

# Various data

The present chapter consists of sections that complement and develop our reconstruction of the Russian history as related above. The sequence of individual topics is usually of little importance, and the sections can be read in a random order. Every individual issue mentioned below is of interest per se, and can serve as basis for further research.

## 1. MORE IN RE THE IDENTIFICATION OF YAROSLAVL AS THE HISTORICAL NOVGOROD THE GREAT

Above we relate our concept of the historical Novgorod the Great as mentioned in the Russian chronicles identifiable as the old Russian city of Yaroslavl and not the modern Novgorod-upon-Volkhov.

### 1.1. River Volga and River Volkhov

The modern city of Novgorod is situated upon River Volkhov. The name of the river is indeed mentioned in some of the chronicles alongside references to Novgorod the Great. However, one must enquire about whether or not the above can be regarded as proof of the fact that the city of Novgorod the Great from the chronicles really identifies as the modern Novgorod-upon-Volkhov.

The answer turns out to be in the negative. The chronicle references to Volkhov do not contradict the identification of Novgorod the Great as Yaroslavl. The name Volkhov turns out to be another version of the name Volga, which is the river that flows through the city of Yaroslavl to date.

Apparently, the migration of Yaroslavl (Novgorod) from the banks of the Volga to the West implemented by the politically aware historians resulted in the duplication of Volga's name, which had transformed into Volkhov. The town of Novgorod on Volkhov became identified as the historical Novgorod the Great in the early XVII century the latest. The implication is that every chronicle that mentions Novgorod the Great, or Yaroslavl, as a city that stands on the banks of River Volkhov, was edited in the XVII century the earliest. This corollary concurs with our general observation that the available editions of the Russian chronicles appear to date from the XVII-XVIII century, and not any earlier, as related above.

A propos, let us pay attention to the simple fact, which is however of great utility to the researcher. The word Volga had once translated as "water" or "watery", and one can still recognize the respective Russian words (*vlaga* and *vlazhniy*). Another related word has always been typical for the Volga dialect and sounds even closer to the actual name of the river – *volgliy*, which translates as "wet" or "humid". This



Fig. 14.1. A XIX century watercolour with a view of the tall hill standing at the junction of the rivers Volga and Kotorosl, which is where the Yaroslavl Citadel had stood (destroyed in the Novgorod pogrom). According to our reconstruction, it can be identified as “Yaroslav’s Court of Novgorod the Great”. In the foreground we can see one of the surviving towers which had once been part of the mighty fortifications of Novgorod the Great, or Yaroslavl. Fragment of the watercolour of G. P. Sabaneyev entitled “A View over Yaroslavl as Seen from Tveritsy”. Reproduced in accordance with [996], pages 186-187.

word can be found in the dictionaries of Dahl ([223] and Fasmer [866]). In general, we can find its cousins in pretty much every Slavonic language ([866]).

Therefore, one should expect quite a few rivers to be named in a way that resembles the word *vlaga*, water. Fasmer cites the following examples: River Vlha, a tributary of Laba, Wilga, a tributary of Wisla, the same old Volkhov in the Pskov region etc (see [866]).

## 1.2. Excerpts from the history of Yaroslavl

As early as in the XVII century Yaroslavl had been the second largest city in Russia, only surpassed by Moscow in terms of population ([408], page 7).

By the way, the third largest city in Russia (after Moscow and Yaroslavl) had been Kostroma, which locates right next to Yaroslavl ([438], page 97). Bear in mind that, according to our reconstruction, Kostroma (known as the famous Khoesm in the Arabic sources) had been part of the conglomeration called Lord Novgorod the Great; thus, the two neighbouring cities, Kostroma and Yaroslavl, had been the largest Russian cities of the XVII century, with the exception of the capital.

Yaroslavl’s fortifications had consisted of a mighty citadel, known as the Kremlin, just like its larger

namesake in Moscow ([408], page 122). Its disposition had been perfect: “The steep and tall banks of the Volga and Korostlya and a deep crevice in the north naturally transformed this triangle into a fortified island” ([408], pages 2-3; see fig. 14.1). The perimeter defence had been quite formidable, amounting to 20 battle towers.

