

Chapter 1 : History: Fiction or Science? (Chronology 1) by A.T. Fomenko

History: Fiction Or Science? is a quite scholarly expose of the extreme limitations of our understanding of human history. So few physical records have survived hundreds, let alone thousands of years that it casts even the most conventional understanding of what really happened into doubt.

See Article History Alternative Titles: SF, sci-fi, speculative fiction Science fiction, abbreviation SF or sci-fi, a form of fiction that deals principally with the impact of actual or imagined science upon society or individuals. These achievement awards are given to the top SF writers, editors, illustrators, films, and fanzines. Science fiction The world of science fiction Science fiction is a modern genre. Though writers in antiquity sometimes dealt with themes common to modern science fiction, their stories made no attempt at scientific and technological plausibility, the feature that distinguishes science fiction from earlier speculative writings and other contemporary speculative genres such as fantasy and horror. The genre formally emerged in the West, where the social transformations wrought by the Industrial Revolution first led writers and intellectuals to extrapolate the future impact of technology. This approach was central to the work of H. Wells , a founder of the genre and likely its greatest writer. Wells was an ardent student of the 19th-century British scientist T. This dark dystopian side can be seen especially in the work of T. The sense of dread was also cultivated by H. Lovecraft , who invented the famous Necronomicon, an imaginary book of knowledge so ferocious that any scientist who dares to read it succumbs to madness. On a more personal level, the works of Philip K. Dick often adapted for film present metaphysical conundrums about identity, humanity, and the nature of reality. When the genre began to gel in the early 20th century, it was generally disreputable, particularly in the United States , where it first catered to a juvenile audience. Following World War II , science fiction spread throughout the world from its epicentre in the United States , spurred on by ever more staggering scientific feats, from the development of nuclear energy and atomic bombs to the advent of space travel, human visits to the Moon, and the real possibility of cloning human life. By the 21st century, science fiction had become much more than a literary genre. Its avid followers and practitioners constituted a thriving worldwide subculture. Fans relished the seemingly endless variety of SF-related products and pastimes, including books , movies , television shows, computer games, magazines , paintings, comics , and, increasingly, collectible figurines, Web sites, DVDs, and toy weaponry. They frequently held well-attended, well-organized conventions, at which costumes were worn, handicrafts sold, and folk songs sung. The evolution of science fiction Antecedents Antecedents of science fiction can be found in the remote past. Among the earliest examples is the 2nd-century-ce Syrian-born Greek satirist Lucian , who in Trips to the Moon describes sailing to the Moon. Such flights of fancy, or fantastic tales, provided a popular format in which to satirize government, society, and religion while evading libel suits, censorship, and persecution. The clearest forerunner of the genre, however, was the 17th-century swashbuckler Cyrano de Bergerac , who wrote of a voyager to the Moon finding a utopian society of men free from war, disease, and hunger. See below Utopias and dystopias. The voyager eats fruit from the biblical tree of knowledge and joins lunar society as a philosopher—that is, until he is expelled from the Moon for blasphemy. In creating his diversion, Cyrano took it as his mission to make impossible things seem plausible. Although this and his other SF-like writings were published only posthumously and in various censored versions, Cyrano had a great influence on later satirists and social critics. Both Thomas Jefferson and George Washington owned copies. Page 1 of 8.

Chapter 2 : NEW CHRONOLOGY. racedaydvl.com, racedaydvl.com

The concept is most fully explained in History: Fiction or Science?, originally published in Russian. The New Chronology also contains a reconstruction, an alternative chronology, radically shorter than the standard historical timeline, because all ancient history is "folded" onto the Middle Ages.

