



**ALBANIAN THIRD POSITION**



# Interpretimi Tradicionalist i Skenderbeut

The Traditional Interpretation of Skanderbeg



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"Cdo njeri mban ne vete nje tradite qe e ben te jete ate qe eshte. Tradita eshte nje zgjedhje, nje peshperitje si nga kohet e lashta ashtu edhe nga e ardhmja. Me thote se nga e kam origjinen."

Dominique Venner, *Le Coeur Rebelle*

# Parathenie

Kjo pune eshte rezultati i nje ndjenje te brendshme urgjente. Ne nje bote moderne qe vazhdon te humbase kontaktin me realitetet me te larta dhe te vertetat e perjetshme, qe vazhdon te kerkoje lehtesi dhe te shmange cdo lloj pergjegjesie, qe preferon jeten e nje skllavi ne vend te jetes se nje luani sepse kjo e fundit mund te humbase papritmas, nuk eshte habi qe nje personazh si Skenderbeu i shqeteson bashkekohesit tane. Nga te ashtuquajturit shqiptare qe bejne shqiponjen me duar dhe harrojne qe atdheu ka nevoja te tjera, tek ata skizofrene qe e mohojne ate si hero (qe me shqiptaret e vertete kane te perbashket vetem gjuhen), tek politikane qe duhet te kuptojne domethenien e dhurates se Skenderbeut ndaj renegatit Ballaban Pasha: nje shkop druri per t'i kujtuar qe ai nuk ka te drejte te udheheqe askend e deri ne fund tek ata qe kane sindrome Stokholmi dhe promovojne miqesi te perjetshme me babain e armiqve te betuar te vendit. Cfare eshte me rendesi nuk eshte situata e tanishme diplomatike ne gadishullin Ballkanik. Cka ka rendesi eshte te dallojme trendet metafizike te historise te perfaqesuar nga cdo komb dhe perandori, te jesh ne dijeni se ku qendron ne relate me to dhe se ku duhet te qendrosh. Me pak fjale, eshte te pershtatesh me Traditen tende.

Ka nje urgjence per kulturen shqiptare te adaptoje nje kuptim Tradicional te epikes se Gjergj Kastriot Skenderbeut. Me te vertete, pa nje pike te thelle reference, nje yll polar, kultura jone do te jete perjetesisht ne duart e rrymave te jashtme. Vetem Gjergj Kastriot Skenderbeu mund te na jape kete pike te palekundur reference per te gjithë shqiptaret e vertete. Kjo pune eshte nje mbledhje modeste artikujsh qe perpiqen te japin kete pike reference. Artikujt jane publikuar online nga tetori 2019 deri ne janar 2020 dhe jane perpunuar perseri qe te permblidhen me mire ketu. Jane produkti i patrioteve qe i perkasin nje kohe tjetër, qe i ka ardhur ne maje te hundes me boten moderne por kane deshire te permbushin fatin dhe detyren e tyre si shqiptare pavaresisht cdo gjeje. Ky studim i temave ezoterike te Skenderbeut eshte gjithashtu rezultati i nje intuitede intelektuale qe na ka bere pune shpeshhere.

Ne shpresojme qe kjo pune do te sjelle nje baze per investigime me te thella tradicionale rreth heroit tone dhe do te shkaktoje studime te tjera tradicionale qe kane te bejne me prejardhjen tone ilire, Shqiperine mesjetare dhe botekuptimin e malesoreve. Kuptimi tradicionalist i ezotericizmit te Skenderbeut mund te veproje si nje burim rifreskues per identitetin tone: kombinimi i memorjes tone me te lashte evropiane me shprehjen tone te miteve rreth heroit tone te cilat reflektojne Traditen Pereniale. Me te vertete, kur burime e pershtatshme tradicionale te nje populli sillen ne jete ne menyren e sakte, perspektiva te reja politike mund

te lindin brenda atyre qe i bejne keto investigime, dhe Shqiperia dhe shqiptaret mund te shijojne rikthimin e nje epoke te arte qe do te perfshije dhe Evropën.

Ky kerkim, i ngjashem me kerkimin e Graalit legjendar, ne menyre per te rifituar ate cka duket perfundimisht e humbur mund te filloje vetem nepermjet Gjergj Kastriot Skenderbeut, dhe vetem me ndihmen e tij dikush mund ta ndermarre ate. Pa dyshim qe miq te panjohur nga ana tjeter e lumit qe ndan boten fizike profane nga mbreteria metafizike e zotave do te vijne ne ndihmen tone.

Kjo pune i dedikohet te gjithe shqiptareve te vertete, jetofshin ne atdhe apo jashte. I dedikohet gjithashtu memorjes dhe shpirtit te heroit tone kombetar, Gjergj Kastriot Skenderbeut.



# Hyrje

"Vetem rikthimi i shpirtit Tradicional mund ta shpetoje Evropën."

-Julius Evola-

- Shqiperia dhe Tradita

Shqiptaret e shek. të 21 e gjejnë veten në një krizë të thellë identiteti. Asnjë komb evropian nuk është i kursyer nga kjo krizë, por në rastin e Shqipërisë ka disa elemente më shumë që veprojnë, si emigracioni i lartë, politikane të korruptuar ish-komuniste dhe trashëgimtarët e tyre dhe lidhjet diplomatike të dyshimta. Materializmi i përhapur duhet përmendur gjithashtu. Sidomos në format kanosëse të Liberalizmit banal dhe hegjemonisë të shkollareve të Marksizmit në botën e sotme kulturore. Me të vërtetë, kultura ka rëndësi të madhe në një shoqëri, pasi përcakton vlerat dhe ligjet e brendshme të shenjtë të një kombi. Liberalizmi, i cili vlerëson kënaqësinë vetjake të menjehershme dhe promovon ndarjen e individit nga rrenjet e tij; nga ana tjetër Marksizmi ka shkateruar kuptimin e historisë së Shqipërisë jashtëzakonisht shumë në mënyrë që të vazhdojë krizën e identitetit, dhe keto

rryma kontrollojne kulturen e Shqiperise. Liberalizmi dhe Marksizmi jane dy anet e te njejtës monedhe subversive dhe nuk eshte habi qe jane dy shtizat e subversionit qe i jane ngulur trupit te identitetit shqiptar. Por nuk duhen harruar efektet negative te feve.

Lidhjet fetare qe bejne sikur jane te vetmet tradita te vlefshme, thjesht e shtojne konfuzionin. Ne fakt, nje qendrim skizofren ka lindur kohet e fundit qe e ka bere shqiptarin te marre zakone dhe menyra sjelljesh te pazakonta per ne, keto te frymezuara nga lidhjet fetare. Kjo mund te habise disa lexues, qe i shohin fete si elemente qendrore ne formimin e identitetit kombetar. Po per shqiptarin qe e ka ndare gjithnje etnine nga feja, kjo gje eshte tejet e panatyrshme, sidomos kur mendon se shqiptari e ka bazuar identitetin gjithnje ke etnia. Disa individe shkojne deri ne piken ku thone qe vetem fete mund ta lidhin Shqiperine me kultura me te larta. Ky kendveshtrim vjen nga besimi qe Shqiperia nuk ka tradite te veten dhe nga ideja e ex oriente lux: qe drita shpirterore vjen vetem nga lindja. Keto elemente shkaktojne nje ndjenje boshlleku ke shqiptaret.

Duket sikur subversioni modern thjesht po mban nje krize identiteti qe ka qene aty me pare, dhe e ka kthyer ne nje boshllek identiteti. Pa dyshim, kriza ka filluar me regjimin komunist te Enver Hoxhes, i cili shkaterroi shume pjese te traditave te lashta, pasi i shihte si te pavlera. Ketu kemi nje piketakim mes subversionit te paster dhe feve monoteiste nga shkretetira. Te dyja

bien ne perfundimin qe shqiptaret duhet te jene proletariane apo besimtare mbi te gjitha. Fakti qe feja po lind mes shqiptareve ne menyra te papara me pare eshte prove qe ky boshllek po mbushet nga dicka, ashtu si komunizmi e mbushi ne te kaluaren. Ky boshllek duhet te mbushet patjeter, por jo me elemente te papershtatshme. Perpara ketyre koheve, Shqiperia ka qene nje nga vendet e pakta ne bote, dhe patjeter i fundit ne Evrope, qe ka jetuar sipas kultures dhe principeve tradicionale. Zhdukja e Tradites duhet te kete te beje me arsyen per boshllekun identitar. Por Tradita e permendur ketu nuk ka te beje fare me fete prezente ne Shqiperi.

Tradita te ciles po i referohemi eshte Tradita Pereniale e percaktuar nga Rene Guenon dhe Julius Evola. Quhet Pereniale sepse parimet baze te saj jane te njejtat, pavaresisht ndryshimeve siperfaqesore mes shprehive te ndryshme historike. Ky nocion pranon idene qe nje force metafizike e cila duket here pas here ka vepruar ne periudha te caktuara historike tek popuj te ndryshem, duke i orientuar shoqerite te ashtuquajtura tradicionale te rrotullohen drejt asaj cka eshte me shume se njerezore. Norma dhe vlera te pandryshuara metafizike jane pikat e references per gjithë shoqerine dhe organizimin e saj. Detyra per te tejcuar Traditen bie mbi ata ne maje te sistemit hierarkik, qofte ai nje monark apo nje rend, i cili ka pushtet temporal (politik) dhe shpirteror ne te njejten kohe (pasja e pushtetit shpirteror eshte justifikimi per te patur pushtet temporal). Pra, Tradita eshte nje

prezence jetesore qe tejcohet, pavaresisht detajeve historike, permes iniciacioneve dhe simboleve.

Tradita Pereniale eshte e kunderta e botes moderne e cila eshte e karakterizuar nga mohimi i asaj cka eshte pertej njerezores, mohimi i hierarkise, theksi qe ve mbi arritjet materiale dhe relativizmin. Per te mos permendur besimin e verber tek progresi i pafundem. Pra, Liberalizmi dhe Marksizmi jane vetem shembuj te doktrinave anti-tradicionale. Fakti qe njera duket si pjese e te shkuares kurse tjetra eshte e te tashmes eshte dicka pa shume rendesi. Ato jane orientime te ndryshme qe mund te lindin ne cdo periudhe historike. Duke mos patur asgje te perbashket shpirtore, eshte me rendesi te jemi ne gjendje t'i dallojme ato dhe rrymat e tyre te ndryshme.

Perandorite, kombet dhe fete jane rryma te tilla qe dalin ne histori, dhe trendet metafizike qe qendrojne pas tyre dhe siper tyre duhen analizuar gjithashtu. T'i marresh ato ne konsiderate eshte te jesh ne dijeni te pozicionit qe ke kundrejt tyre dhe se ku duhet te qendrosh. Me pak fjale, duhet te gjesh se ne cilen tradite pershtatesh. Ashtu si dikush lind ne nje trup specifik dhe race specifike me nje shpirt specifik, pa mundesine per ta kembyer per nje tjetër, pra duke qene pjese e nje familjeje me te gjere, e njejta gje vlen dhe per traditat. Gjithsekushi eshte i lidhur me nje tradite, ajo vete eshte pjese e nje familjeje me te gjere traditash. Te perpiqesh te ndryshosh traditen eshte te kembesh harmonine me te kunderten e saj, ate cka pershtatet me ate cka nuk pershtatet.

Pra, Shqipëria duhet të ketë një traditë të caktuar, pjesë e një familjeje me të gjera traditash, e cila përshtatet me shqiptarin. Tradita shqiptare është e lidhur aq shumë me identitetin, dhe shqiptari duhet të shkojë ke rrenja e saj dhe të mesojë me shumë për parimet metafizike të kësaj tradite shqiptare. Tek rrenjet e identitetit shqiptar, gjejme Gjergj Kastriot Skenderbeun.

- Legjenda e Gjergj Kastriot Skenderbeut

Gjergj Kastriot Skenderbeu është personazhi më i lartë i historisë shqiptare, ai përcaktoi identitetin shqiptar në një pikë kyçe në histori. Ky princ i shekullit të 15 është një figurë e mirënjohur në Evropë ku shumë libra janë shkruar për të nderuar suksesin e tij epik kundër Perandorisë Osmane. Shumica e këtyre librave nuk janë shkruajtur në shqip, por në gjuhë të tjera. Ateher, ashtu si dhe sot, të huaj (Sllavet) u përpoqën ta bënin Skenderbeun të vetin, dikë që prifti shqiptar Frang Bardhi e kundërshtoi. Ai deklaroi se shqiptarët e ruajtën Skenderbeun organikisht në gojedhena, kurse sllavet e ruajtën në mënyra artificiale pseudo-historike prej intelektualësh gjenshtarë. Pra, miti dhe përrallat popullore mbi Skenderbeun përcaktojnë identitetin shqiptar, ashtu si identiteti shqiptar përcaktohet nga vete Skenderbeu. Kjo nderlidhje është me të vërtetë e jashtëzakonshme dhe duhet të na shtyjë të konsiderojmë studimin e asaj çka do quajmë që tani si legjenda e Skenderbeut.

Legjenda eshte si vijon:

Ne Shqiperine mesjetare, Gjon Kastrioti, nje lord i fuqishem i Shqiperise se mesme humbi luften kunder Sulltanit te Perandorise Osmane. I mposhtur, ai tani eshte i detyruar te jete vasal i turqve dhe te coje 4 bijte e tij si pengje, perfshire ketu dhe Gjergjin e ri. Para lindjes se Gjergjit, mamaja e tij pa nje enderr ku ajo po lindte nje dragua, qe e ktheu koken nga Anadolli dhe bishtin nga Italia, kurse trupi rri ne Shqiperi. Bijte e Gjonit ikin nga keshtjella e te atit ne malet e Shqiperise per tek pallati i Sulltanit, ku ata sterviten si ushtare dhe konvertohen ne Islam me perdhune. Gjergji i ri, duke qene se ishte me i afti, merr gjithnje e me shume pergjegjesi ushtarake, kurse vellezerit e tij helmohen te gjithe. Gjergji, tani i njohur nen emrin islamik si Iskender (perkthyer: Aleksander), behet luftetar aq i mire, sa pranohet tek roja elitare e Sulltanit; jeniceret. Iskenderi vazhdon ngritjen e tij ne karriere, behet mik me Sulltanin dhe i jepet komanda e ushtrise osmane. Sukseset e tij ushtarake i japin titullin bej, qe do te thote lord ne turqisht. Pra, ai krahasohet me Aleksandrin e Madh.

Kur i mberrin lajmi per vdekjen e te atit, ai vendos te dezertoje nga ushtria osmane. Disa versione thone qe babai i tij u vra nen urdhrat e vete Sulltanit qe t'i merrte tokat dhe ta mbante Iskenderin si skllav. Bashke me nipin e tij dhe 300 luftetare shqiptare ne ushtrine osmane, Iskenderi braktis betejen e Nishit ndersa turqit luftojne kunder hungarezeve. Ata shkojne ne Shqiperi tek keshtjella te atit e cila ruhet nga nje guvernator turk.

Fale nje dokumenti te falsifikuar, Iskenderi e mashtron guvernatorin dhe e ben te mendoje se Sulltani ka dhene urdher qe ai te jete guvernatori i ri. Gjate nates, ai vret ushtaret turq aty, braktis Islamin dhe ngre flamurin e familjes (nje shqiponje e zeze me dy krena ne nje fushe te kuqe) siper keshtjelles. Ky akt do te thote lufte totale kunder Perandorise Osmane. Me vone mamaja i jep Skenderbeut shpaten e te atit.

Me pas ai cliron keshtjella te tjera ne Shqiperi dhe rekruton nje ushtri per te pergatitur veten kunder trupave osmane. Gjergji organizon nje mbledhje te lordeve shqiptare per t'i bashkuar kunder armikut te perbashket. Lordet bashkohen tek Lidhja e Lezhes dhe deklarojne Skenderbeun si liderin e tyre, i pari mes te barabarteve. Lidhja nen Skenderbeun e mposht ushtrine osmane qe erdhi ne Shqiperi. Kombi i vogel i Shqiperise kapi vemendjen e botes se Krishtere me kete fitore te papritur. Ky poshterim ishte i pagelltitshem nga Sulltani dhe ai vendos te udheheqe nje ushtri drejt keshtjelles se Skenderbeut dhe ta ndeshkoje personalisht. Sulltani e rrethon keshtjellen, por nuk e merr dot, dhe ushtria e tij humbet shume beteja kunder Skenderbeut. Edhe pse ka ushtri te vogel, Sknderbeu e tregon veten me te forte e me te zgjuar se turqit ne fushebeteje. Per shembull, njehere ai perdor nje tufe dhensh qe i ka lidhur pishtare te ndezur ne briret e tyre dhe sulmon gjate nates, duke i bere turqit te mendojne qe shqiptaret jane shume me shume ne numer dhe i masakron fale trullosjes. I

poshteruar keqazi per te dyten here, Sulltani e le rrethimin dhe vdes nen muret e keshtjelles se Skenderbeut.

Lufta vazhdon per shume vite. Edhe pse Skenderbeu adhurohet ne Evrope, asnje lloj ndihme nuk i jepet nga Evropa. Pavaresisht kesaj, ushtrite osmane vazhdojne te humbasin beteja ne Shqiperi. Duke i premtuar nipit te Skenderbeut ta bejne lord te Shqiperise, turqit e bindin te nderroje krahun, te kthehet ne Islam dhe t'i shpalle lufte Skenderbeut. Nipi perballet me xhaxhane, por vritet nga Skenderbeu ne dyluftim.

Skenderbeu, i pamposhtur ne Shqiperi, shkon me vone ne Itali te ndihmoje mbretin e Napolit kunder banditeve qe kerkojne t'i marrin fronin. Mbreti i Napolit eshte biri i mbretit te Aragonit, i cili ka vdekur dhe ishte mik i Skenderbeut. Ai thyen armiqte e mbretit dhe kthehet ne Shqiperi pasi demonstron shpirtin e tij kalorsiak. Ndersa ne Itali, Papa i njeh fitoret e Skenderbeut kunder osmaneve si hyjnore dhe pranon qe po mbrojne Krishterimin. Pra, ai i jep Skenderbeut titullin Athleta Christi.

Thuhet qe Skenderbeu ka kryer vepra te jashtezakonshme gjate viteve, ai arrin te ndaloje rrjedhen e nje lumi vetem me kembe, can male ne dysh me shpate, asnje ushtri nuk e kap dot pasi leviz shume shpejt neper Shqiperi, forca e tij eshte e jashtezakonshme etj. Shume gjenerale osmane dhe renegate shqiptare si Ballaban Pasha perballen Skenderbeun por te gjitha mposhten dhe vriten. Skenderbeu eshte i pamposhtur gjer ne vdekje.



Para se te vdese, keshilla e tij per shqiptaret eshte te qendrojne te bashkuar. Ai perdor shembullin e nje shkopi druri qe thyhet lehte nga nje femije, po kur shume shkopinj te vegjel bashkohen, as burrat me te forte nuk i thyejne dot. Nje dite, engjelli i Vdekjes duket mbi te, por Skenderbeu nxjerr shpaten dhe gatitet te luftoje. Pavaresisht kesaj, ai e kupton qe eshte koha e tij dhe i jep keshillen e fundit trashegimtarit te tij: te shkoje ne breg te detit dhe te gjeje nje peme selvie dhe te lidhe aty kalin, flamurin dhe shpaten.

Edhe pse eshte shume plak per te marre pjese ne betejea, Skenderbeu dhe reputacioni i tij i tmerrojne turqit. Kjo e mbron Shqiperine nga pushtime te tjera per ca kohe pas vdekjes se tij. Ai varroset ne katedralen e Lezhes. Turqit mesojne per vdekjen e armikut te tyre me te madh dhe gezojne se Evropa eshte e hapur per ta. Ata pushtojne Shqiperine dhe hapin varrin e Skenderbeut per t'i bere kockat e tij ne varese magjike qe tu japin fitore ne beteje. Por Perandoria Osmane deshton ne pushtimin e Evropes. Ne fakt, Skenderbeu i dha kohe Evropes te pergatitet.

Por do te na mungonte nje element i rendesishem nese nuk do te shtonim nje perralle popullore:

Skenderbeu paraqitet si nje burre gjigant me nje force te papare. Shpata e tij eshte aq e rende sa askush pervec tij nuk e ngre dot, dhe ndonjehere perceptohet si magjike. Ai ka nje helmete me koken e nje dhie per te celebruar fitoren e tij ndaj turqve. Flamuri

i tij eshte nje shqiponje me dy krena ne nje fushe te kuqe, qe pershtatet me emrin e shqiptareve, 'bijte e shqiponjes'.

Duke marre parasysh keto elemente, eshte e rendesishme te mesojme nga ato per traditen shqiptare tek rrenja e identitetit shqiptar. Vetem permes Gjergj Kastriot Skenderbeut dhe legjendes se tij mund ta ndermarrim kete kerkim, por duhet te bejme kujdes me metodologjine qe do te perdorim. Studimet mbi Skenderbeun jane rritur kohet e fundit. Cka eshte me rendesi eshte shpirti pas tyre. Asnje studim akademik, me adhurimin e tyre bosh te intelektualizmit dhe kritikes nuk mund te na jape nje pergjigje te kenaqshme me problemin qe kemi, sepse keto studime behen sipas tekave te metodes akademike moderne. Nga ana tjetere, nje studim duke ndjekur metoden Tradicionale te krijuar nga Rene Guenon dhe Julius Evola do te ishte i pranueshem per ate cka po perpiqemi te bejme ketu.

- Metoda Tradicionale

Studiuesit perqendrohen ke Skenderbeu vetem nga pikepamja e tij si personazh historik, nje princ i vertete shqiptar i shekullit te 15 origjina e te cilit mund te gjurmohet permes dokumentave historike dhe provave materiale qe dalin dhe analizohen brenda kufijve akademike. Sigurisht, keto studime nuk jane pa vlere. Fatkeqsisht, shumica e studiuesve i konsiderojne elemente te vlefshme dhe aspekte te panjohura me pare si dytesore. Studiuesit

akademike kufizohen tek materialja, tek empirikja. Gjithe elementet legjendare te lidhur me Skenderbeun mezi studiohen. Duke vleresuar kerkimin shkencor dhe akademik, studiuesit kane tendencen te neglizhojne perrallat dhe legjendat si produkte te imagjinates dhe asgje me shume. Ato vleresohen vetem ne relate me te vertetat historike.

Se dyti, akademia ka vene nje vize te pakalueshme mes fizikes dhe metafizikes. Kjo nuk eshte cudi, duke pare tendencat moderniste, por ka patur efektin qe e ka vene inferioren siper superiores. Pra, cdo karakter historik te cilit i eshte dhene nje status mbinatyror analizohet vetem permes aspekteve me materialiste. Studiuesit moderne tregojne te njejten mendesi si diletantet e antikitetit qe kujtonin se zotat e asaj periudhe ishin vetem njerez. Per shkak te ketyre paragjykimeve, Skenderbeut i eshte rrjepur nje pjese esenciale e vetes.

Per sa i perket metodes Tradicionaliste, ajo nuk i shikon mitet, legjendat apo perrallat si te rreme apo si produkte te imagjinates; por i vlereson duke thene qe permbajne me shume te verteta se cdo kerkim modern i historise qe sheh vetem planin material. Ashtu sic ka shpjeguar Julius Evola: "Elementi karakteristik i metodes qe une e quaj 'tradicionale' (ne kundërshtim me profanen, empiriken dhe kritiko-intelektualen te studimeve moderne), konsiston ne theksimin e karakterit universal te nje simboli apo mesimi, dhe duke e lidhur ate me simbole te gjetura ne tradita te tjera, dhe vendos keshtu nje prezence te dickaje qe

eshte superiore dhe e parakohshme ndaj ketyre formulimeve, te cilat jane te ndryshme por ekuivalente me njera tjetren. Meqenese nje tradite mund t'i kete dhene nje kuptimi te rendomte nje shprehi me te plote, tipike dhe transparente se sa kane bere te tjerat, duke u perpjekur te vendose korresponcenca, eshte per pasoje nje nga rruget me te frytshme per te kuptuar dhe integruar ate cka ne raste te tjera gjendet ne forme me fragmentare."

