

## THE ILIAD CAME OUT OF INDIA

by

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### Summary

The narrative inventions contained in the *Mahâbhârata* are found in the most exclusive cultures of the most ancient Mediterranean civilizations as Greece and Egypt. The Indo-Aryans' presence in the Middle-east, toward the middle of the III millennium, is attested by the archaeological sources and it is well documented even in the *Amarna tablets*. The Indo-Aryan Hurrians supported, with a political-military alliance, the expansion of the Amorites that, under king Hammurabi's guide, conquered - also culturally - the Near East, and not only. The Indo-Aryan culture, apart from being present among the Aryan noble classes in the Near East (Syria, Lebanon and Caaanan), arrive further, through the Hyksos-Phoenician colonizations, also in Greece, where it mix with other traditions, Semitic and North-European, contributing to constitute some characters of the not yet born Greek nation.

Myths and tales, coming from the most different cultural areas, interweave so among them, at sometimes in inextricable ways, in the whole area of the central and oriental Mediterranean. The result is that often also the more exclusive cultural traditions, as those filled of nationalistic spirit in Greece or religious in the Middle-east, have debts with others, also distant in time and space, cultural traditions.

The *Iliad* is born for giving an identity to the Greek nation and draws its source from the *Mahâbhârata*, the greatest epic poem then known, that the Indo-Aryan bards had been singing for centuries in the Indo-Aryan courts of the Middle-east. It is true that the Achaeans before and the Dorians after introduced in Greece memories and tales of the North Europe, but they were without a written tradition and, as showed by the comparative studies of the oral traditions of the Middle Europe, they could not turn their tales *sic et simpliciter* into epic written poetry.

There are well showed the analogies between the divine characters of the *Mahâbhârata* and the North European mythological tales, as are entirely evident, and showed in the present essay, the analogies between the narrative expedients of the *Mahâbhârata* and those of the *Iliad*.

THE MOTIVE that pushed me to write this essay arrived in a casual way. I came across to read in a book a sentence of a Spanish bishop, Diego De Landa, disembarked in Yucatán in *conquistadores'* train, that says: «*We Found a large number of books written with these characters of Indians, and since there wasn't some which wasn't full of superstitions and lies of the devil, we burnt them all* ». The sentence is terrible, even if that *we burnt them all* must not be taken to the letter. Victor Von Hagen, in his *The Ancient Sun Kingdoms of the Americas* (Thames & Hudson, London 1962) in fact reminds us that three originals survived, having escaped to the "books' stake" performed then by the bishop.

They are kept at present in three European towns - Dresden, Paris and Madrid - and, between these, the *Dresden's Code* is very particular. It shows, between many other astronomical calculations, the ones too concerning the sinodical revolution of Venus and his eliac rising. This last datum is worked out with the miscalculation of one day on 6000 years.

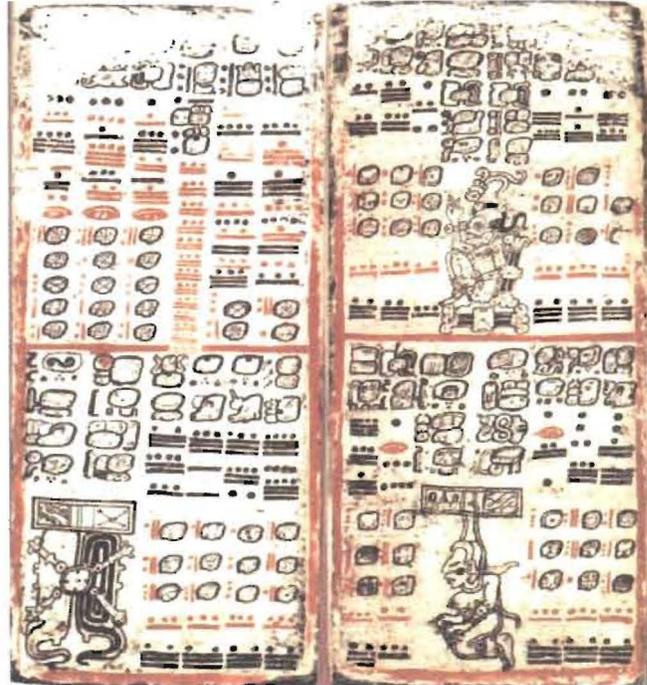
We'll never be able to know how many and what other unbelievable, precious and ancient knowledges were lost for ever.

Other writings instead, whose roots are lost in the mist of the times, luckily have reached us. Between most ancients of them we have the corpus of *Pyramid texts*, that kings of the Fifth Dynasty (2510-2460 b. C.) and of the Sixth (2460-2200 b. C.) made to carve at eternal memory over the walls of internal rooms of their pyramids. The period included between 2500 and 2200 b. C. is certainly the period in which those texts were materially written up, but it's very difficult, if not impossible, to imagine that such a high level of knowledge and wisdom was appeared from nowhere, without a previous and long tradition of other writings, which unfortunately didn't arrive to us.

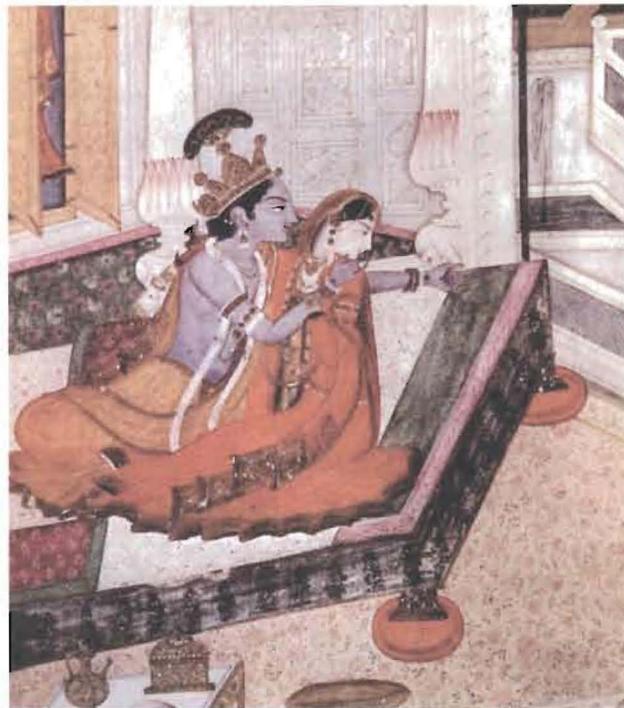
Another very ancient book is the holy epic Hindu of the *Mahābhārata*, an immense poem of over hundred thousand stanzas long (something like eight times *Iliad* and *Odyssey* put together) that's at the same time national, moral and religious epic of Hindu. Also in this case there was a first organic collection, for the immense narrative corpus, during a period of time between the fourth century b. C. and the fourth century a. D., during which the original core of the poem underwent contributions and enrichments of different kinds.

But it's well known that the epic original enterprises, between which stands out the tale of the Kuruksetra battle (whose plain, at Delhi, is still considered holy, having developed in India that event and not elsewhere), were sung since immemorial time by the Indian *sūtas* (bards) in the noble courts in India. According to the puranic tradition Yudhisthira, the mythical king of the Pândavas, reigned in the Indus' valley to the beginnings of the *Kali-Yuga* ("the age of Kali"), that is around 3000 b. C., but this datum is in strong contrast with what we know to be the real period of the Aryans' descent In India, I mean more than a thousand years after that date.

THEY'RE certainly very ancient some of the narrative expedients contained in the poem. For instance, the tale in which the king's children (the Pândavas, the "children" of Pându) are really produced by the gods, will be one of the central themes in the ancient Egyptian religiousness, in which the queen-mother is filled, in the best dynastic traditions, by the spirit of the god. An important rite, in this regard, was taking place for instance during the Theban Opet party, in full summer, when the Amen's statue was taken to procession by the Karnak Temple to that of Luxor where, in the room "of the divine birth", the queen-mother was meeting with the god. This ritual of "coupling", evocative and symbolic, had the



**Illuminated Page of the *Dresden's Code*.**



**Illumination of the VIII Century Which Represent the Prince Nala and His Bride Damayanti, Characters of an Episode in the Third Book of the *Vanaparvan*, "the Book of the Forest".  
Museum of New Delhi.**

precise purpose to remind the people that the reigning Pharaoh was just child of god.

THE ECHO of these carnal relationships, between divinities and human beings, we can find everywhere: in the ancient *Book of Enoch*, in the first book of the *Bible* (*Gen 6, 2-4*) and in the Greek mythology, where the king of the gods, Zeus, is even a brutal womaniser, because is not only seductive but also kidnapper of young and beautiful earthling girls.

Still in the *Ādiparvan*, « The book of the beginning », the first book of the *Mahābhārata*, when Dushyanta is forced by the "reasons of State" not to acknowledge Çakuntalâ as his bride and her child as his son, here that a voice gets down from the high of the skies, heard by the king, the court and government men, who order the king to acknowledge the woman as bride, besides the child as his own child. This "*coup de théâtre*", of highly dramatic effect and emotionally involving, will be started again exactly the same, as well known, from the tragic Greeks: in the theatres of the Ancient Greece were built machines to obtain the scenic effect of the god which gets down from the high one and solves in this way the problems, the dramas and the human tragedies. From which the expression « *deus ex machina* » „god [which speak] from machine“.

Then, the Çakuntalâ figure, was a model of behaviour for the women of all the ancient world: sentimental and submissive but with the dignity of a queen, obedient up to the sacrifice of herself, faithful to his duties like a soldier; we find again her in Agar, the mother of Ishmael; in Aeschylus's *Antigone*; in Berenice, the Judas king's daughter, loved by the emperor Titus. But it's there something else too.