The short novel features the archetypal "mad scientist" experimenting with advanced technology. It is also the first of the "mad scientist" subgenre. Although normally associated with the gothic horror genre, the novel introduces science fiction themes such as the use of technology for achievements beyond the scope of science at the time, and the alien as antagonist, furnishing a view of the human condition from an outside perspective. Aldiss argues that science fiction in general derives its conventions from the gothic novel. Another futuristic Shelley novel, *The Last Man*, is also often cited. In Alexander Veltman published *Predki Kalimerosa: Aleksandr Filippovich Makedonskii* The forebears of Kalimeros: Alexander, son of Philip of Macedon, which has been called the first original Russian science fiction novel and the first novel to use time travel. It shows in a first scene the body of a broken huge ship, the greatest product of the prideful and foolish mankind that called it Leviathan, wandering in a desert world where the winds blow and the anger of the wounded Nature is; humanity, finally reunited and pacified, has gone toward the stars in a starship, to look for and to bring liberty into the light. Other notable proto-science fiction authors and works of the early 19th century include: *Or a Tale of the Twenty-Second Century*, in which Cheops is revived by scientific means into a world in political crisis, where technology has advanced to gas-flame jewelry and houses that migrate on rails, etc. PSI-powers are given a logical and scientific explanation, achieved through biological evolution and technological progress, rather than something magical or supernatural. Verne and Wells [edit] Jules Verne H. Wells The European brand of science fiction proper began later in the 19th century with the scientific romances of Jules Verne and the science-oriented, socially critical novels of H. They were tremendous commercial successes and established that an author could make a career out of such whimsical material. In *The Time Machine*, for example, the technical details of the machine are glossed over quickly so that the Time Traveller can tell a story that criticizes the stratification of English society. The differences between Verne and Wells highlight a tension that would exist in science fiction throughout its history. The question of whether to present realistic technology or to focus on characters and ideas has been ever-present, as has the question of whether to tell an exciting story or make a didactic point. Late 19th-century expansion [edit] Leaving the opera in the year, hand-coloured lithograph by Albert Robida late 19th century Wells and Verne had quite a few rivals in early science fiction. Short stories and novelettes with themes of fantastic imagining appeared in journals throughout the late 19th century and many of these employed scientific ideas as the springboard to the imagination. *Erewhon* is a novel by Samuel Butler published in and dealing with the concept that machines could one day become sentient and supplant the human race. Although better known for *Sherlock Holmes*, Sir Arthur Conan Doyle also wrote early science fiction, particularly using the character of Professor Challenger. Wells and Verne both had an international readership and influenced writers in America, especially. Soon a home-grown American science fiction was thriving. European writers found more readers by selling to the American market and writing in an Americanised style. American proto-science fiction in the late 19th century [edit] In the last decades of the 19th century, works of science fiction for adults and children were numerous in America, though it was not yet given the name "science fiction. Edgar Allan Poe is often mentioned with Verne and Wells as the founders of science fiction. An satiric novel by philosopher George Tucker *A Voyage to the Moon* is sometimes cited as the first American science fiction novel. It has an account of the launch, the construction of the cabin, descriptions of strata and many more science-like aspects. In his novel *Kort verhaal van eene aanmerkelijke luchtreis en nieuwe planeetontdekking* Short account of a remarkable journey into the skies and discovery of a new planet *Bilderdijk* tells of a European somewhat stranded in an Arabic country where he boasts he is able to build a balloon that can lift people and let them fly through the air. The gasses used turn out to be far more powerful than expected and after a while he lands on a planet positioned between earth and moon. The writer uses the story to portray an

