The greatest fraud that has created European civilization

Anatoly V. Belyakov • Oleg A. Matveychev

TROJAN HORSE
OF WESTERN HISTORY

Anatoly V. Belyakov, PhD., Oleg A. Matveychev, PhD.

What is this book about? This book is about an exciting journey to Troy, both ancient and modern. About the fact that the Trojans defeated the Greeks (not the other way around, as is commonly believed). And that the well-known Greek religion with its anthropomorphism was created artificially for political reasons. The authors assert that the information warfare, the falsification of history—is not an innovation, but the oldest essence of Western way of thinking. The book refutes the conventional wisdom that "history is written by the winners." On the contrary, authors have shown: those who write history become winners. The book is written in bright, vivid and interesting manner for laymen. At the same time it is absolutely scientific and opposed fancy sensational historical fast food. This book is about the struggle for historical truth and justice, which roots us in the world, because without the truth we are orphans.

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To Lidia,
Maria,
Elizaveta,
Svetlana,
Gleb,
Platon.

Be kind, develop your talents
and love the truth!

Alternative Introduction

We've decided not to write a traditional foreword, but to offer ten different answers to the question of what kind of book we have produced, instead.

Here they are:

1. This book is about the fact that the Trojans defeated the Greeks and not the other way around, as it is commonly believed.

2. This book is about the fact that the well-known Greek religion with its specific anthropomorphism was artificially created for some political reasons.

3. This book is about the fact that soft power, information warfare and falsification of history do not constitute innovations, but are the oldest essential features of the Western mind.

4. This book refutes the conventional wisdom that "history is written by the victors". On the contrary, we have proven that the victors are the ones, who have managed to write history.

5. This book is about our postmodern world, where universals contradict one another, each of them entailing

other universals as "my other", and we have shown the horizons in terms of solving the problem of post-modernism.

6. This book tells the story of exciting journeys to both ancient Troy and to modern Troy.

7. This is a book that all will be able to comprehend, not only those educated in human sciences, because it is as bright, lively and entertaining as a mystery thriller.

8. This is a book of science, which opposes the fashionable sensational historical junk food that has recently appeared in bookstores under the anarchic banner of "Anything goes"[1].

9. This book is about the struggle for historical truth and justice, immersing us in the world, because without truth we are orphans.

10. This book is about history unfolding like a musical piece, and by an audible note we can't guess the previous note, and neither we can predict the next one or project the present into the past and the future. To hear the music of history one must have the historical ability to hear.

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[1] Paul Feyerabend, *Against Method: Outline of an Anarchist Theory of Knowledge* (London, 1975).

Mega-mall to megaron. Pilgrimage to the land of Homer

It took us half an hour to get from Europe to Asia. This it the exact amount of time it takes for a car-ferry connecting the Gallipoli peninsula with the Anatolian coast to cross the Dardanelles. We got to our final destination in about an hour from the fishing town of Gelibolu. During this last part of our journey we were overtaken with a special feeling. The road to Troy! This phrase so full of solemnity put us into a poetic mood. We felt like echoing Homer's Zeus:

> For of all cities beneath sun and starry heaven wherein men
> that dwell upon the face of the earth have their abodes,
> of these sacred Ilios was most honoured of my heart.
>
> *Iliad. IV. 45 – 46.*

The landscape outside the window, however, conflicted with the state of our mind. Scant vegetated low hills alternated with sunflower and small pine wood plantations. Only a thin blue band on the horizon reminded us that we were coming to the centre of what used to be a mighty marine state in ancient

times. Behind a stunted cornfield, we turned to a rural road. In other five minutes we arrived in the village of Tevfikye. It was Ramazan, and Troy was opened for visitors only after 1 p.m. In a café near the souvenir shop we had the very Turkish tea in small glasses and stared at the Greek tourists, who arrived by a huge bus. Deciding not to wait for the opening, but to buy some wooden horses and fridge magnets instead, they finally got back on their bus and moved on to the places where Hellenes had won honor in battles.

Fig. 1. The Troad is the ancient name of the Biga Peninsula, where legendary Troy is located.

Pilgrimage to these lands is a very old tradition. Every such pilgrimage can become a plot of a book, and it often has been a key event in global history.

In 480 B.C., while marching against the Greeks, Persian King Xerxes stopped his troops on the Hellespont coast. Two boat bridges were built across the narrow strait. Suddenly a storm started, destroying the bridges kept together with papyrus ropes, after which the King commanded to lash defiant waters and behead the builders. Before a new ferry was built, Xerxes visited the legendary fortress. According to Herodotus, the King "ascended to the citadel of Priam, having desire to view it, and having viewed and inquired of all that was there, he sacrifices 1,000 oxen to Athena Ilias, while the Magi offered libations to the heroes"[1]. However, the generous hecatomb did not help Xerxes to break the Greek spirit down or to conquer Greece. Having suffered some crushing defeats from the Greeks, having ceded them some of his land and having reduced the country to famine with his military adventures, Xerxes was murdered in the bedroom of his own palace.

In 334 B.C. the flotilla of another great conqueror entered the waters of Hellespont. Having stopped his ship in the middle of the channel, Alexander the Great sacrificed an ox to Poseidon, the God of the Sea. Then he approached the Troad coast and threw a lance onto the dusty ground. For the young king, this was a sign as to the beginning of the conquest of Asia: the "lance conquered" lands were considered to be a gift from the Gods. He jumped off the ship and was the first to get ashore. Since Alexander believed Achilles to be his ancestor, he laid a wreath on the grave of his great grandparent. He took the shield and weapons from the Temple of Athena, and these items brought him luck on the battle field soon after that. The first battle with the Persians took place on the Granicus River near Troy. The army of 40 thousand Persian satraps was

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[1] Herodotus, *Histories*, VII, 43.

smashed with one attack, after which groups of Macedonians
cut through the lands of Asian continent like a knife through
butter...

Later, Alexander ordered to release Ilion from duties and to
equip it with the necessary facilities, because it was his serious
intent to find the capital of his global empire there. His early
death ruined these plans, though. The great empire split into
parts, and the Troad lands with a larger part of Thrace were
passed to Alexander's comrade Lysimachus. Lysimachus built
high ramparts around the town, made people from adjacent
villages settle there and named the town Alexandria[1].

In 48 B.C. after the victory over Gnaeus Pompeius in the
crucial battle at Pharsalia, Julius Caesar came to the Troad.

> He is wandering about the ruins of famous Troy,
> Looking for tracks of the great wall erected by Phoebe.
> The depths of the dead forests and sponks are
> Where the Assaracus palace was—and
> The Divine's temples can hardly stand on the ramshackle
> > stones;
> And all Pergamon is covered with thick blackthorn:
> Even fragments died![2]

Just like Alexander, he believed to have descended from Ae-
neas and pondered moving the throne to the deserted Troy.

Moreover, having visited Troy, Constantine the Great had
been considering founding a new capital there until 330,
when he changed his mind and chose to establish Byzantium
on the Bosporus, another channel, connecting the Black and

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[1] Strabo, *Geography*, XIII, 26.

[2] Lucan, *Pharsalia*, IX, 964–969.

the Mediterranean seas. The Troad seemed a more preferable site for the capital, as from there it would have been possible to control not only the narrow straits, but also the land roads of Asia Minor, facing all the Ecumene[1]. However, the sea was already far from Ilion, and the town lost the key element of its existence, which was the harbour. The Emperor gave the new city on the Bosporus a significant name of New Rome, as it was fated to become the centre of this thousand-year empire; however, while the Emperor was still alive, another city name was approved, Constantinople—"the city of Constantine".

In 354, Constantine's nephew Flavius Claudius Julian made a pilgrimage to Ilion. Rejecting Christianity, which became the national religion of the Roman state in time of Emperor Constantine, Julian expected to find desecrated sanctuaries in Troy. He was surprised to discover that all the Pagan rites were still observed in the Hector's tomb and in the Temple of Athena. Having become the sovereign emperor, he pursued the revival of Paganism and of the Hellenic spirit, due to which his contemporaries nicknamed him "Apostata". However, Julian was bound to be the last Pagan Roman emperor.

On May 29, 1453, the Turkish Ottomans took Constantinople by storm, and Sultan Mehmet II made the city the capital of his state. Morea and Trapezus, the last vestiges of what used to be a great empire, fell under Turkish control in 1460 and

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[1] Ecumene (also spelled œcumene or oikoumene) is a term originally used in the Greco-Roman world to refer to the inhabited universe (or at least the known part of it). The term derives from the Greek οἰκουμένη (oikouménē, the feminine present middle participle of the verb οἰκέω, oikéō, "to inhabit"), short for οἰκουμένη γῆ "inhabited world". In modern connotations it refers either to the projection of a united Christian Church or to world civilizations.

1461, accordingly. The Ottoman Empire was getting ready for further expansion; however, before sending his hordes to Christian Europe, Mehmet the Conqueror decided to visit Ilion. It happened in 1462. By then, the Troad had already been under Turkish rule for about a century.

Fig. 2. The Mehmet II memorial in Istanbul.

For half a millennium Turkish was spoken in the Troad. For new inhabitants of these lands Troy was a tourist attraction in the first place. As early as in the 16th and 17th centuries the

enterprising Turks took Europeans, coming to the Eastern coast of the Dardanelles, to some randomly located ruins, claiming those to be remnants of the ancient Ilion. Nowadays, this tradition has been eagerly taken up by guides, who repeat ancient legends mixed up with the latest myths about the successful Heinrich Schliemann, King Priam's treasures and the great victory of the Greek, allegedly confirmed by archaeological discoveries. The striking landmarks of the new tourist-oriented Troy include the false house of Schliemann in the village of Tevfikye and a large wooden horse built in 1975 for tourists to take pictures with. There are also fragments of antique buildings that the locals took away for their needs. Here or there you can see a bench made of a Doric column capital, or the fence supported with a piece of an ancient monument.

However, such a consumer attitude to ancient history is also typical for us, modern Europeans, used to being fed historical junk food from nice boxes.

Fig. 3. A bench made of Troy artefacts in the village of Tevfikye.

> **The consumer attitude to ancient history is typical for modern Europeans, used to being fed historical junk food from nice boxes.**

If you asked a man from the street about his knowledge of the Trojan War, you would hear a quite confused story based on children books about the myths of ancient Greece, the song Cassandra by Vysotsky, a couple of films like the recent Hollywood *Troy*, or some clichés from block calendars about the heel of Achilles, the Trojan horse and the apple of discord. Even though these sources often contradict each other, the consumer's mind still manages to put different facts together consistently.

So, the story goes that once upon a time there lived King Priam in the city of Troy. After his son Paris was born, the king heard a prophecy that Paris would bring the great empire to an end. Priam ordered to kill the baby, but the tender-hearted servants disobeyed him and left the boy on Mount Ida. A shepherd saved Paris and raised him, and taught him the basics of his trade. One day Paris, who was also called Alexander, was grazing, say, sheep in the mountain pasture, and there he saw three goddesses—Hera, Athena and Aphrodite. They asked the young shepherd to resolve their argument as to which of them was more beautiful. (An apple inscribed "for the fairest" was tossed in the midst of the feast, thus sparking a vanity-fueled dispute among the goddesses about who that apple was intended for). Hera promised Paris power over people, if he chose her; Athena promised him wisdom beyond other mortals had; Aphrodite promised him great love. After some consideration Paris selected Aphrodite, who showed him an image of the most beautiful woman in the water—his wife-to-be.

Then Paris went to Troy, where he was recognized as the King's son. One day Priam and his sons Hector and Paris went to Lacedaemon, the capital of Sparta, to meet Menelaus, the king of that place, to conclude a new trade agreement. Having reached an agreement, the kings arranged a sumptuous feast, and it was then that Paris saw Helen. Helen was the wife of King Menelaus, but Paris realized that she was the very beauty he had seen in the water and couldn't have left without her. The circumstances were the best for his solution. The following day, Menelaus left for Crete on business. As they say, while the cat is away, the mice will play. Charmed by handsome Paris, Helen sailed with him to Troy, where the lovers legitimated their marriage.

In any epoch abduction of one's wife has been an inconceivable insult. In the Trojan era, it was casus belli. Upon returning to Sparta, Menelaus became furious. He summoned the kings of friendly states, and they decided to attack Troy with all their joint military power. They outfitted one thousand ships. Tens of thousands of soldiers in copper helmets with horse-hair crests believed they would engage in a blitzkrieg and reap some good reward. Among them were the heroes Achilles and Ajax, the artful Odysseus, the old wise Nestor, and they were led by the brother of Menelaus, the ferocious King Agamemnon. Though, weather conditions did not favour their campaign. There was no leading wind, and thus, Agamemnon ventured upon an awful deed of killing his daughter Iphigenia to favour the gods. Upon spilling her blood on the sacrificial stone, the wind changed, and the vast Greek fleet headed towards the Trojan coast.

Counting on an immediate victory was a mistake, though, as the Trojans avidly defended their city tooth and nail, refusing to surrender the abducted queen. The siege of this city contin-

ued for nine years, with no side able to gain the upper hand. However, in the tenth year Achilles and Agamemnon had a row, and that became the turning point in the course of this war. During one of the raids to a suburb of Troy Agamemnon captured the daughter of the priest Chryses. The grieving


Fig. 4. Lucas Cranach the Elder. The Judgment of Paris (1528).

father asked the King to release his daughter taken hostage, and having been refused , he pleaded with Apollo to curse the Greek army with pestilence, which Apollo did. The terrible illness took down the Achaeans, and Achilles on behalf of the public demanded that their leader returned Chryseis to her father. Chryses gathered his darling, and Agamemnon received Achilles' prisoner Briseis for compensation. Achilles felt hurt, got angry and refused to participate in battles. He asked Zeus to take revenge upon Agamemnon for this loss by allowing the Trojans to score military success. Zeus met his request, and the Trojans led by King Priam's son Hector managed to make their way to the Greek vessels and to start a small fire there. Patroclus, the best and only friend of Achilles, engaged in battle with Hector and was killed. Broken hearted, Achilles put aside all his pointless and minor villainous acts and went for revenge. Having taken out thousands of Trojans on his way, he forced his way towards Hector, challenged him to fight and killed him in view of Priam, watching the combat from the fortress walls. Then he tied the opponent's body to a chariot and dragged it three times around the fortress walls.

Fig. 5. Franz Matsch. Triumph of Achilles (1892).

At night, Priam quietly came to Achilles' camp and begged the Champion to return his son's body. Shocked by the old man's courage and torn by guilt for his friend's death, Achilles agreed to his request.

However, the death of the best warrior of Ilion didn't profit the Greeks at all, especially since they also lost their best fighter very soon after that. Paris managed to shoot Achilles with an arrow in his only weak point, his heel. Then Odysseus, the King of Ithaca, devised an artful trick. He proposed to make a huge wooden horse to be gifted to the Trojans, and to put the best Greek soldiers inside it, and to take the fleet from view of the fortress defenders. After the Trojans awoke, they would see the horse and drag it inside the city, after which the soldiers of that special squad would leave the horse, kill all men, have their way with all women and burn everything they see.

And this trickery was managed. Despite protests of Cassandra, the sister of Paris, and admonition of the priest Laocoön saying "Beware of Greeks bearing gifts!", the Trojans dragged the monstrous thing into the city. To do that they even had to take a part of the fortress walls to pieces, as the Greek gift was so great. Everything was over that very day. Priam and Paris were killed, Helen was returned to Menelaus, and the city was wiped from the face of the Earth. Only few survived and, led by the Dardian King Aeneas, they left their native land in search for a new motherland, and, after many years of wandering and dangerous encounters, they ended up in Italy on the bank of the Tiber River.

This is the story told in fictional and documental films, articles in popular magazines, and even school textbooks—along with stories that every intelligent person should know, in par-

ticular, rumors about the gold of Troy ("that what's-his name Schliemann"), and cunning Stalin having secretly removed the treasure from prostrated Berlin, plus stories of blind Homer with a lyre in his hands. However, the more intelligent audience tends to clarify the details of this picture basing on so-called scientific evidence.

It appears that the main books of Homer narrate only a small part of the above-mentioned events. Only fifty days in the ten years of the siege of Troy were worthy of the bard's notice. The *Iliad* starts with a description of Achilles' anger about being deprived of his legal prey—Briseis. The poem ends with Patroclus' funeral, followed by Hector's funeral. To a large extent, despite many battle scenes, this poem is not about war but about a quarrel between the leaders of two powerful tribes—the Mycenaeans and Myrmidons—and about the fatal consequences of that quarrel for the union of Achaean states.

> **Despite many battle scenes, the *Iliad* poem is not about war but about a quarrel between the leaders of two powerful tribes—the Mycenaeans and Myrmidons—and about its fatal consequences for the union of Achaean states.**

The *Iliad* tells us about the whining nature of invincible Achilles, who couldn't hold back his tears while complaining about Agamemnon to his mother; about cowardly Paris, who like a hare ran away from Menelaus on the battle field; about Helen being peevish and shaming her husband for being afraid of laying down his life in an uneven confrontation with one of the best Greek soldiers:

> Thou hast come back from the war; would thou hast perished
> there, vanquished by a valiant man that was my former lord.
>
> *Iliad. III. 428–429.*

Homer told the story about the wooden horse in his another
poem, the *Odyssey.* By the way, we can learn from it that the
Trojans nearly fought, trying to decide ,what to do with the
horse.

> Either to cleave the hollow timber with the pitiless bronze,
> or to drag it to the height and cast it down the rocks, or to
> let it stand as a great offering to propitiate the gods...
>
> *Odyssey. VIII. 507–510.*

Apparently, the Trojans considered the horse to be not a
gift to the city (why would that be, though?), but rather
a sacrifice to Poseidon, that the Greeks left behind before
departing from the battle field. Thus, they decided to drag
their trophy (or a souvenir, to use the up-to-date language)
in. Don't tourists coming to Troy from Istanbul or Izmir do
the same? What do the wooden horses that tourists let into
their houses hold?

All other events of the Trojan War—from Helen's abduction
to the Exodus of Aeneas—are described in the surviving frag-
ments and retellings of the so-called Cycladic poems, as well
as in works of later writers such as Aeschylus, Sophocles,
Herodotus, Thucydides, Virgil, etc. From these additional
sources we can learn that the fate of Iphigenia wasn't too
tragical: at the moment she was to be sacrificed, she was saved
the goddess Artemis, who hid the girl in a cloud, took her to
Tauris and made her a priestess. You can also learn that the
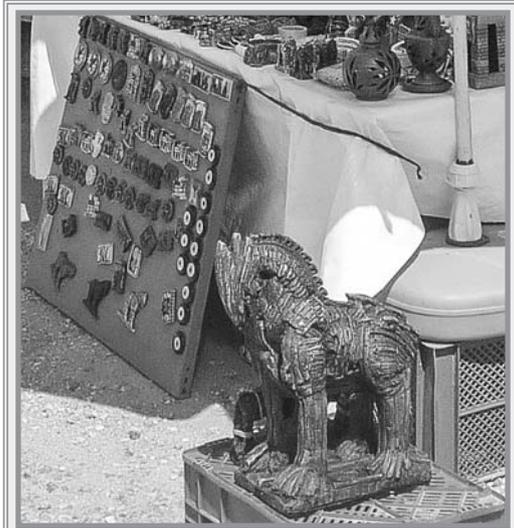
Fig. 6. The souvenir shops in Tevfikia are full of Trojan horses.

wooden horse was made not by Odysseus, but by Epeius, and that there were three thousand men inside it. For instance, one can also learn that during the Trojan War there was only something like a holographic image of Helen in Troy, and that she herself stayed in Egypt and was faithful to her husband through all these years[1].

By the way, not ten but twenty years passed since Helen had been abducted till the end of the Trojan War (the Greek troops were really delayed on their way to Ilion, but we'll come back to this fact later). Helen herself recalls it, while mourning over Hector:

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[1] Pseudo-Apollodorus, *Bibliotheca*, Epitome, III, 5.
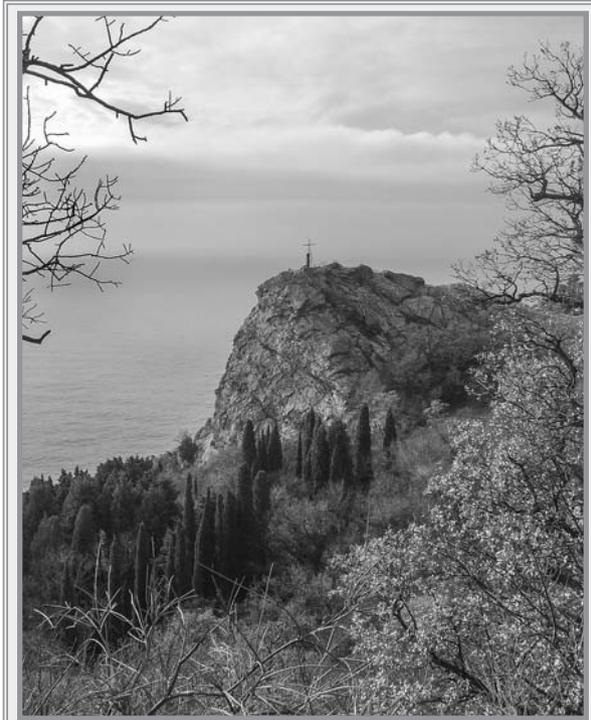
Fig. 7. The Iphigenia Rock in the Crimea
(village of Castropol), where, according to legend,
Agamemnon's daughter was hidden.

For this is now the twentieth year from the time when
I went from thence and am gone from my native land.

Iliad. XXIV. 765–766.

Thus, it appears that by the end of the war, Helen, "a person who set thousands of ships afloat", was already quite an elderly lady then. And if Paris' faithfulness is worth of delight in the

Fig. 8. Dante Gabriel Rossetti. Helen of Troy (1863).

light of the aforesaid, the patience of his compatriots is per-
plexing, on the contrary. Should they have suffered years of
hardships for the sake of a fading foreign matron? For pity's
sake! Those Trojans were nearly saints!

This is how the legend of Troy is known to the most in-
formed intellectuals, who are rather few! But those who
went through the trouble of reading Homer's poems in full
and attentively, rather than looking them through are even
fewer. "I've read the list of ships up to the middle,"[1] Osip
Mandelshtam admitted. However, it should be noted that
the relevant song "Beotia or the Catalogue of Ships" is a

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[1] Osip Mandelstam, *Stone* (N.Y.: Princeton University Press, 1981).

wonderful remedy for insomnia. The best known Russian translation of Homer's *Iliad* is that of Nikolai Gnedich, the contemporary of Pushkin. Extremely beautiful, but heavy and archaic, this version has sent several generations of readers into sound sleep. Translations by Vikenty Veresaev and Pavel Shuisky are not as popular; they are more modern and better accord to the letter of the original, though, the spirit of the poem was lost. Therefore, maybe that is why these versions are not so popular.

> For Homer's contemporaries, the style of the *Iliad* and the *Odyssey* sounded as peculiar as the style of Gnedich is for us. It combines the dialectical features of the Aeolian language and that of the Ionic Greeks, who, by the 10th century B.C., began to colonize the Aegean Region and the North-Western part of the Anatolian coast, and the archaisms of rhapsodies of the Mycenaean epoch, poetic tradition of which reached Homer from the distant past. "That language was clear to listeners, who, since childhood, were used to the songs of Homeric bards—the creators and performers of Greek epos—although, in real life, nobody spoke that language. The unusual language emphasized the singularity of the events described and helped listeners to get transferred to the world of the heroic past, where people were in every respect considerably stronger and braver than people of that days . Even if an expression wasn't clear to the public, this redoubled authority of the Homeric bards, who seemed to know things that simple people did not know of"[1].

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[1] A.I. Zaitsev, "Ancient Greek Epos and the Iliad by Homer", *Homer. The Iliad* (St. Petersburg: Nauka, 2008); p. 398.

It is noteworthy that things in the West go as such: academic circles there still accept the old "classical" translations of Homer, although, for the purpose of public enlightenment, they issue cut versions of the *Iliad* and its brief narrations, or even comics. In due time, the novel by Alessandro Baricco An Iliad[1] became a box-office project. This Italian writer tries to interpret the classic poem in a new way, removing everything that had to do with Gods, fate and other empyreans from it, which a modern reader would be unable to understand.

Well, even in the book-concerned 19th century the *Iliad* was not considered to be entertaining reading. In 1884 Ulrich von Wilamowitz-Moellendorff, maybe the greatest Homer specialist of that time wrote, "Now Homer is no longer a widely read poet... Even most philologists largely know him as poorly as Christers know the Holy Bible"[2]. We hope to refer to Mr. Wilamowitz again and again in our work. Now we simply state that most of the people living today, just like the generation of our grandparents, have not read Homer thoroughly and thoughtfully enough to ask the essential questions:

1. Did Troy really exist or was it only a myth, and is it useless to look for it on the perishable Earth?

2. Did the Trojan War really take place, or is it a poetic fabrication intended to make people think about the nature of force and weakness, bravery and cowardice, anger and generosity, about boredom of immortality and greatness of death?

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[1] Alessandro Baricco, *Omero, Iliade* (Collana Economica Feltrinelli, Feltrinelli, 2004).

[2] L.S. Klein, *Bodiless Heroes: Origin of the Images of the Iliad* (St. Petersburg: Khudozhestvennaya Literature, 1992); p. 4.

3. Did the Greeks win that war, as Homer and the whole antique tradition insisted, or have we been for a few thousand years captivated by false ideas, unintentionally or intentionally formed for us by writers of the distant past?

4. And above all, what lessons can we learn from this story for our up-to-date life, and more specifically, what lessons can be derived for us, the Russians?

Now we are in Troy to try and answer these questions.

2

The Adventurer Who Tripped Over Troy

Heinrich Schliemann is really worshipped in the Troy archaeological reserve. Portraits of this international adventurer are literally everywhere: in souvenir shops, on covers of guide books, in informational boards and even in the above-mentioned model of the archaeologist's house, which workers of German television made to shoot a documental. Almost 150 years ago Schliemann showed the locals something that was not a gold vein but at the least made it possible for them to always have some "tea" and "fish" on their tables ("çay bardak", "balyk tabak"—the Turkish language is quite associative for the Russians). Those who aren't involved into excavation works restarting from time to time, take a job in the tourist industry: they rent rooms, sell fridge magnets and guide tourists. We've met two country boys in one of the dusty streets of Tevfikye. Having noticed visitors from afar, they put their sun-tanned arms out in hope for baksheesh, a habit formed over many generations. We give them a lira each. It can't be helped. Youngsters...

Heinrich Schliemann himself played the leading role in formation of the Schliemann cult. A master of self-promotion, he
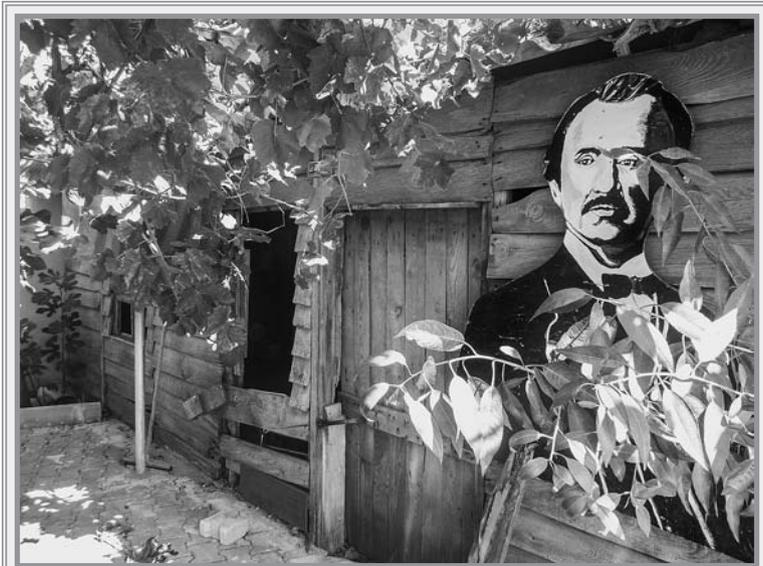
Fig. 9. The false house of Schliemann in the village of Tevfikye was built by the Germans.

invented quite a number of legends about himself, the majority of which are still living.

> Most modern biographies of Schliemann are based on his autobiography, which was long ago acknowledged to be a rather doubtful source. For example, check the frequently republished biography of Schliemann, considered to be classical, written by the German historian Heinrich Alexander Stoll[1].

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[1] Heinrich Alexander Stoll, *Der Traum von Troja* (Leipzig, 1956).

According to one of them, Heinrich Schliemann was born in a poor German family and became keen on Troy when he was eight, after he had got an illustrated History of the World by Georg Ludwig Jerrer for Christmas. The book contained a picture of Ilion aflame with its huge walls and gates, through which Aeneas fled with his father on his shoulders. Not wishing to believe that Troy was only a fairy tale told by Homer, the boy decided by any means to find the legendary city. It is commonly believed (and guides leading tourists in Troy insist on this very version) that Schliemann was the only man all over the Earth, who believed that the Trojan War had really taken place. Using geographic hints from Homer's poems, he found and excavated Troy! Since that time, everything written by Homer started to be taken as the absolute historical truth.

The only one who believed... Well, if an outright lie can be called a wrench, let's call it a wrench. But first of all, let us tell you about the kind of person that Schliemann was.

Heinrich Schliemann was raised in a troubled family (his father, a Protestant priest, was a libertine and an embezzler of state property), and he had to earn his living from the age of fourteen. For five long and boring years, he had been working as an errand boy in a grocer's before he decided to change his life cardinally and applied for a job as a sea cadet on a schooner sailing to Venezuela. The vessel ran into a storm, and Schliemann told that he was among the few survivors. According to the newspapers, there were no victims in that shipwreck, though, but why would anyone bother spoiling such a wonderful story with some truth...

It was so much more interesting to imagine himself like Robinson Crusoe setting his foot on the Dutch land with a torn

blanket over his shoulders. Anyway, having found a job in one of the trade houses of Amsterdam, Schliemann started studying languages. Schliemann's gift for languages was an authentic medical fact. He mastered fifteen languages, including Russian, which, by the legend, he studied from pornographic poems by Barkov.

> The "Schliemann's" method of language studying is rather popular today; its essence is in the oral narration of text fragments in the foreign language. Step-by-step memory gets used to a new language, and receptivity to the new type speech increases. It is interesting that most adherents of this method have no idea of what Heinrich Schliemann did besides these studies.

Knowledge of Russian allowed Schliemann to come to Russia as a commercial representative. One year later, in 1847, he took out Russian citizenship. The newly-minted "Andrei Aristovitch" founded his own company and quickly grew rich supplying the indigo dye and Chilean saltpetre. He was into any business that promised profit. Of course, at the time of "gold fever", Schliemann was in America, buying gold sand from gold diggers for a mere song and thus doubling his fortune. During the Crimean War, Schliemann was selling weapons to both sides, but he made a greater profit supplying cardboard-soled boots to the Russian army. Before abolition of serfdom in 1861, Schliemann bought up paper necessary for printing large posters with the manifest to resell it to the Russian government at an exorbitant price...

In 1864, having left his Russian wife Yekaterina Lyzhina and his three children in St. Petersburg, Schliemann set off for a

journey around the world. He visited the ruins of Carthage in Tunis, remnants of Pompeii in Italy, ancient temples in India and Ceylon, the Great Wall of China and the Aztec ruins in Mexico. Shocked with everything he had seen, he signed up for to attend lectures on antique history and archaeology at Sorbonne. In 1868 Schliemann made his first excavation on the Greek island of Ithaca, which lasted for only two days. Having found a couple of shards in the ground, Schliemann, without a shadow of a doubt, passed them off as items that once belonged to King Odysseus himself.

After that the businessman visited Mycenae and the Asianic coast of the Dardanelles, where having missed the ship to Istanbul, he got acquainted with American consul Frank Calvert. Schliemann published the results of his journeys in his book Ithaca, Peloponnesus and Troy, for which he managed to obtain a doctoral degree from the so-so University of Rostock. The degree was conferred on him in absentia, as the competitor was visiting America to deal with issues of getting American citizenship and divorcing his Russian spouse[1].

However, the scientific European community did not take his research seriously, and Schliemann decided to submit some foundational proof, having dug out an ancient city or, at least, something that could have possibly passed off as the traces of it...

Was Schliemann the first to search for the ancient Ilion in the North-Western Turkey, as it is often announced? No way. Even the laurels of the first explorer of Hisarlik are not rightfully his.

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[1] Under the Russian law Heinrich Schliemann and Yekaterina Lyzhina remained married.

As it is set now, it was not difficult to find Troy; supposing that city was mighty enough to fight against the unified forces of the entire Greece, it should have controlled main trade ways, and, thus, it should have been in a prominent location. Moreover, "nature abhors a vacuum" , and if there is a city on a crossroad of trade routes, it will be restored after any defeat. So, today there must be a city engaged in the same business as Troy was in due time, monitoring routes and growing rich. It is not necessary to be as wise as Solomon to guess that this city is Constantinople-Istanbul, which is great due to the fact it controls the straits from the Black and Marble seas into the Aegean and Mediterranean Seas. There are two straits; Istanbul is located on the Bosporus, and its great predecessor apparently was on the Dardanelles. The geographic details in Homer's poems point at them. At the same time, as Constantine the Great noted, being on the Hellespont is even more favourable, as not only the sea-gate but also the land-gate between Europe and Asia can be controlled. There was no better place for a city.

After it becomes clear, it is necessary to estimate and consider how far the sea had moved over three thousand years after the events described, and to look for some hills and fortress ruins at the entry to the Dardanelles, and to hear some legends from the locals...

The first scientific attempts to determine the precise position of Troy date back to the 18th century. In 1742 and 1750 the Englishman Robert Wood made two trips to the Troad and put his impressions in the book An Essay on the Original Genius and Writings of Homer. Despite he believed it was senseless to search for Troy, as it had been destroyed to the ground, Wood was the first person to suggest that the

place where Troy had been changed for the worse since the ancient times. The harbour became silted, and the rivers changed their flow. His book was reissued 5 times in four languages and caused some public reaction of the scientific community.

In 1768, 1 year before Robert Wood's book was issued, Baron Johann Hermann, a student of the glorified notionalist Johan Winckelmann, the founder of modern ideas about antique art, travelled around the Troad. After this journey he was the first to voice the hypothesis that ancient Troy must have been in the area of the Hisarlik Hill, located several kilometers away from the coast. The German cartographer Frantz Kauffer (1793), the mineralogist Edward Clark (1801), who later became a Cambridge University professor, and Charles McLaren (1822), the author of The Theses on the Topography of the Trojan War, also identified Hisarlik as the location of ancient Troy.

Jean-Baptiste Lechevalier, a French archaeologist, put forward another hypothesis. In 1785 he walked all the way from Hellespont to the Ida Mountain Range with the *Iliad* book in his road bag and using Wood's book as a guide. Lechevalier was convinced that Homer described the geographic features of the peninsula rather accurately. The French scientist decided that the spot was close to the village of Bunarbashi (Pinarbashi) in the Scamander River Valley.

In 1864 the Austrian diplomat and traveler Johann Georg von Hahn decided to practically check the hypothesis of Lechevalier. Having started an excavation near Bunarbashi, von Hahn discovered the traces of some settlement. However, it became clear later that those remnants of ancient buildings dated back to a later period from 7th to 5th centuries B.C.

