

L' ENIGMA DI BAALBEK E I GRANDI ANTICHI

Discussione:

Autore Discussione: Barionu

Oggetto: L' ENIGMA DI BAALBEK E I GRANDI ANTICHI

Inserito il: 08/02/2008 15:05:49

Messaggio:

.... nel titolo un " piccolo " omaggio a Lovecraft.

Per GRANDI ANTICHI intendo tutte quelle " grandi Opere " del passato che vengono definite " impossibili " o " problematiche ".

Piramidi di Giza a parte, visto che ampiamente ne stiamo già parlando,

analizzeremo , in uno studio destinato a durare ANNI, opere come " I Colossi di Memnon " in Egitto, i grandi obelischi egizi e i " traslochi romani " degli stessi,

e tante altre opere, con l'aiuto preciso di studi nel settore della Fisica e della Petrologia.

LA PIATTAFORMA DI BAALBEK. OPERA ROMANA O RETAGGIO DI " ATLANTIDE " ?

Antefatto.

Nel Topic Atlantide qui a fianco, alle pagine 4, 5, 6, 7 ,8

abbiamo cominciato, come gruppo Barionu ,

a dialogare con gli utenti del forum,

ma era apparso subito un problema:

è da Settembre che , con gli amici del gruppo stiamo realizzando i preparativi per un ' incursione a Baalbek in grande stile,

con georadar ultimo grido e altri giocattoli, in una frittata di pubblico /privato che ha creato solo ostacoli,

non ultimo, una (strana) nota del Ministero dell ' Interno che " sconsigliava " missioni a lungo termine in quella zona.

Il fatto è che la documentazione su Baalbek è scarsa e datata, :

è nostra intenzione andare a fondo con misurazioni , foto e scavi non solo sul famigerato " Tripietrone ",

ma anche sulle annotazioni che negli ultimi 100 anni sono andate accumulandosi,

da parte di archeologi come Ebers , Guthe , Wiegand e Parrot,

sul fatto che sotto il " Trilithon " i 6 pietroni a vista che si vedono fossero in origine un unico blocco,

e che DECINE DI PEZZI SIMILI, SONO PRESENTI NELLE FONDAMENTA

e nei " misteriosi labirinti " sotterranei.

Si tratta di bestiole da 1000/2000 tonnellate cadauna.

Intanto, per iniziare, qualche foto.

zio ot

SEGUE

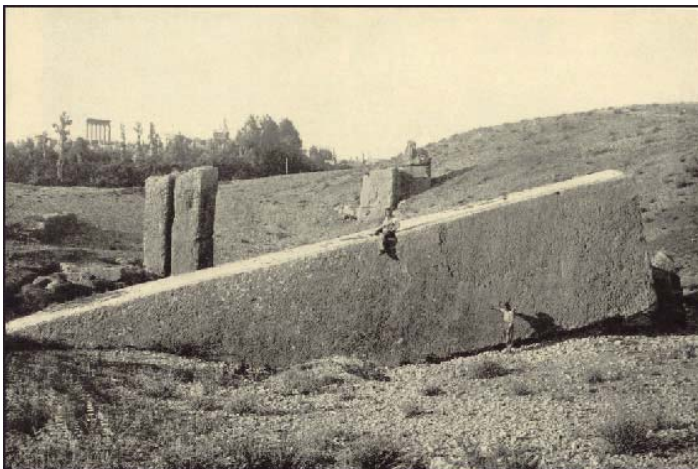
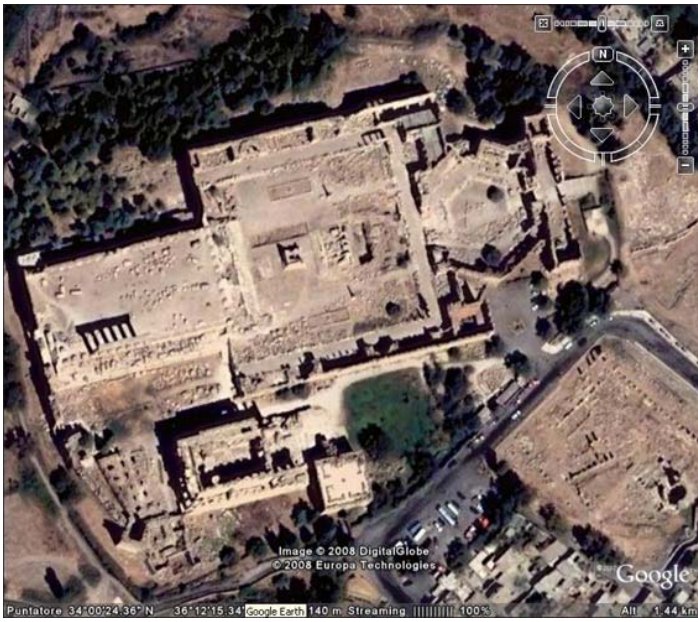
Risposte:

Autore Risposta: Barionu

Inserita il: 08/02/2008 15:52:29

Messaggio:

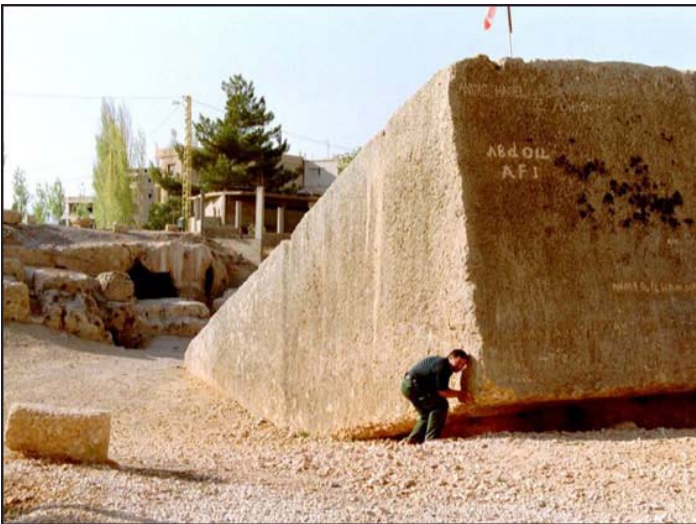


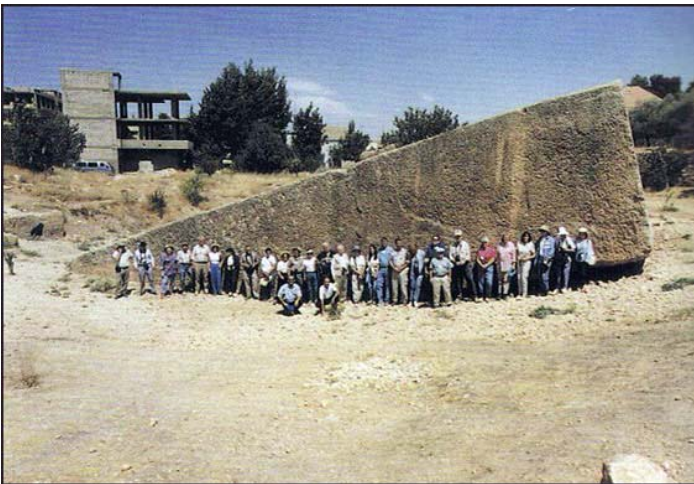


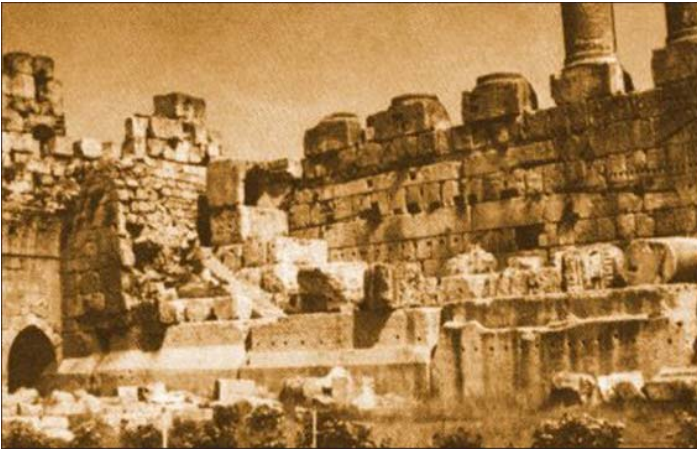


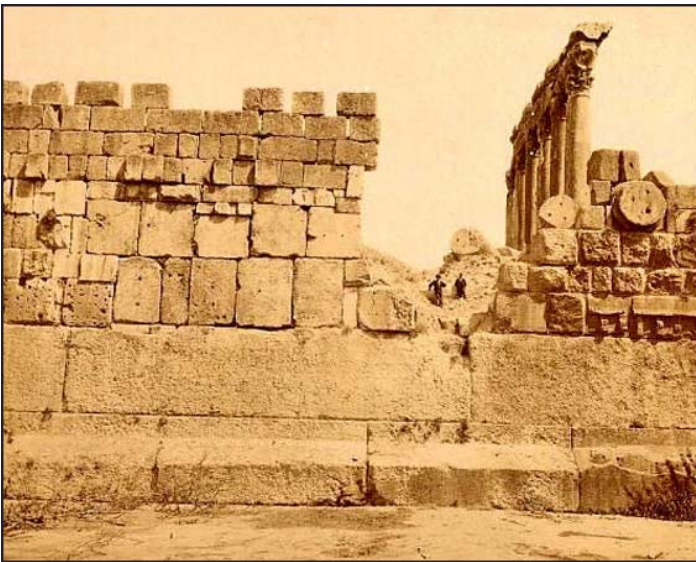
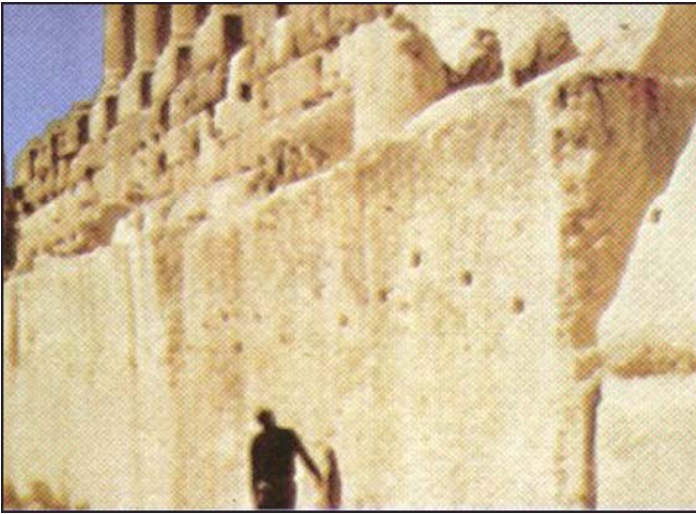
Il gigantesco monolito abbandonato nelle cave di Baalbek: è lungo 21 metri con sezione quadra di oltre 4 metri di lato. "Giornale dei Misteri", anno XIX, Agosto 1989, n° 214.

























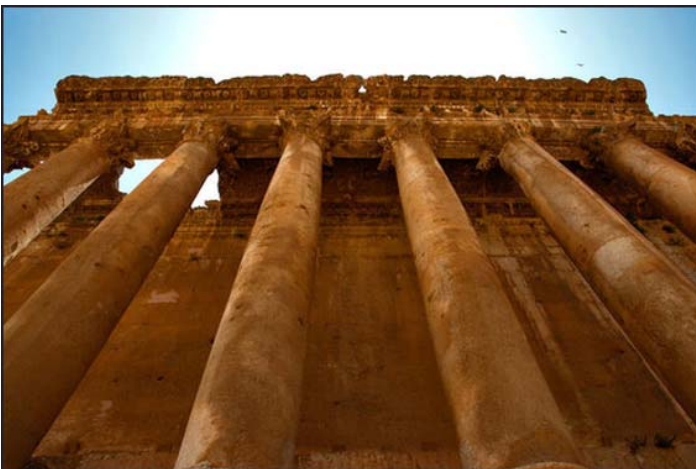


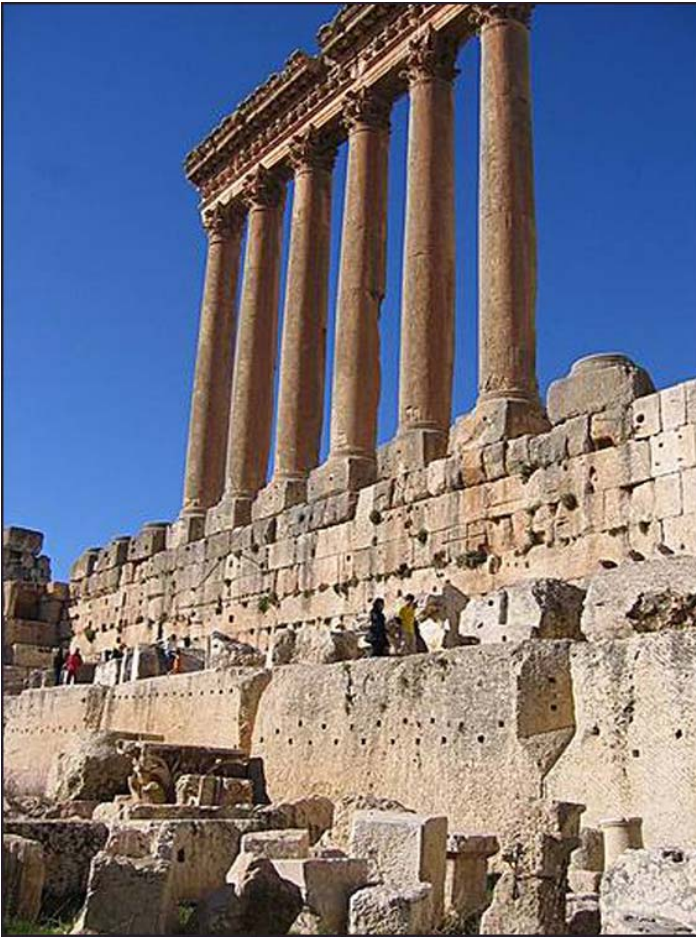














segue >>>

Autore Risposta: rytzo
Inserita il: 08/02/2008 16:02:10
Messaggio:

grande iniziativa. posso fare una richiesta, se andate? da babbo geometra ho ereditato una passione per le misure precise e non supposte. potreste fare una cosa che si fa difficoltà a

trovare in rete, ovvero prendere più misure possibili precise documentando tutto con foto nelle quali ci sia un riferimento per il confronto preciso, magari la persona tizio con in mano un'asta alta 2 metri che si mette di fianco al masso o alla colonna, facendo intuire le proporzioni senza avere dubbi portati da scherzi di prospettiva?
so che è una strana richiesta, ma in giro per la rete manca proprio una cosa del genere e quindi si possono trovare le più disparate informazioni...

Autore Risposta: Barionu
Inserita il: 08/02/2008 16:04:26
Messaggio:

>>> ... stavo dicendo,

e chiedo Mauro, TTE, E DigDug
di inserire quanti più link possibile su Baalbek,

in particolare mi sembra di aver visto in rete
uno studio di un Fisico Francese sul " possibile trasporto "

del Trilithon.

Con calma.

zio ot

Autore Risposta: thethirdeye
Inserita il: 08/02/2008 16:06:11
Messaggio:

Messaggio di Barionu

Si tratta di bestiole da 1000/2000 tonnellate cadauna.

Gran bel lavoro, caro Barionu 🤓

Vedo che le cose le prendi di petto..... bravo.

Autore Risposta: DigDug
Inserita il: 08/02/2008 18:31:25
Messaggio:

Qui c'e' da divertirsi mi metto al lavoro, grande Barionu!

Autore Risposta: cybermanolo
Inserita il: 08/02/2008 19:01:37

Messaggio:

Messaggio di Barionu

.... nel titolo un " piccolo " omaggio a Lovecraft.