This is the site of an ancient settlement. The Great Prince Yaroslav the Wise (the same historical personality as Ivan Kalita, or Caliph, according to our reconstruction) had then founded a city here, naming it after himself. Yaroslav himself is quite correctly referred to as the Great Prince of Rostov (and not Kiev) in the chronicles of Yaroslavl ([408]).

One must point out that the entire history of Yaroslavl up until the XVII century is shrouded by an impenetrable veil of darkness in the Romanovian and Millerian version of history. This should come as no surprise to us, since, according to our reconstruction, the entire ancient history of Yaroslavl had been artificially removed from its proper chronological and geographical context and transplanted to the marshy soil of the Pskov region, which is where we find River Volkhov and the town known as Novgorod nowadays.

Yaroslavl rather suddenly emerges from the obscurity of the XVI century as a large fortified city,

second only to the capital of the country in size. Its citadel had 24 towers upon a dam. Most of the towers were demolished in the XVIII – early XIX century ([408], page 123). Nevertheless, the few lucky survivors give us some idea of just how powerful the defence line of Yaroslavl had been in that faraway epoch.

Among the latter we find the gate towers named Volzhskaya, Znamenskaya and Ouglichskaya. The Znamenskaya Tower is truly gigantic – its size can compete the very towers of the Kremlin in the capital (see fig. 14.2). The size of the Yaroslavl towers demonstrates the facts that the city had possessed a defence line that could easily place the ancient Yaroslavl in the same category as the most heavily fortified Russian cities, Moscow, Kolomna, Nizhniy Novgorod and Kazan. All of this is to be expected from “Novgorod the Great”, an ancient Russian capital.

The famous “Czar’s Site” in the Ouspenskiy Cathedral of the Kremlin in Moscow must be emulating a similar spot in Yaroslavl, which exist until the present day. In fig. 14.3 one sees a photograph of the royal “Patriarch’s Site” in Yaroslavl, and in fig. 14.4 – one of the “Czar’s Site” in the Ouspenskiy Cathedral of the Muscovite Kremlin. The similarity of the two is quite obvious.

The Romanovian viewpoint should make it rather odd that there should be no surviving military fortifications that would not undergo a complete renovation in the XVII century, despite the fact that many of the old churches and monasteries have remained intact ([408]). What could possibly be the matter here? Could the ancient residents of Yaroslavl have built monastery walls to last much longer than military fortifications?

The above is likely to be explained by our reconstruction, which identifies Yaroslavl as the historical Novgorod the Great. All the fortifications of the latter had been demolished during the very same “Novgorod pogrom” as mentioned above.

If we delve further into the history of the fortifications around Yaroslavl, we shall be confronted by an even greater number of oddities. See for yourselves. We are told that the sturdy fortifications that had protected Yaroslavl up until the XVII century were made of wood, which had led to their presumed incineration in 1658 ([408], page 123). The walls and the towers have allegedly perished in flames.



Fig. 14.2. The Vlassyevskaya, or Znamenskaya tower that had formerly been part of Yaroslavl’s sturdy fortifications, destroyed in the Novgorod pogrom (according to our reconstruction). A view from the west. Modern photograph. Reproduced in accordance with [996], page 73. In the left corner of the Znamenskaya Tower one can clearly see the remnants of a brick wall, which had once stood adjacent to the tower. The wall was destroyed – there is nothing left but uneven marks.

The blaze is said to have been followed by reconstruction works – the oddest kind imaginable. The three gigantic stone towers of Rubleniy Fort and all of the 16 towers that had constituted the Zemlyanoy Fort were all rebuilt in stone. However, the walls have never been rebuilt! ([408], page 123; see figs. 14.5 and 14.6). It suffices to reflect for a moment in order to understand the futility of such a “reconstruction” – towers without walls can hardly be regarded as a fortification at all, since anyone can make their way past the towers – they need walls to be of any use for defence. Why would one build nineteen enormous towers and then stop and cease the restoration of the fortifications one and for all, which is the version modern historians insist on?

It isn’t hard to guess that the walls of brick fortifications should be built around the same time as the towers, both of them being components of a single fortification line. Towers of brick or stone cannot be erected separately from walls – this would result in the formation of hollow joints. Those would greatly reduce the strength of a military fortification.