The Çakuntalâ name mean in Sanskrit "the one of the vulture" and it spring from an episode linked to her birth. When the Ménaka

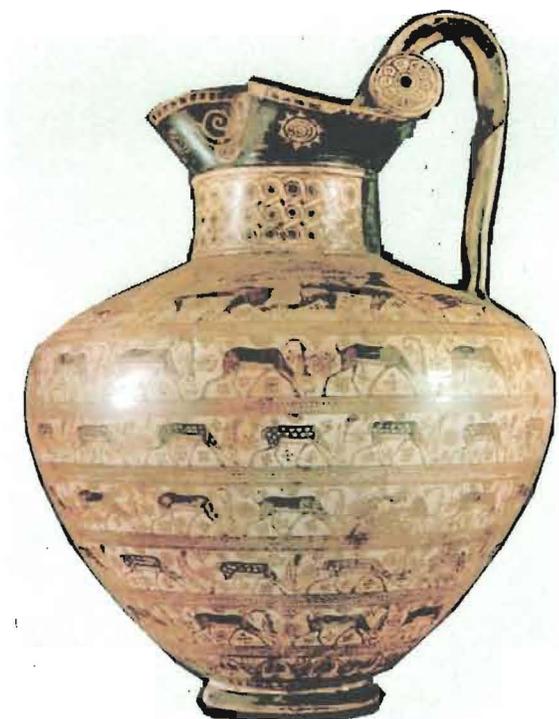
goddess - the most beautiful between the *apsaras* in the harem of the gods' king Indra - gave birth to her, she was forced, for Indra's order, to abandon the new-born child, still in swaddling bands, on the earth. The reason for this so cruel order sprang from the fact that the child was the fruit of a relationship, in the same way cruel, between the goddess and a wise hermit, seduced for bet.

Some vultures saw this deserted baby and, after having circled over her, they knocked down around her; but unbelievably, rather than to tear her, they placed there to her protection. The Çakuntas, the vultures, became so the symbol of the Çakuntalâ's divinity, the future ancestress of the house of the Bhāratas.

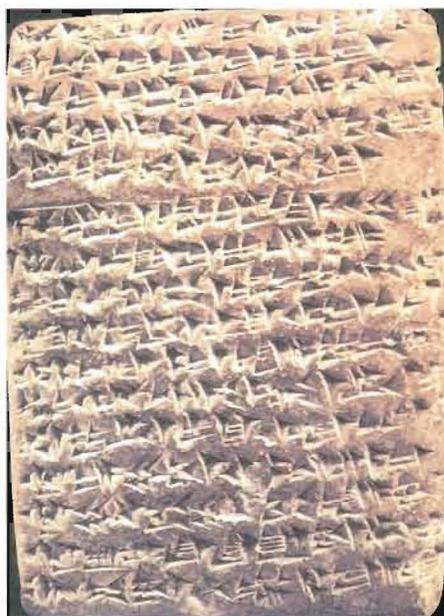
In the ancient Egypt the hieroglyph which shows the mother, *mut*, is the vulture. But isn't this a single case of assonance. For instance in the ancient Egypt the hieroglyph which shows the god, *ntr*, is symbolised by a banner, exactly as in the *Mahābhārata*. So the hypothesis advanced by the Professor Emilio Spedicato, of the Bergamo University (Italy) could contain elements of truth. Spedicato says that the "Punt earth", towards which the Egyptian ships were sailing, is to be identified with the Punjab, the Hindu valley with his four principal tributaries (*pung*, *five*, and *ab*, river; Punjab = the valley of the five rivers).

#### INDO-ARYANS IN MIDDLE-EAST

CAN ALSO the *Iliad* to show accounts of cultural links with the East? This subject is all along at the centre of an heated and inexhaustible debate. The scholars are discordant in the texts and documents evaluation, which so for this still turns out mysterious and complex. For instance isn't possible, given the lack of verifications, to take right account of an affirmation that rhetorician Dion Chrysostomus (in the first century of the Common Era) does in one of



**The Famous *Oinochoè Levy*, Rhodian Ceramic Vessel of the VII Century BC. Paris, Louvre Museum. It Is One of the Most Known Examples with Oriental Style Overtones Dates Back to That Period.**



**Cuneiform Tablet, from the Archive of Amarna.**

his *speeches*, when he claims to have seen a book containing an Indian epic translated by Homer.

Martin Bernal, in his renowned essay *Black Athena. The Afroasiatic Roots of Classical Civilization* (London 1987) claims that *for reasons of cultural pride Greeks tended to decrease the weight of the influence and colonisation arrived from the Near East* (p. 102) and adds soon later that *the most recent colonisations were really the fight ground in the period which marked the fall of the ancient model and the triumph of that Aryan*.

THIS AUTHOR mentions, between the pictorial accounts in favour of eastern colonisation, *an embossed vase fragment of the VII century, which represent Europe in eastern costume*.

Nevertheless it is proper of that period an evolution of the vascular painting toward decorative motives imported from East, according with the general tendency of an accented pro-Orientalism. More consistent the sign that offer us Homer, when he defines Europe *Φοινικος κουρης*, « Phoenician's daughter » (*Iliad*, XIV, 321), since Hesiod too tells the same thing, in a fragment of the *Catalogue of the women*, where he speaks about her as the daughter of a « noble Phoenician ».

If we consider that the facts told in the Homeric poem take place when the mycenaean age turns at the end (Eratosthenes, in his *Chronographies*, said that the Troy's fall had happened in 1184 b. C.), we must suppose that the events which concern Europe, and most of all her brother Cadmus, mythical founder of the Thebes city in Boeotia, they're well over that date, not alone, but they date back to few centuries before the *Amarna tablets*, even if Eratosthenes was still affirming that Cadmus introduced the Phoenician alphabet in Greece in 1313 b. C.

So we see now why the Cyrene's scholar was out in his calculations, with regard to Cadmus, probably about three hundred years.

The *Amarna tablets* are a collection of over three hundred clay tablets, carved with cuneiform characters, eventfully find again between the ruins of the Akhetaten city In The Middle Egypt. They represent a part of the State correspondence existed, in a thirty years time span (from 1370 to 1340 b. C.), between the Egyptian government - from Amenhotep III to Tutankhamen - and the middle eastern kings of big, medium and little-sized states.

If we look at the names contained in these letters and take away those Egyptians, we obtain the following distribution of the others present:

Semitic names	32
Hurrians names	3
various names	6

**Indo-Aryans names 20.**

Then the qualitative analysis points out the fact, of great importance, that the Indo-Aryans names are placed at the tops of the social stair, while they decrease as one gets down along this stair, in inverse proportion to the Semitic names.

We find a close association between Hurrians and Indo-Aryans In The Nuzi and Mitanni states, in the northern Syria. In fact the *maryammu*, a caste of warriors formed by nobles of high rank (something equal to the riders of our Middle Ages), in these zones have Indo-Aryans names. Names which seem came out of the *stanzas*, or of the warriors' lists of the *Mahâbhârata*, are also between princes and kings of Canaanitics city-states.

THE PRINCE of 'Akko, main harbour of North Palestine, is called *Zurata* (EA 8, 85, 232, 245b); the prince of the biblical Gat, future Philistines' city, has the name *Shuwardata* (EA 278-284, 366); the king of Megiddo, strategic and important city of the

North Palestine, is called *Biridya* (EA 242-247, 365); the king of the near Ta'annak is *Yashdata* (EA 248); the biblical city of Akshaf, in the 'Akko's plain, is ruled in this period by a king called *Indrauta*, that in Indo-aryan it means « supported by Indra », that is the king of gods in the Hindu pantheon (EA 223, 367); from the biblical plateau of Bashan, at the east side of the Sea of Galilee, arrive at the pharaoh the letter of *Artamanya*, king of Siribashani (EA 201); king of Kumidi, city-state of the Beqaa', is the Indo-Aryan *Arawana* (EA 198), the same name of the Jebusite that sold to king David (2 Sa 24, 17-25), *for fifty shekels of silver*, the threshingfloor where king Salomon will built the Temple of Jerusalem; the king of Qadesh is *Etagama* (EA 53, 56, 140, 151, 189, 190, 197). But let's stop here us, the concept is sufficiently clear.

INDO-ARYANS (Hurrians) are present in Mesopotamia since the III millennium, as shows a babylonian inscription, which documents ethnic and linguistic hurrian elements, in which is about a certain Tisdal, king of Urkish. An archaeological expedition of the Los Angeles University, headed by G. Buccellati in 1997, identified then this ancient town with the today's Tell Mozan. But it's only 1000 years later, around to 1500 b. C., that take shape an actual political and state organisation, the Mitanni, which installs itself in the Syrian area.

All along therefore, were living together in that area, together to those Semites, the Indo-Aryan cultural traditions which were, as the same names of kings and nobles say - still present at the Amarna epoch - especially alive.

In the historical period of *the Amarna tablets* we then are witnessing the fact, in the whole middle Eastern area, that certain people, used to servile jobs, paid all along with some onion and a little of black bread to survive, they begin to meet themselves in groups and oppose the local powers, and the institutions,

with foremost Aryan presence. These people are appointed with the word *habiru*, which is generically used to mark the ones uninvolved in the Canaanitic society for reasons of social, political, economical nature or other too. If Moses's Hebrews came into Canaanitic land during that period, it's perfectly possible that the Canaanites included them in this depreciative category of enemies of their society, calling them precisely *habiru*. The king of Jerusalem *Abdi-Kheba* denounces the Pharaoh that some servants, *self-made habiru*, killed the king of Lachis *Zimrida* (EA 288). But other letters talk about *habiru stronger than us* (EA 305), or *habiru which burnt your cities and your stores with the fire* (EA 306), or about dockers who *deserted, (delivering) all the land of the king my lord to the habiru* (EA 272). *Abdi-Kheba* says too:

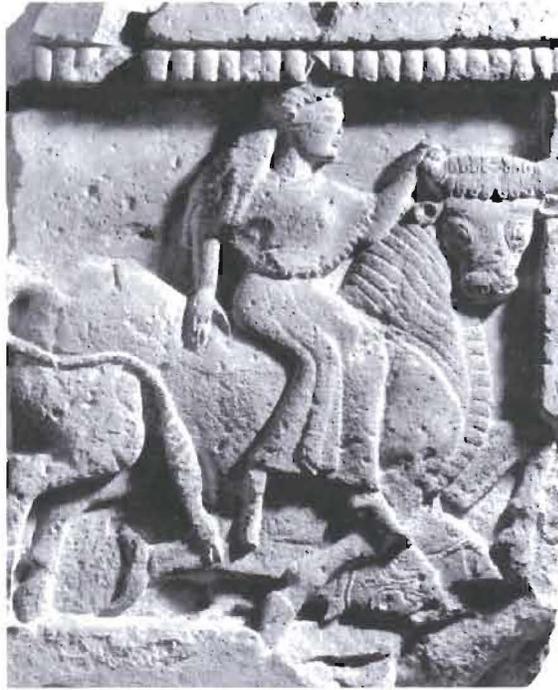
*no one estate remain to the king, the habiru sacked all the lands of the king* (EA 286); *all the king's land goes in ruin, they opened hostility against me up to the lands of (mountain) Sèir, up to Ginti-kirmil* (EA 288).