Per GRANDI ANTICHI intendo tutte quelle " grandi Opere " del passato che vengono definite " impossibili " o " problematiche ".

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Intanto, per iniziare, qualche foto.

zio ot

SEGUE



Grazie Baroniù 🤔

Autore Risposta: DigDug

Inserita il: 08/02/2008 19:14:52

Messaggio:

Per ora iniziamo con questi.....

Non credo siano molto approfonditi intanto iniziamo a capire.

In Italiano

<http://www.heraedizioni.com/hera/ar...baalbek.html>
<http://www.edicolaweb.net/edic070a.htm>
<http://www.angelsofmars.it/civilta'.../baalbek.htm>
http://www.usac.it/articoli/soave_h...iopolis1.htm
<http://www.nonsiamosoli.com/index.php?pid=224>

Libri online sull'argomento:

<http://books.google.com/books?id=qi...aHe4#PPP5,M1>

In altre lingue:

http://www.sacredsites.com/middle_e.../baalbek.htm
<http://www.geocities.com/baalbek72/>
http://www.bibliotecapleyades.net/e...aalbek_1.htm
<http://www.pheniciens.com/cites/baalbek.htm>
<http://www.vejprty.com/baalbek.htm>

Autore Risposta: mauro

Inserita il: 08/02/2008 21:34:43

Messaggio:

cari amici, per ora aggiungo solo

<http://it.wikipedia.org/wiki/Baalbek> italiano

<http://en.wikipedia.org/wiki/Baalbek> inglese

per una visione generale

e

<http://www.eridu.co.uk/Author/Myste...aalbek2.html>

di A. ALFORD

<http://www.andrewcollins.com/page/a.../baalbek.htm>

ciao

mauro

Autore Risposta: mauro

Inserita il: 08/02/2008 22:04:15

Messaggio:

questo

http://www.world-mysteries.com/mpl_5b4.htm

da cui

<http://www.theforgottentechnology.com/>

http://www.world-mysteries.com/gw_gpipes.htm

e

<http://www.hibla.com/hibla/index.htm>

ciao

mauro

Autore Risposta: tommaso

Inserita il: 08/02/2008 22:24:31

Messaggio:

Messaggio di Barionu

.... nel titolo un " piccolo " omaggio a Lovecraft.

Eh già...Lovecraft.Grandissimo scrittore,visionario,scriveva di esseri provenienti da altri mondi,alieni nel senso più estremo della parola.Forme di vita provenienti da altre dimensioni,con forme e psicologie totalmente differenti dalle nostre:Un grande genio della letteratura fantastica,non c'è che dire.Omaggio doveroso,bravo Baroni...

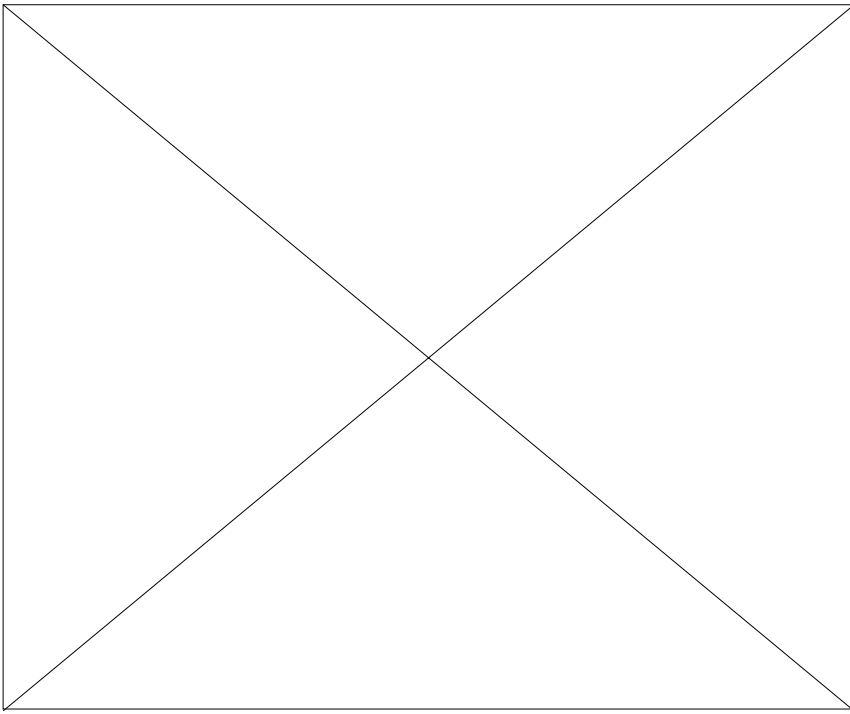
Autore Risposta: DigDug

Inserita il: 08/02/2008 22:29:45

Messaggio:

Alcuni video interessanti







Autore Risposta: tommaso
Inserita il: 08/02/2008 23:12:43
Messaggio:

Caspita Dig Dug meriti uno stipendio per la mole di materiale che posti.grande,comunque😄

Autore Risposta: DigDug
Inserita il: 09/02/2008 12:10:24
Messaggio:

E faro di piu' da quando Barionu ha iniziato questa discussione mi sono attivato in libreria per trovare piu' testi che trattano l'argomento seguendo gli autori suggeritomi nel post di apertura.

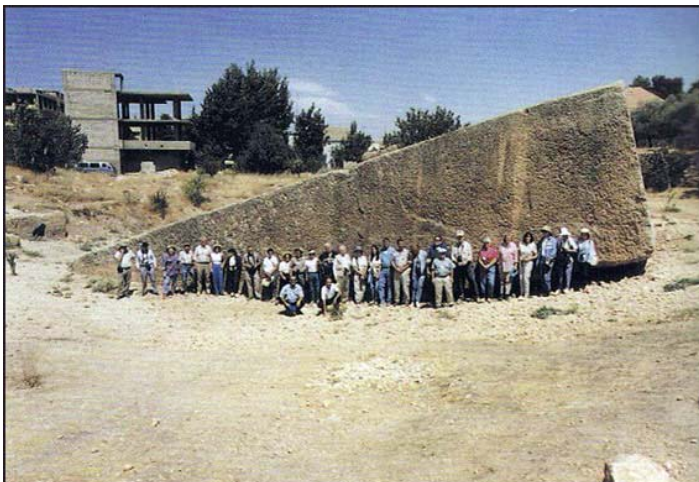
Autore Risposta: thethirdeye
Inserita il: 09/02/2008 13:56:37
Messaggio:

DigDug ha scritto:

E faro di piu' da quando Barionu ha iniziato questa discussione mi sono attivato in libreria per trovare piu' testi che trattano l'argomento seguendo gli autori suggeritomi nel post di apertura.

Grande....😄

Io comunque comincierei da una domanda semplice e banale:
ma come cavolo si fa a spostare un monolite di simile portata?😄



Autore Risposta: DigDug
Inserita il: 09/02/2008 14:18:39
Messaggio:

thethirdeye ha scritto:

DigDug ha scritto:

E farò di più' da quando Barionu ha iniziato questa discussione mi sono attivato in libreria per trovare più' testi che trattano l'argomento seguendo gli autori suggeritomi nel post di apertura.

Grande.... 🤔

Io comunque comincierei da una domanda semplice e banale:
ma come cavolo si fa a spostare un monolite di simile portata? 🤔

La domanda non è banale anzi credo sia più' complessa di quello che crediamo! Sto preparando qualcosa sull'argomento ma ci andrà qualche giorno.

Autore Risposta: mauro
Inserita il: 09/02/2008 16:33:07
Messaggio:

caro TTE,
andando a vedere quali erano le possibilità dell'epoca:
<http://www.cisapalladio.org/annali/...Martines.pdf>
ciao
mauro

Autore Risposta: Barionu
Inserita il: 09/02/2008 17:28:57

Messaggio:

mauro ha scritto:

caro TTE,
andando a vedere quali erano le possibilità dell'epoca:
<http://www.cisapalladio.org/annali/...Martines.pdf>
ciao
mauro

Caro Mauro, magnifico link !

Cari amici, è un conforto sapere che questo lungo studio sarà fatto insieme a voi.

Ho voluto dare questo titolo al topic proprio perchè andremo ad analizzare tutte le opere " impossibili " dell'antichità,

questo con l'aiuto di supporti tecnici notevoli :
un " amico " del gruppo barionu è un Fisico

e da circa un anno stiamo procedendo anche con esperimenti da " laboratorio " su problemi

come il " coefficiente d'attrito " e la lavorazione delle pietre.

Alcuni post saranno un po' " mattone ",
(ma , mi sembra , siamo nei luoghi adatti).

Sarà mia cura , ogni 10 pagine , redigere un riassunto con indici tematici e segnalazioni di link " vettore "
(tipo quello splendido più sopra)

Ragazzi, buon lavoro,

E UN BRINDISI PER KASTA E TUTTI NOI.

lo zio otelma.

Autore Risposta: mauro

Inserita il: 09/02/2008 17:46:54

Messaggio:

e le opere attribuite ad Archimede,
http://www.cs.drexel.edu/~corres/b...des_Claw.jpg
e metto ciò che mi pare possa essere utile:
<http://www.catchpenny.org/movebig.html>
ciao
mauro

Autore Risposta: mauro

Inserita il: 09/02/2008 18:32:02

Messaggio:

cari amici , comunque la pietra più grossa fatta da uomini dovrebbe essere:

<http://www.egyptsites.co.uk/upper/a...obelisk.html>

senonchè

<http://www.science-frontiers.com/sf...sf131p02.htm>

ma..senza documentazione 😞

ciao

mauro

Autore Risposta: Nemorax

Inserita il: 09/02/2008 18:32:22

Messaggio:

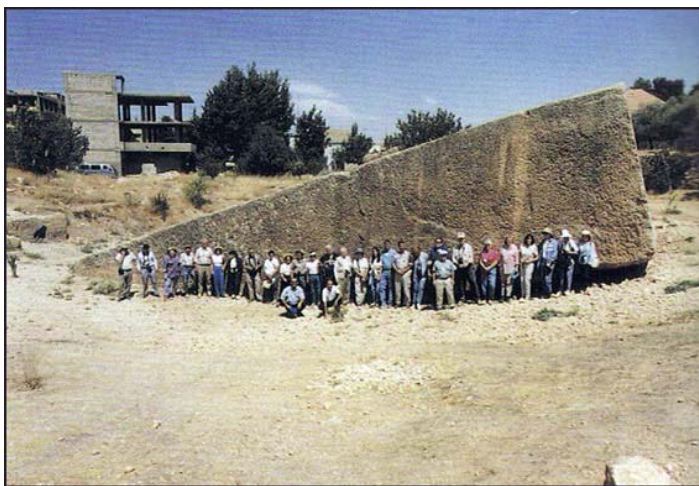
thethirdeye ha scritto:

DigDug ha scritto:

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Grande.... 😞

Io comunque comincierei da una domanda semplice e banale:
ma come cavolo si fa a spostare un monolite di simile portata? 😞



secondo me erano antichi muratori Bergamaschi

2 pezzi di lego e un cucchiaino di stucco e ti tirano su un palaghiaccio!

Autore Risposta: DigDug

Inserita il: 09/02/2008 21:09:04

Messaggio:

<http://www.varchive.org/ce/baalbek/baalbek.htm>

Autore Risposta: mauro

Inserita il: 09/02/2008 21:54:29

Messaggio:

caro Barionu, qui sono nominati alcuni autori che hai citato

<http://www.bibliotecapleyades.net/s...airway09.htm>

ciao

mauro

Autore Risposta: Barionu

Inserita il: 10/02/2008 10:49:17

Messaggio:

Allora, per iniziare la parte TECNICA,

è FONDAMENTALE leggere con attenzione quanto segue,:

il brano è tratto da " CUSTODE DELLA GENESI " di HANCOCK,

e riporta una teoria dell'archeologo francese Jean Kerisel

sul problema " COEFFICIENTE D'ATTRITO. "

.Jean Kerisel, insigne agrimensore in Francia e anche presidente dell'Associazione Francia-Egitto, ha realizzato un esauriente studio sul trasporto di grossi blocchi usando la forza umana e slitte di legno. Gentilmente Kerisel ha messo a nostra disposizione questo suo studio - La Grande Fyramide et ses Derniers Secrets - prima della pubblicazione. La base del suo calcolo è che la pressione sul suolo non può superare 1,5 t/mq per rampe fatte di terreno compatto (probabilmente coperte di lastre di pietra) con inclinazioni non superiori all'8%. Il coefficiente di attrito è stato calcolato al 15% utilizzando calce bagnata come lubrificante. Kerisel ha osservato che una pressione superiore a 1,5 tonnellate potrebbe sciogliere il lubrificante in modo tale che il coefficiente di frizione crescerebbe, rendendo il trasporto ancora più difficile. La velocità media è stata calcolata a 0,3 metri al secondo con 13 chilogrammi di forza di trazione prodotta da ciascun uomo. Perciò il trasporto di un blocco di 70 tonnellate richiederebbe (70.000x0,15x1/13) 807 uomini e si impiegherebbero circa 9 ore e 25 minuti per una rampa di un chilometro. Kerisel calcolò che se la trazione era superiore ai 13 kg per ciascun uomo anche per un breve periodo di tempo - il risultato poteva essere disastroso. Dunque, considerando almeno un buon metro di distanza tra ciascun uomo in piedi, 807 uomini schierati su 6 file avrebbero bisogno di uno spazio per la rampa lungo 134,5 metri e largo 6 metri. Il problema, ovviamente, è ancora più serio per blocchi di 200 tonnellate entro le limitate condizioni di lavoro della Sfinge e dei Templi della Valle - un'impresa quasi impossibile da immaginare con tecniche tanto primitive.

(alla data di oggi non mi risulta ancora pubblicato il libro di Kerisel su Cheope, ma ampi stralci di riferimento sono riportati in altri suoi libri. Ah, importante , Kerisel gareggia per gli " ortodossi ")

Sono anni che ne stiamo discutendo,(nel mio gruppo di studio e altrove,) e ci stiamo lavorando con esperimenti " pratici ".

Il fatto è che questo rilievo di Kerisel mette in serio dubbio TUTTE le " teorie " basate

su meccaniche pre e post Vitruviane.

La stessa teoria di Pincherle su Cheope ne esce in forte bilico.

Sotto con i link !

zio ot

Autore Risposta: mauro
Inserita il: 10/02/2008 15:13:00
Messaggio:

caro Barionu, dando per scontato lo studio di Kerisel, vedo che "forse" , non tiene conto di alcuni particolari, ossia dell'uso di animali , per il traino(elefanti compresi🐘)nonchè della costruzione di rudimentali macchinari atti ad aumentare la forza umana(in alcuni link già segnalati) nonchè di tecniche tipo:

http://www.cs.drexel.edu/~crrres/b...hip_demo.jpg

<http://www.centurionhh.com/feature/history.htm>

Resta comunque da mettere in questa documentazione, altro materiale, tipo il citato Vitruvio(De Architectura) e autori precedenti e successivi, di tecnihe presso i Romani.

ciao
mauro

Autore Risposta: anunnako
Inserita il: 10/02/2008 19:25:44
Messaggio:

e se nel trasporto fossero stati impiegati i mititci giganti?

Autore Risposta: DigDug
Inserita il: 10/02/2008 19:51:24
Messaggio:

Nel trailer del nuovo film americano "10.000 B.C." che tratta di una civiltà scomparsa diecimila anni fa si vedono enormi rampe poste al disotto di Piramidi e su queste pariglie di Mammouth che trainano enormi blocchi che servono per la costruzione del monumento.

Ipotesi molto azzardata ma chissà'.....