Fig. 14.3. The main cathedral of Yaroslavl had special daises for the Czar and the Patriarch, likewise the Ouspenskiy Cathedral in Moscow. Nowadays they are kept in the Church of Ilya the Prophet in Yaroslavl. These daises are shown in the photograph. Reproduced in accordance with [996], pages 140-141.



Fig. 14.4. Czar's dais of the Ouspenskiy Cathedral in the Muscovite Kremlin. Dated to 1551. Taken from [637], colour insets at the end of the book.

Our reconstruction provides a simple explanation to this phenomenon – the “Novgorod pogrom” of the XVI century had pursued the obvious goal of voiding Yaroslavl’s status of a fortified city. This was easily achieved via the demolition of the walls. The towers have been kept as useful constructions that could serve a number of purposes – nothing to do with defence, though. In particular, this implies that the old fortifications of Yaroslavl had been made of stone or brick.

Indeed, let us consider the photograph of the Vlashevskaya Tower of Yaroslavl, one of the survivors (also known as the Znamenskaya Tower, qv in fig. 14.2). In the left corner of the tower we can clearly see the remnants of a brick wall that had once been adjacent to the tower. The wall has been demolished completely, with nothing remaining but the torn trace in the corner of the tower.

Yaroslavl has been an important cultural centre of Russia since the very first days of its existence. Despite the fact that little is known about Yaroslavl before the XVII century, it is reported that in the early XIII century “the first seminary in the North opened here, one that had possessed what was considered a lavish library in that epoch – 1000 books in Greek” ([408], page 5). The famous *Slovo o polku Igoreve*, which is an account of Prince Igor’s campaign considered one of the primary ancient Russian historical texts, had been kept in Yaroslavl, “where the bibliophile Mousin-Pushkin purchased it from the Archimandrite Ioil Bykovskiy ... in 1792” ([408], page 113). Few cities were distinguished by such libraries back in the day. However, the very status of an old capital obliged Yaroslavl, or Novgorod, to own an extensive library.

An attentive study of Nikon’s chronicle as it tells us about the invasion of the Tartars and the Mongols

reveals the following curious remark made by the chronicler. The Tartars and the Mongols capture Rostov and Yaroslavl, and then “the entire country, bringing their yoke over many a city” ([408], page 5). Rostov and Yaroslavl are thus pointed out as the cradle of the Great = “Mongolian” expansion, which is in perfect correspondence with our reconstruction.



Fig. 14.5. The city of Yaroslavl in the early XVIII century. The painting is kept in the History Museum of Yaroslavl. The city fortifications leave one with an odd impression – we see many large towers of stone (several rows of them), but not a single wall anywhere! We are being told that the inhabitants of Yaroslavl had planted towers everywhere, intending to build walls later but never quite managing to. According to our reconstruction, the powerful military fortifications of Yaroslavl, including the walls, were demolished at the end of the XVI century during the “Novgorod pogrom”. The walls remained intact as potentially useful constructions. Most of them became dilapidated around the XIX century, and were taken down eventually. However, nearly all of them had still been intact in the XVIII century.



Fig. 14.6. Fragment of an ancient painting that depicts Yaroslavl in the early XVIII century. We can see towers, but no walls.

### 1.3. The possible location of the famous library formerly owned by “Ivan the Terrible”

It is common knowledge that an enormous royal library had existed in Moscow in the epoch of Ivan the Terrible. It is presumed to have disappeared without a trace after that. Historians and archaeologists are still looking for it. They have looked in Moscow, possibly, in Novgorod (the modern town on River Volkhov, of course), and in Tver. No results so far. What could have become of it? Had it burned completely, down to the very last volume, this would become known – the consumption of a huge library by a fire in the Kremlin could hardly have gone unnoticed.

If it had been destroyed deliberately, individual “harmless” books, which it must have contained at any rate, would have surfaced somewhere by now – old books are usually very expensive. The same applies to the version about the theft of the library – individual books would have appeared on the market at the very least.

