

HE IS ALIVE AND WELL!



SOCIETY OF MACEDONIAN STUDIES

Members of the Board

President	Nikolaos I. Mertzos
Vice-President	Athanasios Karathanasis
Secretary-General	Theresa Pentzopoulou-Valala
Treasurer	Theodoros Dardavesis
Librarian	Ioannis Koliopoulos
Consultants	Vasileios Pappas
	Haralambos Naslas
	Konstantinos Plastiras
	Konstantinos Hatzidimos

Cover illustration: *Alexander the Great, bronze statue, probably a copy of a work by Lysippus (Florence, Archaeological Museum)*

Sponsor: Naum M. Babatakas of Monastir

© Copyright 2009: SOCIETY OF MACEDONIAN STUDIES

ISBN: 978-960-7265-98-2

SOCIETY OF MACEDONIAN STUDIES

NIKOLAOS I. MERTZOS

HE IS ALIVE AND WELL!



THESSALONIKI 2009

FOREWORD

For some time now the Society of Macedonian Studies has been receiving more and more requests from schools, organizations and private individuals throughout Greece and abroad, for information about the life, the achievements and the legacy of Alexander the Great. How much information can one provide, though, and for how many people? Already there are more than a thousand books about Alexander in print, in all the main world languages, with new ones, particularly by foreign scholars, constantly being added. What is more, the main body of the relevant information is in all the major encyclopedias, and is available without cost on the Internet where (we might note) some of the views expressed range from the deviant to the crudely propagandist. And no book can ever exhaust all the aspects of the subject: Alexander is truly an Ocean in himself. But the demand for details continues.

This being so, the Society of Macedonian Studies, with the limited means at its disposal, judges it very important for the common reader to be reminded, especially if she or he is young or from outside Greece, that throughout the passage of twenty-three centuries, the Peoples of virtually the whole world, East and West, have taken to their hearts the phenomenon that is Alexander, and are still doing so – not just in their books but in their monuments, art, tradition, leadership role models, and particularly in their favourite reading and their great epic poems, which is as much as to say as in their life itself. This is proof positive, with stunning immediacy, of the truth that ‘Alexander the Great is alive and well and master of the whole world’ and has been, continuously, for two thousand and three hundred years after his purely biological death. It is also proof positive that from the very start and up to the present day, Alexander has been revered by the Peoples of the countries of the East which made up the Alexandrian *Ecumene*, and seen as their undisputed Leader, Liberator and Benefactor.

Moreover, the Macedonian founder of the first *Ecumene* is more relevant than ever to the contemporary situation, one of blind globalization. That is why he is referred

to time and again at the great spiritual crossroads of our present world.

At Mannheim in Germany, central pillar of a United Europe, the major exhibition *Alexander the Great and the Opening up of the World* opened on October 2nd 2009. It is the first time that the East has brought West its Alexander treasures from Afghanistan Tajikistan, 'Iraq, and Russia. At the same time, from May 2008 to September 2009, there was a travelling exhibition in the United States, *Hidden Treasures of the National Museum, Kabul*, with representative Alexander treasures from Afghanistan and other countries of Alexander's *Ecumene* further east. This exhibition ran successively at the National Gallery of Art in Washington, the Museum of Asian Art in San Francisco, the Museum of Fine Arts at Houston, and the Metropolitan Museum in New York.

An international meeting on *Intercultural Encounters in the Greek East* was also organized by UNESCO at its headquarters in Paris from 28th to 30th September 2009. At this meeting scholars from all over the world lauded Alexander's achievements and his legacy as an event of signal importance for global civilization. A feature of Alexander's living legacy in the East is that witness was borne to the inestimable value of his contribution by scholars from India, Pakistan,



Bagram, Afghanistan. Bust of a handsome Greek youth, a subject taken from Greek silver plates of the 3rd century BC. Similar finds have been excavated throughout the East, from Egypt to Ukraine and the steppes of Central Asia.

One of the luxury items found at Tilia-tepe in Turkmenistan by the Greek archaeologist Viktor Sarigiannidis, excavating on behalf of the then Soviet Academy of Sciences, and shown in the American exhibition Hidden Treasures of the National Museum, Kabul.



The god Dionysus and his consort Ariadne riding on the fantastical lion that symbolizes the union of male and female in Indian and Central Asian tradition. Top right: Winged Victory crowning the pair. Bottom left: A Silenus lends his support. Turkmenistan, gold pin of mixed Greek and Asiatic ancestry. One of the luxury items found at Tilia-tepe in Turkmenistan by the Greek archaeologist Viktor Sarigiannidis, excavating on behalf of the then Soviet Academy of Sciences, and shown in the American exhibition Hidden Treasures of the National Museum, Kabul.



Gold armlets of the Asian nomad peoples. Two antelopes opposed. They replace opposed lion's heads, copying older classical Greek armlets introduced to the Sarmatian nomads by the Macedonians. One of the luxury items found at Tilia-tepe in Turkmenistan by the Greek archaeologist Viktor Sarigiannidis, excavating on behalf of the then Soviet Academy of Sciences, and shown in the American exhibition Hidden Treasures of the National Museum, Kabul.

Uzbekistan, Iran, 'Iraq, Syria, the Lebanon, Israel, and Ethiopia.

We should also mention the award of the international Balkanika Prize for 2008 to the Serbian writer Vladislav Bajac's novel *Hamam Balkania*, in which Alexander is praised as maker of global civilization. This novel is just out in Greek, from Kedros Books, under the title *Alexander the Great in the Land of the Celts*, its centre being Beograd, the classical Singidunum. On 7th October 2009 a classical bust of Alexander was ceremonially installed in the National Museum at Alexandria by the Egyptian authorities, with a formal tribute to the Greek archaeologist Kalliopi Limnaiou-Papakosta, who unearthed the bust in the Royal Gardens of Shallalat that once surrounded the palace of the Macedonian Pharaohs, the Ptolemies.

At the same time specialist scholars in powerful decision-making centres have been making a detailed examination of Alexander's strategy and policies in the light of familiar tragedies and impasses in the East ('Iraq, Afganistan, Pakistan, the Caucasus, Palestine, Islam). Alexander teaches us lessons; he makes us think and gives us guidelines.

Indeed he is alive and well. This is the undeniable actuality which our little information leaflet attempts to illustrate, however sketchily and incompletely. The pictures speak for themselves; the brief text serves simply to jog the memory.

There are to be sure any number of splendid scholarly books, in all the main languages of the World, with great works of art, jewellery, monuments, manuscripts, miniatures and epic poems and long-cherished folk tales. It is to them that the enquiring reader will, we hope, go on with this little essay as a mere starting-point. We warmly recommend them; and we are grateful to the fine writers and the publishers who have produced them. Some, indeed, are the sources on which the modest compiler of the present work drew unselfishly for all the pictures here, in order to make them a possession and a motivation for the many.

Our publication, appearing in Greek and English, is a response to frequent and persistent demand. It is given away free, for the benefit of any person interested. It has been posted on the Internet and is also available as a CD-ROM. It is being distributed to many schools in Greece.

The entire cost has generously been met by a regular sponsor of our Society, Mr

Naum Babatakas, in memory of his parents Michael and Vasiliki. A native Macedonian, born and bred in Monastir, he is now ninety-nine. After a brilliant student career in France he settled in Thessaloniki, where he made a name for himself as a lawyer of distinction. For twenty years and more, his colleagues have been electing him annually, by a landslide, to the Bar Society of Thessaloniki, which he long served as Vice-President.

The Society of Macedonian Studies has awarded Mr Babatakas its Gold Medallion for his repeated acts of generous sponsorship. Once more, it is deeply grateful to him.

Nikolaos I. Mertzos

President of the Society of Macedonian Studies

Thessaloniki, October 2009

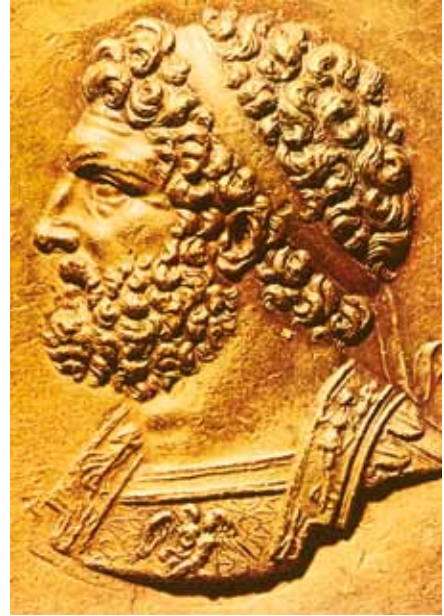
Alexander was born in 356 BC, at Pella, Macedonia's capital. He was the son of Olympias and Philip, the king of Macedon who first united the Greeks, and who was murdered at the older capital, Aigai. Alexander was just twenty years old when he succeeded his father to the throne of Macedonia and was proclaimed Commander-in-Chief of All the Greeks. He was by now ready to carry out his mission, one which was to create a whole new world. His teacher was Aristotle of Macedon, who has for the past twenty-three centuries held his place as one of the world's great thinkers. Alexander when young trained hard for danger and for war with his companions the nobles of Macedon; he was first among his peers. In 334 BC, at the age of twenty-two, he set afoot a Eastern campaign of All the Greeks. Within just three years he had conquered the whole World as far as the river Hydaspes (Jhelum) in India.

Pella, today Alexander's capital.