Autore Risposta: mauro
Inserita il: 10/02/2008 20:54:22
Messaggio:

caro annunako,

e se nel trasporto fossero stati impiegati i mititci giganti?

anche questa "ipotesi" è stata formulata, ma..occorrerebbe cercare prove corroboranti questa soluzione 🤔

ciao
mauro

Autore Risposta: Barionu
Inserita il: 11/02/2008 14:41:25
Messaggio:

mauro ha scritto:

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ciao
mauro

Allora amici, nel topic sulle Piramidi di Giza,

alias i " Grandi Antichi " per eccellenza, ho inserito appositamente un lungo stralcio che ho chiamato " Rapporto Goyon " ,

preso da suo celebre libro .

Visto che è considerato da tutti gli " ortodossi " come un capofila, è il primo , proprio lui , ad escludere l'uso di animali (almeno per Giza),

mentre il celebre rilievo che ritrae i buoi risale ad almeno mille anni dopo (nel mio prossimo post sarò più preciso).

Per Baalbek dovremo valutare,

la fase istruttoria è appena iniziata e sarà molto lunga.

Dal topic Piramidi:

il peso medio dei blocchi qui dicono che sia tra le 2 e le 4 tonnellate:
http://it.wikipedia.org/wiki/Piramide_di_Cheope

Qui leggo 2,5

<http://www.unmuseum.org/kpyramid.htm>

<http://guardians.net/egypt/gp1.htm>

<http://www.kingtutshop.com/freeinfo...Pyramids.htm>

http://daphne.palomar.edu/mhudelson...amid_WA.html

Qui dicono tra 2,5 e 3, e mi sembra sia un sito interessantissimo, che fornisce molti dettagli tecnici:

<http://www.cheops-pyramide.ch/khufu...numbers.html>

<http://www.cheops-pyramide.ch/khufu...ruction.html>

<http://www.cheops-pyramide.ch/khufu...steinschicht>

In altri siti si trovano dati molto diversi, addirittura si legge fino a 15-20 tonnellate. Ma credo che questi pesi più elevati si riferiscano ai soli blocchi della base:

"Some of the casing stones at the base are very large, weighing as much as 15 tons." (<http://guardians.net/egypt/gp1.htm>)

Uno schema di Petrie, con le misure (corrette da probabili errori di trascrizione):

<http://www.ronaldbirdsall.com/gizeh.../plate8.html>

<http://www.ronaldbirdsall.com/gizeh.../levels.html>

<http://www.ronaldbirdsall.com/gizeh/index.htm>

ROPPORTO GOYON – Parte due

L'ORGANIZZAZIONE DEL LAVORO

G) Non è attestata l'utilizzazione di animali per il traino delle tregge. Il bue, che compare talora attaccato ai traini funebri, non è mai rappresentato nelle figurazioni delle mastabe come animale da tiro. Sono noti appena due casi in cui appare rappresentato come tale nelle cave di Maasara durante il Me-dio Regno. Per quel che riguarda l'asino, il caratteristico e paziente asinello egiziano, non fu mai attaccato a traini e, particolare curioso, neppure cavalcato. Nelle raffigurazioni di scene campestri lo si vede utilizzato per il trasporto di fardelli e sui cantieri lo possiamo immaginare adibito al trasporto di carichi leggeri quali acqua e mattoni.

La treggia egiziana, abbastanza simile alle nostre slitte, era costituita essenzialmente da due assi di legno di lunghezza variabile fissati parallelamente mediante due traversine. Risultava particolarmente efficace qualora sia adoperata sopra una superficie non rigida, come appunto l'argilla. A questo scopo si usava inaffiarsi il terreno con acqua. Recenti esperienze hanno confermato la straordinaria efficienza della treggia in opportune condizioni di utilizzazione. Sopra una superficie piana il coefficiente di attrito risulta minimo, al contrario su un terreno in pendio il fattore peso agisce in senso inverso: occorre che il pendio sia il più lieve possibile (tav. 3).

Il Croon, valutando i tempi di costruzione della piramide di Meidum, ha calcolato il numero di uomini necessario per il trasporto di un blocco il cui peso sia di 1150 kg circa su una rampa di 20° (35%). Valutando la forza media di 15 kg per ciascun uomo e con un coefficiente di attrito di 0,25, deduce che erano necessari 44 uomini per effettuare comodamente lo spostamento del blocco.

Faccio di nuovo rilevare che si parla di 13/15 kg come portata utile.

Vi invito di nuovo ad imparare a memoria il " Rapporto Goyon "

zio ot

Autore Risposta: rytzo

Inserita il: 11/02/2008 14:54:45

Messaggio:

posso dare un consiglio? per il peso dei blocchi, consiglierei di prendere delle misure precise (magari quando andate lì) per calcolarne il volume e poi, in base al materiale di cui sono composti, farne un calcolo vostro con tabelle dei pesi specifici alla mano. purtroppo, tra le fonti, si leggono delle "castronerie" non indifferenti, con dimensioni tra loro incoerenti, con pietre del peso specifico pari a quello del mercurio...

Autore Risposta: Barionu

Inserita il: 11/02/2008 14:55:34

Messaggio:

..... il RAPPORTO GOYON lo trovate a pag 25/26 del topic " piramidi ",
qui vicino

zio ot

Autore Risposta: DigDug

Inserita il: 11/02/2008 15:04:08

Messaggio:

.

Autore Risposta: Barionu

Inserita il: 12/02/2008 14:16:44

Messaggio:

mauro ha scritto:

caro Barionu, dando per scontato lo studio di Kerisel, vedo che "forse" , non tiene conto di alcuni particolari, ossia dell'uso di animali , per il traino(elefanti compresi 😊)nonchè della costruzione di rudimentali macchinari atti ad aumentare la forza umana(in alcuni link già segnalati) nonchè di tecniche tipo:

http://www.cs.drexel.edu/~crrres/b...hip_demo.jpg

<http://www.centurionhh.com/feature/history.htm>

Resta comunque da mettere in questa documentazione, altro materiale, tipo il citato Vitruvio(De Architectura) e autori precedenti e successivi, di tecnihe presso i Romani.

ciao

mauro

Il celebre disegno che trovate all'inizio del secondo link proposto
da un indispensabile Mauro,

è la " Stele di Tura " , attribuita al Faraone Amosis della XVIII Dinastia (1580/1558 a. C.).

Si conosce solo questo disegno fatto dal Perring ne " I Templi di Giza "

nel volume 3.

La cosa più tragica è che alla fine del 1880 la stele è andata distrutta. Abbiamo solo la testimonianza del Perring.

Siamo 1000 anni dopo Giza, e tutti gli egittologi classici escludono l'uso di animali prima del 1580.

Naturalmente, niente è definitivo, : ritengo Goyon e gli altri, qui, attendibili, : ma

sono io il primo a dare del PAZZO a Goyon quando parla dei 2 minuti a blocco per 20 anni riguardo Cheope.

Proseguiamo.

zio ot

Autore Risposta: mauro
Inserita il: 13/02/2008 22:54:09
Messaggio:

caro Barionu, però sul fatto che sarebbe anche attualmente impossibile, in quel link parla dello spostamento di un faro in 23 giorni di cui anche:

http://www.world-mysteries.com/mpl_2_1.htm

in fondo,dove dice :

In 1999 it became necessary to move the 208-foot tall Cape Hatteras lighthouse to a location more than a half-mile away. The lighthouse weighs 4,830 tons and had to be moved in one piece in its upright position. How was this achieved?

The use of cranes was impractical, and the actual technique used was very similar to that ascribed to the ancient Egyptians. First, the lighthouse was undercut and shored using timber (see photo below). One hundred hydraulic jacks were installed on rollers to slide along steel track beams placed beneath the lighthouse. A road was made by compacting the natural sands, overlaid with crushed stone, and finished with steel mats. Five hydraulic push jacks slowly shoved the lighthouse along the track beams in five-foot increments. The track was lubricated with soap shavings to reduce friction. The move, from start to finish, took 23 days. 4830 TONNELLATE!!! 🤖

ciao
mauro

Autore Risposta: Barionu
Inserita il: 16/02/2008 14:10:56
Messaggio:

mauro ha scritto:

caro Barionu, però sul fatto che sarebbe anche attualmente impossibile, in quel link parla dello spostamento di un faro in 23 giorni di cui anche:

http://www.world-mysteries.com/mpl_2_1.htm

in fondo,dove dice :

In 1999 it became necessary to move the 208-foot tall Cape Hatteras lighthouse to a location more than a half-mile away. The lighthouse weighs 4,830 tons and had to be moved in its upright position. How was this achieved?

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the ancient Egyptians. First, the lighthouse was undercut and shored using timber (see photo below). One hundred hydraulic jacks were installed on rollers to slide along steel track beams placed beneath the lighthouse. A road was made by compacting the natural sands, overlaid with crushed stone, and finished with steel mats. Five hydraulic push jacks slowly shoved the lighthouse along the track beams in five-foot increments. The track was lubricated with soap shavings to reduce friction. The move, from start to finish, took 23 days.
4830 TONNELLATE!!! 🤖

ciao
mauro

Infatti, caro Mauro, infatti.

E per proseguire la lunga fase istruttoria sto per affrontare

i " grandi obelischi egiziani e il loro trasloco romano "

Autore Risposta: Barionu

Inserita il: 21/03/2008 09:27:12

Messaggio:

Barionu ha scritto:

Allora, per iniziare la parte TECNICA,

è FONDAMENTALE leggere con attenzione quanto segue,:

il brano è tratto da " CUSTODE DELLA GENESI " di HANCOCK,

e riporta una teoria dell'archeologo francese Jean Kerisel

sul problema " COEFFICIENTE D'ATTRITO. "

.Jean Kerisel, insigne agrimensore in Francia e anche presidente dell'Associazione Francia-Egitto, ha realizzato un esauriente studio sul trasporto di grossi blocchi usando la forza umana e slitte di legno. Gentilmente Kerisel ha messo a nostra disposizione questo suo studio - La Grande Fyramide et ses Derniers Secrets - prima della pubblicazione. La base del suo calcolo è che la pressione sul suolo non può superare 1,5 t/mq per rampe fatte di terreno compatto (probabilmente coperte di lastre di pietra) con inclinazioni non superiori all'8%. Il coefficiente di attrito è stato calcolato al 15% utilizzando calce bagnata come lubrificante. Kerisel ha osservato che una pressione superiore a 1,5 tonnellate potrebbe sciogliere il lubrificante in modo tale che il coefficiente di frizione crescerebbe, rendendo il trasporto ancora più difficile. La velocità media è stata calcolata a 0,3 metri al secondo con 13 chilogrammi di forza di trazione prodotta da ciascun uomo. Perciò il trasporto di un blocco di 70 tonnellate richiederebbe (70.000x0,15x1/13) 807 uomini e si impiegherebbero circa 9 ore e 25 minuti per una rampa di un chilometro. Kerisel calcolò che se la trazione era superiore ai 13 kg per ciascun uomo anche per un breve periodo di tempo - il risultato poteva essere disastroso. Dunque, considerando almeno un buon metro di distanza tra ciascun uomo in piedi, 807 uomini schierati su 6 file avrebbero bisogno di uno spazio per la rampa lungo 134,5 metri e largo 6 metri. Il problema, ovviamente, è ancora più serio per blocchi di 200 tonnellate entro le limitate condizioni di lavoro della Sfinge e dei Templi della Valle - un'impresa quasi impossibile da immaginare con tecniche tanto primitive.

(alla data di oggi non mi risulta ancora pubblicato il libro di Kerisel su Cheope, ma ampi stralci di riferimento sono riportati in altri suoi libri. Ah, importante , Kerisel gareggia per gli " ortodossi ")

Sono anni che ne stiamo discutendo,(nel mio gruppo di studio

e altrove,) e ci stiamo lavorando con esperimenti " pratici ".

Il fatto è che questo rilievo di Kerisel mette in serio dubbio
TUTTE le " teorie " basate

su meccaniche pre e post Vitruviane.

La stessa teoria di Pincherle su Cheope ne esce
in forte bilico.

Sotto con i link !

zio ot

Allora,

alle parole dell'ortodosso Kerisel, faccio seguire quelle di Alan Alford, " l'eretico per eccellenza
",

con un ampio stralcio in scansione dal suo libro:

IL MISTERO DELLA GENESI DELLE ANTICHE CIVILTÀ'

Vi consiglio di leggere con la massima attenzione, Alford
espone delle problematiche su cui torneremo spesso.

....., Giove. Soltanto sei pilastri di quel tempio sono sopravvissuti alla sequela di terremoti che hanno ridotto in rovine il luogo, ma questi pilastri - illustrati nella tavola 1 - costituiscono ancor oggi una visione imponente con i loro 20 m di altezza. Le dimensioni del tempio sminuiscono, letteralmente, il Partenone di Atene. Però, per quanto magnifico possa essere, il Tempio di Giove poggia su una terrazza antecedente l'epoca romana costruita con massi colossali. In basso nella tavola 1 possiamo vedere nella parete di sud-est della terrazza una fila di nove massi, ciascuno dei quali misura pressappoco 10 x 4,2 x 3 m, con un peso di più di 300 t ciascuno. Sullo stesso livello ma nell'adiacente parete di sud-ovest, troviamo sei altri massi di 300 t, sopra i quali sono situati tre enormi blocchi megalitici, noti come il "trilite", ovvero "la meraviglia delle tre pietre". La tavola 2 mostra questi tre blocchi di granito (la fila più chiara) che costituiscono il sesto strato visibile del muro. Ciascuno di queste tre enormi pietre misura sorprendentemente 19,5 m in lunghezza media, con una altezza di 4,5 m e uno spessore di 3,6 m. Si ritiene che pesino qualcosa come 800 t ciascuno. Michel Alouf, l'ex sovrintendente alle rovine, osserva che:

nonostante le loro dimensioni enormi (le pietre del trilite) sono posizionate con accuratezza e combaciano perfettamente, al punto che non è possibile inserire tra l'una e l'altra neppure un ago. Non esiste descrizione che possa dare un'idea precisa del sorprendente e stupefacente effetto che questi straordinari blocchi di pietra hanno su chi le osserva⁴.

L'angolazione della foto della tavola 2 - ostacolata dalla recinzione perimetrale - non rende l'idea dell'immensa dimensione del trilite, che può però essere valutata grazie a un blocco leggermente più grande, noto come "Pietra del Sud", che giace in una cava a qualche minuto di cammino verso sud-ovest. La tavola 3 mostra l'enorme dimensione di questa pietra che misura in lunghezza 21 m per una larghezza di 4,8 e un'altezza di 4. Si ritiene che questo blocco pesi qualcosa come 1000 t, più o meno l'equivalente di tre jumbo Boeing 747 S. Come è stato possibile trasportare quei macigni dalla cava all'acropoli? Non è una distanza enorme, essendo pari a poco più di 400 m, né il dislivello è considerevole tra i due punti. Eppure, se si considerano le dimensioni e il peso di queste tre pietre, e il fatto che il tragitto dalla cava all'acropoli non è sempre piatto, si può capire come il trasporto con mezzi tradizionali possa presentare difficoltà apparentemente insormontabili. Ma un mistero ancora

maggiore circonda il modo con cui le pietre del trilitè sono state incastrate per più di 6 m nella parete, senza uso di malta e con precisione perfetta.

Taluni esperti vorrebbero farci credere che sono stati i Romani a costruire questa vasta terrazza di pietra a Baalbek come fondamento per i

3 M. Alouf, *Hi story of Baalbek*, 25^a ed., p. 92.

4 Ibid.

5 Un aeroplano Boeing 747 pesa 337.840 kg.

3. I SEGNI DEGLI DÈI 71

loro templi. Rimane però un fatto: nessun imperatore romano ha mai sostenuto di aver compiuto un'opera così fantastica e, come un esperto ha osservato, esiste un enorme contrasto di dimensioni tra i templi romani e la terrazza su cui si ergono⁶. Né abbiamo documentazione alcuna di tecnologie romane capace di spostare massi pesanti 800 tonnellate. Anzi, non ci sono prove di nessuna civiltà a noi nota che abbia avuto a disposizione la tecnologia necessaria per erigere le pietre colossali che possiamo vedere a Baalbek.