Ai shton:"Referenca e re ndihmon ne qartesimin e nje tradite permes nje tjetre apo te kuptosh nje tradite permes elementit universal, metafizik dhe suprahistorik qe mund te jete me i dukshem ne nje simbol korrespondent i formuluar ne nje tradite tjetere. Me fjale te tjera, kjo shkakton ndryshimin ne kendveshtrim nga nje model me dy permasa ne nje model me 3 permasa, ku shtohet thellesia, e cila mund te veproje si nje qender renditese per te gjitha te dhenat e tjera."

Metoda Tradicionale heton kuptimin e legjendave dhe simboleve, e vetedijshme per rendesine e tyre, sidomos kur tregojne elemente te cuditshme, fantastike apo te pamundura. Keto elemente jane te pranishme ne legjenden e Skenderbeut, por pergjithesisht shihen si elemente ahistorike. Por nje sy i stervitur e sheh kuptimin me te thelle, qe eshte i padukshem per studiuesit profane. Sic shprehet perandori romak Juliani: "Kur mitet ose temat e shenjta nuk jane kongruente me mendimin, ashtu ato therrasin me ze te larte dhe na ftojne te mos i besojme fjale-per-fjale por te studiojme kuptimin e tyre te fshehur." Pra, vlera e folklorit nuk

mund dhe nuk duhet te neglizhohet pasi mbledh dicka qe shkon pertej planit historik.

Sa per vleren e folklorit, Rene Guenon ka shprehur kete mendim: "[Folklori] pothuajse ne cdo rast, permban elemente tradicionale ne kuptimin e plote te fjales, edhe pse shpesh jane te zbehur, te deformuar apo te copetuar. Keto elemente kane nje vlere simbolike te vertete dhe, jo vetem qe nuk burojne nga mendja e njeriut, por nuk kane as origjine njerezore; e vetmja gje popullore per to eshte qe kane "mbijetuar", duke pare se si keto elemente i perkasin formave tradicionale qe tani jane zhdukur. Keto forma te zhdukura tradicionale ndonjehere kane origjine aq te lashte sa do te ishte e pamundur ta zbuloje saktesisht, nje te shkuar qe eshte e kufizuar tek fusha misterioze e prehistorise. Ne kete drejtim, njerezit veprojne si nje memorje kolektive dhe e nenndergjegjshme, permbajtja e te ciles derivohet nga nje burim tjetër."

Disa do te kundërshtojne ketu duke thene se Skenderbeu, si karakter historik, nuk eshte i pershtatshem per metoden Tradicionale dhe citatet e mesiperme nuk mund te zbatohen tek ai; ato citate jane me te pershtatshme per nje personazh si mbreti Artur, i cili eshte disi historik, por gjendet kryesisht ne legjenda. Ashtu si akademiket e sotem, keta individe nuk kuptojne qe elemente transhendente mund te misherohen ne planin fizik dhe historik, qe personazhe historike mund te ngrejne veten ne nje status mbi-njerezor qe njihet nga tradita, dhe qe metahistoria

mund t'i lidhe me historine. Keto nderlidhje lene pas nje varietet te gjere simbolesh, mitesh dhe doktrinash. Ashtu si shpjegon Julius Evola: "Ka realitete te nje rendi superior dhe arketipik, te cilat perfaqsohen ne menyra te ndryshme nga simbole dhe mite. Mund te ndodhe qe gjate historise, struktura te caktuara dhe personalitete do i misherojne keto realitete. Kur ndodh kjo, historia dhe superhistoria nderlidhen dhe integrojne njera tjetren; fantazia njerezore mund te mitizojë karakteret dhe strukturat ne menyre instinktive sepse realiteti eshte bere simbol dhe simboli realitet."

Per te dhene nje shembull ne te cilin historia dhe miti nderlidhen me nje realitet transhendent, duhet te permendim historine e hershme te Romes. Autoret si Georges Dumézil ne librin e tij Feja arkaike romake kane treguar qe mitologjia e hershme romake ishte e barazuar me historine e tyre te hershme. Per me teper, autori shqiptar Arshi Pipa ka identifikuar kete trend edhe ne mitologjine shqiptare. Duke perdorur konceptin ciklik te historise nga Giambattista Vico, ku historia kalon nga nje faze teologjike ne nje faze historike dhe me pas ne nje faze humane, Pipa thote qe mitologjia shqiptare ka zene rrenje ne fazen e dyte. Kjo eshte tamam faza ku gjejme Skenderbeun. Legjenda e tij eshte plot tematika mitike, dhe atmosfera qe e rrethon ka te beje me shume me legjenda qe citohen si histori dhe histori qe kalon ne nivelin e mitologjise.

Nga cfare kemi thene, nuk ka dyshim qe mitologjite, legjendat dhe perrallat tregojne tematike dhe simbole me kuptime me te thella. Vetem Tradita mund te na jape nje celes per te deshifruar keto kuptime. Ata qe nuk jane ne dijeni te ketij celesi ndalojne tek aspektet ekzoterike te miteve, legjendave, dhe perrallave, kurse te tjeret zbulojne kuptimin ezoterik.

- Ezotericizmi i Skenderbeut

Nje verejtje nga Rene Guenon vlen per studimin tone: "Kur nje forme tradicionale eshte afer zhdukjes, perfaqesuesit e saj te fundit mund ta ruajne ate memorje kolektive qe ndryshe do kishte humbur. Kjo eshte menyra e vetme per te shpetuar cka mund te shpetohet. Ne te njejten kohe, mungesa e natyrshme e kuptimit nga masat eshte nje garanci e mjaftueshme qe ajo cka kishte nje karakter ezoterik mund te mos humbase, por mund te vazhdoje te ekzistojte si nje lloj deshmitari te te kaluares per ata ne nje epoke te mevonshme qe do te jene ne gjendje ta kuptojme."

Ky observim pershtetet me kontekstin ne te cilin lindi legjenda e Skenderbeut. Pushtimi i Shqiperise nga forcat turke ishte nje kercenim aq ekzistencial, ne cdo nivel, saqe cka mbijetoi ne legjenda per Skenderbeun mund te ruaje, ne nje menyre pothuaj te pandryshuar por nen maskim, berthamen e doktrinave tradicionale te kesaj epoke, ato vete vijne nga epoka me te hershme. Pra, mund te flasim per nje karakter ezoterik te

legjendes se Skenderbeut qe nuk eshte vene re deri me tani. Dhe kjo prezence, ky realitet absolut i motiveve ezoterike te Skenderbeut ashtu si dhe simbolet te lidhura me te, do t'i psembledhim nen emrin ezotericizmi i Skenderbeut.

Ezotericizmi eshte dije tradicionale, e kaluar nga nje numer i vogel njerezish permes gojedhenes, duke i lejuar te kapin kuptimin e fshehur metafizik te miteve, legjendave, dhe perrallave pavaresisht maskimeve te tyre te shumta. Etimologjikisht do te thote ajo cka eshte fshehur brenda, dhe si e tille eshte ne kundërshtim me ekzotericizmin (qe do te thote ajo cka eshte jashte) dhe vetem gervisht siperfaqen pa arritur te kape kuptimet me te thella. Pra, legjenda e Skenderbeut mund te interpretohet ne menyre ekzoterike dhe ezoterike, edhe pse doktrinat ekzoterike nuk mund t'i kapin kuptimet me te thella, shpirtërore ashtu si interpretimi ezoterik, dhe ky i fundit ne fakt dominon. Por Skenderbeu nuk limitohet me nje legjende, ai eshte i lidhur me shume simbole te tjera. Simbolet vete kane kuptime ezoterike, pra simbolet qe perdor Skenderbeu nuk duhet injoruar se jane po aq te rendesishem sa legjenda.

Legjenda dhe trashëgimia e Skenderbeut jane plot me simbole, qe nga shqiponja me dy krena e deri tek helmeta, dhe perfshijme ketu edhe vulen e tij sekrete ashtu si armet e tij. Interpretimi tradicional i simboleve, i quajtur simbolizem, i shikon si imazhe nga plani fizik qe reflektojne realitete me te larta (si mikrokozmosi reflekton makrokozmosin). Ata ofrojne nje ure drejt kuptimit te



principeve metafizike. Si te tille, mund edhe te kene nje kutpim 'zyrtar' ekzoterik, por prapeseprape tejcojne mesazhe ezoterike. Simbolet e lidhura me Skenderbeun jane nje shembull i mire per kete: jane te mirenjohura dhe lehtesisht te dallueshme nga kushdo, por shume pak e kapin kuptimin e tyre te thelle dhe shpjegimet zyrtare shpesh nuk mjaftojne pasi jane bosh. Pra, per sa i perket pasurise se simboleve te Skenderbeut, mund te flasim per ekzistencen e nje simbolizmi qe mban, bashke me legjenden e tij, nje karakter specifik ezoterik. Deri me tani i injoruar, ezotericizmi i pasur i Skenderbeut eshte nje trashegimi e gjalle e nje tradite metafizike.

Pra, duke perdorur metodiken Tradicionale ne rastin e Skenderbeut do ne nxjerrim ne pah elemente nga tradita te tjera qe perputhen me simbolet e lidhura me heroin tone dhe tematikat e gjendura ne legjende. Duke krahasuar keto elemente, do te theksojme esencen dhe vleren metafizike te ezotericizmit te Skenderbeut. Per te shmangur konfuzionin, ky studim do te ndahet nje dy pjese: nje qe rrotullohet rreth simboleve te heroit dhe kuptimit te tyre, duke filluar qe nga ikonografia me e vjeter e deri tek studimet mbi helmeten dhe flamurin; pjesa tjeter do te fokusohet tek legjenda dhe tematikat e gjendura ne to ne shpirtin e metodes tradicionale qe kemi permendur me lart.

# Pjesa e I: Simbolet

# Ikonografia me e vjeter e armeve te Skenderbeut

**S**kenderbeu nuk la pas vetes as varr e as trup. Te vetmet artifakte materiale te lena pas nga ai jane shpata dhe helmeta. Studimet e ketyre dy shekujve te fundit kane gjetur vula dhe elemente te tjera te lidhura me Skenderbeun por me te rendesishmet mbeten shpata dhe helmeta. Keto dy objekte jane relika te Skenderbeut, gjithashtu dhe shenjat e tij mbreterore.

Rasti i shpates eshte me kompleks, sepse Skenderbeu eshte lidhur vetem me nje shpate edhe pse ne fakt ka patur dy shpata. Sidoqofte, fakti qe nje shpate e vetme u gjet ne fillim ka rendesi me te madhe ketu. Hera e pare qe shenjat mbreterore jane paraqitur eshte tek "Armamentarium Heroicum", katalogu i koleksionit te armeve te mbajtura nga Arkiduka Ferdinandi II ne keshtjellen Ambras. Gravura e Skenderbeut nga Dominicus Custos, sipas modelit te Giovani Battista Fontana, e paraqet duke mbajtur shpaten ne nje dore, dhe ne te njejten kohe duke e treguar kete shpate me gishtin tregues te dores tjeter; helmeta e tij eshte ne toke. Ketu ka disa elemente kurioze nese perqendrohemi tek keto dy objekte, sidomos tek metalet te perdorura tek to.

Metalet e shpates dhe helmetes ngjasojne me metalet e perdorura nga Hesiodi per te pershkruar kendveshtrimin tradicionalist ciklik te historise. Kendveshtrimi ciklik i historise, gjithashtu i gjendur tek fete Romake dhe Vedike, prezanton ne de-evolucion ciklik nga nje Epoke e Arte ne nje te Argjendte qe ndiqet nga nje Epoke Heroike/Epoke Bronzi dhe perfundom me Epoken e Hekurit. Helmeta dhe shpata permbajne metalet e Kater Epokave te Hesiodit dhe mund te kuptohen si nje kujtim i kesaj. Shpata eshte e dekoruar me ar, dhe legjenda i jep fuqi magjike, por per pjesen me te madhe eshte prej celiku. Karakteristika luftetare e shpates eshte e vetekuptueshme, por duke lidhur metalet e saj me Epokat e Hesiodit, mund te marrim mesazhin: vetem nese e zoteron kete shpate mund te kthesh Epoken e Hekurit ne nje Epoke Ari, gati si nje proces alkimik. Dhe fakti qe vetem luftetari mund te pretendoje te kete nje shpate eshte nje e dhene drejt karakteristikave shpirterore te nevojitura per kete detyre.

Helmeta prezanton te njejtin cikel de-evolucionit. Kemi koken e dhise prej ari, pjesen e brendshme te bazes prej nje metali te bardhe qe duket si argjend dhe nje shirit te jashtem bakri me nje monogram qe vjen rreth helmetes. Bakri ketu eshte ekuivalenti i bronzit, dhe bronz gjejme edhe ne nje pjese te vogel te helmetes direkt poshte pjeses se arit. Kjo lidh bashke Epoken e Arte me Epoken Heroike. Epoka heroike eshte pjese e fundit e Epokes se Bronzit, dhe i vetmi perjashtim i de-evolucionit, pasi ketu kemi nje permiresim afatshkurter. Per me teper, fakti qe koka e dhise

eshte e lare ne ar tregon lidhjen mes ketij simboli dhe Epokes se Arte sic do tregojme me vone.

Per tani, do te perpiqemi te shpjegojme kuptimet ezoterike te helmetes ne lidhje me shpaten. Ne shiritin prej bakri, kemi 6 trendafila dhe mes tyre, germat "Inperatore bt". Trendafili eshte lulja me e shenjte e perendimit. Ekuivalenti lindor eshte lulja e lotusit, e cila ne traditat lindore si tantrizmi, perdoret per te simbolizuar shtate cakrat, shtate qendrat shpirterore sekrete te pranishme ne trup. Ne menyre analoge, kemi gjashte trendafila ne helmete qe korrespondonje me 6 cakra.

Per me teper, kemi permendur qe shpata eshte ngritur kurse helmeta eshte ne toke. Duke marre parasysh qe shpata eshte e vetmja mbetje materiale e Skenderbeut qe u gjet e para duhet te kuptojme cfare do te thote ky simbol.

Nje te dhene e gjejme ne Orient: sipas doktrineve Taoiste, ne varret e te mencurve dhe shenjtove nuk ka kufome, por vetem nje shpate. Shpata eshte simboli i anes okulte te shtylles kurrizore, perfaqeson Sushumnan ne mesimet tantrike. Tek baza e saj qendron cakra e pare. Kjo pasqyron menyren se si Skenderbeu po tregon shpaten (i vetmi send ne varrin e Skenderbeut) dhe helmeta eshte ne toke, pra tek baza, dhe lidhjen e helmetes me cakrat e permendem me lart.

# Kreshta ne formen e dhise

**D**ikush mund te jape kunderargumentin qe ka vetem 6 trendafila ne helmeten e Skenderbeut, po shtate cakra. Eshte nje verejtje e mire. Ama, cakra e shtate gjendet ne maje te kokes, dhe kjo pasqyrohet tek pozicioni i kokes se dhise ne helmete. Tek tradita lindore Hindu, cakra e fundit eshte vendi ku zoti Shiva bashkohet me gruan e tij, perendeshen Shakti. Nje jehone e kesaj hierogamie (martese te shenjte) ekziston tek turnete mesjetare, ku kaloresit dyluftonin per favorin e Dames. Kaloresit shpesh mbanin nje helmete te formuar sipas formes se nje kafshe, nje kafshe e cila gjendej shpesh, edhe pse jo gjithmone, edhe ne stemen e tyre. Kjo pjese e helmetes, e quajtur kreshte, perdorej per te identifikuar kaloresin dhe mes te tjerave, eshte edhe e lidhur me koken, me cakren e shtate. Kete gje e shikojme dhe tek helmeta e Skenderbeut.

Kreshta jep pershtypjen e elementit qe del nga kraniumi i kaloresit. Kur nje luftetar arrin dicka qe ka domethenie shpirterore, ai shpesh krahasohet me shpirtin e nje kafshe. Lidhja e berserkerave nordike me arinjte eshte nje shembull i mirenjohur i ketj fenomeni. Shpirti i kafshes ka te beje gjithashtu me ate cka greket e lashte e quanin daemon, romaket genius dhe nordiket fylgja; shpirti kolektiv i nje race, fisi apo familjeje qe ndjek cdo

individ dhe influencon jeten e tij. Kendveshtrimi modern i njeriut si nje qenie individualiste dhe egocentrike ka harruar qe ka pjese te vetes te cilat shkojne pertej planit individual. Duke pare se si ky shpirt eshte i lidhur si me individin, ashtu dhe me racen, edhe kombe te tera mund te kene daemonin e tyre. Eshte nje rast tjetër ku makrokozmosi reflektohet tek mikrokozmosi, sic ka shpjeguar Hermes Trismegistus dhe tradita te tjera.

Pika e fundit ka qene nje lloj konsensusi mes te iniciuarve te botes tradicionale. Sipas Ptolemeut, Thrakia, Maqedonia dhe Iliria udhehiqeshin nga shenja astrologjike e Bricjapit, nje krijese gjysem dhi dhe gjysem peshk. Ketu mund te shtohet dhe Epiri. Ngjashmeria ne karakter mes ketyre popujve njihej qe ne antikitet. Koka e dhise ka qene e pershtatur me se miri ndaj Skenderbeut, i cili njihej si zoti i Emathias (rajon i lidhur si me Maqedonine ashtu edhe me lumin Mat), zot i Epiroteve dhe zot i Shqipareve (Ilireve), dicka qe na ben te mendojme qe ka patur nje vazhdueshmeri ezoterike mes daemontit te paraardhesve te tij dhe daemontit vetjak.

Nje aspekt interesant i Bricjapit eshte lidhja e tij me Diellin. Gjate muajit te Bricjapit kemi Solsticin e Dimrit, naten me te erret, por qe nga ai moment ditet behen gjithnje e me te gjata. Solstici i dimrit ishte nje festivitete me rendesi ne shume tradita Arjane. Ne Rome, ai lidhej me kultin e Diellit te Pamposhtur, Sol Invictus, "dii solis natali". Aureliani, nje perandor romak me origjine ilire, ishte shume i lidhur me kete kult. Bricjapi mban ne vete idene e

pamposhtmerise se diellit. Per me teper, koha e Bricjapit perfaqeson kohen e vitit me te favorshme per zbulime shpirterore. Kendveshtrimi tradicional i kohes njej kohet e mira dhe kohet e keqija per te ndermarre vepra te ndryshme, qe nga lufterat tek te korrurat e tek ushtrimet shpirterore. Pra, shenja e Bricjapit shenjon nje arritje shpirterore.

Ndonjehere, ndodh nje ngaterrese mes Bricjapit dhe dhise se Zeusit Amalthea, edhe pse ne fakt mund te mos duken shume te lidhura. Por kjo ngaterrese ndoshta eshte shtyse per te investiguar ne lidhjet e mundshme te Amaltheas me kete teme. Amalthea ka disa lidhje me konceptin e pamposhtmerise qe gjendet tek Aegisi misterioz.

Amalthea ishte dhia qe ushqeu Zeusin foshnje ne Krete. Me vone, Zeusi e perdori lekuren e saj per te bere Aegisin, mburoje e vecante qe u perdor nga shume perendi dhe njerez. Pergjithesisht nje simbol i suveranitetit hyjnor, atij qe e kishte, i jepej pathyeshmeri nga zotat. Kjo eshte shpjegim per shprehjen "te jesh nen aegis". Identifikimi i dhise ne helmete me Amalthean nuk eshte pa kuptim, pasi dhia e Zeusit qe perfaqeson Aegisin behet rekordi i pamposhtmerise se Skenderbeut. Ne mite te tjera, Aegisi kuptohet si mburoja qe Zeusi i jep Perendeshes Athina. Ky koncept shpjegon perse Skenderbeu luftonte me krahun e djathte te zhveshur, gati sikur po mbante Aegisin me vete.



Rryma e nendheshme mes Skenderbeut dhe zotave te Antikitetit shkon me thelle. Agni, zoti Vedik Arjan i Zjarrit paraqitet duke kaleruar nje cjar. Agni eshte i lidhur etimologjikisht me zotin prekristian shqiptar Enji, nga i cili kemi emrin e dites se enjte. Ne traditat e tjera evropiane, e enjtja lidhet me zotat e bubullimes dhe vetetimes si Jupiteri dhe Thori. Sidoqofte, vetetimat pershkruheshin si zjarr ne qiell, pra tematika e pergjithshme vazhdon.

Per me teper, dhia thuhet te kete qene kafsha e shenjte e ekuivalentes shqiptare te perendeshes greke Artemis, qe mbijeton ne folklorin shqiptar si Zana e malit. Etimologjia e Zanes e lidh me Dianen, ekuivalenten romake te Artemises. Perrallat shqiptare e paraqesin ate si nje shpirt te mire, qe nga qumeshti i gjirit te saj, i jep luftetarit force te papare. Tradita nordike duhet permendur ketu gjithashtu, sepse luftetaret e vrare shkojne ne Valhalla, ne hollin e heronjve, duke kaleruar nje dhie ne pemen Yggdrasil. Dhia hyjnore me emrin Heidrun thuhet qe kafshon pemen e shenjte kozmike te kozmologjise nordike. Heidrun pastaj prodhon birren e shenjte qe konsumohet si nga zotat ashtu dhe nga luftetaret e Odinit.

Keto tematika pasqyrojne marrjen e qumeshtit te Amaltheas nga Zeusi dhe marrin nje dimension te ri nese e lidhim me cornucopian e famshme, me bririn e bollekut, simbol i bollekut dhe ushqimit, me nje nga briret e Amaltheas.

# Briret dhe natyra e tyre

**B**ririt e helmetes se Skenderbeut jane pa dyshim nje nga elementet me te komentuar. Shkollaret moderne i lidhin vetem me Pirron dhe Aleksandrin, interpretim ky qe edhe pse i sakte, eshte vetem siperfaqesor. Ne ndryshim nga liderat historike qe sapo permendem, hyjnia dorike Apollo Karneios, Apolloni me Brire, nuk eshte lidhur kurre me Skenderbeun pavaresisht ketij elementi te perbashket. Artikulli i Rene Guenon "Simbolizmi i brireve" na jep informacione interesante. Ai shpjegon qe "Pushteti dhe ngritja mund te lidhen simbolikisht me malet, por edhe me shume me briret." dhe shton qe epiteti i Apollo karneios, pra Karneios, pervec perkthimit "me brire" mund te perkthehet edhe si "i fuqishem" ose "i pushtetshem". Ne rastin e Skenderbeut, pozicionimi i brireve ne maje te helmetes jep idene e ngritjes dhe ka nje aspekt superior dhe diellor, ndoshta edhe me shume se helmetat vikinge me brire.

Tradicionalisht, briret ndahen ne dy kategori: diellore dhe henore. Kjo ndarje ka te beje me format qe marrin briret, dhe reflektojne nje lloj spiritualiteti te perfaqesuar nga ata qe veshin briret diellore dhe henore. Briret e dashit imitojne diellin, kurse ato te demit

imitojne henen ne forme draperi. Spiritualiteti mashkullor, aktiv, heroik perfaqesohet nga briret e dashit, te gjendura te perendia egjiptiane Amon, i identifikuar me Zeusin grek. Keto lloj briresh mbante dhe Aleksandri i Madh. Nga ana tjeter kemi spiritualitetet me orientim femeror, qe kane aspekte ktonike, kontemplative dhe pasive; keto tregojne brire demi (mbaheshin nga prifterinjte te kultit te Dionisit, apo ne statujat e perendive te lindjes se mesme). Me pak informacion ka per briret e dhise, por lidhja e tyre me Panin dhe Faustusin tregojne konceptin tejet indo-evropian te perendise me brire.