In one year Frank Calvert led a test excavation in Hisarlik. Two generations of his family had lived near the Troad already, and Calvert had perfect knowledge of the region. But the real revolution in his world-view happened after 1849, when he met the famous Russian scientist Pyotr Chikhachev. Chikhachev, better known in Russia as the pioneer of the Kuznetsk coal basin, had authored about 100 scientific works on geology and paleontology of Asia Minor, and the most detailed map of the Troad was based on his topographic studies. By accompanying Chikhachev on his expedition, Calvert gained invaluable experience and knowledge in the field of archaeology and geology, but, most importantly, he started to believe the Russian scientist's statement that Troy should have been searched in the depths of Hisarlik, a part of which he acquired later.

> **Calvert came to believe that Troy should have been looked for in the depths of Hisarlik after the famous Russian geographer Pyotr Chikhachev, whose role in the discovery of this ancient city has still not been acknowledged by the descendants.**

Chikhachev's role in the discovery of Ilion remained unnoticed by the descendants, and all the victorious palms passed to Schliemann, who in turn claimed them for himself rather than Calvert. The man who identified the location of Troy was undeservedly forgotten, as, alas, is a frequent occasion in history. Today only the Altaic mountain range named after him and the commemorative plaque in Gatchina remind us of the merits of this scientist.

While making the digging in Hisarlik in 1865, Calvert came across traces of the Temple of Athena and of the city wall that

built by Lysimachus. At that the diplomat's financial opportunities exhausted. Calvert had hoped to continue the search after meeting the conceited millionaire Schliemann, who believed that the ruins of Troy were in the spot, where Lechevalier had identified them—in Bunarbashi. Later Calvert affirmed that in a letter to The Guardian newspaper: "When I first met Doctor [Schliemann] in August, 1868, the Hisarlik and the Troy location were new subjects for him"[1]. Schliemann denied everything and even launched a full-scale war in the press against Calvert, charging him with lying. There are no document dated before 1868 that would testify to Schliemann being engaged in the Trojan issue at all. According to the historian Andrei Strelkov, Schliemann simply "tripped over Troy" during one of his travels[2]. However, the businessman presented it all as if he had been looking for Troy for all his life and selected Hisarlik as the site to excavate the ancient city, basing on hints of Homer. To eliminate any mentioning Calvert in the history of the Troy's discovery, Schliemann invented a story about the dream of his childhood and the illustrated book[3], and introduced himself as a man truly possessed by Homer's epos, and even gave the children born of his new Greek wife Sophia the names of Engastromenos[4], Agamemnon and Andromacha.

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[1] V.P. Tolstikov, "Heinrich Schliemann and Trojan Archaeology", *The Treasures of Troy. The Finds of Heinricha Schliemann. Exhibiton catalogue* (Moscow: Pushkin State Museum of Fine Arts: Leonarde Arte, 1996); p. 18.

[2] A.V. Strelkov, "The Legend of Doctor Schliemann" in G. Schliemann, *Ilion. The city and country of the Trojans*. Vol. 1 (Moscow: Central Polygraph, 2009); p. 11.

[3] D.A. Traill, *Excavating Schliemann: Collected Papers on Schliemann* (Atlanta, GA: Scholars Press, 1993), p. 40.

[4] Seventeen year old Sophia Schliemann was practically bought for 150,000 francs from her uncle, a Greek bishop Teokletos Vimpos.

Fig. 10. Karl Bryullov. Portrait of P. Chikhachev (1835).

Thus, was all of it happened later, and in August, 1868, Calvert saw the dear visitor in his house on the shore and convinced him to join the excavations assuring him, "All my land [on the Hisarlik Hill] is at your disposal"[1]. Having felt the scale of profit in case they succeeded, Schliemann agreed to take part in the project. As early as in December he started consulting with the highly experienced Calvert about organization of excavations, in particular—in regard to quantification of mattocks and shovels for the works. At the same time he

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[1] V.P. Tolstikov, "Heinrich Schliemann and Trojan Archaeology", *The Treasures of Troy. The Finds of Heinricha Schliemann. Exhibiton catalogue* (Moscow: Pushkin State Museum of Fine Arts: Leonarde Arte, 1996); p. 18.

negotiated with the Turkish government for a license for archaeological works.

At last, on October 11, 1871 having employed workers in the near villages, Heinrich Schliemann started soil works. Calvert tried to prevent his comrade from hasty decisions and advised him to carry out the sounding of cultural layers of more than 17 meters deep, at first. However, Schliemann, being sure that Homer's Troy was the most ancient thing of everything possible, decided to dig down to the very continental plate.

Long trenches up to seventeen meters deep and wide ruthlessly cut up the Hisarlik Hill, until Schliemann managed to dig down to an ancient settlement, destroying everything of no interest to him and not shining under the sun. Schliemann announced that he had discovered the ruins of the city of Priam.

> The merchant's barbarous approach to excavations not only deprived future scientists of the most valuable archaeological information, but also resulted in destroying the traces of the old city he had discovered. Left to the mercy of fate in the aggressive environment, they began to crumble and get weathered, suffering from roots of trees and bushes.
>
> They managed to halt the destruction process only in 1988, when expedition participants began to protect the walls of the ancient citadel by their own efforts, led by Professor of Tubingen University Manfred Korfmann.

The thickness of the cultural layer of seventeen meters, though accumulated for some thousands of years, seemed

unbelievable until we learned about their origin. "Fires often occurred, as wood and straw were used for construction [during the Bronze century]," Professor Carl Blegen explained, who used to excavate Hisarlik Hill in 1932-1938. "When a house burned down, its roof would collapsed and its walls would scatter. [...] Since there were no bulldozers or graders then, nobody tried to clear the site of the fire or to remove the waste. It was much easier to level the site, covering the not remaining fragments of a building with a thick layer of waste (which ensured the noticeable growth of the cultural layer), and then to build a new house on the same spot. In Troy, such things happened rather often, and every time the ground level rose by 80–100 centimeters. Steady growth of the cultural layers on the hill also occurred due to other factors. For example, floors in all dwellings but palaces and magnificent private residences were made of earth or compacted clay. People weren't used to collect domestic and kitchen wastes at certain special sites then. So, all wastes, including bones, food waste and broken utensils were left on the floor of the dwelling or were immediately chucked away to the outside. Sooner or later, the floor appeared to be covered with animal bones and wastes so much that even hosts with strongest stomachs understood that something should have been done about it. Solving the issue was simple and rather efficient: waste from the floor was not cleaned out, but was covered with a thick layer of fresh clay, which was compacted after that. During the excavation, the archaeologists often discovered houses, where that process was repeated many times until the floor level appeared too high for normal living, and it would have become necessary to lift the roof and to rebuild the entrance"[1].

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[1] Carl Blegen, *Troy and the Trojans* (Praeger, 1963).

Schliemann continued his excavations for three seasons, and finally, on May 31, 1873, he came across some real treasures at the surrounding wall near the southwest gate, at a depth of 8.5 meters. Here is how he described those events:

> In excavating this wall further and coming closer and closer to the ancient building and to the North-West from the gate, I came upon a large copper article of the most remarkable form, which attracted my attention all the more as I thought I saw gold behind it.... In order to withdraw the treasure from the greed of my workmen, and to save it for archaeology... I immediately had "paidos" called....This word is of unknown origin; it came into the Turkish language and is used instead of the Greek ἀνάπαυσις, meaning rest time. While the men were eating and resting, I cut out the Treasure with a large knife.... It took huge efforts and involved risk, as the fortress wall, under which I had to dig, could fall down on me any moment. However, the view of so many subjects, every one of which was of great value for archaeology, made me fearless, and I did not think about any hazards. It would, however, have been impossible for me to have removed the Treasure without the help of my dear wife, who stood by me ready to pack the things which I cut out in her shawl and to carry them away[1].

In the niche discovered by Schliemann, a set of 8830 precious metal articles were found, including necklaces, diadems, rings, brooches and bracelets. Owing to Calvert's brother Frederic, it was possible to take the treasure to Athens. Having placed it to a bank, the businessman told journalists

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[1] Heinrich Schliemann, *Ilios, City and Country of the Trojans* (Cambridge University Press, 2010).

Fig. 11. Schliemann's trench with traces from the early Bronze century.

that he had found neither more nor less than the treasures of the Trojan King Priam. This sensational news covered front pages of newspapers, and the photograph of Sophia Engastromenos in "Helen's attire" was published everywhere. Schliemann provided pictures of these treasures in his book The Trojan Antiquities, issued in 1874 by the famous publisher Friedrich Arnold Brockhaus.

The scientific community, which previously paid no attention to entertaining claims of the dilettante, launched a squall of criticism against him. Professional archaeologists were shocked with the barbarity by which Schliemann literally ripped the cultural layers of the ancient hill to pieces and destroyed many of the more recent constructions.

Many questions were also asked in relation to Schliemann's story being more like a plot of an adventure novel. As it was learnt later from Sophia's correspondence with her husband,
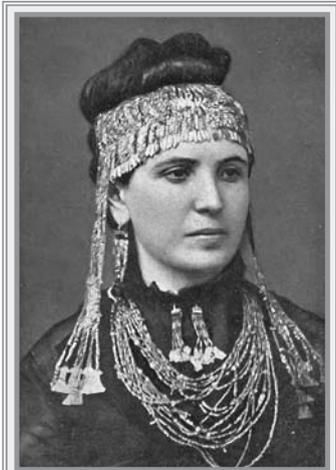
Fig. 12. Sophia Engastromenos in the "Great Diadem" from the "Priam treasure" (1874).

she could not have participated in transportation of the treasure, as she was in Athens then[1]. Besides, the content of the treasure was also doubtful. For example, the golden bulb of 23 carats for drinks suspiciously resembled a sauceboat of the 19th century and, within the meaning of Schliemann's letter sent to his Athenian agent on May 28, 1873, in which he asked to find a reliable jeweler, this claim was taken to verify that the "Priam treasures" were a fake. According to another version, the "treasure" could have been made of items previously acquired either in Istanbul markets or found at different times during excavations in Hisarlik[2]. One way or another, the treasures could not have belonged to legendary Priam, as they were found in the cultural layer being a thousand years older than Homer's *Troy*[3].

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[1] Actually it was with the publication in 1950 of his epistolary heritage that the perception of Schliemann's personality began to change. Comparing data from Schliemann's letters and his autobiography, the researchers found that "the great archaeologist" was lying at every turn.

[2] American researcher David Treyll insisted that Priam Treasure was a fraud. D.A. Traill, *Excavating Schliemann: Collected Papers on Schliemann* (Atlanta, GA: Scholars Press, 1993).

[3] It was only in 1882 during excavations that architect Wilhelm Dörpfeldw invited to reconstruct urban planning of different peri-

The treasures found by Schliemann could not have belonged to legendary Priam, as they were found in the cultural layer that was a thousand years older than Homer's Troy.

The Sublime Porte read the newspapers, too, and having learned about Schliemann's unprecedented smuggling, sued him for ten thousand francs. Silently grinning, the millionaire reimbursed the damage, added extra forty thousand and declared himself the absolute owner of the treasures. Later Schliemann made several attempts to place them in museums in London, Paris and Naples, but they refused to take the treasures for political and financial reasons[1]. In 1881, Schliemann eventually presented the "Priam treasures" to the city of Berlin, having received the title of the "honourable citizen of Berlin" in exchange, a title, that was previously conferred to Chancellor Otto von Bismark. The treasures remained there until Professor Wilhelm Unverzagt transferred the Trojan finds to the Soviet Command in 1945 according to contribution conditions. For a long time, the collection was considered to be lost, but it was actually stored in strict confidence in the Pushkin Museum of Moscow (259 items, including the "Priam treasures") and in the State Hermitage (414 items made of copper, bronze and clay). It was only in 1993 that Yeltsin's Government declared that the most valuable part of the Trojan treasures were being kept in Russia. On April 15th,

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ods of the Troy history explained that to Schliemann. After having spent four days in his tent in silence, Schliemann acknowledged that his colleague was right.

[1] In 1876 Russian Archaeological Society was trying to buy Schliemann's collection. However, the price was unaffordable.

1996, the trophies were exhibited in the Pushkin Museum for the first time[1].

Having found the "Priam treasures", Schliemann did not cease his exploratory activity and continued to dig out Mycenae, Orchomenos and Tiryns. He returned to working at the Hisarlik Hill for three times. While different people think differently about Schliemann's activities, it is noteworthy that his adventures not only peaked scientific interest in the history of Troy, but also resulted in discovery of the previously unknown Aegean civilization. Schliemann never learned about it and died in certainty that all his finds were only related to the Trojan War era.

After Schliemann's death, in 1893–1894, his friend and colleague Wilhelm Dörpfeld studied the stratigraphy of the archaeological layers of the Hisarlik Hill in more detail and determined that nine cities had replaced each other in sequence during the course of nearly 4.5 millennia in that spot. Accordingly, the periods of Troy's existence were numbered from 1 to 9. In Dörpfeld's opinion, Homer's Ilion lied in the sixth layer (Troy 6), which Schliemann ruthlessly destroyed during his first excavations. Dörpfeld arrived at this conclusion even despite the fact that no traces of military operations were found in relation to destruction of Troy 6.

In 1932 Dörpfeld's business was continued by the expedition of the Cincinnati University, headed by Carl Blegen, a renowned American archaeologist. Blegen corrected his prede-

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[1] After the exhibition several countries claimed "the treasures of Priam": Germany (who received it as a gift), Turkey (where they were found), and even Greece (where they had supposedly belonged).

cessor and proved that Troy 6 (1800–1300 B.C.) had perished due to an extremely strong earthquake. Blegen divided the Troy 7 epoch into three periods and suggested that Homer's Troy had existed in the 7a period (1300–1100 B.C.), with its apparent signs of a siege and damage.

The diagram proposed by Carl Blegen in relation to the sequence of existence and destruction of ancient settlements on the Hisarlik Hill became a classical one.

Troy 1 (3000–2500 B.C.) dates back to the pre-Greek culture, as ancient as most ancient civilizations, such as the Egyptian, Sumerian, Aegean and Indus ones. Inhabitants of Troy 1 had no gold, but lived in rather good houses, called megarons, they used metal tools and bred sheep and goats.
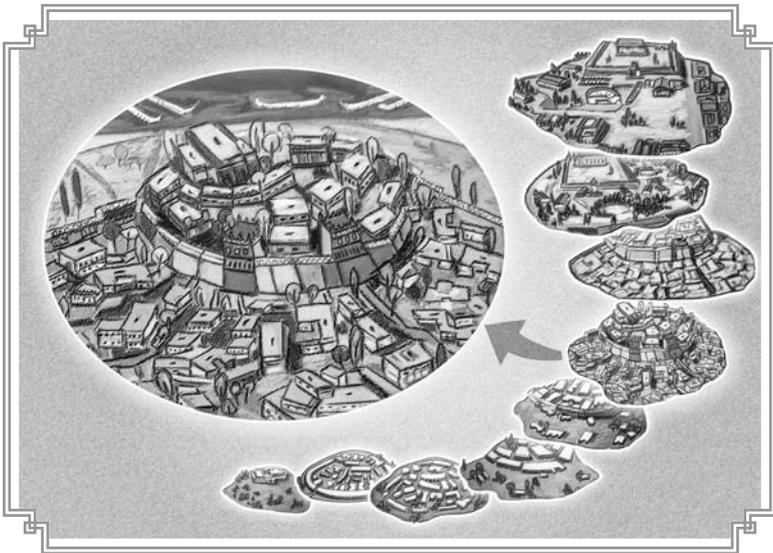

Fig 13. According to Dörpfeld and Blegen, the Trojan settlement is a kind of a sandwich cake. (Image © Nika Tya-Sen.)

Troy 2 (2500–2200 B.C.) was a large city of the Minoan culture with walls of four meters thick, cobbled streets and gates. The basic activity of its inhabitants was agriculture: manual grinding mills were found in almost every house of this city. They used potter's wheels to make utensils. Troy 2 traded fabrics, wool, ceramics and timber in the huge territory from Bulgaria and Thrace up to Central Anatolia and Syria, which promoted noticeable growth of its financial well-being, demonstrated by a great number of golden and silver items found in this cultural layer, including the "Priam treasure" found by Schliemann.

The city was destroyed by a sudden fire, and locals had no time to collect their precious utensils. However, according to Blegen, the catastrophe "did not cause any significant damage to the settlement's cultural development. Given the retention of the former civilization and absence of obvious traces of foreign influence, the culture of Troy 2 was gradually and steadily developed until its successor Troy 3 picked up the baton"[1].

Troy 3 (2200–2050 B.C.) and Troy 4 (2050–1900 B.C.) were established on the site of the capital that burnt-down. They were protected with walls and occupied a large area. Despite the rather primitive (even compared to Troy 2) culture in general, the population of these cities improved upon cooking methods and notably varied their diet.

Troy 5 (1900–1800 B.C.) was a city with a quite high culture level given the samples of fine ceramics and building art discovered. Compared to the previous periods, the manners and

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[1] Carl Blegen, *Troy and the Trojans.*

Fig. 14. The Southwest (Scaean) gate where Schliemann excavated the "Priam treasure" dates back to the Troy 2 period.

habits of the citizens changed a lot. "One of the innovations that was introduced in Troy 5 (which archaeologists regret strongly) was proceeding to a new and more efficient way of house cleaning. Now they swept the floor and cleaned it from the rubbish accumulated during the day; therefore, nowadays archaeologists can only rarely find animal bones, various small items discarded and lost, as well as whole or broken ceramic vessels"[1]. Like the previous cities standing on Hisarlik Hill, Troy of that period was destroyed, although the cause for this remains unknown: there are no traces of a fire in the ruins of buildings, and nothing would confirm that the city was captured by enemies.

Troy 6 (1800–1300 B.C.) was a really great city with block walls of 5 meters thick and with four gates, with squares and palaces. Its population were people of foreign traditions, who

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[1] Carl Blegen, *Troy and the Trojans.*

apparently came there from another place and brought their own cultural legacy with them. They tamed horses, established a custom of cremation of the deceased, and perfected the art of weapons production. As early as in the beginning of the Troy 6 period, the range of pottery wares had been changed to something new. This city was leveled by an earthquake, as evidenced by specific cracks on walls of buildings.

According to the legend, Ilion was founded by Ilus, son of Tros. Then the power was overtaken by Ilion's son Laomedon. During its times, Troy achieved might and established control over Asia Minor, Propontis (the Sea of Marmara) and the straits. Laomedon erected a "city on the top of the hill", the walls of which were built by Poseidon, who ended up a slave to Zeus (by Zeus' will) together with Apollo, ordered to pasture Zeus' oxen. For their assiduous work, Laomedon promised to pay the gods, but changed his mind and, in the end, just expelled them from the country, threatening to cut their ears off (Ilus. XXI, 440–458). Then Poseidon sent a sea monster to Ilion to devour all the people. It was when Heracles came in and killed the monster, getting into the monster's belly and hacking all its entrails. For this feat, Laomedon promised him magic horses but once again failed to keep his promise. Nothing to be done, Heracles had to destroy the city, to kill Laomedon and to shoot all his heirs to death by bow and arrow, and to give the king's daughter Hesion[1] to his friend Telamon. At the same time, Hesion was allowed to release one of the captives. She chose her younger brother Podarces and paid for him with her headscarf. Since

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[1] Etymologically the name Hesion associated with the word Asia. Hesion—asiyka, a resident of Anatolia. (L.A. Gindin, V.L. Tsymbursky, *Homer and the history of the oriental Mediterranean* (Moscow: Vostochnaya Literature, 1996); p. 53).

then, Podarces was called Priam, meaning "redeemed"[1]. Thus, the legend obviously referred to the times of Troy 6, and the earthquake that destroyed the city was interpreted as anger of Heracles.

Fig. 15. That's what Troy 6 looks like to our contemporaries.
(Image © Nika Tya-Sen.)

Who were the founders of Troy 6, so noticeably different from the cities of previous periods? Blegen was sure that they were Greeks; however, he could not know for sure how they

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[1] When she became the wife of Telamon, Hesion bore Teucer, who thus became the half-brother of Ajax Telamonid.

Fig. 16. The fortification wall and the East gate of Troy 6
(15th—13th century B.C.).

departed for new lands. He wrote, "They did not manage to define whether they roamed from the North to the shore of the Aegean Sea, or sailed from the South of Russia across the they arrived in Greece by sea from the West or the East. There are no hints left by either ceramics, artefacts, or horse bones"[1].

Troy 7 referred to the period 1300–1100 B.C. The Trojan War is considered to have taken place during that period. There are some calculations based on different methods, but most of them put this era at between 1220 and 1180 B.C.

The ancient writers could only estimate the dates of the Trojan War, according to the approximate number of generations up to the first Olympic Games, epical tradition, etc. And they arrived at different results, ranging from the

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[1] Carl Blegen, *Troy and the Trojans.*

14th to 12th centuries B.C. There were other methods, too, including the study of archaeological artefacts, epigraphy, etc.

The unique method was applied in 2008 by Marcelo Magnasco, Professor of Physics and Mathematics of the American Rockefeller University, and Constantino Baikouzis, astronomer from the Argentina's La-Plata Observatory[1]. They took note that according to Homer when Odysseus was beating the grooms seeking to marry his wife Penelope,

...the sun has perished out of heaven and an evil mist hovers over all

Odyssey. XX. 356–357

and they decided that this text pertained to a solar eclipse. The dates of solar eclipses, both in the past and future, can be easily calculated. Having compared these dates with other astronomical data provided in the text, scientists concluded that King Odysseus returned to Ithaca on April 16th, 1178 B.C. According to Homer, Odysseus' wandering after the Trojan War took about 10 years. Thus, according to Magnasco and Baikouzis, the Trojan War could have been limited with chronological frame of 1188 and 1198 B.C.

After the earthquake, the city was built up again. There were no traces of people in the ruins of Troy 6, and Blegen concluded that the population survived and immediately after

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[1] C. Baikouzis, M.O. Magnasco, "Is an eclipse described in the Odyssey?" *Proceedings of the National Academy of Sciences,* June 24 (2008). URL:http://www.pnas.org/content/105/26/8823.full

the earthquake ended they returned to the city and started to restore their houses. In due course, the city became more populated, as the streets became more compact and the houses became smaller. However, traces of imported goods and wealth vanished. In general, Troy 7 was nothing of the majestic city "rich in gold" described by Homer.

The city that belonged to the first phase of Troy 7, deemed as 7a (1300–1260 B.C.), was destroyed by fire. The territory of the settlement was once again covered with loads of stones, mudbricks and various wastes, burnt-down and half-burnt-down. Fragments of human bodies found in this layer point indicated that citizens died through violence. Thus, according to Blegen, Troy 7a was destroyed due to the city having been captured and citizens dying. "The crowding of numerous small houses anywhere a free place could be found points to the fact that the fortress walls were protecting many more citizens than before. Numerous uncountable capacious vessels for food and water standing on floors of virtually every house and room indicate the need to store as much food and water as possible in case of emergency. What else could that emergency be than the enemy siege?"[1]

Upon analyzing the Mycenaean pottery discovered in the cultural layer of the burnt city and comparing it to the chronology of ceramics of Arne Furumark[2], Blegen realized that most of these samples referred to type 3 B dated first half of the 13th century B.C. Samples classified as the earlier type 3A is sparsely encountered in this layer, and there are

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[1] Carl Blegen, *Troy and the Trojans.*

[2] A. Furumark, *Mycenaean Pottery I: Analysis and Classification* (Stockholm, 1941).

Fig. 17. Carl Blegen affirmed that Troy 7a had been seized and burnt in the mid-13th century B.C. and argued this on the basis of the prevalence of type 3B Mycenaean pottery in its cultural layer.
(Image © Olga Aranova.)

no items of the later type 3C. On this basis, Blegen concluded that Troy 7a had been destroyed in approximately 1260, two generations earlier than the Mycenaean civilization declined. "Most of large Mycenaean cities in continental Greece (perhaps, but the cities of Attica) were destroyed in the end of the era when Mycenaean pottery classified III B was produced… Approximately by 1200 B.C., might of Mycenae waved; large cities, the population of which was referred in the Catalogue of Ships as the core of Agamemnon's troops marching against Troy, were in ruins, and the survivors faced an even more difficult struggle for survival. The period, when type 3C pottery was used every day was characterized by people's impoverishment and culture level decline, and only memories of Mycenae's former glory remained. The Mycenaean kings and princes couldn't unite their forces and leave to capture other lands. That was only possible much before that, when the Mycenaean civilization was at the height of its political, economic and military power, when splendid emperor's palaces hospitably met dear guests in their entire splendor. The fortress was seized and burnt before the mid-13th century B.C., which was when the

type 3B Mycenaean pottery was only introduced in Troy 7a being prosperous yet, and the type 2A pottery was doling out the seat.

Thus, Troy 7a must have been the mythological Troy, a fortress with its sad fate, whose seizure attracted attention and awoke imagination of its contemporaries—poets and narrators, whose stories about the heroes of that war passed by word of mouth from generation to generation. There is no doubt that some details of those stories were forgotten and omitted in due course, and that some other things were made up. This had been going on until these legends reached the ingenious poet, who collected all the different stories and wrote two epical poems that survive until our day"[1].

Carl Blegen identified Troy 7a as Homer's Ilion. Troy 7a came to its end being captured by the enemy after a continuous siege. However, there is no proof that it was captured by the Greeks.

The results of excavations of the next cultural layer, relating to the phase of Troy 7b (1260–1190 B.C.), indicate that many inhabitants of this burnt city had survived. Soon after the conquerors left, the citizens returned and built new houses right on the ruins and, and the city rose by approximately one meter as compared with the previous ground level. However, the city that used to be great failed to return to its former power. The population got poorer and left the city. At the same time, the fortress wall wasn't damaged, as it had happened before.

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[1] Carl Blegen, *Troy and the Trojans.*

Blegen wrote, "It looks like,everything happened quietly enough: having simply cast the citizens out of their houses, new tenants moved in"[1]. The tribe that settled there brought some coarse pottery along, made without a potter's wheel, which became kind of a business card for Troy 7b. According to some explorers, that moulded pottery with bumps, just like some other primitive bronze utensils found in the same layer, were obviously related to similar goods found in depositions of the late Bronze Age in Hungary.

The next devastation to the city caused by fire completed the history of ancient Troy. For 4 centuries, the city remained empty—its inhabitants might have found a quieter place for living. New Troy—Troy 8 (700–85 B.C.)—already belonged to the Greek world entirely. It is known under the name of Ilion, though, many scientists specialized in antiquity have categorically rejected its connection with Homer's Ilion[2]. This city was not as mighty, as it changed states several times. In 480 B.C., King Xerxes visited that very city, and Alexander the Great came there in 334 B.C. After his empire had collapsed, the city was overtaken by Lysimachus, who exercised his "special concern for the city," according to Strabo.

Then Ilion became part of the Roman Empire, and bathhouses, temples and theatres were built there. However, in 85 B.C., due to conflicts with Rome, the city was again plundered and destroyed—this time at the hands of the troops of Roman vicar Gaius Flavius Fimbria, who captured the city during the war against Mitridate Eupatore.

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[1] Carl Blegen, *Troy and the Trojans.*

[2] Strabo, *Geography*, XIII, 25.
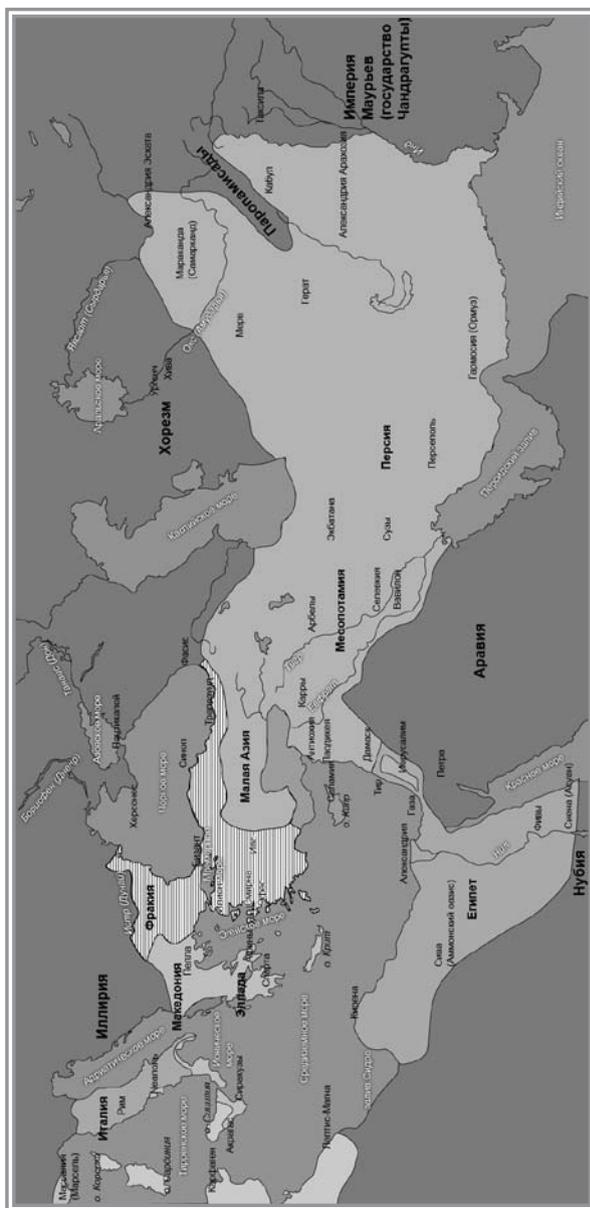
Fig. 18. Division of Alexander's empire after the battle of Ips (301 B.C.) The Lysimachus empire is dashed.

Fig. 19. The Roman odeum of Troy 9 (from 85 B.C. till 500 A.D.).

> When Fimbria began boasting that he captured the city on
> the 11th day, whereas Agamemnon did it only in the 10th
> year with great difficulties and having a fleet of 1,000 ves-
> sels, and the whole Greece aiding him in the campaign, one
> citizen of Ilion remarked, "True, but we did not have such
> a defender as Hector"[1].

Troy 9, dated 85 B.C.—500 A.D., was restored by Lucius Cor-
nelius Sulla, who routed Fimbria. Then it was dynamically
developed in times of Julius Caesar and Octavianus Augustus.
By 400 the city appeared to be deserted, and all geostrategic
advantages were gained by Constantinople. In due course,
Troy turned into a hill that Heinrich Schliemann would dug
up into historical oblivion 1500 years later.

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[1] Strabo, *Geography*, XIII, 27.

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The War for Troy, 20ᵗʰ century

A tour around the Trojan archaeological reserve starts at the Eastern gate, relating to the period of Troy 7. It seems not to be a coincidence: upon entering the area of the great city, you immediately feel its mighty walls and involuntarily identify yourself with its defenders. The path, marked with coloured ribbons (anything can happen to tourists!), goes near the Northern bastion with a wonderful sight-seeing platform, along the Athena temple discovered in 1865 by Franc Calvert, an ancient citadel of mudbrick and megaron houses built a thousand years before the Trojan War, and the Schliemann's trench looking like a bad wound on the body of the elderly hill...

If you do not take pictures of every stone or stay at the information stands for too long, you can walk along the tourist path in 10–15 minutes. The mighty fortress is only 200 meters in diameter.

200 multiplied by 200 is 4 hectares, which approximately matches the ground space of five football fields or one modern not-too-large megamall. How was it possible to accommodate 50,000 defenders of Troy here, as Homer had written? Let's

Fig. 20. Megarons of the 23rd century B.C. are protected from bad weather with a canvas roof and ribbons are to guard against too curious tourists.

assume that most of them had stayed outside the bastion. In the early 1990s, Helmut Becker and Jorg Fassbinder, employees of Manfred Korfmann, made a discovery by means of magnetic survey: in the 13th and 12th centuries B.C., the Trojan citadel was surrounded by a big downtown protected with two outer circles of walls, and a ditch, cut off in the rock half a kilometer away from the fortress. Thus, territory of Troy extended about five times further and was as large as the Moscow Kremlin. Nevertheless, there were 50,000 people, who had to sleep a bit more comfortably than in standing position and to maintain cattle, battle horses and chariots! In such area, it was only economically justified, as Margaret Thatcher would say, for no more than 5 thousand people to live there. Korfmann said 7,000 would have fit it. Let it be, but surely no more than that!

However, the figures provided by Homer have long been considered as poetic exaggerations—29 empires in the Achaean coalition, 1186 ships filled with soldiers (from 50 to 120 people on every ship, more than a hundred thousand in total!), and 10 years of siege...

But many questions still have no definite answers, in particular, because of the damage done by Schliemann. Who were the Trojans? What was their nationality? What language did they speak? Why did most of them have Greek names? Who did the Trojans pray to, and why did some Greek gods help them? If the Greeks really captured Ilion, why didn't they use the victory advantage and capture the country or even leave their vicar there? Was there the great Trojan War real, or was it just a poetic image of many independent military campaigns, forays and sieges that took place during dozens or even hundreds of years?

These questions were asked especially often since the legend about the Trojan War seemed to have been completely confirmed by finds made by Schliemann, Dörpfeld and Blegen.

Doubts about historicity of the Trojan War revived, when the legend about it seemed to have been completely confirmed by finds made by Schliemann, Dörpfeld and Blegen.

A kind of Renaissance of views of the late 18th and early 19th centuries happened, when doubts about the historical reality of both the Trojan War and Troy itself were very popular.

While Ancient thinkers considered Homer to be not only the most skilful poet but also the greatest scientist, and his poems to be a source of the truest historical and geographical information (according to Strabo, "Homer surpassed all people of the ancient and new time, not only due to the high dignity of his poetry, but... knowledge of the conditions of public life"[1]), the science of the Modern Age completely subverted his authority. Not only was the information about the events described in the *Iliad* and the *Odyssey* considered to be unreliable, but the very existence of Homer was put into question. Scientists' skepticism reached the point that for some time believing that there was some considerable culture in Aegis before the 1st millennium B.C. was considered madness[2]. According to their judgments, all these "rich in gold Mycenae", "blossoming Corinthes" and "magnificently arranged Troy", inviting envy by their riches even amongst Greeks of the classic era, were only imaginary cities populated with fiction characters—the descendants and relatives of the Olympic gods, such as Agamemnon, Achilles, Diomidius and Priam. At the same time, there have always been scientists, who trusted in Homer's word and were ready to defend their point of view.

At the turn of the 18th and 19th centuries the harshest arguments about Homer took place. The ones being in doubt were Englishmen John McLaurin, who published Treatise in evidence that Troy was not captured by the Greeks (1788), and Jacob Bryant, who published Treatise concerning the Trojan War and expedition of the Greeks as it was described by Homer, demonstrating that such expedition had not ever been

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[1] Strabo, *Geography*, I, 2.

[2] R.V. Gordeziani, *Issues of the Homeric Epos* (Tbilisi, Tbilisi University Publishing House, 1978); p. 161.

held, and that such a city of Phrygia hadn't existed (1796). The latter violently polemized about historicity of Troy with archaeologist Lechevalier, the very person who first located Ilion in the Bunatbashi area. "Cabinet critics heatedly argued about trifles—location of the Greek ships and even the probable number of children born by camp whores"[1].