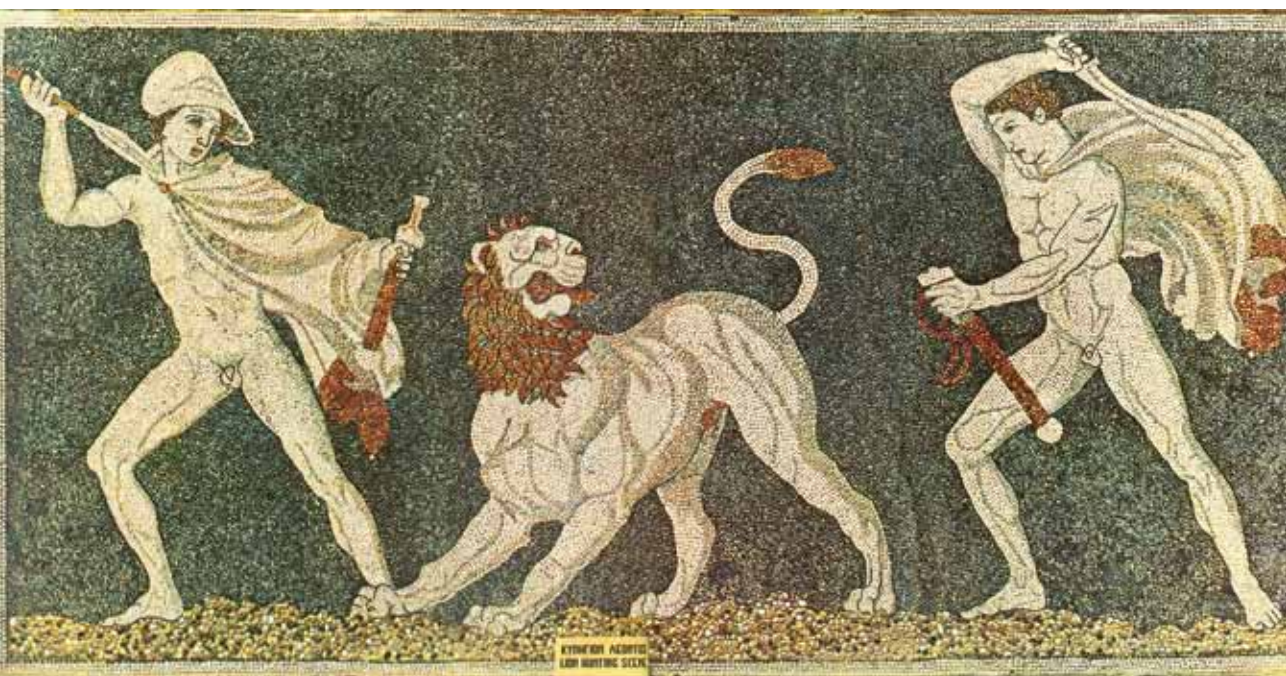
*Olympias, Alexander's mother.
Gold charm of Roman date,
Thessaloniki, Archaeological Museum.*



*Philip II, King of Macedon and
father of Alexander the Great.
Gold charm of Roman date, Paris,
Bibliothèque Nationale.*



*Birth of Alexander, showing his
parents. Greco-Roman mosaic in the
Lebanon. Beirut, National Museum.
History of the Greek Nation,
Ekdotiki Athinon.*



Alexander hunting lions with a companion of his. Pella, floor mosaic.



*The statue of Alexander
(?copy of a work by Lysippus),
as discovered in the Royal
Gardens of the Ptolemies.*



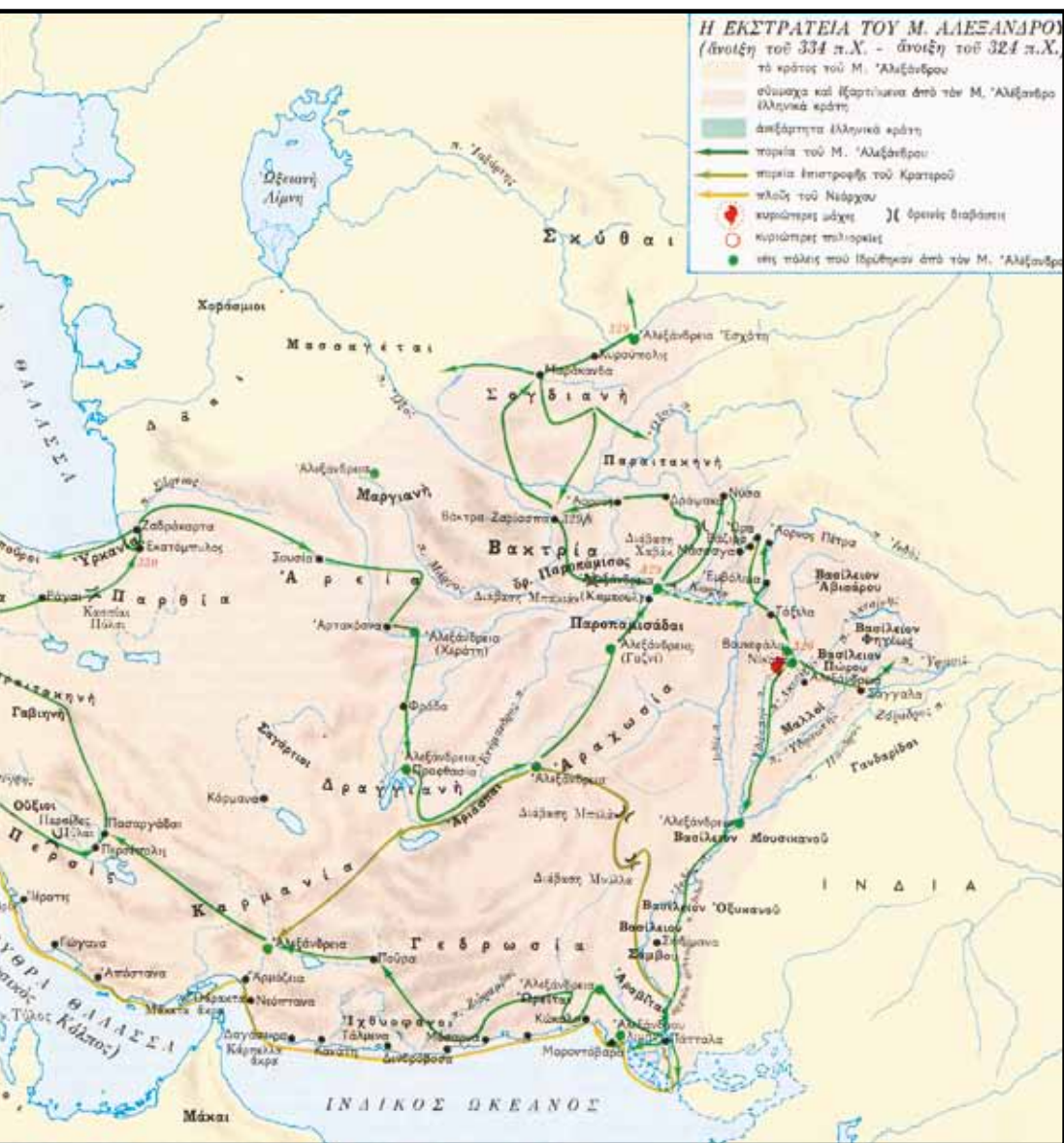
*Alexander ordering the execution of Philip's murderers before his murdered father's coffin. 15th-century medieval copy from the volume of Curtius Rufus' History presented by the Duke of Burgundy to Charles le Temeraire. Robin Lane Fox, *The Search for Alexander*, Penguin Books 1980.*



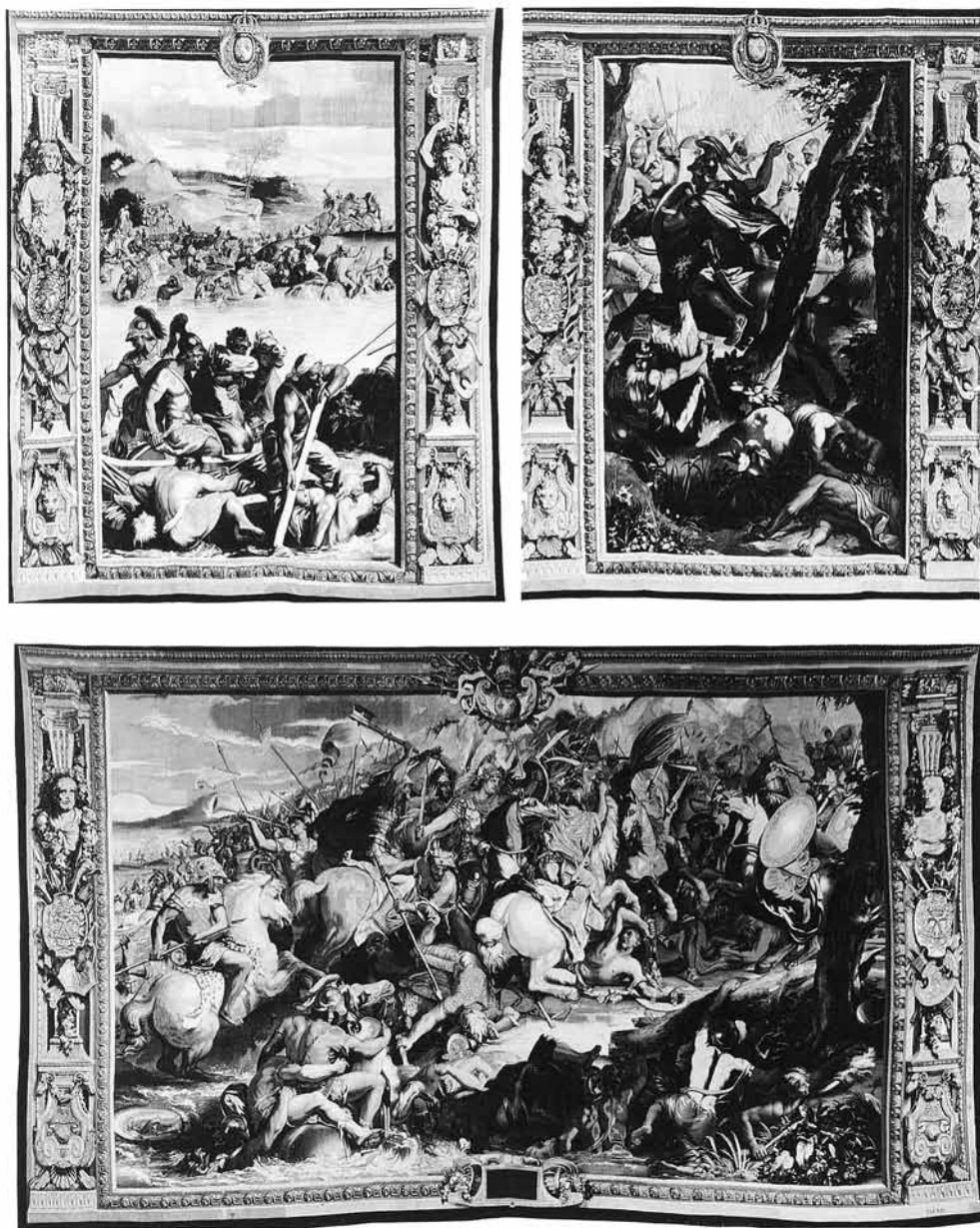
*Aristotle teaching the young Alexander. French medieval manuscript. Robin Lane Fox, *The Search for Alexander*, Penguin Books 1980.*



*Alexander's campaign and his World.
History of the Greek Nation, Ekdotiki Athinon.*



Thanks to his astonishing strategic skill and reckless courage, he repeatedly crushed Persian armies that outnumbered his own. He brought under his control the vast Sassanid Empire and all its remote satellite kingdoms. He made a triumphal entry into its three capital cities: Persepolis, Susa, and Babylon, where he was proclaimed Great King.



