:14).

- ■ 1.10c. *The mediaeval original*. This confirms our Russian identification of the Biblical Assyria. We discuss this in detail in CHRON5 and CHRON6. After some of the names had become transferred to the West from Russia as a result of the “Mongolian” = Great Conquest, the name Russia (the Biblical Assyria) may have been used for Germany in Europe. Italy and Switzerland are located close enough to Germany, and so the Biblical Eden could have also been localized in Switzerland after the migration of names.

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1.11a. *The Bible*. Genesis 3:23 and 4:1. The “exodus”, or the banishment of Adam and Eve from Paradise. The birth of the two brothers:



Fig. 4.12 A map of river Volga dating to 1656 which refers to the river using its “ancient” name Ra (spelt as RHA in Latin; possibly derived from the word “reka”). Taken from [90], pages 150-151.

Cain and Abel. Could “Adam and Eve” be a way of referring to an entire nation here?

- 1.11b. *The “antiquity”*. The first period of the phantom European history spans the period between the alleged years 780 and 750 B.C. (see figs. 4.1, 4.2, 4.3 and 4.5). It duplicates the period of the alleged years 251-304 A.D. that we encounter between the Second and the Third Roman Empire, which, in turn, reflects the events of the XIII century A.D. Thus, the exodus or the banishment of the TRQN nation from “Paradise” (the XIII century Byzantium) is also mentioned by Titus Livy in his tale of the Tarquins (TRQN) fleeing Italy after the war. Romulus and Remus, the two brothers, are born, and the foundation of Rome takes place around this time.

- 1.11c. *The mediaeval original*. The war of the XIII century A.D. The name Cain refers to the nations of the Khans, or those of Russia (Horde), whereas Abel is the name used for the Babylonian nations (Byzantium, or Russia/Horde/Turkey). See CHRON6.

## 1.2. Adam and Eve = Paris and Helen = Perseus and Andromeda = Jason and Medea = St. George and the princess

Let us get back to the Biblical story of Adam and Eve (Paris and Helen). Apparently, the famous legend of Perseus and Andromeda happens to be yet another “ancient” double of this story. Andromeda, the daughter of the Ethiopian king, is supposed to have been sacrificed to a monstrous serpent. She was bound to



Fig. 4.13. “Perseus liberates Andromeda” by the Florentine artist Piero di Cosimo (1461-1521) dating approximately to 1513. Taken from [361], page 80.

a tree, or a rock, and left as prey for the serpent, or the dragon. However, the hero Perseus had killed the serpent, saved Andromeda and married her. “Andromeda and Perseus left numerous offspring” ([533], Volume 1, page 82).

This subject is very popular in “ancient” and mediaeval art and literature. “The period when the European playwrights and poets have turned to the myth falls over the XVI-XVIII century primarily” ([533], Volume 1, page 82). Furthermore, the names of Perseus and Andromeda were given to two constellations in the Middle Ages. Virtually all of the mediaeval star charts portray them as a man and a woman. A detailed study of the subject and its mediaeval rendition demonstrates its great similarity to the Biblical story of Adam and Eve and their “ancient” Greek doubles, Paris and Helen.

First of all, let us point out that the names Perseus and Paris are all but identical to each other. Since we have already identified Paris as Adam, Perseus becomes another double of the latter. In fig. 4.13 one sees a painting by the mediaeval Florentine artist Piero di Cosimo (1461-1521) entitled “Perseus Setting Andromeda Free”. It was painted around 1513 and

kept in the Uffizi Gallery ([361], page 80). We see nearly all the key details of the Biblical legend of Adam and Eve represented here. Indeed,

1) Perseus the hero is a double of Paris and thus also a double of Adam, *qv* above.

2) The woman Andromeda is bound to a tree, see fig. 4.13. The Biblical Eve is also painted near a tree from which she picks an apple.

3) The dangerous serpent or dragon that attacks Andromeda is the Biblical serpent that tempts Eve and is also painted near her (*qv* in Raphael’s painting in fig. 4.10, for instance, where the serpent is coiled around a tree).