At the very height of the scholarly battles, the great romantic Byron visited the plane at the Hellespont coast. The atmosphere of these places made him believe that Homer's poems were true. 11 years later he wrote in his diary, "I stood upon the plain daily, for more than a month, in 1810; and if anything diminished my pleasure, it was that the blackguard Bryant had impugned its veracity (the Trojan war)... I venerated the grand original as the truth of history (in the material facts) and of place. Otherwise, it would have given me no delight. Who will persuade me, when O reclined upon a mighty tomb, that it did not contain a hero?—its very magnitude proved this. Men should not labour over the ignoble and petty dead—and why should not the dead be Homer's dead?"[2]

Despite such poetic arguments by Byron, the belief that the Trojan War was only the fiction of the blind Homer remained popular among scientists for another half a century until Schliemann's excavations assured the scientific community of the historical value of great cities described in the *Iliad*, such as Troy, Mycenae, Tirynthos and Orchomenus. At first sight, some finds of the amateur archaeologist accurately corresponded to the items described by Homer. For instance, the blade of a bronze dagger found in Mycenae depicted the famous tower shield; in the *Iliad*, such item belonged to Ajax.

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[1] Michael Wood, *In Search of the Trojan War* (Plume, 1987).

[2] Lord Byron, *Journals*, jan. 11, 1821.

Fig. 21. Hellespont in the Canakkale District.

Other items found were the remains of a helmet made of wild boar fangs, depicted in the 10th rhapsody of the poem, and so on. All these seemed to be sound proof that the Trojan War had been real. And Homer himself already seemed to be at least a younger contemporary of his heroes or even an immediate witness of the events he described. "Data provided by Homer gradually became kind of "a guidebook" for those studying the Aegean culture of the Mycenae epoch"[1].

However, Schliemann's romantic epoch ended up quite quickly. Already in the late 19th century, serious studies were performed, demonstrating that the material culture and everyday life of the Homer's heroes did not correspond to the cultural environment of the Mycenae civilization and should have been associated with a later period[2]. Having armed his characters

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[1] R.V. Gordeziani, *Issues of the Homeric Epos*; p. 162.

[2] Perhaps the first guess about the difference between time of Homer's world and the time described in Iliad was made at the

with iron weapons and darts known in the Bronze Age, Homer ignored all typical signs of the Mycenae culture, mentioning neither cobbled roads with bridges, nor water lines and water drains in the palaces, nor the fresco paintings. Even written language that already existed before the 12th century B.C. and was demonstrated in clay plates found by Arthur Evans at the beginning of the 20th century during the Knossus excavations on Cyprus, wasn't mentioned by Homer. Thus, it appeared that when the *Iliad* and the *Odyssey* were written, the Mycenae civilization had been already forgotten. Thus, trustworthiness of Homer's stories were once again put in doubt.

Harvard philologists Milman Parry and Albert Lord, who in late 1920s and early 1930s studied style of Homer's epic, also fanned the flames in a way. To learn about the technique for creating, learning and transferring of oral legends they undertook several expeditions to the Balkans to study the living epic tradition. Having collected and studied a huge amount of folklore material, they found out that in time epic was based not on telling some finished texts, but rather on transferring a set of resources used to develop a song: plots, canonical images, and stereotyped word-and-rhythm formulas, which singers used like language words. In particular, this allowed performers to reproduce (or, more precisely, to create in the course of the performance) poems consisting of thousands of lines[1]. Each time the song was an improvisation, though, it remained a form of collective creativity.

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beginning of the 18th century by Giambattista Vico, an Italian philosopher (See Vico, *Giambattista. The New Science*, III).

[1] During his expedition Parry had written down a poem of a Bosnian Avdo Međedović The Wedding of Meho Smailagić that had more than 12,000 lines, that is equal to the volume of the Odyssey. (Albert B. Lord, *The Singer of Tales* (Cambridge (Mass.): Harvard
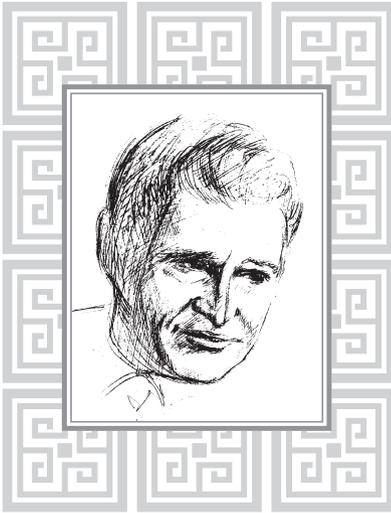
Fig. 22. American historian Moses Finley calling on the "deletion" of Homer's Trojan War from the history of the Greek Bronze Age. (Image © Olga Aranova.)

The folklore nature of Homer's poems that were of exactly such formula style was proven, thus (over 90 percent of the *Iliad* text was comprised of such formulas—a staggering number, especially upon considering the refinement and intricacy of the Greek hexameter)[1]. It is hard to expect that folklore tales would mirror some true historical reality.

Moses Finley, a reputable historian, insisted on that point, too. In his book The World of Odysseus (1954), he affirmed that searching through Homer's works for authentic testimonies concerning the Trojan War, its causes, outcome and even composition of coalitions is just the same as studying the history of Huns in the 5th century by the Song of Nibelungs or appealing to the Song about Rolland to reconstruct the course of the Battle of Roncevaux Pass. Finley grounded his doubts on both the data for comparative philology and results of the economic history study of Homer's society by means of the model proposed by French anthropologist Marcel Mauss.

University Press, 1960)). This was the proof of the possibility of a similar volume of works in the unwritten culture.

[1] Albert B. Lord, *The Singer of Tales*.

In his famous book The Gift (1925), Marcel Mauss studied the mechanism of operation of traditional society's economy based on the gratuitous expenditure principle. According to Mauss, archaic economy does not push advantages. At its bottom there is the potlatch (a holiday held to distribute all of the tribe's property; however, another tribe receiving the gifts undertakes to make a greater and more generous potlatch. Thus, accumulated and spent wealth circulation starts, for the prestige of ones and enjoyment of others[1].

By reconstructing the system of exchange in the Hellenic world, Finley discovered that the socio-economical relations mirrored in Homer's poems were close to those existing under eastern despotism and that they were absolutely untypical for the Mycenae society during the Trojan War period (13th and 12th centuries B.C.). The *Iliad* and the *Odyssey* somewhat restored the reality of the 10th and 9th centuries B.C. (i.e. the Dark Ages). On this basis, Finley directly stated that the Trojan War depicted by Homer should be razed from the history of the Greek Bronze Age.

Moses Finley had written his book before Michael Ventris and John Chadwick published deciphered results of the so-called linear writing B—the most ancient syllabary, samples of which were found on artefacts of Mycenae Greece[2]. The article Evidence for Greek Dialect in the Mycenaean Ar-

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[1] Marcel Mauss, *The Gift: Forms and Functions of Exchange in Archaic Societies* (London: Cohen&West, 1970).

[2] Palace at Pylos, where they found the tablets with texts written with this type of writing, was opened in the early 1950s by Carl Blegenom.

chives[1] by Ventris and Chadwick provoked a chain reaction in the scientific world. One by one, the studies appeared, reconstructing the Crete and Mycenaean period of ancient history. According to Chadwick's testimony, 432 articles, brochures and books by 152 writers from 23 countries appeared[2] in the period 1953–1958 alone. These studies demonstrated that linear writing was used in all big centers of Mycenaean Greece as the official writing, and therefore, it was a factor that combined politically different societies in a uniform cultural space. A more important thing was that according to these studied high-level culture and developed political life were there on the Aegean islands of the 2nd millennium B.C.

Authoritative French historian Paul Fort asserted: "The texts discovered in Knossos, Pylos, Mycenae, Phebe, etc., made it
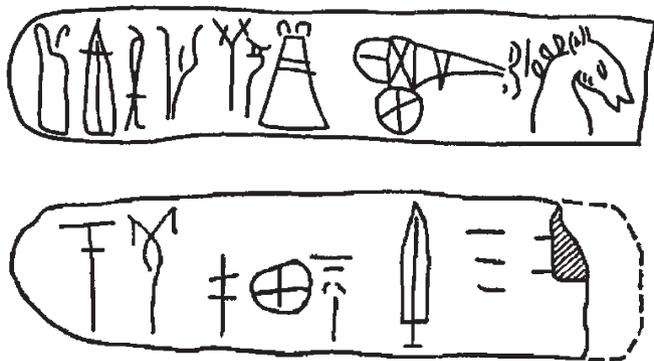
Fig. 23. Knossos plates with linear writing B (XV century B.C.)

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[1] M. Ventris, J. Chadwick, "Evidence for Greek dialect in the Mycenaean archives", *The Journal of Hellenic Studies*, Vol. 73 (1953); pp. 84–103.

[2] John Chadwick, *The Decipherment of Linear B* (Cambridge at the University Press, 1967).

possible, at last, to reconstruct the everyday life of the contemporaries of the Trojan War and even that of a few generations of their predecessors since the 13th century B.C. Due to these, peasants, seamen, handicraftsmen, soldiers, officials once again began speaking and acting. And the golden masks of the Athenian museum became more than simple masks of the dead"[1].

The results of decryption of ancient written sources, together with analysis of archaeological finds, served as an additional argument in favour of Finley's and his predecessor's hypothesis that the author of the *Iliad* did not realize customs and everyday life of the Hellenes in the 13th and 12th centuries B.C.

> **The results of decryption of the Mycenaean written language, along with analysis of the archaeological finds, confirmed that the author of *Iliad* did not realize customs and everyday life of the Hellenes in the 13th and 12th centuries B.C.**

For the Greek theocratic monarchy in the Trojan War times, the kings were considered as living gods, unapproachable by mere mortals and managing their empires by means of a developed bureaucratic apparatus. According to Homer, the kings were quite close to the people and not devoid of democratic methods of rule[2].

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[1] Paul Faure, *La Grèce au temps de la Guerre de Troie. 1250 avant J.-C.* (Paris, Hachette, 1975).

[2] The leader of the Achaeans Agamemnon makes key decisions not on his own, but at the Military Council. See Iliad, II, 50–444.

The Mycenaean people worshipped the small idols housed in small chapels or home altars[1]. The heroes of *Iliad* prayed in majestic temples[2] decorated with full-length statues of gods.

In the 13th and 12th centuries B.C., the aristocrats of the Greek polises were buried in mine tombs decorated with gold and jewels, together with utensils and clothes[3]. Murdered Homer's heroes were incinerated on ritual fires, and urns with ashes were buried under burial mounds[4].

The Mycenaean people used bronze weapons and were practically unfamiliar with iron—the Greeks started to smelt it in noticeable amounts only in the 10th century B.C. (i.e. in the Dark Ages). The heroes of *Iliad* fought with iron cudgels and pole axes and used arrows with metal tips.

Moses Finley notes: "Homer and archaeology quickly part. In general, he knew the whereabouts of the flourishing Mycenaean civilization, and his heroes lived in large palaces of the Bronze Age, which were unknown in the times of Homer. And, in fact, it was all that he knew about the Mycenaean epoch, whereas his mistakes were literally numerous"[5].

Apart from endless anachronisms in Homer's poems, the more detailed study of the archaeological data obtained by

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[1] Paul Faure, *La Grèce au temps de la Guerre de Troie. 1250 avant J.-C. ;* pp. 119–123

[2] Just check out Homer's description of the Athena Temple in Troy!

[3] Paul Faure, *La Grèce au temps de la Guerre de Troie. 1250 avant J.-C.* ; pp. 77, 99.

[4] See Iliad, XXIII, 110–257.

[5] M.I. Finley, *The World of Odysseus* (N.Y.: The Viking Press, 1954); p. 39.

Carl Blegen also made people doubt about trustworthy of the information available on the Trojan War.

As we have seen, Blegen believed that Troy had been captured and burnt by the Greeks in the mid-13th century B.C., as samples of Mycenaean pottery type IIIB prevailed in the cultural layer of Troy 7a, the only city identified on the Hisarlik Hill that perished due to an enemy attack. This point was contested by a participant of Korfmann's expedition, Nuclear Physics Professor Hans Mommsen from Bonn. Having applied the method of neutron activation, he discovered that the "Mycenaean" pottery was made by the locals.

> Each deposit contains a typical set of microelements. To identify them, the studied item is placed into the nuclear reactor and is irradiated with neutrons. Under these conditions, any chemical element releases gamma rays, the energy of which can be measured with a detector. Thus, it is possible to discover microscopic concentrations of elements: for example, one foreign atom that is typical only for the given deposit per billion common atoms[1].

Rumours about extended export of pottery from Mycenae to Asia Minor appeared to be strongly exaggerated. On the contrary, the Trojans actually exported their utensils to Mycenae.

Thus, the archaeological data collected by Carl Blegen and his predecessors could no longer be considered as convincing evidence of Troy having been captured by the Greeks in the late Bronze Age.

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[1] V. Ryabtsev, "Troy. Collapse of the myth?", *Technika—Molodezhi,* #8 (1998); p. 27.

> **The archaeological data collected by Blegen and his predecessors could no longer testify to Troy having been captured by the Greeks in the late Bronze Age.**

May they have invaded some other city instead?

In due time, Blegen thought it weird that Priam's city in Homer's poems had two names at the same time—first it is Troy and then all of a sudden it is Ilion. It was considered that the city itself was named Ilion, whereas the surrounding area was Troy. Though, Blegen said that "in Homer's poems we can't see this distinction, and both names are used to identify the same city"[1]. The scientist provides the following facts: the name of Ilion appeared in the *Iliad* 106 times, while Troy appeared only 50 times. On the contrary, in the *Odyssey* Troy was mentioned 25 times, and Ilion—19 times[2]. Titles used by Homer to identify either of the cities, are also very different: Troy is a "widely stretched city"; "with spacious streets"; "it is enclosed by fortress walls with beautiful towers"; there is "a big gate" in the walls; it is "a great city", "the city of Priam", and "the city of Trojans". Besides, the city had "good fertile soil". Ilion is "sacred"; "unique" and "inimitable"; "dreadful"; but at the same time it is "a well-built" city "comfortable for living", though, there are "strong breezes". It is

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[1] Carl Blegen, *Troy and the Trojans*.

[2] It is interesting to connect the change in this with the fact that the Odyssey was written much later than the Iliad. The trend of replacement of "Ilium" with "Troy" will continue with later writers. In the Aeneid of Virgil (1st century B.C.) the city is called "Troy" 20 times and only twice—"Ilium". And in Postgomerike of John Tsetses (12th century) the term "Ilium" is not used at all.
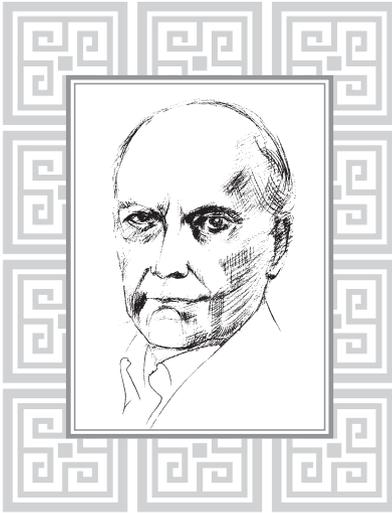
ig. 24. Russian historian Leo Klein insists that Ilion and Troy were two different city-states, and never the twain shall meet. (Image © Olga Aranova.)

"beautiful" and famous for its "good stags"[1]. Only one steady definition is used in relation to both cities—euteicheos (inside thick fortress walls). This is the only exception, and in all other cases, words used to describe one city were never used to describe the other—though, the descriptions were actually similar[2].

Blegen drew no conclusions about this comparison, but it was hard not to do so. What if the stories about long siege of two different cities were aggregated in Homer's poems? Was it by chance that the war became called Trojan only during the prosperity of Byzantium, though before that it had been referred to as the Ilion War? Leo Klein, a Russian researcher of Homer, thought it possible that different definitions of Ilion and Troy and other absurdities were caused by the fact that "it was the same city for Homer, who wrote the conventionally final text of the *Iliad*, whereas, in folklore sources he used and retold, they were different cities. It is obvious that two different legends got mixed-up, about Ilion and Troy, and these legends belonged to different ethnic and cultural

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[1] Carl Blegen, *Troy and the Trojans.*

[2] Carl Blegen, *Troy and the Trojans.*

traditions of the Greek world and may even have belonged to different epochs"[1].

This hypothesis is also confirmed by Hittite sources. The discovery of the Hittite civilization became one of greatest scientific sensations of the 20th century. As it was revealed, the legendary Bible people did not simply exist, but they also established one of the mightiest empires of their time, the territory of which extended from the Euphrates Valley to the Aegean Sea. The Hittites spoke what is the most ancient of Indo-European languages known to us, and they were the first to use iron tools and horse chariots, and the first to write their own constitutional charter[2] and to conclude the first peace treaty[3]. Due to the decrypted cuneiform tables found in Bogazköy[4], it was confirmed that the Hittite empire had tight relations with Egypt, Babylon and Assyria, as well as with the empire known as Ahhijava.

Moreover, according to the Chronicles of Hittite King Tutthalias IV (1250–1220 B.C.), by that time, Ahhijava actively

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[1] L.S. Klein, *Anatomy of The Iliad* (St. Petersburg: St. Petersburg University Publishing House, 1998); p. 32.

[2] *Constitution of the Hittites* is the decree of the king Telepinu (15th century B.C.), who reformed the system of the throne inheritance and divided authority between the branches of government: the king, tulia (council of elders) and pankus (the military counsel).

[3] Signed by the same Telepinu with the kingdom Kizzuwatna (Cilicia). This new instrument of international policy turned out to be very efficient; stopping "the war of all against all", it provided the impetus to the gradual rise of the Hittite kingdom.

[4] From the same plates one concluded that the Turkish city Boğazköy is nothing more than ancient Hattusa, the capital of the Hittite Empire.

participated in politics of Asia Minor and was carrying out military operations in the Western Anatolia:

"[...] the river Seha country again assaults the frontiers.
(the people of the river Seha country spoke): "His Majesty Grandfather did not conquer (us) with a sword.
(when) he conquered countries of Arzawa,
(he did not conquer us) with a sword, we [...] him"
(So, the country of river Seha [...]) unleashed a war, and the King Ahhijava Ahhijava retreated.
(Now, when [...] he) retreated, I, the Great King, attacked [...]"[1]

From this fragment one can see that the conflict of interests between the Hittites and Ahhijava did not cause a war between them—the Hittites attacked the country of the Seha River only after the King of Ahhijava left it Ahhijava.

In 1924, Swiss orientalist Emil Forrer identified Ahhijava as the country of the Achaeans (Homer's "Achaioi")[2], having begun a discussion that would last for several decades. In 1932, Forrer was answered by heavy artillery—Ferdinand Zommer issued his fundamental work Documents of Ahhijava (Die Ahhijava Urkunden), which contradicted the Mycenae hypothesis. Zommer and his supporters insisted that the likeness of the names "Ahhijava" and "Achaioi" is an occasional coincidence appealing to variability of phonetic similarity and other philology. The polemic proceeded with varying success until the 1980s, when studies by Hans Guterbock and

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[1] R.V. Gordeziani, *Issues of the Homeric Epos* (Tbilisi, Tbilisi University Publishing House, 1978); p. 181.

[2] E. Forrer, "Vorhomerische Griechen in den Keilschrifttexten von Bogazköi", *Mitteilungen der Deutschen Orientgesellschaft (MDMG)*, Bd. 63 (1924), s. 1–22.

Margaret Finkelberg completely tilted the balance in favour of Forrer's concept[1].
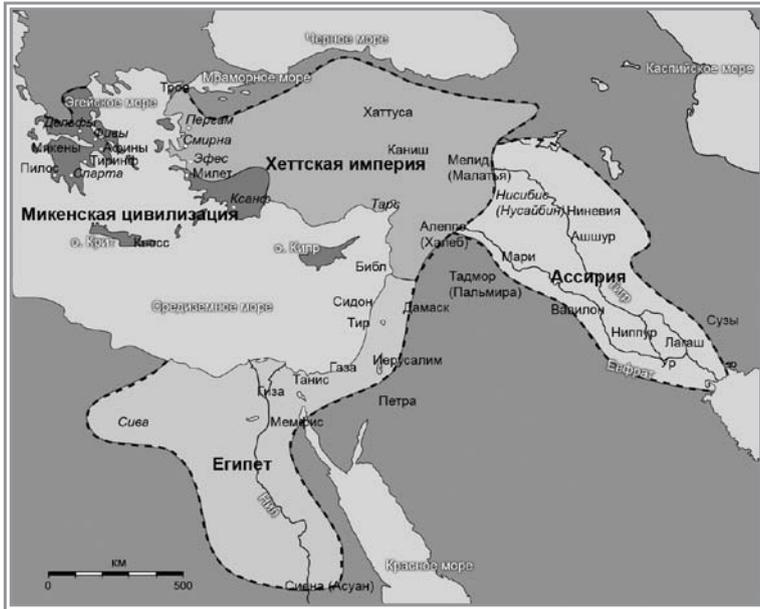

Fig. 25. Political map of the region in the late 15th century B.C.

The comparison of data on wars, trade and diplomatic contacts of the leading countries of that time convincingly demonstrates that identifying Ahhijava with the Achaean Empire was quite reasonable. It would such a surprise, if the Hittites would have failed to notice the Greeks acting at their western boundaries, as the latter started colonization of

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[1] H.G. Güterbock, "Hittites and Achaeans: A New Look", *Proceedings of the American Philosophical Society*, №128 (1984), pp. 114–122; M. Finkelberg, "From Ahhijawa to Ἀχαιοί", *Glotta,* № 66 (1988), pp. 127–134.

the Asia Minor the coast as early as in the mid-15th century B.C. (the first Asia Minor colonies of the Achaeans were Crete and Miletus). The documents proved that in the 13th century B.C. the Hittites believed Ahhijava was some real force, which should have been conceived of. In particular, that is why Emperor Hattusili addressed the Achaean King as "brother of mine" in his famous letter dated approximately 1260 B.C.[1], though, he hadn't honoured even the Ruler of powerful Assyria with such a title.

Having recognized Mycenae Greece in the Hittite Ahhijava, Forrer took a step further and announced that he had discovered mentions of Troy in the Hattusa archives. At the same time with Forrer, Austrian philologist Paul Kretschmer announced that he had revealed traces of the Trojan civilization on the Hittite plates[2]. There was a document in good condition from the early 13th century B.C.—a contract, in which King Muwatalli had obligated Alaksandus the Ruler of Wilusa to aid him with "infantry forces and chariot troops" in case a war or a revolt takes place, God forbid. So, Alaksandus was to repay his debt to Muwatalli—the Hittite King concealed him in times of trouble and then helped him to return to power. According to Kretschmer, Alaksandus is none other than Trojan Prince Alexander (Paris), and Wilusa is a country of Ilus, or Ilion, described by Homer. This is also supported by a legend, which historian Stephen Byzantine of the 6th century cited in the "Ethnic" geographic lexicon. According to this legend, on the way from Sparta to Ilion, Paris and Helen visited the

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[1] According to the legendary chronology, the adresseé of Hattusili could be either Agamemnon or his father Atreus.

[2] P. Kretschmer, "Alaksandus, König von Vilusa", *Glotta,* Bd. XIII (1924); pp. 205–213.

Asia Minor city Samilia[1], where the local ruler Motil welcomed them. In Motil, Kretschmer recognized Muwatalli, who had once concealed Alaksandus.

The name "Wilusa" figures in a lot of the documents of the Hittite "MFA" including, the Chronicles of Tudhalia IV, where it is mentioned as a part of Assuva—a union of Asia Minor states opposing the Hittites, and, remarkably, neighboring some Taruisa, or Truia, if spelled in another way. Independently of each other, Forrer and Kretschmer both recognized it to be Homeric Troy.

Thus, the Hittite sources contain both Troy and Ilion. And these names definitely refer to different geographic places. Incredibly, but Priam's city ended up in duplication!

> **In the Hittite sources, there are both Troy and Ilion going by the names of Wilusa and Taruisa. And these names obviously refer to different geographic places.**

Explorers have tried to explain this phenomenon in different ways. Denis Page, agreed that Taruisa must have been Troy, though, he disclaimed that Wilusa was Ilion. John Garstang and Oliver Gurney proposed considering Wilusa as a country, and Taruisa as a city… Klein wondered: "It is weird, that nobody tried to proceed from the apparent fact and, having recognized the identification, to accept the indication of the Chronicle in its direct meaning: in the late 13th century B.C., Wilusia (Wilusa) and Tarusia (or Troia) were different states.

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[1] See Iliad. VI. 289–292.

The first was known to the Hittites since the 17th century, and the second (probably, newly formed) was only known since the 13th century: those two different states were Ilion and Troy. They were included into the Greek epic (likely, it happened later) in the same order: first Ilion, then Troy. By the 8th and 7th century (the period when the *Iliad* was composed) legends about wars with these countries got mixed up and became one. The images of cities coincided, the names became equivalent, and the relevant descriptions became rudiments of the far past. This coincidence happened as bards knew the real Ilion, when the site of the real Troy and its independence had already been forgotten"[1].

It was Ilion that was discovered on the Hisarlik Hill, beyond doubt. Inscriptions on the building fragment, numismatic data and historical memory itself testified to that. Ilion was destructed by earthquakes, and while it was seized and captured by the enemy, there was no indication that it had been captured by the Greeks. The *Iliad* provides a narration about that very city.

But then, where was Troy located? According to calculations by historian Leo Klein, Troy-Truia-Taruisa could have been in the direct neighborhood of the Ilion Empire—the Troad, on the southern coast of the Marble Sea, in the region of Cyzicus, Ophni Lake and the Tarsi River[2].

The logical question is why archaeologists have not discovered any ruins of the ancient city to date. You see that Ilion has only been dug out rather recently in historical terms. And the

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[1] L.S. Klein, *Anatomy of The Iliad* (St. Petersburg: St. Petersburg University Publishing House, 1998); pp. 47–48.

[2] L.S. Klein, *Anatomy of The Iliad*; p. 49.

great Hittite civilization was discovered only one hundred years ago. The spirit of enlightenment has prepared a number of odd discoveries for scientists of the future. There are many anonymous hills within the elderly Propontis. The great Troy can be found under any of those.

But let's get back to the Hittites. As we have already noted, scientists obtained the most detailed information on the diplomatic, political and military activities of the empire from the Bogazköy inscriptions. Both Troy and Ilion were in Hattusa's sphere of influence, and before entering the Assuva coalition, they had been allies of the Hittites. Naturally, ten years of war between any of these cities and Mycenaean Greece wouldn't have remained unnoticed by the Hittite chroniclers. However, there are no distinct mentions of this event in the Hittite annals. "Hittite sources do not give any information on significant acts of war till 1300 B.C.," Rismag Gordeziani, an outstanding Soviet expert on Homeric history, states. "It is amazing, especially as the Hittites held great influence upon all of western Anatolia by that time, and the tribes occupying this area even allied with the Hittites to fight against Egypt by 1300 B.C. In a similar situation the Hittites could not have remained indifferent to the Trojan War"[1].

Later Hittite Chronicles didn't describe any large military campaigns in the Troad region, either. Nevertheless, Gordeziani attempted to prove that the Trojan War was real. In his opinion, it could have taken place between the Tudhalia IV campaign against the Assuva states (mid-13th century B.C.) and the battle of Per-Ir of the Libyans and Egyptian

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[1] R.V. Gordeziani, *Issues of the Homeric Epos* (Tbilisi, Tbilisi University Publishing House, 1978); pp. 191–192.

King Merneptah (1230–
1220 B.C.), when Assuva
had already ceased to ex-
ist. Having compared the
composition of the As-
suva military alliance and
Libya's list of allies in its
war against Egypt, Gor-
deziani concluded that
defeat Assuva could have
resulted from a large war,
in which both the North-
west and Western regions
of Anatolia were involved.
"This could have been the
Trojan War", the scientist
supposed[1].

Fig. 26. In the opinion of Rismag
Gordeziani, a known Soviet expert on
Homeric history, the Trojan cycle could
have mirrored the events of a great war
that involved the West of Anatolia in 1260–
1220 B.C. However, the annals didn't
provided us any information on either
participants of that war or its main battles
that would involve siege and capture of
Troy. (Image © Olga Aranova.)

It is noteworthy that the
composition of Assuva—
an anti-Hittite coalition
of Asia Minor states—in
general, matched the list
of Trojan allies named in
Homer's *Iliad*. In this relation, the version supported by many
scientists is interesting, saying that the name "Assuva" could
have later become "Asia"[2]. Thereby—and we cannot help using
some trivial allegories here—the hypothetical war between the
union of the Achaean states and Assuva could have been the
war of the Mycenae Europe against Asia-to-be.

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[1] R.V. Gordeziani, *Issues of the Homeric Epos*; p. 194.

[2] D.J. Georgacas, "The name "Asia" for the continent: its history
    and origin", *Names,* 17 (1) (1969).

According to the Catalogue of the *Iliad*, the Trojan union
included: 1) the tribes occupying the Troad—inhabitants of
Troy itself, Dardanii, Trojans from Zelia—a city at the foot
of Ida, Adrastians, Percorians etc.; 2) Pelasgi from Anatolian
Larissa; 3) Thracians; 4) Cicones; 5) Paeans; 6) Paphlago-
nians; 7) Galizonians; 8) Mysians; 9) Phrygians; 10) Meo-
nians; 11) Karas that resided in Miletus; 12) Lycians resid-
ing in the region now known as Antalia. (Iliad. II. 816–877).
Apart from them, the Leleges and the Caucones battled on
the side of the Trojans (Iliad. X. 429).

Now it is time to consider what language the Trojans spoke and
what people they belonged to. Following Homer, it is possible
to consider the Trojans were Greeks. They worshiped the Hel-
lenic gods, had Greek names and easily communicated with
invaders. For instance, Paul Kretschmer, having recognized
Homeric Alexander as Hittite Alaksandus, considered this to
be the evidence of the Achaean presence in Troy and, probably,
of some dynastical links with the Mycenaean Greece. How-
ever, Ferdinand Zommer refuted the point of his colleague
and indicated that the initial name was Alaksandus and that
it originated from the Hittites. The Greeks adapted the name
according to their pronunciation and gave it new etymology.
In this connection, well-known Russian experts on Hellenistic
affairs, Leonid Gindin and Vadim Tsymbursky, paid attention
to one important nuance, "After the Trojan War, this name
practically left living Greek anthroponomy for some 800 years,
and was returned during the epoch of Macedonia's prosperity.
The earliest Alexander known in Greek history is the Macedo-
nian king ruling in 498–454 B.C. Only in the 4th century B.C.
this name fell beyond the limits of Macedonia and started to
be used in the adjacent Greek states: Epirus and Thessalian

Fera. After campaigns of Alexander the Great, surrounded by a number of Macedonians bearing the same name, it became one of most popular Greek names, but in the *Iliad* epoch, Greeks could only have learnt it from order of the day"[1].

The belief that Homeric Troy was populated by ethnic Greeks dominated in historical science for a long time. As we have seen before, Carl Blegen followed this point of view, too, and believed that the Greeks had founded Troy 6[2], as pottery of a certain kind was discovered in the appropriate archaeological layer. Some scientists, including Albrecht Goetze explicitly identified Troy 6 as a Greek colony. James Mellaart supposed that the Greeks settled on the lands of the Troad as early as in the 3rd millennium B.C., having come there along the South-east Balkans and further through Hellespont, and having superseded the Luwians from Troy 2[3]. This hypothesis was also followed by Russian scientists Gindin and Tsymbursky[4].

> **In the Bronze Age, Troy was rather part of the central Anatolian civilization than of the Mycenaean one, a kind of outpost of Asia lowered over Europe.**

The version about "Asian" origin of the Trojans had been considered marginal until Manfred Korfmann began to survey

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[1] L.A. Gindin, V.L. Tsymbursky, "Ancient Greeks in Troy (Interdisciplinary Aspect)", *Herald of Ancient History*, #4 (1994); p. 30.

[2] Carl Blegen, *Troy and the Trojans.*

[3] J. Mellaart, "The End of the Early Bronze Age in Anatolia and the Aegean", *AJA,* V. 62, №1 (1958).

[4] L.A. Gindin, V.L. Tsymbursky, "Ancient Greeks in Troy (Interdisciplinary Aspect)", *Herald of Ancient History*, #4 (1994).

the Hisarlik Hill. Korfmann proved that various features were rather typical for the Hittite culture but not for the Greeks, including town planning (there was an acropolis for the Ruler's family, and there was a downtown for other citizens); architecture of the fortress walls, wider at the bottom and decorated with merlons and towers; and the cult stellas at the city gate. According to the scientist, "in the Bronze Age, Troy was part of the central-Anatolian but not the Crete-and-Mycenaean civilization. Troy was rather an outpost of Asia lowered over Europe than a large European city of the Bronze Age"[1].
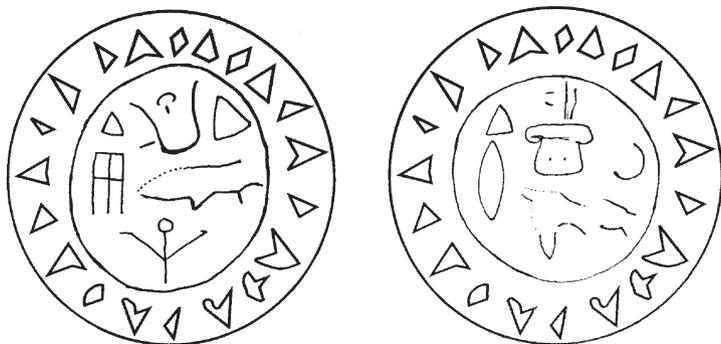

Fig. 27. Inscriptions on the bronze seal from the 12th century B.C., found in the seventh layer, were made in the Luwian language.

In October 1995, during excavations headed by Korfmann, a bronze seal with Anatolian hieroglyphs was found in the layer of Troy 7b2—the only written document of Homeric Troy. These hieroglyphs were used in the Hittite Empire along with cuneiform, in particular, on seals and memorial inscriptions, but

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[1] V. Ryabtsev, "Troy. Collapse of the myth?", *Technika—Molodezhi,* #8 (1998); pp. 24–25.

were borrowed from the Luwian language. Being a kin language of the Hittites, this was the most ancient language of Lydia.

Analysis of this seal allowed to conclude that the Luwian language was the official language of Homeric Troy[1]. The Trojans could have used it in their everyday life.

Another interesting find of Korfmann's expedition was a grotto carved in the rock for to supply of fresh water to the city. It might have been about this stone water pool that Homer wrote:

> And there hard by the selfsame springs are broad washing-tanks, fair and wrought of stone, where the wives and fair daughters of the Trojans were wont to wash bright raiment of old in the time of peace, before the sons of the Achaeans came.
>
> *Iliad. XXII. 153-156.*

The radioactive test of stalactites allowed to determine the age of the grotto as about 5,000 years. Thereby, by the time of Troy 7a, the source had existed already for 1,000 years. In the Hittite documents, this water pool is described as a cave of religious worshipping of the God Kaskal Kur, the Lord of Water and the Underworld. The same god was mentioned in the contract between King Alaksandus and Mutawalli along with the God Apaliunas, identified with the Greek Apollo and, judging by everything, being his prototype (there was no Apollo among the gods of the Mycenaean pantheon)[2].

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[1] J. Latacz, *Troy and Homer* (Oxford University Press, 2004).

[2] Ulrich von Wilamowitz-Moellendorff insisted Asia Minor to be the origin of Apollo even before the Hittite tablets were deciphered.

This is another interesting parallel! As we know, Apollo in the *Iliad* was the patron of Paris. And according to the cyclic poem The Ethiopica, he directed the Trojan Prince's arrow into Achilles' heel.

Fig. 28. The artificial grotto, built in the 3rd millennium B.C. by inhabitants of Ilion; the Hittite Chronicles had it as the sanctuary of the God Kaskal Kur.