*The first victorious battle, at the river Granicus.
Costly French Gobelin tapestry (1668). Vienna,
Kunsthistorisches Museum.*



*The battle of Gaugamela.
Costly French Gobelin tapestry (1669). Vienna,
Kunsthistorisches Museum.*



*River Hydaspes.
Alexander, having won
the day, receives his
obstinate opponent
Poros, who is gravely
wounded. Battle
scenes. Works by the
17th-century engraver
Gérard Audran. Paris.*





He was clement in victory and as he pursued his irresistible course, a great visionary. He showed respect to all peoples and gave everyone their rights. He made all his subjects Greek citizens and paid honour to the defeated, burying his opponent Darius with regal honours. This was why the Great King's mother declared Alexander her son, and why, when Alexander went to the temple of Zeus Ammon in Egypt and King Solomon's temple in Jerusalem, the priests accepted him as the son of God and the Peoples everywhere acclaimed him as liberator.



*Battle of the Issus.
Pompeii, mosaic.
History of the Greek
Nation, Ekdotiki
Athinon.*



Alexander receives the corpse of Darius sorrowfully and with honour.

Painting by Antonio Pelegrini (1675-1741). Musée de Soissons, France.

Alexander receives the family of Darius.
Painting by Francesco Trevisani (1656-1746),
for King Philip V. Madrid, La Granja Palace.





*Alexander at the temple of Zeus Ammon, at the Siwa oasis.
Painting by Giustino Menescardi (18th century). London, National Gallery.*

*Alexander at the temple of King
Solomon, at Jerusalem.
Painting by Sebastiano Conca (1680-
1764). Madrid, Palacio Real.*





The priests of King Solomon's Temple took much gold and silver and went to Alexander. But he was not willing to take anything, and told them that these gifts should be dedicated: 'they are the tribute I have laid aside for the Lord God'.

Alexander Romance, codex in the Greek Institute at Venice. Athens, Exantas 1997. The text is in Greek and Arabic.



*Alexander enters
Babylon.
Engraving by Gérard
Audran (1640-1703).
Paris.*

He instituted world peace. He founded dozens of cities, many of which were named Alexandria after him, cut roadways and canals, opened schools, cultivated scientific research and learning, and boosted the economy and shipping.

*Gerasa (Jerash),
one of the
Macedonian 'ten
towns' in Jordan.*





*Alexander founding Alexandria in Egypt.
Painting by Placido Constanzi (earlier 18th
century). Madrid, La Granja Palace.*

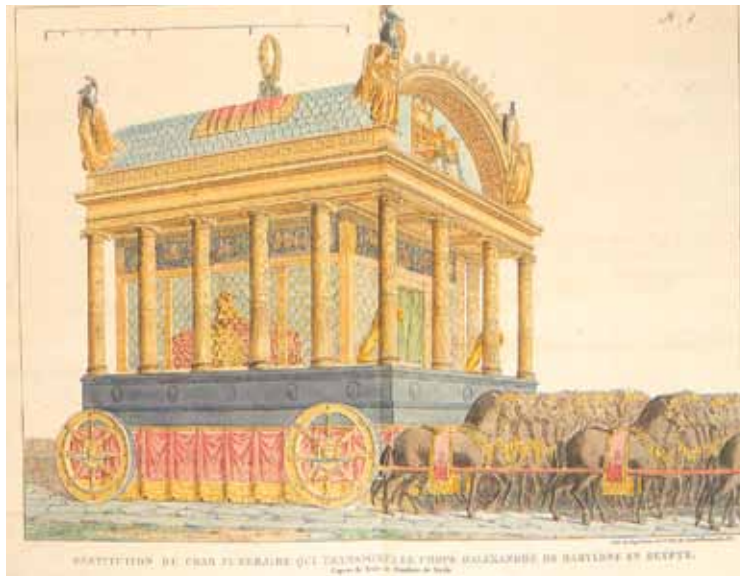


*Hellenistic floor mosaic of
Alexandria, incorporated in the
3rd-century Christian Church of
St George, Madaba, 'the City of
Mosaics', Jordan.*



Alexander being hauled senseless from the icy waters of the river Cydnus. Painting by Johan Georg Plazer (1704-1761). Karlsruhe, Staatliche Kunsthalle.

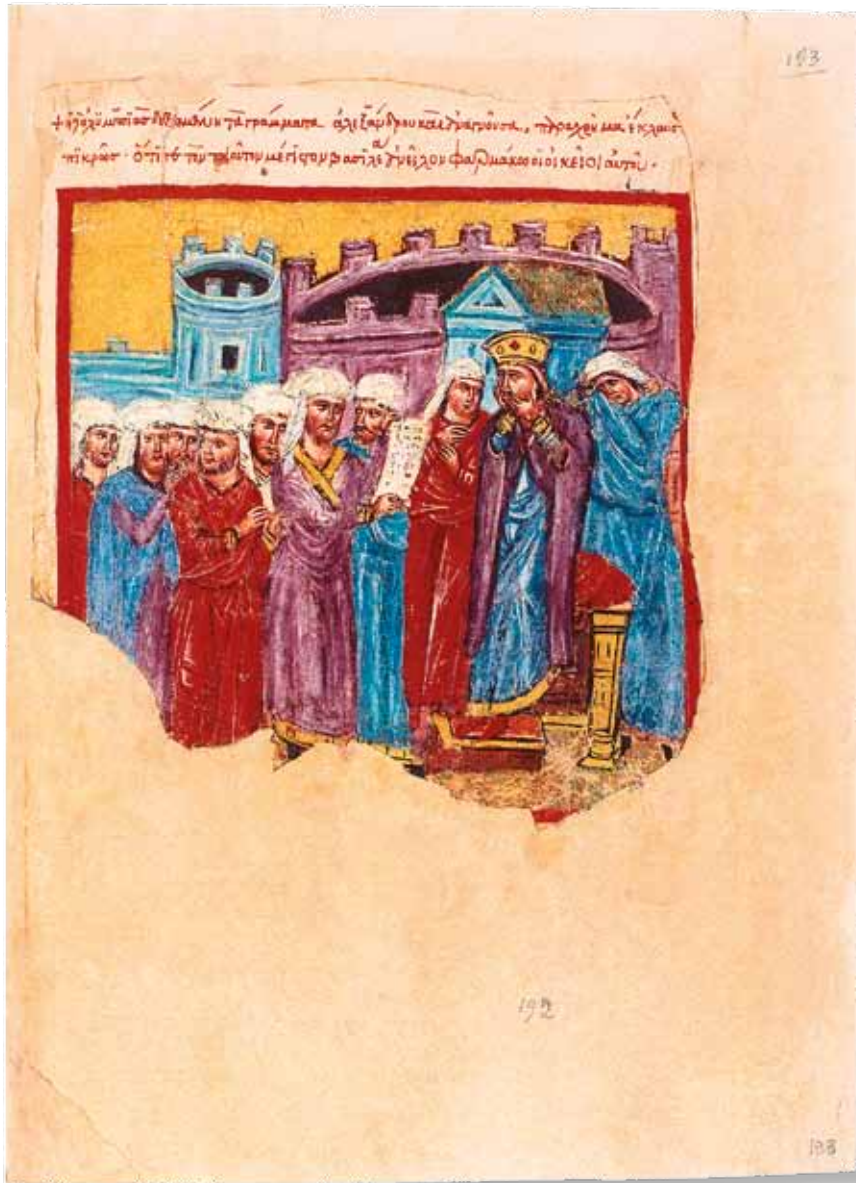
The fabled chariot with Alexander's corpse set out for Egypt but all trace of it was lost, and nobody has yet found his tomb. For Alexander was and remains 'ecumenical': he belongs to the whole of humankind. Engraving (1828), Paris. Athens, National Library.



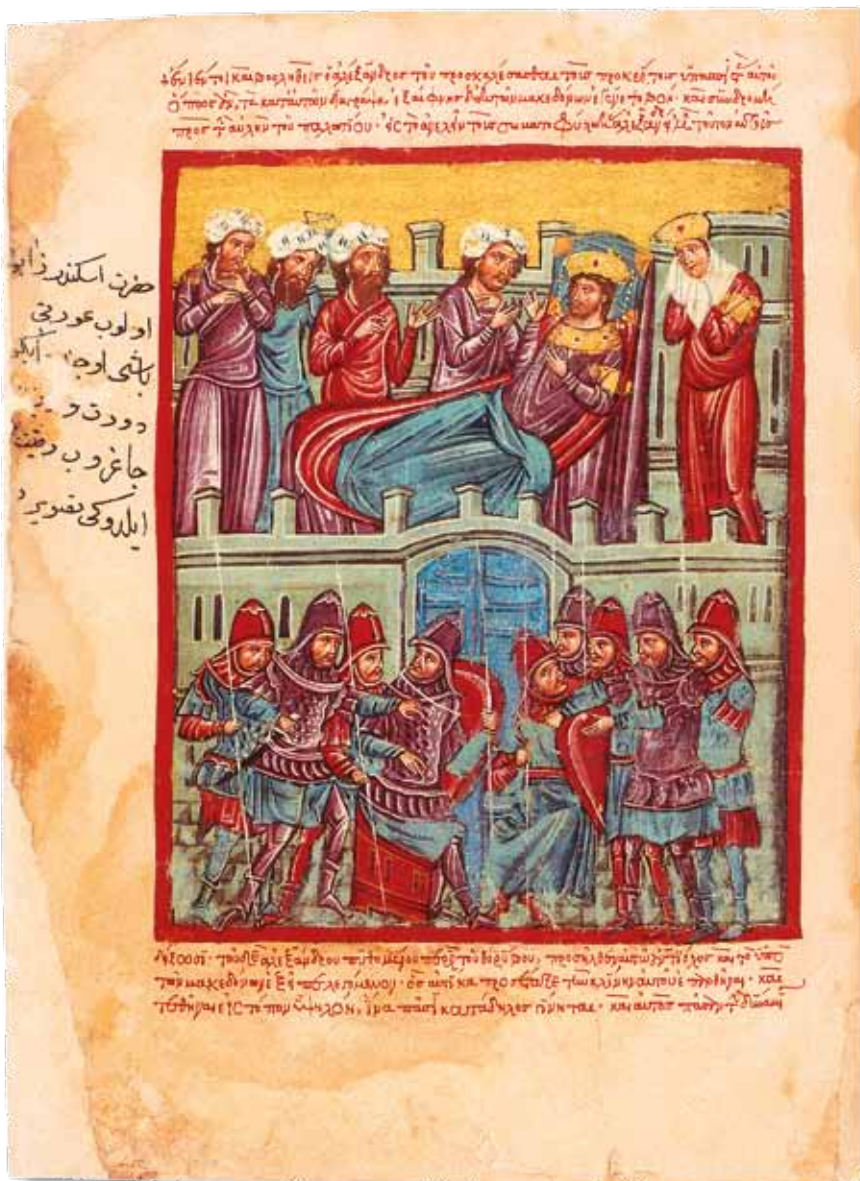
Alexander died at Babylon in 323 BC. Though barely thirty-three, he had achieved lasting immortality. He is the one and only mortal who has for twenty-three centuries remained continuously alive in the East and the West wherever human beings have created monuments of any kind. Even his tomb, the site of which is still not known, has become a legend in itself. The fabled chariot in which he set out for Egypt has left no trace. Now that he is dead, but, which is the main thing, still alive, everybody is seeking for him, studying him, and singing his praises.

