

REVELATION 17 - DOCUMENTATION

[https://en.wikipedia.org/wiki/The_Tower_of_Babel_\(Bruegel\)](https://en.wikipedia.org/wiki/The_Tower_of_Babel_(Bruegel))

Paint of Tower of Babel

Pieter Bruegel de oude or Pieter Brueghel the Elder 1525 – 1569 Tower of Babel 1563 Genesis

Bruegel's depiction of the architecture of the tower, with its numerous arches and other examples of Roman engineering, **is deliberately reminiscent of the Roman Colosseum, which Christians of the time saw as a symbol of both hubris and persecution.** Bruegel had visited Rome in 1552–1553. Back in Antwerp, he may have refreshed his memory of Rome with a series of engravings of the principal landmarks of the city made by the publisher of his own prints, Hieronymous Cock, for he incorporated details of Cock's engravings of Roman views in both surviving versions of the *Tower of Babel*.

The parallel of Rome and Babylon had a particular significance for Bruegel's contemporaries: Rome was the Eternal City, intended by the Caesars to last forever, and its decay and ruin were taken to symbolize the vanity and transience of earthly efforts. The Tower was also symbolic of the religious turmoil between the Catholic Church (which at the time conducted all services in Latin) and the polyglot Protestant religion that was increasingly popular in the Netherlands. The subject may have had a specific topicality, as the famous Polyglot Bible in six languages, a landmark in Biblical scholarship, was published in Antwerp in 1566. Although at first glance the tower appears to be a stable series of concentric pillars, upon closer examination it is apparent that none of the layers lies at a true horizontal. Rather the tower is built as an ascending spiral.

The workers in the painting have built the arches perpendicular to the slanted ground, thereby making them unstable, and a few arches can already be seen crumbling. The foundation and bottom layers of the tower had not been completed before the higher layers were constructed.

The story of the Tower of Babel (like that in *The Suicide of Saul*, Bruegel's only other painting with an Old Testament subject) was interpreted as an example of pride punished, and that is no doubt what Bruegel intended his painting to illustrate.^[7] Moreover, the hectic activity of the engineers, masons and workmen points to a second moral: the futility of much human endeavour. Nimrod's doomed building was used to illustrate this meaning in Sebastian Brant's *Ship of Fools*.

The Roman Colosseum

<https://www.history.com/topics/ancient-history/colosseum>

Located just east of the Roman Forum, the massive stone amphitheater known as the Colosseum was commissioned around A.D. 70-72 by Emperor Vespasian of the Flavian dynasty as a gift to the Roman people. In A.D. 80, Vespasian's son Titus opened the

Colosseum—officially known as the Flavian Amphitheater—with 100 days of games, including gladiatorial combats and wild animal fights.

<https://www.thecolosseum.org/facts/>

Who built the Colosseum?

The Colosseum was started under Emperor Vespasian, but he died before it was completed. Construction was finished under his two sons, Emperors Titus and Domitian. The actual **building was done largely by Jewish slaves, overseen by Roman engineers and craftsmen.**

How many people participated in its construction?

After gaining victory in the first Jewish-Roman war, the Jewish Temple of Jerusalem was sacked and many of the province's inhabitants were made slaves. They were transported back to Rome and it is **estimated that 60,000 to 100,000 were employed** in the construction of the Colosseum.

How many people died in the Colosseum?

It is impossible to know with certainty, but it is believed that as many as 400,000, between gladiators, slaves, convicts, prisoners, and myriad other entertainers, perished in the Colosseum over the 350 or so years during which it was used for human bloodsports and spectacles.

The EU Flag

https://en.wikipedia.org/wiki/Flag_of_Europe

The flag used is the Flag of Europe, which consists of a circle of twelve golden stars on a blue background. Originally designed in 1955 for the Council of Europe, the flag was adopted by the European Communities, the predecessors of the present European Union, in 1986. The Council of Europe gave the flag a symbolic description in the following terms, though the official symbolic description adopted by the EU omits the reference to the "Western world":

Their arrangement in a circle represents the constellation of Corona Borealis and can be seen as a crown and the stability of government. The blue background resembles the sky and symbolizes truth and the intellect. It is also the color traditionally used to represent the Virgin Mary. In many paintings of the Virgin Mary as Stella Maris she is crowned with a circle of twelve stars.

["European Union Flag: University of Dayton, Ohio". udayton.edu. Retrieved 20 February 2019.](https://www.udayton.edu/~history/euflag.html)

The flag's designer, Arsène Heitz, has acknowledged that Revelation 12:1 inspired him. He stated that the idea for the stars came to him from the apparition of the Blessed Virgin Mary at Rue du Bac in Paris and the Miraculous Medal. The painting of *Madonna in Glory* by Carlo Dolci, c. 1670.