Perendia Dorike Apollo Karneios eshte nje shembull i nje perendie te tille i perfaqesuar nga briret e tij, ne traditen kelte kemi Kernunnosin, dhe ne traditen Hindu kemi Pusanin (etimologjikisht i lidhur me \*Pauson, qe mendohet te kete qene emri origjinal i kesaj perendie). Kjo perendi eshte i lidhur me dhente, i udheheq dhe i mbron nga kafshet e egra, pra eshte shume popullor me barninjte edhe pse ky rol perfshinte dhe udheheqjen dhe mbrojtjen shpirterore. Sidoqofte, kjo perendi duket te jete zhdukur ne Evrope. Ne fakt, mbijetoi vetem ne ato cka ne quajme traditat paleo ballkanike, te perfaqesuara nga Iliria, Maqedonia dhe Epiri. Lideret e ketyre kombeve ishin trupezimi fizik i kesaj perendie, dhe i jepeshin fuqi qe kishin te benin me mbrojtjen e tufes se dhenve nga armiqte. Influenca metafizike e lartpermendur gjeti favor mes kombeve te barinjve, kjo hyjni u trupezua plotesisht nga Pirro i Epirit, Filipi V i Maqedonise dhe me vone

Skenderbeu. Kjo eshte prove e nje konceptimi te larte te nje dinjiteti tradicional te shenjte mbreteror. Paraqitja e brireve te dhise ne helmetat e ketyre mbreterve ishte nje pjese e rendesishme e simboleve mbreterore. Helmeta e Skenderbeut mund te konsiderohet pra si kurora e Shqiperise.

Citojme perseri artikullin e lartpermendur, kurora dhe briret jane te lidhura etimologjikisht dhe simbolikisht, te dyja jane manifestime hyjnore te rrezeve te drites. Sipas Guenonit, fjala greke e lashte per rrufene (keraunos) eshte gjithashtu e lidhur me kete etimologji. Rrufeja godet shpesh majat e maleve. Legjenda e Skenderbeut ku pishtare lidhen tek briret e dhenve per te mashtruar ushtrene osmane eshte nje jehone e brireve si arme simbolike, e ngjashme me rrufene e Zeusit.

Si simbol dual, briret kane te bejne me zoterimin e pushtetit shpirteror dhe temporal. Rrezet e drites jane nje simbol i pershtatshem per pushtetin, fillimisht ate prifteror dhe mbreteror e pastaj per ate shpirteror dhe temporal. Mbajtesi legjitimizohet nga vete burimi i drites.

Kjo korrespondon me ate cka permendem me larte mbi mbreterit e shenjte te tradites paleo ballkanike. Pra, helmeta me brire e Skenderbeut eshte nje simbol i cilesive te tij te udheheqjes ne planin fizik dhe metafizik, dhe i fuqise mistike nen zoterimin e tij: auctoritas-i i tij dhe imperium-i i tij, ne terma romake.

Nje dualitet tjetër që ia vlen të përmendet dhe që ndan të njëjtin kuptim ezoterik, ka të bëjë me dy shpatat e Skenderbeut. Kjo është një temë që gjendet në literaturën Ghibeline si një metaforë për Perandorin e shenjtë që ribashkon fuqitë shpirtërore dhe temporale dhe që sundon mbi një perandori.

Sic thame, një interpretim i përhapur i helmetes së Skenderbeut ka të bëjë me brirët e Aleksandrit: si bir i Zeus-Amonit, Aleksandri paraqitet me brirë në monedha dhe iu vu nofka "ai me dy brirë". Këtu, brirët janë simbol i pushtetit mbi Orient dhe Oksident. Guenon flet për ngjashmerinë e kësaj domethënieje me atë të shqiponjes me dy këna.

# Shqiponja dykrenare dhe miti i dy zogjve

**S**hqiponja e zeze me dy krena ne nje fushe te kuqe ishte stema e familjes Kastrioti dhe tani eshte flamuri i Shqiperise. Skenderbeu e perdori kudo: ne flamur, ne steme dhe ne vule. Sipas Guenonit, ky simbol do te thote pasjen e pushtetit mbi Orientin dhe Oksidentin dhe lidhet dhe me simbole te tjera indo-evropiane te burrerise olimpike qe kane karakter dual, si Dioskuret dhe boshti i dyfishte. Mes tyre, shqiponja ruan nje vend te vecante.

Ne pergjithesi, shqiponja ka rendesi te madhe ne traditen indo-evropiane, dhe ne varesi te kultures, ose lidhet me Zotin e Qiellit, liderin e panteonit ose me Bubullimesin - ne disa raste keto dy perendi jane e njejta. Nje nga shembujt me te mirenjohur eshte Zeusi. Perendia vedike arjane Vishnu ka shqiponjen Garuda, kurse Odini ka dy korba te zinj. Shqiponja e zeze dykrenare e Perandorise se Shenjte Romake evokon zogjte e Odinit, simbol dhe arketip i paharruar, edhe pas shume shekujsh konvertimi. Pra, flamuri i Skenderbeut kerkon vemendjen tone te plote pasi mund te jete manifestimi i elementeve simbolike te nje supra memorijeje arketipike.

Pervec vete zogut si simbol i perendise, ka edhe nje mit mbi Orakullin e Delfit qe thote se si Zeusi dergoi dy zogj per te gjetur qendren e Tokes, jehone e dy kokave te flamurit te Skenderbeut. Por nje mit tjetër është me i kenaqshëm pasi tregon me sakte lidhjen mes Zeusit dhe dy zogjve. Flet për krijimin e qendrave orakullare të Dodones dhe Siwas. Thuhet që dy zogj fluturuan nga Egjipti në Siwa dhe në Dodona për të thënë njëzëre aty vendet me të pershtatshme për të organizuar një orakull të shenjtë dedikuar ndaj Zeusit. Siwa ishte vendi ku Aleksandri i Madh u njoh si biri i Amon-Zeusit (dhe ku portretizimet e tij me brirë filluan). Sa për Dodonën, kulti orakullar rrotullohej rreth një peme të shenjtë lisi.

Ngjyra e zeze e zogjve na kujton flamurin shqiptar, edhe me shumë kur nuk kemi një shpjegim me të mirë për ngjyrën e shqiptonjes. Heraldika ndalon venien e ngjyrave normale mbi ngjyra normale; mund të vesh vetëm ngjyra metalike (argjend, ar etj) sipër ngjyrave normale (e kuqe, blu etj) ose e anasjellta. Të vesh të kuqe mbi të zeze do të ishte konsideruar një gjest injorant nga familjet feudale të tjera, nëse nuk do të kishte një kuptim me të thellë. Fakti që zogjtë kerkuan krijimin e një vendi orakullar në nder të Zeusit specifikisht na bën të mendojmë që ata zogj ishin simbol i këtij zoti, ashtu siç janë shqiptonjat. Pra, identifikimi i këtyre dy zogjve të zinj me shqiptonjen dykrenare të flamurit shqiptar nuk është i palogjikshëm.

Vendi orakullar ne Dodone gjendej ne Epir, pra jo larg Shqiperise moderne. Kulti vervitej rreth nje peme te shenje lisi qe rrenjet i kishte brenda nje shkembi, dhe aty prane gjendej nje burim uji, peizazhi ishte i dominuar nga mali Tomaros. Pavaresisht se sot e kesaj dite gjendet ne Greqi dhe se permendet ne antikitet vetem nga burimet greke , duhet te theksojme qe Dodona ishte nje institut ilir, dhe jo grek. Nje rastesi kurioze duhet permendur ketu: mali Tomaros eshte i lidhur etimologjikisht me malin shqiptar Tomorr. Kjo tregon per nje relate qe nuk kapet lehte nga nje mendje profane, por drita e Tradites na ndihmon ketu.

Tomaros dhe Tomorr jane te lidhura me fjalen proto indo evropiane \*temes, ne latinisht tenebrae, ne irlandishten e vjeter teme, ne gjermanishten e larte te vjeter \*demar, dhe te gjitha keto duan te thone erresire. Rene Guenon shton se qendrat tradicionale jane te rrethuara nga dy nocione: nje te brendshem, ezoterik dhe nje te jashtem, ekzoterik. I pari e perdor te zezen per te perfaqesuar nje qender te pamanifestuar (por qe ekziston si potencial), kurse tjetri perdor ngjyren e bardhe per te treguar qendren e manifestuar dhe te dukshme. Pra, nese mali Tomaros ka te beje me erresiren dhe te pamanifestuaren, Dodones i perket e manifestuara. Sipas Guenon, qendrat tradicionale te manifestuara thirren Albania (albus=e bardhe ne latinisht) per te shprehur idene e bardhesise. Nje rryme e panjohur por e pasur lidh Dodonen me Shqiperine, duke i dhene me shume peshe paralelit mes mitit te Dodones dhe flamurit te Skenderbeut.



Perdorimi i ketij flamuri duhet te shihet si nje rikthim i ketyre elementeve nga supra memorja e shqiptareve ne epoken e Skenderbeut.

Sa i perket shqiponjes dykrenare, Rene Guenon thote se si shqiponja dykrenare lind nga kombinimi i nje shqiponje normale me nje mjelme. Vishnu dhe Brahma jane dy nga tre zotat e trinitetit kryesor te fese vedike-arjane. Brahma kaleron mbi nje mjelme kurse Vishnu, sic kemi thene ne te kaluaren, kaleron nje shqiponje. Kjo eshte edhe e lidhur me mitin e Zeusit dhe Ledas, ku Zeusi, shqiponja, transformohet ne nje mjelme per te joshur Leden dhe nga unioni i tyre lindin binjaket Dioskuri. Vulat e Skenderbeut tregojne dicka me te vertete interesante. Vula e tij zyrtare ishte shqiponja dykrenare, por vula e tij sekrete tregon Leden me Zeusin te maskuar si mjelme. Ia vlen te permendet qe mjelma eshte edhe shpendi i Apollonit Hyperborean.

Ne lidhje me permendjen tone te pemes se shenjte te lisit ne Dodona, duhet te theksojme faktin qe lisi eshte nje simbol i boshtit te botes. Pema si bosht eshte nje imazh i zakonshem, por me pak te njohur jane zogjte qe jetojne ne kte peme. Kjo shprehet me se miri ne pemen Yggdrasil te tradites gjermanike. Ne maje te saj ka dy zogj, te pandashem, pasi ata jane nje zog i vetem. Tek Upanishadat arjane, keta dy zogj identifikohen si Jîvâtma dhe Paramâtma. Analog me kete jane Arjuna dhe Krishna qe qendrojne ne te njejten karroce: nje ka nje emer etimologjikisht te lidhur me fjalen "i bardhe" dhe tjetri ka nje emer etimologjikisht

te lidhur me fjalen "i zi", njeri eshte i vdekshem dhe tjetri i pavdekshem, njeri eshte i manifestuar dhe tjetri i pamanifestuar. Kjo ide lidhet me idene e mjeshterise qe ka te beje me shqiponjen dykrenare: mbi Orient dhe Oksident, mbi Jeten dhe Vdekjen, mbi Shpirteroren dhe Temporalen.

# Ngjyrat e shenjta te indo- evropianeve

**E** kuqja, e zeza, dhe e bardha, pervecse jane ngjyrat e flamurit te Skenderbeut, jane gjithashtu ngjyrat e Tradites Proto-Indo-Evropiane. Feja e tyre fokusohej goxha tek dita, \*dyew-, sic eshte rikonstruktuar nga gjuha e tyre, fenomen i lidhur me Diusin/Zeusin/Jupiterin. Ngjyrat perfaqsojne tre gjendjet e qiellit: i bardhe gjate dites, i zi gjate nates, dhe i kuq gjate agimit dhe muzgut. Nje mit i rendesishem i fese Proto-Indo-Evropiane eshte shpetimi i Hyjneshes se Agimit nga Binjaket Mitike (Dioskuret), bij te Hyjit te Dites (Jupiterit). Ngjyrat e flamurit nuk jane te rastesishme.

Ne alkimi, quajtur gjithashtu 'arti mbreteror', keto ngjyra jane te lidhura me udhen shpirterore heroike dhe mashkullore, dhe e percaktojne kete si udhen me te paster drejt Tradites Primordiale. Ato e tregojne Skenderbeun si ndjekes te nje spritualiteti Luftetar dhe Indo-Evropian.

Ne pjesen e kaluar permendem se si rrenja e fjales Krishna mund te perkthehet edhe si 'e zeze', ngjyre qe simbolizon te

pamanifestuaren; Hyji Suprem Krishna eshte personifikimi i te pamanifestuares. E zeza eshte gjithashtu e lidhur me qendra te shenjta, dhe ne rastin tone duhet te rikujtojme mitin qe permendem heren e kaluar, me dy zogjte e zinj dhe Orakullin Qendror te Dodones.

Ngjyra e kuqe eshte e lidhur me dinjitetin e shenje mbreteror dhe perandorak. Perandori Romak lyhej dhe vishej me te kuqe gjate nje triumfi, dhe behej simbol i vete Jupiterit, i cili sjell fitore duke perdorur avatarin e tij, Perandorin, si vegel. Nje jehone e kesaj gjendet tek titulli i Skenderbeut “Athleta Christi”, edhe pse ne forme te reduktuar.

Ylli i bardhe i emblemes se Skenderbeut mund te jete Ylli i Maqedonise, sic ka thene Barleti, por mund te jete dhe simbol i Ilirise. Yjete e bardha jane te lidhura me Polin e Veriut – origjina e Hiperboreaneve – apo nje qender me rendesi te ngjashme, si pershembull malet e Shenjta te Meruse, Olimpiti apo Tomorrit.

Simbolet Diellore dhe Polare jane ne marredhenie simbiotike me flamurin e Skenderbeut. Ato na kujtojne arketipin Indo-Evropian te Luftetarit dhe jane nje e dhene ndaj asaj cka paraardhesit tane konsideronin si udhen me te larte ezoterike.

# Pjesa e 2: Legjenda

# Skenderbeu dhe miti i birit te vejushes

**M**itet qe duken si evente historike nuk jane aspak te pazakonta dhe ne rastin e Shqiperise, tematika mitologjike pre-ekzistente jane perzier gjithmone me ate cka ne sot konsiderojme si histori. Ne legjenden e Skenderbeut, elementet mitike tregojne rrenje me te thella, te lidhura me Traditen Pereniale, edhe pse i jepet nje kontekst historik dhe nje karakter kombetar.

Nje element qe ka hutuar studiuesit profane eshte permendja e vdekjes se Sulltanit ne Shqiperi pasi ai deshtoi te merrte keshtjellen e Skenderbeut. Ky ndryshim i realitetit historik eshte pare thjesht se nje homazh ndaj heroit shqiptar, por eshte hedhur poshte si nje element jashtezakonisht ahistorik dhe prandaj mezi permendet. Ne vend qe te imitojme kete qendrim, ne duam te fokusohemi tek vdekja e Sulltanit. Ata qe e kane kujtuar kete vetem si homazh folklorik, kane deshtuar te kapin domethenien e vertete. Vdekja e Sulltanit eshte fitorja e Skenderbeut mbi te, dhe kjo fitore duket si permbushja e nje hakmarrjeje. Ky element i fundit nenvizon faktin qe jemi ne balle te nje versioni te vecante te nje miti antik arketipik.

Tema e hakmarrjes nuk eshte e rralle mes legjendave. Ky arketip mitologjik njihet si biri i vejushes, i identifikuar per here te pare nga studiuesi francez Jean-Claude Lozac'hmeur ne librin e tij *Fils de la veuve* (biri i vejushes). Nga ketu do marrim disa informacione, edhe pse nuk biem dakort me interpretimin e plote ne kete liber. Duke studiuar mitologjine e Graalit, ai ra ne perfundimin qe burimi nga vjen Graali eshte nje mit qe rrotullohet rreth nje heroi i cili merr hak per nje antar te familjes qe eshte vrare me pare. Struktura e pergjithshme e ketij miti eshte si vijon:

Nje mbret meson qe ai do te vrase nje nga trashegimtarete e tij. Duke qene se ka vetem nje vajze, mbreti e mbyll ate ne nje kulle te larte nga e cila ajo nuk mund te shpetoje. Nje hero apo perendi arrin te hyje ne kulle dhe te joshe princeshen. Nga ky bashkim lindin femije. Kur e merr vesh kete, mbreti ose e vret ose e plagos te dashurin e princeshes perpara se te heqe qafe nipat e tij. Bija, nje vejushe qe prej vdekjes se te dashurit, arrin te shpetoje nje nga bijte e tij dhe e fsheh ne pyll a ne shkretetire. Kur biri i vejushes behet burre, ajo i thote per origjinen e tij dhe i kerkon te marre hakun ndaj te atit dhe te vrase mbretin. I biri dylufton mbretin, i tejkalon te gjitha sfidat, shpeton nje princeshe dhe merr hakun per te atin.

Kjo kanavace mitike gjendet ne legjendat irlandeze, gjermanike, iraniane, franceze, latine dhe greke dhe ka si protagonist Lugun, Sigurdin, Kai Khurasaun, Yonekun, Romulin dhe Remusin, dhe

Perseun me Jasonin. Keto legjenda tregojne se si hero i ndihmohet nga elemente simbolike; ai merr dije sekrete duke i folur zogjve (ne legjendat irlandeze dhe gjermanike); ose nje hajmali e vecante i jep dije sekrete, forcen e luftetareve dhe bollekun e fermereve. Prezenca e tripartimit indo-evropian dhe theksi mbi dijen sekrete ne mit theksojne kerkimin ezoterik te dijes (gnosis) dhe inicimin mbreteror Indo-Evropian. Pra, miti duhet kuptuar ne kete menyre:

Nje zot i lig (mbreti) deshiron te mbaje dijen (princeshen) per vete. Nje zot i mire (babai) i sjell dijen njerezimit, duke krijuar ne menyre te tille nje rrace qeniesh superiore (bijte e princeshes) por ndeshkohet nga perendia e lige. Per me teper, perendia e lige perpiqet te shkaterroje njerezimin (bijte e princeshes) dhe dijen (vete princeshen, tashme nje vejushe) por deshton. Fale nje barke (jehone e kasketave te Remusit dhe Romulit, dhe Perseut) njerezimi mbijeton dhe e kalon historine ne brezat e ardhshem. Ata qe jane te iniciuar ne kete histori duhet te betohen te marrin hakun e babait, perendise te mire.

Ngjashmerite me mitin e Prometeut jane te pamohueshme, dhe duhet marre parasysh qe Eskili u akuzua per krimin e zbulimit te mistereve Elusiane ne dramat e tij (ndoshta tek Prometeu i lidhur), duke thelluar provat qe ky lloj miti ka nje dimension ezoterik. Disa versione te legjendes se Skenderbeut thone qe Gjoni u vra nga Sulltani. Poshte kemi ngjashmerite mes (I) mitit



Indo-Evropian, (2) Rrefenjes irlandese të Lugut, (3) Rrefenjes bretone të Yonekut, dhe (4) Legjendes e Skenderbeut :

(1) Tirani/Perendia e keqe ; (2) Balori, nje gjigant me nje sy magjik qe shkaterron ; (3) Zoti i Carwentit ; (4) Sulltani i Perandorise Osmane.

(1) Princesha/Dija ; (2) Ethne, bija e Balorit ; (3) Zonja e Carwentit ; (4) Shqiperia/keshtjella.

(1) Babai/Perendia e mire ; (2) Mac Kinealy, baba i Lugut ; (3) Nje hute qe transformohet ne nje kalores ; (4) Gjon Kastrioti, zot i Shqiperise qe lufton kunder Sulltanit.

(1) Ndeshkimi i babait ; (2) Balori i pret koken ; (3) Vritet nga zoti i Carwentit, shpata e tij i jepet zonjes se Carwentit ; (4) Sulltani pushton Shqiperine dhe më vone vret Gjonin.

(1) Ndeshkimi i vejushes (dijes) dhe i bijve (njerezimit) ; (2) Balor hedh tre nipat e tij ne lume, vetem Lugu mbijeton ; (3) nuk permendet ; (4) Bijte e Gjonit merren peng, vetem Gjergji mbijeton.

(1) Hakmarrja e te birit ; (2) Lugu vret Balorin ne beteje ; (3) Yoneku vret zotin e Carwentit me shpaten e te atit, qe ia ka dhene mamaja dhe behet zoti i ri i Carwentit ; (4) Skenderbeu merr keshtjellen e tij, mamaja i jep shpaten e babait, mposht Sulltanin, i cili gjen vdekjen ne Shqiperi.

Per me teper, Skenderbeu, pasi kthehet ne Shqiperi, takon mamane e tij (tashme vejushe) dhe ajo i jep shpaten e te atit. Ne disa legjenda, si legjenda franceze e Yonekut (nga Lais de Marie de France), mamaja e Yonekut, nje vejushe, i jep shpaten e te atit qe te marre hak. Disa variante te tjera (si legjenda e Batrazit, heroi osetian) thone qe vrasja e babait u be me vete shpaten e tij. Kulti misterioz i Mitras perfshin nje shpate te tille ne prezantimin e ikonografise se inicimit, duke perforcuar lidhjen mes mitit te birit te vejushes, legjendes se Skenderbeut dhe kultet tradicionale te inicimit.

Pra, nese identifikojme Sulltanin si perendine e lige, babai i Skenderbeut duhet te jete perendia i mire dhe Skenderbeu eshte heroi qe merr hakun e babait. Ky identifikim pershtatet me se miri me kontekstin e legjendes se Skenderbeut. Per sa i perket identifikimit me dijen (gnosis) ne shikojme keshtjellen e Skenderbeut si nje mundesi. Shume tradita e kane perdorur imazhin e keshtjelles per te pershkruar nje pjese te shenjte dhe te fshehur te shpirtit ku qendron dija (per shembull, fortesa e Graalit).

Ne traditat Indo-Evropiane, sovraniteti dhe dija jane e njejta gje dhe keshtu keshtjella e Skenderbeut perfaqeson sundimin e tij mbi Shqiperine, ashtu si dhe nje qender tradicionale. Si kemi thene me pare, ne gjeografine e shenjte, etimologjite qe permbajne emrin e ngjyres se bardhe indikojne qe aty gjendet nje qender

tradicionale. Kemi shpjeguar qe rrenja e fjales Albania do te thote e bardhe.

Nje element tjeter qe ia vlen te permendet eshte nje koleksion stemash feudale (Stemmatografia sive Armorum Illiricorum delineatio, descriptio et restitutio, 1701) qe e karakterizon Shqiperine me nje keshtjelle te bardhe dhe Dardanine me Epirin me fusha te bardha; teksti poshte stemes me keshtjellen e bardhe, e lidh ate haptas me Shqiperine, dhe Skenderbeu permendet gjithashtu. Aty shpjegohet qe "ngjyra e bardhe i reziston gjithë rreziqeve". Me keto elemente ne mendje, mund te dalim ne perfundimin qe keshtjella e Skenderbeut trupezon dy realitete simbolike: sundimin mbi Shqiperine dhe qendren e shenjte te dijes tradicionale.