*Persian sages,
officers and
warriors grieving
round the dead
Alexander. Masad,
miniature from
manuscript
(1555/1556 AD) of
The Seven Thrones
by the Persian
writer Jaami'.
Mariana
Iatropoulou-
Theocharidou.
Alexander the
Great in Persian
epic poetry.
Athens, Hellen
Books 2007.*



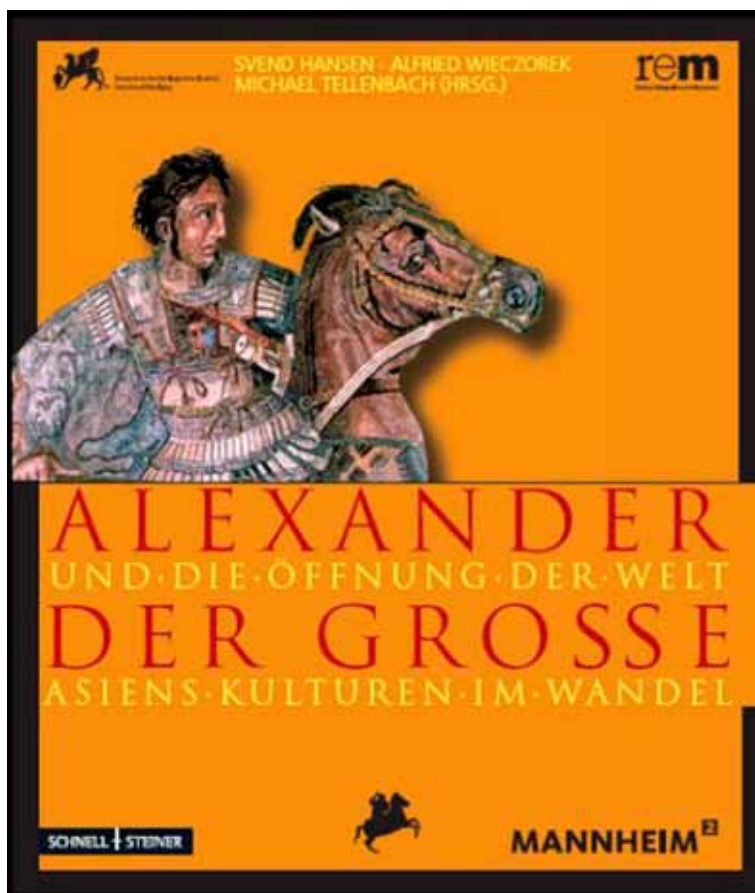


*'And when Olympias read Alexander's letter, she wept bitterly, for so great
a King had his own men murdered by poison'
Alexander Romance, codex of the Greek Institute at Venice. Athens,
Exantas 1997. Text in Greek and Arabic.*



'When Alexander felt his end was nigh, he summoned to him his Companions, while the warriors, Macedonian and Persian, lamented him'. Alexander Romance, codex of the Greek Institute at Venice. Athens, Exantas 1997. Text in Greek and Arabic.

In these days of blind globalization, it is to Alexander that the West and the East are turning. At Mannheim in Germany, the exhibition *Alexander the Great and the Opening up of the World* opened on October 2nd 2009. Four hundred exhibits from all over the world are on display. It is the first time that the East has sent the West its 'Alexander legacy', with superb art treasures from Tajikistan, Iran, Afghanistan and St Petersburg.



*Mannheim
Museum
poster of the
exhibition
Alexander the
Great and the
Opening of the
World which
opened on
October 2nd
2009.*



Alexander, on his death-bed, bidding farewell to the Macedonians and Persians. Wood-engraving by von Piloti. Berlin, Picture Archive.

Alexander preserving the epic tradition of Homer at Achilles' tomb. Faience plate (1575), Italian majolica. London, V & A Museum.



Alexander was the first person on earth to form the first universal society. The web that held the Alexandrian universe together was, for the first time in history, something other than force. Now, for the first time, the binding elements were equal status, world peace, mutual respect and peaceful coexistence of all within a world of limitless variety, the development of all countries and the superior, liberating way of life that was Greek civilization. That was how Alexander cut the Gordian knot of universal peace and common human progress. It was in the world bequeathed by



*Alexander cutting
the Gordian Knot.
Painting by the
17th-century
Parisian artist
Jean-Francois
Godefroy.*

Alexander and taken over by the Roma Empire that Christ preached His message. It was in the Greek tongue that the World received the Divine Word of Salvation. That is why Our Lord said, when told that Greeks had come to hear Him: ‘The hour hath come for the Son of Man to be glorified’. That is why he depicted on Mount Athos, and in other Eastern Orthodox churches, as in the Catholic West, Alexander’s birth can be introduced into the Christian scene of the Gospel narrative.



The abbot Sisoies mourning at Alexander's empty tomb. Athens, chappel of St. Erene mural by Kontoglou. It is a faithful copy of a 13th-century original from the Monastery of Our Lady Mavriotissa, at Kastoria. The dead Alexander is supported by the Archangel Gabriel and the warrior saint Merkourios.

Alexander King of the Greeks. Mount Athos, Dochareion Monastery, Main Church.



St John's Gospel, chapter 12.

Ἦσαν δὲ Ἰησοῦς Ἕλληνας ἐκ τῶν ἀναβασινόντων
ἵνα προσκυνήσωσιν ἐν τῇ ἑορτῇ. Οὗτοι ἔν προσ-
ῆλθον Φιλίππῳ τῷ ἀπὸ Βηθσαῖδα τῆς Γαλι-
λαίας, καὶ ᾠρώτων αὐτὸν, λέγοντες Κύριε, θέ-
λομεν τὸν Ἰησοῦν ἰδεῖν. Ἐρχεται Φιλίππος καὶ
λέγει τῷ Ἀνδρέᾳ καὶ πάλιν Ἀνδρέας καὶ Φί-
λιππος λέγουσι τῷ Ἰησοῦ Ὁ δὲ Ἰησοῦς ἀπεκρίνα-
το αὐτοῖς, λέγων Ἐλήλυθεν ἡ ὥρα ἵνα δοξασ-
θῇ ὁ υἱὸς τοῦ ἀνθρώπου. Ἀμὴν ἀμὴν λέγω ὑμῖν,
ἐὰν μὴ ὁ κόκκος τοῦ σίτου πεσῶν εἰς τὴν γῆν
ἀποθάνῃ, αὐτὸς μόνος μένει· ἐὰν δὲ ἀποθάνῃ,
πολὺν καρπὸν φέρει.



Birth of Alexander the Great.
 15th-century French manuscript. Alexander's and Christ's birth are here
 identified. Theodoros Sarantis, *Alexander the Great*.
 Privately printed, 1970.



French 18th-century gold medallion with the head of Alexander.



*Alexander as Son of Zeus Ammon,
wearing the two sacred horns
on his forehead. He is called
'Zul Karnein', the 'two-horned'
Prophet, in the Koran.
Gold charm of Roman date.
Berlin, Archaeological Museum.
History of the Greek Nation,
Ekdotiki Athinon.*



In the Koran, Alexander (as Zul-Qarnein, ‘the two-horned’) is among the Prophets, and in Islamic books he is shown with the Prophets of Islam. Moreover, those peoples of the world who later embraced Buddhism equate Alexander with Buddha in the statues of their temples.



*Alexander, deathless in Allah's Paradise, conversing with Kadir, the Prophet of Islam. Persian medieval manuscript. Robin Lane Fox, *The Search for Alexander*, Penguin Books 1980.*



Alexander at the Council of the Seven Sages.

Miniature in the 12th-century Persian writer Nizami's epic Sikander-nama. There is a copy of this miniature, by the great artist Mirza Ali (1540), in the British Museum.

*Mariana Iatropoulou-Theocharidou. *Alexander the Great in Persian epic poetry*. Athens, Hellen Books 2007.*



Alexander at the Waters of Immortality, with Elijah and Hizr; the Prophets of Islam. Meanwhile Gog and Magog raise up the walls separating the World into Good and Evil.

Miniature in the 12th-century Persian writer Nizami's epic Sikander-nama.

Mariana Iatropoulou-Theocharidou. Alexander the Great in Persian epic poetry. Athens, Hellen Books 2007.



The queen recognizing Alexander from his portrait. Miniature in the 12th-century Persian writer Nizami's epic Sikander-nama.

There is a copy of this miniature, by the great artist Mirza Ali (1540), in the British Museum.

Mariana Iatropoulou-Theocharidou. Alexander the Great in Persian epic poetry. Athens, Hellen Books 2007.



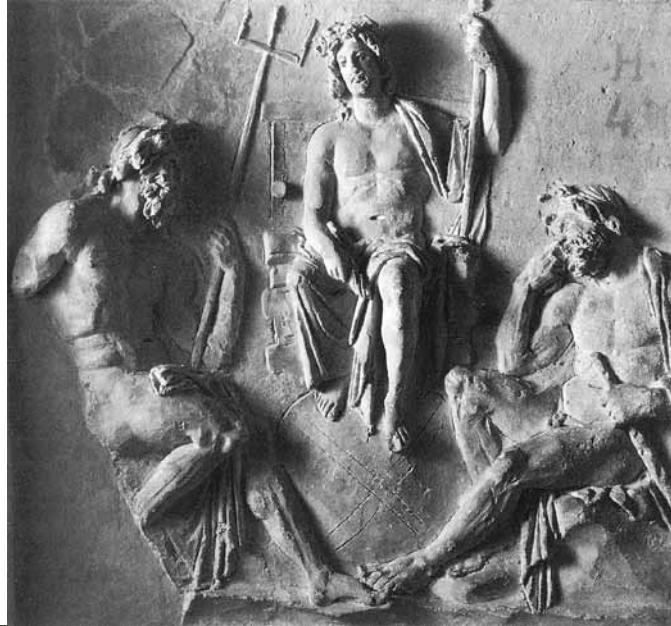
Alexander as Buddha, on an Afghan postage stamp.