Ma chi può aver costruito quelle enormi fondamenta di pietra, e a quale scopo? È un mistero che ha solleticato l'immaginazione degli uomini per migliaia di anni.

Gli Arabi ritenevano che Baalbek appartenesse al leggendario Nimrod, che dominò questa zona del Libano. Secondo un manoscritto in arabo rinvenuto proprio a Baalbek, Nimrod inviò dei giganti per ricostruirla dopo il Diluvio⁷, mentre un'altra leggenda riferisce che Nimrod si ribellò contro il suo dio e costruì a Baalbek la torre di Babele.

Altre leggende associano Baalbek al personaggio biblico di Caino, il figlio di Adamo, e sostengono che fu lui a costruire Baalbek come rifugio dopo che il suo dio Yahweh lo aveva maledetto. Secondo Estfan Doweih, il patriarca Maronita del Libano:

La tradizione ci dice che la fortezza di Baalbek... è la costruzione più antica del mondo. Caino, il figlio di Adamo, la costruì nell'anno 133 della creazione, durante una crisi di demenza feroce. Le diede il nome di suo figlio Enoch e la popolò con i giganti che erano stati puniti con il Diluvio per le loro iniquità⁸.

Anche gli abitanti Musulmani di quei luoghi ritenevano che il trasporto delle enormi pietre di Baalbek andasse ben al di là delle capacità umane. Ma invece di attribuire quell'opera ai giganti dicevano che i costruttori erano stati dei demoni o djinn⁹. Il viaggiatore inglese David Urquhart era dell'opinione che i costruttori impiegassero dei mastodonti - dei mammiferi simili a elefanti ora estinti - come gru mobili per spostare le pietre¹⁰!

C'è chi sostiene che neppure gru moderne potrebbero sollevare pietre pesanti come i monoliti di 800 t di Baalbek¹¹.

(ECCO UN PASSAGGIO MOLTO INTERESSANTE ! zio ot)

Ho posto il problema alla Baldwins Industrial Services, una delle principali industrie inglesi costruttrici di gru. Ho chiesto loro se se la sentirebbero di spostare la Pietra del Sud, del peso di 1000 t, e di collocarla accanto al trilitè.

Bob MacGrain, il direttore tecnico della Baldwins, mi ha spiegato che diverse gru mobili sarebbero attualmente in grado di sollevare e di collo-

6 Prof. Daniel Krencker, *Missione Archeologica Tedesca*, citato in Alouf, *History of Baalbek*, cit., p. 80.

7 Ivi, pp. 27-8.

* Ivi, p. 26.

9 N. Jidejian, *Baalbek Heliopolis "City of the Sun"*, Beirut, Dar El-Machreq, 1975, p.

7. E anche M. Alouf, *History of Baalbek*, cit., p. 26.

10 D. Urquhart, *The Lebanon Diary*, citato in M. Alouf. *History of Baalbek*, cit., p. 26.

11 G. Hancock, *Fingerprints of the Gods*, Mandarin, 1995, Capitolo 39, p. 362. Vedi anche Z. Sitchin, *The Stairway to Heaven*, cit., Capitolo IX, p. 179.

care un masso di 1000 t su una struttura di supporto alta 6 m. La stessa Baldwins ha in uso una Gottwald AK91212, una gru capace di lavorare con pesi di 1200 t, mentre altre aziende sono in grado di sollevare oggetti di 2000 t. Sfortunatamente, queste gru non hanno la capacità di muoversi mentre sollevano pesi del genere. Quindi, come trasportare la Pietra del Sud fino all'acropoli?

La Baldwins suggerisce due possibilità. La prima consisterebbe nell'uso di una gru capace di sollevare mille tonnellate munendola di cingoli.

Lo svantaggio di questo metodo consisterebbe nel bisogno di grandi opere sul terreno per predisporre una via compatta e piatta che consenta lo spostamento della gru. '

Un'alternativa alla gru potrebbe consistere in una serie di rimorchi idraulici modulari, uniti tra loro in modo da creare una massiccia piattaforma di carico mobile. Questi rimorchi sollevano e abbassano i loro carichi adoperando dei cilindri idraulici incorporati nelle sospensioni. L'iniziale operazione di sollevamento verrebbe ottenuta scavando una sezione sotto il masso, nella quale entrerebbe il mezzo di trasporto. La messa in loco definitiva nel muro, a un'altezza di 6 m, si otterrebbe impiegando una rampa in terra battuta.

Naturalmente, un piccolo problema c'è nella soluzione proposta dalla Baldwins. Nessuna di queste tecnologie tipiche del xx secolo era disponibile, per quanto ne sappiamo, quando Baalbek fu costruita.

Cosa succede allora se ritorniamo ai metodi non tecnologici? L'opinione comune è che le pietre megalitiche venivano spostate adoperando un sistema di rulli lignei. Ma gli esperimenti moderni hanno dimostrato che rulli del genere rimarrebbero schiacciati da pesi assai più leggeri di 800 t. Se anche un sistema del genere fosse attuabile, smuovere la Pietra del Sud avrebbe richiesto lo sforzo collettivo di 40.000 uomini¹³. Ed è rimasto assolutamente non dimostrato che un masso di 800.000 Kg possa essere spostato con metodi tanto primitivi.

Un altro aspetto debole della spiegazione solitamente offerta è questo: perché i costruttori avrebbero dovuto darsi tanto da fare con un peso del genere, quando sarebbe stato per loro assai più agevole dividere il monolite in diversi blocchi più piccoli? Secondo i miei amici tecnici era in ogni caso assai rischioso impiegare grandi blocchi nel trilito in quanto qualsiasi difetto in verticale della pietra avrebbe significato pericolosissime debolezze strutturali. Per contro, difetti del genere in blocchi più piccoli non avrebbero influenzato negativamente la costruzione complessiva.

Non ha quindi molto senso immaginare decina di migliaia di uomini che tentano di spostare e di sollevare tre massi di 800 t ciascuno. Come possiamo risolvere questo dilemma e cosa possiamo capire

¹² La gru Gottwald AK912 impiega un supporto di base quadrato di 10,7 m, un braccio di 35 m, un montante di 43 m. un contrappeso superiore di 118 t e un maxicontrappeso di 4001.

¹³ Stima di Monsieur Caignart de Saulcy, citato in M. Alouf, History of Baalbek, cit., p. 101.

..... ma a questo punto,

è il momento di cominciare ad affrontare " I GRANDI ANTICHI "
ovvero le grandi opere dell 'antichità classica.,,,

partendo dagli obelischi egizi,

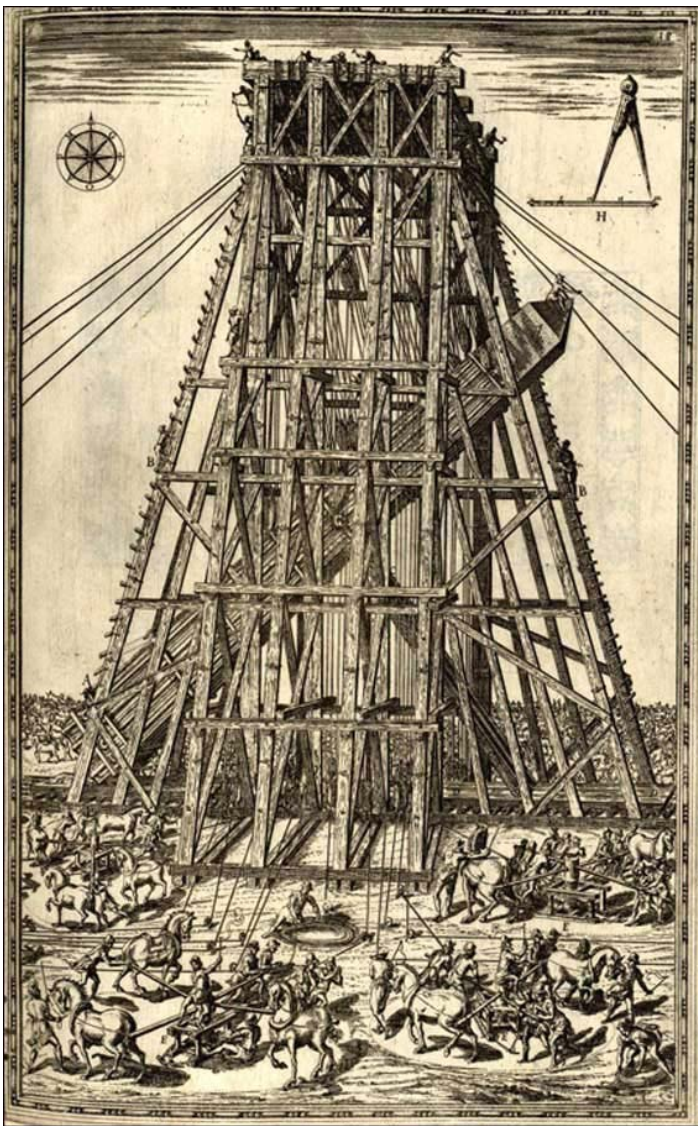
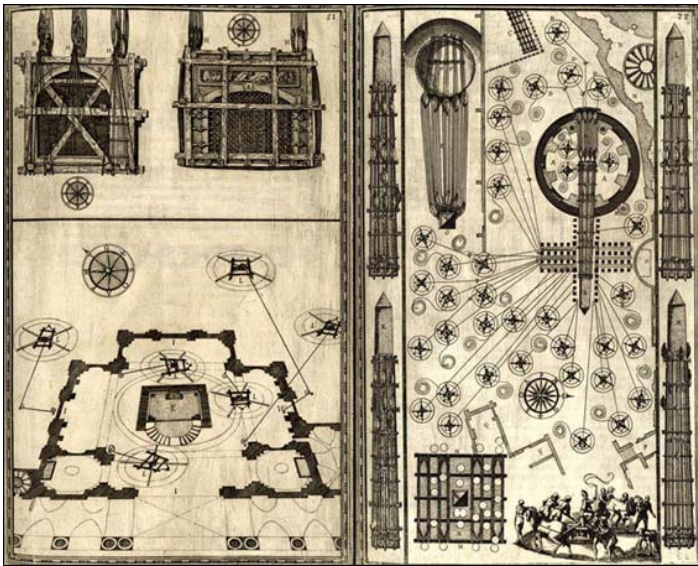
e i loro " traslochi " romani,
iniziamo con qualche " documento visivo ".

zio ot

SEGUE

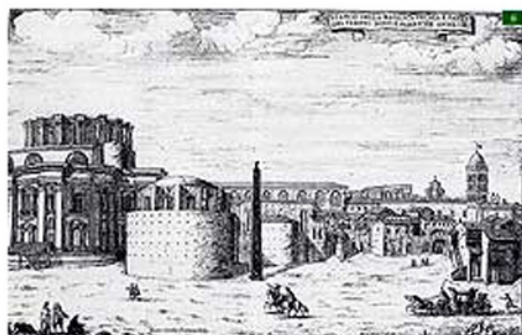
Autore Risposta: Barionu
Inserita il: 21/03/2008 10:12:12
Messaggio:



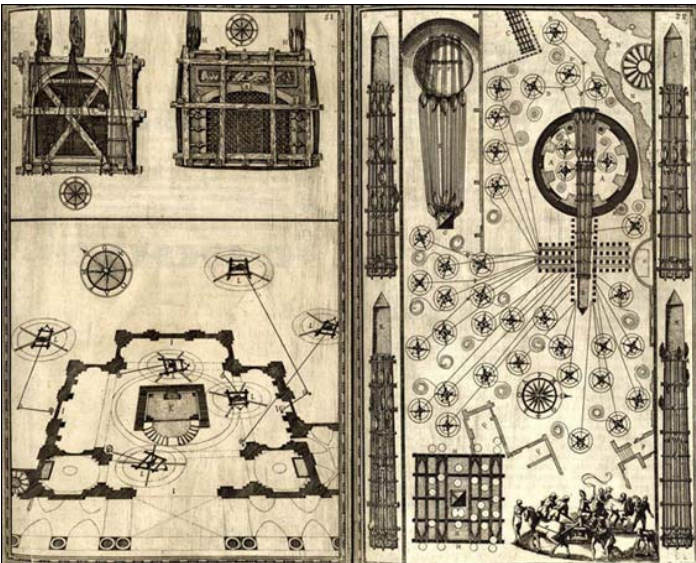


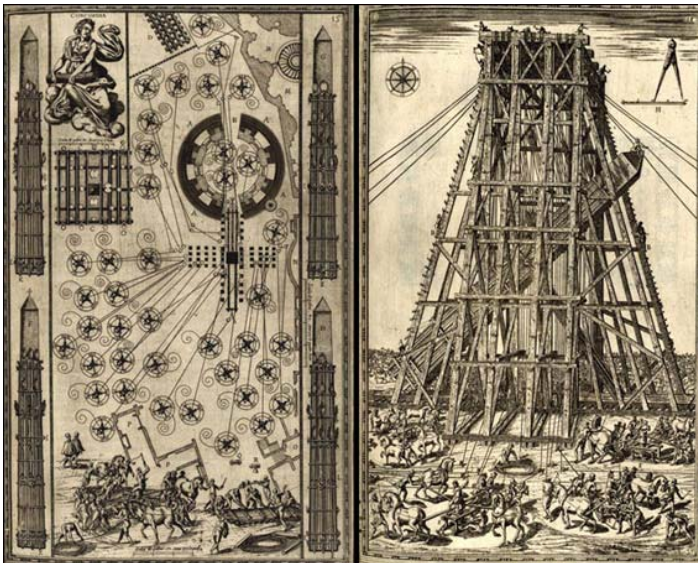
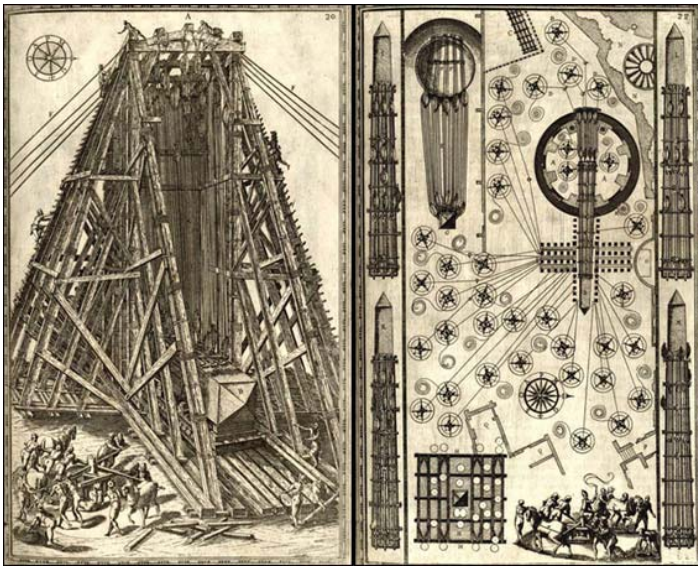
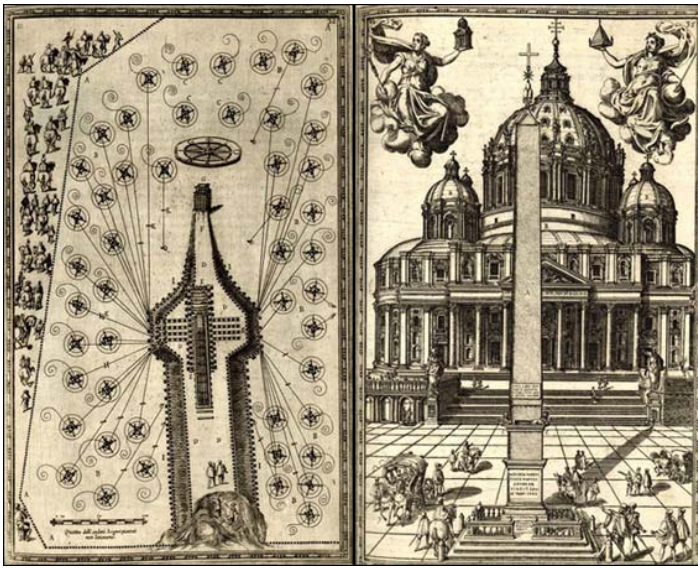