Si permbledhje, elementet e legjendes se Skenderbeut perputhen me mitet e ndryshme te birit te vejushes: Lindja e Skenderbeut eshte e mbinatyrshe (enderra e mamase ka paralele me menyren se si linden heronjte); Shqiperia eshte nje qender tradicionale ne duart e Sulltanit (antagonisti i lig, ashtu si Balor gjiganti ne traditen irlandeze, si Amulius uzurpatori ne mitin e Remusit dhe Romulit, dhe si Kamsa, mbreti i lig ne traditen Hindu); Gjon Kastrioti revoltohet kunder Sulltanit por mposhtet (si Xaemycu, babai i Batrazit, i cili vritet); bijte e Gjonit merren peng dhe vetem Skenderbeu mbijeton (ashtu si Balori vret nipat e tij duke i hedhur ne lume, dhe Kamsai ekzekuton nipat e tij); Skenderbeu i sherben Sulltanit (ashtu si Lugu behet nxenes farketar per Balorin);

Skenderbeu revoltohet, merr prape keshtjellen e te atit dhe shpeton mamane - vejushe qe prej vdekjes se te atit - e cila i jep shpaten e babait (ashtu si Zonja e Carwentit ben me birin e saj); Skenderbeu merr hak per te atin duke mposhtur Sulltanin ne beteje dhe kjo ngjarje shkakton vdekjen e Sulltanit (ashtu si Krishna vret Kamsain dhe Lugu vret Balorin ne beteje).

# Gjuha e zogjve dhe bijte e shqiponjes

**S**ipas elementeve mitike qe kemi pare deri me tash, duket sikur shume prej tyre kane te bejne me inicimin e shenjte mbreteror indo evropian. Kerkimi per nje dije pothuaj te harruar (gnosis) qe duhet rikuperuar per te sjelle bollek ne vend ngjason me mitin e Graalit, i kerkuar nga Persivali, po ashtu biri i nje vejushe, dhe kjo shenjon mbijetesen e nje spiritualiteti diellor. Ky spiritualitet diellor mbreteror shprehet me se miri ne konceptin persian te lavdise, Xvarnah, qe permban elemente nga tri kasta indo evropiane ("drita e dijes, fuqia e luftetareve, bolleku i fermereve"). Nese kjo dije shpirterore humbet, vendi hyn ne nje epoke te erret.

Pra, dija (gnosis) dhe sovraniteti jane e njejta gje per indo evropianet dhe konceptet si Xvarnah e shprehin kete ide. Mbreterit e shenjte kane pushtet mbi prifterinjte, luftetaret dhe prodhuesit duke perfaqesuar tripartimin e kastave indo evropiane, dhe mund ta shikojme kete dhe tek shenjat mbreterore te Skenderbeut. Nje vend ku kjo tregohet eshte helmata, e cila perfshin te treja kastat: koka e dhise si simbol i kopese se dhenve

(simbol i barinjve si prodhues), Aegisi ose permendja e fjales "Imperator" ne shiritin prej bakri rreth helmetes si simbol i kastes luftetare, dhe briri i bollekut te Amaltheas i kutpuar si ushqim i pambaruar shpirteror. Por dicka tjeter na terheq vemendjen.

Shpata e Skenderbeut thuhet te kete gene aq e rende saqe askush pervec tij nuk mund ta ngrinte. Kjo ka ngjashmeri me Excaliburin e Mbretit Artur. Per me teper, eshte nje simbol i pershtatshem per kasten luftetare, kurse briri i bollekut te Amaltheas ne helmete perfaqeson bollekun qe vjen nga kasta e prodhuesve. Edhe pse dimensionin magjik i shpates mund ta lidhe ate me kasten prifterore, ne mendojme se shqiponja e zeze dykrenare pershtatet me shume per kete rol.

Mbreti i shenjte indo evropian iniciohet drejt dijes sekrete (gnosis) dhe kjo pasqyrohet ne mite. Nje shembull eshte kur Sigurdi i tradites gjermanike pi gjakun e Dragoit Fafnir dhe eshte ne gjendje te kuptoje zogjte qe e paralajmerojne nese ka rreziqe. Kjo aftesi i jepet Tiresiasit nga Perendesha greke e Dijes Athina, dhe me te vjen dhe aftesia per te bere profeci. Por shembulli me i dukshem eshte aftesia e Odinit per te folur me dy korbat e tij, dhe ashtu si Athinaja, ai eshte perendi i dijes. Aftesia per te folur dhe per te kuptuar gjuhen e zogjve eshte e barazvlefshme me inicimin drejt dijes sekrete hyjnore. Duket te kujtojme ketu mitin e dy zogjve te zinj te Dodones qe dine te flasin. Per me teper, figura ne pjesen e perparme te anijes se Jasonit mund te fliste me zogjte pasi ishte bere nga nje lis nga pylli i shenjte i Dodones.

Pra, Dodona eshte lidhja me gjuhen e zogjve dhe kuptimi yne i flamurit te Skenderbeut si nje paraqitje ezoterike e mitit te Dodones me dy zogjte e zinj merr nje tjeter dimension duke shpallur nje zoterim simbolik te gjuhes se zogjve. Kjo i jep Skenderbeut mencuri hyjnore, jo shume ndryshe nga mencuria qe kishte me te vertete. Edhe pse asnje mit nuk e pershkruan Skenderbeun duke folur me zogj, fakti qe gjuha shqipe ka kete emer dhe shqiptaret i vune vetes kete emer ca kohe pas luftes epike te Skenderbeut duhet te na terheqe vemendjen.

Etnonimi i shqiptareve dhe menyra si shohin gjuhen rrotullohen rreth nocionit te shqiponjes. Bijte e shqiponjes duhet te flasin gjuhen e ketij shpendi (shpendit te Zeusit), ndryshe nga te tjeret. Ketu kemi nje tematike qe duket shpesh ne doktrinat tradicionale dhe ne shoqerite indo evropiane: ndarja mes te iniciuarve dhe te tjereve. Ashtu se si epiteti Arya percakton nje popull dhe jo ata qe jane iniciuar tamam, te cilet njihen si dvija (qe do te thote i lindur dy here nepermjet inicimit), ne Shqiperi ndoshta vetem luftetaret e iniciuar te Skenderbeut (ose rrethi i tij i ngushte) mund t'i kene vene vetes epitetin Shqiptar, pra duke treguar aftesine e tyre per te kuptuar gjuhen e zogjve pas inicimit, perpara se te behej etnomini i popullit te rendomte pas katastrofes te pushtimit Osman.

Nje e dhene e nje inicimi te tille mund te gjendet ne doreshkrimin mesjetar te quajtur Bellifortis, nje veper per artin e luftes dhe keshtjelle-rrethimit. Nje tekst misterioz ne latinisht, qe nuk ka te

beje fare me pjesen tjeter te librit, eshte shtuar ne faqen e fundit, dhe pershkruan nje inicim, ose te pakten "liturgjine" e tij. Por disa rreshta mund te jene shkruar ne nje forme te hershme ose mesjetare te gjuhes shqipe. Ky liber thuhet t'i kete perkatur vete Skenderbeut. Nje studim me i sakte i tekstit duhet ndermarre qe te vijme me afer kesaj tradite antike incimi ne shqip. Sidoqofte, lidhjet me heroin tone, me ezotericizmin e tij dhe inicimin tradicional shqiptar jane te dukshme.

Identifikimi i kesaj tradite me ate te Dodones, ashtu si eshte sugjeruat nga cka kemi mbledhur ketu deri me tash, thellohet nga identiteti i shqiponjes si babai i shqiptareve. Shqiponja ishte ne antikitet nje epitet i Pirros se Epirit te cilit iu dha nga ushtaret e tij. Ashtu si Jean Gag  ka treguar ne veprat e tij, Pirro i Epirit ishte mbrojttes i tradites se Dodones, nje mbret i shenjte i iniciuar ne Dodone. Skenderbeu ne letrat e tij flet per Pirron dhe e konsideron paraardhes, nje paraardhes biologjik ne rradhe te pare, por ndoshta edhe nje shpirteror. Per shkak te perkatjes se tyre ne te njejten tradite, kjo e ben Skenderbeun gjithashtu nje bir te shqiponjes.

Perpara se te perfundojme, do te donim te permendim paralelin mes tradites antike Italike dhe piken e kthimit ne legjenden e Skenderbeut, dhe ndoshta e lidhur me shqiptaret si bij te



shqiponjes. Banda e Remusit dhe Romulit ndonjehere pershkruhej si bijte e ulkonjes. Ky nocion ka lidhje me praktiken ne Italine antike te ver sacrum: antaret me te rinj te shoqerise i dedikoheshin nje zoti qe me vone i udhehiqte drejt nje vendbanimi te ri. Ata te dedikuar ndaj zotit konsideroheshin si bijte e tij. Kjo eshte e pershtatshme ne rastin e Romulit dhe Remusit sepse ata jane bij te zotit Mars, simboli i te cilit ishte ujku. Shume tradita ilire kaluan dhe mbijetuan ne anen tjetere te Adriatikut dhe ver sacrum mund te jete nje prej tyre. Vendimi i Skenderbeut per te braktisur ushtrine osmane me 300 kalores shqiptare dhe per te ngritur flamurin e shqiponjes mund te jete nje deformim i ketij riti antik. Vetem se ne kete rast, zoti i larte nuk coi nje kafshe, por nje hero me nje shqiponje ne flamur.

# Qendra tradicionale e Dodones, Mbreti Artur dhe Skenderbeu

**D**uke pare episode specifike te legjendes se Skenderbeut, ne mund te dallojme shume ngjashmeri me mite te tjera antike. Ashtu sic kemi thene me pare, mitet nuk jane vetem perralla por tregojne nje trend metafizik dhe ezoterik kuptimi i te cilit ka humbur por mbijeton me shume si potencial per ata qe jane ne gjendje te kuptojne. Nje legjende e perhapur mesjetare per nje personazh te quajtur Guerrin Meschino dhe kerkimi i tij per origjinen e tij jehon me jeten e vete Skenderbeut dhe e ben ate pasqyrim te Guerrinit.

Guerrin Meschino ishte protagonisti i nje legjende ku kaloresi jetim Guerrin udheton boten ne kerkim te prinderve te tij, dhe zbulon ne fund qe eshte biri i mbretit te Shqiperise. Poshte ketij miti eshte kerkimi i evropianit dhe etja e tij per origjinen e tij, fizike dhe metafizike. Guerrini takon Priftin Gjon, Sibilen dhe karaktere te tjera pre-kristiane qe te mesoje me shume per origjinen e tij. Skenderbeu, nga ana tjetere, jo vetem qe kthehet ne

atdhe, por mbledh dhe paraqet simbole dhe koncepte Tradicionale ne shenjat e tij mbreterore, flamur, etj. si nje indikim te nje trendi ezoterik te pathyer i cili shkon pertej dy feve monoteiste te kohes. Mungesa e dogmatizmit fetar te Skenderbeut permendet shpesh ne rrefenjat popullore, duke e paraqitur ate as si totalisht musliman por as totalisht te krishtere, por sidoqofte, ai shihet si shenjtor i bekuar nga Zoti dhe nga Virgjerasha ne maje te malit.

Kjo eshte nje menyre per masat te kuptojne rrugen e te iniciuarit: ai nuk i perket asnje feje, por eshte prape se prape shenjtor. Ky paradoks eshte nje e dhene e lidhjes tradicionale te heroit tone. Sa i perket faktit qe u bekua nga nje virgjereshe, duhet permendur qe ne literaturen gnostike, mencuria simbolizohet shpesh nga nje grua e quajtur virgjerasha Sofia, ose thjesht Sofia. Kjo verejtje plotesohet nga fakti qe grate, si simbol, luajne nje rol te madh ne legjendat historike mesjetare. Dihet qe versioni Templar i adhurimit ekzoerik te Virgjereshes Maria ishte bekimi ezoterik i Sofise (gnosis, mencuri). Kaloresit Templare u akuzuan, para kohes se Skenderbeut, qe nuk ishin as te krishtere e as muslimane. Ne te kundert, ata zhvilluan ezoterizmin e tyre dhe nje gjurme e asaj gjendet tek legjenda e Graalit. Por kjo kerkon shume kohe per tu analizuar; rendesi ka qe te themi se Graali, duke simbolizuar Traditen qe duhet rekuperuar, sipas legjendes mbahej nga kalores pagane me shume se te Krishtere, dhe nuk mund te ngaterrohet fare me ekzotericizmin monoteist. Ashtu si Julius

Evola shpjegon tek Misteri i Graalit: "Per me teper, ekskluzivizmi dhe sektarianizmi jane karakteristika te ekzotericizmit, pra, te aspekteve profane dhe te jashtme te nje tradite, ketu gjejme perseri nje qendrim "tejkalimi" qe i karakterizonte Templaret. [...] Sipas ketij kuptimi, ajo cka kishte me te vertete rendesi nuk ishte nje deklarim i besimit, por aftesia e thjeshte per te kthyer luften ne nje pergatitje asketike per arritjen e pavdekshmerise."

Per me teper, aftesia e Gjergj Kastriotit si ushtar skllav, arratisja e tij dhe rikthimi i tij si Lord i Shqiperise ka paralele me menyren se si zgjidhej Mbreti i Nemit. Ne antikitet, sklleverit e arratisur shkonin ne pyllin e Nemit, afer Alba Longas (prane Romes), tek tempulli i perendeshes Diana per te luftuar Rex Nemorensis, dhe nese fitonte, ish-skllavi kurorezohej si Mbreti i Ri i Nemit. Prifti- mbret merrte nen posedimin dhe kujdesin e tij pemen e shenjte te Dianes dhe luftonte konkurrentet. Pemet dhe grate kane lidhje metaforike ne legjende. Mamaja e Skenderbeut, qe Skenderbeu e takon sapo kthehet ne Kruje, mund te konsiderohet si nje aluzion ndaj pemes se shenjte. Renegati shqiptar Ballaban Pasha eshte nje personazh qe luan rolin e sfiduesit ne paralelin e ritualit te rex nemorensis. Ai del vullnetar per tu bere kampioni i Sulltanit per te perballur me Skenderbeun ne pyllin ku ai ka vene kampin e ushtrise se tij. Episodi ku Skenderbeu perplaset me Ballabanin fillon me vallen luftetare te shqiptareve. Kjo praktike duket dhe tek miti antik i Kureteve, ku keto perendi te vockla perplasnin shtizat tek mburojat dhe kercenin per te fshehur Zeusin femije.

Beteja me Ballabanin ndodh ne pyll dhe Skenderbeu ne fillim dominohet nga armiku i tij. Ai bie ne toke, por rekuperon pasi mbahet tek nje peme, e cila ndonjehere pershkruhet si lisi, per tu ngritur ne kembe perseri perpara se te mposhte Ballabanin.

Cfare ia vlen te permendet ketu eshte qe ne momentin qe Skenderbeu prek lisin, ai rifiton forcen e tij. Lisi eshte pema e shenjte e Baba Qiellit dhe Bubullimesit dhe Skenderbeu paraqitet si nje kampion i kesaj perendie. Ballabani do te behet pashai i Shqiperise ne perralle, dhe do te zevendesoje sundimin e Skenderbeut ashtu sic ndodh ne ritualin e mbretit te Nemit. Sipas disa autoreve, nje menyre e tille seleksionimi mund te jete praktikuar ne Dodone, por nuk eshte e sigurt. Ama, prania e nje lisi te shenjte permendet ne Dodone.

Legjenda me e njohur mesjetare, ajo e mbretit Artur, dhe legjenda e Skenderbeut kane tematika te paralele mitologjike. Njera qe ia vlen te permendet eshte beteja mes Skenderbeut dhe famekeqit Hamza Kastrioti. Beteja mes Skenderbeut dhe nipit te tij Hamza ka paralele me dyluftimin mes Mbretit Artur dhe nipit te tij Mordred. Paralele te tjera gjenden edhe ne traditat e tjera arjane: lufta dinastike e Arjunes me familjen e tij ne traditen Vedike, Centurioni romak qe gabimisht denon birin e tij me vdekje. Thuhet edhe qe mbreterit e Shqeheve, kur beheshin shume pleq, luftonin pasardhesin e tyre gjer ne vdekje.

Per me teper, nje tufe mitesh per Skenderbeun flasin per shpaten e tij, nje shpate magjike qe vetem ai mund ta ngreje. Kjo ka paralele me shpaten e mbretit Artur, Excaliburin. Shpata i cohet Sulltanit si dhurate dhe ai ia kthen pas Skenderbeut, pasi as ai, as ushtaret e tij nuk e ngrene dot. Me te cahen male ne dysh, dhe i vetmi person tjetër qe e ngre ate shpate eshte mamaja e Skenderbeut qe ka vete gjak mbreteror.

Te ngresh shpaten mbi supe eshte nje shenje force Herkuleane, dhe na kujton mitin ku Herkuli merr vendin e gjigandit Atlas per te mbajtur boten mbi supe. Zoterimi i shpates eshte zoterimi i Axis Mundi, boshti i botes. Exkalibur i ngulur ne shkemb ka te njejtin kuptim si boshti i botes qe pret heroin e duhur per ta mjeshteruar. Imazhi i Excaliburit ne shkemb na kujton lisen e shenjte te Dodones, per shkak se pemet perfaqesojne boshtin ose boshtet e botes. Krahasimi me Excaliburin eshte me i thelle, pasi Jean Gagé shpjegon qe lisi i shenjte i Dodones i ka gjithasthu rrenjet ne nje shkemb.

Per me teper, kemi permendur hyjnine e larte shqiptare Enji, i lidhur etimologjikisht me zotin vedik Agni. Dita e Enjit eshte e Enjtja, qe e ben te ngjashem me Jupiterin (Giove ne italisht, dita e tij e enjte Giovedi). Nga ana tjetër, ngjashmeria e tij me Agnin na ben te mendojme qe kishin funksione te ngjashme. Vetetima eshte zjarr ne qiell, Enji mund te perfshije ne vete Zeus/Jupiterin dhe Agnin, por ky i fundit ka elemente te tjera interesante per te shtuar. Agni perfaqeson tre kastat e tripartimit Indo Evropian: ai

eshte nje zot prifteror, nje zot luftetar dhe posedon dhe jep jeten, qe e lidh me prodhuesit. Agni quhet ndonjehere Vanaspati, qe do te thote zoti i pemeve. Kjo perforcon lidhjen mes lisit te shenjte te Dodones, Zeusit dhe ekuivalentit te mundshem shqiptar Enji.

Kjo lidhje thuaj na jep pershtypjen e nje binjakezimi mes Dodones dhe Shqiperise, ku mali Tomarus eshte binjaku etimologjik i malit Tomorr, me te ciin qyteti antik ilir i Albanopolis i permendur nga Ptolemeu dhe qendra tradicionale e Dodones jane shpirterisht, edhe pse jo gjeografikisht, i njejti vend, dhe ku Jupiteri dhe Enji jane hyjni qe sundojne mbi pemet e shenjta dhe kane shqiponja si simbol. Ngjashmerite shkojne edhe me tej kur Pirro konsiderohet si kampioni i Dodones gjate antikitetit, ashtu si Skenderbeu ne mesjete.

Jean Gagé permend faktin qe Dodona ka nje burim uji afer pemes se lisit, dhe qe mbreterit e shenjte te saj komandonin lumenjte me kembet e tyre. Nje variant i ketij koncepti eshte gishti i kembes se Pirros se Epirit qe thuhet qe kishte fuqi sheruese, kurse beteja e Akilit me lumin Skamander (ku ai shpetohet nga Hefesti, zoti grek i zjarrit) dhe dobesia e tij ne thember jane inversione te kesaj tematike. Ne rastin e Skenderbeut, ai thuhet te kete ndalur lumin Drin me kemben e tij qe te lejonte ushtrine e tij te kalonte, dhe krijoi keshtu nje permbytje qe mbyti armiqte e tij. Per me teper, kockat e marra te Skenederbeut dhe perdorimi i tyre si talizmane pamposhtmerie kane nje paralel me mbajtjen e gishtit sherues te kembes se Pirros si relike pasi i dogjen trupin. Me shume se sa nje

kopje e nje teme Biblike, kjo e ben Skenderbeun mbret te shenjte te Dodones dhe trashegimtar te nje tradite antike.

Ky trend ezoterik ne legjenden e Skenderbeut eshte nje e dhene ndaj nje etosi heroik tejet indo-evropian. Popullariteti i Skenderbeut ne Evrope nuk eshte per tu habitur, duke pare se si temat e tij mitike te njohura ne boteveshtrimin indo evropian. Shqiperia dhe me sakte tradita e saj duket te kene ruajtur shume prej ketyre karakteristikave indo evropiane ne legjendat per heroin tone.



# Skenderbeu, perandori i shenjte

**T**ematikat imperiale ne legjendat e Skenderbeut jane nje lidhje e vazhdueshme qe shkon pertej legjendes dhe ka rrenje ne realitet, nje shembull i qarte i forcave superiore qe veprojne ne momente te favorshme historike dhe rezultojne ne shkrirjen e realitetit me simbolizmin dhe me simbolizmin qe behet realitet. Me tematike imperiale ne nenkuptojme elementet e lidhura me simbolet me te larta te realizimit metafizik, shpesh te atribuara ne shkallen me te larte te sovranitetit, duke bashkuar forcat shpirterore dhe temporale. Kjo ishte qendra rreth te ciles rrotulloheshin legjendat e Graalit, nje produkt i idese imperiale Ghibeline qe ishte permbajtesja e spiritualitetit Tradicional gjate periudhes mesjetare sipas Julius Evola.

Boteveshtrimi Ghibelin ishte ne kundërshtim me ate te Guelfeve: te paret shikonin Perandorin si autoritetin me te larte, kurse te dytet shikonin Papen. Per te shpjeguar perse kundërshtimet degjeneruan ne luftera te hidhura mes Papatit dhe Perandorise se Shenjte Romake duhen pare dhe elemente te tjera, si per shembull Perandori mendohej te kishte nje karizma te shenjte qe bashkonte temporalen me shpirteroren dhe konflikti per ceshtjen e nje force

internacionaliste (Papati) qe denonte dhe impononte deshiren e tij mbi provincat e ndryshme kundrejt nje force supranacionale (Perandoria) qe respektonte traditat e ndryshme brenda vetes, por i bashkonte drejt nje drejtimi vertikal.

Gjithsesi, literatura Ghibeline eshte shume e pasur, sidomos ne simbolike. Dhe fakti qe legjenda e Skenderbeut u zhvillua gjate renies se Perandorise Romake te Lindjes (Bizantit) shton paralelet mes tij dhe Ghibelineve.

Duke u zgjeruar tek tema e dualitetit e gjetur tek briret e helmetes ose dy kokave te shqiponjes qe perfaqesojne zoterimin mbi temporalen dhe shpirteroren, dy shpatat e Skenderbeut jane manifestime te nje simboli te gjetur ne literaturen Ghibeline si nje metafore te Perandorit te shenjte qe ribashkon fuqite temporale dhe shpirterore dhe sundon mbi nje perandori. Kjo teme eshte e zakonshme ne legjendat e Graalit ku i zgjedhuri duhet te marre si fillim fuqine temporale (shpata e pare) perpara se te iniciohet ne zbulimet hyjnore (shpata e dyte). Nje variant i kesaj teme perfshin shpaten e thyer ne dy pjese qe heroi duhet ta farketoje nga e para. Ashtu sic ka thene Julius Evola ne punen e tij Misteri i Graalit, epoka mesjetare po priste per nje figure te tille te merrte dinjitetin temporal dhe shpirteror, dhe miti i Graalit flet per nje personazh te tille qe rikthen rendin Tradicional. Skenderbeu ishte nje personazh i tille, dhe dy shpatat jane nje nga provat e shumta per kete. Dicka qe ia vlen te permendet ketu eshte prania e gjakut tek nje nga shpatat. Edhe pse kjo nuk permendet para shekullit te 19,

prania e gjakut eshte paralele me shtizen e pergjakur tek miti i Graalit.