Alexander as Buddha ('Bamiyan Buddha', in the local language). This colossal statue in the Vale of Kandahar in Afghanistan was hewn on site out of a rock face. It was declared a World Heritage Monument by UNESCO, as were others of the same kind. Because it portrays a person, it was destroyed by Taliban fanatics (Islam forbids portrayal), causing an international outcry. It was only after the fall of the Taliban that the Allies and the Afghan authorities discovered, as they attempted to restore the monuments, that there was a second colossal statue of Alexander on the same mountain.



Even as the old Greek religion was still dominant, Alexander had already been made into a god, sometimes as Dionysus, at other times as Dionysus' attendant Pan, along with his parents, and while still living, as Son of Zeus Ammon.

Alexander, on a classical Greek relief. He is shown (centre) as Zeus, between the god Poseidon and Alexander's ancestor the demigod Heracles. Michael Wood, In the footsteps of Alexander the Great. 2001.



The young Alexander (with his parents) as the god Pan, attendant of Dionysus.

Ivory miniature found in the tomb of Philip II. Vergina Museum.

Michael Wood, In the footsteps of Alexander the Great, 2001.



*Alexander, as Ares
the god of war,
weds Stateira,
shown as the
goddess Aphrodite.
Pompeii, fresco
after a lost Greek
original.
Michael Wood,
In the footsteps
of Alexander the
Great, 2001.*



*Alexander as Dionysus, on a floor
mosaic at Delos.*

Nowadays, some deconstructors of History, few but obstreperous, particularly when Greek, have described Alexander as 'the Slayer of Peoples'. But these are the very Peoples who, for all of 2300 years, have never ceased to sing Alexander's praises in their finest and most popular works. They take him completely to their hearts, firmly believing that he is of their own flesh and blood and their indisputable King. The Egyptians proudly relate that the Macedonian was son of the last of the Pharaohs, Nektenabo; the Syrians that he was the husband of Semiramis; the Ethiopians that he married the fabled Queen of Sheba; and the Persians that he was their lawful Great King, and first-born son of Xerxes. In Jordan, Afghanistan, Pakistan, Beluchistan, on the Himalayan plateaux, even in Indonesia (where he never was), the indigenous Peoples speak of themselves as his descendants. All of them praise him as their liberator.

'And when he arrived in Memphis, the Egyptians crowned him Pharaoh on the throne of Nektenabo'.

In Egyptian legend, Nektenabo was the father of Alexander. Alexander Romance, codex of the Greek Institute at Venice. Athens, Exantas 1997. Text in Greek and Arabic.



מחיות אחרי הפרדך ממני. ויען אלכסנדרו' ויאמר: "רוציאנה, אשתי
הנעימה, נפלאה אהבתך לי מאד ועתה שמעי לי, תשוקתי הנעימה.
אל יודע אחריתי ואל תנידי הדבר לאיש." ותתפשהו רוציאנה
וחבקקה ותביאהו אל המיטה, והספוק את כפיה ותבך במר נפש
והאמר: "אהה אדוני המלך, הודע לאמתך מי יושב על כסא אדוני
המלך אחרי מותך ומי ימלוך אחריך ועם מי תנחני." ויאמר
אלכסנדרוס: "קרא אלי את יובאס." וחקרא המלכה את יובאס
לפני המלך. ויאמר המלך ליובאס: "קרא נא לפני את שמעון הסופר."
וילך ויקראהו. ויהי בבוא שמעון ויאמר אליו המלך: "שמעון, קח נא את
הקסת ואת הקולטמים וכתוב על ספר ובדיו את דברי אשר אדבר."
ויקח שמעון את הקולטמים והקסת ואלכסנדרוס החל לצוות ושמעון
כותב. ואלה דברי הצוואה: "אני אלכסנדרוס בן המלכה אוליפיאדס
יושב על מיטתי חולה, אמנם רעתי ורעיני לכבי נכונים כאיש
בריא וחזק. אצוה אליך, אריסטוטוליס רבי, אשר תשלח אוצרות זהב
אשר למלכות אל שרי מצרים ואל כהני ההיכל אשר במצרים
ושמה יקבר גופי, ואל ההיכל תתן מאה ועשרים כיכרי זהב. וחשבתי
על גופי היותו מלך במצרים ולשמוח עמם: ואחרי אשר גור
י"י אשר אמות במקום הזה, גופי יקבר שם אחרי מותי להיות
לויכרון אליכם אנשי מצרים. אצוה אם רוצאנה אשתי תלד בן
ימלוך עליכם תחת, וקראו שמו כאשר תחפצו: ואם נקבה תלד,
אנשי מקדוניה יקראו עליהם מלך כרצונם. ורוציאנה אשתי תשלוח
על כל אוצרותי ומחדתי."

וטלומיאוס יהיה נגיד מצרים ואפריקה וארביאה וימשול על כל נגידיו אוריאנטא עד בירטניא. וקליאופטרה אשר היתה אשת פליפוס אבי בנרשו את אמי תהיה לו לאשה. ופיטון יהיה נגיד אשור הגדולה. לאומידון ומילישניאה יהיו נגידים על אשור הקטנה. סירוניאס יהיה נגיד צייליאה. פילוסיא יהיה נגיד אלאריאה. גריפאטור יהיה נגיד מיריאה. קוצינו יהיה נגיד על סובסביאה. גטינגוס בן פליפוס יהיה נגיד טיריאה הגדולה. שמעון הסופר יהיה יד פשוטציאה וביאפונגיא. ליארטי יהיה נגיד ליציאה ופינפיליאה.

דעתו] בכת"י: בדעתו

ጥቀሰን፡ ለአልኤሆን⁵⁸፡ ሕቅርን፡፡፡⁵⁹፡ ወአለባ፡ ፡ ኃይል፡ ገዡ⁶⁰፡ በሐኪ፡ ፡ ከመ፡ ቅድሚሁ፡ ወነጽሐ፡ ውስተ⁶¹፡ ምድር፡ ወኪደ⁶²፡ ወአለባ፡ ዘእድኃኖ⁶³፡ እምእደሁ፡ ለውሕቱ፡ በሐኪ፡ ፡ ገዡ⁶⁴፡ ደቡባ፡ ዘጠሊ፡ አብደ፡ ጥቀ⁶⁵፡ ወሶበ፡ ገደሎ፡ ወሰበር⁶⁶፡ ገዡ፡ ቀርኖ፡ ወዐበይ፡ ቦል ፡ ውስቲታ፡ ለ፱ኅፋተ፡ ሰማይ ፡ ወእምውስተ፡ ፩እምኢሆሙ⁶⁷፡ ዘበቄለ፡ ቀርኝ፡ ወዕኑ፡⁶⁸፡ ወዐበይ፡ ጥቀ፡ ለመንገለ፡ ሰሜን፡ ወዕባስ⁶⁹፡ ሉኅበ፡ ኃይል፡ ሀበይ⁷⁰፡ እስከ፡ ኃይለ፡ ሰማይ ፡ ወወድቀ፡ ውስተ፡ ምድር፡ እምኃይለ፡ ሰማይ ፡ ወእምከዋክብት⁷¹፡ ሰምይ፡ ወኪዶ፡ እስከ፡ ማዕከለ፡ ሰርዌ፡ ከመ፡ ያደሩ⁷²፡ ን፡ ዓዋህ⁷³፡ ወበሕቱ፡ ይትሀወስ⁷⁴፡ መሥዋዕተ⁷⁵፡ ወከነ፡ ወተሠልጠ፡ ወመሠነ⁷⁶፡ መቅደስ፡ ወተውሀበ፡ ላዕለ፡ መሥዋዕት⁷⁷፡ ኃጢአተ፡ ወተገደፈት፡ ውስተ⁷⁸፡ ምድር፡ ወገብረ፡ ወተሠልጠ⁷⁹፡ ወሰማዕት፡ ፩መልአክ፡ ይነግር፡ ወይቤ፡ ቅዱስ⁸⁰፡ ይነግር⁸¹፡ በፊልሙንጢ፡ እስከ፡ ማዕከኑ፡ ይቀውሙ፡ ፡ ራዕይ፡ መሥዋዕተ፡ እንተ፡ ነገሥታት⁸²፡ ወኃጢአት፡ እንተ፡ አማስነት፡ ወተውሀበት፡ ወመቅደስ⁸³፡ ወኃይለ፡ ተከይዶ፡ ወይቤሉ⁸⁴፡ እስከ፡ ስርከ⁸⁵፡ ወነግህ፡ ወጸኸ⁸⁶፡ መዋዕል፡ ወይነጽሕ⁸⁷፡ መቅደስ ፡ ወእምካ፡ ሶበ፡ ርኢኑ፡ እነ፡ ደንኤል፡ ዝራዕይ፡ ኃሠሥኩ⁸⁸፡ ራዕይ፡ ወመጽአ⁸⁹፡ ወቆመ፡ ቅድሚ⁹⁰፡ ያ፡ ከመ፡ ራዕዩ⁹¹፡ ብእሲ፡ ወሰማዕት፡ ቃለ፡ ብእሲ፡ በማዕከበ፡ አባል⁹²፡ ወጸውዓ⁹³፡ ገብርኤል፡ ወይቤ፡ ገብርኤል፡ አለበዎ፡ ገዡ⁹⁴፡ ራዕይ፡ ወመጽአ፡ ወቆመ፡ ጥቃዮ⁹⁵፡ ኅበ፡ እቀውም፡ አነ፡ ወመጸኢ፡ ይደነግዕ⁹⁶፡ ወይቤለኒ፡ ለበውከ⁹⁷፡ ወልደ፡ እንላ፡ እምሕደው፡ ዓዲ⁹⁸፡ ኢኃለቀ፡ ዕድሜሁ፡ ለፈራዕይከ⁹⁹፡ ወሶበ፡ ንበበኒ፡ ደንገዕስ¹⁰⁰፡ ወወደቅ፡ በገጽዮ፡ ውስተ፡ ምድር፡ ወኢኃዘኒ፡ ወአቀመኒ¹⁰¹፡ በእገርዮ፡ ወይቤለኒ፡

(Brit. Mus. Ms. Orient. Ms. No. 504, fol. 82, col. 1f.)