It is too early to judge whether the inhabitants of Ilion were Luwians or even Hittites. The evidence, as they say, is insufficient. It is only clear that they did not belong to the Greek culture, although, they borrowed a lot from it. It is too difficult to speak about the scale of their military confrontation against the Achaeans. But it would be relevant to mention another hypothesis here that is speculative, though not deprived of grace, related to the Trojan War and expressed by Russian experts on the Hittites Alexander Volkov and Nikolai Nepomnyashchy. In their opinion, the Trojan War described by Homer might well have been the Greek-and-Hittite war.

In the 15th century B.C., Greeks started dynamic colonization of Asia Minor. They first captured Crete, then Miletus, having turned it into a foothold for further expansion. With reason, the Hittites perceived the Achaean colony as a potential threat to their Western boundaries and, in the late 13th century B.C., King Tudhalia IV decided to eradicate this danger centre. The archaeological finds prove that exactly at that time in Miletus, a change of power took place: the city was captured by the Hittite protégés. Having lost its advanced post in Asia Minor, Ahhijava attempted to conquer a foothold in another part of the peninsula, which was in Troy. "This rich blossoming city attracted their attention for a long time. They began a campaign. The Hittite army might have moved towards them"[1].

Historians cite several lines from the *Odyssey*, telling how the King of Ithaca told Achilles about his son Neoptolemus fighting Eurypylis. Amazingly enough, this is the only place in Homer's works, where he mentioned the Hittites—the major political force in Anatolia in the Bronze Age.

> But what a warrior was that son of Telephus whom he slew with the sword, the prince Eurypylus! Aye, and many of his comrades, the Ceteians, were slain about him
>
> *Odyssey. XI. 519-521.*

Volkov and Nepomnyashchy affirmed: "In these verses, the "Ceteans" are the Hittites, and their leader Eurypylis is the son of Telephus, as this name was popular with the Hittites, and Astioha is the sister of Trojan King Priam. So, these lines mean that the nephew of the King of Troy commanded the

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[1] A.V. Volkov, N.N. Nepomnyashhy. *The Hittites. Unknown Empire of Asia Minor* (Moscow: Veche, 2004); pp. 262–263.

Hittite army and was killed while defending the city. Who would have been entrusted with leading an army, if not a Hittite? Was Priam his uncle, then? It must have been a Hittite or some local kingling that became relatives with the Hittite by marrying his sister. Among the "Ceteans", Greeks mostly knew the inhabitants of Wilusa-Troy. Therefore, they could call any Hittite "Trojan", just as Americans call all expatriates of the former USSR 'Russians' nowadays"[1].

So, if archaeological excavations could not provide any sound proof of the historicity of the Trojan War, the ancient Oriental documents convincingly demonstrated that it could have been real. The Achaeans really undertook military campaigns in Asia Minor, colonized its coast, fought the Hittites and even the Egyptians. And on short-distance lines of the central Anatolian civilization, two strongholds—Wilusa and Taruisa—might have been the ones resisting their passionate aggression.

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[1] A.V. Volkov, N.N. Nepomnyashhy. *The Hittites. Unknown Empire of Asia Minor*, p. 263.

CHAPTER

 4

And they came back in disgrace…

Modern Troy is rich in tourist attractions. Those bored with studying ruins and constant looking on information stands and Korfmann's guidebook can still gain many unforgettable impressions by taking part in a fancy-dress show or climbing into the belly of a two-storied wooden horse. Almost nobody refuses the last amusement, though. Everyone would like to feel like a brave warrior ready to bring all the fury of his sword on the sleeping opponent.

Perhaps, the wooden horse is the most popular character of the Achaean Victoria. Even those who confuse Odysseus with Jason[1] know that this horse helped the Greeks to capture the unapproachable Troy. This is the elementary truth: the Sun rises in the East; the Volga falls into the Caspian Sea, Homer's *Iliad* glorifies the famous victory of the Hellenic weapon. However, nothing is as simple, is it?

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[1] In the Crimean stores you can buy a movie about Balaclava, where "Odysseus and his Argonauts stayed on their way to Colchis."

Fig. 29. The wooden horse is a favourite attraction of visitors to the Trojan archaeological reserve.

Let's begin with the fact that the *Iliad* describes neither the capture, nor the destruction of Ilion. The poem ends with Hector's funeral. The coming victory of Greeks is mentioned only briefly and only in the sixth canto, where Hector shares his presentiment with his wife Andromacha:

> For of a surety know I this in heart and soul:
> the day shall come when sacred Ilios shall be laid low.
>
> *Iliad. VI. 448–449.*

In the twelfth canto, where Poseidon and Apollo decide to destroy a defensive wall the Achaeans have erected around the camp:

> And the city of Priam was sacked in the tenth year,
> and the Argives had gone back in their ships to their
> dear native land, then verily did Poseidon and Apollo

take counsel to sweep away the wall, bringing against
it the might of all the rivers that flow forth from
the mountains of Ida to the sea.

<div align="right">*Iliad. XII. 15–19.*</div>

And indirectly in the fifteenth canto, where Zeus assures Hera:

...Until the Achaeans shall take steep Ilios through
the counsels of Athene. But until that hour neither
do I refrain my wrath, nor will I suffer any other
of the immortals to bear aid to the Danaans here,
until the desire of the son of Peleus be fulfilled.

<div align="right">*Iliad. XV. 70–74.*</div>

To prove that tragic fate of Ilion was predestined, they often
refer to the soothsayer Calchas, explaining predictive signs of
a dragon devouring sparrows:

Even as this serpent devoured the sparrow's little ones
and the mother with them—the eight, and the mother
that bare them was the ninth—so shall we war there for
so many years, but in the tenth shall we take
the broad-wayed city.

<div align="right">*Iliad. II. 326–329.*</div>

and the episode of the *Iliad* where the lord of Olympus learns
the outcome of the battle between the Greeks and Trojans,
weighing applicable lots on the gold balance:

Then verily the Father lifted on high his golden scales, and
set therein two fates of grievous death, one for the horse-tam-
ing Trojans, and one for the brazen-coated Achaeans; then
he grasped the balance by the midst and raised it, and down

sank the day of doom of the Achaeans. So the Achaeans' fates settled down upon the bounteous earth and those of the Trojans were raised aloft toward wide heaven.

Iliad. VIII. 69–74.

However, in Homer's poems, many things happened "despite destiny", and one can hardly expect that events would go rights as weighed and measured.

> Outstanding Russian philosopher Alexei Losev paid attention to the fact that Homer had often used this expression and expressed an opinion that this formula "is reflection of a quite definite stage of human historical development, when he starts to lift his head proudly and does not prostrate in front of the destiny anymore, as he did before in the primitive times and when he was completely helpless"[1].

Another great poem by Homer—the *Odyssey*—about the long return of the war hero Odysseus, the son of Laertes, to his native Ithaca, tells about Greeks having won the victory over Ilion as about an accomplished fact. In the third canto, the elder King of Pylos Nestor tells Odysseus' son Telemachus, worried about his father's fate, about the events that immediately followed the fall of Troy:

> But when we had sacked the lofty city of Priam, and had gone away in our ships, and a god had scattered the Achaeans.

Odyssey. III. 130–131.

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[1] V. Ryabtsev, "Troy. Collapse of the myth?", *Technika—Molodezhi,* #8 (1998); p. 388.

As folklore requires it, Odysseus retold this episode to his loyal servant Eumaeus practically verbatim, and the "godlike swineherd" heeded him:

> There for nine years we sons of the Achaeans warred, and in the tenth we sacked the city of Priam, and set out for home in our ships, and a god scattered the Achaeans.
>
> *Odyssey. XIV. 240–242.*

In the eighth canto, Homer again returns to this subject. At the Games arranged by King Alcinous in honour of a stranger, who actually was Odysseus, the blind Homeric bard Demodocus sings about the military feats of the King of Ithaca.

> And he sang how the sons of the Achaeans poured forth from the horse and, leaving their hollow ambush, sacked the city....
>
> *Odyssey. VIII. 514–515.*

And finally, in the twenty-second canto, Athena, having put on Mentor's robes, reminds aged Odysseus indecisive of whether he should put a fight with Penelope's grooms about his past acts of bravery:

> Many men thou slewest in dread conflict, and by thy counsel was the broad-wayed city of Priam taken.
>
> *Odyssey. XXII. 229–230.*

The detailed story about events of the Trojan War is told in the poems of the so-called Trojan epic cycle. Only its fragments and a brief summary, included into The Anthology of Proclus and Bibliotheca (The Mythological Library) of Apollodorus remain till nowadays. These poems accurately embrace the *Iliad* and the *Odyssey*, not interfering with them,

which can be explained by Homer's indisputable authority and the ancient rhapsodies unwilling to multiply entities. Why should you sing something that someone has already sung better than you can?

The reasons for the war and its start are presented in the *Cyprian Songs*, named after their legendary author Stasin Cyprian[1]. Zeus decided to inflict this war, as he wished to protect the Earth against overpopulation. The poem describes The Judgment of Paris, his embassy to Lacedaemon and abduction of Helen, and the countless treasures of Menelaus in addition. Together with his brother, Menelaus planned a campaign against Troy.

An interesting thing is that according to the *Cyprian Songs* the Achaeans lost their way and started a war in Teuthrania (Mysia), having mistaken it for Ilion. However, under pressure of the Mysian troops, headed by Heracles's son Telephus, they had to recede. According to Apollodorus, "Telephus [...] armed the Mysians and chased the Hellenes until reaching their ships harbour"[2].

> Let's recall that the name of Mysian King Telephus, according to A. Volkov and N. Nepomnyashchy, corresponds to the Hittite name Telepinu. If this fact is considered along with the aforementioned war between the Hittite and the Assuva alliance, that might explain why ancient writers distinguished Asia Minor Teuthrania (Mysia) from Asia,

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[1] Ancient tradition considered Stasin to be Homer's son in-law. According to Aelianus, Homer was rather poor and portioned his daughter with the poem *Cyprus*. (Claudius Aelianus, *Various History*, IX, 15.)

[2] Pseudo-Apollodorus, *Bibliotheca*, Epitome, III, 17.

which in their opinion was where all its neighbours resided. So, in *The Mysians* Sophocles says, "The whole country is called Asia, stranger, and the Mysians' community is called Mysia"[1].

Other sources also refer to the Greeks being smashed at Mysia. So, *The Catalogue of Women, or Ehoiai*, said to be written by Hesiod, says:

> Telephus turned back the hosts of the Achaeans in cooper armour which arrived one day on the black-sided vessels to the man parent solid earth...[2]

In the *Olympic songs*, Pindar explicitly affirms:

> ...Mighty Danaus's men was turned back by Telephus and thrown to the saline ship sides[3].

Strabo tells us the same: "Agamemnon with his fleet devastated Mysia, having mistaken it for the Trojan area, and came back in disgrace"[4].

The fact that later Pergamon was the main city of Teuthrania is of special interest. This is another name often used by Homer for this legendary city, apart from Ilion and Troy.

American historian Rhys Carpenter became interested why there were three different names for the same geographic ob-

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[1] Sophocles, *Mysoi (Mysians)*, 396–397 (411–412).

[2] Hesiod, *Megalai Ehoiai (Catalogue of Women)*, 57 (165).

[3] Pindar, *Olympian*, IX, 73–74.

[4] Strabo, *Geography*, I, 17.

ject and found some parallels and suspicious coincidences in the history of the Mysian and Trojan Wars[1]:

1. In both cases, everything begins with meets on the Aulis Peninsula.

2. In both cases, they could not sail due to bad weather. In both cases, the soothsayer Calchas had to fortune-tell.

3. In both cases, upon landing, the local leader (in Teuthrania it was Telephus, and in Troy it was Hector) killed the Achaean hero.

4. Then, in both cases, the Achaeans devastated the surroundings.

5. In both cases, the battle happened in the river valley (in Teuthrania in the Caic River valley, and in the Troad, it occurred in the Scamandra River valley).

6. In both cases, initial success was followed by defeat, and the Achaeans had to run to their vessels.

7. In both cases, Patroclus tried to prevent defeat but was unsuccessful and got wounded in Tefrania; in the Troad, he was killed.

8. Out of revenge, "light-footed" Achilles attacked the enemy leader (Telephus here and Hector there) and pursued him, but didn't manage to catch him.

9. The runaway was stopped by a trick of the god assisting Achilles. In Teuthrania it was Dionysus, and in the Troad it was Athena.

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[1] R. Carpenter, *Folk tale: Fiction and saga in the Homeric epics,* (Berkeley: University of California Press, 1946).

10. In both cases, Achilles defeated the leader of the locals: he wounded Telephus badly, and he killed Hector.

11. In both cases, a storm broke the vessels down on their way back.

12. After the campaign was finished, in both cases a person of royal lineage from the enemy's camp appeared in Argolida at Agamemnon's. In the first case, it was Telephus; in the second case, it was Cassandra, the daughter of Priam.

"Carpenter rather logically concluded that these rather were two versions of the same story, not two different stories. Not having caught it, but having seen actions of the same heroes in different lands, the ancient author of *Cypriot Songs* decided that these were two different episodes of the Trojan War and placed them one after one, the Trojan one before the Teutranic one (as some of the heroes were killed in Troy), and he found a reasonable explanation saying they had got lost on their way"[1].

Thereby, according to Carpenter, the Trojan War was a full-fledged twin of the war in Teuthrania, which according to ancient sources had ended with shameful flight of Greeks. Could it have happened that during a historically insignificant period in two absolutely identical wars had occurred the same area, with the very detailed episodes repeating? Or should we use our "Occam's razor" to cut off the historical gnarls off this plot for the benefit of a more authentic version? Having done so, we shall conclude that both the *Cypriot Songs* and the *Iliad* refer to the same military campaign, which ended

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[1] L.S. Klein, "Was Troy discovered?", *Znanie—Sila,* #3 (1985); p.42.

with the Achaeans' defeat[1]. A little later, we shall see that there are many other extremely powerful arguments in favor of this version.

> The *Cypriot Songs* describe the military campaign in Teuthrania that finished with the Achaeans' defeat and is similar to the Trojan War up to the smallest episodes.

Having hastily evacuated the Greeks from Teuthrania, the writer of the Cypriot Songs left them unattended for 8 years, but after that he once again rigged them out for a new campaign. Having sharpened their silver-nailed swords and scrubbed the decks of multi-oar vessels, the Achaeans suddenly discovered that they had no leader capable of pointing out the true marine way to the Troad. The Mysian King Telephus, whom Achilles had cured from the wound he himself had inflicted, volunteered to lead the way. On the way, the Greeks visited the island of Tenedhos, where Achilles killed the local King Tenes, and they also visited the island of Lemnos, where they debarked the great archer, Argonaut, and a personal friend of Heracles—Philoctetes, who smelled badly because of a wound he had received.

Thereby, at last we learn where those ten years went, which passed between Helen's abduction and start of the siege of Troy, and what caused the mismatch in time between the

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[1] It is interesting here to return to the hypothesis of Volkov-Nepomnyastchy of the Trojan War as a clash between Greeks and Hittites. And whether the Achaeans fled from the Hittites led by Telephus-Telepinu?

20 years that Menelaus' wife stayed in Paris' palace that she speaks of in the end of the *Iliad*, and 10 years of the city siege.

It is remarkable that the Achaeans, who learned from their experience with Mysia, did not attack Troy off-the-cuff, but tried to resolve the matter amicably. Having anchored in the harbor of the Troad, they sent Menelaus and Odysseus as ambassadors to the Trojans to offer that the latter returned Helen and the riches stolen with her, without fighting. Only upon being refused, they landed from their vessels and began the war.

> Warriors have lost their lives near Troy: Zeus's will has come true[1].

The Cypriot Songs tell the story about the war to the point, where the plot of the *Iliad* starts, which is sharing the living booty, when Achilles got Briseis, and Agamemnon took Chryseis. And this where Homer stepped in...

It was noticed a long time ago that heroes practically never smile within all 15,700 hexameters of the *Iliad*. Almost all the time they are sad and concentrated aware of their destinies, often tragic and unfair. Death was over Achilles, over Hector, and over the city of Troy itself—and for us who know the end of this story, this is not surprising. It is weird, though, that more than once in this poem we read phrases prenominating of the on-coming the Greeks' defeat! Here are just a few.

In the eighth canto, at the meeting of the gods before throwing lots on the golden balance, Zeus warns those at the meeting not to help people in the Greek-Trojan confrontation. On behalf of the whole pantheon, Athena assures him:

> All of us [...] shall refrain from [this], if you shall do;

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[1] Cypria, 1 (1).

Fig. 30. The Trojan valley, which was the major events venue, is well within a few-kilometer view from the western fortress wall.

However, she notes:

> So have we pity for the Danaan spearmen who now shall perish and fulfill an evil fate. Yet verily will we refrain us from battle, even as thou dost bid; howbeit counsel will we offer to the Argives which shall be for their profit, that they perish not all by reason of thy wrath.

> *Iliad. VIII. 33–37.*

Hera repeats the same words after Athena.

In the ninth canto, Agamemnon decides to test the mood of the Achaean soldiers and offers them a chance to return home. He proclaims:

> My friends, leaders and rulers of the Argives, great Zeus, son of Cronos, hath ensnared me in grievous blindness of heart, cruel god! seeing that of old he promised me, and bowed his

head thereto, that not until I had sacked well-walled Ilios should I get me home; but now hath he planned cruel deceit, and biddeth me return inglorious to Argos, when I have lost much people.

So, I ween, must be the good pleasure of Zeus supreme in might... For no more is there hope that we shall take broad-wayed Troy)!

Iliad. IX. 17–23, 28.

Noble Diomede wishing to fight against Troy until the final victory, even if all other soldiers would leave the battle field, objects to Agamemnon. However, Achilles offended by Agamemnon does not wish to battle to the benefit of the Atrides states:

Aye, and I would counsel you others also to sail back to your homes; seeing there is no more hope that ye shall win the goal of steep Ilios; for mightily doth Zeus, whose voice is borne afar, hold forth his hand above her, and her people are filled with courage.

Iliad. IX. 417–420.

According to Leo Klein, it is usually treated as "art methods intended to highlight fearlessness of Diomede, objecting to Agamemnon, as well as Achilles' worth. A reasonable explanation, and it would be both sole and sufficient, if the vestiges of the future defeat were not so numerous and did not form a system encompassing everyone's thoughts in the *Iliad*: those of heroes, gods and destinies. This underlying system appears through the glorification of the Achaean heroes and the lists of their victories"[1]. Thus, foreboding of the Acheans' defeat

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[1] L.S. Klein "Who won in the Iliad?", *Znanie—Sila,* #7 (1986); p. 43.

in the *Iliad* might be the trace of the most ancient rhapsodies, being closer to the historical truth.

> **There are a few phrases in the *Iliad* foreshadowing the future defeat of the Greeks. These are probably traces of the most ancient rhapsodies, being closer to the historical truth.**

The *Iliad* ends with the scene of Hector's burial. The following poem of this cycle, The Ethiopica, was named so after the locality from where Memnon's reinforcement arrived to support the Trojans. Memnon killed many Hellenes, but also ended up having been killed by Achilles. In turn, Achilles was killed with an arrow, directed by Paris' patron Apollo. In the heat of the battle, Ajax Telamonid and Odysseus took the body of their murdered comrade back. Achilles was buried on White Island (Levkas) together with Partoclus, and their bones were mixed in accordance with their will. The Trojans handed the hero's weapon to Odysseus, in their opinion, the most valiant of the remaining Achaeans.

Ajax took offence because he also counted on receiving a similar honour, so he quarreled with Odysseus and went off to cut the Trojan cattle and shepherds, after which he committed a suicide. Agamemnon prohibited committing the body of this suicide victim to fire, and Ajax, the only one killed near Ilion, was buried in a coffin, instead. But that is another story, already, and now we have to proceed to giving a synopsis of the next cyclic poem, *The Little Iliad*. In this work, Philoctetes appears again, whom the Achaeans had debarked on a habitable island of Lemnos. Philoctetes proves his indispensability by killing Paris, whose surviving

spouse Helen immediately marries Priam's next eldest son Deiphobus.

Meanwhile, fresh forces arrive to Troy: the Achaean troops get reinforced by Achilles' son Neoptolemus, and the Trojan troops are reinforced by Telephus' son and Priam's nephew Euripilus, bringing an army from Teuthrania. Euripilus kills Asclepius' son Makhaon[1], a renowned army doctor, but falls on Neoptolemus' brilliant sword, and, as we have already noted, all his Keteans also fell around the young leader. Odysseus changed into a tramp's clothes and went to Troy[2], where he confided in Helen. She counsels her former fiancé and the former ruler of Ithaca on how to capture the city and helps him steal the Palladium—a sacred image of Athena, which Zeus once had thrown down to Earth from the sky to provide a sign for Ilus, the legendary founder of Troy. Ilus erected a temple for Palladium, and the magic statue became a lien of the city's might and inaccessibility.

Having been deprived of the Palladium, Troy lost all chances. All the more since Epeius came in; he was not only a famous fist-fighter but also a skilled builder. On Odysseus' order, he built a huge wooden horse that could hold from fifty to three thousand people. Everyone knows what happened next, don't they?

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[1] Widely known butterfly of the family Papilionidae was named by the Swedish naturalist Carl Linnaeus in honor of this Homeric hero.

[2] In Sophocles, Odysseus and Diomedes make their way to Troy through the "underground channel cramped and fetid" (Sophocles, *Lacaenae (Lacaenian Women)*, 276 (367)). According to our observations, this description is well suited to the man-made grotto, which was found by Korfman expedition.

From the side of history, it looks as if it would have to the inhabitants of Troy, who found the "gift" of Danai at their gate. Having become exhausted by the 10-year fruitless war and the loss of their best soldiers, the Achaeans were unable to see any good prospects; they collected their belongings and departured for home. But before that, they made a proper sacrifice to the gods[1]. In this case, the victim was symbolical. They could not find a horse of appropriate size to match magnitude of this event, and therefore, they built a huge votive animal of either maple or cornel wood and inscribed the following on it: "Safely having returned home, the Hellenes have devoted this grateful gift to the goddess Athena"[2].

> It is interesting who exactly from the Achaean's camp could have made the inscriptions on the horse. When reading Homer, it seems that all Greek soldiers having arrived at Troy were completely illiterate. Everyone except for King Proitos of Tirinthos. His wife slandered young handsome Bellerofontis, and Proitos sent him to his father-in-law Iobatos with some letter of recommendation, asking the King of Lycia to kill Bellerofontis.
>
> [...] he sent him to Lycia, and gave him baneful tokens, graving in a folded tablet many signs and deadly, and bade him show these to his own wife's father, that he might be slain.
>
> *Iliad. VI. 168-17.0*

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[1] According to Polybius, "almost all barbarous nations, in any case, most of them, kill and sacrifice a horse in the beginning of the war, or before the decisive battle, to read in the fall of the animal the sign of the near future." (Polybius, *The Histories*, XII, 4b).

[2] Pseudo-Apollodorus, *Bibliotheca*, Epitome, V, 15.
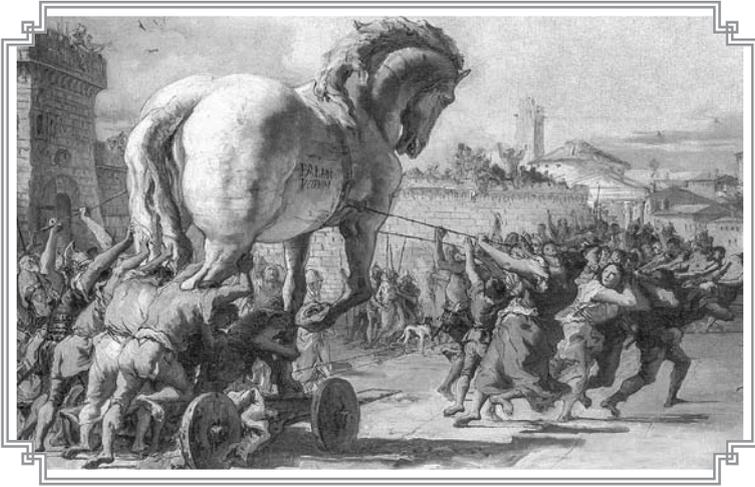
Fig. 31. Giovanni Domenico Tiepolo. Procession of the Trojan Horse to Troy (1773).

This is the only mention in the *Iliad* about use of a written language by the Hellenes, but it demonstrates that, in Homer's time, the Greeks knew about existence of a ideographic or syllabic written language in Argolidha long before the propagation of the Phoenician alphabet.

Exhausted by the fruitless war and the loss of their best soldiers, the Achaeans saw no good prospects, so they raised the siege and sacrificed a huge votive animal made of wood to the gods.

Here the story could have finished. And it might have ended here, actually. However, the author of the *Odyssey*, from where the wooden horse plot moved to *The Little Iliad*, supported the Greeks and besides, as an outstanding poet, he was dis-

satisfied with the muffled end of the grandiose creation. And Homer invented a terrific plot trick, that alone could eternize him! He introduced the building of the Trojan horse to be an insidious plan of the Greeks, military cunning and stratagem. The cynical scheming lied in both making the opponents invite trouble into their homes and to take pleasure in doing so, at the same time.

> In the late 20th century, the Americans did the same, didn't they? The were bringing "Trojan horses" of their life-style into our country. Grigory Chkhartishvili wrote the following in this regard: "The safest and the most powerful way to spread influence onto foreign lands is "seizure by love", in other words—cultural expansion. When the inhabitants of other countries start being interested in your culture more than in their own, they fall in love with it and desire to live like you—to become part of you... In this very way, the West won a victory over the socialist camp in the cold war—not with the help of rockets but due to Hollywood, The Beatles, and jeans"[1].

So, that is what happened. The Trojans gleefully dragged the fatal horse into the city—and it is specifically from this place that the poem *Ilion's Destruction* begins. Only Priam's daughter Cassandra and Apollo's priest Laocoön did not share the general happiness. The phrase of the soothsayer, repeated by Virgil, has gone down in history: "Whatever it may be, I fear Greeks who bear gifts!"[2] And, apparently, as-

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[1] URL:http://borisakunin.livejournal.com/32209.html.

[2] Virgil, *The Aeneid*, II, 49. In original text: «Quidquid id est, timeo Danaos et dona ferentes!»

cending to the maxim, given in a much older ancient cyclic poem The Return:

Gifts mislead both the human mind and deed[1].

For his prophecy (the sharpest tool in the shed!) Laocoön was severely punished: together with his sons, he was killed by snakes sent by Apollo.

> Not covered in either the *Iliad* or the *Odyssey*, the plot with Laocoön became extremely popular among artists. The most known work on the subject by Rhodes sculptors Agesander, Polydorus and Athenodoros inspired Gotthold Ephraim Lessing, a German thinker to write his famous work "Laocoon: An Essay on the Limits of Painting and Poetry", where he explained why the respected cleric and descendant of the Dardanian Kings was depicted naked and not at the peak of his suffering.

The ancient writers provide different versions of how exactly the Trojan horse was delivered in the city. Most of them see no problem in the fact that the artefact, containing numerous soldiers, could have been too large to pass through the Scaeane gate, which was not too high, actually. Followers of Euhemerus assumed that the Trojans had to dismount a part of the wall[2]. But in that case, there would be no need to place a landing party inside the horse—having come back from the Tenedhos islands, the Greeks would be able to enter the fortress through a breach in the wall easily. We cannot rule out the possibility

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[1] Nostoi (Return from Troy), 2 (8).

[2] Palaephatus, *On Unbelievable Tales*, XVI.
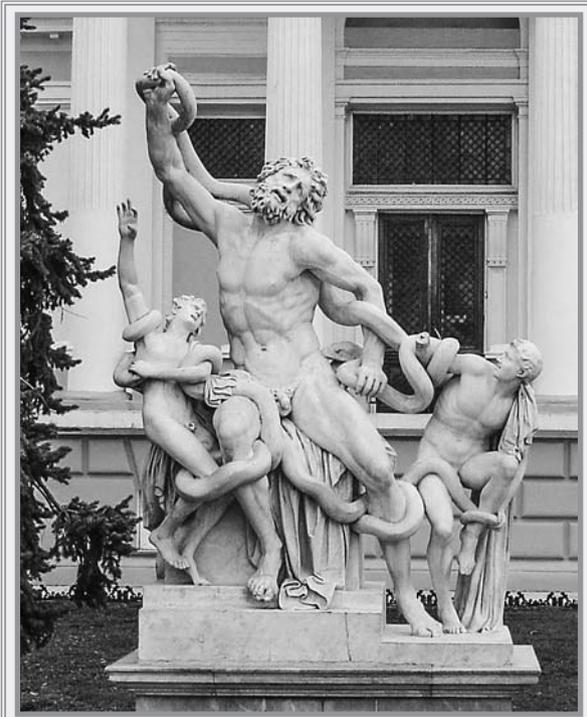
Fig. 32. A rather inaccurate copy of the sculpture of Agesander, Polydorus and Athenodoros *Laocoön and his sons* made in the 19th century on the order of Grigory Marazly, Head of Odessa City. In 1971 it was installed in front of the Archaeological Museum of Odessa[1].

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[1] Installation of the monument in the center of Odessa during "developed socialism" had birthed a considerable amount of songs, literary stories and anecdotes, and the *Literary Newspaper* even held a competition for the best caption to this sculpture. Readers competed in humor, inventing a signature like "At in-laws", "Snake's threesome", "Hose-okoon".

that two different plots about two different cities, each of them conquered in a different way, got mixed up once again.

However, there are other versions, too. According to some historians from Pausanias, the Trojan horse was actually a wooden or copper battering ram—"anyone who does not consider the Phrygians to be stupid can understand this"[1]. According to Dares Phrygius, the gate was opened to the Achaeans by Trojan conspirators, headed by Antenor and Aeneas, and the story with the horse ascends to the horse head that might have been depicted on the Scaeanx gate[2]. Modern writers remember that the horse in Mycenae Greece was a symbol of Poseidon, considered to be the Lord of earthquakes. Austrian historian Fritz Schachermeyr linked this fact to a terrible earthquake in the 13th century B.C., which destroyed Troy VI. According to him, the memory of this event could have lived till Homer times and was allegorically mirrored in the legend about the Trojan horse[3]. An English expert on Hittite history, Oliver Gurney, suspected that the giant sculpture was a kind of Greek "thanks" to Poseidon – the Earth Shaker, for the natural disaster that had promoted capture of Troy by the Achaeans[4].

Anyway, there is no authentic information on the nature of the Trojan horse and, probably there will not be any, at least, until the next schliemann would find a handful of ashes and pronounce it to be residuals of the Danai gift.

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[1] Pausanias, *Description of Greece,* Book 1, XXIII, 10.

[2] Daretis Phrygii, *De excidio Troiae historia*, XL.

[3] F. Schachermeyr, *Poseydon und die Enrstehung des griechischen Gotterglaubens,* (Bonn, Salzburg, 1950).

[4] Oliver Gurney, *The Hittites,* (London: Penguin, 1952).
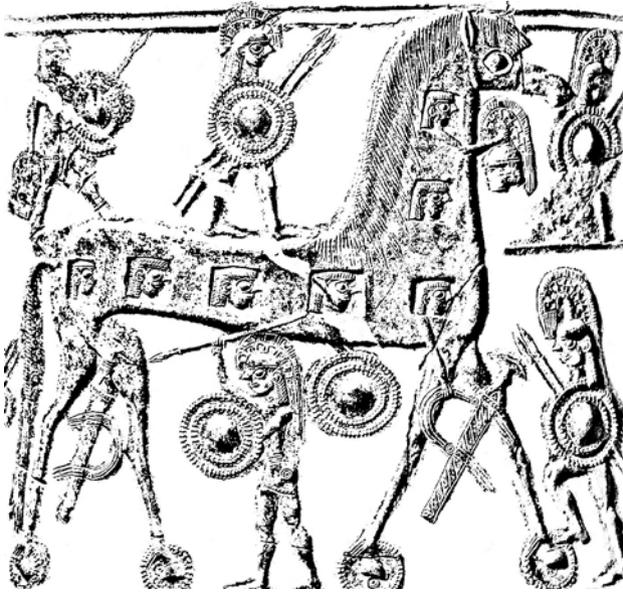
Fig. 33. An Assyrian siege weapon formed as a horse on wheels could have become a prototype of the Trojan Horse. The Prehomeric Greeks used this weapon, and the Trojans might have captured it as a trophy at the end of the city siege. (Relief on the Cycladic jug of the 7th century B.C.—one of the oldest "quotes" from the Homeric Cycle).

Having destroyed Troy and shared the booty, the Greeks went to their "Motherland". The poem *The Returns* and a few reminiscences in the *Odyssey* are dedicated to their departure and further destiny. Hegei of Tresen was considered to be the poem's author. Stesichorus also wrote a poem called *The Returns*.

The synopsis of the poem that we can read nowadays starts with a savage quarrel between Agamemnon and Menelaus about how they should return from Troy. In the *Odyssey*, Homer gives the details of this quarrel from the mouth of Nestor:

Then in truth Menelaus bade all the Achaeans think of their return over the broad back of the sea, but in no wise did he please Agamemnon, for he was fain to hold back the host and to offer holy hecatombs,…

So these two stood bandying harsh words; but the well-greaved Achaeans sprang up with a wondrous din, and two-fold plans found favour with them.

Odyssey. III. 141–144, 148–150.

In the morning, some of the Greeks, led by Agamemnon, remained in order to calm Athena's anger. Nestor and Diomede arrived home by sea, practically without any adventures. Menelaus, who sailed later, fell in a storm and lost almost all of his fleet. With only five vessels, he moored in Egypt. In native Lacedaemon, the fair-haired Atrid returned only after eight years, having grown rich during his wanderings about African countries. Later, he would be pleased to show his riches to his guest Telemahos, wandering in search of news about his father Odysseus[1].

Most other Achaeans, who sailed later, were either caught in a storm at Tenos (that was the very place where, in particular, Ajax Locrian perished) or shipwrecked on the Caphereus rocks. Neoptolemus was warned by Theitis about possible natural cataclysms and reached Thrace by land, having buried the old Phoenix that died on the way. After long wandering, other survivors from Hellenes ended up settling down in different lands, "Some settled in Libya, others in Italy, some in Sicily and on the islands near Iberia. The Hellenes also settled on the banks of the Sangria River; there were some who settled on Cyprus. As for those who suffered

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[1] Odyssey, IV.

the shipwreck at Mount Caphereus, they were scattered in different directions. Huneus went to Libya, Anthiph, the son of Thessalus, arrived in Pelasgi, and, having seized this country, he called it Thessaly, and Philoctetes arrived to the inhabitants of Campania in Italy. Phydipp, together with the inhabitants of Kos, settled on Andros, Agapenor on Cyprus, and others in different places"[1].

Agamemnon, who captured Cassandra of Troy as some honourable booty managed to reach Mycenae. But there the ruler was betrayed by his wife Clytemnestra, who joined a criminal conspiracy with her lover Aegisthus. She arranged a feast in honour of the king and gave him a tunic without any sleeves and collar. "When putting it on, Agamemnon was killed, and Aegisthus became the king of Mycenae. Cassandra was also killed"[2]. After a known period, the deceased Agamemnon advised Odysseus, who descended to Hades' empire, to learn a lesson from his story:

> Wherefore in thine own case be thou never gentle even to thy wife. Declare not to her all the thoughts of thy heart, but tell her somewhat, and let somewhat also be hidden.
>
> *Odyssey. XI. 441–443.*

This phrase is worth learning by heart!

Aegisthus reigned in Mycenae for seven years until Agamemnon's son Orestes grew up and mercilessly took revenge for his father, killing both Aegisthus and his own mother.