overview of scientific knowledge concerning the moon in all sorts of aspects the traveller to that place would encounter. Quite a few similarities can be found in the story Poe published some twenty years later. It tells the story of the student Orrin Lindsay who invents an alloy that prevents gravitational attraction, and in a spherical craft leaves earth and travel to the moon. The story contains algebra and scientific footnotes, which makes it an early example of hard science fiction. A mad scientist and villain called Black Bart makes an attempt to blackmail the world with a powder made of potassium, able to destroy the planet by turning its waters into fire. His stories included invisibility, faster than light travels, teleportation, time travel, cryogenics, mind transfer, mutants, cyborgs and mechanical brains. One of the most successful works of early American science fiction was the second-best selling novel in the U. Looking Backward extrapolates a future society based on observation of the current society. In , Will Harben published "Land of the Changing Sun," a dystopian fantasy set at the center of the earth. He also wrote a story about invisibility and a story about an irresistible energy weapon. These stories began to change the features of science fiction. Edward Everett Hale wrote The Brick Moon , a Verne-inspired novel notable as the first work to describe an artificial satellite. Written in much the same style as his other work, it employs pseudojournalistic realism to tell an adventure story with little basis in reality. Edgar Rice Burroughs " began writing science fiction for pulp magazines just before World War I, getting his first story Under the Moons of Mars published in He continued to publish adventure stories, many of them science fiction, throughout the rest of his life. The pulps published adventure stories of all kinds. Early 20th century[edit] This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. May Learn how and when to remove this template message The next great science fiction writers after H. Wells were Olaf Stapledon " , whose four major works Last and First Men , Odd John , Star Maker , and Sirius , introduced a myriad of ideas that writers have since adopted, and J. However, the Twenties and Thirties would see the genre represented in a new format. Robert Hugh Benson wrote one of the first modern dystopias, Lord of the World The Aerial Board of Control stories and his critique of the British military, The Army of a Dream , were not only very modern in style, but strongly influenced authors like John W. Campbell and Robert Anson Heinlein , the latter of whom wrote a novel, Starship Troopers , that contains all of the elements of The Army of a Dream, and whose Stranger in a Strange Land was a reimagining of The Jungle Book , with the human child raised by Martians instead of wolves. Heinlein, the central influence of all science fiction from the s forward, has also described himself as influenced by George Bernard Shaw , whose longest work Back to Methuselah was itself science fiction. Birth of the pulps[edit] See also: Pulp magazine The development of American science fiction as a self-conscious genre dates in part from , when Hugo Gernsback founded Amazing Stories magazine, which was devoted exclusively to science fiction stories. Though Gernsback encouraged stories featuring scientific realism to educate his readers about scientific principles, such stories shared the pages with exciting stories with little basis in reality. Much of what Gernsback published was referred to as "gadget fiction", [49] [50] about what happens when someone makes a technological invention. Published in this and other pulp magazines with great and growing success, such scientification stories were not viewed as serious literature but as sensationalism. Nevertheless, a magazine devoted entirely to science fiction was a great boost to the public awareness of the scientific speculation story. Amazing Stories competed with several other pulp magazines, including Weird Tales which primarily published fantasy stories , Astounding Stories , and Wonder Stories , throughout the s. It was in the Gernsback era that science fiction fandom arose through the medium of the " Letters to the Editor " columns of Amazing and its competitors. Metropolis was an extremely successful film and its art-deco inspired aesthetic became the guiding aesthetic of the science fiction pulps for some time. Modernist writing[edit] Writers attempted to respond to the new world in the post-World War I era. In the s and 30s writers entirely unconnected with science fiction were exploring new ways of telling a story and new ways of treating time, space and experience in the narrative form. The posthumously published works of Franz Kafka who died in and the works of modernist writers such as James Joyce , T. Eliot , Virginia Woolf and others featured stories in which time and individual identity could be expanded, contracted, looped and otherwise distorted. A strong theme in modernist writing was alienation , the making strange of familiar surroundings so that settings and behaviour

usually regarded as " normal " are seen as though they were the seemingly bizarre practices of an alien culture. The audience of modernist plays or the readership of modern novels is often led to question everything. At the same time, a tradition of more literary science fiction novels, treating with a dissonance between perceived Utopian conditions and the full expression of human desires, began to develop: For some time, the science fictional elements of these works were ignored by mainstream literary critics, though they owe a much greater debt to the science fiction genre than the modernists do. Aldous Huxley bridged the gap between the literary establishment and the world of science fiction with *Brave New World* , an ironic portrait of a stable and ostensibly happy society built by human mastery of genetic manipulation. In the late s, John W. Campbell became editor of *Astounding Science Fiction* , and a critical mass of new writers emerged in New York City in a group of science fiction fans many of whom soon became professional writers called the Futurians , which included Isaac Asimov , Damon Knight , Donald A. Heinlein , Arthur C. Clarke , and A. Gold and later Pohl as editor, and a new generation of writers began writing stories outside the Campbell mode. George Orwell wrote perhaps the most highly regarded of these literary dystopias, *Nineteen Eighty-Four* , in He envisions a technologically governed totalitarian regime that dominates society through total information control.