The fact that the library had disappeared in its entirety leads one to the thought that it might still be about, concealed somewhere, which is what historians are telling us. They conduct their search most meticulously, and to no avail. We are of the opinion that they are looking in the wrong place. Above we discuss the enthronement of Czar Simeon after the end of the oprichnina epoch in great detail. This monarch had attempted to transfer the capital to Novgorod, and gone so far as to transfer his treasury there. The construction of a powerful imperial citadel was commenced in Novgorod ([776], page 169).

Could Simeon have transferred the royal library to Novgorod as well? This shall explain the fact that it still hasn’t been found. As we already mentioned, the name “Novgorod the Great” had originally belonged to Yaroslavl. When the Romanovs came to power, they deprived Yaroslavl of its old name, which was “transferred” to a small provincial town on River Volkhov. This deed was forgotten, and later Romanovs have already been convinced that Novgorod the Great was located on River Volkhov – they had believed in quite a few stories of dubious veracity told by their royal ancestors in order to justify their enthronement after the palace revolution.

After the end of the confusion epoch in the dynastic history of the Romanovs (roughly the XVIII-XIX century), the Romanovian historians remembered the famous library of Ivan the Terrible and started to search for it – in Novgorod-upon-Volkhov, as one might guess. It is also obvious that no such search has ever been conducted in Yaroslavl. We would recommend the archaeologists to try searching for the famous library of Ivan the Terrible in Yaroslavl, which is where the abovementioned *Slovo o polku Igoreve* has been found, after all ([408], page 113).

On the other hand, the library of “Ivan the Terrible” may have been located in the town of Alexandrovskaya Sloboda, a former capital of the Horde. The library thus became known as the “Library of Alexandria”, and migrated to faraway Egypt in the official historical paradigm (in CHRON6 we demonstrate the Biblical Egypt to be Russia, or the Horde, in the XIV-XVI century. The Egyptian Library of Alexandria is said to have been burned to the ground, which makes it very likely that the library of “Ivan the Terrible”, aka the Library of Alexandria, had indeed been burnt by the first Romanovs, who were incinerating the old history of the Horde with enormous zeal.

## 2. THE IDENTITY OF THE KAGANS

The problem of the Kagans in general, and the famous “Kaganate of the Khazars” in particular, is one of the most intriguing and controversial issues of the old Russian history. Let us remind the reader that the Romanovian history presents the so-called Kaganate of the Khazars as a state hostile to Russia, which had even made the latter pay tribute to the Kagans at some point. The final defeat of the Khazars is said to have taken place in the reign of Svyatoslav and Vladimir; the victory had been a very hard one indeed, and brought about the complete removal of the Khazars from the historical arena.

Let us consider the titles of Vladimir, the Great Prince who is said to have defeated the “hostile Khazar Kaganate”? Is the formula Great Prince actually used in the chronicles, as we believe it to be nowadays? It may be – but hardly in all chronicles. Let us open the famous *Word on the Law and Divine Grace* ([312]) by Metropolitan Illarion, the first Russian Metropol-

itan who had lived in the alleged years 1051-1054, according to the Romanovian chronology. How does the Metropolitan refer to the Great Prince, who had almost been a contemporary of his, and a famed hero of the previous generation?

Let us delve into the original in Old Russian, which said “And the word of the Lord was translated into every language, as well as Russian. Blessed be Vladimir, our Kagan, who has baptised us” ([312], page 28). Thus, Great Prince Vladimir was also known as the Kagan, and it isn’t some barely literate scribe calling him that, but rather the head of the Russian Church.

In 1935 B. A. Rybakov copied the following inscription that he found in the Cathedral of St. Sophia in Kiev: “God Save our Kagan S ...” ([752], page 49). The phrase was inscribed on one of the pillars in the northern gallery (see fig. 14.7). Academician B. A. Rybakov writes the following: “The Byzantine title [‘Czar’, or ‘Caesar’ – Auth.] came to replace the Eastern title of the Great Princes of Kiev – the Kagan. In the very same temple of St. Sophia there was a pillar decorated by the lettering that said ‘our Kagan S ...’ – the capital S might be the initial of either Svyatoslav Yaroslavich or Svyatopolk Izyaslavich, most probably, the former” ([752], page 49). Also: “The Prince of Kiev, whom the Oriental authors ... called Kagan” ([752], page 10).