What does this letter here refer to? Maybe to the biblical battle of Gabaon in which Joshua, going to gabaonite cities' aid - that was went in from a coalition headed just by Jerusalem - , inflicted to the Canaanites a ruinous setback? One of these cities aided by Joshua in fact, Kiriath Jericho, were just at the foot of the Sèir mountain. Ginti-Kirmil then, according to the Israelian archaeologist Yohanan Aharoni, is to identify with the biblical city of Gat.

We still read in the same letter:

*the strong arm of the king takes Nahrinà and Kush, but the habiru take the cities of the king! And again: Turbashu was killed in front of Sile ... Yapti-Adda was killed in front of Sile, and the king remained inactive!*

STAND OUT then the Sichem affair. The king Labaya is died and his children,



**Europe's Abduction. Metope from the *Selinunte's* Temple. 560 BC. Palermo (Sicily), National Museum. As We Can See, in That Representation Too, Europe Wears the Same Caparison Worn by the Asiatic Princes of Retenu That We Have Saw in the Tomb of Sethi I, at West Thebes.**



**Map of the Cultural Influence on the Archaic Greek Art Coming from East.**

observant of the father's will and his life expended against the Pharaoh and his local allies, *they gave the king's land to the habiru* (EA 287). If we identify the Habiru with the Hebrews, then this episode can find a confirmation in the biblical tale, where the *Joshua* book really talks about an alliance with the city of Sichem. But the letters that reach the Pharaoh from the Middle Jordan and the coast zone of the future Philistine - that talk they too about habiru actions - are a contrast with the biblical tale, where isn't found any mention to the conquest of these zones. It could be, however, about rebellions of local habiru, as actually it turns out in EA 272, that is subordinates who took advantage of the moment of confusion, and of Egypt's absconding, to give it a try.

Up to these dramatic events were unfolding, then, the Middle-Eastern courts, frequented and ruled by Indo-Aryans, were enlivened, during the parties, from Indian *sūtas* (bards). It was entrusted them the task of singing the deeds contained in a first, and more ancient, edition of the *Mahābhārata* (8.800 stanzas, against the over 100.000 of the third and last edition, completed in the IV sec. a. D.). To the *kuçilava*, itinerant bards of the Hindu valley, which wandered the squares of the cities, was instead entrusted the diffusion of another Hindu epic, the *Rāmāyana*. But in Middle East the people, contrary to the dominant class - how we know from the *Amarna tablets* -, was Semite, and so the *Mahābhārata* only, sung by the *sūtas* in the Aryan courts, could have diffusion, how it had, between aristocracy and the more illustrious poets of the then Middle East.

#### **HYKSOS, THAT IS PHOENICIANS, BABYLONIANS & C.**

Is well known to the historians that up to the first half of the II millennium hadn't yet risen problems between the various ethnic groups in the Egyptian Delta. The Director of the IFAO's scientific committee Nicolas Grimal,

in his famous *Histoire de l'Égypte ancienne* (Libraire Arthème Fayard, Paris 1988), affirms that one of the Semitic Pharaohs of the Hyksos dynasty (the XV of the Manetho's list), reigning on the Delta, „*had good relationships*“ (cit., Ch. VIII, sec. 5) with the kings of the XVII dynasty, who were reigning in the meantime at Thebes. This Pharaoh was Jacob-Baal (1650-1633 b. C.) and his name doesn't let access to the slightest doubt about the nature of his origins and his racial identity. By the way, other Pharaohs of that same dynasty had names as Kh-jan (the *Ἰαχναῖς*, John, of Manetho and Josephus Flavius) or Aawser Ra Apopi (Aser is the biblical name of one of the children of Jacob, founder of the homonymous Israel tribe).

Accepting the Martin Bernal suggestion to adopt, as working hypothesis, *the colonisations of the Hyksos* (cit., p. 92), moreover associated by him to the Phoenicians, is then necessary to identify before the mythical Belo with the Pharaoh Jacob-Baal (see after for the myth explication). That an Agenor, king of the Phoenicians, was his brother, we don't know it, but considering the racial identity between the two peoples and the Bernal suggestion, we can't exclude surely it.

WE MUST mention, to assert the hypothesis that the myth tells at least for a fair chunk, if not in full measure, the truth, a fragment without number of the Turin Papyrus, placed by the Egyptologists halfway down the tenth column, in which, under a line with the name *Khamudy*, follows one which says « *[kings off] a foreign country 6, equal to 108 years.:*».

Not only. The Hebrew writer Julius Africanus (III century a. D.), describes in fact the XV Hyksos dynasty just of

*six foreigners of Phoenicia, which took Memphis; that also they founded a city in the Sethroitic Nomos (Avaris, A. n.) And starting from that base they ruled Egypt* (cit. in A.

Gardiner, *Egypt of the Pharaohs. An introduction*, Oxford 1961. Appendix, II intermediate period).

Not only. In the Eastern Delta, as the archaeological excavations show, in the layers going back to the hyksos period, were found pottery and several handmade articles of the Middle Bronze II B, identical to the ones found in North Syria and Lebanon.

A STELE FOUND again in Tanis, carved under Ramses II but copy of another going back to the Horemhab kingdom, lets us know that the city of Avaris became hyksos rule in 1730 b. C., but we have the first Semitic Pharaoh just under sixty years later, with Salitis. These dates are important because they allow us to understand many things on dynamics of the peoples of then.

Between the end of the third millennium and the beginning of the second the whole middle Eastern area, from the Caucasus to the Arabic desert, from the Greece to the Zagros mountains, it was theatre of intense migratory currents and continuous people's flows. Some of that people suddenly changed, from a gregarious and acquiescent phase, to a migratory and violent conquest. This is the case, for instance, of the Amorites, one of the several Semitic populations which were living in the Arabic desert, to the margins of the territories of the fertile half-moon and whose improvise bursting onto the historical scene made to collapse the Ur sumerian empire. The Amorites then installed themselves in quite a lot of cities not only Mesopotamian but Syrian too, as in case of Qatna and Haleb.

These big cities controlled others minor in theirs neighbourhood, which each of the big ones could assure a kind of feudal allegiance, that in his turn vouchsafed an although precarious non-belligerency between the big ones. Towards the end of the XVIII century b. C., however, that balance was upset when came to the throne of Babylon the sixth king

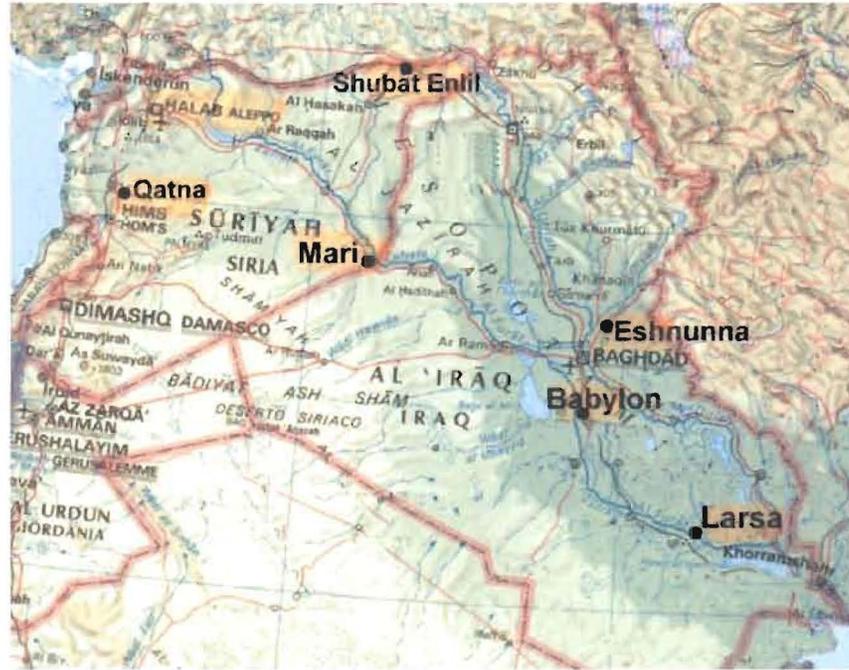
of the Amorite first dynasty of that city, that is Hammurabi.

This great king could gain a place of great importance in History upsetting all the expectations of his contemporaries, who were considering as impossible that the king of one big city could be by oneself, with only the circle of his little allies, more powerful than everybody else together. Evidently all those kings made the decision without consulting the person in charge, that is the fateful god of turn which was used to promise (and to keep) smash for his protégé.

The Amorites of Hammurabi, **in company with the faithful Aryan allies - the Hurrians** -, not only they knocked down, or assimilated, all the other Mesopotamian Amorites cities, but they arrived also in Syria, Lebanon (that Egyptians in the next centuries will call "Amurru") and Canaan Land, establishing in these areas settled alliances with the maritime power of the Phoenicians.

It's exactly in this period that the hyksos (Greek term derived from the hieroglyphic word *heq kaswt*: „foreign rulers“) become rulers of the Delta and afterwards found a pharaonic dynasty of theirs, taking with himself the horse and the war chariot from Hurrians, besides the powerful and lethal composite arc. Their arrival in the Delta is preceded and followed by a variety of Semitic tribes, normally devoted to the sheep- farming and semi-nomadism, coming from the Sinai, the Arabic desert and the Canaan Land. The Delta so became a kind of heaven in earth, a melting pot of races which live, and live together, in peace and quiet.

I DON'T KNOW whether Egyptians put more than a hundred years to learn to build, and use indeed, the hurrians weapons. Surely was the chance rising of a sudden and unexpected conflict, quite serious, between the courts of Thebes and Avaris (just after



**Highlighted in the Map the Middle East Cities Conquered by the Babylonian Semitic King Hammurabi.**



**King Amasis (XXVI Dynasty). Slate, Height 10 Inches. Ägyptisches Museum, Berlin. The Stylistic Element Well Known as “Saitic Smile” Influenced the Italian Art Too, from the Etrurians to Leonardo Da Vinci.**

that became Pharaoh Senakht-Kheten-Ra Taa at Thebes and during the last years of kingdom of Apophi I at Avaris), that will take the Thebans to drive out the Asiatics From The Delta under the definitive leader of the king Ahmoses.