Chapter 3 : History: Fiction or Science? Chronology 1 - A. T. Fomenko - Google Books

*History: Fiction or Science? (Chronology, No. 1) [Anatoly Fomenko] on racedaydvl.com *FREE* shipping on qualifying offers. Recorded history is a finely-woven magic fabric of intricate lies about events predating the sixteenth century.*

Science Advisor Evo said: According to the author and his team of researchers, History as it has been taught in Europe ever since the Renaissance is fundamentally false, verified history beginning around AD the earliest. Jesus Christ was born in and crucified in , the First Crusade being an immediate reaction to his Crucifixion. The list goes on and on. Ancient history is, according to Fomenko, based on evidence quote-unquote "discovered" since the 15th century and arranged into a spurious standard timeline in the 18th century. In some cases, the evidence was discovered much more recently: Fomenko collates this evidence to argue that all those ancient chronicles are different versions of events which really happened roughly between AD and AD. The newest version is the Hindu Krishna myth which is set about 10, years before the present day. That book and Fromenko seem awfully suspicious. There seems a lot of other folk and evidence to dispute those dates. So Charlemagne is a myth? His dual role as Emperorâ€™Imperator Augustusâ€™and King of the Franks provides the historical link between the Imperial dignity and the Frankish kingdoms and later Germany. Today both France and Germany look to him as a founding figure of their respective countries. The Byzantine Empire is the term conventionally used to describe the Greek-speaking Roman Empire during the Middle Ages, centered at its capital in Constantinople. In certain specific contexts, usually referring to the time before the fall of the Western Roman Empire, it is also often referred to as the Eastern Roman Empire. There is no consensus on the starting date of the Byzantine period. Some place it during the reign of Diocletian due to the administrative reforms he introduced, dividing the empire into a pars Orientis and a pars Occidentis. Others place it yet further in , when the last western emperor, Romulus Augustus, was forced to abdicate, thus leaving to the emperor in the Greek East sole imperial authority. In any case, the changeover was gradual and by , when Constantine I inaugurated his new capital, the process of Hellenization and Christianization was well underway. When I was in Bulgaria, I was given a tour of the National Cathedral and in the basement they have Christian relics which supposedly go back to CE. I also toured several monestaries and castles along the imperial route between Rome and Constantinople Istanbul. The Byzantine influence is everywhere. How about Alexander the Great and his exploits. Alexander is also known in Zoroastrian Middle Persian works such as the Arda Wiraz as "the accursed Alexander" due to his conquest of the Persian Empire and the destruction of its capital Persepolis. In north-west India and modern-day Pakistan, he is known as Sikandar-e-Azam Alexander the Great and many male children are named Sikandar after him. Is there any background on this person?

Chapter 4 : History: Fiction or Science?- Chronology Vol. 4 " The Chronology Issue

5 volumes of books on the New Chronology HISTORY: FICTION OR SCIENCE? translated into English and published in the e-series. Books presented at racedaydvl.com They called the debate between traditional historians and readers, supporters of the New Chronology.