PLATE I.

ዜና፡ከዕክሃድ፡ዘቅዱስ፡መጽሐፍ፡ዓለሙ
 በስሙ፡እግዚአብሔር፡መሐረ፡መመከተሣ
 ህል፡፤ ቀድሞ፡በረድ
 ኤተ፡እግዚአብሔር፡
 ወለን፡ሀብተ፡በዓ
 ሒ፡፤ ሆሮቱ፡አለከከ
 ድር፡ዘአመር፡በዘ
 ቅ፡፤ ዓዝንቱ፡አምዘ፡
 ከርዎ፡ጠቢባ፡ኤ
 ሳኔ፡ህ፡ወናሁ፡ጂሕ
 ፡፤ ኤአማቲሆሙ፡
 በቢባ፡ኤስ፡ዘከሩ
 ረቱ፡፤ ወመገማሥ
 ወሐተ፡፤ ኤአዳና፡
 ረቱ፡፤ አምሥራ
 ኤስከ፡ምሪራብ፡
 ገማሥቶ፡ውስ
 ሆር፡ውብድሐ
 ድናረ፡፤ ወሣር
 ፡ውሐተ፡ባሕር፡
 ገጠከ፡ዘኢይት
 ፡ውሣር፡፤ ሆ
 ፡፤ አሃር፡፤ ወበእ
 ፡ተ፡ድልሙት፡
 ቶ፡ውሐተ፡መ
 ዘኢስብዎ፡አግ

ዘኢስብሔር፡ለባዲሕ፡
 ትቤሆን፡ወቀደሣ፡
 ማብሮ፡ኤነ፡በምድረ፡
 ማብደ፡፤ ጉሣ፡ዘይ
 ስመይ፡ብት፡ዘኢስ፡
 ወኮነ፡ጠቢባ፡ወት
 ሩ፡፤ ወማህምረ፡፤ ጥ
 ቀ፡ምሒር፡በውከ
 ተ፡ጥበባ፡ግብጽ፡ውያ
 ፡፤ ወይጠባ፡፤ አምደ
 ሎሙ፡ጠቢባ፡ኤስ፡
 ዩአምሩ፡ዘሀሎ፡ው
 ከተ፡ሣህምቀ፡ባሕ
 ረ፡፤ ወልጉታት፡ወኢ
 ለ፡ዩአምሩ፡ኤአምሮ
 ተ፡ከዋከብት፡ወረ
 ዜያት፡፤ ወኢአምሮ
 ተ፡፤ ኤልኤስብ፡ጠሎ
 ከቅዱስአምሮቱ፡
 ጊዜያት፡፤ ወሊድ፡ወ
 ዳዘይከው፡፤ አምደ
 ተወልድ፡ኤስህብ፡
 ዘይት፡ወሐድ፡ሐመ
 ገማሥቶ፡፤ ወብዘይት
 ወሐድ፡ለ፡፤ ገማሥቶ፡
 ሕርምና፡ኤስሙ፡በእ

ወከነ፡እምድሃረ፡ቀተሎ፡በዳርዮስ፡ንጉሠ፡ፋርሳው
 ያን፡ወሚደንውያን፡እስከንድር፡ወልድ፡ፊልጶስ፡መቄዶና
 ባ፡ዘአቅደመ፡ነጊሠ፡በዕርዕ፡ወጊሐ፡እምድረ፡ስቱን፡አ
 ቀመ፡ተባብሮታት፡ብዙኃ፡ወአካዘ፡ከሎ፡ጥቅማት፡ወ
 5 ቀተለ፡ነገሥታት፡ምድር፡ወሃለ፡እስከ፡ጽንፈ፡ምድ
 ረ፡ወነሥአ፡በርበረ፡ዘመብዝነት፡አሕዛብ፡ወአርመመ
 ት፡ምድር፡በቅድሚሁ፡ወአስተ፡ጋብአ፡ኃይለ፡ወትዕይን
 ተ፡ጽኑ፡ጥቅ፡ወተንሥአ፡ወተለንለ፡ልቡ፡ወአካዘ፡ብ
 ሔራት፡አረማውያን፡ወመንግሥታት፡ግላውያን፡ወከነ፡
 10 ሎቱ፡ጸባሕያን፡ወእምድሃረ፡እሉ፡ስከበ፡በሕማም፡ላዕ
 ለ፡ዓራት፡ወእአማሮ፡ከመ፡ይመውት፡ጸውዓ፡ወዓልያ
 ኒሁ፡ከበራን፡እለ፡ተሐፅነ፡ምስሌሁ፡እምንዕሱ፡ወከፈለ፡
 ሎሙ፡መንግሥቶ፡እንዘ፡ዓዲሁ፡ሕያወ፡ወነግሠ፡እስከ
 ንድር፡፤ ወደግመተ፡ወሞተ፡።

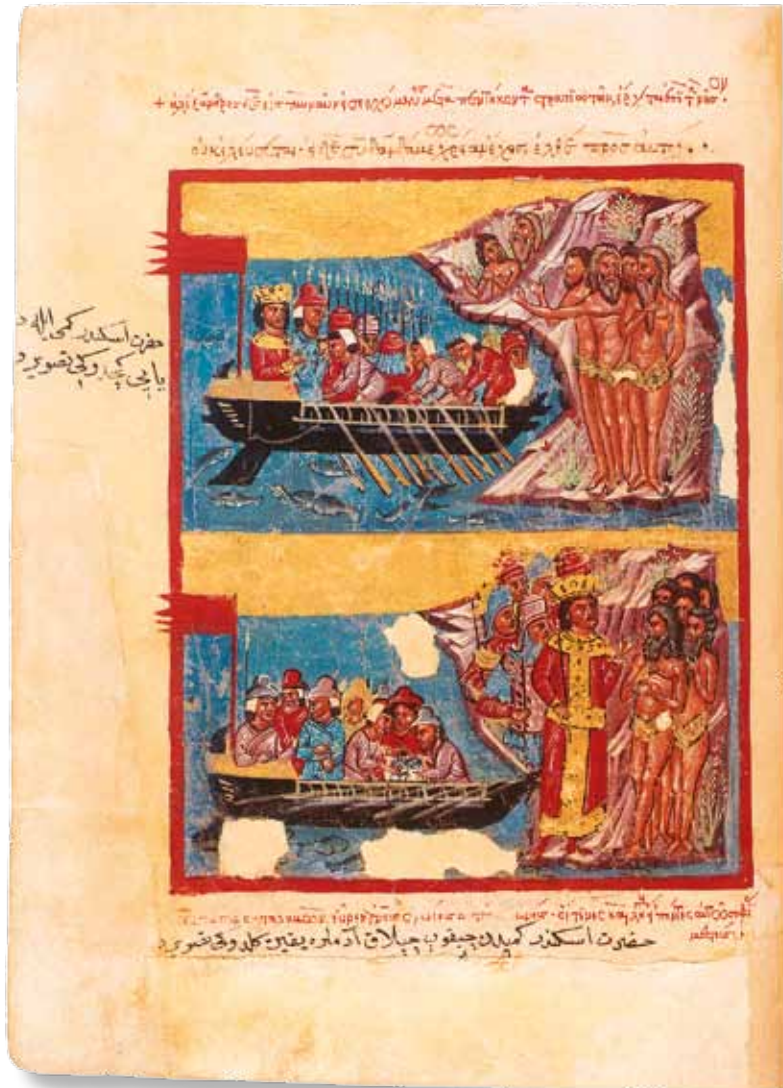
ፊልያህ፡፤ ለእስከንድር፡ኤከነ፡
 ከመ፡አርአያ፡አቡሁ፡ወእሙ፡።
 ዜና፡ከርእያሁ፡ላከስከንድር፡
 ተ፡ጠቢባ፡ኤስ፡ገዱ፡ከነ፡ከመ፡
 ገዱ፡አንበሐ፡፤ ወአዕይንቲሁ፡
 ፍሉ፡ጠታ፡ኤስደንቲሁ፡ዘዩማን፡
 ደሊሙ፡ደኤድ፡ዘታሐቶ፡፤ ወ
 አዕይንቲሁ፡ዘ፡፤ ገማሥቶ፡፤
 ብረ፡አዕይንቲሁ፡አንሰርት፡ደኤ
 ድራ፡፤ በ፡ዘላዕሎ፡ወአስናኒሁ
 ኒ፡ደቃቅ፡በሉ፡ሐቶ፡ከመ፡አሐ
 ፡፤ ከሐቶ፡፤ ጽኑ፡ወደቀረ፡ኤ
 ምንከሉ፡፤ ወሐበንግሠ፡ኤስ
 ከንድር፡ላዕሎ፡፤ ገማሥቶ፡፤
 ምሙ፡፤ ግሣ፡ኤስከንድር፡፤
 ቀ፡፤ ወሐበደ፡ደሐብአ፡ላዳራ፡ወ
 ኤምቲድ፡ደሐብአ፡፤ ገማሥቶ፡
 ላከሐብ፡እለ፡ሀላ፡አውደ፡
 መንግሥቶ፡፤ ት፡፤ ገማሥቶ፡፤
 ጉቃኒሆሙ፡ኤስከ፡አግንዮሙ፡
 ላከሎሙ፡፤ ገማሥቶ፡፤
 ረቲሁ፡ላዕሊሆሙ፡፤ ወእሙ፡፤
 ሐረ፡፤ ሀገረ፡፤ ምዕራቡ፡፤ ወም
 እሙ፡፤ ወነደ፡ሀዩ፡ኤስከ፡አግ

ነሆሙ፡ላከብካ፡ወታካዩሙ፡፤
 መንግሥቶ፡፤ ወነሥከ፡አምሐ
 ብሐሙ፡ወመስተቃት፡፤ ገማሥቶ፡
 ወላዕሆሙ፡፤ ሀበደታ፡ላዕራቲ፡፤
 ወሐበ፡ገብረ፡ዘንተ፡ወኢያት፡፤
 ዘይወጠኦ፡ሐረ፡፤ ገማሥቶ፡፤
 ኤስ፡ሀላ፡፤ በትእዛዝ፡ዳራ፡ወ
 ፡፤ ወእሙ፡፤ ገማሥቶ፡፤
 በ፡፤ ሀገረ፡፤ ገማሥቶ፡፤
 ጉረ፡፤ ሀሃህ፡፤ ዘውከቱ፡፤ መርሐ፡
 አሐማር፡፤ በጽንፈ፡፤ ባሕር፡፤ ላዕረ
 ድ፡፤ ወሐረ፡፤ ገማሥቶ፡፤
 ከመ፡ደሐብአ፡፤ ላደላዎሙ፡፤
 በእንተ፡ተእዘዘዎሙ፡፤ ላደራ፡፤
 ወሐበ፡ሐረ፡፤ ገማሥቶ፡፤
 ኤስ፡አዳሙ፡ላዕራቲ፡፤ ላዕራቲ፡፤
 ዓዳ፡፤ ወእሙ፡፤ ወእሙ፡፤
 ገማሥቶ፡፤ ከመ፡፤ መገረቅ፡፤ መሐ
 ሙ፡፤ ኤስከ፡ደሊሙ፡፤ ገማሥቶ፡፤
 ሙ፡፤ ወእሙ፡፤ ደራቅድ፡፤ ቀተሎ
 ፡፤ ወደንገዱ፡ኤስከንድር፡፤ ወእ
 ኤስረ፡ኤስከ፡ውከቱ፡፤ ብሔራ፡፤
 መሐእከ፡ተረ፡፤ ወእሙ፡፤ በእ
 ግዚአብሔር፡፤ ከቡር፡፤ ወሐቡ፡፤

Alexander in Coptic, Arabic and
 Hebrew. He is thus recorded by
 the Prophet Daniel, the Book of
 Maccabees, Jews, Ethiopians
 and Syrians.