THE XVIII EGYPTIAN dynasty, from this one founded, however, lived for another hundred years under the nightmare of a new coalition between Phoenicians and Babylonians. The descent of the Kassites from the Iranian mountains and their storming of Babylon was so accepted as a divine blessing. Those were still rough highlanders, also if so desirous to become civilised, but Tothmosis IV was able, maybe just for this, to sign with them a fundamental treaty of peace and mutual aid. It happens still today, in politics, when for reasons of state they meet between their people who otherwise, depended on them, they would never meet.

Josephus Flavius, if his words can avail something, in the first book of the *Contra Apionem* writes that

*also in another book about the things of Egypt the same Manetho wrote in what manner a certain nation, that they were calling Hicsos, was finding remembered in their holy books, and he spoke on this correctly. After saying that, our greater ancestors were handing down of father in son the beasts' pasture.*

And he continues afterwards:

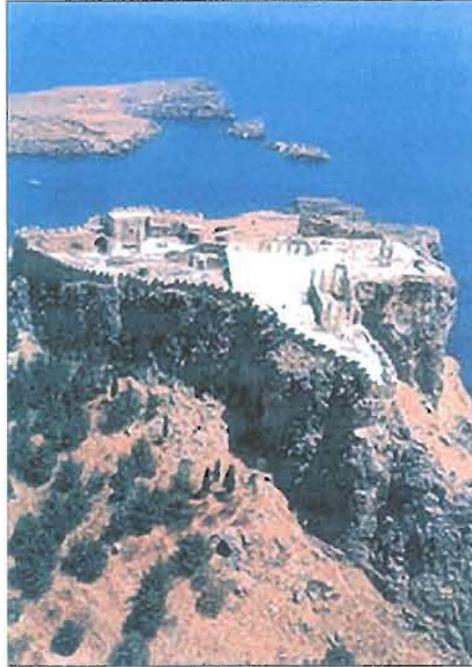
*Manetho, who says he had drawn from the holy texts Egyptian History, and that I already mentioned when he said like our ancestors arrived to Egypt in many thousands and, once there, submitted the inhabitants; later, he confesses itself, having lost that one (area), they obtained in a next epoch that province which calls Judea now.*

At this point Josephus Flavius bristles against Manetho accusing him to invent *unbelievable words about Jewish, wanting to mix the leprous Egyptians' mob or of other infirmities diseased with our people which, as he says, went from Egypt by the escape because of their abomination.*

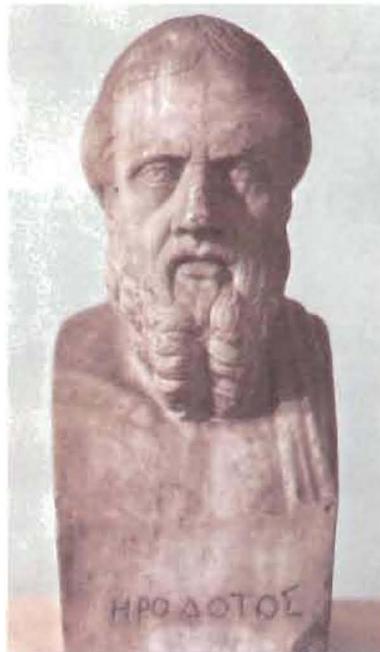
These words of Manetho, referred by Josephus Flavius, could however have, in spite of the disdain of the Hebrew historian, a some documentary verification.

Exists a stele, carved under the kingdom of Hatshepsut, in which the queen, remembering the successes of his kingdom, also says: *when I decided to let leave the abomination of the gods, the earth split under their feet. Then there was an action of the sea, which unexpectedly arrived a day.*

WHAT'S about Hatshepsut talking? The only certain things we can acquire from this news are that she decided to start the abomination of the gods, the lepers, and that there was an earthquake in those days, probably followed from a *tsunami (an action of the sea)*. We also know that in the *Leviticus* there are two whole chapters, 13 and 14, dedicated to the problem of the leprosy, because of which died about tens of thousands of Hebrews during the exodus and that in the book of the *Numbers* (16, 31-32) one talks also about an earthquake which did victims between the Hebrews. If arrived from the Mediterranean a *tsunami*, this had to sweep the coastal areas of the Delta, and to carry away also the military garrison of Pelusium, the traditional watch post of the eastern mouth of the Delta. Therefore the lepers, covering like everyone the street of the sea, should have remained swept away and killed by the anomalous wave: if instead they had gone back in direction of the Red sea, covering so the tracks of the hinterland and avoiding to be carried away by the *tsunami*, who could ever have informed them about such a thing?



**The Stronghold of Lindos, on the Rhodos' Island.  
The Close-Up Ruins Are That of the Athena Temple, in Which Was Found the Amasis' Stele.**



**Herodotus. Naples, National Museum**

THE HATSHEPSUT words produce only questions, but no one answer. I'm convinced that the queen wasn't talking about the exodus of Moses's Hebrews. The *Amarna tablets*, carved a hundreds of years later the reign of Hatshepsut, contain indications about which people debate by a century, without anyone having ever highlighted the link, clear beyond the shadow of a doubt, between the biblical facts and those of which the Canaanite kings were talking about. If there's a link, how it's possible that it there's, the Hatshepsut words would show another episode, maybe unlocked with the biblical facts, but at any rate antecedent to these at least about sixty of years. About a thing instead we can be sure, that is the words with which Josephus Flavius defines the Hyksos... *our greater ancestors ... our ancestors ... our people*.

But we go back to our Jacob-Baal. In the play *The Suppliants* of the tragic Greek Aeschylus, it's said that the fifty Danaus daughters, led by the father, landed on the beach in front of Argos' city and, placing themselves under the Zeus protection, asked help to the king of the city, Pelasgus (Gelenor according to other tales). These referred the judgement to the people which, patriotically, decided to line up from the part of Danaus and his daughters. Up to here the tragedy. It refers to a more ancient myth which tells the following event.

Io, princess of Argos loved by Zeus, is forced, from Hera's jealousy, to run away in Egypt where gives birth to Epafus, son of the god Zeus. Epafus, in his turn, gives birth to a daughter called Libya who, loved by Poseidon (which Bernal identifies with the Semite god Baal, or Egyptian Seth), gives birth to two children, Agenor and Belo. The first reigned on Phoenicians, the second on Egypt.

Belo - or Baal - married an Egyptian woman who in the Greek myth is called *Αγχιροή* (*αγχι* = near, *ροή* = [spring] that flow)

from which had two children, Danaus and Egypt.

In the kings' list of the XV Hyksos dynasty, the Jacob-Baal's successor turns out the before mentioned Kh-jan (his cartouches were found in Crete, in Palestine, in Turkey and even in Baghdad) which praenomen *Horus*, found carved on one his statue discovered in Bubastis, was *Inqtau* « *who embrace all the lands* ». This name, pronounced by Greeks, could easy became « *Egypt* » as well as became so, later on, also the utterance *Het ka ptah*, « *house of the ka of Ptah* ».

An ancient and anonymous Greek epic, entitled *Danaids*, report the name, translated in Greek language, of the Belo's wife, that is Anchiroé. But since Anchiroé was an Egyptian woman, to know her true Egyptian name we have to translate the Greek word in the corresponding hieroglyphic.

Easy work. Then we have  *3s*, that means „to flow“; , *n*, „that“; and , 't, „lake, spring“. Then *Asenath*, « the spring that flow ». But *Asenath* wasn't perhaps *the daughter of Potipherah priest of On* (Eliopolis) that, in *Gen 41, 45*, pharaoh gave him (Joseph) to wife, and who bare unto him (*Gen 41, 50*) two sons, Manasseh and Ephraim? Then the *Asenath's* event was so famous beetwen the Hyksos to become legend and, then, the model of the Egyptian wife for a great Semitic chief!

AGENOR MARRIED a woman called *Τελεφασσα* (*τελεω* = make perfect, consecrate; *φασσα* = dove. Then « pure dove »), who bare to him four sons: Europe, Cadmus, Phenix and Cilice. When Zeus abducted Europe, on „board“ of a *white bull* that carried her in flight to the Crete island, Agenor sent remaining sons to go looking for her but Cadmus, disembarked in Boeotia, remained there, founding the city of Thebes.

And Danaus, the first son of Belo? Meantime we must notice that the word *Danaus* is the Greek version of the Semitic name *Dan*, one of the biblical Jacob's sons and founder of one of the twelve Israel tribe - that however he preferred the explorations trough the sea rather than the promised land (*and Dan because lives foreign on the ships?*, asks herself Deborah in the famous biblical canticle [Gdc 5, 17]).

DANAUS SO, fifty daughters' father, to the refusal of these to marry the fifty sons of the uncle Egypt, decides to come back with them in his ancient ancestress's land, to Argos precisely, where he found a new colony. Live still there Pelasgic people, the original population of the Hellas, pre-existing to the Achaean invasions and of ... Danaos, precisely.

**If therefore Agenor, the Europe's father, is contemporaneous with Jacob Baal, the Hiksos' Pharaoh, then the Europe's abduction, and the consequent Cadmus' arrival in Boetia, couldn't happened during the period suggested by Eratosthenes, that is 1313 b. C.**

Since that the Hyksos and Phoenician colonisations happened about in the same epoch in which the Achaeans descended from the northern Europe in the Balkan, it's difficult that the date suggested by Eratosthenes, as we already saw, for the Cadmus arrival in Greece, could be the one near the truth.

Diodorus of Sicily affirms that Cadmus instructed the Pelasgics to the use of the Phoenician alphabet (*Bibliotheca Historica*, III, 61.1) and Herodotus, talking about the Thera island, says that *the son of Agenor, Cadmus, in search of Europe, docked there and had left there some phoenixes* (*Histories*, IV, 147). The Halicarnassus' historian also considers that *Melampus learned the rites concerning Dionysus* (Osiris among the Greeks, A.n.) *by Cadmus of Tyre and by the*

*ones who came from Phoenicia in the area now called Boeotia* (cit., II, 49).