Bruce Franklin Anyone who wants to comprehend human affairs in the 19th and 20th centuries needs some knowledge and understanding of science fiction. But what is science fiction, anyhow? On one side lies fantasy, the realm of the impossible. On the other side lie all the forms of fiction that purport to represent the actual, whether past or present. Its territory ranges from the present Earth we know out to the limits of the possible universes that the human imagination can project, whether in the past, present, future, or alternative time-space continuums. Therefore science fiction is the only literature capable of exploring the macrohistory of our species, and of placing our history, and even our daily lives, in a cosmic context. Science fiction must be defined further, as an historical happening. Though science fiction has antecedents that stretch back at least two thousand years, science fiction as a body of literature--and movies, graphic art, comic books, radio shows, futuristic exhibits, TV serials, video game machines, computer games, virtual reality, and so forth--is a new phenomenon. It is an expression of only modern technological, scientific, industrial society, appearing when preindustrial societies are transformed by an industrial revolution. Indeed, industrial society creates not just the consciousness characteristic of science fiction but also the very means of physically propagating science fiction in its various cultural forms, even before it was beamed as images on movie and video screens. For science fiction, like other forms of literature typical of industrial society, is propagated in mass-produced magazines and books, which require advanced manufacturing and distribution as well as a large literate audience. All this is very recent. A Vocabulary of Culture and Society. But this epoch of rapid technological changes, dating from the Industrial Revolution in Europe, is a mere microinstant of cosmic time. The Earth is approximately four and a half billion years old. The ice ages ended about 10,000 years ago. Thus the age of the Earth is 450 times the period since the last ice age. In comparison, the time since the last ice age would be represented by 1. The period of modern science, technology, and science fiction, which began with the Industrial Revolution just over 200 years ago, would then be equivalent on our spatial scale to a pen scratch of time, the rate of technological change has been exponential. Modern consciousness therefore is radically different from that of the peoples who inhabited the planet before the emergence of science fiction. So my key definition is this: Science fiction is the major non-realistic mode of imaginative creation of our epoch. It is the principal cultural way we locate ourselves imaginatively in time and space. The epics of early Greek civilization, for example, feature superhuman beings such as the residents of Mount Olympus and include a marvelous voyage to far distant worlds way out in the Mediterranean inhabited by one-eyed giants, a six-headed monster, a creature that swallows passing ships, and a woman who chemically transforms people into animals. The first fictions about travel beyond the Earth were satires of such epic voyages by the Syrian writer Lucian of Samosata in the 2nd century A. The hero of his *Icaro-Menippus* sprouts wings and flies to the Moon; in *The True History*, the author and a shipload of companions are wafted to the Moon, where men have artificial phalluses ivory for the rich, wood for the poor, and the travelers observe an interplanetary battle fought to determine whether the empire of the Moon or of the Sun gets to colonize Venus. They are intended to be read as fantasy--imaginings of the impossible--just like similar works for the following fourteen hundred years. Meanwhile, however, other events were taking place, events that would profoundly transform the world and the European concept of space. The magnetic compass and advances in shipbuilding made possible the voyages of so-called "discovery" in the late 15th century, leading to a "New World"--that is, new to Europeans. With the development of the telescope in the early 17th century, the concept of "plurality of worlds" began to be taken seriously. Marvelous voyages to the Moon, planets, and stars became commonplace. Johannus Kepler, who developed the basic laws of planetary motion, uses them in *Somnium* to imagine living on the Moon. As the European concept of space was being reshaped, the European concept of change, and of historical time itself, was also being transformed. These ominous conditions induce More to