Per me teper, simbolizmi i shpates ka te beje me boshtin e botes. Ne traditat Indo Evropiane, kur boshti i botes simbolizohet nga nje arme, eshte gjithnje nje arme duale, si vajra (lexohet vaxhra) Indiane. E njejta gje vlen edhe per shpatat e Skenderbeut: njera eshte per shkaterrim, tjetra per mirembajtje. Ky aspekt ka te beje me simbolizmin e rrufeve dhe rrezeve te diellit. Rrezja e diellit, ashtu si rrufeja, mund te jete vdekjeprures ose te kete fuqi sheruese. Shtizat e Indras, Apollonit dhe Akilit dhe shtiza e pergjakur e Graalit kane te gjitha fuqi duale. Shpata e Skenderbeut ka fuqi sheruese; duke prekur nje gur me majen e shpates, nje burim uji me fuqi sheruese del nga mali per ushrine e tij. Por potencialet antagoniste na kujtojne natyren e brendshme te te dyja shpatave, si dy fundet e te njejtit bosht. Pra, nuk eshte per tu habitur qe miti i Skenderbeut permend me se shumti vetem nje shpate: sipas doktrines Tradicionale dy shpatat jane shkrire ne nje te vetme.

Ne fushen shpirterore, te besh mrekullira eshte nje indikim qe dikush eshte mbret i shenjte. E permendem me pare mrekulline e ujit, por nje tjetër indikim gjendet tek bekimet. Gjergj Kastrioti eshte ne gjendje te mallkoje rraca dhe fise te tera. Ai eshte edhe ne gjendje te ktheje thesaret e kapura nga armiku ne gure duke i mallkuar. Nga ana tjetër, bekimet e tij jane me te vlefshme se bekimet e nje shenjtori. Nje e dhene tjetër jepet nga boteveshtrimi

indo evropian qe lidh legjislacionet me kasten prifterore. Pra, Romuli dhe pasardhesi i tij Numa kuptohen si dy anet e te njejtës monedhe: njeri vendos ligje dhe tjetri ka fuqi hyjnore. Fakti qe Skenderbeu njihet per Kanunin e Skenderbeut mund te jete nje pasqyrim i kesaj zotesie shpirtërore.

Eshte interesante qe Skenderbeu lindi ne ditën e Shen Gjergjit; dite gjate te ciles shqiptaret - duke ndjekur me siguri nje rit prekristian - bejne kurban dele per te festuar ardhjen e pranveres. Shqiptaret bejne pelegrinazh ne kete dite ne nje shpelle ku thuhet te kete ndodhur beteja mes Shen Gjergjit dhe dragoit. Nje perralle thote qe Skenderbeu lindi ne nje shpelle, dhe kjo gje pervecse e lidh me lindjen e Zeusit, mund te jete origjina e pelegrinazhit ne ditën e Shen Gjergjit. Pa u thelluar shume ketu, shpella simbolizon dijet ezoterike (kurse mali ato ekzoterike), dhe vetem nje i iniciuar mund te dale nga ajo, dhe nuk eshte habi qe shpellat ishin me shume rendesi ne kultin Mitraik. . Per me teper, Shen Gjergji eshte ekuivalenti kristian i perendive pagane te vetetimes, qe pavaresisht ndryshimeve te vogla nga populli ne popull, ishin pergjithesisht perendite e kastes luftetare. Nuk eshte e pamundur qe pas vdekjes se heroit, keto sakrifica beheshin te nderonin vete Skenderbeun, sidomos kur merren parasysht vetite shpirtërore te lidhura me te.

Ne planin temporal, udheheqja e Skenderbeut dhe Lidhja e Lezhës kane te gjitha karakteristikat e nocionit tradicional te Perandorise. Senati romak, qe pershkruhej si nje mbledhje

mbreterish ka gjithashtu paralele me Lidhjen e Lezhes. Mbledhja e kryezotave shqiptare qe e shihnin njeri tjetrin si te barabarte, per te zgjedhur nje lider eshte paralele me menyren se si Perandoria e Shenjte Romake zgjidhte Perandorin. Fakti qe Lidhja zgjodhi Skenderbeutn si udheheqes duhet pare ne perspektiven e sakte: Skenderbeu u zgjodh pasi kishte karizma te shenjte dhe fuqi shpirterore. Ashtu si mbreti Artur u be mbret pasi terhoqi Excaliburin nga guri.

Fakti qe cdo anetar i Lidhjes kishte autonomi ne tokat e tij perputhet me organizimin e Perandorise ne mendimin politik Ghibelin. Perandori i shenjte eshte lideri i shenjte i Perandorise dhe e orienton ne menyre vertikale sepse ai eshte ura me forcat me te larta, por nuk nderhyn ne politikat e brendshme vetjake te lordeve nen vete. Roli i Skenderbeut si koka e Lidhjes ishte i ngjashem me rolin e Perandorit te shenjte. Mund te biem ne perfundimin qe Skenderbeu, duke organizuar Lidhjen sipas principeve te Tradites dhe duke terhequr dhe lorde te huaj deri edhe nga Anglia, ishte kreu i nje Mannerbundi te shenjte, nje shoqeri burrash fisnike, baza e Qeverive te denja dhe paralel me ate cka thame per ver sacrum.

Por menyra se si u organizua Lidhja nuk u shpik nga Skenderbeu, por ishte e zakonshme per te gjithë Ballkanin. Qytet-shtetet antike greke jane shembuj te mirenjohur, por praktikat e Maqedonise, Epirit dhe Ilirise duhen marre parasysh ketu. Edhe pse ato qeveriseshin nga mbreter, keto kombe perbeheshin ne fakt

nga mbreter ose lorde te vegjel autonome, te cilet ishin aleatet e Shtetit. Mbreti me i larte, sidomos ne Iliri dhe Epir duhet te fitonte ne fushebeteje - eshte mantifestimi i mandatit hyjnor dhe i mbreterimit te shenjte - perndryshe, ai hiqet qafe dhe lordet e vegjel vene dike tjeter ne krye i cili tregon karizma hyjnore. Linja e vazhdueshme e doktrinave metafizike tradicionale te Ballkanit antik mbi mbreterit e shenjte rishfaqet shekuj me vone me Skenderbeun, e simbolizuar nga briret e helmetes dhe nga Lidhja qe ai udheheq sipas modelit Epirot dhe Ilir.

Pretendimet perandorake te Skenderbeut permblidhen ne nje vule qe e pershkruan si perandor te gjithe Ballkanit, edhe te turqve. Keto pretendime mbeshteten nga mandati hyjnor qe shkelqen permes auctoritas dhe imperium te tij. Sic thame me pare, titulli i tij Athleta Christi eshte nje reduktim i dhenies se fitoreve nga direkt hyjnorja. Mrekullite e Skenderbeut, adhurimi i tij nga populli, dhe sukseset e tij ushtarake jane prova qe ai ishte nje reflektim i perandorit te shumepritur, qe merr fuqi temporale dhe shpirterore, te gjetura ne mitet Ghibeline, por kesaj rradhe ne kontekstin e renies se Bizantit.

# Vdekja e Skenderbeut

**T**ani duhet te flasim per vdekjen e heroit. Pika e takimit mes jetes dhe vdekjes eshte nje teme nga e cila kane lindur shume legjenda. Nje nga legjendat me te vjetra tregon se si Skenderbeu takohet me vete Vdekjen. Ai guxon te nxjerre shpaten dhe perpiqet ta luftoje. Me vone, ai i thote trashegimtarit te tij te shkoje ne breg te detit dhe te gjeje nje peme selvie, dhe aty te lidhe kalin, flamurin dhe shpaten e tij. Pervec ngjashmerise me legjenden e kthimit te shpates Excalibur ne liqen nga Bediveri nen urdherat e mbretit Artur, dy elemente te tjera na terheqin vemendjen.

Se pari, gjejme perseri motivin perandorak Ghibelin te lidhur me Skenderbeun. Ashtu si shpjegon Julius Evola, vetem kur Perandori i shumepritur (pasi te kete marre fuqi materiale dhe shpirterore) e var mburojen tek nje peme e thate, ajo peme do te cele lule perseri. Ky imazh sherben per te shprehur rikthimin e Tradites si parakusht i fillimit te nje Epoke te Arte.

Perandori qe merr persiper kete veprim ringjalles shpesh identifikohet si Perandori qe Fle. Pergjithesisht, ai identifikohet me nje personazh historik (si psh Frederik Barbarosa apo Konstandini XI). Perandori i ka shpetuar vdekjes dhe do te rikthehet ne fund te Kali Yuga-s/Epokes se Erret. Sipas

folkloristit grek Nikolaos Politis, Shqiptaret ende besonin se Skenderbeu do te rikthehej t'i udhehiqte, te rimerrte mbreterine dhe ta hiqte qafe Sulltanin njehere e pergjithmone. Sepse per ta Skenderbeu nuk vdiq, por pret duke fjetur ne nje mal. Kjo miteme ka te beje dhe me ardhjen e Avatarit te Fundit te Zotit Vishnu, Kalki, dhe ketu roli i Skenderbeut eshte i ngjashem me avatarin Kalki mbi kalin e tij te bardhe.

Por per te merituar nje privilegj te tille, tre kushte duhet te permbushen: shqiptaret e vertete duhet te organizojne nje revolucion kunder Sulltanit, te mos keqtrajtojne grate dhe te mos thyejne kurre besen. Kushti i dyte lidh konceptin shqiptar te gruas me konceptin e dashurise se sjellshme te oborreve te Evropes mesjetare (dhe ketu duhet te kujtojme rolin e femrave ne legjenden e Graalit), dhe kushti i fundit duhet te kuptohet si nje lloj fides metafizik. Kushti i pare eshte disi i turbullt, por pergjigja qe iu dha folkloristit grek Politis kur ai tha se shqiptaret nuk mund ta ndjekin Skenderbeun pasi jane muslimane eshte si vijon: "Ne u konvertuam per te mos paguar taksa. Jemi te sigurt qe Skenderbeu do t'i kuptoje arsyet tona.". Pra, tre kushtet jane ne fakt simbolike: te mos keqtrajtossh gruan eshte te mos keqtrajtossh dijen (gnosis), nje revolucion kunder Sulltanit nga shqiptare te vertete do te thote braktisja e fese se Sulltanit, dhe te mbash besen eshte te mbash ne mendje heroin tone dhe mesimet qe ai na dha ne momentet e fundit.



Keshilla e fundit e Skenderbeut per shqiptaret ishte te qendronin te bashkuar, dhe si shembull ai perdori nje tufe shkopinjsh druri qe jane te pathyeshem kur lidhen bashke. Edhe pse kjo eshte nje alegori e zakonshme per bashkesine ne Evrope, fakti qe kjo tufe shkopinjsh ngjan me fasces Romake duhet te na beje te konsiderojme simbolizmin ketu. Shkopinjte prej druri zakonisht lidhen rreth nje sepate. Sepata eshte nje simbol polar stabiliteti dhe principi fuqie, qe eshte arsyeja pse shkopinjte prej druri rrotullohen rreth saj. Ne fasces-in e Skenderbeut nuk ka nje qender rreth te ciles bashkohen shkopinjte. Ne fjale te tjera, simboli qe i lidh ato eshte i fshehur, pra kemi te bejme me nje princip ezoterik. Ky princip ezoterik ne qender ka te beje me ezotericizmin e Skenderbeut.

Elementi i dyte qe ia vlen te permendet ka te beje me pemen e zgjedhur nga Skenderbeu: selvia. Ne Antikitete ishte simbol pavdekshmerie. Kombinimi i simboleve mbreterore te Skenderbeut me selvine i ben ato te pavdekshme.

Pra Skenderbeu ne momentin e vdekjes kalon ne nje process hyjnizimi, ashtu si Perandoret Romake dhe heronj te tjere mitike. Jehona me e madhe e Tradites Indo-Evropiane eshte qe peripecite e tij i hapen rrugen drejt hyjnores: ai e fitoi ate me shpate, si nje kshatriya (emri i kastes luftetare arjane) i vertete. Rrefenja te mevoneshme mbi plackitjen e varrit te tij nga ushtar te turq ne menyre qe ata te benin relike pamposhtmerie me kockat e tij jane deformime te idese se hyjnizimit.

Nje element tjeter qe ia vlen te diskutohet eshte kombinimi i shpates me selvine: te dy simbole te boshtit te botes sic kemi shpjeguar me lart. Boshti i botes gjendet ne qendren e botes, qendrat tradicionale konsiderohen si qendra te tilla. Dodona dhe Delfi jane shembuj te mirenjohur te tradites qe tregojne nje bosht simbolik: lisi dhe omfalosi. Shqiptaret thuhet te jene lutur duke u drejtuar drejt varrit bosh te Skenderbeut ne shek. e 19. Te lutesh drejt nje vendi eshte ta njohesh si qender tradite. Fakti qe vetem shpata e Gjergjit u gjet ne varr duhet te kete shkaktuar lutje te orientuara drejt varrit bosh. Ne fakt, varret bosh shpesh jane shenje e nje vendi inicimi, si per shembull varri ne Extersteine, ku mendohet te kete qene Yggdrasil, pema-bosht sipas tradites gjermanike.

Duke risjelle dhe mbrojtur Traditen e tij, Skenderbeu arriti te merrte perjetesine. Duke e ngritur veten ne nje status hyjnor, rryma ezoterike e epikes se tij e le rrugen Indo-Evropiane drejt hyjnores te hapur per shqiptare e denje per emrin qe kane.

# Perfundimi

"Te ekzistosh do te thote te luftosh kunder  
cdo gjeje qe te kercenon."

-Dominique Venner-

Ka ardhur koha te permbyllim studimin tone te simboleve dhe legjendes se Skenderbeut permes metodes Tradicionale. Duke rishikuar simbolet e tij (flamuri, helmeta, shpata) dhe duke theksuar lidhjet e tyre te thella logjike, i kemi lidhur me nje kuptim shume me te larte dhe antik. Sot e kesaj dite, per shkak te degjenerimit, pak simbole kane domethenie tradicionale. Nga ana tjetere, simbolet e Skenderbeut, duke qene unike, permbajne ende nje udhe shpirterore te paster per shqiptaret e denje; nje udhe shpirterore qe perfshin si institutin Ilir te Dodones ashtu edhe boteveshtrimin Indo-Evropian.

Qe nga ngjyrat e flamurit (te njejta me ngjyrat e shenjta te Indo Evropianeve) deri tek helmeta (simbol i Aegisit qe jep pamposhtmeri dhe zoterim ndaj rrufese), cka eshte e fshehur tek ezoterizmi i Skenderbeut eshte shprehje shqiptare e Tradites.

Skenderbeu ka shume te perbashketa me mbreterit e shenjte antike te Dodones; si Skenderbeu ashtu edhe ata, luftuan per mbrojtjen e tradites se Dodones, dhe vete Skenderbeu eshte mbreti i shenjte i tradites shqiptare. Ne fakt, autori japonez Yukio Mishima ka shpjeguar ne tekstin e tij Mbrojtja e kultures, qe nese do te mbrosh nje kulture, duhet te kesh nje identifikim absolut te asaj cka duhet mbrojtur dhe te mbrojtjesve te saj. Kjo thenie i pershtatet me se miri Skenderbeut dhe identifikimit te tij total me kulturen dhe traditen qe ai mbrojti me cdo kusht. Toka e Shqiperise, duke mbajtur emrin e nje qendre tradicionale, eshte e shenjte. Dhe ashtu si veprat e Akilit u kenduan nga Homeri, ashtu edhe shqiptaret do kendojne per Skenderbeun pergjithmone, nje kusht per te arritur pavdekshmerine sipas tradites Indo Evropiane shqiptare.

Mishima shton se mbrojtja eshte nje renovim dhe ne te njejten kohe krijim dhe e ardhme. Skenderbeu e arriti tamam kete pavaresisht rrezikut te madh. Ai rinovoi traditat antike, duke i shprehur ne nje menyre specifikisht shqiptare, dhe duke i dhene nje te ardhme duke qene ylli polar per ata te afte te tejkalojne materialen dhe te ndjekin rrugen e tij. Ai eshte ura jone metafizike, ndoshta e fundit, drejt nje boteveshtrimi indo-evropian, dhe drejt Epokes se ardhme te Arte evropiane, pjese e te ciles jemi dhe ne dhe qe na pret ne ditën e rikthimit te tij. Por ka kushte per rikthimin, ashtu si ka kushte per te arritur Graalin.

Permes legjendes se Gjergj Kastriotit, ne behemi deshmitare te menyres se si vepron tradita luftarake Indo Evropiane, e vetmja e pershtatshme per shqiptaret. Duke tejkaluar devotshmerine ekzoterike te monoteizmave, kjo Tradite burrerore, diellore dhe shpirterore na ofron te arrijme ne kete jete ate cka eshte me shume se jeta. Lavdia e Skenderbeut ne fushebeteje dhe mitet qe e rrethojne ate jane nje jehone e arritjeve ne nje plan me te larte. Ky eshte drejtimi nga duhet t'i drejtojne syte shqiptaret, sepse zgjidhja ndaj situates se tanishme gjendet tek vete Tradita jone, nje pjese unike e Tradites Indo Evropiane

Skenderbeu ka qene nje nga luftetaret e fundit Evropiane qe hapi rrugen drejt nje ekzistence hyjnore, pa ndihmen e ndonje feje te organizuar. Dhe si i tille, shembulli qe vuri eshte me rendesi paresore, i ngjashem me ate te heronjve te Antikitetit. Sidomos per shqiptaret, nga gjeniu i te cileve buruan mitet mbi Skenderbeun, ky eshte nje veshtrim i qarte si kristal ne boteveshtrimin e tyre shpirteror. Dhe Skenderbeu eshte nje manifestim fizik i Heroit arketipik Shqiptar, nje avatar i hyjnores lindur ne nje kohe kur populli i tij ishte ne rrezik te madh.

Skenderbeu eshte mishkrimi shqiptar i Tradites. Le te kujtojme se simboli i tij me karakteristik – shqiponja e zeze dykrenare – qendron si nje evokim i mitit te Dodones. Dhe ashtu si Dodona ishte qender e Tradites, ashtu eshte dhe Skenderbeu: qendra e Tradites shqiptare.

*"Every man bears a tradition that makes him what he is. Tradition is a choice, a whispering from both ancient times and future. It tells me where I come from."*

Dominique Venner, *Le Coeur  
Rebelle*

# Foreword

This work is the result of a feeling of urgency. In a modern world that continues to lose touch with the higher realities of eternal truths, to seek easy consolation and avoid any responsibilities, preferring the life of a slave rather than that of a lion for it may end abruptly, it is no surprise that a character like Skanderbeg disturbs our contemporaries. From so called Albanians gesturing their hands in the shape of an eagle and forgetting about the rest, to those schizophrenics going so far as to reject him as their hero (having thus only the language in common with Albanians worthy of the name), to politicians that should meditate upon the significance of Skanderbeg's gift to the Albanian renegade Ballaban Pasha: a wooden stick to remind him that he has no right to lead men, to those having Stockholm's syndrome and promoting eternal friendship with their father of the nation's sworn enemies. What is important is not the current diplomatic situation in the Balkan peninsula. What matters is to distinguish in history the metaphysical trends represented by each nation and empire, to be aware of where one stands in relation to them and where one ought to stand. In other words, it's about fitting inside one's Tradition.

There is a need for the Albanian culture to adopt a Traditional reading of Gjergj Kastriot Skanderbeg's epic. Indeed, without a

firm point of reference, a polar star, our culture can only drift endlessly. Only Gjergj Kastriot Skanderbeg could offer us true Albanians this unshakable point. The present work is a modest collection of articles that tries to provide such a point of reference. The articles have been published online from October 2019 to January 2020, and they have been worked anew to fit better together here. They are the product of patriots belonging to another time, fed up with the corruption of the modern world but willing to accomplish their destiny and duty as Albanians nonetheless. This study of Skanderbeg's esotericism is also the result of an intellectual intuition that has proven itself very helpful.

We hope that this work will provide a basis for further traditional investigations revolving around our hero and may trigger other traditional studies dealing with our Illyrian heritage, medieval Albania, or with our highlanders' worldview. The traditionalist understanding of Skanderbeg's esotericism may act as a refreshing fountain for our identity: the combination of our longest and deepest European ancestral memory with our very own mythic expression centred around our hero reflecting the Perennial Tradition. Indeed, when the fitting traditional sources of a people are correctly summoned, new salutary political perspectives could emerge within those leading such investigations, and Albania and Albanians could taste the return of a golden age that should include Europe as well.



Such a quest, very similar to the Grail's quest, in order to regain what appears as irremediably lost can only begin through Gjergj Kastriot Skanderbeg, and only with his help could one undertake it in the first place. No doubt that unknown friends from the other side of the river that separates our physical profane world from the Gods' metaphysical realm will come to our help.

This work is dedicated to all Albanians still worthy of the name, living in the fatherland or abroad. It is also dedicated to the memory and spirit of our national hero Gjergj Kastrioti Skanderbeg.

# Introduction

“Only the return of the Traditional spirit could save Europe.”

-Julius Evola-

- Albania and Tradition

Albanians of the 21st century find themselves in a deep identity crisis. No European country is spared from this crisis, but in Albania's case there are several other factors at play, such as high emigration, corrupt ex-communists politicians and their heirs, and dubious diplomatic alignments. Widespread materialism must be mentioned as well. Especially in the threatening forms of both crude Liberalism and the Marxist scholars' hegemony over the cultural realm. Indeed, culture is of high importance among a society, as it defines the values and inner sacred laws cherished by a nation. Both Liberalism, that values immediate satisfaction and promotes rootlessness among individuals, and Marxism, who deconstructs Albania's history to a large degree keep this identity

crisis going; both of them control today's Albania's culture. Seeing how both Liberalism and Marxism are the two faces of the same materialistic coin, it is no surprise to find them as the subversion's spearheads aimed toward Albanian identity. But one must not forget the corrosive role played by religions.

Religious affiliations pretending to be the sole valid traditions add to the confusion. Indeed, a schizophrenic attitude of adopting ways and behaviours that are not ours has emerged lately, most of the time inspired by religious affiliation, never seen before among Albanians. This could surprise some readers who see their religions as very important or even as the basis of their national identity. But to the Albanian, who has always seen religion and ethnicity as separate and has always placed primary importance on the latter, to give him another identity, especially one based on religion, is most unnatural. Some individuals go even further by saying that only religions can connect Albania to larger cultural entities. This view comes both from the belief that Albania has no worthy proper tradition in itself and from the idea that *ex oriente lux*: that spiritual light comes only from the Orient. What happens as a consequence of these ideas is a spiritual void in the world of the Albanian.

It seems that modern subversion is only maintaining an identity crisis that was going on for quite a while, and that has now

mutated into an identity void. Without a doubt the turning point is to be found during Enver Hoxha's communist regime that has destroyed many parts of Albanian immemorial traditions, and regarded them as worthless. Here we have a meeting point between subversion in its purest form and monotheistic religious beliefs from the desert. Both conclude that Albanians are proletarians or believers above anything else. The fact that religious ways never seen before among Albanians are emerging is a clue that this identity void is now being filled by something, just as communism filled it in the past. Such a void has to be filled indeed, but not with unfitting elements. Prior to that, Albania had been one of the few places in the world, and certainly the last in Europe, to live according to a strong traditional culture and principles. The disappearance of Tradition must be therefore at the origin of the Albanian's identity void. But the Tradition mentioned here has nothing to do with the religions present in Albania.

The Tradition we are referring to is the Perennial Tradition as defined by René Guénon and Julius Evola. It is called Perennial because its base principles are the same, regardless of superficial differences among its specific historical expressions. This notion acknowledges the idea that a recurrent metaphysical force has acted during specific historical eras upon peoples, orienting so called traditional societies to revolve around what's beyond merely human. Unchanging metaphysical norms and values are

the points of reference for the whole society and its organization. The duty to pass Tradition onto future generations falls upon those at the top of the hierarchical system, it could be a monarch or an order, having temporal and spiritual power at the same time (the latter being the justification for the former). Therefore, Tradition is a living presence passed on, regardless of historical contingencies, through initiations and symbols.