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[1] Pseudo-Apollodorus, *Bibliotheca*, Epitome, VI, 15.
[2] Pseudo-Apollodorus, *Bibliotheca*, Epitome, VI, 23.

By the way,

> and on the self-same day there came to him Menelaus, good at the war-cry, bringing much treasure, even all the burden that his ships could bear...

Odyssey. III. 311–312.

What a truly fantastic concurrence!

Odysseus' fate is worth another story, and Homer devoted a poem, just a bit shorter than the *Iliad*, to misadventures of the king of Ithaca. But we are not going to retell it here and direct those curious to an animated cartoon of the same name and a popular film by Andrei Konchalovsky.

The urgent chaotic departure of the Greek kings more like an escape, and their later most disgraceful fate inspired more ancient writers to seriously doubt the truthful image of the history as it was put down by Homer. In his rethorical Trojan speech "Ilion was not conquered", Dio Chrysostom, a cynical Roman philosopher and a native of Prusa, a small town near the shore of Propontis (nowadays know as the Turkish city of Bursa), saw a true sign of a military fiasco therein, "It is clear that in case of success everyone would unanimously and unquestioningly obey the king, and Menelaus would not quarrel with his brother, as he had done much good for him. No, these are all signs of trouble and defeat. Let's add to this that the army in fear escapes enemy lands as soon as possible, afraid of any delay, whereas the opposite is true for the winners, having a number of captives and loads of booty. And they can wait for the most favourable time to sail; therefore, the land is within their power, and they face no shortages,

and none of them perish after ten years of waiting! And the misfortunes awaiting those who returned home, are not the last thing to show their defeat and incompetence. Actually, it hardly was traditional to attack those returning victorious or those lucky—everyone rather admires and bewares them, but the losers are despised by both strangers and even some of their friends"[1].

But see how "the conqueror of the Trojans", King Agamemnon, returned home. He was killed by his own wife Clytaemnestra, and the Mycenaes accepted her lover Aegisthus as king! Is this conceivable when the rightful king returns home in glory? Nobody would have dared to attack him—people would be afraid to anger the gods patronizing the hero. Do you think the Mycenaes would have accepted an usurper, who had killed a great winner? That's nonsense.

The urgent chaotic departure of the Greek kings was more like an escape, and their further mostly disgraceful fate were signs of trouble and defeat rather than a great victory.

The fates of other "winners" weren't too successful, either. Achilles' son Neoptolemus, the heir of Telamon Teucer, the head of all Methones, Taumaceans, Meliboeas and Olizonians Philoctetes, the king of Cephas Huneus, leaders of the inhabitants of Kos Phydip and Anthiph, the Athenian king Menesfey and the ruler of Arcadia Agapenor did not return home with glory. They either settled down in other lands or established

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[1] Dio Chrysostom, VIII, 130–132.

some new cities. The glorified hero Diomede of Argos, the only Greek who had dared to battle the Olympic gods, upon arriving at home discovered that his throne had been captured, and upon making a narrow escape, he was exiled to Italy[1]. The once powerful union of the Achaean states got scattered into pieces and dispersed in history.

On the face of it, everything was more or less satisfactory for Menelaus—he returned his faithless wife, either having picked her up in Troy or having found her in Egypt (in the *Odyssey* Helen, as if nothing had happened, lives in Menelaus' palace; however, Homer does not reveal how she got there). Menelaus traveled to the resorts of the Mediterranean, got extremely rich on his way and, having returned to Sparta, was restored to power without effort. But why did he not return earlier? Eight years to travel from Egypt to Greece was too long even for the no-steam vessels from the Mycenae times! Is everything correct here? May Homer have invented that ill-starred storm to allow Menelaus, who was afraid to return home after his dishonourable defeat at Troy, to save face in front of his descendants?

By the way, wasn't that the reason why Odysseus himself arrived at home ten years after the war end had ended? Were the gods preventing him from coming back? Well, it happens all the time, you know. But what was going on in his native Ithaca at the same time? Grooms were unscrupulously asking his wife Penelope's hand in marriage, jeering at bright-eyed young Telemahos, plundering the treasury, and none of Odysseus' friends did step up to protect those being offended. Would those grooms act in such a way, if they weren't aware

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[1] Diodorus Siculus, *Bibliotheca historica*, VII, 3.

of their king abased with defeat?[1] No, the winner would have them shaking with fear.

Now, let's see how the region's political map changed after "the Greeks' victory". It turns out that Troy was not broken to smash at all, despite Homer's assurances. In Troy, Antenor ascended to the throne and then was superseded by Aeneas, who returned from Phrygia and founded a new dynasty of Trojan rulers. The *Iliad* foretold Aeneas' destiny to rule Troy after the Priamids, who were hated by Zeus:

> And now verily shall the mighty Aeneas be king among the Trojans, and his sons' sons that shall be born in days to come.
>
> *Iliad. XX. 307–308.*

Practically, all Hellenic thinkers from Arctin and Homer to Strabo[2] and Dictys Cretensis[3], whoever he actually was[4], and also Asia Minor writers including the Troad native Demetrius of Hellespon, insisted that after the end of the Trojan War power in the Troad passed to Aeneas. On the contrary, the Latin thinkers tell of Aeneas' expedition to Italy, elevating him to the level of Julius[5]. Moreover, some writers believe that the

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[1] Penelope's suitors knew about the sad Achaeans return from Troy for certain—Femy told them.

[2] Strabo, *Geography*, XIII, 53.

[3] Dictys of Crete, *Chronicle of the Trojan War,* V, 17.

[4] Diktys Cretensis—the fictional author of Chronicle of the Trojan War, the Greek original of which can be attributed to the end of the 1st and 2nd centuries B.C. Despite the fact that the "Diary" gives a very controversial, almost parodic interpretation of the events of the heroic age, the text enjoyed a certain popularity and from 1471 to 1702 had 11 prints.

[5] Virgil, *The Aeneid*, I, 1–7.

Trojan heroes even managed to achieve minor expansion: Hector's brother Gehlen contributed part of either the Epirus[1] or the Macedonian empire[2], Antenor began ruling the Wends in the Adriatic[3] and founded the city of Potavium (now Padua)[4], and Capis captured Campania[5] and founded Capua.

Let us suppose that all of the Trojans' gains are just a figment of imagination caused by the Trojanophilia of the Romans. But it is indisputable that after the Trojan War the Trojans appeared in a better-off position than the Greeks. It is true that there were not enough forces to maintain their position—the weakened country was captured by the Phrygians who, under Strabo, "left Thrace, killed the lord of Troy and the adjacent country and settled there"[6]. By the way, during the war against the Greeks, the Phrygians stood on the side of Troy.

Apparently, that was the very people that settled Ilion after the war. We have already indicated before that in the archaeological layer of Troy VIIb, there were traces of a more primitive and culture, rather European than Greek in origin. And soon the Phrygians also conquered the Hittite empire. In the 10th to 8th centuries B.C. Phrygia was the most powerful empire, which dominated the entire Aegean Region. The capital was in the city of Gordion, named after King Gordius, the very one who, according to legend, had knotted the node that nobody could undo and, only after a century, it was split by Alexander the Great. The king of Phrygia was also legendary

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[1] Virgil, *The Aeneid*, III, 500–505; Dio Chrysostom, VIII, 138.

[2] Maurus Servius Honoratus, *Commentary on the Aeneid of Virgil*.

[3] Dio Chrysostom, VIII, 138.

[4] Virgil, *The Aeneid*, I, 245–249.

[5] Maurus Servius Honoratus, *Commentary on the Aeneid of Virgil*.

[6] Strabo, *Geography*, XII, 3.
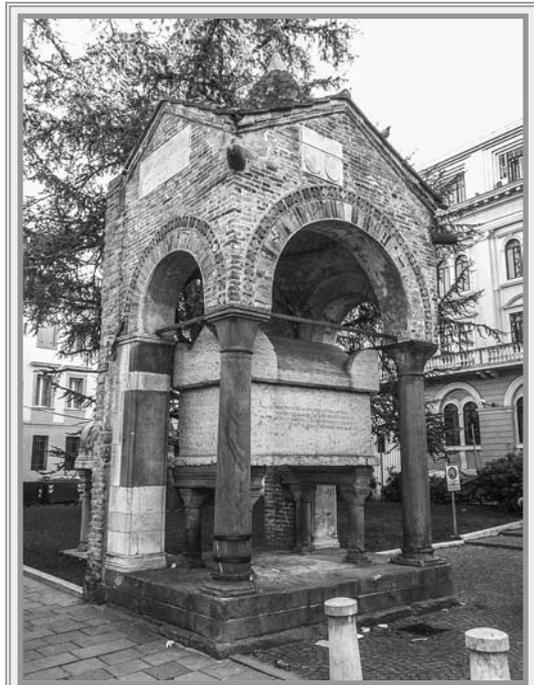
Fig. 34. Tomb of Antenor in Padua.

Midas, who was said to be able to turn everything he touched into gold. An expressive image telling much about the power of Phrygia, isn't it?

The decline of Phrygia began only 500 years after the Trojan War. First, the Bythynian and Mysian tribes invaded Phrygia, then there were wars against Assyria, and then the invasion by the Cimmerians... And only in the 6th century B.C., Phrygia lost its sovereignty and fell under the power of the Lidia Empire, preserving its autonomy, though. Lidia intercepted the glory of the richest state of Phrygia, and

Lidia's ruler Croesus became a legendary rich man. This didn't last for long, though, and soon Lidia was conquered by Kir. Persian domination lasted for less than 200 years. In the 4th century B.C., Alexander the Great subordinated Persia. Then Phrygia fell into the hands of Diadochi (in other words, Lysimachus), after which it was shared by the Galatians and Pergamum, and, at the turn of Millennium, one of its parts became part of the Roman province of Galatea, while another part became a province of Asia.

So, the true winner in the war between the Greeks and Trojans was Phrygia.

As for Greece… Greece was obscured by the Dark Ages for a long time. And it is not difficult to see signs of the Greeks' heavy defeat in the Trojan War. What usually happens after great victories? The winners capture the country, turn it into a colony and, using the treasures confiscated from their enemy, they secure prosperity for their states. After Miletus was lost, the Hellenes could take advantage of a new foothold on the Aegean Sea to resume their colonization of Asia Minor. But the Greeks abandoned Ilion, not even leaving an ethnarch there.

Paul Fort, who did not share the hypotheses about an Asia Minor foothold, wrote, "having plundered Troy, including the temples, the Achaeans were not going to settle there or to found a colony nearby, though, they concluded unions with many local kinglets. Their ambition did not even extend to control over the Dardanelles, and considering the unreliability of the Achaean vessels, it is doubtful that they could have traded in the Black Sea. The soldiers were only out for treasures, captives, pure-bred horses, wood to construct new

vessels and access to the massif of Ida in the Troad, because it was ten times richer with resources than Ida on Crete. And, certainly, everyone dreamed of returning home after the war's end, but only if they could take some booty in Thrace on the way back"[1]. Military historian A.L. Korzhinsky also pointed out that Homer never saw lands being grabbed (the city was taken with "a lance" and, after being robbed, it was normally abandoned by the victors)[2].

However, even Menelaus arrived in Egypt poor as Job's turkey, not to mention the other Achaean kings. It seems that, in Troy, only Odysseus was fortunate enough "to collect a lot of treasures from different booties" (Odyssey. X. 40–41), but he was tricky, indeed. Other soldiers bitterly complained about having "to return home empty-handed" (Odyssey. X. 42).

The fruits of victory, if there were any, appeared to have been squandered in vain. The explosive growth of the Greek civilization, which should have been expected, did not happen. On the contrary, the "post-Trojan" times were characterized by full termination of Hellenic colonization, collapse of the once powerful Mycenae, Sparta, Pylos, Tirinthos, decline of previous culture, degradation of art, the loss of the written language and historical memory itself. Due to insufficient trade relations, deliveries of tin to Greece practically stopped, which made it impossible to produce bronze. The population size fell rapidly. Up to 90 percent of the settlements on Peneloponnes became deserted, and their inhabitants returned to semi-nomadism and nomadism. This doesn't happens after great victories, but rather after great defeats!

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[1] Paul Faure, *La Grèce au temps de la Guerre de Troie.*

[2] A.L. Korzhinsky, "War in the Poems of Homer", *Ancient World and Archaeology,* #4 (1979); pp. 70–82.

After the Trojan War, Greece fell under the shadow of the Dark Ages. The cities were deserted, palaces collapsed, the Greeks lost their written language for a few centuries and historical memory itself.

Historians call this period, covering the late 12th to the early 8th century B.C., the Dark Ages. The catastrophe of the Bronze Age was global did not involve only Greece, but also affected all regions of the Middle East and Eastern Mediterranean, from Egypt to the Hittite empire.

Many scientists consider the beginning of "the great transmigration of peoples" to be the main reason for the system-wide collapse—Fritz Schachermeyr refers to the peoples of Phrygian and Thracian group as "hordes of destroyers"; the linear writing B in plates of the Mycenaean empire speak of the growth of piracy and raids to capture slaves, and Egyptian sources speak about the invasion of "the peoples of the sea". However, most contemporary explorers refuse explaining the crash of the Mycenaean civilization by some exterior factors. Other possible reasons they refer to are a long-term drought (Rhys Carpenter, Harvey Weiss, and Brian Fagan), economical collapse (Philip Betancur, etc.), internal revolts and riots (Manolis Andronikos), appearance of a mobile infantry armed with lances and capable of repulsing massive attacks of chariots, use of which was the basis of the military doctrine of the Mycenaean kings (Robert Drews).

The hypothesis announced by Russian historian Yuri Andreev is rather interesting. In his opinion, the onset of the Dark Ages became possible because of the spiritual degradation of the Mycenaean society, confirmed with the cultural artifacts remaining till our days—the typical houses, sanctu-

aries, burials, home utensils, and bookkeeping records of the Mycenaean archives. "The 'mass culture' that developed on this diligently justified ground has gradually come to embrace all levels of the society, reaching even its top layers"[1]. It is obvious that practically all enumerated factors—change of the climate, the global economic crisis, anti-imperial moods and cultural degradation—are also typical for our own times. Maybe, it is time to draw evident historical parallels and to make indispensable conclusions?

By and large, it is not possible to explain the approach of the Dark Ages with only one reason. But it is doubtless that defeat in the Trojan campaign was one of the key factors of Greece's decline.

The Dark Ages lasted for three and a half centuries. Only after this long period ended Greece started to unite. First, Laconia united under Sparta's control; and in the 9th century B.C., the Lycurgus laws were passed. In 776 B.C., the first Olympic Games were held and, 100 years later, Hesiod's poems about the origin of the world, gods and people appeared. A bit later, the great philosophers Phalec, Anaximander, Anaximenes appeared, followed by Heraclitus and Parmenides; then Greece won great victories above the Persians. Then came Socrates, Plato and Aristotle. That is, the classical wonderful Greece "occurred" only 800 years after "the victory" over Troy! And it was based on Homer's great poems the *Iliad* and the *Odyssey*.

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[1] Y.V. Andreev, *From Eurasia to Europe. Crete and the Aegean Region in the Bronze and Early Iron Age (3rd—early 1st millennia B.C.)* (St. Petersburg: Dmitry Bulanin Publishing House, 2002); p. 640.

5

The Poet who composed Greece

Muse! Tell about bard Homer, whose cantos are so plenteous! Who else can we appeal to in this regard, if there is virtually no historical information left about the bard? We cannot even be sure about when he lived, to say nothing about how short or tall he was, whether he was single or married, or what wine he preferred in this or other time of the day.

> Hellanikos, an ancient Greek writer, associates Homer with the early 12th century B.C. Krates, who managed the Pergamum library, linked him to the late 12th century; Eratosthenes, Aristotle and Aristarchus—to the 11th century, Apollodoros—to the 10th century, Herodotus—to the 8th century; Xenophanes, Heraclide of Pontius and Philostratus—to the 7th century[1]. Most contemporary writers believe that Homer most probably lived in the 8th century B.C.

Seven cities competed for the right to be named Homer's native land in ancient times, according to a known epigram from the Palatine anthology:

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[1] A.F. Losev, *Homer,* (Moscow: Molodaya Gvardia, 2006); p. 46.

> Seven competing cities are called the motherland of Homer: Smyrna, Chios, Colophon, Pylos, Argus, Ithaca, Athens.

In fact, however, they were even more, as those seven were different cities at varying times. However, indirect signs indicate that he was a native of one of the Asia Minor colonies (most likely, Smyrna or the island of Chios) and that he knew the topography of the Troad rather well, which allowed him to describe precisely enough the geographic features of Ilion and its neighbourhood, which were under Greek control during those times.

> It's not worth surprising by such "non-belonging" on the part of Homer. In Salzburg, the guides still show the very different—according to their personal tastes—houses, where Mozart was supposedly born—by the way, one of his names was Chrysostom. In Ukraine, residents of much more than seven villages will assure you that the comedy film The Wedding in Malinovka was shot exactly in their locality. They also bring tourists from adjacent republics to the village of Vasilievka in Odessa region to show that very "earl's estate". Though, true fans of the film know that, in fact, this popular Soviet comedy was shot in villages of the Poltava region 700 kilometers far from Odessa.

It is accepted to believe that Homer was blind. However, scientists have doubts in this regard. To confirm their point, read the texts of Homer's poems more attentively: the bard uses bright visual epithets, which are difficult to announce unless with your own eyes you have seen the great sea showing black with silent swell (Iliad. XIV. 16), fishes and eels crowding the turbid waters (Iliad. XXI. 202–203), and white rocks shining

brightly as if they were oiled (Odyssey. III. 408). All these rich art epithets could have been written due to the formula style of oral poetry—Homer was quite able of using them according to tradition. However, the fact that he could do that does not prove him being blind.

Fig. 35. Modern (2000) Greek 50 drachma coin with the image of the Homer, capable of seeing.

Until the 4th century B.C., Homer was depicted able to see with his eyes wide opened; this was, until the Hellenic epoch which began under Alexander the Great. According to Plutarch, Alexander was a loyal admirer of Homer and carried the *Iliad*, which he believed to be his greatest treasure, with him everywhere. Having conquered Egypt, the young king decided to found a large Greek city there and to name it after the bard. And the site for it was already found and fenced, when Alexander dreamt of a grey-haired elderly man at night, who stood in front of him and read his verses:

> Now there is an island in the surging sea in front of Egypt, and men call it Pharos.

Odyssey. IV. 354–355.

"Having stood up immediately, Alexander left for Pharos, located a bit above the mouth of the Canobe River; at that time, it was an island, and now it is connected to the continent with an embankment. Alexander saw that the area had surprisingly good location. That was a band of land like a rather broad isthmus; it separated a vast lake from the sea, which, right at that site, forms a large and comfortable harbour. The king exclaimed that Homer was admirable in every aspect and, on top of that, that he was the wisest architect"[1].

In the winter of 332–331 B.C., Alexander founded Alexandria. For obvious reasons, the temple of Homer was built in the city centre, and the bard was canonized. It was exactly there that Homer was, for the first time, depicted blind. According to Professor Alexander Portnov, "the intellectuals and numerous philosophers of Alexandria would have considered the old images of Homer... not very interesting. Probably, according to them, the god-poet should somehow differ from ordinary mortals. But what should he look like? The philosophers of the Hellenic epoch, educated with works of Plato and Aristotle and sophisticated in disputes and discussions loved to emphasize the superiority of "sighted blindness" of the chosen over "blind-sighted ones" from the ignorant and uncouth humans. For the elite, the image of the blind founder of the world literature appeared very attractive. And Homer in the temple was depicted as a blind man"[2].

However, other explanations are also plausible. According to renowned philologist Alexander Zaitsev, the idea of a blind Homer could have easily appeared by analogy with the

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[1] Plutarch, *Parallel Lives*, Life of Alexander, XXVI.

[2] A. Portnov, "Homer had a more alert eye than we have.", *Nauka i Zhizn,* #6 (1999); p. 100.

Phaeacian blind bard Demodocus in The Odyssey (VIII, 62), whom, like the bard Phemius (Odyssey, I, 151, etc.), Homer endowed with the idealized features of a contemporary, and maybe even his own features"[1]. The words of the author of the hymn "To Delian Apollo", who called himself the "blind man from Chios", could have played a role in originating the legend about Homer's blindness:

> Remember me in after time whenever any one of men on earth, a stranger who has seen and suffered much, comes here and asks of you: "Whom think ye, girls, is the sweetest singer that comes here, and in whom do you most delight?" Then answer, each and all, with one voice: "He is a blind man, and dwells in rocky Chios: his lays are evermore supreme"[2].

because for a long time, from Thucydides onwards, Homer was considered to be the author of this hymn.

There was another version put forward in the 6th century B.C. by a student of Isokrates, Ephor, and supported in the 17th century by abbot d'Aubignac, the founder of Homeric criticism, and later by Soviet historian Nicolai Marr[3], better known as a character in Stalin's book Marxism and Questions of Linguistics, which argued that the word 'homer' (όμηροσ) is absolutely not a proper name. In ancient languages, this meant "blind", implying not just any blind person but someone who supports himself by begging and through his art. For

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[1] A.I. Zaitsev, "Ancient Greek Epos and the Iliad by Homer", *Homer. The Iliad* (St. Petersburg: Nauka, 2008); p. 400.

[2] Homeric Hymns. 167–173.

[3] N.Y. Marr "Regarding the Interpretation of the Name Homer", *Papers of the Academy of Sciences* (Leningrad, January-March 1924); pp. 2–5.

d'Aubignac this fact testified that Homer did not actually exist, and the *Iliad* was called "a poem by Homer" simply because it was performed by blind homers in the courts of the nobility.

But it is possible to look at this question in another way. Eventually, Homer himself may have been a homer. Or, on the contrary, the singer could have assumed this sonorous ancient pseudonym for image-related reasons. It is as if somebody today were to compose an epic poem and sign it as "Prophet" or "Medium". And you see, the word "homer" meant the same thing and carried a shade of antiquity and mysticism.

What did Homer write? The question sounds strange, but only at first glance. They attributed not only the *Iliad* and the *Odyssey* to Homer, but also all poems of the epic cycle, and 16 epigrams, 33 hymns that still are called "Homeric" today, and two Trojan epic parodies—*Margit* and *War of Mice and Frogs*. Aeschylus (525-456 B.C.) called his tragedies "Homer's feast leavings"[1]. However, they mostly developed the plots of cyclic poems. This indicates that Aeschylus considered Homer their author. But already Herodotus (about 484-425 B.C.) starts to doubt Homer's authorship of the *Cypriot Songs*[2]. Aristotle (384-322 B.C.) was also set apart the composers of the *Iliad* and the *Odyssey* and the authors of the *Cypriot Songs* and the *Little Iliad*[3]. Only grammar experts in Alexandria (3rd and 2nd century B.C.) completely recognized Homer's authorship for only the two main poems of the Trojan cycle, having scrupulously analyzed the contents, language and composition features of the ancient rhapsodies.

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[1] Иванов В. Дионис и прадионисийство. Фрагменты книги // Эсхил. Трагедии. — М.: Наука, 1989. — С. 362.

[2] Herodotus, *The Histories*, II, 117.

[3] Aristotle, *Poetics*, 23, 1459a 30—1459b 5.

The *Iliad* and the *Odyssey* really stand alone in the epic cycle, being concentrated around a solid plot (first, it is Achilles' departure and return, and second, the travels and return home of the King of Ithaca), while all other cyclic poems are built on the chronological principle, representing a series of episodes. Homer's literary innovation was highly appreciated by Aristotle, who taught that only unity of action can bring completeness and integrity to a legend, "It seems that all the poets composing The Heracleida, The Teseida, etc. think that, if Heracles was alone, the legend about him should also be uniform. And Homer also differs [from the others], and here, as we can see, he looked at the matter correctly, whether by virtue of his talent or art: in composing the *Odyssey* he did not take everything that happened [to the hero], including how he was wounded on Parnassus and how he pretended to be mad when preparing for the war,—because there is no necessity or probability that one event follows another; [no,] he composed the *Odyssey* and the *Iliad* around a single action"[1].

It is hardly likely that we will learn about who first performed the Trojan songs, and what they were about. We can only state that they appeared long before Homer. Aesthetically, they were likely much worse than Homer's creations , as the other cyclic poems are worse; but at the same time, they were closer to the historical truth. It took many centuries to create the *Iliad* and the *Odyssey*, and each time they acquired something new from another performer, and Homer himself, for certain, performed them more than once, every time in a new way, until they were written down based on Homer's words, using an alphabetic script borrowed by the Greeks from the Phoenicians in approximately the 9th century B.C.

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[1] Aristotle, *Poetics,* 8, 1451a 19–30.

> **It took many centuries to create the *Iliad* and the *Odyssey*, and every time they acquired something new from another performer, until they were written down based on Homer's words using an alphabet borrowed from the Phoenicians.**

Nobody knows who the first person was to have the idea of saving them in the form of a written text. And nobody knows the exact goal pursued by the ancient wiseacre. But it is quite likely that the pioneer of the writing method was Homer himself, and he might even have mastered the new fashionable written technique for this purpose.

A high-class rhapsode, Homer did not need a written text as a supplementary mnemonic means. He never thought that the songs which he sang and which other poets already learned from him could ever vanish[1]. You see, for more than one century, they were alive, being reconstructed for every performance. However, as a man who was far-seeing in spite of his blindness, Homer could estimate the potential of the advanced humanitarian technology coming from the East—the alphabetic language.

In the East, the written language was used not only for economic records, but also for the needs of epic literature. By that time, Babylonian and Akkadian, Sumerian and Hebraic works had been written. They were closer by nature to the *Iliad* and the *Odyssey*. Namely, The Enuma Elish, a legend about Gilgamesh, and the most ancient sources of the Pentateuch

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[1] Albert B. Lord, *The Singer of Tales.*

(Yahwist and Elohist). It is likely that Homer knew about these records, but he could have also independently arrived at the idea of using the whole force of the written word for the good of the recovering Greece.

> **A high-class rhapsode, Homer did not need written text as mnemonic means. However, being a far-sighted man in spite of his blindness, Homer was able to estimate the potential of advanced humanitarian technology coming from the East.**

The introduction of the phonetic written language intensified social processes, simplified clerical work and accelerated "metabolism" within culture. The lists of the Homeric poems became very popular and spread all over the Hellenic world. Poetic allusions to Homer's songs can be found on artifacts dated from the 8th till 7th centuries B.C., which were discovered thousands of kilometers away from the site where the poems could have been written—Chios or Smyrna. The first pottery painted with subjects of the *Iliad* and the *Odyssey* is dated with the same time.

> The Glory of Homer was finally transformed into his worship. Since Aristophanes, Homer has been called θεῖος— "divine". In Smyrna, there was a Homer temple, and one of the copper coins minted in the city was called a homeric. In Smyrna they would say that Homer was born from some deity that dance with the Muses. Residents of Argos invited both Homer and Apollo to every state sacrifice. Ptolomaeus Philopator built a temple, where a statue of Homer was sur-

rounded with images of seven cities competing for the honour to be his native land. The "Apotheosis of Homer" was the subject of the famous relief by Archelaus from Priene. Homer was depicted as a symbol of immortality, together with Dionysus and Heracles on the sarcophagi of the Roman epoch[1].

The ancient writers state that the propagation of the Homeric epic began back in the times of an ancient Spartan legislator Lycurgus (the 9th century B.C.). According to Plutarch, Lycurgus became acquainted with the poems of Homer in Ioniums (Asia Minor), where they were saved by the descendants of Creophylus, who was either a student or a gentle friend of the great bard. "Upon learning that apart from pleasure and entertainment the epics also covered a lot else that was extremely valuable to the tutor and statesman; [he] carefully copied and collected them to take them with him. Some rumors about these works were already spread amongst the Greek, and a few already had their separate parts brought to Greece incidentally, but the full acquaintance with them first took place thanks to Lycurgus"[2].

According to Diogenes Laertius, Athenian archon Solon (approximately 640-559 B.C.), one of the famous Seven Wise Men, arranged for public performance of Homeric poems by rhapsodes in Athens: "He told [them] to take turns reading the Songs of Homer to the public: one rhapsode was to pick up

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[1] A.I. Zaitsev, *Cultural Revolution in Ancient Greece in 8th—5th centuries B.C.* (St. Petersburg: St. Petersburg State University Philology Faculty, 2001); p. 196.

[2] Plutarch, *Parallel Lives*, Life of Lycurgus, IV.

where the previous left off; and, in such a way, Solon rendered Homer better than Pisistratus"[1].

> Seven Wise Men are especially respected ancient Greek philosophers and politicians of the 7th-6th centuries B.C. expressing their wisdom in brief sayings such as "There is a time for everything" (Pittacus); "Know yourself" (Thales); and "Know when to stop" (Solon). The list of the seven wise men was not constant, it varied from source to source. The first of the known lists is given in "Protagoras", a dialogue by Plato: Thales of Miletus, Pittacus of Mytilene, Bias of Priene, Solon of Athens, Cleobulus of Lindos, Periander of Corinth, and Chilon of Sparta[2].

The progressive Athenian tyrant Pisistratus (approximately 602–527 B.C.), who ensured prosperity of the Athens economy and growth of their influence all over Hellas (Pisistratus' governance was called the "Cronos Age"[3], i.e. the Golden Age) is perhaps best known today for having created a special scientific committee to copy and edit the *Iliad* and the *Odyssey*. Owing to the efforts of its members—Onomacritus, Zopyrus of Heracleia and Orpheus of Croydon—the poems also began to assume a steady appearance.

The first items of information on this committee were brought to us by fairly late authors—Cicero ("Pisistratus… was the first, they say, to bring the separate poems of Homer in the order

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[1] Diogenes Laertius, *Lives and Opinions of Eminent Philosophers*, I, 57.

[2] Plato, *Protagoras*, 343a.

[3] Aristotle, *Constitution of the Athenians*, 16, 7.

that we read them now")[1], Pausanias ("Pisistratus collected the poems of Homer that were scattered around different places and that were saved in oral legend in some places")[2] and Aelian ("Lycurgus was the first to bring all songs of Homer to Hellas and he took them from Ionia when he was there. Then Pisistratus united the songs and created the *Iliad* and the *Odyssey*")[3].

> The thesis about the actual "creation" of Homer's poems by the committee of Pisistratus will be accepted in a few centuries by Professor Friedrich August Wolf from the University of Halle In his "Introduction to Homer" (1795) he will defend an idea that the *Iliad* and the *Odyssey* were created through the mechanic mixing of separate songs, and will thereby set the beginning of the discussion on so-called "Homeric question" between the "analyzers", asserting the multipiece nature of the poems, and the "unitarians", proving their initial unity.

It seems that in this case the question should be not about the "creation" of Homer's poems by the Pisistratus committee, but rather about the unification of their different variants[4]. And

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[1] Cicero, *On the Orator*.

[2] Pausanias, *Description of Greece,* Book VII, XXVI, 5.

[3] Claudius Aelianus, *Various History*, XIII, 14.

[4] Similarly, one can say the same about the history of posthumous publication of the novel by Mikhail Bulgakov *The Master and Margarita*, that has undergone a number of changes since 1966. After the publication of an abridged version in 1966 in *Moscow* magazine and a full version in the edition of 1973, the novel went from year to year continuing to be completed and edited. The final text was published only in 1990. (Булгаков М. Мастер и

it is rather difficult to speak about their full impartiality in this case: the committee put the lines glorifying Athens and their ancient king "immortal" Theseus (Iliad. I. 265) into the final edition, proclaiming Athens' historical rights to Salamis Island at the expense of assigning the Athenian and Salamis vessels to the uniform fleet:

> And Aias led from Salamis twelve ships, and stationed them where the battalions of the Athenians stood.

Iliad. II. 557–558

This celebrated "the selected Athenian warriors" (Iliad. XIII. 689), etc. Thus, already in the time of Pisistratus, whose goal entailed achieving Athens' prominence, the poems of Homer became a tool of politics.

At the same time, it is possible to refer to the beginning of their introduction in the Greek education system. In the 6th century B.C. the *Iliad* and the *Odyssey* became obligatory to learn. From them young Hellenes gained ideals and familiarized themselves with mythology. Homer started the process of "humanizing" deities and allotting them with anthropomorphic features, which finally ended as late as in Hesiod's The Theogony. The Greeks worshipped Zeus, Hera, Poseidon, Hermes, Athena, Artemis and other gods of the classic period even before the Dark Ages, which was confirmed through decryption of some plates found in Knossos and Pylos. However, the nature of the cult was different. The Mycenaean gods appeared in just one function—as subjects of sacrifice (not bloody!), and also served as the embodiment

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Маргарита // Булгаков М. Собрание сочинений в 5 томах. Т.5 — М.: Художественная литература, 1990).

of various elements. For Homer, they really came from the heavens down to the ground and acquired human features and behaviour. Moreover, compared to the gods, many of the mortals even seem to be real samples of decency and nobleness.

> The rationalistic criticism of Homer's and Hesiod's anthropomorphism first appeared in Xenophanes' works (approximately 570–475 B.C.), who was indignant in his *Silloi* (*Satires*):
>
> Homer and Hesiod imputed on the gods everything which people consider to be the shame or sin: To steal, to adulterate and to deceive each other [secretly].
>
> And further:
>
> If bulls and lions or [horses] had arms, to draw by hands, to create statues like people, horses would have drawn gods looking like horses, and bulls—like bulls, and the gods bodies would have looked like their own appearance[1].

It would be wrong, however, to look at the role of Homeric epic in Greeks' education only as a catalogue of life situations and examples to follow. According to renowned German historian Werner Jaeger, "the myth itself is of normative significance; to ensure this, there is no need to identify it as a model to emulate. It is a model by virtue of its own nature, instead of by virtue of the likeness of a definite life situation with an applicable mythological event. The myth is glory, a message about the great and the raised, brought by the legend of ancient times but not indifferent material. The unusual already obligates

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[1] Xenophanes, *Silloi*, 11 (15 G.-P., 10 D); 15 (19 G.-P., 13 D.)

only by virtue of admission of its fact. But the singer not only narrates about feats; he eulogizes and glorifies what in this world is worthy of praise and glory"[1].

Extremely relevant was the consolidating function that mythology acquired as a result of systematization obtaining its final form in the poems by Homer and especially those by Hesiod. This systematization probably started in the times of Lycurgus, a semi-legendary legislator, who gave Sparta the laws leading to the foundation of its political order for several centuries. Eunomia (laws for good) by Lycurgus transformed Spartan society into a militarized "community of the equal" controlled by a gerucia (a Council of Elders from 28 gerontas and two kings), established special education for young men, regulated citizens' housekeeping and customs (the expression "Spartan style of life" became a saying in the ancient times). The passing of Lycurgus' laws transformed Sparta into a powerful military state, which, in due course, established hegemony throughout Peloponnesus and became the basis for the aggregation of the Peloponnesus union in this city-state in the mid-6th century B.C. Greeks' unification under Sparta's authority happened not at the expense of successful military campaigns, but rather through "humanitarian expansion" and the propagation of ideas forming public consent. Thereby, in the history of pre-classic Greece, we can see the first confirmation of the thesis much later proposed by Niccolo Machiavelli and developed by Antonio Gramsci and Michel Foucault, whereby authority that is supported by consent, and authority offering a positive program, a new design of the world, is steadier than authority grounded in violence.

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[1] Jaeger, Werner, Paideia, I.

