

Feature (claim-type)	Jesus: earliest extant attestation	Jesus: cross-source agreement	Jesus: ideological payoff	Jesus: inflation risk	Alexander: earliest extant attestation	Alexander: cross-source agreement	Alexander: ideological payoff	Alexander: inflation risk
<b>1) Birth/origins narrative</b>	Later Gospel layer (Matthew/Luke later than Mark; Paul gives none) ( <a href="#">Encyclopedia Britannica</a> )	Low (Matthew vs Luke diverge heavily)	Huge (identity, prophecy-fit, legitimacy)	High	Romance tradition develops elaborate origin motifs; (α) 3rd c. CE baseline ( <a href="#">Attalus</a> )	Low–Med (versions differ by language/recension) ( <a href="#">Attalus</a> )	Legitimizes rule; “born to greatness” framing	High
<b>2) Divine paternity / supernatural conception</b>	Earliest clear narrative framing is later (Matthew/Luke); Paul emphasizes “Son” language but not a conception story ( <a href="#">Encyclopedia Britannica</a> )	Low (each Gospel handles origins differently)	Maximal (cosmic status)	High	Nectanebo-as-father story in Romance stream; explicated as legitimation ( <a href="#">Duke University Library</a> )	Variable	Political/theological legitimation	High
<b>3) Core public career (teacher/leader)</b>	Early: Paul presupposes Jesus; Mark gives the first full narrative frame ( <a href="#">Encyclopedia Britannica</a> )	Med (broad shape shared; details vary)	Medium–high	Med	Early historical tradition of Alexander’s campaigns is robust; Romance overlays “adventure biography” later ( <a href="#">Encyclopedia Britannica</a> )	High for campaigns; low for Romance episodes	Prestige model for kingship	Low (campaign core) / High (Romance overlay)
<b>4) Miracles/prodigies during life</b>	Mark includes miracles early in Gospel tradition ( <a href="#">Oxford Bibliographies</a> )	Med (miracle type common; specifics diverge)	Very high (authority validation)	Med–High	Romance loves wonders; set-pieces accumulate over time ( <a href="#">Encyclopedia Britannica</a> )	Low (versions vary wildly)	“World-master / quasi-superhuman” aura	High
<b>5) Speeches and scripted dialogue</b>	Gospels are dialogue-heavy narratives (not stenography); exact wording varies by source	Low at verbatim level	High (teaching authority; fulfillment motifs)	Med	Romance routinely uses letters/speeches as literary devices ( <a href="#">Wikipedia</a> )	Low	Character construction; wisdom-king persona	High
<b>6) Conflict with authorities</b>	Early and central in Gospel narratives; Paul presupposes execution ( <a href="#">Encyclopedia Britannica</a> )	High on the fact of conflict; low–med on details	High (martyr/innocence frame)	Med	Alexander’s conflicts are historically anchored; Romance adds melodrama and moral theatre ( <a href="#">Encyclopedia Britannica</a> )	High on major wars; low on melodrama	Imperial exemplum	Low (major wars) / Med–High (melodrama)
<b>7) Travel/exotic geography</b>	Narrative movement exists, but later texts expand symbolic travel/mission emphasis	Med	Medium (universal scope)	Med	Romance maximizes “edge-of-world” travel; versions balloon across centuries ( <a href="#">Attalus</a> )	Low	“Conqueror of the whole world”	High
<b>8) Death scene (core event)</b>	Crucifixion is early in Paul and central in Gospels ( <a href="#">Encyclopedia Britannica</a> )	High on crucifixion; med on trial/timing specifics	Very high (soteriology, vindication)	Med	Alexander’s death is historical; Romance adds omens, prophecies, moral framing ( <a href="#">Encyclopedia Britannica</a> )	High on death; low on omen details	“Great man” closure; providence	Low (death) / High (omens)
<b>9) Cosmic signs around death</b>	Signs appear and expand across Gospel traditions; symbolism-heavy	Low–Med	High (the cosmos reacts)	High	Omens are classic Romance fuel ( <a href="#">Encyclopedia Britannica</a> )	Low	Providence legitimizes greatness	High
<b>10) Post-death validation</b>	Resurrection proclamation is early (Paul) though narratives vary later ( <a href="#">Encyclopedia Britannica</a> )	Med (shared claim; differing stories)	Maximal	Med–High	Alexander’s afterlife in Romance becomes “more-than-human” in various ways	Low (varies)	Eternalizes empire aura	High
<b>11) Childhood “wonder” stories</b>	Mostly late/apocryphal elaboration beyond earliest layers (not Paul; not Mark)	Low	High (signals destiny early)	High	Romance and later medieval tradition loves childhood portents	Low	Destiny branding	High
<b>12) Pure set-piece fantasies (tech/marvel episodes)</b>	Rare in earliest layers; grows in later apocrypha/legend cycles	Low	Medium–high	High	Flying machines / deep-sea “bathysphere” motifs are explicitly part of later legendary Alexander cycles (documented in medieval transmission) ( <a href="#">The Public Domain Review</a> )	Low	Turns conqueror into cosmic explorer	Very high