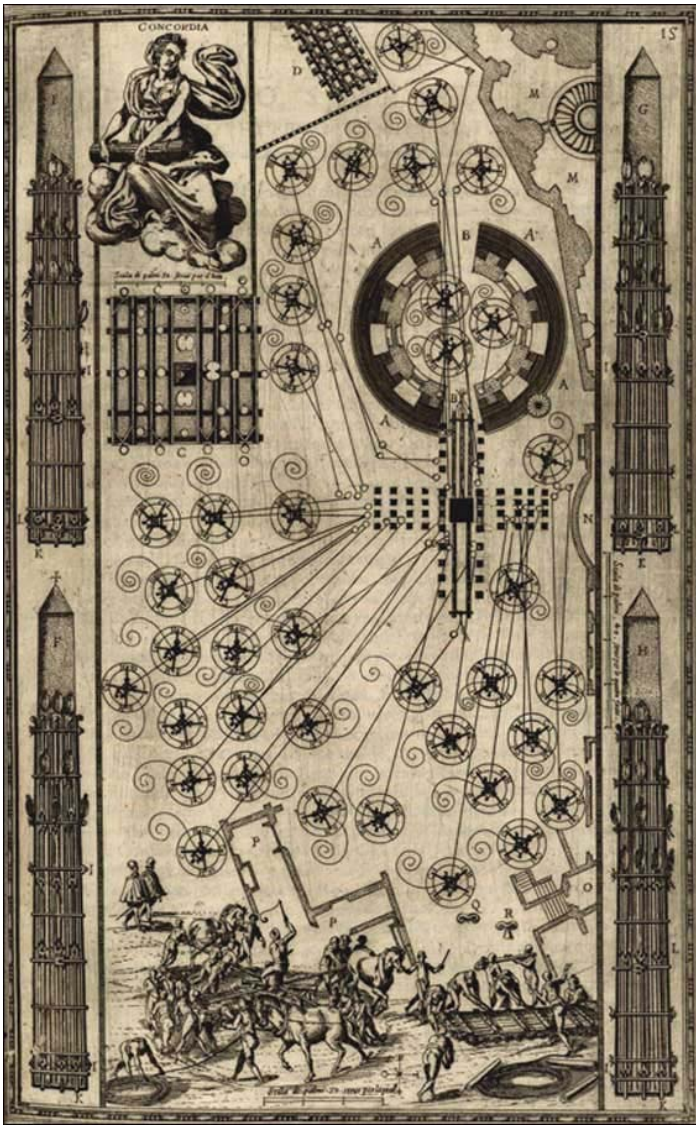
Philip Galle, *Il Tempio di San Pietro a Roma*, fine XVI secolo:
 è l'immagine della facciata della basilica prima della
 ricostruzione moderna e senza l'obelisco davanti



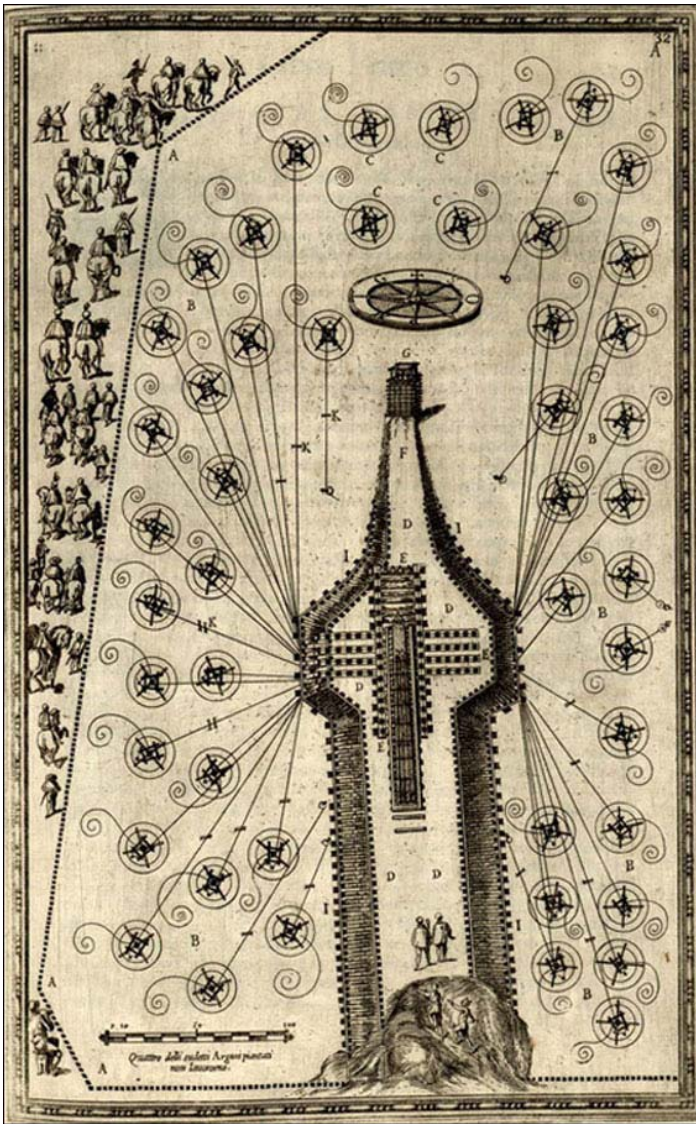
Carlo Fontana, *Veduta dell'obelisco vaticano e della Rotonda di Sant'Andrea* (Il Tempio Vaticano e la sua origine, Roma 1694): l'obelisco fiancheggia la chiesa in costruzione

























Autore Risposta: aiwas

Inserita il: 21/03/2008 11:36:50

Messaggio:

è si...

Alan F. Alford... mi piace molto come cerca di fare domande su nuove scoperte e vecchie affermazioni... e su questo argomento dà una spiegazione esauriente dell'impossibilità a sollevare pietre di queste portate anche con tecnologie moderne... figuriamoci 8000 anni fa... con funi e travi di legno...

Autore Risposta: Barionu
Inserita il: 21/03/2008 12:23:59
Messaggio:

..... allora,

quello che avete visto nel post sopra viene da

Domenico Fontana, " Della trasportazione edito a Roma nel 1590.

I rami delle incisioni furono poi acquistati dall'olandese J. Blaeu,
che li utilizzò per la sua opera " Theatrum Civitatum Italiae "
edito ad Amsterdam nel 1663.

E proprio perchè i rami non si trovavano più, Carlo Fontana dovette copiare le incisioni del
Domenico, :

e i disegni furono riportati in incisione da Alessandro Specchi
nella pubblicazione : Carlo Fontana " IL tempio vaticano... "
pubblicato a Roma nel 1694.

Queste notizie sono prese da Cesare D' Onofrio, dal suo bellissimo libro

" Gli obelischi di Roma "

////////

UNA CHICCA PER GLI APPASSIONATI !!!!

Il Carlo Fontana, nel copiare le incisioni del Domenico
fu molto fedele nella sostanza, ma non nei particolari,

ed è una vera gioia per gli occhi potere individuare
le differenze tra i due.

Non ci sono parole, poi, per descrivere le incisioni
viste, fianco a fianco , in un originale,

le immagini sono così nitide da potere essere " toccate ",:

questa visione degli originali appaiati è possibile in molte biblioteche pubbliche,:

in Emilia, all'Archiginnasio di Bologna,
e a Modena alla Biblioteca Estense.

//////////

A seguire le foto dell 'obelisco Vaticano
e poi di quello del Laterano,

in finis qualche esempio di un esperimento della serie Nova.

ora, amici , sotto con i link.

zio ot

SEGUE

Autore Risposta: mauro
Inserita il: 22/03/2008 21:59:39
Messaggio:

caro Barionu, questa è originale?
<http://upload.wikimedia.org/wikiped...-obelisk.jpg>
ciao
mauro

Autore Risposta: mauro
Inserita il: 22/03/2008 22:28:13
Messaggio:

vedi anche
<http://www.istitutodatini.it/biblio...tm/10929.htm>
ciao
mauro

Autore Risposta: Barionu
Inserita il: 23/03/2008 11:21:10
Messaggio:

mauro ha scritto:

caro Barionu, questa è originale?
<http://upload.wikimedia.org/wikiped...-obelisk.jpg>
ciao
mauro

... come sempre ottimo lavoro, caro mauro,

... non so questa da dove salti fuori....

... quando hai tempo metti qualcosa sugli obelischi,...
se riesci a trovare anche STIME DI PESO et altro.

zio ot cosperso di ova

Autore Risposta: mauro

Inserita il: 23/03/2008 21:24:34

Messaggio:

caro Barionu,

<http://it.wikipedia.org/wiki/Obelisco>

ma per le stime di peso, solo su siti in inglese 🙄

<http://members.aol.com/Sokamoto31/obelisk.htm>

(anche se presa dal primo link)

da cui avrei voluto leggere, in fondo:

Esposizione della teoria che gli egiziani usassero il vento per erigere gli obelischi (ma a me non si apre 🙄🙄)

Il link

<http://upload.wikimedia.org/wikiped...-obelisk.jpg>

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ciao

mauro

Autore Risposta: mauro

Inserita il: 23/03/2008 22:24:12

Messaggio:

caro Barionu,

per la teoria del vento

<http://pr.caltech.edu/periodicals/C...obelisk.html>

e

<http://www.kitelife.com/archives/0701/wind.htm>

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Autore Risposta: mauro

Inserita il: 23/03/2008 22:53:18

Messaggio:

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http://www.scudit.net/mdobel_elenco.htm

da cui

http://www.scudit.net/mdobel_vaticano.htm

che riporta dal libro del Fontana

"40.000 scudi di spesa, 800 operai, 140 cavalli, 40 argani: questi i numeri dell'operazione, talmente temeraria che..."

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Autore Risposta: Barionu

Inserita il: 04/04/2008 18:44:36

Messaggio:

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Autore Risposta: Barionu

Inserita il: 20/04/2008 11:45:32

Messaggio:

<http://books.google.it/books?id=Qp8...U3hKtU&hl=it>

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Autore Risposta: mauro

Inserita il: 21/04/2008 18:07:56

Messaggio:

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e soprattutto a destra "indice e contenuto delle tavole"
e aspettavo un tuo giudizio ma, forse l'hai perso.

e pure io!😓😓(tutto il pomeriggio per ritrovarlo😓😓😓)

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Autore Risposta: DigDug
Inserita il: 21/04/2008 18:59:53
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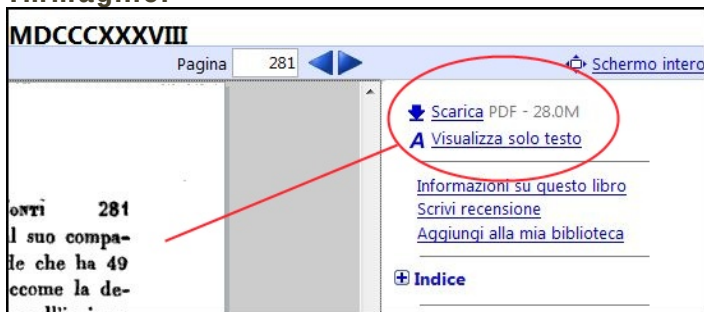
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A me si apre benissimo, forse hai qualcosa che non va nel tuo software.
Comunque se vuoi te lo invio.

Autore Risposta: Barionu

Inserita il: 23/04/2008 18:02:39

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Vale, cacciatori di spettri,

vedo che i " mattoni ",

non vi spaventano, del resto, come dicevo,
siamo nel luogo adatto.

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Autore Risposta: mauro

Inserita il: 24/04/2008 12:30:10

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x Barionu,
ha visto che ci sono edizioni:1938, 1939, 1941 e 1971
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ciao
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Autore Risposta: Barionu

Inserita il: 24/04/2008 19:29:56

Messaggio:

mauro ha scritto:

caro DD ,ti ringrazio se me lo invii a quell'indirizzo.
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Caro mauro,

metto il cip e leggo.

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Autore Risposta: DigDug

Inserita il: 25/04/2008 14:03:38

Messaggio:

Articolo su Baalbek apparso sul numero del New Dawn No. 43 (July-August 1997)

Andrew Collins, author of *From the Ashes of Angels* (see *New Dawn* nos. 40-42), investigates one of the world's greatest enigmas - the Great Platform at Baalbek in Lebanon and uncovers its links with giants, Titans and a previously unknown culture.

In the recent past the tranquillity of the Beqa'a Valley, that runs north-south between the Lebanon and Ante-Lebanon mountain ranges, has been regularly shattered by the screeching noise of Israeli jet fighters. Their targets are usually the Hizbullah training camps, mostly for reconnaissance purposes, but occasionally to drop bombs on the local inhabitants. It is a sign of the times in the troubled Middle East.

Yet the Beqa'a Valley is also famous for quite another reason. Elevated above the lazy town of Baalbek is one of architecture's greatest achievements. I refer to the almighty Temple of Jupiter, situated besides two smaller temples, one dedicated to Venus, the goddess of love, and the other dedicated to Bacchus, the god of fertility and good cheer (although some argue this temple was dedicated to Mercury, the winged god of communication).

Today these wonders of the classical world remain as impressive ruins scattered across a wide area, but more remarkable still is the gigantic stone podiums within which these structures stand. An outer podium wall, popularly known as the 'Great Platform', is seen by scholars as contemporary to the Roman temples. Yet incorporated into one of its courses are the three largest building blocks ever used in a man-made structure. Each one weighs an estimated 1000 tonnes a piece.¹ They sit side-by-side on the fifth level of a truly cyclopean wall located beyond the western limits of the Temple of Jupiter.

Even more extraordinary is the fact that in a limestone quarry about one quarter of a mile away from the Baalbek complex is an even larger building block. Known as Hajar el Gouble, the Stone of the South, or the Hajar el Hibla, the Stone of the Pregnant Woman, it weighs an estimated 1200 tonnes.² It lays at a raised angle — the lowest part of its base still attached to the living rock — cut and ready to be broken free and transported to its presumed destination next to the Trilithon, the name given to the three great stones in ancient times.

The enigma is this — although the high-tech, computer programmed jet fighters that scream through the Beqa'a Valley possess laser-guided missiles that can precision bomb to within three feet of their designated target — there is not a crane today that can even think of lifting a 1000-tonne weight, never mind a 1200-tonne weight like the stone block left in the quarry. Confounding the mystery even further is how the builders of the Trilithon managed to position these stones side by side with such precision that, according to some commentators not even a needle can be inserted between them.³

So who were the supermen behind this breath-taking project? Surely the world is aware of their origins and history. Who were these people?

Unfortunately, however, nobody knows their names. Nowhere in extant Roman records does it mention anything at all about the architects and engineers involved in the construction of the Great Platform. No contemporary Roman historian or scholar commentates on how it was constructed, and there are no tales that preserve the means by which the Roman builders achieved such marvellous feats of engineering.

Why?

Why the silence?

Surely someone, somewhere, must know what happened.

And herein the problems begin, for the local inhabitants of the Beqa'a Valley — who consist in the main of Arab Muslims, Maronite Christians and Orthodox Christians — do preserve legends about the origins of the Great Platform, but they do not involve the Romans.