It was here that the golden statues of Semiramis and Heracles were discovered, and – a little way away – her palace. (From that time to this Syrians believe themselves to be the lineal descendants of Alexander. Furthermore, Heracles – here linked with Semiramis – was the founder of the Macedonian line of kings). Alexander Romance, codex of the Greek Institute at Venice. Athens, Exantas 1997. Text in Greek and Arabic.



Alexander (in India) embarks on a ship, with fifty soldiers, and goes to the island. 'There he found human beings like himself, but naked, who spoke him words of great wisdom.' (This legend is the basis for the Malaysians' belief, even today, that they too are descendants of the Great Macedonian. In 2008 Malaysia's largest TV channel, with the Hellenic name of Astron, broadcast a splendid 10-part documentary devoted entirely to Alexander.

Alexander Romance, codex of the Greek Institute at Venice. Athens, Exantas 1997. Text in Greek and Arabic.

Of all the Peoples of the Alexandrian world, it was perhaps the Persians who had most reason to hate him. Had he not campaigned against them, beaten them, and broken up their powerful Empire? Yet they glorify him, incomparably! The two leading Persian poets of the 11th and 12th centuries AD devote lines to Alexander the hero by the thousand. In his *Shah-nama*, or ‘Book of Kings’, Firdausi (934-1020) makes Alexander the chief character, and he is followed by Nizami (1141-1209) in his *Sikandar-nama*, or ‘Book of Alexander’. These two Alexander epics, embellished

The Emperor of China dismounts from his elephant to receive Alexander. Miniature in manuscript of the 12th-century Persian poet Nizami’s epic Sikandar-Nama (The Book of Alexander). Mariana Iatropoulou-Theoharidou, Alexander the Great in Persian epic poetry, Hellen Books, Athens 2007.



with masterpieces of Persian painting, have for centuries been the Persian People's most popular poems.

Yet almost immediately after Alexander's death, he was to become the greatest and most familiar hero of all Eastern Peoples, and thereafter all Western Peoples too. In parallel with the historians, who never stopped writing the story of Alexander's life, the Macedonian is supreme, very significantly, in folktale, showing the Peoples' unmediated devotion to his person. The famous *Alexander Romance* was already

Alexander in battle with Darius. Miniature in manuscript of the 11th-century Persian poet Firdausi's epic Shah-Nama (The Book of Kings). Mariana Iatropoulou-Theoharidou, Alexander the Great in Persian epic poetry, Hellen Books, Athens 2007.



*Alexander facing
icefields in the
interior of Persia
(evidently in the
Pamir, where
the Kalas even
today claim to be
descendants of
the Macedonian).
French
manuscript
(ca.1468-1481)
of the Alexander
Romance.*



the manuscripts are embellished with miniatures, like our own popular readers and comics today, but to a high artistic standard. Most are in two or three languages, so as to meet the terrific demand. The finest Greek example is in the possession of the Greek Institute in Venice; it was magnificently published in 1997 by the Athens firm of Exantas. Simultaneously Alexander features prominently in other well-loved books in medieval Europe.



*Alexander's
battle with
Darius at the
river Tigris.
Imaginary scene
in a late-15th-
century French
historical tale.*

For two thousand and three hundred years, historians, starting with Arrian, have never ceased to give their attention to the Macedonian. They continue to do so in the twenty-first century. A 1998 Thessaloniki book exhibition devoted to Alexander the Great featured 920 writers, and 48 other books of authorship unknown. The full number must undoubtedly be well in excess of a thousand. On a broadsheet issued by Rhigas of Velesino, the Greek national apostle, Alexander is the emblem of Rhigas' celebrated revolutionary message and the map on which, in Alexander's name, he proclaimed the brotherhood of all the free Peoples living side by side, and drew the main lines of their multinational and multicultural *Greek Democracy* on the western boundaries of the Alexandrian World, from Aleppo in Syria to Belgrade, from Bucharest to Cairo, and from Cyprus to Malta. At every period in the intervening centuries, wonderful folk artists, their names unknown, have immortalized Alexander in pictures, textiles, jewellery, prints and sculpture.



*Alexander searching the depths of Ocean in a transparent underwater vehicle.
Flemish translation of the Alexander Romance, Flanders (1340).*





*The Rhigas
broadsheet with
Alexander the Great
(Vienna 1797).
It was printed by two
Macedonian brothers,
the Markides Pouliou,
from Siatista.*



During and after the Renaissance, Europe's greatest painters, engravers and sculptors were immortalizing Alexander in major works. Examples are Raphael, Rubens, Ingres, David, Delacroix, Le Brun, Sodoma (Giovanni Antonio Bazzi), Il Primaticcio, van Hecht, Bartolomeo Pinelli, Thomas Blanchet, Daumier, Salvatore Rosa, and more recently Andy Warhol.

*The marriage of Alexander and
Roxana.*

*Gobelin tapestry (1693). Vienna,
Kunsthistorisches Museum.*



*Alexander and his mother
Olympias. Hellenistic cameos.
History of the Greek Nation,
Ekdotiki Athinon.*



*Alexander receiving the family of
Darius.
Fine Gobelin tapestry (1661). Vienna,
Kunsthistorisches Museum.*





*Head of
Alexander in
mother-of-pearl,
with band. Late
18th century
(owner unknown).*



*The Macedonians
in India leading
their war
elephants, after
the submission of
Porus.
Plume on saddle of
warhorse.
St Petersburg,
Hermitage
Museum
History of the
Greek Nation,
Ekdotiki Athinon.*

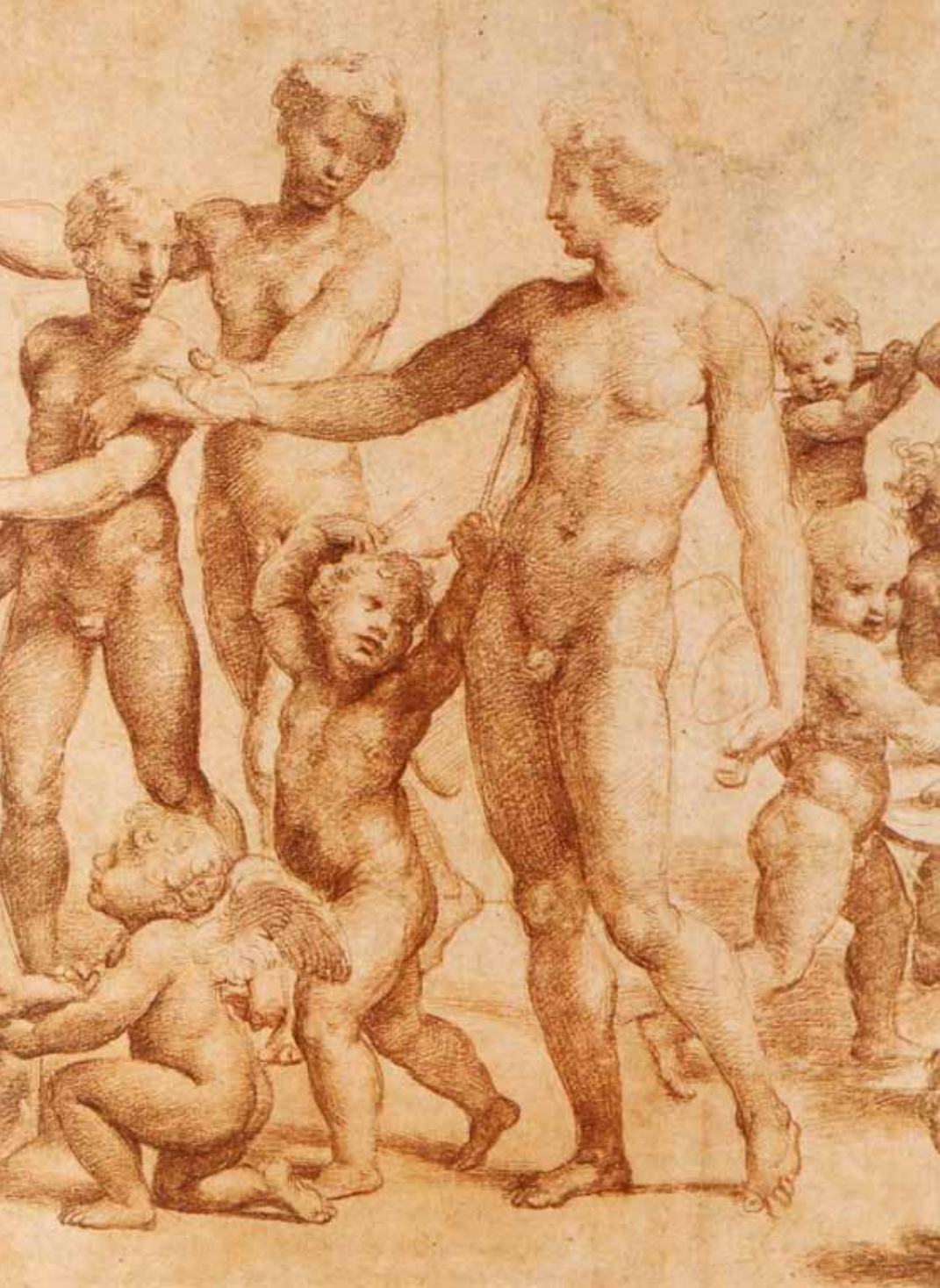




Late-17th-century silver-gilt tray encrusted with rubies and diamonds, and relief depiction of four scenes from the life of Alexander. Vienna, Kunsthistorisches Museum.