The principal part is by no means the attempt to guess a chronicle character by the single surviving initial, but rather the mind-boggling fact that the Orthodox rulers had been known as Kagans. Our reconstruction claims this to be perfectly normal.

According to L. N. Gumilev, “the Khans had ruled over the Avarians, Bulgarians, Hungarians and even Russians; this title was borne by Vladimir the Holy, Yaroslav the Wise, and Oleg Svyatoslavich, a grandson of the latter” ([211], page 435).

We are of the following opinion: Kagan is an Old Russian title equivalent to that of the Czar or the

В том же Софийском соборе на  
одном из столбов северной галереи была надпись **СЪПЯСЕНЪ**  
**КАГАНЪ НАШЕГО С...**<sup>92</sup>.

Fig. 14.7. Fragment of B. A. Rybakov’s book with a reproduction of the ancient lettering that he had copied from the column of the Cathedral of St. Sophia in Kiev. Taken from [752], page 49.

Khan. It is quite obvious that the word Kagan is closely related to the word Khan, and happens to be one of its archaic forms.

We shall also cover the issue of the word Khazars being an old form of the word Cossacks. This isn't a mere hypothesis of ours, but rather a direct statement made by the Archbishop of Byelorussia in the early XIX century ([423]).

Thus, the "Oriental" title Kagan is most likely to be of a Russian origin. It had once been borne by the Czars, or the Khans of the Russian ("Mongolian") Empire. This isn't the only such example. One should also consider the title of Caliph, applied to "rulers who also strived to become heads of religious communities" ([85], Volume 46, page 40). In other words, kings and head priests at the same time. This title had been known rather well in Russia – as Caliph and Kalifa ([786], Issue 6, page 37). We encounter the following passage in a Russian novel of the XVII century: "they revere the Pope like we do the Kalifa" (*ibid*).

The readers are entitled to ask us why we believe the word Kalifa to be of a Russian origin. The answer is as follows. In CHRON5 we use mediaeval sources to demonstrate the "mysterious" mediaeval king and priest known as Presbyter Johannes to be the very same historical personality as Ivan Kalita, the Russian Czar also known as Batu-Khan. One cannot fail to notice the similarity of the words Kalifa and Kalita; the frequent flexion of the sounds F and T (Thomas/Foma, Theodor/Fyodor etc) makes them as one and the same word de facto.

This brings about the following chain of identifications: Ivan Kalita = Kalifa Ivan = Caliph Ivan, Czar and Head Priest = Presbyter Johannes.

It is little wonder that this title (or alias) of Ivan Kalita, aka Batu-Khan, had survived in many parts of the "Mongolian" = Great Empire as the name of the leader of the state and the Church. Apparently, Batu-Khan, or Ivan Kalita, had been such a leader.

The scholarly concept of the "Mongolian" Khans (whom we now understand to be Russian) as savage nomads is purely fictional, and an invention of the Romanovian historians. We have cited numerous examples of marriages between the "Mongolian" Khans and the Byzantine princesses. Historians are telling us that the refined Byzantine princesses left their luxurious palaces for the yurts of the nomadic savages,

herded sheep, cooked pilaf and gathered wild berries. The Golden Horde had presumably left no buildings; hence the implication that its inhabitants had lived in cold tents and chew upon the meat of their sinewy horses.

We also know of many Byzantine emperors married to the daughters of the Khazar Kagans: "Justinian II was married to the daughter of a Kagan, who was baptised Theodora. Tiberius II also married a Kagan's daughter and returned from Khazaria to Constantinople in 708 with an army of the Khazars [the Cossacks, that is – Auth.]. The wife of Constantine V (741-775) had also been a Kagan's daughter, baptised Irene as she converted to Christianity ... In the IX century the Byzantine emperors formed a Khazar [Cossack – Auth.] court guard. Many of the Khazar warriors became distinguished and got promoted to high ranks in the imperial army and administration" ([823], page 139).

Thus, we are being told that the savage "Mongolian" nomads had been entering dynastic marriages with the royal house of Byzantium for centuries. The former had allegedly been illiterate and lived in the dusty steppe, while the latter wrote poems and historical tractates residing in luxurious palaces.