They say that Baalbek's first city was built before the Great Flood by Cain, the son of Adam,

whom God banished to the 'land of Nod' that lay 'east of Eden' for murdering his good brother Abel, and he called it after his son Enoch.⁴ The citadel, they say, fell into ruins at the time of the deluge and was much later re-built by a race of giants under the command of Nimrod, the 'mighty hunter' and 'king of Shinar' of the Book of Genesis.⁵

So who do we believe — the academics who are of the opinion that the Great Platform was constructed by the Romans, or the local folktales which ascribe Baalbek's cyclopean masonry to a much earlier age? And if we are to accept the latter explanation, then who exactly were these 'giants', gigantes or Titans of Greek tradition? Furthermore, why accredit Cain, Adam's outcast son, as the builder of Baalbek's first city?

In an attempt to answer some of these questions it will be necessary to review the known history of Baalbek and to examine more closely the stones of the Trilithon in relationship to the rest of the ruins we see today. It will also be necessary to look at the mythologies, not only of the earliest peoples of Lebanon, but also the Hellenic Greeks. Only by doing this will a much clearer picture begin to emerge.

Heliopolis of the East

Scholars suggest that Baalbek started its life as a convenient trading post between the Lebanese coast and Damascus. What seems equally as likely, however, is that — situated close at the highest point in the Beqa'a, and set between the headwaters of Lebanon's two greatest rivers, the Orontes and Leontes — this elevated site became an important religious centre at a very early date indeed.

Excavations in the vicinity of the Great Court of the Temple of Jupiter have revealed the existence of a tell, or occupational mound, dating back to the Early Bronze age (c.2900-2300 BC).⁶ By the late second millennium BC a raised court, entered through a gateway with twin towers, had been constructed around a vertical shaft that dropped down some fifty yards to a natural crevice in which 'a small rock cut altar' was used for sacrificial rites.⁷

In the hills around the temple complex are literally hundreds of rock-cut tombs which, although plundered long ago, are thought to date to the time of the Phoenicians,⁸ the great sea-faring nation of Semitic origin who inhabited Lebanon from around 2500 BC onwards and were known in the Bible as the Canaanites, the people of Canaan. They established major sea-ports in Lebanon, northern Palestine and Syria, as well as trading posts across the Mediterranean and the eastern Atlantic seaboard, right through till classical times. Indeed, it is believed that Phoenicia's mythical history heavily influenced the development of Greek myth and legend.

Following the death of Alexander in 323 BC, Phoenicia was ruled successively by the Ptolemaic kings of Egypt and the Seleucid kings of Syria until the arrival of the Romans under a general named Pompey in 63 BC. The first-century AD Jewish historian Josephus tells of Alexander's march through the Beqa'a on his way to Damascus, during which he encountered the cities of 'Heliopolis and Chalcis'.⁹ Chalcis, modern Majdel Anjar, was then the political centre of the Beqa'a, while Baalbek was its principal religious centre.

Heliopolis was the name given to Baalbek under the Ptolemies of Egypt sometime between 323 and 198 BC. Meaning 'city of the sun', it expressed the importance this religious centre held to the Egyptians, particularly since a place of immense antiquity bearing this same name already existed in Lower Egypt.

Following a brief period in which Mark Anthony handed Lebanon and Syria back to Queen Cleopatra, the last Ptolemaic queen of Egypt, Lebanon became a Roman colony around 27 BC, and it was during this phase in its history that construction began on the Baalbek temples.¹⁰

The principal deity they chose to preside over Baalbek was Jupiter, the sky god. He was arguably the most important deity of the Romans, taking over the role of Zeus in the Greek pantheon. Jupiter was probably chosen to replace the much earlier worship of the Canaanite god Baal (meaning 'lord') who had many characteristics in common with the Greek Zeus. It is,

of course, from Baal that Baalbek derives its name, which means, simply, 'town of Baal'. Yet when, and how, this god of corn, rain, tempest and thunder, was worshipped here is not known, even though legend asserts that Baalbek was the alleged birth-place of Baal.¹¹ In the Bible Baalbek appears under the name Baalath,¹² a town re-fortified by Israel's King Solomon, c.970 BC (1 Kings 9:15 & 2 Chr. 8:6), confirming both its sanctity to Baal at this early date and its apparent strategic importance on the road to Damascus.

Some scholars have suggested that Baal (Assyrian Hadad) was only one of a triad of Phoenician deities that were once venerated at this site — the others being his son Aliyan, who presided over well-springs and fecundity, and his daughter Anat (Assyrian Atargatis), who was Aliyan's devoted lover. These three correspond very well with the Roman triad of Jupiter, Mercury and Venus, whose veneration is almost certainly preserved in the dedication of the three temples at Baalbek. Many Roman emperors were of Syrian extraction, so it would not have been unusual for them to have promoted the worship of the country's indigenous deities under their adopted Roman names.¹³

Whatever the nature of the pre-Roman worship at Baalbek, its veneration of Baal created a hybrid form of the god Jupiter, generally referred to as Jupiter Heliopolitan. One surviving statue of him in bronze shows the beardless god sporting a huge calathos headdress, a symbol of divinity, as well as a bull, a symbol of Baal, on either side of him.¹⁴

The Temple of Jupiter

When the Romans began construction of the gigantic Temple of Jupiter — the largest of its kind in the classical world — during the reign of Emperor Augustus in the late first century BC, they utilised an existing podium made up of huge walls of enormous stone blocks.¹⁵ This much is known. Academics suggest that this inner podium, or rectangular stone platform filled level with earth, was an unfinished component of an open-air temple constructed by the Seleucid priesthoods on the existing Bronze Age tell sometime between 198 and 63 BC.¹⁶ Baalbek's great sanctity was well-known even before the building of the temple, for it is said to have possessed a renowned oracle which, according to a Latin grammarian and author named Macrobius (fl. AD 420), expressed itself through the movement of a great statue located in the courtyard. It was attended by 'dignitaries' with shaven heads who had previously undergone long periods of ritual abstinence.¹⁷

As the temple complex expanded throughout Roman times, the existing foundations extended southwards, beyond the inner podium, to where the Temple of Bacchus (or Mercury) was eventually constructed in the middle of the second century BC. It also extended north-eastwards to where a great court, an observation tower, an enclosed hexagonal court and a raised, open-air altar were incorporated into the overall design. To the south, outside the Great Court, rose the much smaller Temple of Venus as well as the lesser known Temple of the Muses.

According to Professor H. Kalayan, whose extensive surveying programme of the Baalbek complex was published in 1969, the Temple of Jupiter and its east facing courtyard were planned simultaneously as one overall design.¹⁸ Yet in the age of Augustus this should have meant that the temple be placed at one end of a courtyard that surrounded it on all sides; it was the style of the day. This, however, is not what happened at Baalbek, for its courtyard ceased in line with the temple facade. This Professor Kalayan saw as a deliberate change of policy, even though 'foundations' for an extension to this courtyard were already in place on the north side of the temple.¹⁹

The Trilithon

Did the Roman architects of Baalbek chop and change their minds so easily? Their next move would appear to suggest as much, for they decided that, instead of extending the courtyard, they would continue the existing pre-Roman temple podium behind the western end of the Temple of Jupiter. This mammoth building project apparently necessitated the cutting, transporting and positioning of the three 1000-tonne limestone blocks making up the Trilithon. Their sizes vary between sixty-three and sixty-five feet in length, while each one shares the

same height of fourteen feet six inches and a depth of twelve feet.²⁰ Seeing them strikes a sense of awe unimaginable to the senses, for as a former Curator of Antiquities at Baalbek, Michel M. Alouf, aptly put it: "No description will give an exact idea of the bewildering and stupefying effect of these tremendous blocks on the spectator".²¹

The course beneath the Trilithon is almost as bewildering. It consists of six mammoth stones thirty to thirty three feet in length, fourteen feet in height and ten feet in depth,²² each an estimated 450 tonnes in weight. This lower course continues on both the northern and southern faces of the podium wall, with nine similarly sized blocks incorporated into either side. Below these are at least three further courses of somewhat smaller blocks of mostly irregular widths which were apparently exposed when the Arabs attempted to incorporate the outer podium wall into their fortifications.²³ Indeed, above and around the Trilithon is the remains of an Arab wall that contrasts markedly from the much greater sized cyclopean stones.

There is no good reason why the Roman architects should have needed to use such huge blocks, totally unprecedented in engineering projects of the classical age. Further confounding the picture is that the outer podium wall was left 'incomplete'. Furthermore, the even larger 1200-tonne cut and dressed Stone of the Pregnant Woman lying in the nearby quarry (which measures an incredible sixty-nine feet by sixteen feet by thirteen feet ten inches²⁴), would imply that something went wrong, forcing the engineers to abandon completion of the Great Platform.

Why?

Scholars can only gloss over the necessity to use such ridiculously large sized blocks. Baalbek scholar Friedrich Ragette, in his 1980 work entitled, simply, Baalbek, suggests that such huge stones were used because "according to Phoenician tradition, (podiums) had to consist of no more than three layers of stone" and since this one was to be twelve metres high, it meant the use of enormous building blocks.²⁵ It is a solution that rings hollow in my ears. He further adds that stones of this size and proportion were also employed "in the interest of appearance".²⁶

In the interest of appearance? But they don't even look right — the Trilithon looks alien in comparison to the rest of the wall.

Ragette points out that the sheer awe inspired by the Trilithon ensured that Baalbek was remembered by later generations, not for the grandeur of its magnificent temples, but for its three great stones which ignorant folk began to believe were built by superhuman giants of some bygone age.²⁷

Was this the real explanation why giants were accredited with the construction of Baalbek — because naive inhabitants and travellers could not accept that the Romans had the power to achieve such grand feats of engineering?

There is no answer to this question until all the evidence has been presented in respect to the construction of the Great Platform, and it is in this area that we find some very contradictory evidence indeed. For example, when the unfinished upper course of the Great Platform was cleared of loose blocks and rubble, excavators found carved into its horizontal surface a drawing of the pediment (a triangular, gable-like piece of architecture present in the Temple of Jupiter). So exact was this design that it seemed certain the architects and masons had positioned their blocks using this scale plan.²⁸ This meant that the Great Platform must have existed before the construction of the temple.

On the other hand, a stone column drum originally intended for the Temple of Jupiter was apparently found among the foundation rubble placed beneath the podium wall.²⁹ This is convincing evidence to show that the Great Platform was constructed at the same time, perhaps even later, than the temple.

So the Great Platform turns out to be Roman after all, or does it?

It could be argued that the column drum was used as ballast to strengthen the foundations of the much earlier podium wall, and until further knowledge of exactly where this cylindrical block was found then the matter cannot be resolved either way.

The Big Debate

The next problem is whether or not the Romans possessed the engineering capability to cut, transport and position 1000-tonne blocks of this nature. Since the Stone of the Pregnant Woman was presumably intended to extend the Trilithon, it must be assumed that the main three stones came from the same quarry, which lies about one quarter of a mile from the site. Another similar stone quarry lies some two miles away, but there is no obvious evidence that the Trilithon stones came from there.

Having established these facts, we must decide on how the Roman engineers managed to cut and free 1000-tonne stones from the bed-rock and then move them on a steady incline for a distance of several hundred yards.

Ragette suggests that the Trilithon stones were first cut from the bed-rock, using "metal picks" and "some sort of quarrying machine" that left concentric circular blows up to four metres in radius on some blocks (surely an enigma in itself).³⁰ They were then transported to the site by placing them on sleighs that rested on cylindrical wooden rollers. As he points out, similar methods of transportation were successfully employed in Egypt and Mesopotamia, as is witnessed by various stone reliefs.³¹ This is correct, for there do exist carved images showing the movement of either statues or stone blocks by means of large pulley crews. These are aided by groups of helpers who either mark-time or pick up wooden rollers from the rear end of the train and then place them in the path of the slow-moving procession.

Two major observations can be made in respect to this solution. Firstly, this process requires a flat even surface, which if not present would necessitate the construction of a stone causeway or ramp from the quarry to the point of final destination (as is evidenced at Giza in Egypt). Certainly, there is a road that passes the quarry on the way to the village, but there is still much rugged terrain between here and the final position of the blocks. Secondly, the reliefs depicting the movement of large weights in Egypt and Assyria show individual pieces that are an estimated 100 tonnes in weight — one tenth the size of the Trilithon stones. I feel sure that the movement of 1000-tonne blocks would create insurmountable difficulties for the suggested pulley and roller system. One French scholar calculated that to move a 1000-tonne block, no less than 40,000 men would have been required, making logistics virtually inconceivable on the tiny track up to the village.³²

Practically Impossible

The next problem is how the Romans might have manoeuvred the giant blocks into position. Ragette suggests the "bury and re-excavate" method,³³ where ramps of compacted earth would be constructed on a slight incline up to the top of the wall — which before the Trilithon was added stood at an estimated twenty-five feet high. The blocks would then be pulled upwards by pulley gangs on the other side until they reached the required height; a similar method is thought to have been employed to erect the horizontal trilithon stones at Stonehenge, for instance. Playing devil's advocate here, I would ask: how did the pulley gangs manage to bring together these stones so exactly and how were they able to achieve such precision movement when the land beyond the podium slopes gently downwards? Only by creating a raised ramp on the hill-slope itself, and then placing the pulley gangs on the other side of the wall could an operation of this kind even be attempted.

And how were the stone blocks lifted from the rollers to allow final positioning? Ragette proposes the use of scaffoldings, ramps and windlasses (ie. capstans) like those employed by the Renaissance architect Domenico Fontana to erect a 327-tonne Egyptian obelisk in front of St Peter's Basilica in Rome. To achieve this amount of lift, Fontana used an incredible 40 windlasses, which necessitated a combined force of 800 men and 140 horses.

Based on an estimated weight of 800 tonnes per stone³⁴ (even though he cites each one as 1000-tonnes a piece earlier in the same book³⁵), Ragette proposes that, with a five-tonne lifting capacity per drilled Lewis hole, each block would have required 160 attachments to the upper surface. He goes on: "Four each could be hooked to a pulley of 20 tons capacity which in the case of six rolls needed an operating power of about 3? tons. The task therefore consisted of the simultaneous handling of forty windlasses of 3? tons each. The pulleys were most likely attached to timber frames bridging across the stone."³⁶

Such ideas are pure speculation. No evidence of any such transportation has ever come to light at Baalbek, and the surface of the Trilithon has not revealed any tell-tale signs of drilled Lewis holes. Admittedly, the Stone of the Pregnant Woman remaining in the quarry does contain a seemingly random series of round holes in its upper surface, yet their precise purpose remains a mystery.

As evidence that the Romans possessed the knowledge to lift and transport extremely heavy weights, Ragette cites the fact that between AD 60 and 70, ie. the proposed time-frame of construction of the Jupiter temple, a man named Heron of Alexandria compiled an important work outlining this very practice, including the use of levels to raise up and position large stone blocks.³⁷ Curiously, the only surviving example of this treatise is an Arabic translation made by a native of Baalbek named Costa ibn Luka in around 860 AD.³⁸ Did it suggest that knowledge of this engineering manual had been preserved in the town since Roman times, being passed on from generation to generation until it finally reached the hands of Costa ibn Luka? Of course it is possible, but whether or not it was of any practical use when it came to the construction of the Trilithon is quite another matter.

The Archaeologists' View

No one can rightly say whether or not the Romans really did have the knowledge and expertise to construct the Great Platform; certainly some of the Temple of Jupiter's tall columns of Aswan granite, at sixty-five feet in height, are among the largest in the world. And even if we presume that they did have the ability, then this cannot definitively date the various building phases at Baalbek. For the moment, it seemed more important to establish whether there existed any independent evidence to suggest that the Great Platform might not have been built by the Romans.

Over the past thirty or so years a number of ancient mysteries writers have seen fit to associate the Great Platform with a much earlier era of mankind, simply because of the sheer uniqueness of the Trilithon. They have suggested that the Romans built upon an existing structure of immense antiquity. Unfortunately, however, their personal observations cannot be taken as independent evidence of the Great Platform's pre-Roman origin.