Now Martin Bernal affirms that

*the Dorians chiefs were proclaiming themselves « Heraclides », that is descending of the ancient Danaus-Egyptian colonisers, and that the dorian kings kept on being proud of their Egyptian-hyksos ancestry* (cit., page. 99).

To understand the meaning of that affirmation, we have to understand, most of all, that the myths of the colonisation arrived from South had, in antiquity, a spiritual power that we struggle today to catch.

The Pharaoh Amasis (XXVI dynasty, 570-526 b. C.) that the historians define *the more philo-Hellenic among the Pharaohs*, knew perfectly every detail about the myth of Danaus and his fifty daughters. He was informed that the Phoenician-Egyptian prince, before reaching Argos, was landed in the Rodhos' island where, in the Lindos city, he had founded a temple dedicated to Athena. Herodotus, talking about this Pharaoh in his *Histories*, says:

*To Samos (Amasis) sent gifts also for the hospitality relationship existing between him and Polycrates* (tyrant of Samos, A. n.) *son of Aeaces; to Lindos, instead, not for some hospitality tie, but because the temple of Athena which is in Lindos it is said that founded it the daughters of Danaus, docked there when were avoiding the sons of Egypt.* (cit.,II, 182).

NOW HERE Herodotus, maybe for the closeness of the Amasis' fact at his epoch, says the truth, without offending Plutarch which had defined him *the father of the lie* (to cross swords with the Herodotus followers that defined their teacher *the father of History*). Is in fact still preserved, in the Lindos acropolis, in Rodhos, an inscription, well-known as *chronicle of Lindos*, in which

is remembered the Amasis' votive offering, about which Herodotus talks.

**This example shows that, in those ancient times, what today we consider „myth“ was considered then something especially alive and true, so much so that one was referring to his symbolic values to be politically involved.**

HOWEVER I wouldn't like to be misunderstood. I'm not trying to bring the euhemeristic nature of the myth back to source of historical information. I'm searching, where possible, to approach historical sources to the matter of the myth that, as human product of a precise cultural expression, born at an exact historical moment, surely doesn't come from the moon.

So, in the myths and the legends of the ancient Greece, Hellenic elements are continuously mixed with Phoenician and Phrygian ones, resulting so that told events complicate themselves and become an inextricable pile of situations and references to other cultural stocks. A series of elements connected to the Danaus event for instance, as we just saw, remember closely the whole biblical event of Joseph and his family, not only, but they even find echo and references in the book of the *Judges*.

But going back to our Hellas, the people, which had colonised it, felt the necessity to create a cultural framework for their new nation, assuming the best features of each people which were composing it. Since in that period nations were born and died with great easiness, Greeks at a certain moment well thought they would invent a new weapon for the best territorial defence and internal unity: the nationalism.

To serve this panhellenic ideal were born the Olympics ( 776 b. C.), the Delphi oracle (even if, from 586 b. C., under Thessalian management, the temple was receiving offers

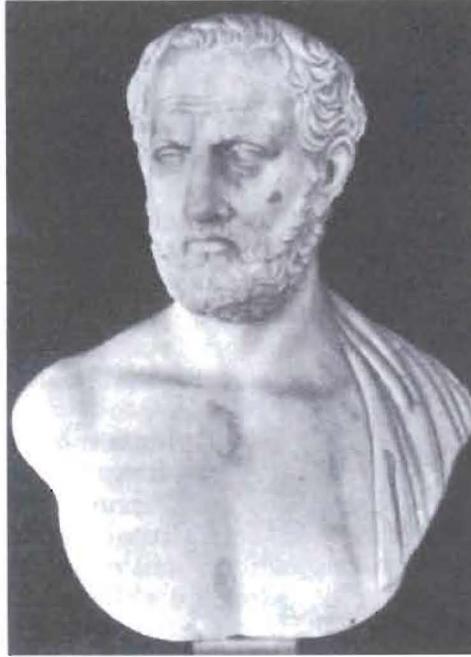
also from barbarians) and the epics, symbol of identity and national pride.

For this reasons in the *Iliad* and in the *Odyssey* the cultural contributions are blended together, the ones of Achaeans and Dorians, which were coming from North, and the other ones of Semitics and Indo-Aryans, coming from East and South.

This, certainly, thought the Greeks of the IX and VIII centuries. The things instead changed, and a lot, after 480 b. C., after the famous naval battle of Salamis. At that epoch the most frightful tool war of the Persian military power was certainly the fleet, entirely constituted by Phoenicians.

Many historians think that is this the reason for which Thucydides omitted to talk, in his *History of the war of the Peloponnesus*, about the colonisations of Danaus and Cadmus, preferring to tell the myth, still more far in the time, of Hellenus, the son of Deucalion, survived to the universal deluge. But if it should been for this, then ought to have behaved exactly on the contrary! During the Persian Wars, in fact, also being Athens and Sparta allied, we have that the city of Argos, in the Peloponnesus, and all the Boeotia, at the Attica borders, were **philopersian** and so the recall to the panhellenic unit and the national reconciliation, at ended war, would have been an actual due act, so much so that Herodotus did it (Herodotus was born, according to some, the same year as the battle of Salamis, Thucydides twenty years later).

HERE A CLOSE look at the dates can let us understand how the things went. From a fragment of the Diillus *Greek History* and from the *Chronicles* of Eusebius of Caesaerea we know that Herodotus was in Athens around 445 b. C. and that, really in that period, received a payoff from the Athenians, after he had read in the agora some passages of his *Histories*. Therefore, at that date, his work had to be, if not still



**Thucydides. Norfolk (U.K.), Holkham Hall.**



**Eastern Stair of the Audiences' Room ("Apadana") in the Darius Palace at Persepolis.  
Warriors of the Royal Guard.**

completely finished, certainly already developed for a good part.

Instead Thucydides dedicated his life to draw up the history of a war, that one of the Peloponnesus, which started in 431 b. C..

Well, in what a way the Athenian historian could have talked about the most recent myths, that were celebrating the panhellenic nationalism, if them, at that moment, with every evidence, didn't have sense?

HE WAS IN front of the tragedy of a civil war in fact - fought for the supremacy on the Hellas - that had opposed Athens and Sparta, with a lot of hatred, for 27 years, and that had also devoured all the resources from the Greek nation. Not only, but also in this time the Boeotia, which Attica was with bordering, was "obviously" from the part of the enemy (but already from the end of the peloponnesian war Thebes will turn over his coalitions). To be clearer, Thucydides wasn't intending to raise to the honours of history the hyksos-Phoenician colonisations since that the Spartans were Semite, as it also tells us, with a clearness which doesn't leave access to doubts, the Bible. Is enough to read the first 23 verses of the chapter 12 in the first book of the *Maccabeans*. The reason for the glacial silence of the Athenian historian is written fully there, even if the truth is so strong that overflow even in his same work: in the first book of his *History*, in fact, he manage to say that the ancient name of the Boeotia was « *Cadmeis* », and that « *Phoenicians inhabited the bulk of the islands* » (I, 8). And if say it Thucydides, which hate for the Semites went through the thousands of years ...

#### THE DORIANS AND THE PEOPLE OF THE SEA

The peoples coming from North, which reached the Hellas at least in two great, following migrant waves, were the Achaeans, in the first half of the II millennium, and the

Dorians around 1200 b. C., epoch in which swarmed also for all the Mediterranean those people that Ramses III, in his Medinet Habu temple, called *Haunebu* ("inhabitants of the islands of the Mediterranean", W. Budge, *EHD*, p. 463; "Aegean islanders" or "isles", Faulkner, *CD*, p. 161 and p. 128). I. Velikovsky, in his *Peoples of the Sea* (New York 1977), places in evidence the fact that some Persian guards, depicted in the low relieves of the Darius Palace at Persepolis, have the same feather headgear of the warriors Peleset depicted in Medinet Habu. He says in fact:

*we have shown that the identity of the Peleset can be determined by comparing their characteristic headgear with that of the guard of Darius on the sculptures at Persepolis, and we documented this identification by the fact that the very same name Pereset was applied in Egypt to the Persians as late as the composition of the Canopus Decree under the Ptolemies.* (pp. 99-100).

Now is necessary to note that the Palace of Darius I (522-485 b. C.) at Persepolis was built well seven hundred years later the invasion of the *Peoples of the sea*, but Velikovsky steps over this obstacle affirming that Ramses III really lived in 380 b. C. and that he was the one which Greeks called Nectanebos I. However none of the real Ramses III cartouches contains something which can look like that name, while the first Pharaoh of the XXX dynasty has in his name *Sa Ra* the hieroglyphic *Nekht Her heb* that Wallis Budge, at the page. 941 of his *Egyptian Hieroglyphic Dictionary* (New York 1978), translates with the Greek word *Νεκτανεβες* (Nectanebos).

WITH REGARD to the Canopus decree, carved in 238 b. C., in the ninth year of Ptolemy III Euergetes kingdom, it really speaks of the « *cowardly Persians* » which had taken away the statues of the gods from Egypt and that the Ptolemies, following the

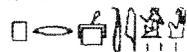
victory of Alexander the Great on the Achaemenian Dynasty, had taken back to Egypt. There are quite a lot of documents belonging to the period of Ptolemy III, in which it's speaks about the Persians. We find this name, in fact, not only in the Kom el Hisn stele, in which the Canopus' decree is engraved in the hieroglyphic, demotic and Greek versions (exactly like the „Rosetta“ stele), but also in the great Khnum Temple at Isna (Latopolis, in the Upper Egypt), where is, on the north wall of the hypostyle room, included on a long list of defeated enemies, the following hieroglyph which shows the Persians:



that we read *prwsw* (*perusu*) exactly. The ideogram added at the end of the word is the determinative of the Foreign Countries (the second part, at the right, of the hieroglyph), that we find reproduced on the same wall, in the same identical form, in all the other names that they follow and that they precede our name and that, on the basis of the ancient Egyptian grammar rules, we can't read.

INSTEAD in the Ramses III Medinet Habu temple we find the word „*Peleset*“ written in other various forms.