coin a pun and imagine a place with a mighty host of offspring in science fiction: Utopia, the good place eutopia which is noplacé outopia. Francis Bacon, the so-called father of modern science, used fiction to show the wonders that could be achieved using his inductive method of scientific experimentation. In his *New Atlantis* posthumous he describes the discovery of a utopian society based on experimental science, including the development of "New Artificiall Metals," vivisection, genetic manipulation, telescopes, microscopes, telephones, factories, aerial flight, and submarines. Fully developed fictions set in the future would not appear until well into the 18th century. During the 18th century, some authors took a bleak view of the ever-accelerating technological and social change. But science was not to be halted by warnings and ridicule. The following year Benjamin Franklin reported to the Royal Society his experimental control of electricity. Within a few decades, quantitative change would become qualitative; in other words, there would be a true Industrial Revolution. By the end of the 18th century and the opening of the 19th, industrial capitalism was beginning its conquest of the world. Modern science was providing the technological means to develop large factories, rapid large-scale transportation, and new energy sources. The drive to find huge quantities of coal to power the steam engines of industrial capitalism led to a reconception of time as profound as the Copernican reconception of space. Coal is, after all, fossils from remote geological ages. Only on such a scale was it possible first to comprehend the time necessary for geological evolution and then to conceive of biological evolution. Under industrial capitalism, vast numbers of people were soon spending their lives working for a handful of capitalists who owned everything the people produced, including the factories, coal mines, railroads, and ships. Not only were the workers thus alienated from the means of production and their own products, but they also found themselves increasingly alienated from nature, from each other, and from their own essence as creative beings. Human creativity now appeared in the form of monstrous alien forces exerting ever-growing power over the people who had created them. From this matrix emerged what Brian Aldiss has so aptly labeled "the first great myth of the industrial age" in the form of a novel that many now accept as the progenitor of modern science fiction: *Frankenstein*. Then, less than a decade after *Frankenstein*, Shelley created one of the first science fiction visions of the end of the world; the title character of her *The Last Man* wanders alone over a dead planet, sampling the useless achievements of all human society. Mary Shelley set this scene in the year 1818. The 19th century was the first in which life was continually being metamorphosed by technological change. The century began with the first experimental locomotive in 1825, advanced through the airship in 1852, and ended with the first experimental airplane in the late 19th century. In that century came the first practical steamboat, the screw propeller, the bicycle, and the automobile. Agriculture was being revolutionized by the invention of the harvester, the disc cultivator, the reaper, and the mowing machine. The electric battery appeared in the opening year of the century; the electromagnet, the cathode ray tube, and the magnetic tape recorder mark the successive quarters. The history of capitalism can be traced in the inventions of the adding machine, the calculating machine, the punch time clock, the cash register, the stock ticker, and punch-card accounting. Basic commodities such as industrial steel, vulcanized rubber, and portland cement were all 19th-century innovations. There appeared those special hallmarks of modern times: The means of communication and artistic creation changed with the introduction of photography, the phonograph, the fountain pen and the ballpoint pen, the typewriter, the telegraph, the telephone, radio, and the movie machine. Before the end of the century appeared several brief science fiction movies. America proved especially hospitable to science fiction, even before it acquired a name. How then did science fiction get its bad name as "subliterary"? With the triumph of industrial capitalism in the Civil War, there emerged a newly literate mass audience of boys and young men intrigued by the opportunities of fame and fortune in science and technology. Only when it became an influential form of mass entertainment did science fiction come to be disdained as vulgar and puerile.

Jesus Christ was born in AD and crucified in AD. Unbelievable? Not since the release of the first volume in seven of "History: Fiction or Science?".

Jean Hardouin then suggested that many ancient historical documents were much younger than commonly believed to be. The executors of his estate were unable to find such a document among his posthumous papers. Especially the history of their birth and of their early years is furnished with phantastic traits; the amazing similarity, nay literal identity, of those tales, even if they refer to different, completely independent peoples, sometimes geographically far removed from one another, is well known and has struck many an investigator. In , together with a few colleagues from the mathematics department of Moscow State University , he published several articles on "new mathematical methods in history" in peer-reviewed journals. By the early s, Fomenko shifted his focus from trying to convince the scientific community via peer-reviewed publications to publishing books. Beam writes that Fomenko and his colleagues were discovered by the Soviet scientific press in the early s, leading to "a brief period of renown"; a contemporary review from the Soviet journal Questions of History complained, "Their constructions have nothing in common with Marxist historical science. Please improve this by adding secondary or tertiary sources. The various peoples identified in ancient and medieval history, from the Scythians , Huns , Goths and Bulgars , through the Polyane , Duleby , Drevliane , Pechenegs , to in more recent times, the Cossacks , Ukrainians , and Belarusians , are nothing but elements of the single Russian Horde. For the New Chronologists, peoples such as the Ukrainians, Belarusians, Mongols , and others who assert their national independence from Russia, are suffering from a historical delusion. Fomenko explains the seemingly vast differences in the biographies of these figures as resulting from difference in languages, points of view and time-frame of the authors of said accounts and biographies. Fomenko claims the Hagia Sophia is actually the biblical Temple of Solomon. He identifies Solomon as sultan Suleiman the Magnificent " On the other hand, according to Fomenko the word "Rome" is a placeholder and can signify any one of several different cities and kingdoms. The second and most famous "New Rome" is Constantinople. The third "Rome" is constituted by three different cities: Constantinople again , Rome in Italy, and Moscow. Where appropriate, incorporate items into the main body of the article. May In volumes 1, 2, 3 and 4 of History: Historians and translators often "assign" different dates and locations to different accounts of the same historical events, creating multiple "phantom copies" of these events. These "phantom copies" are often misdated by centuries or even millennia and end up incorporated into conventional chronology. This chronology was largely manufactured by Joseph Justus Scaliger in Opus Novum de emendatione temporum and Thesaurum temporum , and represents a vast array of dates produced without any justification whatsoever, containing the repeating sequences of dates with shifts equal to multiples of the major cabbalistic numbers and One might wonder why we should want to revise the chronology of ancient history today and base our revision on new empirical-statistical methods. The vocabulary of Egyptian astronomical symbols once applied to horoscopes from temples allows for extraction of unique dates of eclipses. Astronomical data therein contained is sufficient for unique dating. There are symbols allowing for astronomical interpretation and the symbols do not change from one temple horoscope to another. The horoscopes from temples contain data about eclipses visible in Egypt allowing their exact pinpointing on the time axis. As we have already noted, the inability of the latter day commentators to comprehend the astronomical symbolism of the Apocalypse is directly resulting from the loss of knowledge about the correct chronology and the distortions introduced by historians of the XVI-XVIII century. Another possibility is that there was an unspoken general taboo on what concerned a subject quite as dangerous, which resulted in the misdating of the Apocalypse. One way or another, the understanding of the astronomical descriptions that the Apocalypse contains got lost at some point. The Apocalypse had lost its distinctive astronomical hue in the eyes of the readers. Astronomical data therein contained is not sufficient for unique dating. Either there not enough symbols allowing for astronomical interpretation or the symbols change from one clay tablet to another. Chinese tables of comets, even if true, cannot be used for dating. Chinese eclipse observations can neither confirm nor refute any