We believe the picture painted above to be nonsensical. Such a great amount of marriages a priori implies common religions and cultures. Indeed, it is known well that the religion and culture of the mediaeval Byzantium had been very similar to their Russian counterparts. All of the "Khazars" and "Mongols" in the chronicles were Orthodox Russians and neither savage, nor nomadic.

As for Islam – let us point out that the schism between the churches and the segregation of the Islamic tradition, which has led to its transformation into a separate religion, are dating from the epoch of the XV-XVI century, according to our reconstruction. The Orthodox faith and Islam had previously been united into a single religion.

It is common knowledge that Islam had been a Christian sect of the Nestorians initially. The difference between the respective creeds and ritual had been accumulating for a long time before the schism. These two branches of Christianity eventually ceased to resemble each other – however, this happened as late as in the XVII century.

### 3. THE HORDE AS THE COSSACK COUNCIL (RADA)

One cannot fail to point out the obvious similarity between the word Horde (“*Orda*”) and the word “*rada*” that means “council” or “row” (“order”) in Russia and Ukrainian. Another related word is “*rod*”, the Russian for “clan” or “family”. All of these words share a single root and translate as “community”. Other related words are “*narod*” (“people”) and “*rat*” (“army”).

The words “*rada*” and “*rod*” have been used in Russia for quite a long time. For instance, an elected council known as “*Izbrannaya Rada*” had been active during one of the periods that later became collated into the reign of “Ivan the Terrible”.

In Ukrainian, the word “*rada*” means “council” or “gathering of the elders”. It would be natural to assume that the words “*orda*”, “*rada*” and “*rod*” all stem from the same Slavic root that translates as “council” or “government”.

The Latin word *ordo* might be related as well, likewise the German *Ordnung* (“order”). Who borrowed from whom depends on the choice of chronology and nothing but.

According to the evidence given by Sigismund Herberstein, an author of the XVI century, “the word Horde ... stands for “a gathering” or “a multitude” in their [the Tartar – Auth.] language” ([161], page 167).

Nowadays we are accustomed to using the word “horde” for referring to multitudes of wild nomads. However, as recently as in the XVII century this word had been used in a different meaning – a common synonym of the words “army”, “troops” etc.

Indeed, let us open the *Dictionary of the Russian Language in the XVI-XVII Century*:

“Jagan the Third... His Swedish hordes had become accustomed to owning that kingdom as their very own” ([790], Issue 13, page 65).

Another example: “He was gathering hordes of the Germans under his banners” (*ibid*).

Thus, the word “*orda*”, or “horde”, had been used for referring to German and Swedish troops. “They know nothing of the ancient customs of their service, neither the civilians, nor the Horde” ([790], issue 13, page 65).

### 4. KIEV AS THE CAPITAL OF THE GOTHIS

“In 1850-1852 the Royal Community of Northern Antiquarians in Copenhagen ... published the two volumes of ‘Antiquités Russes’... These books contained sagas from Scandinavia and Iceland and passages therefrom, all of which were related to Russian history in one way or another ... Among other famous publications found in ‘Antiquités Russes’ is the famous ‘Hervarasaga’, which tells us about the son of ... King Heidrek of Reidhgotaland whose capital was in Danpstadir (city on the Dnepr)... A. A. Kunik ... voices the presumption that ‘the city on the Dnepr had been capital of the Gothic kingdom for a certain period’... The ancient song of Attila ... mentions a similar word – Danpar: ‘The famous forest near the Dnepr’... The interpretation of the corrected verse of the ‘Hamdis-mal’ had led to the idea that the capital of the Goths locates somewhere in the Eastern Europe, over ‘Danpar’, which is likely to identify ... as the Dnepr ...’

As he was trying to locate the place on the coast of Dnepr where the events related in the ‘Hamdis-mal’ took place, Vigfusson had presumed that Danparstadir, the ancient central city on the Dnepr, doubtlessly identified as Kiev ... which Vigfusson considers to be the primary centre of the Gothic empire and the capital of Ermanaric” ([364], pages 65-69).