There is, however, tantalising evidence to show that some of the earliest archaeologists and European travellers to visit Baalbek came away believing that the Great Platform was much older than the nearby Roman temples. For instance, the French scholar, Louis Felicien de Saulcy, stayed at Baalbek from 16 to 18 March 1851 and became convinced that the podium walls were the "remains of a pre-Roman temple".³⁹

Far more significant, however, were the observations of respected French archaeologist Ernest Renan, who was allowed archaeological exploration of the site by the French army during the mid nineteenth century.⁴⁰ It is said that when he arrived there it was to satisfy his own conviction that no pre-Roman remains existed on the site.⁴¹ Yet following an in-depth study of the ruins, Renan came to the conclusion that the stones of the Trilithon were very possibly "of Phoenician origin",⁴² in other words they were a great deal older than the Roman temple complex. His reasoning for this assertion was that, in the words of Ragette, he saw "no inherent relation between the Roman temple and this work".⁴³

Archaeologists who have followed in Renan's footsteps have closed up this gap of uncertainty, firmly asserting that the outer podium wall was constructed at the same time as the Temple of Jupiter, despite the fact that inner podium wall is seen as a pre-Roman construction. Yet the openness of individuals such as de Saulcy and Renan gives us reason to doubt the assertions

of their modern-day equivalents.

A similar situation prevails in Egyptology, where in the late nineteenth, early twentieth centuries megalithic structures such as the Valley Temple at Giza and the Osireion at Abydos were initially ascribed very early dates of construction by archaeologists before later being cited as contemporary to more modern structures placed in their general proximity. As has now become clear from recent research into the age of the Great Sphinx, there was every reason to have ascribed these cyclopean structures much earlier dates of construction. So what was it that so convinced early archaeologists and travellers that the Trilithon was much older than the rest of the temple complex?

The evidence is self apparent and runs as follows:

- a) One has only to look at the positioning of the Trilithon and the various courses of large stone blocks immediately beneath it to realise that they bear very little relationship to the rest of the Temple of Jupiter. Moreover, the visible courses of smaller blocks above and to the right of the Trilithon are markedly different in shape and appearance to the smaller, more regular sized courses in the rest of the obviously Roman structure.
- b) The limestone courses that make up the outer podium base — which, of course, includes the Trilithon — are heavily pitted by wind and sand erosion, while the rest of the Temple of Jupiter still possesses comparatively smooth surfaces. The same type of wind and sand erosion can be seen on the huge limestone blocks used in many of the megalithic temple complexes around the northern Mediterranean coast, as well as the cyclopean walls of Mycenaean Greece. Since all these structures are between 3000 and 6000 years of age, it could be argued that the lower courses of the outer podium wall at Baalbek antedate the Roman temple complex by at least a thousand years.
- c) Other classical temple complexes have been built upon much earlier megalithic structures. This includes the Acropolis in Athens (erected 447-406 BC), where archaeologists have unearthed cyclopean walls dating to the Mycenaean or Late Bronze Age period (1600-1100 BC). Similar huge stone walls appear at Delphi, Tiryns and Mycenae.
- d) The Phoenicians are known to have employed the use of cyclopean masonry in the construction of their citadels. For instance, an early twentieth-century drawing of the last remaining prehistoric wall at Aradus, an ancient city on the Syrian coast, shows the use of cyclopean blocks estimated to have been between thirty and forty tonnes a piece.

These are important points in favour of the Great Platform, as in the case of the inner podium, being of much greater antiquity than the Roman, or even the Ptolemaic, temple complex. Yet if we were to accept this possibility, then we must also ask ourselves: who constructed it, and why?

Andrew Collins is continuing his investigations into the Baalbek complex and would like to hear from anyone who shares his interest in this topic. Please write to PO Box 189, Leigh-on-Sea, Essex S59 9NF, UK. Also see Andrew's web site.

Article from: <http://www.newdawnmagazine.com/articles/Baalbek%20-%20Lebanons%20Sacred%20Fortress1.html>

Baalbek: Lebanon's Sacred Fortress - Part 2

Only one account of Lebanon's mythical origins has been left to posterity, and this is the work of Sanchoniatho, a Phoenician historian born either in Berytus (Beirut) or Tyre on the Lebanese coast just before the Trojan war, c.1200 BC. He wrote in his native language, taking his information mostly from city archives and temple records.

In all he compiled nine books, which were translated into Greek by Philo, a native of Byblos on the Levant coast, who lived during the reign of the emperor Hadrian (reigned AD 117-138).

Fragments of his translation were fortunately preserved by an early Christian writer named Eusebius (AD 264-340).⁴⁴ Some scholars look upon Sanchoniatho's writings as spurious, but others see them as preserving archaic myths of the earliest Phoenicians.

In his long discourse on the cosmogony of the world and the history of the earliest inhabitants of Lebanon, Sanchoniatho cites Byblos as Lebanon's first city.⁴⁵ It was founded, he says, by the god Cronus (or Saturn), the son of Ouranus (Uranus or Coelus, who gave his name to Coele-Syria, ie. Syria), and grandson of Elioun (Canaanite El) and his wife Beruth (who gave her name to the city-port of Berytus or Beirut).

Sanchoniatho goes on to say that the demi-gods of Byblos possessed "light and other more complete ships", implying they were a sea-faring nation. He also states that chief among these people was Taautus, "who invented the writing of the first letters; him the Egyptians called Thoor, the Alexandrians Thoyth, and the Greeks Hermes."⁴⁶ He was Cronus' "secretary", from whom the god gained advice and assistance on all matters.

A confusing sequence of events are described for this period, during which time Cronus is constantly at war with his father Ouranus. There are also marriages, intermarriages and incestuous relationships which produce a multitude of characters, many of whom act as symbols for the expansion of this mythical culture around the Levant and into Asia Minor (modern Turkey). For instance, there is Sidon, the daughter of Pontus, who "by the excellence of her singing first invented the hymns of odes or praises".⁴⁷ Like Byblos, Sidon was a Phoenician city-port on the Lebanese coast, while Pontus was an ancient kingdom situated on the Black Sea in what is today north-eastern Turkey.

Finally, it is said that having visited "the country of the south" Cronus "gave all Egypt to the god Taautus, that it might be his kingdom",⁴⁸ implying that he was its founder.

Sanchoniatho tells us that knowledge of the age of the demi-gods of Byblos was handed down for generation after generation until it was given into the safe-keeping of "the son of Thabion... the first Hierophant of all among the Phoenicians".⁴⁹ He in turn delivered them up to the priests and prophets until they came into the possession of one Isiris, "the inventor of the three letters, the brother of Chna who is called the first Phoenician."⁵⁰

There is much more in Sanchoniatho's mythical history, but the basic message is that a high culture with sea-faring capabilities established itself at Byblos before gradually expanding into other parts of the eastern Mediterranean. More curious is his assertion that the god Taautus, the Phoenician form of the Egyptian Thoth or Tehuti and the Greek Hermes, was some kind of founder of the Egyptian Pharaonic culture which began c.3100 BC.

Was Sanchoniatho's work simply fable, based on the Phoenicians' own maritime achievements, or might it contain clues concerning an actual high culture that existed in the Levant during prehistoric times?

Journey to Byblos

Certainly, the implied link between Egypt and Byblos is real enough. In the legend of Osiris and Isis, as recorded by the Greek biographer Plutarch (AD 50-120), the evil god Set tricks Osiris into a wooden coffin which is sealed before being set adrift on the sea. It is carried by the waves until it finally reaches Byblos, where it comes to rest in the midst of a tamarisk bush, which immediately grows to become a magnificent tree of great size. Inside it the coffin containing the body of Osiris remains encased. The king of that country, on seeing the great tree, has it cut down and made into "a pillar for the roof of his house".⁵¹ Isis learns of what has happened to her husband and is able to attain entry into the palace as a handmaiden to one of the king's sons. Each night she takes on the form of a swallow to fly around the pillar. After a fashion she convinces the queen to give her the pillar, which is then opened to reveal the body of Osiris.⁵²

Byblos is the clear name used in Plutarch's account, but for some reason noted Egyptologists such as Sir E.A. Wallis-Budge have seen fit to identify this place-name with a location named

Byblos in the Nile Delta, even though Plutarch himself adds that wood from the pillar, which was afterwards restored by Isis and given to the queen, "is, to this day, preserved in the temple of Isis, and worshipped by the people of Byblos".⁵³ In my opinion, setting this story in the Nile Delta makes no sense whatever, especially as the coffin was said to have been "carried (to Byblos) by the sea".⁵⁴

Lucian, the celebrated Greek writer (AD 120-200), spoke of the Isis-Osiris legend and connected it specifically with Byblos in Lebanon, adding that "I will tell you why this story seems credible. Every year a human head floats from Egypt to Byblos". This "head" apparently took seven days to reach its destination. It never went off course and came via a "direct route" to Byblos. Lucian claimed that this once yearly event actually happened when he himself was in Byblos, for as he records "I myself saw the head in this city".⁵⁵

What exactly Lucian witnessed, and what was really behind this head tradition is utterly unfathomable, particularly as Lucian states that the head he saw was made of "Egyptian papyrus".⁵⁶ In Christian times a St Kyrillos also apparently witnessed the event, but said that "what was borne towards him by the wind looked like a small boat".⁵⁷ All that can be said with any certainty is that this peculiar tradition appeared to preserve some kind age-old twinning between Egypt and Byblos, perhaps during the mythical age of the gods, the Zep Tepi, or First Time. As has been ably demonstrated by recent works from Hancock, Bauval et al, this believed mythical age, when gods ruled the earth, appears to have been an actual stage of human development pre-dating Pharaonic Egypt by many thousands of years.⁵⁸

Yet how might this new-found knowledge of the relationship between Egypt and Byblos relate to Baalbek?

Firstly there appears to have been a strong link between Isis-Osiris legend and the mountains north-west of Baalbek. It was said that Isis took "refuge" (presumably at the point in the story when the king and queen of Byblos discover she is daily incinerating their child on a blazing fire!) in the lake of Apheca, the ancient name for Lake Yammouneh some 32km distance from Baalbek, "and thus lived in Lebanon", or so recorded the Baalbek archaeologist and historian Michel M. Alouf.⁵⁹

The more obvious answer, however, appears to be an apparent twinning that existed between Heliopolis in Egypt and Heliopolis in Lebanon. The fifth-century Latin grammarian Macrobius wrote specifically on this subject in his curious work entitled Saturnalia. He stated that a "statue" was carried ritually from Heliopolis in Egypt to its Lebanese name-sake by Egyptian priests. He adds that after its arrival it was worshipped with Assyrian rather than Egyptian rites.⁶⁰

Some authors have suggested that this statue was that of the Egyptian sun-god, presumably Re, while others say it was a representation of Osiris.⁶¹ In addition to this statue story, there was also a strong tradition, recounted by Macrobius and others, that the Egyptian priests actually erected a temple at Baalbek dedicated to the worship of the sun.⁶² If so, then what special place did this ancient location, sacred to Baal, hold to the Heliopolitan priesthood in Egypt? Might this transmission of religious ideas from Egypt to Baalbek have been connected in some way to the once yearly arrival of an Egyptian 'head' at Byblos, and to Osiris' fateful journey inside a sealed coffin?

Titans and Elohim

Aside from the suggested link with the Egyptian culture, the writings of Sanchoniatho throw further light on this apparent pre-Phoenician culture existing in the Levant during prehistoric times. He says that the "auxiliaries" or "allies" of Cronus, presumably in battle, were the "Elohim" a misspelling of the term Elohim, the sons of whom (the bene ha-elohim) were said to have been a divine race that came unto the Daughters of Man who subsequently gave birth to giant offspring known as the Nephilim, or so records the Book of Genesis and various uncanonical works of Judaic origin.⁶³

Elsewhere I have put forward the hypothesis that the Sons of the Elohim — who are equated

with the angelic race known as the Watchers in the apocryphal Book of Enoch, as well as in recently translated Dead Sea literature — were a race of human beings. Evidence indicates they established a colony in the mountains of Kurdistan in south-east Turkey sometime after the cessation of the last Ice Age, before going on to influence the rise of western civilisation. Their progeny, the Nephilim, were half-mortal, half-Watcher, and there is tentative evidence in the writings of Sumer and Akkad to suggest that the accounts of great battles being fought between mythical kings and demons dressed as bird-men might well preserve the distorted memories of actual conflicts between mortal armies and Nephilim-led tribes.⁶⁴ [See New Dawn nos. 40-42]

Might Cronus — who or whatever he represents — have employed the services of the bene ha-elohim in the wars against his father, Ouranus? In Greek mythology the Nephilim are equated directly with the Titans and gigantes, or 'giants', who waged war on the gods of Olympus and, like Cronus, were the offspring of Ouranus. In many ancient writings preserved during the early Christian era, stories concerning the Nephilim, or gibborim, 'mighty men', of biblical tradition are confused with the legends surrounding the Titans and gigantes. All blend together as one, and not perhaps without reason. The giants and Titans are said to have helped Nimrod, the 'mighty hunter' construct the fabled Tower of Babel which reached towards heaven. On its destruction by God, legends speak of how the giant races were dispersed across the bible lands.⁶⁵

According to an Arabic manuscript found at Baalbek and quoted by Alouf in his informative History of Baalbek "after the flood, when Nimrod reigned over Lebanon, he sent giants to rebuild the fortress of Baalbek, which was so named in honour of Baal, the god of the Moabites and worshippers of the Sun."⁶⁶ Local tradition even asserts that the Tower of Babel was actually located at Baalbek.⁶⁷

The involvement of Nimrod in this legend is almost certainly a misnomer, born out of the belief that only super-humans of myth and fable could ever have built such gigantic stature, in the same way that either named giants or mythical figures, such as Arthur, Merlin or the devil are accredited with the construction or presence of prehistoric monuments in Britain. Moreover, stories of giants exist right across Asia Minor and the Middle East, and these are often cited to explain the presence of either cyclopean ruins (such as the Greek city of Mycenae, the cyclopean walls of which were said to have been built by the one-eyed cyclops — hence the term 'cyclopean' masonry) or gigantic natural and man-made features.

On the other hand, the alleged connection between giants, Titans and Baalbek is quite another matter. It is feasible that, if the Watchers and Nephilim (and therefore the Titans and gigantes) are to be seen as a lost race of human beings, any presumed pre-Phoenician culture in Lebanon could not have failed to have encountered their presence in the Near East. If so, were alliances forged with them, wars fought alongside them?

Might the ancient skills and brute strength of these human races of great stature have been employed in grand engineering projects such as the construction of the Great Platform? Remember, the Titans were said to have been born of the same loins as Cronus, and in alliance with their half-brother, they waged war against their father Ouranus. Yet family alliances of this type can go wrong, for according to the various ancient writers on this subject,⁶⁸ after the fall of the Tower of Babel and the dispersion of the tribes, a war broke out between Cronus and his brother Titan. An early Christian writer named Lactantius (AD 250-325) records that Titan, with the help of the rest of the Titans, imprisoned Cronus and held him safe until his son Jupiter (or Zeus) was old enough to take the throne. Does this imply that the Titans deposed Cronus and took control of the Byblos culture until the coming of Zeus, or Jupiter? What influence might this forgotten race have brought to bear on the development of Lebanon's pre-Phoenician culture? More importantly, when might any of this have taken place?

Far off in Hell

According to classical mythology, the Titans were eventually defeated by Jupiter and his fellow Olympian gods and goddesses. As punishment, they were banished to Tartarus, a mythical region of hell enclosed by a brazen wall and shrouded perpetually by a cloud of darkness. The

gigantes, too, were linked with this terrible place, for they are cited by the first-century Roman writer Caius Julius Hyginus (fl. c.40 BC) as having been the "sons of Tartarus and Terra (ie. the earth)".⁶⁹

Although Tartarus has always been seen as a purely mythical location, there is reason to link it with a Phoenician city-port and kingdom known as Tartessus (Tarshish in the Bible) that thrived in the Spanish province of Andalusia during ancient times.