chronology of China at all, be it veracious or erroneous. His basic assumption is that a text which describes a sequence of events will devote more space to more important events for example, a period of war or an unrest will have much more space devoted to than a period of peaceful, non-eventful years, and that this irregularity will remain visible in other descriptions of the period. For each analysed text, a function is devised which maps each year mentioned in the text with the number of pages lines, letters devoted in the text to its description which could be zero. The function of the two texts are then compared. Sergeev, calculating that the two have high correlation, and thus that they describe the same period of history, which is undisputed. First, he creates a database of rulers, containing relevant information on each of them. Then, he creates "survey codes" for each pair of the rulers, which contain a number which describes degree of the match of each considered property of two rulers. For example, one of the properties is the way of death: An important property is the length of the rule. He also claims that the regnal history from the 17th to 20th centuries never shows correlation of "dynastic flows" with each other, therefore Fomenko insists history was multiplied and outstretched into imaginary antiquity to justify this or other "royal" pretensions. Fomenko uses for the demonstration of correlation between the reigns exclusively the data from the Chronological Tables of J. Astronomical evidence[edit] Fomenko examines astronomical events described in ancient texts and claims that the chronology is actually medieval. He says the mysterious drop in the value of the lunar acceleration parameter D "a linear combination of the [angular] accelerations of the Earth and Moon" [31] between the years AD 1000, which the American astronomer Robert Newton had explained in terms of "non-gravitational" i. He connects it with total eclipse of AD 1000. Moreover he holds in strong doubt the veracity of ancient Chinese astronomical data. He argues that the star catalog in the Almagest, ascribed to the Hellenistic astronomer Claudius Ptolemy, was compiled in the 15th to 16th centuries AD. With this objective in sight he develops new methods of dating old stellar catalogues and claims that the Almagest is based on data collected between AD 1000 and 1500, whereby the telluric obliquity[clarification needed] is well taken into account. Moreover, in his History: Fiction or Science series finale, he makes computer-aided dating of all 37 Egyptian horoscopes that contain sufficient astronomical data, and claims they all fit into 11th to 19th century timeframe. In his final analysis of an eclipse triad described by the ancient Greek Thucydides in History of the Peloponnesian War, Fomenko dates the eclipses to AD 1000, and 1000. Because of the layered structure of the manuscript, he claims that Thucydides actually lived in medieval times and in describing the Peloponnesian War between the Spartans and Athenians he was actually describing the conflict between the medieval Navarrans and Catalans in Spain from AD 1000 to 1500. Fomenko claims that the abundance of dated astronomical records in cuneiform texts from Mesopotamia is of little use for dating of events, as the astronomical phenomena they describe recur cyclically every 30-40 years. Rejection of common dating methods[edit] On archaeological dating methods, Fomenko claims: Archaeological, dendrochronological, paleographical and carbon methods of dating of ancient sources and artifacts are both non-exact and contradictory, therefore there is not a single piece of firm written evidence or artifact that could be reliably and independently dated earlier than the XI century AD. Anatoly Fomenko, History: Fomenko specifically points to a break of dendrochronological scales around AD 1000. He also alleges undue cooperation between physicists and archaeologists in obtaining the dates, since most radiocarbon dating labs only accept samples with an age estimate suggested by historians or archaeologists. Fomenko also claims that carbon dating over the range of AD 1 to 1000 is inaccurate because it has too many sources of error that are either guessed at or completely ignored, and that calibration is done with a statistically meaningless number of samples. Fomenko rejects numismatic dating as circular, being based on the traditional chronology, and points to cases of similar coins being minted in distant periods, unexplained long periods with no coins minted and cases of mismatch of numismatic dating with historical accounts. Kasparov also felt it illogical that the Romans and the Greeks living under the banner of Byzantium could fail to use the mounds of scientific knowledge left them by Ancient Greece and Rome, especially when it was of urgent military use. However, Kasparov does not support the reconstruction part of the New Chronology. Billington describes Fomenko as ascribing the belief in past hostility between Russia and the Mongols to the influence of Western historians. It is surprising, to say the least, that a well-known Dutch publisher could produce an expensive book of such doubtful intellectual value, of which the only good word that can be said is that it contains an