Perennial Tradition is the opposite of the current modern world defined by its negation of what's beyond merely human, negation of any hierarchy, the stress it puts on material achievements and its relativism. Not to mention its blind faith in limitless progress. Thus, Liberalism and Marxism of any brand are examples of modern anti traditional doctrines. The fact that one appears to be concentrated mostly in the past, unlike the other, is only contingent. They are like different orientations that can spring at any given historical era. Having nothing spiritually in common, it is important to be able to distinguish them and their different currents.

Empires, nations, and religions are such currents manifesting in history, and the metaphysical trends that stand behind and above them are also worth considering. To make this consideration is to be aware of where one stands in relation to them and where one ought to stand. In other words, it's about finding in which tradition one fits. Just as someone is born in a specific body and race with a specific soul and spirit accordingly, without possibility

to trade it for another, and thus being a part of a wider family, the same goes with traditions. Every person is related to a tradition, itself being related to a wider family of traditions. Trying to change one's tradition equals exchanging harmony with disharmony, what's fitting with what's not. Therefore, Albania must have a proper tradition, part of a wider family of traditions, which fits the Albanians. The Albanian traditionalist, being tied so much with his identity, should go at the root of the Albanian tradition to know more about its core metaphysical principles. And at the root of the Albanian identity we find Gjergj Kastrioti Skanderbeg.

- Gjergj Kastriot Skanderbeg's legend

Gjergj Kastriot Skanderbeg is the highest character of Albanian history; he defined Albanian identity at a turning point of its history. This 15th century prince is a well-known figure throughout Europe where several books have been written to celebrate his epic prowess against the Ottoman Empire. Most of these books haven't been written in Albanian, but in other languages. Therefore, Skanderbeg survived in Albania mostly through folk tales, myths and legends. In the middle ages and the 16th century, just like today, Slavs attempted to make Skanderbeg their own, something which the Albanian bishop Frang Bardhi opposed and debunked. He claimed that Albanians preserved

Skanderbeg in folk memory, whereas the neighboring Slavs "preserved" him in secular, artificial, pseudo-historical forms more familiar to lying intellectuals. Therefore, myth and folk tales about Skanderbeg define his Albanian identity, just as Albanian identity is defined by Skanderbeg himself. Such an interconnection is highly remarkable and should push us to consider studying what we will call from now on Skanderbeg's legend.

Skanderbeg's legend is the following:

In medieval Albania, Gjon Kastrioti, a powerful lord of central Albania had lost his war against the Ottoman Empire's Sultan. Defeated, he must now become the Turks' vassal and send his 4 sons as hostage, including the young Gjergj. Prior to Gjergj's birth his mother had had a dream in which she was giving birth to a dragon, stretching its head to Anatolia and its tail to Italy while the body rests in Albania. Gjon's sons leave their father's castle in the mountains of Albania for the Sultan's palace where they are trained as soldiers and converted to Islam by force. The young Gjergj, being more skilled than the rest is given more and more military responsibilities, while his brothers are all poisoned. Gjergj, now known under the Islamic name Iskender (translation of Alexander), turns out to be such a great warrior that he enters the Sultan's elite guard: the janissaries. Iskender continues his

ascension, befriended the Sultan and is given command of the Ottoman army. His military successes earn him the title of bey, meaning lord in Turkish. Thus, he is compared to Alexander the Great.

When the news of his father's death reaches him, he decides to desert the Ottoman army. Some versions tell that the Sultan has his father killed to seize his domain and keep Iskender as his slave soldier. Along with his nephew and 300 Albanian warriors in the Ottoman army Iskender leaves during the battle of Nish while Turks fight against the Hungarians. They ride towards Albania to the castle of his father which is guarded by a Turkish governor. Thanks to a forged document, Iskender tricks him into believing that the Sultan declared Iskender as the new governor. During the night, he kills the Turkish garrison, abandons Islam, and raises the flag of his family (a black double headed eagle on a red field) above the castle. This act means total war against Ottoman Empire. Later, Skanderbeg's mother gives him his father's sword.

Then he liberates other castles in Albania held by the Turks and recruits an army to prepare himself to face the coming Ottoman troops. Skanderbeg organises a gathering of Albanian lords to unite against their common enemy. The lords unite into the League of Lezha and declare Skanderbeg their leader, first among equals. The League under Skanderbeg's command defeats the Ottoman army that had come into Albania. The little nation of Albania captures the attention of whole Christendom with this



unexpected victory. Such a humiliation is unacceptable for the Sultan and he decides to lead an army to besiege Skanderbeg's castle and punish him personally. The Sultan does besiege the castle but is unable to take it, and his army is crushed many times by Skanderbeg. Even though he has a small army, Skanderbeg proves himself stronger and smarter than the Turks on the battlefield. For instance, he uses a flock of goats with lit torches on their horns to attack by night, tricking the Turks into believing that they are surrounded and outnumbered by Albanian soldiers, and slaughtering them thanks to the confusion. Badly humiliated a second time, the Sultan leaves the siege and dies under the walls of Skanderbeg's castle.

The war goes on the following years. Even though Skanderbeg is admired throughout Europe, no help is sent to the Albanian prince. Nevertheless, Ottoman armies keep being defeated in Albania by Skanderbeg. By promising Skanderbeg's nephew the lordship of Albania, the Turks manage to make him switch sides, return to Islam and declare war on Skanderbeg. The nephew faces his uncle but is defeated by Skanderbeg himself in single combat.

Skanderbeg, unvanquished in Albania, later goes to Italy to help the king of Naples against usurpers that seek his throne. Indeed, the king of Naples is the son of the recently passed away king of Aragon, a friend of Skanderbeg. He crushes the king's enemies and returns to Albania after this demonstration of chivalrous spirit. While in Italy, the Pope acknowledges that his victories

over Ottoman armies have a divine connotation and are protecting Christendom. Therefore, he nicknames Skanderbeg Athleta Christi.

During his years of fighting, Skanderbeg is said to have accomplished incredible deeds: he stops a river's water with his foot, he cuts mountains in half with his sword, no army can capture him as he moves too quickly throughout Albania, his strength is incredible etc. Many Ottoman generals and Albanian renegades such as Ballaban Pasha confront Skanderbeg but are all defeated and killed. Skanderbeg remains unvanquished until his death.

Before dying his advice for Albanians is to stay united. He uses the example of a wooden stick that is easily breakable by a child, but many little sticks banded together cannot be broken even by the strongest of men. One day the angel of Death appears to him, but Skanderbeg draws his sword and is ready to fight. Nevertheless, he understands that his time is up, and he gives his final advice to his heir: to go by the seashore to find a cypress and tie to it his horse, his flag, and his sword.

Even though Skanderbeg is too old to take part in battles, his reputation still frightens the Turks. This protects Albania from other invasions after the death of Skanderbeg. He is buried in the cathedral of Lezha. The Turks, hearing the news of their bitter enemy's death, rejoice as the gates of Europe are now open for

them. They conquer Albania after some time and open Skanderbeg's tomb to turn his bones into amulets to grant them victory on the battlefield. But the Ottoman Empire failed at conquering Europe. Indeed, Skanderbeg had bought precious time for Europe to prepare herself.

But we would be missing important insight if we do not add some elements of Skanderbeg's popular portrait according to folk tales:

Skanderbeg is depicted as a giant man with unmatched strength. His sword is so heavy that no one can lift it except him, and it is sometimes perceived as magical. He has a helmet with a goat head on it to celebrate his victory over the Turks. His flag is a black two headed eagle on a red field, which fits well with the Albanians as they call themselves Shqiptar, meaning "sons of the eagle" in their language.

Taking into consideration these elements is important to regain knowledge of the Albanian tradition at the root of Albanian identity. Only through Gjergj Kastriot Skanderbeg and his legend could we undertake this quest, but one should be careful of the methodology to use. Indeed, studies about Skanderbeg have grown in number the last years. What is important is the spirit behind them. No scholar study, with its soulless veneration of intellectualism and criticism, could give any satisfactory answer to the problem we face, as these studies are done in the typical fashion of modern academia. On the other hand, only a study

following the Traditional method set by René Guénon and Julius Evola would be acceptable in regard with what is at stake here.

- The Traditional method

Scholars focus on Skanderbeg only in the perspective of a historical character, a real Albanian prince rooted in 15th century Albania that could be traced down through historical documents and material evidence resurfacing and analysed within academic boundaries. Of course, such studies do have their value. Unfortunately, most of it deems worthy elements and previously unknown aspects brought into light as secondary. Indeed, academic scholars' limit lies within their worldview focused solely on the material and empirical plane. All the legendary elements concerning Skanderbeg are hardly studied at all. By valuing scientific and positive research academic scholars tend to disregard folktales and legends as merely products springing from imagination. Only in relation to potential historical truths standing behind folktales do they get interested in them.

Secondly, academia has set a boundary between the metaphysical and the physical realms. This is no surprise due to their modernist inclinations, but this has the side effect of making the superior lower than the inferior. Therefore, every historical character granted supra natural status is analysed through the most materialistic aspects. Modern scholars display the same mindset

as the ancient dilettants which have interpreted the Gods of Antiquity as only humans. Because of this prejudice, Skanderbeg is ripped of an essential part of himself.

As for the Traditional method, it does not regard legends, myths, or folktales as false or products of the imagination; instead it values them as holding more truth than any modern historical research focusing only on the material plane. As Julius Evola explains it: “The characteristic feature of the method that I call "traditional" (in opposition to the profane, empirical, and critical-intellectual method of modern research), consists in emphasizing the universal character of a symbol or teaching, and in relating it to corresponding symbols found in other traditions, thus establishing the presence of something that is both superior and antecedent to each of these formulations, which are different from and yet equivalent to each other. Since a tradition may have given to a common meaning a more complete, typical, and transparent expression than have the others, seeking to establish correspondences is consequently one of the most fruitful ways to understand and integrate what in other cases is found in a more obscure or fragmentary form.”

And he adds: “The new reference does [...] help [...] to clarify one tradition through another or to understand one tradition through the universal, metaphysical, and suprahistorical element

that may be more visible in a corresponding symbol formulated in another tradition. In other words, this amounts to a shift of perspective [from] a two-dimensional model [to] the third dimension, namely, depth, which may act as a conduit or as an ordering center for all the other data.”

The Traditional method therefore investigates the meaning of legends and symbols, fully aware of their importance, especially when displaying strange, fantastic, or improbable elements. Indeed, these features are present in Skanderbeg’s legend, but are usually disregarded as unhistorical elements. But a trained eye recognizes in them a deeper meaning, unsuspected by profane scholars. As expressed by the Roman Emperor Julian: "When myths or sacred subjects are incongruous in thought, by that very fact they cry aloud, and summon us not to believe them literally, but to study and track down their hidden meaning." Therefore, the value of folklore cannot and should not be dismissed as it teaches us something going beyond the mere historical plane.

About the value of folklore, René Guénon has expressed the following view: “[Folklore] in almost every instance, contains traditional elements in the true sense of the word, although at times they are deformed, diminished, or fragmentary. These elements have a real, symbolic value and thus, far from originating in people's minds, do not even have a human origin; the only

popular thing is merely the fact that they have "survived," considering that these elements belong to traditional forms that by now have disappeared. These extinct traditional forms sometimes are to be traced to such a distant past that it would be impossible to determine it, a past that is therefore confined to the obscure domain of prehistory. In this regard, people act as some sort of more or less unconscious collective memory, the content of which is derived from some other source."

Some will oppose here the argument that Skanderbeg, as a historical character, is not fitted for the Traditional method and that the remarks quoted above do not apply to him; they would rather match a character like King Arthur, who has some historicity but is overall a character found exclusively in legends. In typical academic fashion these individuals miss the fact that transcendent elements can be incarnated on the physical and historical planes, that historical characters can elevate themselves into more than human status as acknowledged by all traditions, and that metahistory can interconnect with history. These interconnections leave behind themselves a wide blossoming of symbols, myths and doctrines. As Julius Evola explains: "There are realities of a superior, archetypal order, which are shadowed in various ways by symbols and myths. It may happen that in the course of history, certain structures or personalities will embody these realities. When this happens, history and superhistory

intersect and integrate each other; human fantasy may then instinctively attribute the traits of myth to those characters and structures because reality has somehow become symbolic and symbol has become reality.”

To add an example in which history and myth interconnect with a transcendent reality we must mention the early history of Rome. Authors like Georges Dumézil in his work the “Archaic Roman Religion” have well established the fact that early Roman mythology has been relocated in what we know as their early history. Furthermore, the Albanian author Arshi Pipa has identified this trend as well in Albanian mythology. Using Giambattista Vico’s concept of history as a cycle going from a theological phase, to an historic one and ultimately to a human one, Pipa stresses that Albanian mythology has taken root in the second phase. This is exactly where we find Skanderbeg in. His legend is full of mythical themes and symbols, and the atmosphere surrounding him has more to do with legend than history. We could therefore say that the epic of Skanderbeg is mythology passing off as history, and history transcending itself on to the level of mythology.

From what has been already said, there is no doubt that mythologies, legends, and folktales display themes and symbols encompassing deeper meanings. Tradition only is fit to give a key



to decipher and penetrate these meanings. Those unaware of such a key stop on the exoteric aspects of myths, legends, and folktales whereas the others have access to their esoteric meanings.

- Skanderbeg's esotericism

An observation made by René Guénon is of high value for our study: "When a traditional form is about to become extinct, its last representatives can willingly entrust that collective memory with what would otherwise be lost. This, in other words, is the only way to save what can still be save. At the same time, the natural lack of understanding of the masses is a sufficient guarantee that what had an esoteric character may not be lost, but that it rather may continue to exist as a sort of witness of the past to those who in a later epoch will be able to comprehend it."

This observation matches with the context in which Skanderbeg's legend has emerged. The conquest of Albania by Turkish forces has been such an existential threat, on every level, that what has survived in legends about Skanderbeg must guard, in an almost unchanged form but under disguise, the core traditional doctrines of his era, themselves coming from older ages. Therefore, we can rightfully speak of an esoteric character of Skanderbeg's legend never spotted before, as far as we know. And the presence, the undoubtful reality of esoteric motives in Skanderbeg's legend

relates it, as well as the symbols he is associated with, to what we shall call Skanderbeg's esotericism.

Esotericism is the traditional knowledge, passed down to a selected few through oral teaching, enabling them to grasp the hidden metaphysical meaning within myths, legends, and folktales despite their multiple disguises. Its etymology means "what is on the inside", as such it opposes exotericism (meaning that what is on the outside) that only scratches the surface and is unaware of the correct method to proceed with. Thus, Skanderbeg's legend can both be interpreted in an exoteric and esoteric way, even though exoteric doctrines could not seize the deeper, almost unspeakable spiritual meaning as the esoteric interpretation does, and which is in fact the dominating one. But Skanderbeg does not limit himself to a legend, he is also heavily associated with a lot of symbols. Symbols as well can hold esoteric meanings, thus the symbols displayed by Skanderbeg are not to be overlooked as they are as important as the legend itself.

Indeed, Skanderbeg's legend and legacy are full of symbols from the double headed eagle to his helmet, including here his seals and secret seal, as well as his weapons. The traditional interpretation of symbols, called symbolism, regards them like images from the physical plane reflecting higher realities (just as microcosm reflects macrocosm). They offer a bridge toward the understanding of metaphysical principles. As such, they may have an official exoteric explanation, but they convey unsuspected

esoteric doctrines. The symbols associated with Skanderbeg are a good example of this: they are well known and easily recognized by anyone, but only few can grasp their deep meaning, and official explanations about them fall because they lack spirit. Therefore, regarding the rich display of symbols revolving around Skanderbeg, we can rightfully speak of the existence of a symbolism which is holding, along with his legend, a very specific esoteric character. Largely ignored until now, Skanderbeg's rich esotericism is a vivid legacy of a metaphysical tradition of the highest form, which awaits to be put into the right perspective through the invigorating light of Tradition.

Therefore, by using the Traditional method in Skanderbeg's case we shall bring forth elements from other traditions that match with the symbols associated with our hero and the themes found in his legend. By comparing these elements, we shall highlight the essence and metaphysical value of Skanderbeg's esotericism. To avoid confusion, this study will be divided in two parts: one revolving around the symbols of our hero and their meanings, starting from their oldest iconographic depiction to studies about his famous helmet and his flag; while the other will focus on his legend and the themes found throughout it in the spirit of the traditional method as already mentioned.

# Part I: Symbols

# The oldest iconography of Skanderbeg's regalia

Skanderbeg has left behind neither tomb nor body. The only material artefacts left behind are his sword and his helmet. Studies in the last two centuries have found seals and other elements related to Skanderbeg, but the most important ones remain the sword and the helmet. These two objects are relics of Skanderbeg, and his regalia as well.

The case of the sword is more complex, as Skanderbeg has long been associated with only one sword even though in actuality he had two (this will become important later). Regardless, the fact that only one sword was found at first is of higher importance here. The first time Skanderbeg's regalia is depicted with him is in the "Armamentarium Heroicum", the catalogue of the arm collection kept at Archduke Ferdinand II's castle of Ambras. Skanderbeg's engraving by Dominicus Custos, after designs by Giovanni Battista Fontana, presents him as holding his sword with one hand while the other points at it, while his helmet is on the ground. Curious elements come forth if we pay attention to these two objects, especially on the metals used for them.

The metals the sword and the Helmet are made of are reminiscent of the metals used by Hesiod to describe the traditional cyclical view of History. The cyclical view of History, also attested in the Roman and Vedic religions, presents a cyclical devolution from a Golden age, to a Silver one, followed by a Heroic/Bronze age and ending in an Iron age. The helmet and the sword contain the metals of Hesiod's Four Ages and can be understood as a reminder of them. The sword is adorned with gold, having what appears to be magical motives, but contains mostly steel. This warrior characteristic of the sword is quite obvious, but we would like to underline the presence of these two metals as related to the Hesiodic Golden and Iron ages. This can be read as the follows: only the mastering of this sword can turn an Iron age into a Golden one, almost like in an alchemical process. And the fact that only a warrior could pretend to a sword is a clue to the spiritual characteristic needed for such a task.

The helmet presents the traditional cyclical devolution as well. From top to bottom, its parts include the goat head adorned with gold, the helmet's structure made of white metal (white symbolises here the colour of the Silver age), and a copper strip with a monogram around the helmet. Copper here has to do with the Bronze age, and beneath the gold on the helmet we find actual bronze. This is a reminiscence of the affinity between the Golden and the Heroic age, the Heroic Age being the last part of the Bronze Age and the only part of the cyclical history that is not a

devolution but an improvement. Furthermore, the fact that the goat head is adorned with gold points to a link between the Golden age and this goat, as we shall see.

For now, we shall attempt to explain further the esoteric meanings of the helmet in relation to the sword. On its copper strip, we find 6 golden roses and between them, the letters “Inperatore bt”. The rose is the most holy flower of the west. Its Eastern equivalent is the Lotus, which the Eastern traditions like tantrism, use to symbolize the 7 chakras, the 7 secret spiritual centers present in the body. Likewise, there are six roses on the helmet, corresponding to 6 chakras.

Furthermore, we have mentioned that the sword is raised while the helmet lies on the ground. For a long time, including the time where this engraving was made, we only had but this one sword as a material remnant of Skanderbeg.

It is in the Orient that we shall find a clue: according to Taoist doctrines, in the sage tombs there is no corpse but only a sword. The sword is the symbol of man's occult spinal column, representing Sushumna in tantric teachings. At its basis lies the first chakra. This mirrors the display of Skanderbeg's sword and therefore the helmet's placement on the ground is not a coincidence. The chakras start at the base of the spine, which in this engraving is represented by the position of the helmet.

# The goat Crest

One can remark that there are only 6 roses on Skanderbeg's helmet, while there are 7 chakras. This would be a good observation. In fact, the position of the 7th chakra is located inside the head, at the top of one's body, fitting with the position of the goat's head in the helmet. In the Eastern Hindu tradition, the last chakra is where the God Shiva unites with his wife, the Goddess Shakti. An echo of this hierogamy (sacred marriage) exists in medieval tournaments, where knights battled for their Dame's favour. Knights often carried a helmet with an animal shape on top, one which was usually, but not always, also found in their coat of arms. This part of the helmet, called a crest, was used to identify the knight and among other things is connected to the head, to the seventh chakra. We see this in Skanderbeg's helmet as well.

The crest gives the illusion of an element springing out of the knight's cranium. When a warrior is able to achieve something that has a spiritual meaning, he is often associated with the spirit of an animal. The Nordic Berserkers' warrior connection with bears is a well-known illustration of this traditional view. This animal spirit is related to what the Greeks called a Daemon, the Romans called a Genius and what the Norse called a Fylgja; a collective spirit of a race, tribe or gens that follows each individual



and influences him in life. The modern worldview of peoples as individualistic egocentric entities has forgotten that there are things going beyond the individual plane. Seeing how this spirit is tied to both individual and race, even nations can have Daemons. It is another instance of macrocosm reflected in microcosm, as explained by Hermes Trismegistus among other traditional doctrines.

This last point has been a consensus among initiates of the traditional world. According to Ptolemy, Thrace, Macedon and Illyria were ruled by the astrological sign of the Capricorn, a creature that is half-goat and half-fish. To these people we can add ancient Epirus as well. Indeed, the similarity of character between these peoples, as well as between their traditions, institutions, and ways of living have been well established since Antiquity. The goat's head was perfectly fit for Skanderbeg, being titled the ruler of Emathia (region associated with both the river Mat and Macedonia), ruler of the Epirotes and ruler of the Albanians (Illyrians), underlying a deep esoteric continuity between his ancestors' Daemon and his own.

An interesting aspect of Capricorn is his relationship to the Sun. During Capricorn's time of the year one witnesses the Winter Solstice, the darkest of nights, and yet the days after that become longer and longer. Winter Solstice was a well celebrated festivity in the various Aryan traditions. In Rome, it was connected to the Cult of the Unconquerable Sun, Sol Invictus, "dii solis natali".

Aurelian, a Roman Emperor of Illyrian origins, was heavily associated with this cult. The Capricorn bears the idea of solar invincibility. Furthermore, the time of the Capricorn represents the time of the year favourable for spiritual realisations. Indeed, the traditional view of time knows auspicious and pernicious times to undertake the most diverse actions, from wars to cultivation and spiritual exercises. Thus, the sign of the Capricorn can mark spiritual accomplishment.

A confusion between Capricorn and Zeus' she-goat Amalthea occurs sometimes, even though there is no visible relation between the two. But this confusion may be a clue to investigate about Amalthea and its possible links with our topic. Amalthea does have some well-established links with the concept of invincibility which to be found in the mysterious Aegis.

Amalthea was the she-goat who nurtured infant Zeus in a cave in Crete. Later, Zeus used her skin to make the Aegis, a special shield used by various Gods and men. Mostly a symbol of divine sovereignty, whoever wears it gains Gods-granted invulnerability. The identification of the goat on Skanderbeg's helmet with Amalthea makes some sense, as the she-goat representing Zeus' Aegis becomes the source of Skanderbeg's undefeated record. In other myths, the Aegis is understood as a shield that Zeus gives to Athena. This conception could explain why Skanderbeg is said to always fight with right arm naked, as if he was wearing the Aegis itself.

The underground current between Skanderbeg and the Gods of Antiquity goes further. Agni, the Vedic Aryan God of Fire is depicted as riding a goat. Agni is cognate with the pre-Christian Albanian God Enji, after whom our word for Thursday is named (enjte). In other European traditions, Thursday is associated with lightning and thunder gods such as Jupiter or Thor. However, lightning was often described as fire in the sky, thus still fitting the general theme.