The most important condition for achieving public consent became uniformity given the speckled picture of the religious faiths existing in the Hellenic world. In fact, if, during the process of concluding contracts, everyone were to swear by their own gods, yet despise the gods of their contractors, how could there possibly be talk of agreement and trust?

On what foundation is it possible to order the gods in a way that would be accepted by all Hellenics? Maybe, by allocating their spheres of competence, when one god should be responsible for healing, another one should patronize sailors, etc. However, such an order could hardly become the basis of public consensus. In each city, its own crafts are developed, a certain structure of life exists everywhere, seamen tend to worship God Poseidon more than others, whereas there is Dionysus for winemakers. The only order that is familiar and clear to everyone is the family system: mother, father, a son, a daughter, a brother, a sister—these concepts are universal. Even in the most primitive societies, and French anthropologist Claude Levi-Strauss convincingly demonstrated this in due time, the system of relations is a socio-forming matrix, on the basis of which the social hierarchy is established. The same is true for the epoch of the Dark Ages; according to legend, Lycurgus apparently lived during the tail-end of this period. In Mycenaean Greece with its sophisticated social structure, according to the plates from Pylos, Zeus' only relative (son) was a certain mysterious Drimys, and Zeus himself was not considered to be the main god. However, at the end of the Dark Ages, which were characterized by a breakdown in former social links and a return to the tribal system, Zeus heads the pantheon and acquires a heap of relatives. "Zeus as the father of the gods means that Zeus is the head of the gods, and this representation reflects the earth reality of Greece in the

Dark Ages. This is, after the loss of the Mycenaean states, the carrier of real authority was, first of all, the head and oldest family member"[1].

The systematization of the gods under the family principle, achieved by assigning each of them his/her own place in the uniform genealogical tree, was realized rather voluntarily. Unified will is indispensable for this program's implementation, such a process cannot be the fruit of many centuries of spontaneous collective creativity or the result of the "national spirit", as it was presented in the romanticism of the early 19th century. And if it is difficult to assert categorically that Lycurgus was the pioneer responsible for systematizing the gods on the basis of blood relations (no historical accounts of that time found), with great veracity we might suspect that this role may have been played by someone from amongst his contemporaries, whose name has been lost in the depths of history—especially since even Lycurgus himself, in the opinion of many scientists, is a mythological person. It is more correct to say that the actions of the really existing Spartan legislator could be assigned—by virtue of their exclusive significance for further history—to one of the most respective gods in antiquity, named Lycurgus. How did they associate other gods with the foundation of cities and dynasties, and also major inventions?

The classification of the gods based on the related links was not only learned by the masses but also gave birth (and here we already can speak about "creativity of the national spirit"), as a reverse reaction, to the tradition of assigning human quali-

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[1] A.I. Zaitsev, *Greek Religion and Mythology* (St. Petersburg: St. Petersburg State University Philology Faculty; Academy, 2005); p. 80.

ties to the gods. If all happy families are all alike, and every unhappy family is unhappy in its own way, the same should be true for the gods. And in the national epics, the gods start fighting amongst themselves, creating domestic tyranny, being unfaithful to spouses, envying their neighbours and fighting with frying pans, which is comprehensively described in the poems by Homer, the major representative of epic poetry.

By historical measures, the anthropomorphism of the gods occurred swiftly, and in the 6th-5th centuries B.C., the times when the gods were represented as certain transcendental categories, such as life, time, truth, enmity, and necessity, were still fresh in people's memories. From here emerged the indignation of Xenophanes, Pindar and other thinkers, who protested against the profanation of the old gods and diminishing the transcendental down to the mundane level. Homer and Hesiod were the subjects of their criticism, and, it should be noted, undeservedly so. Both of them embedded in their poems the already existing spiritual matrix, which there took on its final form. It is a completely improbable supposition that it was specifically Homer and Hesiod who were the cultural heroes constructing this matrix. First, the contents of their poems (this is most clearly identifiable in Homer's work) are intended for a competent audience, who needs no hidden motive of the relations existing between the gods in certain situations—it instantly and literally from even a semi-hint reconstructs the whole picture, since it strongly retains in memory the myths that have already been explained in the legends of other poets. Thereby, Homer is working in a paradigm which was already formed before his time and accepted by all listeners. Secondly, the challenges of poetry in general are arduously conformant with the mission of a classifier executing the known social order. But by and large, we can estimate the grandiose clas-

sification work of the ideologists of the Lycurgus epoch from the records of Homer's poems. Here, the previously separated and complicated Olympic pantheon was finally shaped. Now, the legends of the world's origination, the great battles and interconnection between the gods and heroes could easily be achieved and laid into the basis of the world view paradigm. Owing to this, the uniform cultural space of the Hellenic world was created. Henceforth, Greece was the place where people worshipped Greek gods.

> Centuries later, Roman Law—ratio scripta ("written rationality"), as the contemporaries called it, became a similar principle, cementing space.. The creation of a developed law system and of norms obligatory for everybody was vitally necessary for the rapidly growing state, which required more and more resources: territories, fertile land, manpower (slaves), mineral resources, food, and luxury objects for the upper class. While independent Greek city-states were strong enough for major colonization, establishing new cities, and trade with the barbarians, the Romans had gained the power to seize them. The major thing—both for the Greeks and Romans—was to send a signal to the external "barbarians" around that there is a "right" world with settled, legible harmonic forms and canons of the religion and art, with a clear legal system, with an army that acts according to the same "templates" and never leaves the field defeated.

Previously separate and complicated, Greek mythology was classified and taken as a basis of a new worldview. Thus, the common cultural space of the Hellenic world was created.

Homer is a "poet educated Hellas". Plato fixes the All-Greek consent with this maxima[1], though, he believes that reading poems about squabbles, fights and adultery among the gods is inadmissible in his ideal state as an activity harming to still weak minds, "A child cannot judge whether or not this is an allegory, and the opinions perceived by him at such an early age usually become indelible and invariable. That is why, perhaps, it is necessary to ensure that the first myths heard by children are directed towards virtue in the most careful way"[2].

In the works of Xenophon of Athens, it is possible to find a curious episode demonstrating their relation to the works of Homer in the times of Socrates (the 5th century B.C.). At a feast, to which Socrates and Xenophon were invited, every guest speaks about the thing he is most proud of. When it comes to Niceratus, he admits that he is most proud of the fact that he knows all the Homeric poems by heart. He explains, "My father, who wanted me to be a good man, made me learn all of Homer's works, and now I can recite all of the *Iliad* and the *Odyssey* by heart"[3]. And it should be noted that there were many such virtuous people at that time. Dio Chrysostom even found them in the distant Greek colony Borysthen, located at the mouth of the Dnieper. He writes, "And though their Greek is not always correct, as they live among the barbarians, almost everyone here knows the *Iliad* by heart"[4].

The Greeks believed that everything Homer narrated was real, literally, his every word, even despite numerous contradic-

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[1] Plato, *The Republic*, X, 606e.

[2] Plato, *The Republic*, II, 378d-378e.

[3] Xenophon, *Symposium*, III, 5.

[4] Dio Chrysostom, XXXVI, 9.

tions in his texts. For Herodotus, Thucydides, Aristotle and Plato Homer was the most authentic historical source, and the victory of the Greeks in the Trojan War was an indisputable historical fact, though, Thucydides nevertheless dared to note that the Trojan campaign did not sound as remarkable to him as affirmed in the legend saved by the poets[1]. For Aeschylus, Sophocles and Evripid, Homer was a source of eternal inspiration. Only Heraclitus of the thinkers of that time seems to have criticized the great bard for somewhat misunderstanding the principles of dialectics (under Simplicius, "Heraclitus scolds Homer for the fact that he said, "Let enmity among the gods and people disappear"; in such a case, he says, everything will disappear"[2]), but Heraclitus always had a reputation of a great misanthrope.

True, there was a Zoilus in the late 4th century B.C., who was nicknamed "Homer's scourge" for his insistent efforts to find and ridicule the discrepancies in Homer's texts. But Zoilus is Zoilus, and it is not for nothing that his name became a proverbial name for a ill-disposed and petty critic. Consider, for example, what Aelian writes about him, "Zoilus always said spiteful things about people; he only acquired enemies and was surprisingly captious. Once, one of the philosophers asked him why he reviled everyone. He answered, "Because I cannot make them as angry as I would like them to be"[3]. According to stories by Vitruvius, Zoilus once arrived in Alexandria and read his pasquinades to the reigning Ptolomaeus, but Ptolomaeus did not respond. When, after spending a long time in the empire and having engaged in significant overspending,

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[1] Thucydides, *History of the Peloponnesian War*, I, 11.

[2] Heraclitus. 28b5 (80 DK).

[3] Claudius Aelianus, *Various History*, XI, 10.

Zoilus appealed for support, Ptolomaeust told him, "If Homer, who died one thousand years ago, constantly feeds many thousands of people, then one who considers himself more gifted should know how to feed not only himself but also a great many people"[1].

Zoilus was condemned for patricide and executed—either crucified on a cross, stoned to death or burnt alive, but the opinions of the ancients differ in this regard. Anyway, according to Vitruvius, "he received a deserved punishment because a person condemning those who cannot personally appear to defend themselves as to the meaning of what they have written deserves nothing else"[2].

In the 3rd century B.C., Alexandria became a battlefield between the so-called enstatics, who would search for contradictions in Homer's poems, just as Zoilus had done, and the lytics, who would find possible solutions and answers.. Zenodotus of Ephesus, Eratosthenes of Cyrene, Aristophanes Byzantine and Aristarchus of Samothrace, who headed the famous Alexandrian library in that very order, all belonged to the lytics; . This library contained an impressive number of Homer's editions, which differed in some of the episodes. "Among the editions were the Massilian, Chiosian, Argive, Sinopian, Cyprian and Athenian ones. Alexandria citizens considered the last one "vulgate"[3]. There were also editions issued by different persons, such as Antimachus of Colophon, who also was an epic poet, or the shortened "Iliad of the casket" prepared by Aristotle for his pupil Alexander the Great, which

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[1] Vitruvius, *The Ten Books on Architecture*, VII, 9.

[2] Vitruvius, *The Ten Books on Architecture*, VII, 9.

[3] This, as we understand it, is about Peisistratos' version.

accompanied him in his campaigns"[1]. These manuscripts were flown to Alexandria from all corners of the Hellenic world, and librarians scrupulously compared them symbol by symbol in attempts to reconstruct the primordial text and interpret, as far as the condition of that linguistic science allowed, the unclarities present in the obsolete text of the epic, which was considered ancient even in those times.

Concurrently the Alexandrian grammarians quite often had to settle different conflicts they encountered in Homer's poems. Take, for instance, Hebe—was she Hercules's wife, as was written in the *Odyssey* or was she not, as was unambiguously stated in The Iliad? In the XXIV rhapsody of the *Iliad*, was it for nine or twelve days that the gods persuaded Hermes to steal Hector's body from Achilles, who was mocking it? And where did Apollo get the aegis he covered Hector's body with and which had been dragged by Achilles around Patroclus' tomb? You see, the aegis belongs to Zeus, it is his personal shield for arising threatening storms! Aristarchus solved these problems by marking such lines doubtful (or, in the scientific language, athetising) [2], and sometimes even crossing them out of his edition of the *Iliad*. But for the most part of those doubtful cases, he was inclined "to explain Homer based on Homer himself"[3], appealing to other parts of poems in search for analogies. identified by Alexandrian scientists Xenon and

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[1] History of Greek Literature. Vol. 1. Epos, Lyrics, Classical Drama. Moscow-Leningrad: Academy of Sciences of the USSR Publishing House, 1946; p. 111.

[2] Zenodot introduced as a symbol of ambiguity in Homer's works ÷ (obelyus), used today in the calculators as a sign of division.

[3] Лосев А.Ф. История античной эстетики. Ранний эллинизм. — Харьков: Фолио; М.: ООО «Издательство АСТ», 2000. — С. 470.

Hellanikos[1], who lived in the 3rd century B.C., drew contrary conclusions from the abundant contradictions in the *Iliad* and the *Odyssey*. Having discovered that Hephaestus's wife was called Charita in the *Iliad* and Aphrodite in the *Odyssey*, that Nestor had eleven brothers in the *Iliad* and only two in the *Odyssey*, they concluded that Homer simply could not be the author of both creations. Therefore, Xenon and Hellanikos were each nicknamed "chorisont", which means a "disconnector". However, their critical views did not become a tradition and, for the next few centuries, nobody dared to question the poems' authorship.

> In Professor Bogaevsky's paper, which was published on the Internet a good many times and written for the Soviet Literary Encyclopaedia of 1930, he mistakenly indicates that Aristarchus of Samothrace explained that the reason behind the numerous discrepancies in the texts of poems was the fact that the *Iliad* was written by Homer in his young years, and his *Odyssey* was written when Homer was an old man[2]. Actually, this thought can be attributed to pseudo-Longin (approximately 1st century A.D.). This is what he writes in his treatise About the Euphoric: The Iliad, which the poet composed in the period of his creative inspiration, wholly represents action and strife, and the *Odyssey* is almost completely narrative, which is typical for old age. In the *Odyssey*, it is possible to compare Homer to the setting sun, which has lost its former power but still retains its former greatness. The poet already does not have the strength to strike his listener the way he did in the Ilion's legend; the euphoric here is not so uniform as to refuse the support; there

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[1] Not Hellanicus of Lesbos.

[2] B.L. Bogaevsky, "Homer", *Literature Encyclopaedia*. Vol. 2. ([Unknown]: Com. Academy Publishing House, 1930); pp. 599–603.

is neither a flow of changing passions, nor quickly changing moods, nor social significance, nor wealth of various images borrowed from reality. Just like the ocean steps back after the ebb, losing its volume, in the *Odyssey*, our eye notes the fantastic and improbable digression of constant ebbs of the euphoric"[1].

The Alexandrian grammarians formalized the analysis of Homer to the limit making it "thin didactic procedure", or a methodical and laborious routine. The very name Aristarchus also became a common name, but in the sense opposite to "Zoilus" it was used to signify a strict and very pedantic critic. For example, Alexander Pushkin uses it in his youthful poem of 1815 *To my Aristarchus.* According to Losev, "Alexandria citizens... transformed Greek poetry into a museum, an inventory book, in piles of citations, resumes, catalogues and compilations. Everyone wanted to be very scientific and well informed. The aesthetics became a stock, a price-list, an encyclopaedia, and what is more an encyclopaedia, which was extremely technological and formalistic. While antiquity earlier transformed objectivism into cosmology, now it transforms subjectivism into scientificity , into a compilation, an encyclopaedia"[2].Aristarchus' editions of Homer and scholia to poems had historical value for the whole world culture. Up to the Byzantine times Aristarchus' manuscripts had been carefully copied, changing from papyrus scrolls to parchment paper codes in the 3rd and 4th centuries A.D. "Comparing the numerous papyri with Homer's poems found in Egypt in the 3rd century B.C. with the Homeric texts of the post-Aristarchus

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[1] Pseudo-Longinus, *On the Sublime*, IX, 13.

[2] Лосев А.Ф. История античной эстетики. Ранний эллинизм. — С. 470.

period, we see what a grandiose work Aristarchus did. Aristarchus' interpretation of Homer's poems may have been naive in many aspects. For example, he perceived homeric society as something close to the royal court of the Hellenic monarchy, though it appears that the texts of both the poems only in rare cases deflect from Homer's authentic texts of the 8th century B.C."[1] It was in Aristarchus' edition that the texts of the *Iliad* and the *Odyssey* were first printed in Florence in 1488, soon after the invention of book printing.

Homer's authority gradually started to fade only by the late years of the 1st century of the Roman empire. An author known by the name of Diktys of Cretes (late 1st and 2nd centuries B.C.) took the liberty of turning the contents and sense of the great poet's epics inside out; Ptolemy Henn (first half of the 2nd century B.C.) exercised his wit in telling tales about the Trojan heroes, adding a pseudo-scientific vehicle "for cogency". In one of his speeches Dio Chrysostom (approximately 40–120 B.C.) calls Homer "a most desperate liar"[2]. However, in another speech he states that "everything written by Homer is favourable and useful" and the poet is "great to such an extent that occasionally it is impossible to remember that the poems are written by him and not by an oracle of the gods, who sounded from a secret and unapproachable depth"[3].

In his "Trojan speech" Dio paradoxically claims that Homer conscientiously deceived the Greeks, having told them about the victory over the Trojans, which had actually never hap-

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[1] A.I. Zaitsev, "Ancient Greek Epos and the Iliad by Homer", *Homer. The Iliad* (St. Petersburg: Nauka, 2008); p. 413.

[2] Dio Chrysostom, VIII, 23.

[3] Dio Chrysostom, LIII, 10.

pened. Dio was told about this by a priest from Egyptian Anufis, who, in his turn, had learned this from an inscription on the stele based on a story told by Menelaus, who had visited this place.

In his opinion, everything actually happened as follows. Once upon a time a called King Tyndareus lived in Lacedaemon with his two daughters—Clytaemnestra and Helen—and two twin sons—two fabulous giants named Castorius and Polydeuces. The time came for Helen to marry, but whom? Menelaus was of humble origin. Paris, the son of the powerful ruler of Troy, numbered among the potential fiancés for Helen. They wedded. Menelaus took offense, his brother Agamemnon was also vexed, and they started to egg on other potential grooms: let's board black-sided vessels and sail to war with Ilion. It is necessary to take revenge on the unreasonable Trojans for this insult and, at the same time, we can plunder the richest city in the world. The Greeks sailed to Troy, set up a camp and began the siege of the Trojans, but they failed and returned home.

That's the smooth way of putting what actually happened. Homer's story, though, is a complete mess! In Homer's version Helen became Menelaus's wife, gave birth to a daughter[1], and then she was stolen by Paris, who had never seen her before, but ran away with her to the middle of nowhere across all of Hellas and nobody managed to catch them. But how could Helen yield to Paris' persuasion, if she did not know him at all, and, in general, how could she have even met him? To explain everything, Homer invented a fairy tale explaining that this absurd love was arranged by Aphrodite. It took the army as long as ten years to get ready for the war.

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[1] Like Dio says.

So they are more of dawdlers than soldiers! At the same time, the Trojans could have shown Helen the door without waiting for bloodshed! But they prefer to suffer from the siege for a few years and perish in battles while one of the king's sons spends his time entertaining! Besides, Homer's version of the Trojan campaign does not involve Helen's brothers Castor and Polydeuces, who had previously always helped her when she was in trouble. While looking out from the wall, Helen is unable to find them in the Achaean camp, which surprises her a lot. Homer justifies their absence by the fact that they had already died by that time. But Helen's surprise leads us to understand that at the time of her abduction they were still alive and did not rush at once to rescue her, which had happened in the case with Theseus! Dio concludes that truth was obviously on the side of the Trojans, and Helen was Paris' legal wife, while the Greeks actually appeared as the aggressors.

But they were, according to Dio, unlucky aggressors, and there were only a few battles during the whole war period. Priam's sons Troilus and Mestor were killed by Achilles, for example, not during a battle, but rather during one of their raids beyond the walls of the fortress. Obviously, the Trojans could only have been able to leave Troy if they had been treated well by the local inhabitants. At the same time, the Greeks set ambushes, plundered and were even engaged in agriculture on the Troad[1]. The war lasted for several years, and the Greeks needed some food. At first they could count on the

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[1] Here Dion repeats version of Thucydides, explaining the successful resistance of the Trojans for ten years by fragmentation of Achaeans fighting forces and difficulties of supplies, which "forced them to engage in farming on the Chersonese and robbery." (Thucydides, *History of the Peloponnesian War*, I, 11).

support of those local inhabitants for whom they might have been seen as somewhat potential "liberators" from the Trojans, but for certain the treatment towards these uninvited visitors eventually changed. Time was working against Hellenes, and if they could not capture Troy at once, it would have been particularly difficult to achieve after a siege lasting several years. Dio says that Homer unwillingly reveals the real situation in the Greeks' camp and, right at the very beginning of the *Iliad*, he writes that Achilles is at variance with Agamemnon, and that the soldiers are suffering from famine and illnesses. So you see that conflicts always accompany failures and that indiscriminate death happens where there is no normal supply of food and water.

Further on, Dio's version develops Homer's plot as follows: the Trojans attack the Greeks' camp and actually smash it up. Patroclus puts on the armour of his friend Achilles and leads his men in combat. He pushes the Trojans back, but Hector kills him. Having put on Achilles' armour, the famous warrior Ilion wins several battles and only night prevents him from setting fire to all of the Greeks' ships. After Patroclus' funeral, the gods give Achilles a new weapon and he summons Hector to a duel, kills him, and then Paris incidentally kills Achilles, who is buried in the same tomb with Patroclus. Hector's body is returned to Priam.

Chrysostom finds this unreal. Why would Achilles not enter into combat and instead wait for the Greeks' defeat? Why would Achilles' men, led by the bad warrior Patroclus, suddenly be able to push back all the Trojans' forces, and why were the Greeks unable to achieve this earlier? Why did Achilles decide to take up the battle with Hector only after several years of siege? Dio's version is simple: "Patroclus is a double who Homer used in an attempt to conceal what happened to

Achilles, substituting him"[1]. That is, Achilles actually partici-
pated in the fight, and Hector killed him and took his armour.

To make sure that nobody would ever think to look for Pa-
troclus' tomb, Homer invented the story that he was buried
in the same tomb with Achilles, whereas "even Nestor, who
brought home Antiloxos's ashes, who was killed for him, did
not ask that they be buried together, so who would have dared
to mix remains of Achilles and Patroclus?"[2]

The end of the war, according to Dio, looked as follows. The
Greeks were in fact destroyed, Achilles, Ajax and other heroes
perished, pestilence raged, the leaders were at odds with each
other, soldiers fled to their ships to sail home, and the Trojans
allied with Amazonians and King Memnon, who had heard
that the Trojans were having good luck and wished to divide
the fruits of their victory. At the same time, the Kings of the
Greeks—Agamemnon, Menelaus and Odysseus—remained
alive and kept off the shore. They even managed to kill Paris,
who was the cause of the war. If they had escaped, the Trojans
and their allies would have indispensably built a fleet and come
to enslave Greece. The Greeks needed peace on the condition
that the Trojans would not come to Hellas, and they were even
ready "to lose face", which would mean recognizing defeat
in public and, moreover, formalizing their fiasco with some
symbol of humiliation.

The Trojans accept such an alternative, since they are pow-
erless to capture Greece anyways, not to mention that such
ventures could otherwise result in further losses (Priam has
already lost a few sons). The most important thing is that

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[1] Dio Chrysostom, VIII, 102.

[2] Dio Chrysostom, VIII, 103.

continuing to war would bring nothing, while the symbol of victory was better than nothing. They settled on that. The Greeks built a huge wooden horse bearing the inscription, "The Achaeans do favour for Athena of Ilion", meaning that the Greeks surrender at discretion the patroness of Troy, and the defeated surrender to the winners' discretion! "The Trojans brought it to the city and destroyed a part of wall as it could not pass the gate. That was how the amusing story about the city that was captured with a horse originated"[1].

According to Dio, all consequent events actually attest to the Greeks' defeat—the actual flight of the Greeks after the war ended, the loss of the fleet near Euboea, the fact that the Trojan kings ruled in some small regions of Hellas, Helen being handed over to Deiphobus as a wife, and Menelaus fleeing to Egypt. At the same time, Chrysostom did not believe that his words could win anybody over. While reading a speech, he appeals to the inhabitants of Ilion: "Although everything was so, I perfectly know that nobody will agree with it, and everybody, except for pensive people, will repeat that this is a lie, and it will not only be the Hellenes but also yourselves. Certainly, it is not easy to process a lie, especially if delusion has been lasting many years"[2].

Having awarded Homer, during his exposure, with a set of unflattering epithets, Dio nevertheless justifies him, pointing out that his works "supported the Hellenes of that time and would not let them become confused if a war were to begin between them and peoples of Asia, as had been expected. It is possible to forgive this man, who, being a Hellene, did every-

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[1] Dio Chrysostom, VIII, 123.

[2] Dio Chrysostom, VIII, 124.

thing within his power to help his compatriots"[1]. But those times, according to Chrysostom, passed long ago; it is hardly likely now that any peoples would move from Asia to Hellas, all the more so as have both ultimately ended up under another state—the Roman Empire. So, it is high time to tell the truth...

If Dio's speech was to be received with "frightening gravity", as Nietzsche would say, it would be possible to riddle all the rhetorician's argumentation, having pointed out the permanent astute manipulation of the facts, and attribute those plots not referring to the *Iliad*, the *Odyssey* to Homer, and the appeal to a rather suspicious source—an anonymous Egyptian priest. It is possible, however, to act otherwise and, having left exercises in sophistry for highbrowed scientists, simply enjoy Chrysostom's beautiful interpretation of all the known facts and observe the extraversion of what was, for that time, taken as absolute truth. Moreover, as you can easily note there was a rational grain in Dio's reasoning, and it would be unreasonable to take his speech only as a joke, as has been customary for many centuries.

However, the concept of an "immutable truth" does not suit the Hellenic epoch very well. This was a time when "large philosophies" fell, and philosophizing turned into a game with methodologies and genres that had been created in earlier centuries, in addition to juggling citations, and ironic subversion of idols.

To a certain extent, this became a consequence of the poet's centuries-long hegemony in the Greek education system, comparable only to Lenin's domination in the Soviet textbooks. "Homer annoyed the Hellenic reader like no other writer did,

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[1] Dio Chrysostom, VIII, 147.

and the "guesswork" applied to his texts— especially for an audience not of the highest educational level (whose education finished with Homer)—frequently was performed in such a way that Homer's information appeared to be something unexpected or even scandalous. Bearing this in mind, it is possible to understand appearance of the numerous stories about a certain "correct version of the *Iliad*", about the *Iliad* written before Homer and about the *Iliad* telling "the real truth" of the Trojan War—that is without the permanent interference of the gods and without heroes picking up stones, when are impossible to lift even for a dozen of mere mortals. While such exception of fancy details was the most simple and popular way to revise Homer, you should not think that someone was actually interested in revamping the historical truth. Interestingly, this was just intended to invert the well-known Homer and turn him "upside down""[1].

As Christianity spread, people became less and less interested in the heathen Homer. Augustine, for example, conceded that he was tired of Homer. And in Byzantium, Homer as a carrier of the Hellenic spirit, began to be considered almost an enemy of the empire (note that the Byzantine Greeks separated themselves from the culture of antique Greece and they didn't called themselves Greeks but rather "Romans".

At the same time, certain scientists of Byzantium worked on preserving Homer's heritage. In the 860s, they prepared a corrected *Iliad* based on Aristarchus' edition, which is known today as Venetus A. It was called this way because it is stored in the St. Marco Cathedral in Venice, where it ended up after Constantinople had been plundered by the crusaders in 1204.

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[1] Захарова А.Б. Об истории книги // Дарет Фригийский. История о разрушении Трои. — СПб.: Алетейя, 1997. — С. 8–9.

One of the major financial resources of Byzantium was customs revenue coming from the grandiose international trade in the Bosporus region and the Dardanelles. Enterprising Venetians managed to convince Constantinople that, by having a powerful fleet and capability to pay for guarding of transport flows and building of ports, they can better control marine commerce, and the consequences appeared immediately. The industry and agriculture in the country begun to degrade, and Byzantine businessmen became dependent on foreigners. "Enjoying the right to settle in Constantinople, to establish factories and offices in the ports and to trade free of duty in the empire, Venice was ale to manage Byzantium at own discretion, free from the police and customs supervision and from any competition"[1].

At the end of the 12th century, Emperor Manuel Komnin, and later his successor Andronicus I, began to expropriate Venetian merchant enterprises to return to the country the income that had been flowing abroad. The Venetians could not reconcile with this and in the early 13th century Venice doge Enrico Dandolo managed to redirect the Fourth Crusade, organized by Pope Innocent III, from Egypt to the Dalmatian city Zadar (as carriage payment), and then to Constantinople from there. The Crusaders led a treacherous attack on the capital of the Christian empire, culminating with its siege on April 13, 1204 and consequent destruction. The crusaders, upon establishing the so-called Latin empire in New Rome, began to export its treasures, which lasted for more than fifty years. Hundreds tons of precious coins alone was taken out, and it is estimated that the annual budget of the richest countries of Europe of that time compounded no more than two tons of gold. "An unprecedented flow of free money stimulated the rapid growth of Western European cities, became a

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[1] Успенский Ф. История Византийской империи. XI—XV вв. Восточный вопрос. — М.: Мысль, 1997. — С. 286.

decisive stimulus for the development of crafts, sciences, and the arts. The barbarous West became the civilized West only after it stole, plundered, shattered and occluded in itself the Byzantine empire... At the same time, the Venetians—the bulwark of free business in those times—declared to the whole western world that they had restored downtrodden laws, the rights of the free international market, and above all, they had managed to successfully struggle with a regime denying all-European values. From that very moment the image of Byzantium as a heretical "empire of evil" began to emerge in the West. Further, this image was always, when needed, extracted from the ideological arsenals"[1].

In 1261, the troops of Michael VIII Palaeologus seized Constantinople, having put an end to the Latin empire. Although the city was freed from the crusaders, Byzantium could not recover from that shock.

That was from Byzantium, the "heretical empire of evil", that the poems of Homer came to Europe after several centuries of oblivion. However, they did not become very popular and the Europeans would come to know about the Trojan War from quite suspicious sources—from "notes", translated into Latin, from the imaginary Trojan War participants Dictys Cretensis and Daret Phrygian, and also from the medieval "Novel about Troy" by Benoît de Sainte-Maure, "Recuyell of the Historyes of Troye" by Raoul Lefèvre, "Songs About Troy" by Herbort von Frilzlar, "Stories of Troy's Ruin" by Guido de Columna[2] and other fiction of a propaganda nature.

[1] URL:http://www.pravmir.ru/article_2676.html

[2] Since the beginning of the 16th century, these works were widely known in Russia also. See Троянские сказания. Средневековые рыцарские романы о Троянской войне по русским рукописям XVI—XVII веков. — Л.: Наука, 1972.

Fig. 36. Eugene Delacroix. Entry of the Crusaders' in Constantinople (1840).

The legend of Troy started to be actively used as an ideological weapon as early as during the emergence of the Roman Empire. From these positions it is possible to consider, for example, The Aeneid by Virgil, which was devoted to glorifying Rome and Juliuses. Having pronounced Aeneas as their grandparent, Romans found their place, backdating into Greek mythology and in such a way, receiving the legitimate right to be considered as an ancient people with rich cultural traditions. Among the Romans, it was prestigious to trace their family back to the heroes of Hellenic mythology and even to speak the language of the captured country. "Romans fell under such a powerful influence of the Hellenes, their philosophy, highly developed culture and institutions that the Roman empire of the later
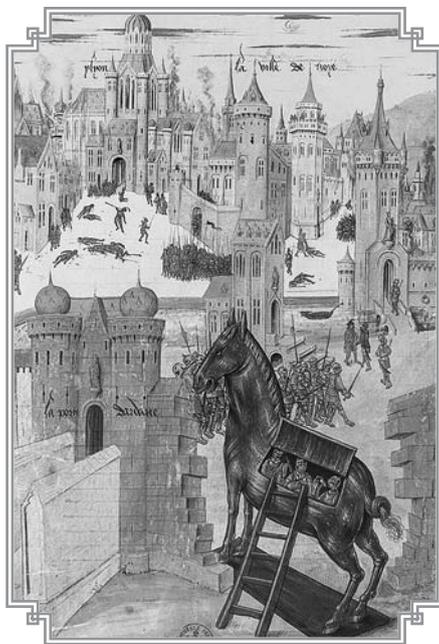
Fig. 37. The Trojan horse in the miniature of the Raoul Lefèvre's manuscript *Recuyell of the Historyes of Troye*, 15th century.

period became an absolute sample of the universal Hellenic state, and in an even later period of the Roman empire's existence, an overwhelming majority of all educated layers of society began to speak the Greek language. When the famous Roman commander and a future emperor Gaius Julius Caesar crossed the Rubicon River to take control of Rome by force power, he stated in Greek: "Jacta alea est!" (The die is thrown!), and he said this in Greek"[1].

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[1] Аннерс Э. (Anners, Erik) История европейского права. — М.: Наука, 1996. — С. 57.

> **The legends about Troy started to be actively used as an ideological weapon as early as during the emergence of the Roman Empire. The Aeneid by Virgil glorified Rome and Juliuses and found a place for Romans in Greek mythology.**

It was not only Romans who traced their families back to the Trojans (we should remark: not to the Achaeans!). Shortly before Rome's decline, Ammianus Marcellinus asserted that the runaway Trojans had settled in Gaul. In about 550, Magnus Aurelius Cassiodorus in his The History of Goths insisted that the Ostrogothic King Theodoric of Italy was of Trojan origin. The Franks had a legend about their common grandparent— Frank of Troy. In Wales of the 12th century, they claimed that the founder of Britain was Brute, who came from the family of Ilus. This tradition was probably initiated by Welsh priest Geoffrey of Monmouth[1]. The idea about London being a "New Troy" (Troynovant), perceived as a part of a "Tudor's myth", was also associated with him: the ancient "Trojan—British" dynasty came to the throne in 1485, and England immediately "entered the Golden Age".

Scientific interest in Homer's epics returned in the rationalistic epoch of the New Time. Learned scholars would have heated arguments about the origin of Homer's poems and about the historical reality of his figure. Abbey d'Aubignac became the founder of Homeric criticism and, in 1664, he wrote the treatise "Academic Hypotheses concerning the *Iliad*", where

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[1] Geoffrey of Monmouth, *The History of the Kings of Britain. Translated, with introduction and index, by Lewis Thorpe* (London: Penguin Books, 1966).

he cast doubts on the existence of Homer and proclaimed that the *Iliad* was a set of separate cantos gathered by an ancient editor, most likely Lycurgus, without any specific plan. Each of these fragments is, according to d'Aubignac, an independent canto eulogizing some hero and performed for the descendants of such a hero. He claimed that this was the only possible explanation for all the discrepancies found in the poem.

The treatise, which was published only after the writer's death in 1715, influenced a whole series of thinkers of the 18th century, including Giambattista Vico, Herder, Heine, and in particular German philologist Friedrich August Wolf, the author of the above-mentioned "Introduction to Homer" (1795). In this book, Wolf proclaimed that the *Iliad* and the *Odyssey* are weak and contradictory in terms of their composition, that they contain a set of mismatches, that different parts of the poem are written in different languages and by writers having different talent levels, that the text was edited by mediocrities, and that the final aggregation of the poem fragments took place at the court of Pisistratus in the 6th century B.C. While Wolf was sure, contrary to d'Aubignac and Vico, of Homer's existence and even his authorship of some of the songs, he refused to specify which ones exactly were written by the poet and which ones represent the latest inserts.

Wolf's study was, in general, dependent, as the majority of his establishing theses were borrowed from his forerunners[1].

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[1] Wolf painstakingly made sure that he had the claim of the first discoverer and in most obstinate ways got rid of his predecessors: Heine, Herder, Wood and especially d'Aubignac. (History of Greek Literature. Vol. 1. Epos, Lyrics, Classical Drama. Moscow-Leningrad: Academy of Sciences of the USSR Publishing House, 1946; p. 117).

Thus, he took the proposal about the impossibility of the existence of literature outside of the written language from d'Aubignac, and the idea that the legend of Homer was not made in writing but rather was sung and saved in memory came from Robert Wood. All the mismatches and contradictions in Homer's poems he cited in accordance with those identified by Aristarchus, and the estimation of the role played by the Pisistratus Committee was borrowed from Vico's treatise "Foundation of the New Science"[1]. In such a way Wolf, according to academician Mikhail Pokrovsky, having seen the first agglomeration of the poems in the Pisistratus' edition, Wolf "deceived almost the entire 19th century by asserting that all ancients perceived the matter that way. It was completely incorrect as they did not doubt the poet's unanimity"[2].