In the table CXLIV of the *Historical Monuments* of Ippolito Rosellini (see photo) is reproduced a scene, drawn by this temple, in which Ramses III presents, as offer to the god Amen, these enemies the *Peleset* (last line down to the right). The word „*Peleset*“ is written in the form



that we read *peresati*.

At the right of the entrance, east wing, of the door-fortress of Medinet Habu, instead, in a list of defeated enemies, we find the form



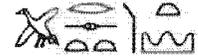
that R. Giveon, in *Les Bédouins Shosu des documentes Égyptiens* (Leiden 1971), reads *p[rst]*, *pereset* ( pag. 139). In all the other

names of foreign peoples (*Teresh, Amurru, Tjekker* and others) of this same list, the determinative which shows the Foreign Country is represented in the form



rather different from that ones of the Isna temple.

In the work of K. Sethe, *Hieroglyphische Urkunden der Griechisch-Romischen Zeit bearbeitet* (Leipzig 1904) we found that hieroglyph, like the one of the Canopus' stele:



It means *Persian* and we read *pars*, because the double „t“ at the bottom of the second block don't contribute to the indication of the word's sounds. Making another example, the word

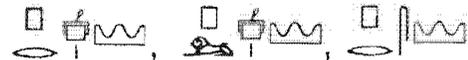


*nefwr*, can be written also



but we always read it in the same way, *nefwr*, because the double „t“ at the bottom of the second block don't contribute ...

Still in the Sethe's work, and in the Lepsius' *Denkmaeler* too (the third hieroglyph of the tree ones below) we find those tree following forms



that we read *persa, perusa* and *pers*, in the same way of the forms with the double „t“, all free variants of the same word with the same sense. That is a natural thing in the hieroglyphic language: we think, for instance, that the ancient Egyptians had 80 different words to say „fire“, and we must reckon with each one of them.

TO COME OUT, however, of this point we go to the Persian cuneiform, I mean the original language in which is wrote the

original word which mark the country and his inhabitants. This word is



and this word is impossible to translate *peleset*.

A NEOPHYTE of the ancient Egyptian language, therefore, which doesn't know, besides the Persian cuneiform, also the fact that the Isna depiction present the same determinative applied, in unchanged form, to a long list of names of foreign peoples, or he doesn't know that a word can have many variants in which change the form but not the sense, and he is not so able to establish the correct comparisons, can fall easily wrong and interpret the double "t" of the determinative, if read in an isolated document, how doing part of the word itself, reading so *perusutet*.

But even if we would to make the whole thing up and to interpret the *perusu* word of the Canopus Stele at any way as *Peleset*, also in this case we could never say that it's an historical evidence.

In the documents of the XVIII dynasty, for instance, we can find the following word



*kharw*, or similar forms, which show, traditionally, both an inhabitant of Palestine and of Syria. However the things worsen of a lot if we go to look at the word



*stiu*, which can show both an Asiatic and a Nubian.

The things don't go better in the documents written in cuneiform. In the most ancient mesopotamic texts the *Meluhha* word shows the Punjab, the Hindu valley. But between the *Amarna tablets* there is one, written in cuneiform, from the king of Biblo to the Pharaoh (EA 70), in which we find the same identical word to show a place that is well

unlike the Punjab, that is the Nubia. We don't talk then about the long sequence of names that Eng. Felice Vinci, in his famous now *Omero nel Baltico* (Palombi, Rome, 2002) identifies not with Mediterranean or tropical places, but Scandinavian, even setting the Ethiopians, mentioned several times in the *Odyssey*, at the Arctic Polar Circle. Our case, at any way, isn't included in this kind of ambiguity because the situation is completely clear.

I said before that the Canopus stele is carved, really as that of „Rosetta“, in three languages: hieroglyphic, demotic and Greek. Well, in the Greek version, the word at issue is unequivocally translated *Persai* (Persians). Now, since the *perusu* hieroglyph can't be read, as I already showed, *perusutet*, it seems well verified so that the document is talking, clearly and only, about Persians.

At last, the same images speak clearly. If we in fact compare the relieves of the eastern stair of the Audiences' Room ("Apadana") in the Darius Palace at Persepolis, with the outside of the North wall in the funerary temple of Ramosis III at Medinet Habu - where is described the battle against the peoples of the sea (see photo) - we see at once that:

- the „Apadana“ warriors and the Medinet Habu Peleset have faces which belong, with every evidence, to different races;
- that clothes belong to different ages and cultural areas too;
- that the weapons (especially the shield) are completely different;
- that the helmet itself is rather different even if, at a first look, it can seem like.

I PERSONALLY, by considering the extreme regularity of the helmet's carvings, I doubt it's about feathers, how is instead completely clear in the case of the helmets that put on the Peleset.

And also if the Persian warriors' headgear had been of feathers, I don't see in what manner such a fact should certify one some identity between the Persian and the Peleset.

IT WOULD BE as saying that since the ancient Egyptians were using the boomerang to hunt the birds, then the ancient Egyptians were *tout-court* Australian natives.

In my opinion, is then impossible to query that the Dorians are descended in the Mediterranean around 1200 b. C. - year more year less - ending the Mycenaean Age and giving a strong contribution to the migrations of the peoples of the sea.

### THE EPICS OF THE SLAVIC AREA

As told up to here, it is clear that myths and popular tales, in all the central and eastern area of the Mediterranean, are all interlinked between them. The result is that often also the most exclusive cultural traditions, as those filled with nationalistic spirit in Greece or religious in Middle East, have debits with others, even far in space and time, cultural traditions.

The *Iliad* and the *Odyssey* are, from this point of view, an emblematic case. The contribution of a North European tradition in these two poems was supposed with courage and intellectual curiosity by Eng. Felice Vinci in his famous *Omero nel Baltico* even if, in my opinion, many things must to be clarified too. The principal purpose of the historical research, in fact, is to identify a clear, and not hypothetical frame of reference, in which to place scientifically correct data and documents, avoiding to fall in the trap of an evenemential use of the data, that is to identify syntactic, aesthetic or functional assonance between them, taken out of every historical contest.

For instance I find wrong the idea, moreover submissively suggested, that the *Iliad* and the *Mahābhārata* are both expression of one

same epic tale born, already composed and closed in itself, in the North Europe and then exported, with the migrations of the XVI century b. C. by the Achaeans In Greece and the Aryans In India. I Already talked before about the cultural influences which arrived to Greece, in the VIII century, from the far India, but there are also reasons of philological nature which excludes with certainty the matrix of a common North European written epic.

As well as still today exists in Sicily the custom of the storytellers which perform on the road, an analogous habit we know that exists also in the Slavic countries of the eastern Europe.

Comparative studies of this tradition, still alive, have permitted to reach important acquisitions and to debunk, at the same time, ancient convictions. It's found out for instance that the epics of the Slavic area, which is still acted in the road by illiterate storytellers, have extraordinary analogies with the Homeric poems. Also they have recourse to a series of narrative schemes identical to those of the *Iliad*, as the descriptions of the clothes, the development of meetings and relative dialogues, the battles and also the iteration of verbal formulas metrically pronounced, together with a fixed narrative pattern.

HOWEVER THE structure of the clauses, joined for instance by the criterion of the equivalence, and not as interdependent (for instance, *the stars in the sky ... shine and burn*, equivalent or paratactic form, opposite to *shine burning*, interdependent form used in the *Iliad* [canto VIII, v. 556]), besides the rhythm itself that the storyteller must follow, and that doesn't have anything to do with the prosody of the epic poetry in written form, shows a series of stylistic disparities which don't allow the passage *sic et simpliciter* from the oral form to that of written poetry which involves, between the other things, an

extremely technical work of synthesis and literary building.

Even if the most ancient known Greek-written documents don't go over the eight century b. C., we know that already in the tenth century the inhabitants of the Aegean islands were making use of that alphabetical writing.

ERATOSTHENES of Cyrene, in his *Chronographies*, was saying, as we already saw, that to introduce the Phoenician alphabet in Greece had been Cadmus in 1313 b. C., but maybe, moving this date at three hundred years before, we obtain the necessary minimum to transform the Phoenician alphabet into the Greek one. It goes without saying, obviously, that the Achaeans of the sixteenth century b. C. didn't know still any writing form and, less than less, the Greek one, that still it was neither existing.

So the Achaeans and the Dorians introduced in Greece a considerable narrative material made of historical and geographic memories, but also popular tales handed down orally, not a literary *corpus* already definite and ready as epic poem. The same memories and traditions the Aryans had surely to have too, but for them too is worth the same speech. Is so clear that all that material, handed down by the bards, was picked up in very next epochs by someone which, being language and syntax master, could do well his poet job. But could two poets, Homer In Greece and Vyasa In India, do exactly the same poetic work and tell the same things at the same way? One of the two, obviously, must have necessarily copied from the other. By considering that the "mania" of the east had burst in Greece in the VIII century and that Vyasa, named in the same *Mahâbhârata* as ancestor of central personalities of the poem as Dhrtarâstra and Pandu, must be thought more ancient than Homer, it's possible that, between the two poets, to copy was this last one.

### HER MAJESTY THE MAHÂBHÂRATA

In the North European courts of the first Middle Age a singular custom had established. When a king gave to a vassal of his an important symbol of warlike nobility, as for instance a shield decorated with mythological scenes, the rider was then forced, in consequence of this gift, to compose a poetry in praise and honour of his king. If he was forgetting to do it, or he was composing a poem without the right poetic inspiration, or without respecting the literary rules in fashion, then the king, considering himself seriously offended, ordered to put him to death.

Obviously could happen also the contrary, I mean that if a rider had been sentenced to death - for other reasons - and he was succeeding, in his prison, to compose a beautiful poetry for the king, then his life was spared.

Many of these poets, called *skalds* (from the Norwegian *skald*, which means "poet"), that in their life had to be good with the quill like they it were with the sword, they left a place in the European literature thanks to the particular genre created by them.

One of these skaldic poems, a genealogical *drapa* (poetic composition of some of about tens stanzas) composed in the late 900 C.E., talks about the duel between the god of the sky Heimdallr and the wicked god Loki, in which the god Heimdallr is defined *son of one and eight mothers*, that is of eight waves of the sea before the ninth, called the ram for his destroying power.

THE IRISH GOD Lug owns analogous characteristics, as to his birth he is the only survived of a group of brothers drowned by the waves of the sea.