Further, the she goat is said to be the sacred animal of the Albanian equivalent of the Greek goddess Artemis, which survives in Albanian folklore as the mountain's Zana (Zana e malit). Zana's etymology could be related to Diana, the Roman counterpart of Artemis. Albanian folktales picture her as a good spirit that, by her breast's milk, grants incredible strength to her chosen one. The Norse tradition is worth mentioning here because in Valhalla we come across a she goat on the tree Yggdrasil. This divine she goat named Heidrun is said to take bites from the cosmic holy tree of Norse cosmology. Heidrun then produces the sacred mead that is latter consume by Gods and Odin's warriors alike.

These themes mirror Amalthea's nourishing of Zeus and take on a new dimension with the association of the famous cornucopia, symbol of abundance and nourishment, with one of Amalthea's horns.

# The horns and their nature

The horns on Skanderbeg's helmet are without a doubt the most commented element. Modern scholars only link them to Pyrrhus and Alexander, which, although a correct interpretation, is very superficial. Unlike the historical leaders just mentioned, the Doric deity Apollo Karneios, the Horned Apollo, has never been associated with Skanderbeg despite their common features. To this end, René Guenon's article "The symbolism of Horns" provides very useful traditional insights. He explains that "Power and elevation are attributed symbolically to mountains, but more so to horns."; and he adds that the Doric God Apollo Karneios' nickname (Karneios) aside from "horned" can also mean "powerful". In the case of Skanderbeg, the positioning of the horns at the top of the helmet brings emphasis to this idea of elevation and thus having a superior, one could say more solar, aspect than what's called the "Viking helmet".

Indeed, traditionally speaking, horns are divided into two categories: solar and lunar. This division has to do with the form taken by the horns, therefore reflecting a specific spirituality represented or emanating for those assuming solar or lunar horns.

Ram's horn, imitating the Sun disk, oppose bull's horn that mimic the form of a moon crescent. Masculine, active, heroic spirituality is logically represented by ram's horn, found in the Egyptian god Amon, who was identified with Zeus, and gave ram horns to Alexander the Great. On the other hand spiritualities with feminine dominance, with chthonic, contemplative and passive aspects, display bull horns (on the hat of Dionysus' cult priest, or on statues of middle eastern divinities). Less is said about goat's horn, but the association made with Pan and Faustus points to the very Indo-European concept of the horned God.

The Doric Apollo Karneios is an example of such God represented with horns, in the Celtic tradition we can mention Cernunnos, and for the Hindu tradition Pusan (cognate with \*Pauson, the reconstructed name of this deity in the Indo European language). This deity is associated with flocks, leading them and protecting them against wild animals, therefore highly esteemed among shepherds, even though his role encompassed spiritual leadership and protection as well. Nevertheless, this deity seems to have mostly faded away in Europe. In fact, it has survived only in what we call the paleo Balkanic traditions, represented by Illyria, Macedon and Epirus. These nations' leaders were physical vessels of the deity, being invested with its powers and its spiritual mission of protecting the flock from its enemies. This metaphysical influence has found favourable ground among shepherd nations revolving around pastoral life,

from Pyrrhus of Epirus to Philip V of Macedon, and later Skanderbeg. This deity was encompassed totally in those personalities, raising them into such sacred leadership. This is an unmistakable proof of a high conception of traditional sacred royal dignity. The display of goat horns on the helmets of these sacred kings was therefore a full part of their regalia. The helmet of Skanderbeg can then be easily regarded as the crown of Albania.

Quoting again from Guenon, crown and horns are both etymologically and symbolically related, both being divine manifestations of rays of light (corona and karneios have the PIE root of \*k<sup>rn</sup>). According to Guenon, the ancient Greek word for thunder (keraunos) seems to borrow from that etymology as well. It often strikes at heights, at the top of mountains. The legend of Skanderbeg tying torches on goat's horn to deceive the Ottoman army is an echo of horns being symbolic weapons, similar to Zeus' thunder.

As a dual symbol, horns have to do with mastery over spiritual and temporal power. Rays of light are a fitting trait of power, sacerdotal and royal, spiritual as well as temporal. Their bearer is thus legitimized by an emanation from the very source and numinous power of light itself. This corresponds with what we mentioned above about the sacred kings from paleo Balkanic tradition. Therefore, Skanderbeg's horned helmet is a symbol of his leadership qualities in the physical and metaphysical realm,

and of his mystical power of command: his *auctoritas* and *imperium*, to use Roman terminology.

Another duality worth mentioning, and sharing the same esoteric meaning, has to do with Skanderbeg's two swords. This is a theme found in Ghibelline literature as a metaphor of the sacred Emperor reuniting spiritual and temporal power and ruling over one empire.

As mentioned, a widespread interpretation of Skanderbeg's helmet has to do with Alexander's horns: as the son of Zeus Amon, Alexander is depicted with horns on coins and nicknamed "the double horned". Here the horns are a symbol of mastery over Orient and Occident. Guenon adds that this is similar to the meaning of the double headed eagle.

# The double headed eagle and the myth of the two birds

**T**he black two headed eagle on a red field was the Kastrioti family's coat of arms and is now the flag of Albania. Skanderbeg used it everywhere: from flag to coat of arms and seals. As Guenon has explained, this symbol has the meaning of a mastery over Orient and Occident and is also linked with other old Indo-European symbols of Olympic virility featuring a dual character such as the Dioscuri and the double axis. Among them the eagle has a special place.

Generally speaking, the eagle is a very important symbol in the Indo European tradition, and depending on the culture, is either associated with the Sky Father, leader of the Pantheon, or with the Thunderer – in some cases, the two being one and the same. One of the most well-known examples would be Zeus. The Aryan god Vishnu has the eagle Garuda, while Odin has two black ravens. The black double headed eagle of the Holy Roman Empire evokes Odin's birds, symbol and archetype that is not easily forgotten, despite centuries of conversion. Therefore,



Skanderbeg's flag requires our full attention as it could be the manifestation of symbolic elements from an archetypal supra memory.

Aside from the bird itself being a symbol of the deity, a myth of the Delphic Oracle tells how Zeus sent two twin eagles to find the centre of the Earth, them being reminiscent of the two heads that could match with Skanderbeg's flag. But another myth is more satisfactory as it highlights the connexion between two black birds and Zeus. It is the one about the foundation of the oracular sites of Dodona and Siwa. It is said that two black birds flew from Egypt to Siwa and Dodona to tell the people there to organise a sacred oracle dedicated to Zeus. Siwa was the place where Alexander the Great was recognized as the son of Amon-Zeus (and where the depiction of him with horns began). As for Dodona, the oracular cult revolved around a sacred oak tree.

The black colour of the birds is reminiscent of the Albanian flag, even more so when no satisfactory explanation is given for this colour. Heraldry forbids the placement of normal colours on normal colours; you can have a metallic colour (silver, gold etc) on a normal one (red, blue etc.) or viceversa. The Kastrioti having red on black would be considered an ignorant gesture in the feudal world if it did not have a deeper meaning. The fact that the birds demanded the creation of an oracular site dedicated to Zeus, specifically makes us consider them as the God's representative, like eagles in other words. Therefore, the

identification of both black birds with the Albanian flag's double headed eagle (one head for each black bird) is possible and quite a matching one.

Zeus' oracular site of Dodona was located in Epirus, not so far from modern Albania. It revolved around a sacred oak tree upon a rock and with a water spring nearby, and the landscape was dominated by mount Tomaros. Despite its present geographical situation in modern Greece and the fact that ancient Greek sources speak about it, we must highlight the very important fact that Dodona was an Illyrian institution rather than a Greek one. A curious "coincidence" should be mentioned as well here: mount Tomaros is cognate with the famous sacred Albanian mountain named Tomorr. This points to a relation not easy to grasp for the profane mind, but the light of Tradition will prove itself helpful one more time.

Indeed, Tomaros and Tomorr are both cognate with Proto Indo European \*temes, latin Tenebrae, old Irish temel, old high German demar, all of them meaning darkness. René Guénon underlines well that traditional centers are surrounded by two notions: an inside, esoteric aspect and an outside, exoteric one. The first uses the black colour to symbolise a non-manifested center (but existing as potentiality) while the other uses white to express the well identified, visible center. Therefore, if mount Tomaros is associated with darkness and what is non-manifested, Dodona should be the manifested traditional center. According

to Guénon, manifested traditional centers are called Albania to express the idea of whiteness (albus means white in Latin). An unsuspected but rich traditional current ties Albania and Dodona, giving more weight to our parallel between the myth of Dodona and Skanderbeg's banner. The widespread use of it should be understood as the return of a central element from Skanderbeg's and Albanians' supra memory in medieval era.

To focus more on the dual aspect of the double headed eagle, Rene Guenon speaks of how the double headed eagle is born out of the combination of an eagle and a swan. Vishnu and Brahma are two of the Aryan Vedic gods that make up the Aryan Vedic trinity. Brahma's mount is a swan, whereas Vishnu's, as we said before, is an eagle. This is tied to Zeus' and Leda's myth, where the deity (the eagle) transforms into a swan to seduce Leda and out of their union, the Dioscuri twins are born. Skanderbeg's seals reveal something extremely interesting. His official seal contains the double headed eagle, but his secret seal reveals Leda with Zeus disguised as a swan. It is also noteworthy that the swan was the bird of Hyperborean Apollo.

In relation to our mentioning of the sacred oak tree of Dodona, we must stress the fact that this oak was a representation of the world's axis. The image of the tree as the axis of the world is common, but less known is the information about the two birds that live on that tree. A reflection of the double headed eagle is to be found in Yggdrasil, the Nordic depiction of the Tree of

Life. Atop of it, there are two birds, inseparable, for they are one and the same. In the Aryan Upanishads the two birds are identified as Jîvâtma and Paramâtma. The analogy is drawn with Arjuna and Krishna standing on the same chariot: one has a name whose etymology is tied to the word “white”, and the other a name tied to the word “black”, one is mortal and the other immortal; one is manifested and the other non-manifested. This idea relates to the concept of mastery that goes with the double headed eagle: over Orient and Occident, over Life and Death, over the Spiritual and the Temporal worlds.

# The sacred Colors of Indo-Europeans

**R**ed, black, and white: the colours of Skanderbeg's banner are also the colours of the Proto-Indo-European tradition. Cosmological Indo-European religiosity is focused around the notion of the sky during the day, \*dyew-, associated with Dius/Jupiter/Zeus. The colours perfectly describe the three states of the sky: white at day, black at night, and red at dawn and dusk. A major theme in the proto-indo-european religion is the rapture and salvation of the Dawn Goddess by the Divine Twins (Dioscuri), sons of the God of the Daylit Sky (Jupiter). The uniqueness of Skanderbeg's banner displaying such colours acts as a focus on the deepest archetypal roots of its people's traditions and worldview.

In alchemy, also called, the "royal art", these colours are associated with the heroic and virile spiritual path, this being the purest way to the Primordial Tradition. They mark Skanderbeg as a follower of the Indo-European Warrior spirituality.

In the previous part, we mentioned how the etymology of the word Krishna means 'black', colour symbolic of the

unmanifested, which this supreme deity symbolizes. Black is also tied with sacred centres, and in our case, it should recall the myth of the two black birds headed to the Oracular Centre of Dodona, which we mentioned in the previous part.

The colour red is tied to the royal or imperial dignity in its most sacred sense. The Roman Emperor wore and was painted with red during a triumph, and symbolized Jupiter himself, who brought victory by using his avatar, which is the Emperor himself, as a tool. A reduced echo of this is found in Skanderbeg's title of "Athleta Christi".

The white star in Skanderbeg's emblem could be a reminder of the Star of Macedon, as Barleti says, or it could also be a symbol of Illyria. White stars are usually associated with the North Pole – the ancient Hyperborean Homeland – or with a centre of similar importance, such as the sacred mountains of Meru, Olympus or even Tomor.

The Solar and the Polar symbols are in symbiosis in Skanderbeg's banner. This display is a summoning of the ancient Indo-European archetype of the Warrior and an indication of what our ancestors regarded as the highest, solar, active, and manly spiritual path.

# Part 2: Legend

# Skanderbeg and the myth of the widows son

**M**yths passing as historical events are not uncommon, and in the case of Albania, pre-existing mythical themes must have been blended into what is now regarded as history. In Skanderbeg's legend mythical elements point to deeper roots, connected with the Perennial Tradition, even though they are given a historical context and a national characteristic.

One element that has puzzled profane scholars is the mention of the Sultan's death in Albania after failing at the siege of Skanderbeg's castle. This twisting of historical reality has been understood as an homage toward the Albanian hero but ultimately rejected as ridiculously unhistorical, and therefore barely mentioned. Instead of mimicking this attitude, we would like to focus on this mention of the Sultan's death. If some have believed to distinguish behind this detail a folkloric homage, they have failed to grasp its significance. The Sultan's death is Skanderbeg's victory over him, and this victory appears as the fulfillment of a vengeance. This last element underlines the fact that we are in front of a peculiar version of an ancient mythical archetype.



The theme of vengeance is not rare among legends. This mythical archetype is known as the widow's son, first identified as far as we know by French scholar Jean-Claude Lozac'hmeur in his book "Fils de la veuve". We borrow some of his insight even though we disagree with his overall interpretation. By studying the myth of the Grail, he has concluded that the source from which the Grail comes is a myth revolving around a hero avenging a member of his family previously murdered. The general mythical structure of this archetype is presented as follows:

A king learns that he will be killed by one of his heirs. Having only one daughter, the king closes her up in a high tower from which she cannot escape. A hero or a god manages to enter and seduce the princess. Children are born out of this union. Learning the news, the king kills or injures his daughter's lover before getting rid of his grandsons. The daughter, a widow since her lover's death, is able to save one of her sons and hides him in the forest or in the desert. When the widow's son becomes a man, she tells him about his origins and tells him to avenge his father by killing the king. The son clashes with the king, overcomes all the obstacles, saves a princess and avenges his father.

This mythic canvas is found in Irish, Germanic, Iranian, French, Latin and Greek legends, having respectively for main protagonist Lug, Sigurd, Kai Khusrau, Yonac, Remus and Romulus, and Perseus and Jason. These legends involve the hero being helped by symbolic elements; through special means he gains the ability

to speak to birds (in Irish and Germanic legends) who give him special knowledge. Alternatively, a talisman of glory gives him powerful knowledge, the might of warriors and the wealth of farmers. The presence of the Indo European tripartition and the emphasis on secret knowledge in the myth highlight the esoteric quest for knowledge (gnosis) and royal Indo-European initiation. Therefore, the myth has to be understood as follow:

A nefarious deity (the king) wanted to keep knowledge (the princess) for himself. A benevolent deity (the father) brings knowledge to mankind, creating thus a race of superior beings (the princess' sons) but is punished by the nefarious deity. Furthermore, the nefarious deity tries to destroy mankind (the princess' sons) and knowledge (the princess, now a widow) but fails. Thanks to a boat (reminiscent of Remus and Romulus' or Perseus' baskets) mankind survives and humanity passes down the story. Those initiated to this story must swear to avenge their father, the benevolent deity.

Similarities with Prometheus' myth are striking, and one should bear in mind that Aeschylus was accused of revealing the secrets of the Eleusian mystery cult in his plays (maybe in Prometheus bound) furthering the evidence that there is an esoteric dimension to all this. When compared to what has been said so far about Skanderbeg's legend, it presents itself as a variation of this esoteric myth of the widow's son. Indeed, some versions of Skanderbeg's legend have his father killed by the Sultan. Here are the main

similarities between the Indo-European archetype (1), the Irish (2) and Brittonic (3) myths, and Skanderbeg legends (4):

(1) Tyrant/Nefarious deity; (2) Balor, the giant with a magic killing eye; (3) the lord of Carwent; (4) the Sultan of the Ottoman Empire.

(1) Princess/Knowledge; (2) Balor's daughter Ethne; (3) The lady of Carwent; (4) Albania/the castle.

(1) Father/Benevolent deity; (2) Mac Kinealy, the father of Lug; (3) A vulture transforming into a knight; (4) Gjon Kastriot, the lord of Albania that opposes the Sultan.

(1) Punishment of the father; (2) Decapitated by Balor; (3) Killed by the lord of Carwent, but the knight gives his sword to the lady; (4) The Sultan conquers Albania, latter Gjon is killed by him.

(1) Punishment of the widow (knowledge) and her sons (humanity); (2) Balor throws his three grandsons in the river, only Lug survives; (3) no mention of a punishment; (4) Gjon's sons are taken as hostages, only Skanderbeg survives.

(1) The son's vengeance; (2) Balor killed by Lug in battle; (3) Yonac kills the lord of Carwent with his father's sword given by his mother, and becomes the new ruler of Carwent; (4) Skanderbeg takes back his castle, his mother gives him his father's sword, defeats the Sultan who dies shortly after.

Furthermore, Skanderbeg, after returning to Albania, meets his mother (now a widow) and she gives him his father's sword. In some legends like the French legend of Yonac (from *Lais de Marie de France*), the mother of Yonac, a widow, gives him his father's sword to avenge his death. Some other variations (like the legend of Batraz, the Ossetian hero) identify the father's sword with the one used by the murderer. Anyway, the presentation of the sword to the hero is meant to mirror an initiation. The mystery cult of Mithras presented such a sword to the initiate as well, according to the iconography depicting the initiation, strengthening the ties between the widow's son myth, Skanderbeg's legend and traditional initiation cults.

Therefore, if we can identify the Sultan with the nefarious god, Skanderbeg's father must be the benevolent god and Skanderbeg is the hero avenging his father. This identification fits perfectly with the context and with what is at stake in Skanderbeg's legend. Concerning the identification of knowledge (gnosis), we regard the castle of Skanderbeg as a possible choice. Indeed, several traditions have used the image of a castle to speak about the sacred, unspeakable part of the soul where lies knowledge (for example the fortress of the Grail).

In Indo European traditions, sovereignty and knowledge are one and the same thing and thus Skanderbeg's castle can represent dominion over Albania as well a traditional center. As we already explained, in sacred geography etymologies carrying the mention

of whiteness indicate traditional centers. We have stated previously that the root word of Albania means white.

Another element worth mentioning here would be a collection of coat of arms (*Stemmatografia sive Armorum Illicorum delineatio, descriptio et restitutio, 1701*) attributing a white castle to Albania and white fields to Dardania and Epirus; the little text below the coat of arms with the white castle is explicitly linked with Albania, and Skanderbeg is mentioned as well before explaining that "the white colour is resistant to all dangers". With all these elements in mind we can deduce that Skanderbeg's castle embodies two symbolic realities: the dominion of Albania and the sacred center of a traditional knowledge.

As a summary, the elements in Skanderbeg's legend matching with the various myths of the widow's son are the following: Skanderbeg birth is supranatural (his mother's dream is reminiscent of how heroes are conceived); Albania is a traditional center of knowledge in the hands of the Sultan (the nefarious antagonist, the like of Balor the giant in Irish tradition, of Amulius the usurper in Remus and Romulus' myth, and of Kamsa the evil king in Hindu tradition); Gjon Kastrioti revolts against the Sultan but is defeated, has to become the Sultan's vassal and is later killed (as Batraz's father Xaemyc is killed); Gjon's sons are taken as hostages with only Skanderbeg surviving (just as Balor kills his grandsons by throwing them in the river, and Kamsa executes his nephews); Skanderbeg serves the Sultan (as Lug is

Balor's smith apprentice); Skanderbeg revolts, takes back his father's castle and his mother - a widow since his father's death – gives him his father's sword (like the lady of Carwent does with her son); Skanderbeg avenges his father by defeating the Sultan in battle and this event causes the Sultan's death (as Krishna kills Kamsa, and Lug kills Balor in battle).

# The language of the birds and the sons of the eagle

**A**ccording to the mythic elements we have come across so far, it seems many have to do with the Indo European sacred royal initiation. The quest for an almost forgotten knowledge (gnosis) that has to be recovered in myths such as the Grail's (searched by Perceval, the son of a widow) to bring anew prosperity in the land, marks the existence of a surviving solar spirituality. This solar spirituality granting kingship is expressed well in the Persian concept of glory, Xvarnah, described as including elements from the sacred Indo European tripartition ("the light of knowledge, the might of warriors, and the abundance of farmers"). If this solar spiritual knowledge is lost, the land enters a dark age.

Therefore, knowledge (gnosis) and sovereignty are one and the same for Indo Europeans and concepts like Xvarnah express this idea. Sacred kings display their power over priests, warriors, and producers representing the Indo-European caste tripartition, and we can find them as well in Skanderbeg's regalia. One place where this is shown would be his helmet, encompassing all three castes: the goat head as representation of the flock (symbol of the

shepherds as producers), the Aegis or the mention “Imperator” on the copper strip around the helmet for the warrior caste, and Amalthea’s cornucopia understood as unlimited spiritual food. But another one draws our attention.

Skanderbeg’s sword is said to have been so heavy that nobody could lift it except him. This bears a close similarity with King Arthur’s Excalibur. Further, it is a fitting symbol of the warrior caste, whereas on his helmet Amalthea’s cornucopia represents the abundance coming from the producers’ caste. Even though the magical dimension of his sword could tie it with the priestly caste, the black double headed eagle on his flag fits better for that.

Indeed, the sacred Indo European king is initiated to a secret knowledge (gnosis) and this is mirrored in myths. One example is when Sigurd, in the Germanic tradition, tastes the blood of Fafnir the Dragon and is able to understand birds that warn him of coming dangers. This ability is granted by Athena, the Greek goddess of wisdom, to Tiresias, making him able make prophecies. But the most evident example that comes to mind is Odin’s ability to speak with his two ravens, and, like Athena, he is a god of wisdom. The ability to speak and understand the language of the birds means to obtain through initiation the understanding of secret divine wisdom. We must remember here the myth of the two black speaking birds of Dodona. Furthermore, the figurehead of Jason’s ship was able to speak the



language of the birds because it was made from an oak coming from Dodona's sacred forest.

Thus, Dodona is linked in myths with the language of the birds and our understanding of Skanderbeg's flag as an esoteric representation of Dodona's myth of the two black birds gets another dimension by displaying a symbolic mastery of the language of the birds. This grants Skanderbeg divine wisdom, not unlike the wisdom he is said to have possessed. Even though no myth mentions Skanderbeg speaking with birds, the fact that the Albanian language is known as shqip and Albanians as Shqiptars shortly after Skanderbeg's epic struggle draws our attention.

Albanians' ethnonym and their designation for their language revolve around the notion of the eagle. Accordingly, the sons of the eagle must speak the language of this bird (Zeus' bird) contrary to the others. Here we have a common theme among traditional doctrines and even in Indo European societies: the distinction between the initiated and the others. Similar to how Arya designates a people rather than those initiated properly, who are known as dvija (meaning twice born through initiation), in Albania perhaps only the initiated warriors of Skanderbeg (or his close followers) may have gone under the name of Shqiptar, indicating their ability to understand the language of the birds after proper initiation, before it becomes the ethnonym of the common people after the disaster of Ottoman conquest.

A possible clue of such initiation could be found in the medieval manuscript called *Bellifortis*, a work about the art of war and siege. A mysterious text in Latin, having nothing to do with the rest of the book, has been added in the last page and describes an initiation, or at least its “liturgy”. But some lines point rather to a form of early or medieval Albanian. This book is said to have belonged to Skanderbeg himself. A proper examination of this text should be undertaken to come closer to this ancient traditional initiation in Albanian. However, the connexions with our hero, his esotericism and traditional Albanian initiation are obviously palpable.

The identification of this tradition with the one from Dodona, as it is suggested by what has been gathered here so far, is furthered by the identity of the eagle regarded as the father of Albanians. The Eagle was in Antiquity the nickname of king Pyrrhus of Epirus given to him by his soldiers. As demonstrated by Jean Gag e in his works, Pyrrhus of Epirus was a defender of Dodona’s tradition, a sacred initiated king of Dodona. Skanderbeg in his letters refers to Pyrrhus as his ancestor, a genealogical one at a first glance, but maybe even a spiritual one. Due their shared traditional belonging, this makes of Skanderbeg a son of the Eagle.