*Medieval Coptic carpet with Alexander in two poses and his name, in Greek ('Maketon Aleksanteros') but in non-Greek script. Washington, Textile Museum
History of the Greek Nation, Ekdotiki Athinon.*





*The marriage of Alexander and Roxana.
Details from the painting by Raphael (1483-1520). Vienna,
Albertina Museum.*





*Alexander's
intoxicating entry into
Babylon
Painting by Charles
Le Brun (1665). Paris,
Louvre.*

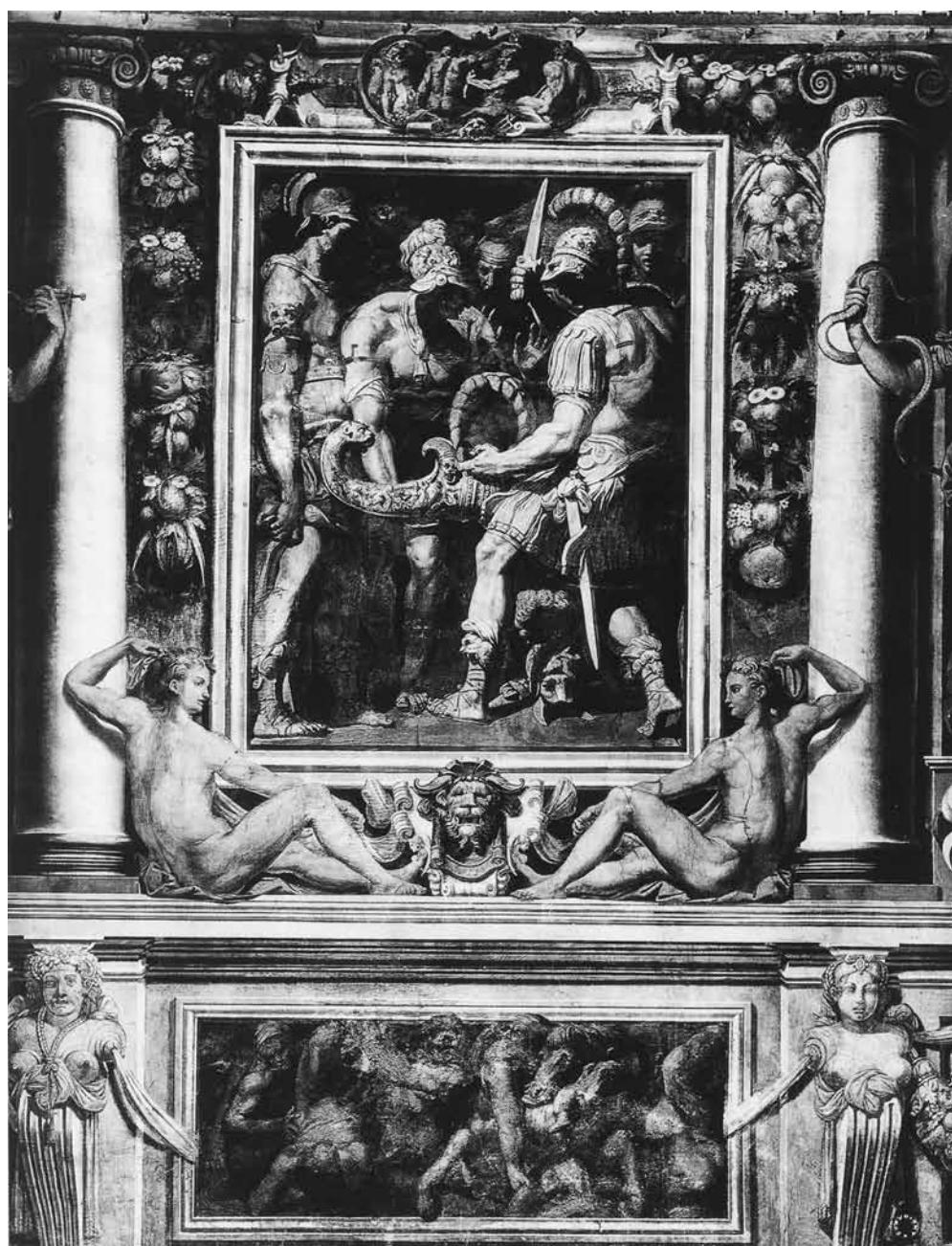


*The marriage of
Alexander and Roxana.
Painting by Rubens
(1577-1640) for the
Princesse d'Orange.*

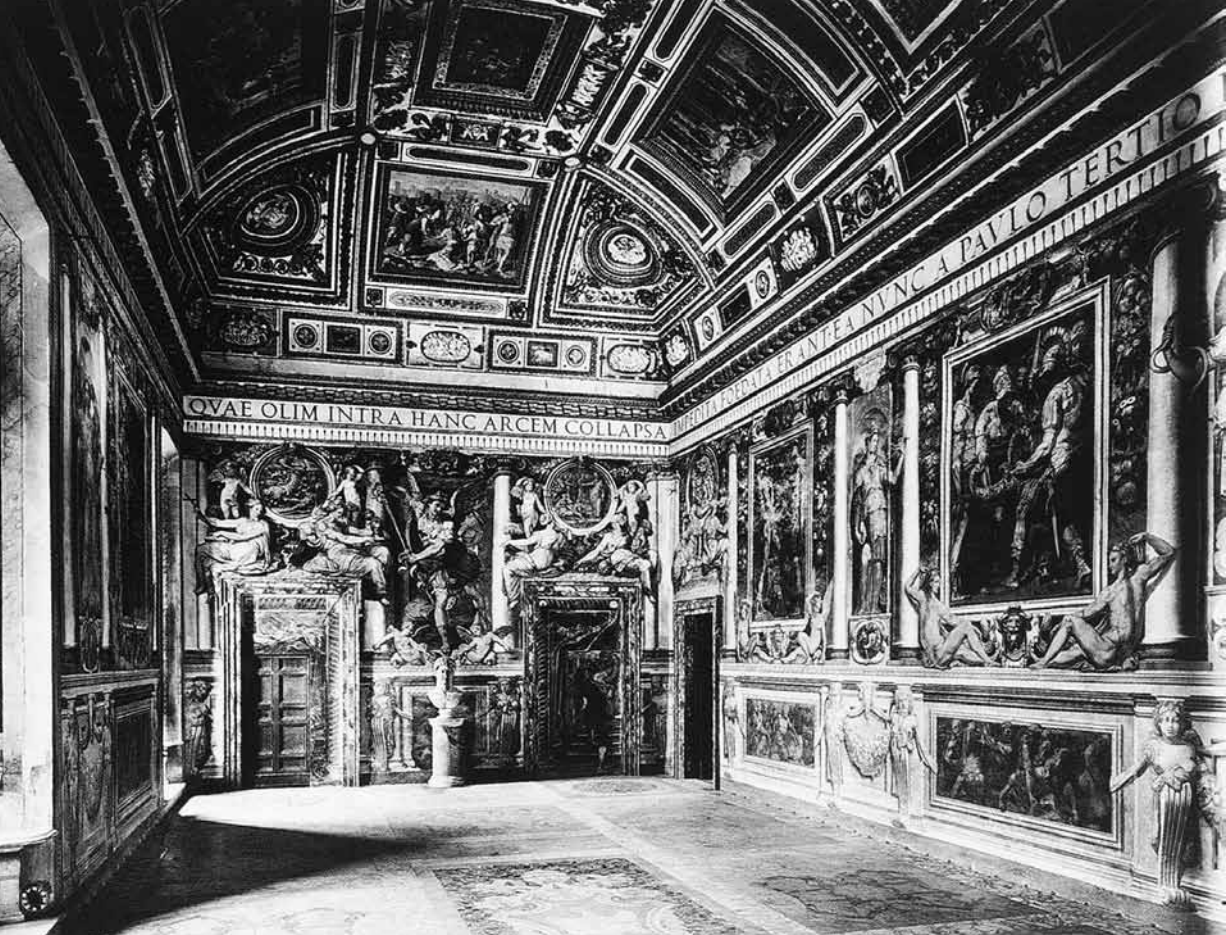
Alexander was also a role model for emperors, who decorated their splendid palaces with scenes from his life: Philip V in La Granja at Madrid, Franz-Josef the entrance to the Parliament building in Vienna, Francois I and Louis XIV – greatest of French kings – at Fontainebleau and Versailles respectively, Napoleon the Great in the Palazzo del Quirinale at Rome, Pope Paul II (Alexandro Farnese) at the Castel Sant' Angelo, Pope Alexander (Borgia) at the Villa Farnese, and so on.



The Alexander Room in the palace of Fontainebleau.



The Sala Paolina. Alexander cutting the Gordian Knot.



*The Sala Paolina
in the Castel
Sant' Angelo in
Rome. The entire
room is covered
with Alexander's
Labours.*

*Mural with the head of
Alexander at its centre.
Florence, Palazzo Pitti.*





*The marriage of Alexander
and Roxana.
Mural. Rome, Villa Farnese.*

The famous name of Alexander has been borne, over the centuries, by:

- five emperors (one of Rome, one of Constantinople, and three of Russia)
- fourteen kings (three of Scotland, two of Serbia, two of Bulgaria, one of Greece, and six of the Caucasus)
- six princes of Wallachia and five of Moldavia; and
- eight Roman Popes.

Miaoulis, the admiral who symbolized for the Greeks their War of Independence, placed the immortal Macedonian as figurehead at the bow of his famed flagship *Aris*. Alexander was his sailors' talisman and their guide to victory. There was moreover the reply expected from mariners, so legend had it, by Alexander the Great's sister the Mermaid. She would surface suddenly abaft of the prow and ask: 'Is he alive, the King Alexander?' In brief, and to conclude this little conspectus, the proper reply was: 'He is alive and well, and master of the Universe!'



*King Alexander.
Brussels tapestry (1526).
Gift to Charles V.*

*Alexander in
an allegory
of Universal
Monarchy.
This masterpiece,
engraved on
mother-of-pearl,
was presented
to the German
Emperor Leopold
I by the Elector of
Brandenburg in
1677.*



*Alexander the Great, as
figurehead on the prow
of Miaoulis' flagship
Aris.
Athens, National History
Museum.*





*Alexander the Great is alive and well and master of the world.
Mural by the Greek naïve painter Theophilos (early 20th
century).*

Printing - Binding: Mavrogenis S.A.

Free of charge distribution.

ISBN: 978-960-7265-98-2