Despite its patchwork composition, Wolf's book was impressive as a serious scientific study, reinforced with a set of facts, which made it really popular with contemporaries. And for classic philology, it became rather epoch-making, giving a stimulus to numerous surveys of the "Homeric question". The whole scientific world was split into "analyzers", inclining to follow Wolf in picking fragments out of Homer's text, and "unitarians", who insisted on the unity of the poems' authorship, and who attributed different mismatches to the poet's carelessness, "artistic conventionality" or being the result of editorial effects. Eventually, the highest level of art and faultlessness of the composition let us speak about the same

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[1] Giambattista Vico, *The New Science*, III.
[2] History of Greek Literature. Vol. 1. Epos, Lyrics, Classical Drama. Moscow-Leningrad: Academy of Sciences of the USSR Publishing House, 1946, p. 117.

author for the *Iliad* and the *Odyssey*—such works could not be written under bouts-rimés principle.

> **Eventually, the highest level of art and faultlessness of composition let us speak about the same author for the *Iliad* and the *Odyssey*—such works cannot be written under bouts-rimés principle.**

In one form or another, the discussion continued for two centuries more and gave birth to new directions in classical philology, folklore and linguistics. So-called theory of "the basic core", which was rather popular in the late 19th century, became a kind of compromise between the doctrines of the "analyzers" and the "unitarians". According to this theory, the *Iliad* is based on a small poem the *Wrath of Achilles* or the *Achilleis*, which includes cantos I, XI and XVI-XXII, making them the foundation of Homer's creation. All other rhapsodies (for example, The Catalogue of Ships and The View from the Wall, which relate rather to the beginning of the war, than to its final stages, depicted by the Iliad) were included in the poem ab extra, and the primal plot, where the action rapidly reached the climax, was distributed throughout all its parts. It's not clear, whether these inserts were the fruit of the latest rework of the more ancient *Achilleis* or, on the contrary, had been created before and included in the composition of the poem in order to make it more "monumental". The founders of "the basic core" theory, Jorge Grote and Ulrich von Wilamowitz-Moellendorff, supported the first point of view. Martin Nilsson adhered to another opinion, according to which the inserts were related to more ancient layers of the epic. It is rather remarkable that exactly those ancient

fragments (including cantos VIII and IX) contain foresight of the Greeks' defeat in the Trojan War.

The conflicts between the "unitarians" and the "analyzers" were settled by "the oral theory" of Parry and Lord, according to which the epic canto does not exist in the invariable form, but arises anew upon every improvised performance. "This is how the oral tradition exists. To call this multiple authorship would mean to detract the role of not only Homer, but also of all the narrators of the oral tradition. Such an assertion comes from improbable dispatching, namely, that someone had created a permanent original for every song within the tradition, and that everything, happening later with these plots, was like modification to an object, carved of a single-piece of marble. Until the scientists thought they were dealing with something solid and invariable, it was possible to speak about multiple authorships and interpolations. It was possible to take off a piece from one monolith and to add it to another. However, [...] we are not dealing with monoliths, but plastic, a substance, that does not have a constant shape"[1].

The progress in the Homer study was accompanied by more and more new discoveries in the field of ancient history. The archaeological excavations of Ilion and Mycenae, the discovery of the Hittite civilization, the decryption of the written sources of the Bronze Age resulted in a real revolution in historical science and led to revision of many scientific truths. Only one remained practically unshakable—the belief that the Greeks had won the Trojan War. It is possible to literally count on fingers the scientists, who allow themselves to doubt

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[1] Albert B. Lord, *The Singer of Tales*

this victory in public[1], even despite the fact that the arguments in favor of this become fewer with every passing year. And it is difficult to say what exactly the problem is—whether it is due to scientific caution or the force of inertia (too long the tradition goes, too overwhelming the Homer's authority is!)

And if his authority remains so important for us today, it is possible to imagine its extent in ancient Hellas! 1,000 years of the Greek history passed in the atmosphere of the undivided hegemony of Homer's

Fig. 38. Ulrich von Wilamowitz-Moellendorff, who compared the study of Homer with the methodical excavations, when the removal of top layers allowed getting to the depth.
(Image © Olga Aranova.)

genius; in such a time, everything could have been passed as something true. For over 1,000 years, the Greeks harked the stories about the copper armor of the Danai, flaming battles, about the furious wind, literally "thundering" above, and about the "starry" sky above Troy even during daylight, about the greatest victory of the Greek weapon and the Hellenic spirit, and about the victory that had never happened.

Homer's poems were recorded in the late 8th century B.C., and most serious scientists agree with this today, three centuries

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[1] Of Russian scientists, these include, for example, Zaitsev, Klein, Nemirovsky and others.

after the events depicted in them had taken place. On the one hand, this period was sufficient to accumulate a huge number of different legends; on the other hand, all the events were no longer relevant, actually. An attempt to state that the Greeks defeated the Trojans would certainly have been rejected, if made 300 years before: bitterness of defeat was too great, and the attempt would look too ridiculous for the national memory. Now, in Greece of the 8th century, a reviving and uniting country, which at last survived both the pain of defeat and the gloom of the Dark Ages, reaching a new historical arena, record and propagation of Homer's cantos, which spoke to the Greeks' great victory and could become some integrating Panhellinos philosophy, were more than well-timed.

An attempt to state that the Greeks defeated the Trojans would certainly have been rejected, if made 300 years earlier: the bitterness of defeat was too great, and this attempt would look too ridiculous for the national memory.

Homer created the great national myth of new Greece and its "matrix book". If it is possible to say so, Homer essentially created this new Greece. It is unimportant, whether originally he acted on his own or under an exterior political order of the newly arising forces, or, on the contrary, whether he stood at the origin of Greece's revival, advancing it with his creative work. The important thing is that anyway Homer influenced the entire Greek culture. For a long time, his language determined development of the Greek language in general and the development of poetic canons; the heroes' actions established the standards in terms of moral. Homer was the one that united

Greeks as a nation, though, politically, they were divided, and their poleis were located hundreds kilometers away from one another. What Homer achieved, measures up to what Moses did for Israel.

Homer's *Iliad* was for the Greeks the same kind of thing that The Tale of Igor's Campaign was for the Russians" namely, this was a call for unification before an enemy invasion. "The real idea of the call of The Tale's author," writes Dmitry Likhachev, "may be not in the arrangement of one or other campaign, but in something wider and more courageous, such as aggregation of the public opinion against the feudal contentions of the princes, stigmatizing parasitic feudal ideas in public opinion, or mobilizing the public opinion against princes, looking for personal glory, personal honor and revenge or personal insults. The task of The Tale was not only a military, but also ideological consolidation of the Russian people around the concept of Russian land unity"[1].

Applying the same yardstick to the *Iliad*, it is possible, according to Leo Klein, "to see it as a call for unification of all Greek tribes in their fight for development and protection of the Aegean world from larger and threatening empires, forming in the East, the armies of which flew to the West like waves of lava. Phrygia, Lidia, Midia, Persia... This call sounded in time—a couple of centuries before the most dangerous Persian invasion. Moreover, it was not in vain. Having defended their civilization, the Greeks saved for the future world their almost completely developed fundamentals of democracy and culture, where man became the measure of all things. As the call for unification was naturally connected in the *Iliad* with glorifi-

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[1] Лихачев Д.С. «Слово о полку Игореве» и культура его времени. — Л.: Художественная литература, 1985. — С. 144.

cation of mutual understanding, restraint and humanity, and through the poem, the requirement was spread on the contacts between the peoples, even having a war, the call sounds urgent even 300 years later—as it addresses the whole mankind at the most important and dangerous moment of its history"[1].

In reality, when Asia, represented by the Persians, attacked Hellas, they faced the young Greeks, who knew Homer by heart and believed that like their distant forefathers they would win that war between Europe and Asia at all costs. They went to fight with verses of the *Iliad* on their lips, and they really won.

One can be sure that, if Homer had not won the Trojan War in his verses, the Greeks would not have won the war against the Persians in reality. The participants of our last great war testify how serious things like songs can be. Vadim Kozhinov devoted a special study to the Russian and Soviet military songs that helped to defeat the fascists and to that special spirit they created, and to their great power[2].

> **One can be sure that, if Homer had not won the Trojan War in his verses, the Greeks would not have won the war against the Persians in reality.**

The great feeling that Europe always defeats Asia and is historically above it, was fixed forever in minds of the Hellenes, and later it was also inherited by Alexander the Great, the Roman Empire and Christian Europe, and remains thus until

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[1] L.S. Klein "Who won in the Iliad?", *Znanie—Sila,* #7 (1986); p. 45.

[2] URL:http://www.rospisatel.ru/hr-kozshinov.htm.

modern days. This phenomenon was called "Europocentrism", and it was based on the idea that European history was predominantly the history of the world, whereas the history of other countries and peoples was secondary and meaningless for the accomplished destiny of the global history.

It is easy to see a certain error in this, some kind of European chauvinism, but really after the victories over the Persians, the Greeks managed to construct a civilization that is still determining the course of development of the global history, whether this pleases the others or not.

The ideas of Homer contained in his poems like in the Trojan horse, shaped the entire Western world. Greece, revived with Homer's direct participation, established some culture of unprecedented level. Its architecture and literature are still being studied in all classic humanitarian departments. Its political traditions and theories still make the basis of the global ideological discourse. The whole world science is based on the Greek science. In fact, world science and engineering still speak the Greek language; their terms and concepts are Greek. The Greek philosophy underlies all Western metaphysics; which means it forms the basis of all Western thinking, and the Greek invented all the limits in concepts of our thinking. This philosophy was first inherited by the Romans, who considered Greece a standard of wisdom, and then the Greek scholarship was incorporated into Christianity. In the epoch of the Renaissance and in the New time, the Greek philosophy was rediscovered without Christian drapery, and became the basis for the great expansion of the West worldwide. Today, the entire world is westernized; and when we say Western, we mean Greek. It is not without reason that greatest thinker of the 20th century Martin Heidegger said that to begin new history, not a Greek one, we should once again reconsider

the Greeks, and those who do not do so have no chance of getting out of the Western project, no matter how critically they treat it.

In such a way, the PR project "Homer" appeared at the origins of not just the Greek world itself, but became a cornerstone of all modern civilization. Homer, probably unconsciously, started the process that has been guiding the course of Western history for about three thousand years already. This is the strength of poetry, its great power, winning over all "real facts". This way great poetry incorporates in itself and its pitiful denial "the truth of the facts", which float to the surface too late, when nothing can be changed.

"We all prefer an elevating falsehood to dozens of unpleasant truths," said the Poet. And this axiom is known to any real poet, especially after thousands of years of global history, during which Homer's feat was repeated by many, at a bit lower level. However, nowadays, when Western metaphysics is coming to its end, all fundamental axioms tend to become disputable. It is not without reason that vanguard art has fought against classics, and postmodern art plays and experiments with it. But isn't is high time that we address the truth, but not the truth of facts, the unpleasant truth, but the truth determining historical destiny and, therein, making it possible to identify every "truths of the facts" and "elevating falsehoods".

In Lieu of an Afterword.
Two hours of Turkish Tea

August in Asia Minor is almost intolerable. Sun scorches the earth from morning to evening, giving its all; like a runner about to cross a finish line. Strangely enough, the best refreshment in this weather is hot Turkish tea. We call it "that Turkish tea", from the nineties. We could not brew it properly in Russia and thought it a waste product destined for third world countries; the domain that Russia, the former great state, entered all of sudden over a couple of senseless and merciless years.

When dry, the tea truly looks suspicious; brown dust, almost without aroma. They somehow boil, brew and filter it. With some effort and in modest circumstances anything goes for tea. The Turkish people had a few hundred years to practice.

In Tefficia the dust is actually everywhere. Strange dust, not familiar. It's not a black dust of Ekaterinburg, covering windowsills like mold in a matter of hours during the short summer. Not the grey dust of Moscow that burrows into your expensive shoes the first time you wear them. Not light, always spring-like dust of Yalta that's more like pollen. Not domum vulgaris; your regular house dust that scientists claim consists fifty percent of dead skin cells.
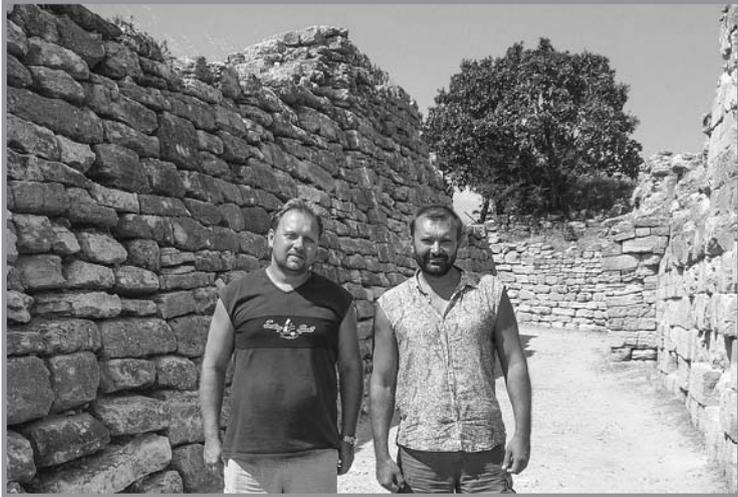
Fig. 39. Near the Eastern Gate of ancient Troy

Dust here is special. You only see dust like this in ancient towns that are like history itself. One can say that it is ashes of the great empires, if you wish to speak ornately and incorrectly (in other words, poetically). By the way, Joseph Brodsky invented a great metaphor: Dust is the tan of the centuries. The metaphor floated out of our subconscious here in Troy and it made it "trice" more valuable; we would say if we weren't afraid of corny jokes.

In the *Illiad* the word "dust" is used seven times, and not once in relation to Troy. Dust exists only outside of Troy, on the roads, on the stadium. It is kicked up by the hooves of long-maned horses, but there is no dust on the streets of Priam. Homer's Troy is a city that has not yet been covered by dust.

A whole another matter is Troy now, glorified over the centuries and ever present on the screens of today. Its dust is like

patina on bronze, like craquelures on an oil painting; a stamp of quality and sign of authenticity. We just wish it wouldn't get into eyes and fill the shoes...

A.B: Personally, I took on writing a book about the Trojan War because of somewhat of an "economic motive". I consider it filling a certain shortage. It seems like there is nothing to say about Troy anymore. There are thousands of books written already. But the one that is the most needed has not been done yet. THAT is the source of inspiration. I described its nature once before. You just look at the bookshelf and say "There are no books about this. I will have to write one." Then you get paper and a pen and write to fill a void in the world of books that seemingly came from nowhere (or maybe a void in a world described as a book).

John Barth has a landmark paper that's called "The Literature of Replenishment". He talks about a slightly different thing though. Barth is a post-modernist and he was going to replenish gaps between genres, spheres, between science and common sense, high art and kitsch. And we, as I see it, need to fill one of the most horrendous gaps in our knowledge of ancient history. However, I suspect that most of our contemporaries find the topic of our research at least bewildering.

O.M: The main question that concerns our potential reader is why two idiots in the 21 century decided to write a book about Trojans and Greeks when everyone is writing about space exploration and nanotechnology and other gobbledygook like artificial intelligence? Who cares?

My answer is this; for the last ten years my main concern was ideology. My main premise is that for solving any kind of economic crisis, for any kind of growth the basis is always

ideology. I assume that "the havoc is never in the closets, but in the minds" and if the minds are in order, the order will transpire to the economics and politics, because the economics and politics are nothing but ideas. And all societal relations are also ideas.

For example, "property" and "state" are ideas. You cannot touch them. But if a certain number of people have the same understanding of how these ideas relate to them – for example, the idea of "property" – then they will behave accordingly and predictably with each other. Same for a concept of "state". There is some commonality for all — symbols, flags, hymns, Kremlin, common history, same heroes, saints, sacred sites, holidays and so on. This common concept is in everybody's head and it makes us one nation. Since we have this common idea of a state that means that there is a certain way of social relations. And if we don't have a common idea, we won't have a state or a nation. That's why disintegration of a state and its people is disintegration of its symbols and ideology. And vice versa, the creation of new symbols, new social relations and a new order. The creation of a new government, is a necessary condition of its growth and prosperity; that is if the new offered order wins over the chaos or alternative order that looks like chaos.

As an example, Peruvian economist Hernando de Sote wrote a book *Mystery of Capital*. What's the main point? The poorest societies in the world are those where there are no written and notarized notes, where nothing is registered and codified, where the resources and the labour are not turned into capital. Millions of people in Latin America build their huts toiling 24 hours a day without going anywhere. That's because it's not written anywhere that this dwelling belongs to Jose Ignacio and since there is no record, he can't take

credit secured by his house. And if he has a workshop, he can't issue company shares and find investment that way. And his workshop will never become a international corporation. And the government, if it's not present or weak won't protect his interests internally or perhaps, internationally, as by American aircraft carriers. Americans have property rights, everything is written down, codified, and all courts, police and all other institutions accept it. Common trust and positive feedback is created within the system, when everyone knows what to expect, count on and to build a communal house on common rules and axioms.

A.B: And it becomes a basis for growth and power and civil society, state and culture. I understand. Continue.

O.M: Ok. I would like to propose a major hypothesis that still needs to be proved. I suggest that the difference between ancient great states and nomadic, wild societies is that the great civilizations had writing—not just the set of laws, but the written language in itself. They had something that was written, counted, and "the pen is mightier than sword". There is order, stability, institutions, governance, and continuity of traditions. Where there is nothing written down, there is nothing but tumbleweed, wind, practices that extend rather than build and horizontal growth.

Nomads do not create grand cultures because there are no levels where something is built on top of something else. Nomads do not know where the base is because they only know the mycelium, the rhizome, as Deles said. If something is recorded, on the base of mastering it something new can be created. This something new can be an interpretation or a side move or deeper exploration, but in any case it's a new order and a start from a certain point of reference. There could be a

reflection of second, third, fourth order and therefore building of a Babylon tower of culture becomes possible.

And nomads have to teach each new generation the same thing, repeat elementary knowledge from elders to children. That's why nomads had such a great respect for elders, since they are the carriers of oral culture; it's not separated from them in written culture like in ancient civilizations.

A.B: What's interesting is that hieroglyphic writing works in this sense better than phonetic. For example, in China now a Cantonese speaking person and a Mandarin speaker will pronounce and read the same hieroglyph differently, but it's written identically and also in the same way as it was written three thousand years ago. So the continuity is better than phonetic writing because the latter follows the changes of the language and sound and registers it only technically.

O.M: So, getting back to what I was saying: the foundation of the state power and longevity, the greatness of its culture is a consequence of a fixed order existing there. Civilizations of Egypt and China existed longer that all following history of humanity. If you divide all history into two parts, the bigger part will be the history of Egypt and China. And the smaller part will be all the rest. Some historians think that, for example, in Egypt there was already Christianity, Islam, Judaism, mathematics, engineering, politics, basically, the entire western world.

A.B: American sociologist Lewis Mumford, for example, stated that all western science and all western rational thinking is structured according to a so called "archetypal machine" that was a liking of a model of governance in a totalitarian state of ancient Egypt. So the first was not the mechanization of tools, but the mechanization of behaviour in a mega-machine

of Egyptian society. Institution is headed by a single brain with a very specific task (motor), and the impulses from it passed to each link of the mechanism down to the smallest bolt through a system of controls; intermediary functionaries. All other mechanisms of the later epochs were built according to the same principle.

O.M: So, the foundation of the power and longevity is the presence of law and order. No wonder Aristotle, Machiavelli, Gramsi and Foucault always said that the authority is supported not by force, but by agreement, not by violence and war, but by peace, by the design of the peace. Peace means order, interconnection, cosmos, harmony. Authority is always a positive process, new peace. During peace one can grow and develop, there is interconnection and trust. Jurgen Habermas and Karl-Otto Apel write about this, stating that the key is mutual reflection of expectations and positive feedback which create a basis of ethics.

Therefore I've written in my book *The Sovereignty of the Spirit* that if Russia wants to survive and have some kind of authority in the world, it should offer not a national idea "we are united against everybody else", but an international and inter-historic one — a design of peace for everybody, for the whole planet — which would be competitive with other world peace concepts.

A.B: Your favourite Dio Chrysostom wrote about Nero—who is conventionally condemned and hated — that his orders were carried out happily, and even several generations after his death everyone would have liked him to still be alive. He says that this is what Nero's power was based on and not on ferocity of his praetorians. It can be suspected though that Dio idealizes Nero on the backdrop of Domitianus atrocities,

whom the philosopher had personal reasons to hate; Domitianus had expelled him from Rome and Dio had to wander around and beg.

O.M: Who knows. Anyway, what Chrysostom says about Nero is an extra illustration of the idea that the state policy does not have to be based on violence.

And I am not talking just about politics. Let's take another human sphere. Imagine a court and jury. A defense lawyer comes out. He doesn't say "You know, the real matter of things here is not that this evidence is right and that evidence is not; and these witnesses are good, and those are not good. The real matter is that I am speaking to you because my client needs me to and if you don't believe me, the client will go to jail and I won't get paid".

No defense lawyer will ever say that. Instead they say "In the name of justice we all, as people, have and in the name of truth and fairness that should triumph, we ought to accept these facts, because if we don't accept them we will insult the world harmony, reason, God and so on...". So they appeal to common values. However when we enter government policy where the jury is the whole world, our diplomats, presidents and press say "this is favourable to Russia or China or US..." It's stupid to say what's favourable to you. Why should the others care? That's why they need to speak about universal values, universal justice, and appeal to universal norms. We are not just "for ourselves", but we are there for everybody, for the world peace and order. We don't give a damn about national interests. We are ready to die for universal values. We need universal, world historical ideas.

Our history already had these ideas. For example, Moscow as a Third Rome. Such as "we are the last Orthodox Christian

true kingdom that is holding the world from falling into hell. Then came Fedorov, Ziolkovsky, Russian communism with the mission of carrying justice into the world, fighting the capitalism, colonialism and exploitation.

A.B: And we see that the ideas of Ziolkovsky and other Russian cosmologists came true. I don't mean win over gravity and leaving our planet to build intergalactical colonies. The space exploration became possible because thousands of people in Soviet Union received the idea of cosmic flight with great enthusiasm and started creating all kinds of clubs and groups and then GIRD and Institute of Reactive Power; all with the support of major government figures.

At the same time in the West, solitary thinkers talking about the possibility of overcoming Earth's gravity were regarded as eccentric dreamers. And that's putting it mildly. Robert Goddard, the "father of American astronautics", was mocked not only by journalists, but by colleagues who were very skeptical about his ideas, advising him to re-read the physics textbook and calling him "earthworm". He tried very hard to make the idea of space flight more popular and in 1924 he scheduled a date for a Lunar rocket launch to make the newspapers write about it. We know the flight did not happen then or during the next few decades. However, we are getting distracted.

O.M: Yes, it's time to get back to the Greeks. After the Dark Ages someone in power, some sovereign decided they will have a new project. I very abstractly, within very large post-modern quotation marks will call him "Lycurgus".

A.B I think you know that even ancient Greeks considered Lycurgus to be a semi-mythological figure.

O.M Let's not argue if Lycurgus was real or not and what he has done or not done. Someone was doing it, and I am calling this person Lycurgus. Someone, most likely of Spartan origin, during the Dark Ages when there was chaos in all of Greece, decided to conquer the country. The later historians would call it "unite", but of course, it was to conquer. The conquest was done not by force, but by—like I said previously — using ideology. In other words, someone or some people turned out to be wise enough that they understood that to preside over the Hellenic world they needed to provide peace, some sense of order, cosmos, law that would the same for everybody and work for everyone.

So, besides giving Sparta laws (leave the healthy babies, kill the sick, enforce a diarchy, elders' rights, etc.)—laws that were strict but created a military elite up until the later times—and besides creating a sort of intra-corporate PR, this person realized that there needed to be external ideological influence. That influence should not be built on fascist principles of "We—Spartans—are super humans and the rest of you are scum and slaves," but on common-to-all Greek principles. Even the little things such as measures of weight and length—they should be the same for all merchants in the united territory so there would be no cheating — so it would be easier to sign contracts and set pricing, take loans secured against crops, and so on.

So the standard was created and was very convenient for everyone in trading. Then you start creating laws that are common for everybody, for example: a duty-free trading space where you don't have to pay out to racketeers and pirates; everyone is protected by the same king; and you know that if you stole a hundred rubles you will have your hand cut off and if you stole a thousand; you will be impaled. The rules

are the same and don't change from a city to city. You have a constitution; not as a set text, but a set of rules supported by common will.

There is another very important moment. Everything should be supported not by sheer force, but a convenience of both the laws and their application. For example, Greeks took an oath when making contracts. But what gods if everyone has different gods and different tradition? One town has Hermes as God, and in the other town he is only a minor deity. You need unified standard of reverence.

A.B: I think it's not exactly true. Take the well known mutual assistance pact between Hittite King Mutawalli and the ruler of Wilusa, Alaksandus. They swear not by some kind of common for both, conventional God, but each by his own; one by Kaskal Kur, the other by Baliunas (the precursor of the Greeks' Apollo). So, everyone swears by something that's sacred for them.

O.M: Ok, sure. When a Muslim merchant during deal-making swears by Muhammad and a Christian one by Jesus, that's not so bad, because everyone is swearing by what is the most sacred to either of them. What if he demands that I would swear by Muhammad instead of Jesus? And the ancient Greek world had thousands of gods and deities. Maybe the issue is not the oath itself, even though it's important that everybody swore by something equally sacred. The issue is the same standard of reverence. Travellers and merchants go from town to town, bring gifts and make sacrifices to gods of the state they are in, and also to gods of their own land and gods of their craft. There are always arguments which god is the most important and who helps the most, which god is more ancient and mighty. The arguments grow into major conflicts.

There should be a unified hierarchy of gods. One common de-nominator, one worldview which everyone shares and no one argues about. The purpose of any war is peace, and peace is not absence of war, it's a presence of unified system of coordinates.

So, let's put ourselves in place of this imagined Lycurgus who decided to codify the gods in order to please everyone and there was no conflict. He couldn't just arbitrarily take one of his own gods and announce that god as the main one and force everyone believe it. No one would follow that scheme. Those who live near the sea would always swear by Poseidon and those who grow wheat would always swear by Demeter. They won't accept any imposed hierarchy, will fight against it, and the fight will be for their gods, for the holy purpose. This matter is very delicate. It concerns very subtle and important issues that the humans have; their religion, con-science, memory of their elders, motherland, family, tradition, someone's profession. One wrong word and you got yourself mortal enemies. How to deal with all of this? There is a great mess. Read, for example, what Alexander Zaitsev says in his book *The Greek Religion and Mythology*. Every town had something different going, according to the signs on temples. For example, Hera at that time was not Zeus's wife (Zeus is Deus, god in Latin, same root as the Russian word *den*, day). She had a husband named "Trieros", three-time Eros, a qual-ity emphasized in a multiple. However, since Hera, as wife, was a matron of family, childbirth, agriculture, nature and so on, she became more known in all different territories than her thrice glorious husband. At the same time the thunder-ous Zeus became more known as well. And, as a result, much later the two better known gods were "married up". The Asia Minor gods were mixed up with the Attic. There was great confusion going on. That's why before creating a common

ideology, speaking in today's terms, a widespread sociological study needed to be conducted.

The imagined Lycurgus sent his messengers to all lands to understand who is revered where and in what order. It was needed to understand the ratings of this or that god, because if you want support of the majority, you need to create a classification where on top there are gods revered by the majority and by most powerful and rich city-states. I think this process didn't happen without a hitch. Here we have a major port where all seamen swear by Poseidon and at the same time Zeus is known to be more popular all over Hellas. But if you put Poseidon under Zeus, you will positively create yourself a war with, at a minimum, that one city. And if the majority muscles in and takes over the city, the city will always revolt later, and the main thing, this disobedience will replicate itself, because seamen will always respect Poseidon more due to the character of their activity. Therefore, Zeus and Poseidon should be put in an equal position, like brothers, without taking administrative subordination as an example. The order of gods should be arranged, not like in an army or government, but like in a family clan.

And so step by step this imagined Lycurgus and his advisers solved each problem with each city state. This is the key reason that family structure was taken as a model for gods' classification. They needed to be presented as brothers and sisters and not as subordinates.

A.B: I suspect that one more reason played a role here. With coming of the Dark Ages and collapse of complicated, even delicate social structures of Mycenaen times, the Greeks returned to the clan system. The blood relation became the only understandable social model.

O.M: Exactly! People did not know any other order or societal grid than the family one. I can easily admit that any philosopher could derive one god from another dialectically, just like Hegel derives one category from another. But no one would get that! So a classification should be created that is understood by everybody, including—and foremostly by the illiterate. Philosophers and priests will snort at this, but there are very few of them. When you explain that this somebody is a brother to somebody else, or a father-in-law, it's clear, because it's a familiar order to everybody. Claude Lévi-Strauss in his book *The Structural Anthropology* has written that the clan order is the most natural one and is a model of any order, as it's the most simple to understand. So the commission of this imagined Lycurgus stuffed all chaos and diversity of the Greek gods into a family-like grid. So, all manner of "the night gives rise to the day", or "night and day are the one" by Heraclitus or "goddess truth" by Parmenides, the dialectic and metaphysical properties of gods and their relations are left to philosophers. "The plebeians won't dig it," but the clan system is understood by everybody.

So, here we have a very interesting process. On one side, there are priests, mystics, philosophers and theologists that continue to think about gods as metaphysical, supernatural forces or spirits and, like in old days, communicate with them by metaphysical means. On the other side we have the regular folks that found out that all gods are related to each other and begin to see them through the prism of their family relations. Here we have a wife cheating on a husband while he is away making money; this analogy is transferred to gods. Here are children fighting with their father set against him by their mother; and this is applied to the gods as well. Brothers fighting, sisters and the rest of the domestic squabbles. From here appears the

specific-to-Greece so-called anthropomorphic character of its religion. It wasn't such in the beginning and could not be. All studies and findings (see Zaytsev's work) show that until a certain point, as far as Greek gods go, there was a mess and confusion and after approximately 900-800 centuries B.C. the clan order begins and after that anthropomorphism and wild stories about Zeus cheating on his wife, and enmity between Athena and Artemis about who is more beautiful.

A.B: By the way, the same professor Zaitsev had noted that anthropomorphism of the gods as Greeks practiced it is a very rare occurrence in the history of religion. And that is true...

O.M: To the point, we understand that there was a whole process that took time. First, there was a decision made about gods' classification. Second, there needed to be a "sociological study" done and measure of gods' ratings. Third, create a unified concept, test all sticky points. Forth, insert this into the mass consciousness, and fifth, receive anthropomorphism as a response. Therefore, between the time when teachers in schools and bards on the agoras described the new relationships between gods—between the time when everyone understood that Zeus is the father and Athena is the daughter — there was a period when the people invented a whole Greek soap, much like *Santa-Barbara.* Only then do we see that Homer weaved the "Santa-Barbara" motives in the fabric of *The Iliad and The Odyssey*.

Herein lies the major scientific value of our work, as PhD thesis presenters like to say. Some people in the West received their PhD degrees because they related Homer's poems to a certain period, and proved it by referring to his description of material culture, artifacts and societal relations in the poems—not from the time of the Trojan War, but a much later time.

And we also show that spiritual and religious artifacts used in Homer's poems trace back to 800-700 BCE. Absolutely not any earlier than that! It's not important when the integration of Homer's poems (the ones we know about) occurred, or if this amalgamation was of various disjointed pieces and poems or on the basis of one proto-poem about Achilles' anger. The main thing is that integration happened on the basis of the matrix of a family clan of the gods.

A.B: I will note, by the way, from cyclic epics about the Trojan War there was practically nothing left. These bits were translated to Russian not so long ago. So, I don't know how the things were in the original versions of them, but in the surviving fragments there are no "Santa-Barbara" happenings between gods. Maybe a few hints that Zeus is everybody's father and Athena is his daughter; a blood relation. But no more than that. I think that according to our concept we can suggest with a good deal of confidence that cyclic epics are older than *The Illiad* and *The Odyssey*. Many researchers before us have said the same thing; all these Kuhlmanns, Borgias, Pestalocci, etc., although they based it on something else.

O.M: I will say this plainly but graphically. As a former member of the presidential administration, as a political consultant—as an advisor who has been dealing with research and ideologies all his conscious life—how I see all of this. The imagined Lycurgus (again, I emphasize "imagined", maybe it was one of his grandchildren or sons that later all blended into one person and was declared god-like) gathers sophists, philosophers, priests and other advisers for a meeting. Same as Surkov or Volodin gathered us, political consultants, in the Kremlin. And he tells them, "Invent ideology common for everybody. We have all these different people, different

languages, different temples and gods! And there are also all these foreigners, too, they have completely strange to us languages and gods. We need to do something so everybody agreed that our gods are the main ones; so everyone swore by them, so the newborn children are called their names, our oracles consulted, *our* plays watched, our temples visited by pilgrims and the dead are buried by our laws. Then only our rule will be strong, and everything will have one cosmos, one law and one order!" They, of course answer: "First we need to conduct a survey, send our men to all lands".

The survey gets done, they make a matrix. Maybe not just one, maybe there were several concepts. Perhaps, Zeus was the only father at first, and Poseidon was the son, and perhaps not Hera, but Demeter was Zeus's wife. Same as in the President's Administration there are different concepts considered, weak spots and risks pointed out; something is taken as a basis and then worked out in details. And at the end the final solution accepted.

However, they still had to arrive at some kind of a popular, mass accepted outcome—so the youth could remember it in schools, therefore they needed a kind of tale, easy to memorize by heart, so, perhaps, a poem. So, some philosopher/poet sat down and wrote *The Origin of Gods.* Then they started thinking whom it should be attributed to, "An important work like this that talks about origins of gods could not be coming from someone well known to everybody. This is an ancient manuscript, an ancient source." It always happened this way in history, so many fake "ancient treasures" always float around: *The Will of Peter the Great, Constantine's Gift, History of Little Russia, Velesov's Book, and "Protocols of the Zionist Wise Men".* Many, many fake ancient documents are out there. So they sat down and decided to attribute *"The*

Origin of Gods" to ... Hesiod, who was already in those times a semi-mythological figure, like our bard Boyan from *The Lay of Igor's Campaign.* So the singers will come out and say, "Here is the poem of Hesiod, which you have not heard yet, dating from antiquity," and the antiquity claim shows its power. Here we go! And as soon as the poem of the fake Hesiod was ready, it was launched into the education system, re-written a hundred times, popularized, and since because all these sophists were teachers in schools for youth, they made everyone learn it by heart; got the bards out to the squares. Everything was the same as now. Put together a concept and then implement it through news, films, school programmes, mass media, etc.

A.B: Only often it's botched up, particularly on the implementation level. Is that why there are so many arrogant semi-educated people declaring "aesthetic differences" with the current authority?