Further also: “Y. Koulakovskiy also recognized the existence of a Gothic capital on the Dnepr. He believed that Kiev had already been founded in the epoch of Ptolemy, indicated on his map as Metropolis [‘The Mother of Cities’, if we’re to make a word for word translation from the Greek – Auth.]... N. Zakrevskiy (‘Describing Kiev’, Volume 1, Moscow, 1868, page 6) had believed that the Azagorium of Ptolemy (known as Zagorye among the locals) could be identified as Kiev ... F. Braun, V. S. Ikonnikov, A. I. Sobolevskiy, S. Rozhnetskiy, A. Pogodin and I. Stelletskiy had all recognized Kiev as the Gothic capital on the Dnepr. Vigfusson’s theory about Kiev being the capital of the Goths had been in the guidebooks and on the pages of numerous Ukrainian journals” ([364], pages 71-72).

Above we demonstrate the Goths to identify as the Cossacks. Therefore, there’s nothing surprising

about the fact that Kiev had been the capital of the Cossacks. This is known well to everyone. Let us pay attention to the fact that Kiev had apparently been indicated on the “ancient” map of Ptolemy. This is also perfectly normal – the reverse would be surprising, since our reconstruction suggests the “ancient” maps to date from the XIII-XVI century A.D.

## 5.

### THE DESTRUCTION OF INSCRIPTIONS ON THE OLD RUSSIAN RELICS

#### 5.1. The tomb of Yaroslav the Wise in the Cathedral of St. Sophia in Kiev

According to our hypothesis, Ivan Kalita, aka Yaroslav the Wise, aka Batu-Khan was buried in the famous Egyptian pyramid field, the former central imperial graveyard of the Great = “Mongolian” Empire, qv in CHRON5.

However, it is common knowledge that the marble sarcophagus traditionally identified as the sarcophagus of Yaroslav the Wise is located in the famous Cathedral of St. Sophia in Kiev. It presumably dates from the XI century A.D., the very epoch of Yaroslav the Wise. Anyone who visits the cathedral can see it (figs. 14.8 and 14.9).

The nature of the lettering on the sarcophagus is of the utmost interest. It turns out that none such exists. It is very peculiar that every surface of the sarcophagus but one is in a good condition, one can clearly see the lettering, the ornament and the anagram of Christ’s name. However, there is nothing written on any of the surviving surfaces. All the artwork on this part has been destroyed completely – chiselled off by someone, that is. We see vague traces of the ornament and letters or signs of some sort. Neither the guides nor the scientists working in the museum of the cathedral know anything about the vandals who are to be blamed for this.

What could possibly be written here? Who could have been angered by the lettering on the presumed tomb of Yaroslav the Wise to the extent of wanting to erase it forever? It is most likely that the writing had contradicted the Romanovian version of history and therefore been dealt with in the most ruthless manner possible.



Fig. 14.8. “The Sarcophagus of Yaroslav the Wise” in the Kiev Cathedral of St. Sophia. The photograph was taken in such a way that the side of the sarcophagus with the chiselled-off artwork cannot be seen. Taken from [663]. Photograph of the XX century.



Fig. 14.9. A XIX century photograph of the “Sarcophagus of Yaroslav the Wise” in the Cathedral of St. Sophia in Kiev. This photograph also shows nothing but the undamaged sides of the sarcophagus. Taken from [578], Book 1, page 253.



Fig. 14.10. A facial reconstruction of the man whose remains were found in the “Sepulchre of Yaroslav the Wise” in Kiev (made by M. Gerasimov). Taken from [847].

A propos, it turns out that this sarcophagus of Yaroslav the Wise was “discovered in the XVII century” ([578], Book 1, page 253). This is perfectly amazing. Yaroslav the Wise is said to have died in 1054. Six hundred years pass since that time. Finally, in the XVIII century, six hundred years later, when the Romanovs decided it was time to write a new version of the “ancient” Russian history, their archaeologists and historians were quick enough to find a substantial number of “Russian antiquities”, including the “sarcophagus of Yaroslav the Wise” that bore no lettering of any sort. There is no marking upon it whatsoever to make one assume that this sepulchre had indeed belonged to Yaroslav the Wise, the famous historical character mentioned in the chronicles.