Before ending, we would like to mention quickly a parallel between an ancient Italic practice and the turning point of Skanderbeg’s legend, and perhaps linked with the reference of

Albanians as sons of the eagle. Remus and Romulus' band are sometimes designated as sons of the she-wolf. This notion is linked with the practices in ancient Italy of the *ver sacrum*: the youngest members of society were consecrated to a god that would later guide them in an animal form during their migration until they found a new settlement. Those dedicated to the god could be regarded in due right as his sons. This is fitting with the case of Remus and Romulus as they are the sons of the god Mars, whose symbol is the wolf. Many Illyrian traditions passed and survived on the other side of the Adriatic, and the *ver sacrum* could be one of them. Skanderbeg's decision of leaving the Ottoman army with 300 Albanian followers to raise a flag with an eagle could be a deformation of the ancient practice of *ver sacrum*. Instead this time, the high deity didn't send a real-life animal to follow but a hero with an eagle on his flag.

# Traditional center of Dodona, King Artur and Skanderbeg

Looking into specific episodes of Skanderbeg's legend we can grasp several similarities with ancient myth. And as already mentioned, myths are not mere tales but indicate an esoteric and metaphysical trend whose meaning has been lost but survives nonetheless as a potentiality for those able to understand them. One widespread medieval legend about a character called Guerrin Meschino and in search of his origins echoes with Skanderbeg's own quest and makes him Guerrin's counterpart.

Guerrin Meschino was the protagonist of a legend where the orphan knight Guerrin searches the world for his parents, only to find out at the end that he is the son of the king of Albania. Underneath this myth is the wandering of the European man and his thirst for his origins, physical and metaphysical. Guerrin meets the Priest John, the Sybil and other pre-Christian mythological characters to know more about his origins. Skanderbeg, on the other hand, not only returns to his fatherland, but gathers and

displays Traditional symbols and concepts on his regalia, flags etc as an indication of an unbroken esoteric trend going beyond the two main opposing monotheisms of the time. His lack of religious dogmatism is well recorded by popular folktales, depicting him as neither fully a Christian nor a Muslim, but he is regarded nonetheless as a saint blessed by God as well as by the Virgin on top of a mountain.

This is the way the masses apprehend the initiate's traditional path: he belongs to neither religion but is nonetheless a saint. Such a paradox is a clear indication of our hero's traditional affiliation. As for him being blessed by the Virgin, we should mention that in gnostic literature, wisdom is often symbolized by a woman and called the virgin Sophia, or just Sophia. This observation has to be completed by the fact that women, as a symbol, played a huge role in medieval heroic legends. It is a well-known fact that the Templar counterpart of the exoteric veneration of the Virgin was the esoteric baptism of Sophia (gnosis, wisdom). The Knight Templars were as well notoriously accused, prior to Skanderbeg's era, of being neither Christians nor Muslims. Instead, they developed their own esotericism and a trace of it is to be found in the Grail's legend. But this would be too long to analyse; the important part to keep in mind is that the Grail, symbolizing the Tradition that has to be recovered, according to the legend was kept by a majority of Pagan knights rather than Christians, and therefore cannot be reduced to a

monotheistic exotericism whatsoever. As Julius Evola explains in *The mystery of the Grail*: “Moreover, exclusivism and sectarianism being features of exotericism, that is, of a tradition's external and profane aspects, we find again here the "overcoming" attitude that already characterized the Templars. [...] According to this meaning, what really mattered was no longer a particular profession of faith, but the simple capacity to turn war into an ascetic preparation for the attainment of immortality.”

Furthermore, Gjergj Kastrioti's captivity as a slave soldier, his escape and his return as Lord of Albania parallels the selection pattern of the King of Nemi. In ancient times, fleeing slaves would go to the Nemi woods, near Alba Longa (close to modern day Rome), at the Goddess Diana's sanctuary to fight the Rex Nemorensis, and if victorious, the former slave would be crowned the New King of Nemi. The priest king would take possession and care of the sacred tree of Diana and fight contenders. Metaphorically, trees and women are often tied to one-another. Skanderbeg's mother, who Skanderbeg met upon his return to Kruja, can be considered as an allusion to the sacred tree. The Albanian renegade Ballaban Pasha is a character playing the role of the challenger in this re-enacting of the rex nemorensis ritual. He volunteers as the Sultan's champion to defy Skanderbeg in the forest where he has established his military camp. The episode of Skanderbeg's clash with Ballaban begins by a mention of Albanians dancing with swords. This practice is attributed in the

ancient myth to Kouretes, small deities with spears, who clashed one another with their shields and danced as a means to hide the infant Zeus. Note here that Skanderbeg's presence in the forest could involve him trying to hide himself. The battle with Ballaban occurs in the forest, and Skanderbeg is at first dominated by his enemy. He falls but recovers all his strength after touching a tree, sometimes mentioned as an oak, to help himself get on his feet before defeating Ballaban.

What is worth noting here is that, the moment Skanderbeg touches the oak tree he regains his strength. The oak tree is the sacred tree of the Sky Father and Thunderer and Skanderbeg appears as the champion of this divinity. Ballaban explicitly wants to be Albania's pasha in the tale, replacing Skanderbeg's dominion in a similar fashion as in the ritual of the king of Nemi. According to some authors, a similar mode of selection may have been practiced in Dodona, but this is unclear. Instead, the presence of a sacred oak tree is mentioned at Dodona.

Perhaps the more well-known medieval legend, King Arthur's, and Skanderbeg's legend present similar traditional mythical themes. One worth mentioning is the fight between Skanderbeg and the ill-famed Hamza Kastrioti. The battle between Skanderbeg and his nephew Hamza parallels the fight between King Arthur and his own nephew Mordred. Parallels do exist in other Aryan traditions: Arjuna's dynastic war with his kin in the Vedic-Aryan tradition, the Roman centurion unknowingly

punishing his own son to death etc. It is also said that Scythian kings, when they became too old and feeble, would fight their own heir in a final battle to the death.

Moreover, a well-known series of myths about Skanderbeg revolve around his sword, a magic sword that only he could lift. This has parallels with the sword of King Arthur, Excalibur. That sword is sent to the Sultan and then sent back to Skanderbeg, for neither the former nor his men cannot lift it; mountains are cut in half with it; and the only other person shown to lift the sword is his royal mother, Skanderbeg's own blood.

Lifting the sword over the shoulders is a sign of Herculean strength and reminds us of Hercules taking the place of the Giant Atlas to bear the world over his shoulders. Mastering the sword is synonymous to mastering the Axis Mundi, the axis of the world. Excalibur in the rock has the same meaning as the axis of the world, and only the proper hero can master it. This image of Excalibur in the rock is reminiscent of Dodona's sacred oak, as trees often represents the axis or pillars of the world. The comparison with Excalibur goes further as Jean Gagé explains that Dodona's sacred oak seems to spring from a rock.

Moreover, we have already mentioned the Albanian high deity Enji, cognate with Vedic god Agni. Enji's sacred day is Thursday, this makes him similar with Jupiter (Giove in Italian, his day being Giovedì). On the other hand, his name being similar with



Agni makes us suspect a connection in their functions. Thunder being the fire of the sky, Enji could encompass Zeus/Jupiter and Agni, but the latter has some interesting elements to add. Indeed, Agni represents the three castes of Indo European tripartition: he is a priestly god, a warrior one and possesses and gives life, linking him with the producers. Agni is sometimes called Vanaspati, meaning the lord of the trees. This strengthens the association between the sacred oak of Dodona, Zeus and his possible Albanian equivalent Enji.

Such an association almost gives the impression of a twin relationship between Dodona and Albania, where mount Tomaros is the etymological twin of mount Tomorr, with which the ancient Illyrian city of Albanopolis mentioned by Ptolemy and the traditional center of Dodona are spiritually (though not geographically) one and the same, and where Jupiter and Enji are the divinities reigning over sacred trees and having eagles as symbols. The similarities go even further when Pyrrhus was considered as Dodona's champion during Antiquity, just as Skanderbeg is for the medieval era.

Indeed, Jean Gagé mentions the fact that Dodona has a water spring near the oak tree, and the sacred kings of Dodona command rivers through their feet. A variation of this concept could be Pyrrhus of Epirus' toe with healing powers, while Achilles' battle with the river Scamander (he was saved by Hephaestus, Greek god of fire) and his weakness in his heel are

inversions of this theme. In the case of Skanderbeg, he is said to have stopped the Drin river with his foot to let his army pass and make it flood so it can drown his enemies. Furthermore, the bones of Skanderbeg being taken and treated as amulets of invincibility is reminiscent of the priests of Dodona keeping king Pyrrhus' magical toe after the cremation of his body as a healing relic. More than a borrowing from the Bible, this makes of Skanderbeg a rightful sacred king of Dodona and an heir of its ancient tradition.

The esoteric trend within Skanderbeg's legend seems to point to a very Indo-European heroic ethos. The popularity of Skanderbeg throughout Europe is therefore of no surprise, considering the mythical themes common to our Indo-European worldview. Albania, and more exactly its tradition, seems to have preserved so much of these Indo-European features in the legends about our hero.

# Skanderbeg Emperor

The imperial theme within Skanderbeg's legends is a running thread that extends even beyond legend to take root in reality itself, a clear example of superior forces acting in a favourable moment of history and resulting in reality merging with symbolism and symbolism becoming reality. By imperial theme we understand elements connected to the higher symbols of metaphysical realisation, often attributed to the ultimate degree of sovereignty, reuniting spiritual and temporal powers. This was the center around which the legends of the Grail revolved, a product of the imperial Ghibelline idea that was the vessel of Traditional spirituality during medieval era according to Julius Evola.

Ghibelline worldview was opposed to the Guelf worldview: the former regarded the Emperor as the highest authority whereas the second referred to the Pope. To this opposition degenerating into bitter rivalry between the Papacy and the Holy Roman Empire other elements have to be considered, such as the Emperor being regarded as possessing a sacred charisma that reunites temporal and spiritual power and the conflict about the question of an international force (The Papacy) condemning and imposing its

will on various provinces compared to a supranational power (The Empire) respecting the diverse traditions within itself but uniting them toward an upright direction.

Anyway, Ghibelline literature is a very rich one, especially in the symbolic. And the fact that Skanderbeg's legend emerged during the fall of the Eastern Roman Empire (Byzantium) is not alien to the presence of main Ghibelline themes and symbols in its legend and beyond.

Expanding on the theme of duality found in the helmet's horns or the two heads of the eagle and representing mastery over temporal and spiritual powers, Skanderbeg's two swords are manifestations of a symbol found in Ghibelline literature as a metaphor of the sacred Emperor reuniting spiritual and temporal power and ruling over one empire. This theme is common as well in the Grail legends where the chosen one must seize first temporal powers (the first sword) before being initiated to divine revelation (the second sword). A variation of the tale involves a sword broken into two parts that the hero must forge anew. As Julius Evola underlines in his work *The Mystery of the Grail*, the medieval era was waiting for a figure able to assume temporal and spiritual dignity, and the Grail myth was about such character restoring Traditional order. We find in Skanderbeg such imperial

pretensions, beginning with his two swords. Something worth mentioning here is the alleged presence of blood on the blade. Even though there is no mention of this before 19th century, the presence of blood is reminiscent of the bloody spear in the Grail's myth.

Moreover, as said before, sword symbolism has to do with the axis of the world. In Indo-European traditions when the world's axis is symbolized by a weapon, it is always a dual weapon that is chosen, like the Indian vajra. The same goes with Skanderbeg's swords: one is for destruction, the other for conservation. This aspect has to do with the symbolism of thunderbolts and sunrays. The sunray, like the thunderbolt, can be deadly or have healing powers. The spears of Indra, Apollo, Achilles, and the bloody spear of the Grail all have these dual powers. Skanderbeg's sword is also granted healing powers: by touching a rock with the tip of his sword a healing spring came out of the mountain for his army. But the antagonistic potentialities remain as a reminder of the same underlying nature of the two swords, as two ends of the same axis. Therefore, it is no surprise that Skanderbeg's myths mention mostly one sword: The Traditional doctrine has blended the two into one.

In the spiritual domain, performing miracles is an indication of valid traditional kingship. We just mentioned the water miracle, but another indication is to be found in blessings. Gjergj Kastrioti appears in legends as able to curse entire tribes and races. He is even able to turn a treasure seized by his enemies into stones by cursing it. On the other hand, his blessings are worthier than those performed by saints. Another clue is given by the Indo-European worldview associating legislations with the priestly caste. Thus, Romulus and his successor king Numa are understood as two sides of the same sacred coin: one establishing laws and the other holding divine powers. The fact that Skanderbeg is also known for the Kanun of Skanderbeg could be the counterpart of his spiritual mastery.

It is interesting to note that Skanderbeg was born on the day of Saint George; day during which Albanians – per what is very likely a prechristian custom – sacrifices sheeps to honour the coming of spring. Albanians also go on pilgrimage on this day to a cave where the battle of Saint George against the dragon is said to have taken place. A folkloric tale about Skanderbeg being born in a cave, beside linking him with Zeus' birth, could be the origin of the Albanian Saint George's day pilgrimage. Without developing too much here, the cave symbolises esoteric knowledge (and the mountain exoteric knowledge), and only an initiate could emerge from it, and it is no surprise that caves had

such an importance in the Mithraic cult. Furthermore, Saint George is the Christian equivalent of the pagan thunder gods who despite local differences from people to people, were generally associated with the warrior caste. It would not be farfetched to claim that after the death of the hero, these sacrifices were done to honour Skanderbeg himself, especially considering the spiritual attributes associated with him.

On the temporal plane, Skanderbeg's leadership and the League of Lezha present all the features of the traditional notion of Empire. The Roman Senate description as a gathering of kings could be used also for the League of Lezha. This gathering of Albanian noble lords regarding one another as peers to choose a leader is also reminiscent of the way the Holy Roman Emperor was chosen. The fact that the League selected Skanderbeg as its leader has to be seen in the right perspective: Skanderbeg was selected as first among equals because he displayed spiritual powers, because he was holding sacred charisma. Just like king Arthur became king after drawing Excalibur from the rock.

The fact that each member of the League kept autonomy in their lands fits with the organization of the Empire in the Ghibelline political thought. The sacred emperor is the high sacred ruler at the center of the Empire, orientating it upward as he is a bridge with higher forces, but does not interfere with the internal

policies that were in the lords' hands. Skanderbeg's role as the League's head is similar with what is described as the sacred Emperor's role. One can almost conclude that Skanderbeg, by organizing the League according to Traditional concepts and attracting even foreign noble warriors such as Englishmen, was the head of a sacred Mannerbund, a companionship of noble men, basis of true States and very reminiscent of what has been said about *ver sacrum*.

But the practice of uniting into leagues is not an invention of Skanderbeg but common for the Balkans. Ancient Greek city states' *koinon* (alliance) are well known examples, but the practice in ancient Macedon, Epirus and Illyria is worth considering here. Even though Kings were at the head of Macedon and Epirus, these nations were made of little autonomous kings or lords "allied" to the State. The same structure existed in Illyria as well. The high king, especially in Illyria and Epirus, must be victorious on the battlefield - it is the manifestation of his divine mandate and of his effective sacred kingship - otherwise he is deposed and the little lords would revolve around someone else presenting true divine charisma. The continuing thread of ancient Balkan's metaphysical traditional doctrines about sacred kingship reappears centuries later with Skanderbeg, as symbolized by the horns on his helmet on one hand, and the league he leads in the Illyrian and ancient Epirotic fashion on the other.



Skanderbeg's imperial pretensions are summed up in a seal describing him as the emperor of all Balkans, even of the Turks. Indeed, these claims are rightfully backed up by divine mandate shining through his imperium and auctoritas. As we mentioned in an earlier part, his title of Athleta Christi is a deformation of him being granted victory by the divine itself. Skanderbeg's miracles, his people's veneration, and his military successes prove him to be the reflection of the long-awaited emperor, assuming both temporal and spiritual powers, found in Ghibelline myths but this time in the context of the fall of Byzantium.

# The death of Skanderbeg

**W**e now have to talk about the death of our hero. The threshold between Life and death provides a rich ground for legends and myth surrounding the death of Skanderbeg. One of the oldest tales speaks about Skanderbeg's encounter with Death itself. He dared to draw his sword against it, as an invitation to fight. Later he asked his heir to go by the seashore to find a cypress and tie to it his horse, his flag and his sword. Beyond the similarity of his heir's task with Bedivere's returning of Excalibur to the lake on behalf of a dying King Arthur, two elements must draw our attention.

First, we find once again the imperial Ghibelline motive linked with Skanderbeg. As Julius Evola explains, only when the long-awaited Emperor (assuming both temporal and spiritual powers) hangs his shield on the dry tree will it blossom again. This image has served to express the return of Tradition as the condition for a new Golden Age.

The Emperor undertaking this revitalizing action is often identified with the Sleeping Emperor. Most of the time a historical character embodies him (like Emperor Frederick Barbarossa or Constantine XIth for example). The Emperor has escaped death and will come back to end Kali Yuga/the Dark

Age. According to Greek folklorist Nikolaos Politis, Albanians still believed that Skanderbeg would come back to lead them, take his kingdom back and get rid of the Sultan once and for all. Because for them Skanderbeg didn't die but waits asleep in a mountain. Such mytheme has to do as well with the coming of Vishnu's ultimate avatar Kalki, and here Skanderbeg's role is similar with the Kalki avatara on his white horse.

But to deserve such a privilege, three conditions were to be fulfilled: true Albanians must organise a revolution against the Sultan, not mistreat women, and never break their besa (word of honor). The second condition reveals a conception of the woman as the one held by courtly love in medieval Europe (and we must remember the role played by female characters in the Grail's legends), and the last one can be understood as a kind of metaphysical fides. The first condition is rather obscure, but the answer given to Politis when he objects by saying that Albanians, being Muslims, cannot follow Skanderbeg if he comes back, is as follows: "We converted to avoid paying taxes, I'm sure Skanderbeg will understand that." Thus, the three conditions are in fact symbolic ones: not mistreating women means not to mistreat knowledge (gnosis), a revolution against the Sultan by true Albanians means the abandonment of the Sultan's faith, and staying true to their besa must concern staying true to our hero, his metaphysical principles and the teachings he gave us on his deathbed.

Skanderbeg's last advice for Albanians was to stay united, and he used the example of little wooden sticks that are unbreakable when tied together. Even though this is a common myth about unity throughout Europe, the fact that this bundle of wooden rods is reminiscent of the Roman fasces should make us consider its symbolism. The wooden rods are tied around a central axe. The axe is a polar symbol of stability and a principle of power, which is why the wooden rods revolve around it. In the case of Skanderbeg's fasces there is no mention of where the rods should be tied around. Or to put it in other words, the symbol around which the wooden rods are tied to is not visible, it is hidden by the rods, thus pointing to an esoteric principle. Such an esoteric principle at the center has to do with Skanderbeg's esotericism.

The second element worth stressing has to do with the tree chosen by Skanderbeg: a cypress. It is a symbol of immortality well known during Antiquity. The combination of Skanderbeg's regalia with the cypress ties all these elements we have mentioned so far with immortality.

Thus, Skanderbeg at his death goes through a process of divinization, as did the Roman Emperors and other mythic heroes. The deepest echo of Indo-European Tradition, in its Albanian expression, opened the gates of divinization to him: he gained it by his sword like a true kshatriya. Later tales about his tomb being ransacked by Turkish soldiers to make invincibility

relics out of his bones are a deformation of the idea of divinization.

Another element worth underlying is the combination of the sword and the cypress tree: both are symbols of the world's axis as we have already explained. The world's axis is located at the center of the world, traditional centers are therefore to be considered such places. Dodona and Delphi are well known examples of traditional centers displaying a symbolic world axis: the oak tree and the omphalos. Albanians are represented praying towards Skanderbeg's empty tomb in 19th century. Praying toward a place is a recognition of it being a traditional center worth of devotion. The fact that only Skanderbeg's sword was left of him must have triggered prayers orientated toward his empty tomb. Indeed, empty tombs often indicate the presence of an initiate place, as the one in the Extersteine, where Yggdrasil, the Germanic world tree is thought to have been located.

By restoring and defending his own Tradition Skanderbeg was able to gain eternal life. Raising himself into a God like status, the esoteric current of his epic leaves the way to the divine open for the Albanians still worthy of the name.

# Conclusion

"To exist is to defy all that threatens you."

-Dominique Venner-

It is now time to conclude our study of Skanderbeg's symbols and legend through the Traditional method. By reviewing his symbols (flag, helmet, sword etc) and highlighting their deep logical unity, we have come to link them with a much higher and ancient understanding. Nowadays due to degeneration, few symbols can pretend to bear such traditional knowledge. On the other hand, Skanderbeg's symbols, being one of a kind, still retain a valid spiritual path for Albanians worthy of the name; a valid spiritual path including both the Illyrian institution of Dodona and Indo-European traditional worldview.

From the colours of the flag (reminiscent of those sacred to the Indo-European) to the helmet (symbol of the Aegis granting invincibility as well as mastery over thunder) what is concealed in Skanderbeg's esotericism is the Albanian expression of Tradition. Skanderbeg shared much in common with the ancient sacred kings of Dodona; both fought in defence of its tradition, thus making Skanderbeg the sacred king of the Albanian tradition.

Indeed, the Japanese author Yukio Mishima explained, in his text titled "The Defence of Culture", that for a culture to be successfully defended, an absolute identification must occur between what is defended and those defending it. His remark fits perfectly with Skanderbeg and his total identification with the culture and the tradition he was determined to defend, at all costs. Albania's soil, bearing in its name the trace of a traditional center, is therefore sacred. And like Achilles' deeds were sung by Homer, Skanderbeg has the Albanian people to sing his glory forever, a condition to access immortality according to the Indo European warrior tradition.

Mishima adds that defence is a renovation and at the same time a creation and a future. Skanderbeg managed to accomplish just that despite a great danger. He renovated ancient traditions, creating a specifically Albanian expression of it, and giving it a future by being a polar star for those able to transcend themselves and follow his path. He is our metaphysical bridge, and maybe the last, toward our Indo-European worldview, its roots, and the European future Golden Age that we are rightfully part of and awaits us on the day of his return. But there are conditions for his return, just as there are conditions to obtain the Grail.

Through George Kastrioti's legend we witness the operative Indo-European Warrior tradition unfolding, the only fitting one for Albanians. Transcending monotheisms' exoteric devotions, this virile, solar, spiritual Tradition offers to realise in life what is

more than life. Skanderbeg's glory won in the battlefield, and the myths surrounding him, are an echo of this achievement on a higher plane. This is the direction where Albanians should be looking at, for the solution to their actual situation resides in their own Tradition of high ancestry, a unique part of the Indo European Tradition.

Skanderbeg has been one of the last European warriors to open a path for himself to a divine state of being, without the help of any institutionalized faith. And as such the example he sets is of much importance, as the ones set by the classical heroes of Antiquity. Especially for Albanians as the mythology they produced about their hero, streaming from their very own genius, is a crystal-clear insight into their spiritual worldview. And Skanderbeg is a physical manifestation of the archetypal Albanian hero, an avatar of the divine sprung at a time of great danger for his people and Tradition.

Skanderbeg is the Albanian expression of Tradition made flesh. Let us remember that the symbol most connected with him - the black two headed eagle - stands as an evocation of the Dodonian myth. And as Dodona was a traditional centre, such is Skanderbeg: the centre of the Albanian Tradition.



Interpretimi Tradicionalist i Skenderbeut  
The Traditional Interpretation of Skanderbeg

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# "Dominus Albaniae"



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