enormous amount of factual historical material, untidily ordered, true; badly written, yes; mixed-up with conjectural nonsense, sure; but still, much useful stuff. For the rest of the book is absolutely worthless. It reminds one of the early Soviet attempts to produce tendentious science Lysenko! However, independent dendrochronological sequences beginning with living trees from various parts of North America [52] [53] and Europe [54] [55] extend back 12, years into the past. Furthermore, the mutual consistency of these independent dendrochronological sequences has been confirmed by comparing their radiocarbon and dendrochronological ages. They maintain that differences in language, style, and scope, as well as the frequently differing views and focuses of historians, which are manifested in a different notion of "important events", make quantifying historical writings a dubious proposition at best. For example, on the one hand Fomenko asserts that the vast majority of ancient sources are either irreparably distorted duplicate accounts of the same events or later forgeries. In his identification of Jesus with Pope Gregory VII [61] he ignores the otherwise vast dissimilarities between their reported lives and focuses on the similarity of their appointment to religious office by baptism. The evangelical Jesus is traditionally believed to have lived for 33 years, and he was an adult at the time of his encounter with John the Baptist. For his dating of the Almagest star catalog, Fomenko arbitrarily selected eight stars from the more than stars in the catalog, one of which Arcturus has a large systematic error. Among these texts is a series of Babylonian astronomical diaries , which records precise astronomical observations of the Moon and planets, often dated in terms of the reigns of known historical figures extending back to the 6th century BCE. The dates obtained agree with the accepted chronology. Stephenson has demonstrated through a systematic study of a large number of Babylonian , Ancient and Medieval European, and Chinese records of eclipse observations that they can be dated consistently with conventional chronology at least as far back as BCE. The consequences of this conspiracy theory are twofold. Documents that conflict with New Chronology are said to have been edited or fabricated by conspirators; the Vatican, the Holy Roman Empire and pro-German Romanov dynasty. Further, the theory is Russocentric diminishing achievements of other cultures and claiming major civilization accomplishments as Russian and by proposing a giant "Russian Horde" empire and eliminating historical time before its existence. Many Internet forums have appeared which aim to supplement his work with additional amateur research.

Chapter 6 : History: Fiction Or Science? - Anatoly T. Fomenko - Google Books

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