4) The woman Andromeda is near peril, having been given to the serpent as prey. The Biblical Eve also finds herself in a perilous situation because of the serpent, having inflicted the wrath of God upon herself as a result. The “ancient” Greek Helen, the double of Andromeda and the goddess Venus, also risks her life during the Trojan War, and even dies as a result, according to some versions (see [851] and above).

5) According to the Bible, there was a river flowing through Eden. The legend of Perseus and Andromeda emphasizes that the events take place on the



Fig. 4.14. A mediaeval engraving with Perseus and Andromeda from an ancient book of astronomy. Taken from [544], Volume 4, page 167, ill. 33.

banks of a river or the shore of a sea. The serpent (or dragon) that attacks Andromeda usually appears from the water, *qv* in fig. 4.13.

6) According to the Bible, Adam and Eve are the progenitors of the entire humanity. We also learn of the “numerous offspring” of Perseus and Andromeda ([533], Volume 1, page 82).

7) The very name Andromeda may stem from ADEMO-RDNA, or “*Adama Rodnya*” (the Slavic for “kin of Adam”, or “born of Adam”. Let us remind the reader that, according to the Bible, Eve was created from Adam’s rib. She is his wife, or his next of kin.

In fig. 4.14 we see another mediaeval picture of Perseus and Andromeda from an ancient volume on astronomy (taken from [544], Volume 4, page 167, ill. 33). We see all the abovementioned elements of the Biblical legend of Adam and Eve present: the woman near a rock with a tree over her, with the serpent rising from the water on the right and the hero Perseus, or Paris, on top.

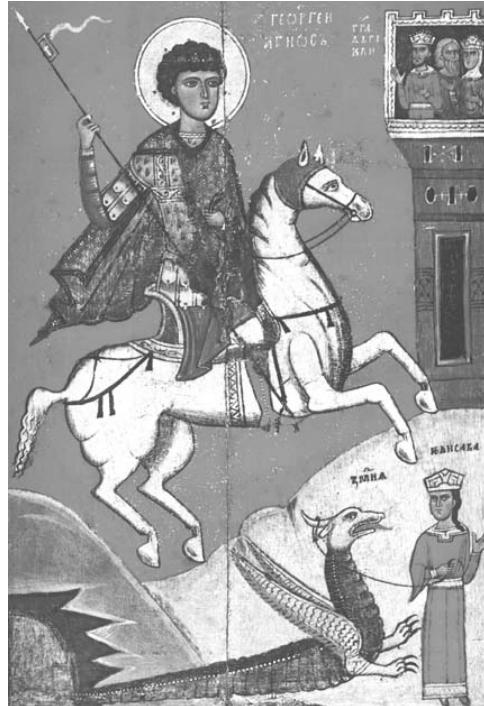


Fig. 4.15 St. George the dragon-slayer. Middle part of the icon entitled “The Life of St. George”. Early XIV century. The Russian Museum, St. Petersburg. Taken from [462], icon 17.

It is possible that the mediaeval St. George the dragon-slayer is yet another reflection of this legend? This famous image can be found in many mediaeval works of art. In fig. 4.15, for instance, we see a Novgorod icon of the XIV century entitled “The Life of St. George”. All the key elements of the legend are present here as well: the princess, the serpent rising from the water, and St. George killing it. Let us point out that St. George is always portrayed riding a horse, likewise the “ancient” Perseus who is always accompanied by his winged horse Pegasus. This horse was often depicted by mediaeval artists. See “Perseus and Andromeda” by P. P. Rubens (1620-1621), for instance (fig. 4.16). The “ancient” Perseus is also portrayed as a rider on a painting by Joachim Wtewael (1566-1637). See [1237] and fig. 4.17.

See also the rather spectacular rendition of the same subject in the painting by Paris Bordonet (1500-1571) entitled “St. George and the Dragon” (fig. 4.18). It was painted around 1525 ([713], pages 254-255).