Also one of the central heroes of the *Mahâbhârata*, Bhîsma, he too incarnation of the god of the sky Dyu (which in the VI

canto of the *Mahābhārata* is several times named as Dyu-pitar, analogous to the Jupiter, Jove father, of the Latins) has the same characteristics of birth of the equivalent North European divinities, but not only.

- Both Bhīṣma than Heimdallr are the first god that is born and the last god that dies in a cycle of human civilization.
- Both, being also the firstborns of an era, give up their right to reign and be fathers.
- Both have the concern to train a king to the government of the world.

OTHER COUPLES of counterparts between the North-European mythology and the gods of the *Mahābhārata* are the Scandinavian god Vidarr and the Indian Visnu, the wicked Loki and the demoniac Duryodhana, but generally the entire eschatological battle, with the final consequent palingenesis, of the Germanic mythology has his homologous in the Kuruksetra battle and the personalities which animate it.

After is been killed the son of Odin, Baldr, by the wicked Loki by cheating (as Osiris by Seth, as Yudhishthira is won by cheating to the dices by Duryodhana) the world has lost the ideals and the hopes. All the monsters symbol of the evil freed of their chains and they relentlessly move forward the gods protectors of the world: Surtr which is the burning fire, Loki, the Fenrir wolf, Hrymr which governs the ship built with the nails of the dead, so that to the gods doesn't remain that to prepare themselves to the battle.

There are not armies that take the field, but every god engages an individual duel with his opposing demon, and so doing they end to kill themselves one with the other.

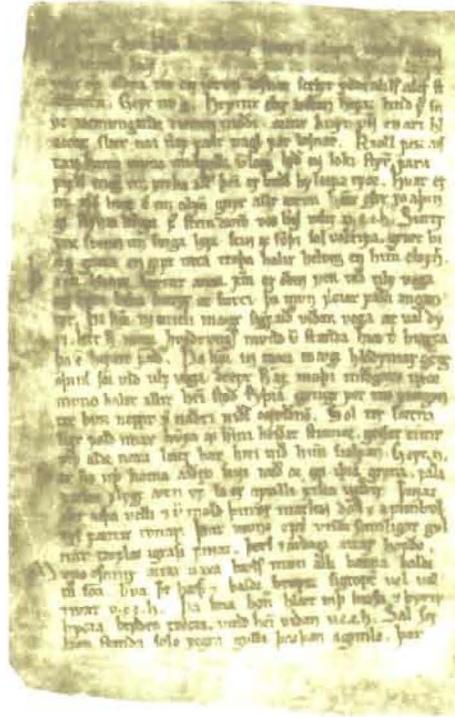
The Fenrir wolf moves forward with the wide-open mouth, the lower jaw sweeps the ground, while the superior one touches the sky: he swallowed already Odin and is about to swallow the whole universe when Vidarr, with a foot, squashes at ground the wolf's

lower jaw and, keeping the jaw steady with one hand, with the other one cut his throat. Heimdallr and Loki are the last ones to die, killing one with the other. Now Surtr, the burning fire, sweeps away every form of life from the earth that, straight after, is flooded by the waters of the oceans. But because Vidarr killed the wolf, the world, even if it was destroyed by a dreadful cataclysm, isn't definitively annihilated. Slowly it reappears from the waters which flooded him, and starts rising again, regenerating so his cycles of life.

In the *Mahābhārata* the mythical memory of the destruction of an ancient civilization on the earth functions as background, mythological stock of the common Indo-European cultural base, from which draw the model of the total destruction of the Bhārata dynasty, in which the death of young people represents the death of his hopes. On this rich Indo-European mythology (his histories, his personalities), the Indian creator of the *Mahābhārata* inserts the narrative schemes typical of the poem, whose form undoubtedly constitutes his most characteristic expression of poetry.

When Vyasa makes Sañjaya tell the preparations of the great battle, in the V canto, we see to run very long lines of allies and gather huge armies, that are made up of millions and millions of soldiers. When the war begins, however, these immense armed crowds seem to do only by sound-track to the enterprises of the single heroes, or only to prove, through apocalyptic mass destruction, the supernatural value of the incarnate gods and their "divine" weapons. The war is only a set of individual fights between single personalities, which cross their weapons in formidable duels, fought always to the death.

WE REMEMBER that one between Karna and Arjuna or what opposes Duryodhana To Bhima; but also the battle, rich of terrible beauty and indescribable pathos that only the fight between supernatural beings can create,



A Page from the “Codex Regius”, a XIII Century’s Copy of the Original *Soemundar Edda*, a Cluster of Skaldic Poems. Copenhagen, Royal Library.



*Dinos with Black Figures (Detail): Fight Near the Chariots. 570BC.*  
Athens, National Museum.

in which Krsna, Visnu incarnation, and Asvatthaman, Siva incarnation, are faced.

AT THE BEGINNING of every day are announced military strategies and armies' dispositions on the field, but as soon as the battle starts everything vanishes into thin air and the poet describes only facts and episodes of individual behaviour. The Krsna god, that swore never to fight, is the Arjuna charioteer but the other gods get down directly in the battle and don't have any problem "to dirty the hands" among the humans.

Certainly, in each of these narrative expedients, the reader will already have recognised those ones, completely identical, present in the *Iliad*.

**As well as, in fact, Vyasa creates his tale on a North-European mythological base, similarly Homer takes the narrative Vyasa schemes again, inserting them in a substratum of geographic and climatologic memories taken in Greece from the migrations of the North-European peoples.**

**EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT THE ILIAD BUT WERE AFRAID TO ASK ...**

If in the *Mahābhārata*, therefore, Krsna is the Arjuna charioteer, then in the *Iliad* Homer decides to make the same thing do, occasionally, to some gods of his, between they that take part directly in the battle. For instance in the V canto the divine Athena in person does the charioteer for the earthling Diomed: *she jumped on the coach, nearby to Diomed, like a furious god the goddess; the beech board creaked very much, folded by the weight, because a terrible goddess and an excellent man were crushing her. She took the whip and the reins Pallas Athena ...* (stanzas 837-840). They two meet the god of the war Ares which, driving in person the Trojans against the Achaeans, is he too at the driving of a chariot (*by first Ares jumped on*

*the yoke and the reins of the horses*, stanza 851). But Athena who, getting on the Diomed chariot, has *δὲν' Ἀΐδος κῦβετην*, "activated the Adēs helmet", became invisible and land an awful blow at the low parts of Ares which, struck without expecting him, throws a bestial shout and takes flight. A strange escape:

*like wind which appears from an obscure cloud, throwing down a violent breath of heat, so the metal Ares appeared to the Tidides Diomed, surrounded by clouds, while was going up to the wide sky. (864-867).*

Since Homer didn't arrive up to us with the reputation of a fortune-teller and clairvoyant, we can't think that he's describing the "prophetic vision" of the take-off of a Cape Canaveral Shuttle. And then? The fact is that the *Iliad* is jam-packed with these descriptions of flying objects, the famous Vimanas of The *Mahābhārata*. But the problem which is created in our culture is how and in the light of which standards the *Iliad* was translated until now from the official translators.

For instance:

*gave power to the chariot that driven (let: without its will) flew in the middle between the earth and the starry sky. As much as far the man can see with the eyes being on look-out, looking at the dark sea, so fly in a bound the chariot which thunders in high (V canto, stanzas 768-772).*

EVEN THE FAMOUS Italian *Rocci*, vocabulary composed for the first time in 1930 on the basis of texts realised by nineteenth-century scholars, translates the *ὕψηλῃ* word of the stanza 772 with the expression "from the high neighs" or "neighing at high head" (page. 1934, II col.), which doesn't have sense.

This word is composed by the *ὕψη* adverb, "in high", and from *ἤχη*, "rumble", "thunder", therefore "what thunders in high

". Why did the translators of the first twenty-century invent an expression which doesn't have any relation with the true meaning of the Greek term, all the more so because it's talks clearly about a chariot which flies? Another more underhand matter instead, always concerning the choice of the meaning to be given to the words of the Greek text, is the following.

IN THE STANZA 111 of the V canto the Greek sentence καθ' ἵππων αὐτο χαμαζέ is translated correctly (by all the official translators) with the expression *from the chariot jumped down to ground*. Is right, in fact, that the [ἵππων] word isn't translated "horse" but "chariot", since the warriors of the *Iliad*, like those of the *Mahābhārata*, don't fight on horseback.

At this point however the misunderstanding between "chariot" and "horse" becomes unavoidable.

So in the stanza 768 of the same canto the sentence μαστιξεν δ' ἵππους is translated, in a formally corrected way, *whipped the horses*; we must think in fact that it's completely a normal thing that a charioteer, from his chariot, can and must to whip his horses to go ahead. But all the sentence straight after, αεκοντε πετεσθην μεσσεγυς γαιης τε και ουρανου αστεροεντος, literally translated, and with the same formal correctness, means *without its will flew in the middle between the earth and the starry sky*.

Is now ever possible that a translator finds normal to say that, whipping the horses, a chariot can fly *without its will between the earth and the starry sky*, not only, but that *fly in a bound a lot of distance as much as far the man can sees with the eyes, being on look-out, looking at the dark sea?*

Is neither a hyperbole of the language, so to say that it was so fast that was seeming to fly, because is the goddess Hera which is driving his "chariot" from the highest Olympus peak (stanza 754) to the plain of Troy.

Then this object really flies, not only, but when it arrives to destination, there is that, landing, περι δ' ηερα πολυν εχευε, *around raised a lot of fog* (stanza 776). Is so completely clear that the whole context of the tale makes as much as less absurd translating the sentence μαστιξεν δ' ἵππους how *whipped the horses*.

The μαστιξ Greek word actually and literally means "lash", "whip", but is the same Rocci which makes it derive from the Indo-European root *men*, therefore sending again the reader to the μεν(ος) word, which means "strength", "power", "rush".

At this point it all adds up. Whipping the horses, in fact, their strength, their movement, is caused and so the translation etymologically correct is "to give strength", "to give power" and, applying this concept to the horse, "to whip" precisely. But if isn't to be applied to an horse this concept?

With regard to the ἵππους word, in fact, we must make up our mind: or is always translated "chariot" or is always translated "horse"; all we have to do is choose, isn't difficult. But translating once "chariot" and another "horse", according to what's going on in our head, isn't a serious and correct way of working.