The evidence is this — Gyges, or Gyes, was a son of Coelus (ie. Ouranus) and a brother of Cronus; he was also seen both as a gigante and a Titan (demonstrating how they were originally one and the same race).⁷⁰ He seems to have been one of the main figures in the later wars between his titanic brothers and the Olympian gods under the command of Zeus, and may simply have been Titan under another name.

Classical writers such as Ovid (43 BC-AD 18) wrote that Gyges was punished by being banished to the prison of Tartarus. Yet an account of this same story given by a Chaldean writer named Thallus, states that instead of being banished to Tamrus, Gyges was "smitten, and fled to Tartessus".⁷¹ If this is a genuinely separate rendition of the same story then it means that Tartarus was another name for Tartessus.

The immense antiquity of Tartessus is not in question. The Greek geographer named Strabo (60 BC-20 AD) claimed that it possessed "written records" going back a staggering 7000 years. As a sea-port it is believed to have been situated on a delta of the Guadalquivir River, even though no trace of it remains today. It is also synonymous with another ancient sea-port known as Gades, modern Cadiz. E.M. Whishaw in her important 1930 work *Atlantis in Andalusia* uses excavated evidence of neolithic and possibly even palaeolithic sea-ports, sea-walls, cyclopean ruins and hydraulic works around the towns of Niebla and Huelva on the Andalusian coast to demonstrate the reality not only of Tartessus's lost kingdom, but also the existence of Plato's Atlantis.

A Sea-Faring Nation

Knowledge of the apparent links between Tartessus, the gigantes/Titans and the mythical Byblos culture is compelling evidence of an as yet unknown sea-faring nation in the Mediterranean area sometime between 7000-3000 BC, the latter half of this period being the time-frame when many of the megalithic complexes began appearing in places such as Malta and Sardinia. Charles Hapgood in his 1979 book *Maps of the Ancient Sea Kings* concluded that the various composite portolans, such as the Piri Reis map of 1513, show areas of the globe, including the Mediterranean Sea, as they appeared at least 6000 years ago. He therefore concluded that those who had originally drawn these maps must have belonged to "one culture", who possessed maritime connections all over the globe and flourished during this distant age.⁷² Was he referring here to the mythical Byblos culture? Might it have been responsible for passing on these ancient maps to civilisations such as Egypt, c.3100 BC, and Phoenicia, c.2500 BC?

The early dynastic boat burials uncovered at Giza and Abydos have revealed seagoing vessels with high prows that were never intended to be sailed on the Nile; this is despite the fact that Egypt had no obvious maritime tradition during this early stage in its development. Where did this knowledge come from? Was it from the remnants of an earlier culture, such as the one spoken of by Sanchoniatho as having existed on the Levant coast in mythical times? Might this sea-faring connection help explain why the wooden coffin containing the body of Osiris was carried by the sea to Byblos, and why the priests of Heliopolis in Egypt took such an interest in Baalbek during Ptolemaic times?

It is a subject that requires much further research before any definite conclusions can be drawn, but the apparent advanced capabilities of the proposed Byblos culture allows us to perceive the antiquity of Baalbek's Great Platform in a new light. Did the legends suggesting that it was constructed by super-human giants during the age of Nimrod preserve some kind of bastardised memory of its foundation by the Byblos culture under Ouranus, Cronus or his brothers, the Titans? If so, then who were these mythical individuals and what ancient

engineering skills might their culture have employed in the construction of cyclopean structures such as the Great Platform?

Stones that Moved

In surviving folklore from both Egypt and Palestine there are tantalising accounts of how sound, used in association with 'magic words', was able to lift and move large stone blocks and statues, or open huge stone doors. I was therefore excited to discover that, according to Sanchoniatho, Ouranus was supposed to have "devised Baetulia, contriving stones that moved as having life".⁷³ By "contriving" the nineteenth-century English translator of Philo's original Greek text seems to have meant 'designing', 'devising' or 'inventing', implying that Ouranus had made stones to move as if they had life of their own. Was this a veiled reference to some kind of sonic technology utilised by the proposed Byblos culture? Could this knowledge help explain the methods behind the cutting, transportation and positioning of the 1000-tonne blocks used in Baalbek's Great Platform? It is certainly a very real possibility.

Why Baalbek?

If we accept for a moment that Baalbek's Great Platform, and perhaps even the inner podium that supports the Temple of Jupiter, might well possess a much greater antiquity than has previously been imagined, then what purpose might the Baalbek structure have served?

Zecharia Sitchin in his 1980 book *The Stairway to Heaven* proposes that the Great Platform was a landing site and launch pad for extra-terrestrial vehicles. Perhaps he is right, but in my opinion its high elevation hints at the fact that it once served as some kind of platform for the observation of celestial and stellar events. It is a subject I am currently investigating for a future article.

And just how old is Baalbek?

The French archaeologist Michel Alouf apparently learnt from the Maronite Patriarch of the Baalbek region, a man named Estfan Doweih, that: "...the fortress of Baalbek on Mt. Lebanon is the most ancient building in the world. Cain, the son of Adam, built it in the year 133 of the creation, during a fit of raving madness".⁷⁴ Unfortunately this tells us very little about the site's real age. Yet if we can accept the existence of a pre-Phoenician culture that not only employed the use of cyclopean masonry in its building construction, but also possessed sea-going vessels and flourished in the Mediterranean somewhere between 7000 BC and 3000 BC, then it opens the door to the possibility that Baalbek's 'fortress' may also date to this early phase of human history.

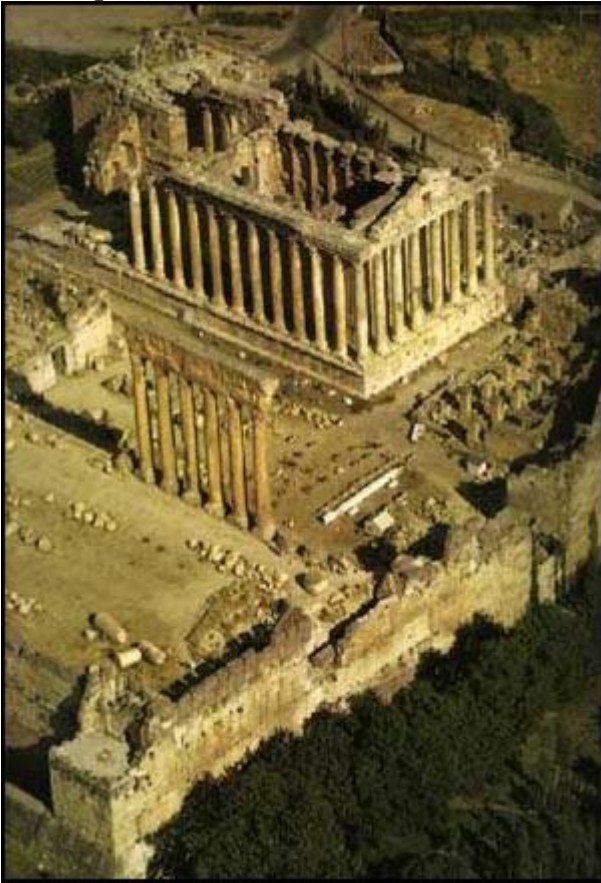
Yet the question remains as to why this pre-Phoenician, sea-going nation should have wished to construct an almighty edifice on an elevated plain between two enormous mountain ranges. What was the reasoning behind this decision? The site undoubtedly possessed a very ancient sanctity; however, the architects may well have had more pressing reasons for placing it where they did. All the indications are that Sanchoniatho's Byblos culture eventually experienced a period of fierce wars that waged between Cronus, or Saturn, and his titanic brothers under the leadership of Titan or Gyges, and then finally between Cronus' son Jupiter and the rest of the Olympian deities. In a strange way the fraternal conflict between Cronus and his brothers parallels the biblical struggle between Cain and Abel, suggesting that the link between Cain and Baalbek might well have some symbolic significance to the site's early history.⁷⁵

Is it possible that Baalbek's first 'city' was constructed, not just as a religious centre, but also as an impenetrable fortress against attacks by whatever we see as constituting the gigantes and Titans of mythology? If the Great Platform, and perhaps even the inner podium, really does date to this early period, then might the fortress theory explain why its architects used such gigantic stones in its construction? Were they incorporated into the design through a combination of technological capability and sheer necessity, not through "the interest of appearance" or some ancient wall-building tradition upheld by the neo-Phoenicians of the Roman era? Such ideas may even provide some kind of explanation as to why the mother of all stone blocks, the Stone of the Pregnant Woman, was left cut and ready for transportation in a nearby quarry. Did the whole building project have to be abandoned because the site was

over-run, or at least seriously threatened, by invading forces? Scholars have always accredited the Romans with having built the Great Platform, with its stupendous Trilithon stones, simply because they could not conceive of an earlier culture possessing the technological skills needed to have transported and positioned such enormous weights. The Sphinx-building culture of Egypt is evidence that such technological skills may well have been available as early as 10,500 BC, while our current knowledge of the Baalbek platform gives us firm grounds to push back its accepted construction date by at least a thousand years.

Even if the dates suggested for Sanchoniatho's Byblos culture are open to question, I believe the sacred fortress hypothesis brings us a lot closer to unlocking the mysteries of Baalbek. Both visually and in legend its ruins bear the mark of the Titans, and understanding the site's true place in history can only help us to discover the reality of this lost cyclopean age of mankind.

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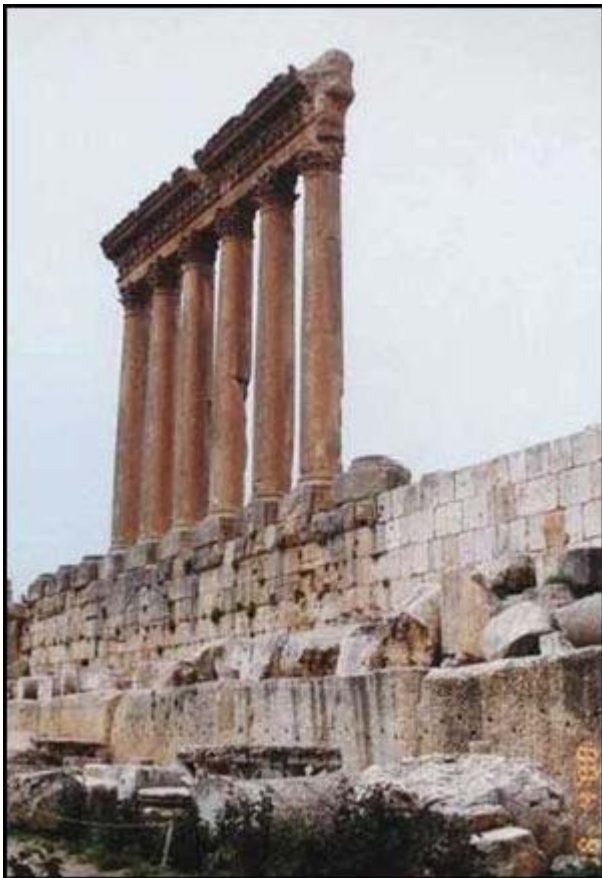
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Autore Risposta: Barionu

Inserita il: 04/06/2008 10:08:11

Messaggio:

Barionu ha scritto:

mauro ha scritto:

caro DD ,ti ringrazio se me lo invii a quell'indirizzo.
x Barionu,
ha visto che ci sono edizioni:1938, 1939, 1941 e 1971
ps non mi hai ancora dato un parere , vedi mio topic precedente.
ciao
mauro

Caro mauro,

metto il cip e leggo.

zio ot 

.... sto leggendo e preparando materiale

zio ot 🤖

Autore Risposta: Barionu
Inserita il: 27/09/2008 16:34:10
Messaggio:

Verso fine anno riprendo il thread .

Intanto lo segnalo ai neofiti. 😄😄😄

zio ot 📖

Autore Risposta: Barionu
Inserita il: 27/09/2008 17:02:36
Messaggio:

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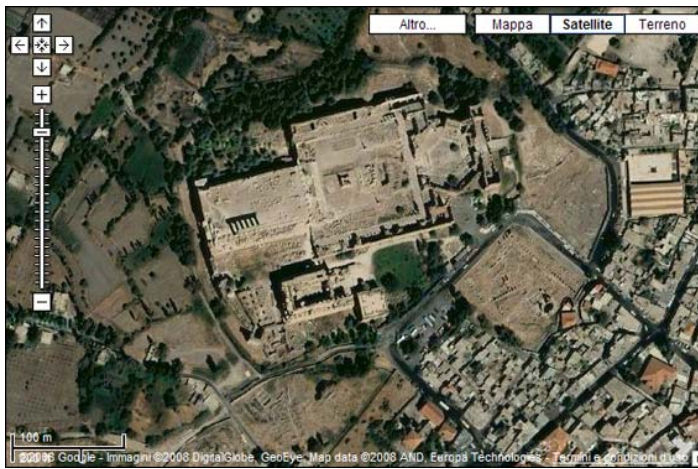
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Messaggio:

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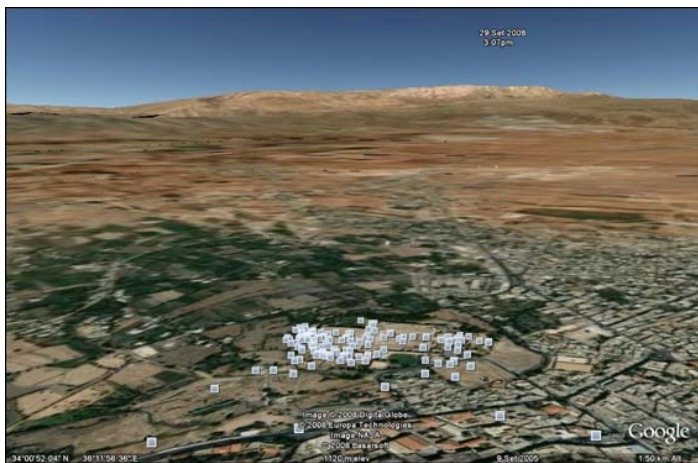


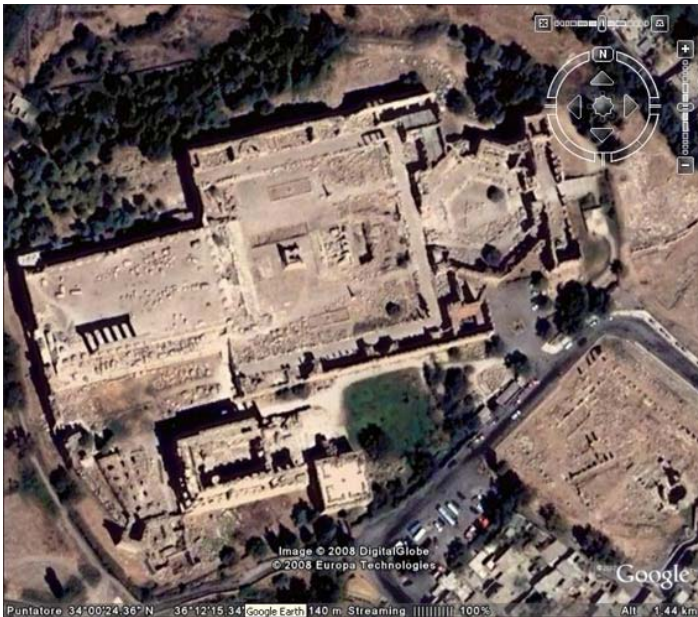
Baalbek su GOOGLE EARTH

Inserire "Baalbek, Libano"... oppure le seguenti coordinate:

Latitudine: 34° 0'25.29"N

Longitudine: 36°12'15.63"E





Una panoramica VIDEO:



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Chiudi Finestra