O.M: Ok, and after some time there is a second meeting. Checking in, how are things, how is the propaganda of the new ideas coming along? And political consultants-slash-sophists say:

"In principle, everything is fine, our lord. There are no protests. However, there is a problem with the youth. They have difficulties absorbing the text; they make many mistakes. Who is interested in gods and going to the temple? The grown up men make sacrifices before business deals, old women and widows remember old days and light candles, but young people are not interested in who is whose father-in-law or brother-in-law. They want stories about love, forbidden sex, fights, feats, and only with sour faces do they learn our theogony. And when our bards sing the mantras about origins, who is born from whom—even flies on the walls get bored. We need action,

drive, conflict, scandal, sex and blood; who is fighting with whom, who is cheating on whom, who got hit in the face, and bad news. Only then we will get decent ratings. "

"So what are we going to do?" asks Spartan Surkov-Volodin and maybe even Lycurgus-Putin himself. And they answer:

"Here at the markets our street cripples sing songs about the Trojan War for three hundred years already, about the heroes, about Odysseus, Diomedes, Menelaus, Achilles, and about love of Helen and Paris. We should collect all the songs in one poem and shove our gods and their family relations into it. Like we give our kids bitter medicine with honey, we will wrap the poem around our ideology. There is a bit of a problem in that the songs are all sad, because all of our heroes died in that war, and there is this nonsense that our Spartan woman was kidnapped. By the way we can change that. We should make it that it was us who won over the Trojans. Anybody who steals our Spartan brides will be annihilated and their town destroyed. And the main thing, we gathered all the Greeks from all islands and moved as a united force. We shouldn't put it all out together like that at markets and squares, as it would sound strange. First we launch one poem with the gods and our winning heroes and if people like it, we will make a second poem in which we will say that we won the Trojan War. And so the folks believe us, we will attribute these poems not to Hesiod but to Homer himself! He, as people think, is even more ancient than Hesiod and therefore has more authority!

They already had the tradition to attribute thoughts to other authoritative figures, for example, Plato attributed his thoughts to Socrates, and how many pseudo-Dionises were there? It's in our society; the newer the better. But in a traditional one, the older the better.

A.B: This tradition exists now, too. For example, as you remember, while in university I thought up different ancient philosophers "whose works are not yet introduced in scientific circulation," assigned my thoughts to them, putting the thoughts in a specific stylistic format and successfully cited "the philosophers" in my exams. However, for me it was a literary game á la Borges, and now this trick is used all over the place in advertising and journalism. You can't imagine how make fake citations are out there! It's not so bad when used by girls in Odnoklassniki.ru, but some book authors claiming to be scientific and serious are not ashamed to use them either! I would advise them to check one extra time that "famous saying", as not to look like an idiot.

O.M: Ok, so now walking the talk. Political consultants slash sophists got a bag of gold in the presidential administration. They collected songs about the feats of Odysseus and Diomed and Achilles with Hector in the pile. Whatever didn't work they threw out, whatever was missing they added, taking as a basis the plot about Achilles being angry and his quarrel. For the second poem the basis was Odysseus's return. Naturally, a throng of scribes was hired that wrote it all down (the most modern technology of the time borrowed from Phoenicians) and all of that goes to schools and public squares, especially since the same people who go to these meetings are in charge of schools. The bards gladly take the money for performing these new songs and sing them, especially since people get tired of listening to the same old with variations and here we've got new hits, and so cheery too.

So, it turns out it's us, Greeks, that defeated everybody and smashed everything and not like in old songs where everything was dull and tragic. That's how it was implemented and then as a result in several centuries Greece experienced cultural

revival and gave the world its greatest examples of philosophy, politics and art lasting thousands of years.

A.B: Ok, good. But let's try a reverse operation. We just imagined the ancient Greeks as modern political consultants and PR people, watched their meetings and envisioned how their problem solving would look now. Let's imagine now that the ancient Greeks had appeared in the Kremlin today to solve a similar problem. And the way I see it, a similar problem exists.

O.M: Sure, let's do it. Let's suggest that Putin is Lycurgus who assigns to the political consultants the same task: create a concept, a sketch for the entire world. For the entire world! How to unite all the gods: give Russia a world-wide ideology. Create an order that would work for everybody; for Hindus and Arabs, Americans and Japanese, Latinos and Africans with their different religions, languages, and divergent political views.

The first alternative is the act according to the Greek matrix. Collect all gods, and begin to build a hierarchy. So, for example, the chief god is Christ, and Mohammed would be his brother or, the key figure would be Yahweh and his brother would be Allah and so on. There are plenty of similar ideas. For instance, all religions of the world, including the most primitive, were packed in one concept or, to be more exact, in one worldwide historical idea, moving from primitive forms to more developed ones by Hegel. He packaged them beautifully; all religions were all neatly folded into one. However, not only would seven billion people be unable to understand the work, but barely 70 people on earth could finish reading it. The ones who could are all professors of history of philosophy of some (not all) faculties of philosophy and there are about 40 of them on the world. All religions in one, and so what? There were later pop attempts. For example, Sun Myung Moon took all

religions and also folded them into one, and it just so happens that Moon himself is the last prophet. There is also Baha'u'llah, who also synthesized all religions in one.

Why doesn't it work? Why would such an interesting ideology not work and why is our task is more complicated than it was for Lycurgus's advisors? Because, relatively speaking, for Muslims "there is no god other than Allah, and Mohammed is his messenger," and there are no compromises possible. And in Christianity it's the same; no believers would renounce Christ as the personified revived God, as the Saviour. So compromise is impossible.

Besides, within each religion, other religions have already been incorporated, and not only as heresy or the devil's creation. For example, in Islam Christ is the prophet Isa, and on the contrary, in Judaism and Christianity, Muslims are the Hagarenes, children of Hagari, Abraham's illegitimate wife. Christians do not deny Judaism, and the Old Testament is the forerunner of the New Testament, while Muslims also recognize prophets from the Old Testament. Abrahamic religions consider Buddhists to be "mad before the God with all their wisdom", while Buddhists, on the contrary, consider all Abrahamic prophets sacred Buddhas or Bodhisattvas.

A.B: By the way, it is not just Abrahamic prophets. The Buryat pantheon, for example, includes as goddesses, White Tares; the two Russian empresses who acknowledged Buddhism as a faith in Russia, Catherine the Great and Elizabeth I. And just after the October Revolution, the Buryat Buddhists recognized... Lenin as the reincarnation of Buddha.

O.M: Yes, I've heard of it also. But why am I talking about this? The matter is that the Greeks had different gods, but it

was possible to take and to create a meta-narrative, a meta-history to compile everything into one story. In our situation, it is religions that collide rather than gods. In our situation, meta-narratives collide! Each religion includes another one, while simultaneously denying it. It is also impossible to invent a meta-meta-narration! More exactly, it is possible, and every-one would accept it, but only if the actual God showed up and explained everything and there would have been a new story and a new history that would include all religions. However, no prophet, no poet, no philosopher can do this. This needs to be an EVENT of the advent of God in power and glory. Not even like the first coming of Christ who did not come as a king, but as a Holy Lamb. In power and glory; so there would be no doubts in his divinity, so all would tremble, especially non-believers. The last advent of the Last God.

Fig. 40. Martin Heidegger, who predicted the «silent» coming of the Last God. (Sculpture by Olga Aranova.)

One has to understand here that no political consultants can think up anything. And even if they could, how would they create a worldwide historical spectacle of the last coming, so the heavens would split and miracles happened, so all countries and people fell to their knees. I don't know how much money directing this show could cost and what technical means it would take and what country could afford it.

So, artificially this cannot be created, I cannot really picture it happening. However, the script can be written and played with. Then we have to wait for the eventual coming of the Last God. Heidegger wrote about this. Heidegger also did not think that the second coming would be like thunder in a clear sky. Just as the first advent of Christ, it would be rather inconspicuous, not in power and glory, but rather in subtle hints that the Last God will send. Maybe it will be so. There is one problem. Everything that God wanted to say to people about ideology, he has already said. The second coming is not for giving people new truth, but for judging. But this is another topic.

Now, let's consider another possibility. Not a step up, which is a meta-step and contains other religions, but a step down, going through rejecting all religions and gods. Here we have different types of atheism. It is explained through class consciousness like Marx, or through psychoanalysis, like Freud, or through the will to power, like Nietzsche, and through dozens of other methods. The essence is the same: "I hate all gods", they are all inventions, and were invented with some pragmatic interest in mind; either economical, psychological or political.

A.B: Antiquity experts call it Euhemerism, named after the philosopher Euhemerus, who argued that faith in the gods

comes from the cult of the great people of the past. For example, by idea attributed to Euhemerus, Zeus was an ancient king of Crete and became famous as a mighty warrior, and his tomb was even still there at Knossos. Later the citizens of Crete made him a deity due to some practical interest.

By the way, there is also a whole tradition of interpreting the Trojan epic from a euhemerism position, which allowed explaining its numerous mismatches and conflicts. And it is in the spirit of this tradition that Snorri Sturluson, in his "Younger Edda" compares the clan of Odin, the Icelandic "father of the gods" to Priam, the "supreme *conung*" of Troy; a famous city built exactly in the centre of the Earth.

O.M. This euhemerism reached its peak in Voltair's works. Remember? Christianity is an intertwined mesh of the dirtiest lies, created by the lowest men. I am citing almost literally. As known, Voltaire's atheism pursued very particular political goals. And this pragmatism and not its sources and arguments, unites with "popular", spontaneous atheism of Russian revolution times.

For example, the Red Army soldier comes to a *kishlak* (a village) in Central Asia. He asks the villager "who do you believe in, Allah? Then you are a fool, I too at one time was a fool and believed in Christ, but I now understand that the gods were invented by my landowner and your *bai* to exploit us. So, grab the rifle and let's go together to fight them." So, on the common ground of rejection they fraternized and built Soviet states.

But this only works—this situation of enlightenment and especially of our post-modern situation.— to a certain limit and I will tell you why. "No meta-narrators!" said Lyotard. This

is a post-modern situation, when all religions are rejected and therefore all divine and sacred stories are also.

But here's where the trouble lies. Postmodernism itself is also a meta-narrative, no matter how you slice it and the main thing is that atheism is already written in all the religions. In all religions atheism is evil—for Muslims, Christians, Jews—and atheism will never be accepted by any of them. Even though it tries to reconcile everything on a base of zero, it won't happen. All traditional religions consider all atheists—either old ones or the new, postmodernist, globalist ones—as a work of the devil. The religions consider atheism in contest with their own history. The more there will be attempts of "zero approach"—the presentation of all religions as an expression of class interests, or psychological problems, or simply "language games" as per Wittgenstein—the more fundamentalists will revolt against this "zero approach". More postmodernism, more terrorism. Žižek particularly likes to emphasize this.

Therefore, if we are looking for a worldwide unifying concept and are sitting at a conference, the path of the meta-narrative— religion that includes all others—is closed for us. Nobody will agree with that and the path of rejecting all religions is closed also; no one will agree with that either. And the more you impose rejection, the more terrorists and fighters for the faith there will be. The modern terrorist fights on two fronts. He fights against other religions and universal concepts; and against globalism and atheism as such.

Abraham had it easy. When there were many smaller local gods, gods of sun, moon, fire and woods, he took it all and transcended, and said, "There is invisible God." He does not look like anything existing, he created the Universe. Romans and Greeks had it easy: they made up their pantheon from

various local gods. However, the Romans and Jews had a war of two meta-ideologies, each claiming the whole world and nothing less. And during Middle Ages; the same war between Christians and Muslims, collisions of two universals. Not a collision of two local concepts, but a collision of two global ones, when one world collides with another, completely foreign one.

A.B: Ok, so what do we have today? Today is postmodern.

O.M: Today is postmodern; all universals, all ideologies as either meta-ideologies or atheistic versions. All lifestyles look like religions. Take consumer culture. Instead of afterlife and saving one's soul, we have eternal youth and saving one's body. Instead of going to a temple on Sunday we go to the megamall; instead of communion – shopping; instead of icons and a Bible, magazines and posters; instead of saints, celebrities; instead of a morning prayer, make-up and affirmations, "I am happy and beautiful"; instead of priests, fashion designers; instead of Lent, diets and so on. We can find an analogy for absolutely every phenomenon. Or let's take sports for example. Same thing. Instead of saints, we have sport stars; instead of prayer, training and fitness; instead of church services, sporting competitions, matches and the Olympics; instead of priests, coaches, and so on. Every lifestyle is a universal religion; quasi-religion. And it arouses a special hatred from traditional religions. The devil is God's monkey.

The postmodern answer, soft European atheism (as opposed to a brutal one like Trotskyites' destruction of churches), tries to present all religious universals as "private ideologies". So, "You guys can believe in anything you like, but scale your ambitions. Don't tell us you have absolute truth, because there is only one known absolute truth and that is there is no

absolute truth." This already happened in the Hellenic epoch. Christ told Pilatus the same thing: "What is the truth, you arrogant fanatic? If you proclaimed yourself the Judaic king, you would be a political criminal. If you claim that you are Truth and God you are mad. I am a civilized educated man. I have seen many universal truths, one better than another, but all of them eradicate each other simply because there are so many of them." The opposite of being is not the negation of being, but doubling and multiplying it, and then mutual negation happens, like Baudrillard said.

There is also one more tendency in the world of universals. There is a dumb postmodernism with its political correctness, such as "don't behave defiantly, wear a cross or hijab in full view and insult the religious feelings of others." Even Christmas trees were banned in Europe, because these unfortunate plants have caused an allergic reaction for some Muslims. But what does the Christmas tree have to do with Christ? It only became a Christmas symbol in the XVIII century.

Instead of rejecting universals, it's better on the basis of universality to create the inter-penetration of ideologies. But not in a dumb way, such as, "You know, Turks and Muslims are people too, or invalids with their limited capabilities, or gays." Further, "Pedophiles will be people too", just like "murderers". Breivik, who murdered a lot of people, complains that his TV screen is too small for him there in prison.

A.B: You are late with your predictions. I do not know about murderers, but pedophiles are already "people". Five years ago, the Hague court declined a claim about the interdiction in Holland, of the party "Mercy, freedom and variety", which appeals for free sex with children. They say that we are tolerant in the western world, and we can profess any views. And

in Canada during parliamentary sessions, the question was seriously debated whether or not it is necessary to recognize pedophilia an aspect of sexual orientation. Probably, its adepts are already called "juvenile-oriented persons", like thieves and robbers would be "persons with alternative views of property rights."

There is more to come, while democracy is understood not as the power of the people, but rather societal structure that prevents stigmatization of any minority, up to an individual person.

O.M: I am not talking about acceptance of universal political rights for every little minority and even individual people. I am talking about cultural interaction; not on the level of national dishes and cuisines that already became a common legacy in Europe, but on the level of literature, music, philosophy. This is something that once upon a time the theologians called "Perichoresis", when they tried to explain communication and the intercoupling of the three persons in the Trinity, in their divine substance. The divine substance of the Trinity is the same for each person of the triune God, and is absolute foundation and stage for all interaction between them. No wonder, Sloterdijk used the Greek word *perichoresis* for what's happening right now in postmodern culture. By the way, it's the same thing that happened in the multinational and multi-denominational empires earlier (for example, the Byzantine, Mongolian, Austrian-Hungarian empires and especially in the Russian empire and the USSR); universality of universals as common ground for communication, and not as areason for war and ambition. One should note that it's neophytes that don't know the culture and religion that they are "defending" that fight with each other. Mullahs and priests won't fight. They will get into theological disputes that will enrich both sides,

but two youngsters who never read the Koran or the Bible will blow up each other with the words "God be with us!"

A.B: So, is there a way to divide all universals, to guard them against conflict?

O.M: Yes, there is; virtual worlds. Every universal can have its own world where everything is according to its desires. Somebody, for example, a Muslim, connects to the matrix, enters a virtual space where everyone is wearing a hijab, where there are only sharia laws and the ideal Islamic order. Leaving the matrix he will come back to universally sterile, non-religious technocratic world.

Also it's possible to make a world for the pleasure of not only Christians, Mormons and Zionists, but even for pedophiles and passive necrophiliacs, should they want to. Everyone will get their own toy; the virtual world will provide it.

I think a lot of young people would be hopping from one virtual reality to another to try out living in the ideal worlds of different religions, different minorities and fetishes. Their slogan would be "you should try everything in your life". Too bad that this phrase usually means filming a porno or trying drugs and not studies of quantum mechanics and molecular chemistry. However, there will be worlds for scientists-fetishists too, who will completely immerse into scientific subjects. Generally speaking, even now we live like bees flying from one flower to another, from one lifestyle to another. In the future, these styles will be clearer, cleaner, more precise and separate from each other; a person's life would be longer and the division between virtual reality and so called "reality" will be fainter and more and more indistinguishable. So the winning meta-ideology is the ideology of technology which is a true universal

and that will allow all universals, even technophobe universals, their universality within the borders of their universal virtual world. That's what Heidegger meant when he wrote about technology as the destiny of our way of being-in-the-world.

A.B: We have slipped off the topic of ancient Greeks in the Kremlin

O.M: Yes. Getting back to our virtual meeting in the Kremlin on creating a worldwide unifying concept. We conclude that we cannot create a meta-meta-narration for already existing meta-narratives, meta-religion for already existing religions, because they transcend any "meta". All of them are such that there is nothing "higher". We will keep in reserve the idea of the coming of the Last God as a meta-meta event which will explain everything and unite everybody.

Second, we cannot follow a path down "the zero alternative", or the rejection of the meta-narratives, because this rejection is already a meta-narration known to the others. And, by the way, known as a hostile alternative, included already as "the enemy", and causing allergic reactions such as terrorism. We will leave the possibility of technology to split all meta-narratives into their own corners in an enormous virtual space, so they can create ideal worlds and lifestyles in which followers would fully realize their ambitions and did not create conflicts in the real world. Neither the possibility of the Last God or the possibility of a technical virtual world is in our capabilities, so we have them on the horizon in general. There are two extremes, unifying Last God and virtual world separating everything into their own burrows. Inside these two extremes there lies something that can become modern practical politics. What are we going to do, particularly with ideology? What if it was ordered right now?

A.B: And?

O.M: I see it this way. If we take these universal ideologies as philosophies, we will fall into a kind of endless analysis. If we start to scientifically disassemble and dissect them, we will fall into the "zero alternative", atheism, and we already talked about that alternative. If we take these universal ideologies as whole systems that not a brick could be moved from, we will come across a struggle of ambitions where everyone is shouting, "God is with us!" and only the Last God can say whom he "is with." So, neither the scientific approach nor the religion approach will work with these ideologies, and they won't work for us as a worldwide unifying concept.

What will work is the approach from the point of view; art. "Beauty will save the world!" Here is one historical anecdote. When Luther was protesting against indulgences and was translating the Bible so it was finally understood by common people, at least Germans, Rome answered back that money collected from indulgences goes to finance the Sistine Chapel, which will make the Bible understood by everybody!

Art is language, understood by all without exceptions, understood without words. We look at paintings, sculptures, architecture, listen to music. Art is a common unifier. Even language arts, losing something in translation, are still quite synthetic. Remember Wagner who wanted to make opera such a language for all Germans and all Europe and the world. Additionally, he thought of opera as a unifier of all the arts. Art had developed since that time, now synthetic art will be interactive. It has the spectator as the performer, participant of the show and not a passive object. A game is such art; for example, a computer game; a game that the whole world is playing and is building something, like a civilization or an epic.

So, I am thinking that the ancient Greeks were not stupid, sitting at the meeting of the imagined Lycurgus. It's possible they may have been dealing not with individual gods, but with the established universal religion of each god. Who told us Poseidon was only the god of the sea? We know that from post-Hesiod and post-Lycurgus reform! One particular god - the brother of Zeus. What if there was a whole religion, "Poseidonism", with all nymphs and other small deities and supreme attributes? And maybe this religion was so universal, that it did not need anything? And who said that the same thing didn't happen to other gods who became specific gods as a result of the Lycurgus reform?

A.B: Continuing your thought, it is easy to imagine a fantastic situation where a very powerful conqueror subjugated the Earth and that he was so mighty that he could by force impose a universal religion, in which Sabaoth (Thunder Maker) would be the major god, and Allah, for example, would be his younger brother, a patron of travellers, and Yahweh would be another brother and the patron of merchants. And also Buddha would be the son and patron god for doctors; or something like that.

Now in 3000 years try to go and tell your distant descendants that initially, there were independent religions with individual gods! They would make fun of you!

O.M. In any case, the epos, saga or poem became a real religion of the Greeks, something that unified Hellas. In our world, it should not be a Hollywood epic screened everywhere, but a game, with interaction; a game about resistance to "the others". Something is attacking the Earth, and we, earthlings of all religions, all tribes and peoples inside this game, fight off the attacks, do heroic feats, compete with each other in heroism and ingenuity and finally achieve victory which should not

come easily, but instead through retreats and small defeats, when sometimes it was all hanging by a thread and so the game really touches the lives of people and the stakes are high.

Worldwide unifying ideology should be created originally on the level of imagination. This problem has existed since the times of Kant, who in the first issue of his *Critique of Pure Reason* arrived at the conclusion that two sources of knowledge that had been described by philosophers for thousands of years, namely that mind and sensations are not self-sustained and are founded in one's imagination. Plainly speaking, it's our imagination that dictates to us what we see, hear, smell, what we consider a perceived fact and what we don't notice. And it's our imagination that dictates how we reason, what causes we are looking for and which connections and arguments we build. Kant himself was surprised at this discovery, and in the second edition of *Critique of Pure Reason* he stepped back from it. However, we are not that timid!

The human brain is more complex than the universe. The number of possible connections between neurons is greater than the amount of matter in the universe. Every one of us carries more in their skull than the entire Cosmos! There are explosions, birth of supernovae and nebulas. Besides, what we see as Cosmos is past, because its light takes millions of years to reach the Earth. But what we have in our heads is future. The imagination surpasses the speed of light, and everything flows differently there, you are already where you wanted to be and even earlier than you realized you wanted to be there. The effect creates cause, and to be more exact, these two terms don't even exist there, they belong to reason as Kant already understood, and simply package orders of imagination, process them and draw a certain discourse.

However, this is a separate matter and we are not talking about it now. The task is to work on the level of imagination, shift some layers, impress.

We need images, but not like in "Star Wars", "Pirates of the Caribbean", "Lord of the Rings", "Avatar" and "Harry Potter". All these blockbusters certainly awaken your imagination, they are the children's fairy tales that billions of children on the planet are being raised with and these kids are already similar in some ways; they have common background. And a very certain ideological matrix is sewn into these blockbusters. I am not going to analyse which one right now, although the matter is worthy of attention of all philosophers, because it's formatting the brain of billions of children and adults on the Earth.

But as I said, cinema is not going to do it. We need something interactive, some flash mob, participation in which creates a common worldwide identity. Not uniformity, but identity in a sense of involvement in a common goal. Not a fight of North and South, East and West; the whole world needs to fight with something extra-terrestrial. It may be a virus. And then as in the Camus novel *The Plague*, we all fight. Maybe a computer virus. Maybe aliens. But they need to be made so they make real damage and not just run around like demons on the drawn up levels.

Maybe it won't be fighting. Maybe it will be a positive project, like Fedorov has it, "Philosophy of the common goals," "Resurrection". But it shouldn't be done as a book; it needs interactivity. For example, task everyone with saving the maximum amount of genetic material or something, the main thing is to operationalize it, so it's not just some scientists in labs working on longevity and resurrection, but it's **everyone**

who has a chance to participate, so people see their life duty in it, pleasure, drive and purpose.

If we are speaking about the game, it may even end in failure; humanity can even lose. The main thing that we win in a real situation, because the Greeks lost the Trojan War, and later won it in poems, then won a real war against the Persians. But that was a war between the East and the West. We need that it would be a war of earthlings against non-earthlings. We remember how the Kalmykian Buddhists united with Muslim Tatars and Christian Russians against Hitler. There needs to be a common enemy that is carrying a death threat to humanity. No more, no less; and not just a particular death from something. The best way is when humanity is fighting with the enemy; death itself. Death is the main enemy, the main enemy of all humanity and every person, irrespective of their religion and language. And the battle with this enemy is not a negative thing, it's a positive project; to become immortal! What can be more absolute than such an ideology?

A.B: But religious people may not go for that. Kind of "Kingdom of God on Earth instead of Heaven", human pride; the attempt to become God and make decisions about one's own death.

O.M: There was already a discussion about that, with Fedorov and later. Writers Gorsky and Setnitsky wrote a book *"Smertoboznichestvo"* (death-godliness), where they were proving that Fedorov does not contradict Christianity, but on the contrary. It is said "God did not create death". And later Christ defeated it too.

A.B: Ok, let's imagine everyone becomes immortal and then it turns out that if someone is bored with living he will have to

commit a suicide and people will be doomed to do that since science can prolong anything indefinitely. To stop the extension of one's life means to decide to commit suicide and that decision is the great sin in all religions, just like pride.

O.M: First, the desire to die from boredom and weariness is a melancholy that was appropriate for the preceding history, and here the person can try out different roles for hundreds of years, and also there is an opportunity to live a life that will never be boring, such as scientific pursuit, or even better, a philosophical pursuit. There is also one more alternative; a war, a real war, where all despaired can fight and kill each other instead of committing suicide. In this sense immortality can give (these people who have no will to live) a chance to become heroes and not victims of suicide. Generally, I don't think our descendants will be more stupid than us, they will figure it out.

A.B: Ok, it's time to sum up our work...

O.M: What did we do in this book, briefly speaking?

First. we overviewed all data on the Trojan and Homeric issues and have shown that the collection of all scientific data today shows: Greeks did not win the Trojan War and it's a high time to end this fable and officially announce it from the name of science at all schools and universities. Many people have approached it and raised the issue. We have generalized all that has been said.

Second, we have demonstrated that The Iliad and The Odyssey belong to a certain time period based on the "humanitarian artifacts" available in these poems. We dated the poems, just as Blegen and Finley did, and studied their material artifacts and social relations. However, they are world famous scientists, and we are prepared to die unknown.

Third, we solved the main mystery which stunned all specialists on antiquity; the famous rare anthropomorphism of the Greek religion. How did it come about? We have shown that it appeared as a reaction to "artificially" created religion, where gods' family clan relations were placed as a basis for gods' classification.

Forth, we have shown that particularly in Greece, the birthplace of Western Civilization, the focus of politics was already on "soft power" even then. Modern cultural and informational, ideological wars, black PR—the falsification of history—is not an innovation or accident, but the very ancient essence of Western thinking.

Fifth, we refuted the popular axiom that "history is written by the victors". On the contrary, we have proven that based on the example of the Greeks, those who write history become the victors. And they can be the ones who lost. Therefore, historians, ideologists and poets are a thousand times more important for the state than all of its weapons, political or economical power.

Sixth, we have outlined a problem of the current postmodern world, in which universals conflict with each other and each of them includes the others and have demonstrated two methods of solving the problems (the unifying arrival of the Last God, and technical universalism with divisive variety of virtual worlds and lifestyles) and also proposed a mechanism of identification of humanity on a basis of a serious interactive game which consists of opposition to "The Other" and universally anti-human and at the same time be a positive project of the future; battle with death for immortality.

A.B: A rather serious contribution if you consider everything together.

O.M: But we won't be awarded the Nobel Prize or given honorary Oxford degrees.

A.B: Not even one from the second-rate Rostock University like Schliemann received.

O.M. Yep. And all because any clown if they were born in USA can easily publish any papers in scientific journals, written at the level of the Russian third-year student and can become a known scientist, issue books and live on the proceeds of the sales. There are a couple dozen people in Russia in the sphere of international policies and geopolitics who are much more interesting than Huntington, however, the entire world knows him, but does not know them. Or, for example, take world renowned political scientist Fukuyama. This man admitted in his papers, without hesitation, that he heard about Hegel in Kozhev's papers and at advanced age, while he was already a professor. Any graduate from our philosophical faculty or political science knows Hegel.

A.B: However, their readers did not hear about Hegel from Kozhev and did not hear about Kozhev either. So here we go, ignorant people write for even more ignorant people and those, in turn, make them famous, buy millions of books, make them millionaires, give them PhDs, hire them as advisors to presidents, give them Nobel prizes and this life continues in a full confidence that they are the centre of the world and whoever is outside of the borders are barbarians and nothing interesting can come out of there and no one is even curious.

O.M: This confidence is carried over into our so called elite that are also sure that everything important happens in the West and needs to be copied from there. So the ignorance is transferred here, although of course, there are smart people in the West too.

A.B (*laughs*) So, what's the solution to not let our discoveries die and some Americans writing the same things in 50 years and collecting all the glory and money?

O.M: If one of our wealthy patrons of culture finds a way to translate this into English and other languages, order scientific reviews, distribute the work in magazines, publish books and articles in the West, do presentations, put it in scientific circulation; in other words, promote. We can solve a lot of historical mysteries, we have clear heads and we like to do it, but we need to work as journalists, copywriters, script writers, PR experts to survive. And at the same time some nouveau riche buys himself a fifth Jeep, tenth golden toilet, gives a gift to some hooker costing more than our yearly salaries. Because the lesson of the ancient Greeks is that they let sophists and poets do what they do and they won the war that was lost by the military, businessmen and politicians. Philosophers and poets are the most valuable asset that a state has; it's why a state persists in the centuries, yet they eke out a living, while the respect and glory goes to those who will not be remembered after one generation.

A.B: There is one more obstacle for promotion. We have not written an academic book, it's more of a popular history.

O.M: Oh, we did not format the references correctly! This is a terrible crime! And you shouldn't have pictures. And you should put Latin words in the text, and incomprehensible

words, write in a dry, boring and nauseating way so the reader falls asleep, so no one could possibly finish reading it. And that, by the way, happens to ninety percent of theses, which are not read even by one's peers and reviewers, who limit themselves to the abstracts. We are breaking the canons of the scientific form. Therefore, we have no chance. However, we enjoyed the intellectual challenge, did we not? You can say we completed this work playing. We had fun and our readers will too. And the rest we will leave to fate.

Antique Writers
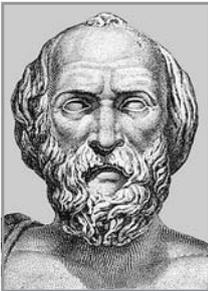
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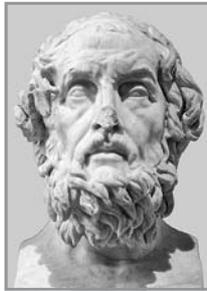
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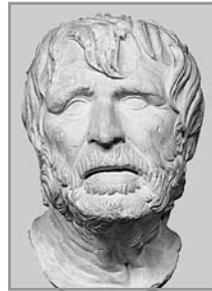
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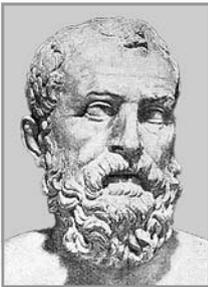
Solon
Approximately
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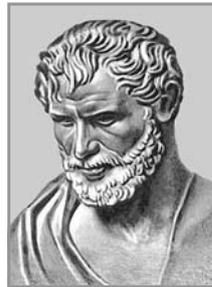
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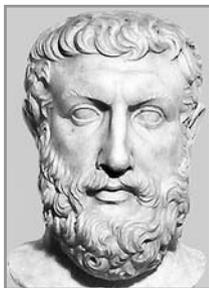
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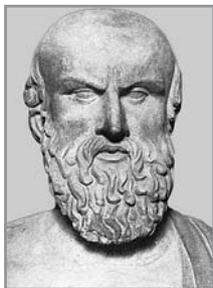
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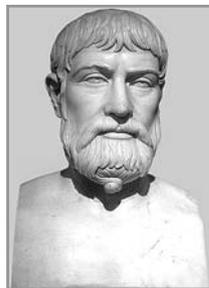
Pindar
522/518–
448/438 B.C.
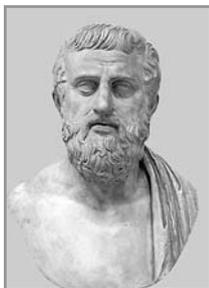
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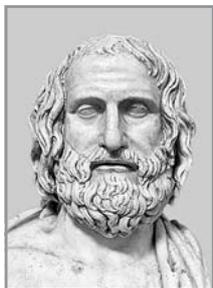
Euripides
485 or 480–406 B.C.
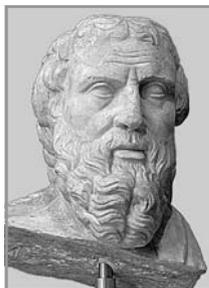
Herodotus
Approximately 484–
425 B.C.
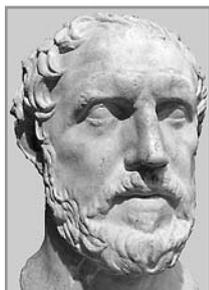
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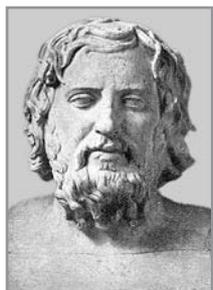
Xenophon of Athens
No later than 444–no
earlier than 356 B.C.
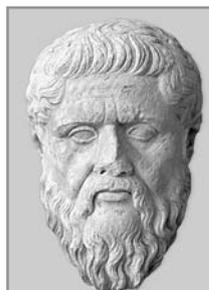
Plato
428/427–
348/347 B.C.
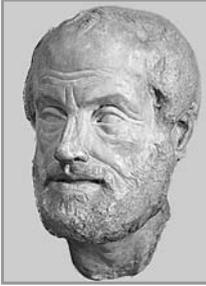
Aristotle
384–322 B.C.

Zenodotus
Approximately
325–260 B.C.

Aristarchus
216–144 B.C.

Polybius
201–120 B.C.
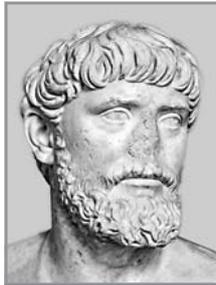
Apollodorus of
Athens (pseudo-
Apollodorus)
Approximately
180–after 120 B.C.
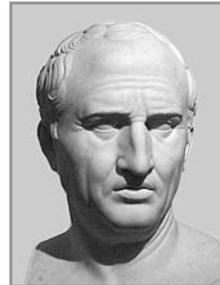
Cicero
106–43 B.C.

Virgil
70–19 B.C.

Hyginus
Approximately
64 B.C.—7 A.D.

Seneca
4 B.C.—65 A.D.
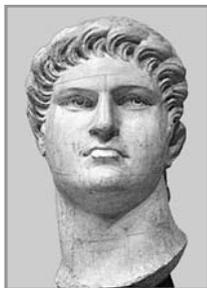
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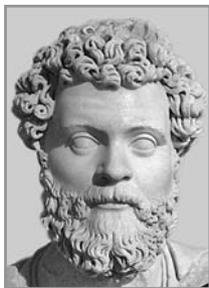
Dion Chrysostom
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40–120 A.D.

Plutarch
Approximately
45–127 A.D.

Strabo
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64/63–23/24 B.C.
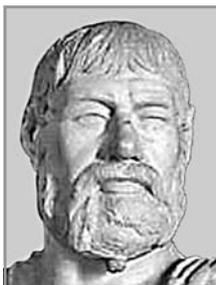
Pausanias
110–180 A.D
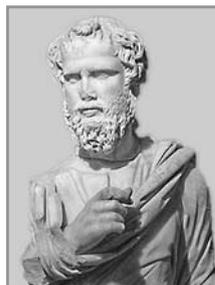
Flavius Philostratus
170–247 A.D.

Aelian
Approximately
170—after 222 A.D.

Diogenes Laertius
Late 2nd—early
3rd century A.D.

Дарет Фригийский
(?V в.)

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Anatoly V. Belyakov, PhD., Oleg A. Matveychev, PhD.

Trojan Horse of Western History

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