SURELY, the idea that Homer is saying, actually, that the goddess Hera is barrelling the engine of her "celestial chariot", is too hard to digest for any historicist: having choose between this interpretation, which can't have sense, and that other which certainly don't really have, because no-one horse lashed starts flying in the sky (who knows, maybe the donkeys ...?), for the

historical the second one is, without doubt, the better.

BUT THE MOST unbelievable fact that happened to me to read, in a famous translation of a famous translator of Homer's, is the way in which the *αεκουτε* Greek term was translated (stanza 768, see above), with the word "burning". *Αεκουτε* is a word made up of the so-called *α* privative and the term *εκου*, that means "voluntarily", "of its will"; therefore the so compound word can't mean anything else that "without its will"; in practice Homer is talking about an engine which, not having a brain like the animal, obeys the commands without having the "will" to obey. If all this is absurd, then the translation with the word "burning" is an emblem of intellectual honesty.

Since in any cuneiform texts, culturally more out-of-the-way from the world-wide limelight with respect to the Homeric texts, there such ambiguities don't exist (or at least no-one, up to now, tried to create them) can be useful to mention, at this same purpose, a Babylonian tale, *the enterprises of the Ninrag god*, in which is described a chariot of *lapistazzuli* that produces a terrible brightness in the sky and that because of the thunder and the immense roar, when he moves makes to rumble the sky and the earth.

There too one speaks, and without misunderstandings, of a "chariot" that flies in the sky and that produces, just like as Homer says too, an immense roar.

The prophet Ezekiel, that in his famous book of the Bible speaks about winged "living creatures", or "the glory of the LORD", that he sees to land on the bank of the Kebar channel (near of Babylon), says that *I heard behind me a voice of a great rushing (water) (Ez 3, 12), and also the noise of the wings ... and the noise of the wheels over against them, and a noise of a great rushing (water) (Ez 3, 13).*

And the *Mahâbhârata*? The Indian poem can't be nothing else that overcrowded of roaring and flying chariots.

So, to do some very little example, it's possible to mention the *Adiparvan*, "the book of the beginning", when Dushyanta causes himself in the forest to hunt: *here, the king with his chariot that was seeing fly as Suparna, filling the earth and the sky with rumble*. In the *Bhismaparvan*, "the book of Bhishma", Krsna directs the Arjuna chariot against the Bhishma chariot, *whose monkey's bearing was hitting a great, fearful rumble, and the chariot was producing thunder from a cloud and shining like the sun* [analogous expressions pronounces king David too in the Bible: *And he made ... thick clouds of the skies ... The LORD thundered from heaven (2 Sa 22, 12-14)*].

In the XIV book, the *Asvamedhikaparvan*, "book of the horse's sacrifice", Yudhishtira make a journey on foot for penance, followed by his dog only, and he is clambering up the mountains of the Himalayas.

*Then, making thunder the sky and the earth in every part, Çakra with his chariot approached the Prthide and told him: « get up ».*

BUT WE GO back to the V canto of our *Iliad*. Aphrodite, wounded by Diomed while she was trying to save her son Aeneas, must run soon to Olympus to treat herself, so she looks for Ares, in order that he lends her his "flying" chariot.

*She found therefore the warlike Ares outside the battle, which was resting: his weapon and the fast chariot dipped in the fog* (stanza 355). Aphrodite, with the bleeding arm 'cause of the wound, addresses the brother: *brother darling, help me, lend me the chariot so that I can go to Olympus, there where is the seat of who doesn't die* (*αθανατων εδος*). Ares, seeing the sister in danger, doesn't make repeat it twice

and gives her soon his "flying" chariot: *and Ares gave her the chariot by the gilt ornaments. She got into the chariot with the heart full of anguish; nearby to her got in Iris too, which took the commands and gave power to go, and it, conducted (lit.: without its will), raised up. They reached immediately the seat of the gods, the steep Olympus, and the fast Iris, by the feet of wind, stopped the chariot, loosened the supports (the security belts?) and she darted to the ambrosius food (stanzas 363-369). Still, and always, Homer uses the same words we had already saw in the description of the Hera chariot.*

BUT WHAT KIND of weapons were using these "gods" to defend some earthmen against some others? Also in this case Homer tells us something. In the stanza 594, always of the V canto, he says for instance that *Ares manhandled a prodigious weapon (put) above the shoulder.* I translate the *παλαμησι* Greek word with the term „mānhāndled“ because this meaning is in its root.

The *παλαμασμαι* verb means in fact "to perform", "to execute", while the *παλαμηδειος* adjective means "ingenious" and the *παλαμη* expression, literally "palm of the hand", shows a particular technical knowledge in executing something. In the rest of the sentence we find the *πελωριον* Greek word. *Πελωρ* means "prodigious thing", "prodigy", while *πελωριος* can mean "terrible", "dreadful", but also "of immeasurable size", "huge", "colossal". However we must exclude these three last meanings from our case, because Homer lets us know that Ares was placing the weapon *εν ωμα*, "on the shoulder", so it can't be "colossal" but "prodigious" or "dreadful" (a bazooka)?

Also the divine weapons about which Vyasa talks In The *Mahābhārata* are prodigious and

dreadful and he often describes the terrifying destroying effects of them.

With regard to this weapon, Homer gives us an explanation analogous to the ones that provides Vyasa, at the stanza 745, when the goddess Hera is going down from the Olympus to come to the Achaeans' aid, which is succumbing under the blows of Ares.

*He jumped on the flaming chariot and seized then the heavy, big, strongly weapon which he knocks down the heroes's formations, if with these the powerful father become indignant. Hera then quickly gave power to the chariot, and automatically creaked the doors of the sky, which the Horae were keeping, and to which is entrusted the Olympus and the big sky, when it's necessary to open or to make get down the dense cloud.*

It's treat then of an heavy weapon, big, strong, so that to use it must be leant on the shoulder; a weapon, then, able to knock down the heroes's formations, and here occur the missiles about which talks also the *Mahābhārata* which, when they were launched, was destroying in a single blow whole formations of soldiers. Its destroying effects are so heavy that can be only used when the powerful father become indignant. It's obviously not like that, since Ares uses it to his pleasure, but this expression is introduced by Homer to let the reader understand the exceptionality of the weapon. If it isn't a bazooka is sure something which looks like it very much.

#### WHO THE "GODS" OF THE ANTIQUITY WERE

IN THE *ILLIAD* gods and men live in a "normal" contiguity and familiarity, in the most literal sense of the term, since many of the heroes who populate the poem are children born from unions between an earthman (or an earthwoman) and a "goddess" (or a "god"). Such a familiarity

and daily cohabitation, side by side, in which the structure of the relationships is framed around the same behavioural characteristics and the same psychological relations, exists only in two other works arrived at us from the ancient world: the *Book of Enoch* and the *Mahâbhârata*. But in the *Book of Enoch* this swarming with relations, which in some case become a little crazy, belongs to an antediluvian humanity, while in the *Iliad* and the *Mahâbhârata* this world doesn't already exist any more, at least exists only in poetry and in some rare, isolated and mysterious contact between some lonely "divinity" and some king or priest.

THEREFORE, the planetary catastrophe of the deluge, seems to have drastically and definitively changed the relationships between the two community, that of the "gods" and that of the men. In that far, last lost world, the cohabitation between the two groups, as testified in the *Book of Enoch* and in the same Bible, had certainly become impossible and so, just starting from the traumatic event of a destruction almost total, a kind of divorce seems to have come into force, in which one of the two parts, still today, avoids carefully the other, also

continuing to pass the "foods" and being responsible, for the part of his competence, for the education of the children ( not always and only in a few cases, however...)

Surely something remained too and is absolutely alive, still at our days: maybe in our DNA tracks of the "far gods" still exist and, mixed with the human DNA, they transmit trough the generations, according to the laws of genetic transmission identified by the Bohemian biologist Gregor Mendel in eight hundred.

Surely the ancient "gods" still govern today, as thousands of years ago, the world in which we live. What God did in the Bible, He do today too.

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RIASSUNTO

Le invenzioni narrative contenute nel *Mahâbhârata* si ritrovano nelle più esclusive culture delle più antiche civiltà Mediterranee, come Grecia ed Egitto. La presenza degli Indo-Ariani in Medio-Oriente, a partire dalla metà del III millennio, è attestata dalle fonti archeologiche ed è ben documentata persino nelle *Lettere di Amarna*. Gli Indo-Ariani Hurriti sostennero, con un'alleanza politico-militare, l'espansione degli Amorriti che, sotto la guida del loro re Hammurabi, conquistarono anche culturalmente il Vicino Oriente, e non solo. La cultura Indo-Aria, oltre ad essere stata presente a lungo tra le classi nobili ariane in tutto il Vicino Oriente, arrivò, attraverso le colonizzazioni Hyksos-Fenicie, anche in Grecia, dove si mescolò con altre tradizioni, Semitiche e Nord-Europee, contribuendo al costituirsi dei caratteri della nascita nazione greca.

Miti e racconti, provenienti dalle più diverse aree culturali, si intrecciano così tra loro in modi a volte inestricabili in tutta l'area del Mediterraneo centrale ed orientale. Il risultato è che sovente anche le tradizioni culturali più esclusive, come quelle impregnate di spirito nazionalista in Grecia o religioso in Medio-Oriente, hanno debiti con altre, pur lontane nel tempo e nello spazio, tradizioni culturali.

L'*Iliade* nasce per dare un'identità alla nazione greca e trae la sua fonte dal *Mahâbhârata*, il più grande poema epico allora noto, che i bardi Indo-Arii cantavano da secoli nelle corti Indo-Arie del Medio-Oriente. È vero che gli Achei prima ed i Dori dopo introdussero in Grecia memorie e racconti del Nord Europa, ma essi erano privi di una tradizione scritta e, come ha dimostrato lo studio comparato delle tradizioni orali centroeuropee, non potevano trasformarsi *sic et simpliciter* in poesia epica scritta.

Sono ben dimostrate le analogie tra i personaggi divini del *Mahâbhârata* e le mitologie Nord Europee, così come sono del tutto evidenti, e dimostrate nel presente saggio, le analogie tra gli espedienti narrativi del *Mahâbhârata* e quelli dell'*Iliade*.