We see historians at their most arbitrary. The Romanovs needed a “body of evidence”, or visual aids to the recently written “new version” of the Old Russian history. For instance, they were in urgent need of finding the grave of “Yaroslav the Wise”, which was promptly “found” (apparently, with the method of taking an old sarcophagus, chiselling off the inscription that contradicted this version, possibly in Arabic, qv above, and declaring it to be the one). The photographs of the “relic” have soon found their way into school textbooks. Much later, already in our epoch, M. Gerasimov tried his best to reconstruct the appearance of Yaroslav; the result can be seen in fig. 14.10.

Let us reiterate: Romanovian historians have written a fable about Russian history in the XVII century, which we have been mistaking for the truth ever since.

As the museum staff have told us in Kiev, several cartloads of headstones, icons, books and other artefacts were taken away from the cathedral in the 1930’s. Their fate and destination remain a mystery to this day. Thus, we don’t even know about the artefacts that were kept in the cathedral’s museum in the 1920’s. It makes no sense to hope for a detailed catalogue of those items to be in existence and available to researchers.

We must point out that many odd legends are told about the “sarcophagus of Yaroslav the Wise” in Kiev generally. For instance, in 1995 the guides of the cathedral’s museum were telling the visitors that historians had considered the sarcophagus to be of a Byzantine origin and date from the IV century A.D., predating the death of Yaroslav the Wise by 700 years.

This remark of the guides made many of the visitors wonder about whether the Great Prince Yaroslav the Wise, one of Russia’s most famous rulers at the peak of its prosperity, could really be buried in an imported second hand sarcophagus, albeit a good one, which was bought in faraway Byzantium. The remnants of its previous owner were thrown away to make way for the body of the Great Prince of Kiev Russia. However, even in our cynical age such things are regarded as sacrilege.

The sepulchre must have been prepared as a family affair. One can quite blatantly see two crosses and two hearts tied together with a ribbon. Indeed, the museum staff told us in 1995 that the archaeologists discovered the skeletons of a male and a female in the sarcophagus, as well as the skeleton of a child – possibly, a close relation (a son, for instance).

## 5.2. The monasteries of Staro-Simonov and Bogoyavlenskiy in Moscow

A propos, there were precedents of the very same thing that had happened in the Cathedral of St. Sophia – in Moscow, as we mention above (bear in mind that the headstones from the Staro-Simonov monastery in Moscow were barbarically destroyed by sledgehammers in the 1960’s).

We mentioned that the Staro-Simonov monastery

is likely to be the final resting place of many warriors who fell in the Battle of Kulikovo. Moreover, old descriptions of this monastery ([646] and [844]) report that many Russian Czars and Great Princes were buried here, no less ([936], Volume 2, page 570). Unfortunately, we find only a single name of a Czar that is buried there in either book. It is Simeon Beckboulatovich ([844], page 50), a co-ruler of Ivan the Terrible. According to our reconstruction, he is one of the four Czars that later became collated into a single figure of Ivan the Terrible. Other famous persons buried in the Simonov monastery include Konstantin Dmitrievich, the son of Dmitriy Donskoi, Prince F. M. Mstislavskiy, princes of Cherkasskiy, Golitsyn, Souleshev, Yousoupov etc, as well as representatives of the following aristocratic clans: Boutourlin, Tatishchev, Rostovskiy, Basmanov, Gryaznev etc. Below we shall tell the readers about the sepulchres of the Kremlin's Arkhangel'skiy Cathedral, where almost all of the Russian Czars are said to be buried. In certain cases, the lettering we find on the tombs looks dubious.

The destruction of headstones is by no means an exclusively modern trend. The archaeologist L. A. Belyaev reports the following about the excavations in the Bogoyavlenskiy monastery near the Kremlin: "The surviving sarcophagi are buried under a pile of white stone debris with fragments of covers and headstones. Some of the debris is constituted by pieces of actual sarcophagi, which were brought to a great deal of harm – possibly, in the end of the XVII century or later" ([62], page 181).

### **5.3. Why would the Romanovs need to chisel off the frescoes and put layers of bricks over the old Czars' tombs in the cathedrals of the Kremlin?**

There are three famous cathedrals at the very centre of the Kremlin in Moscow – the Ouspenskiy, the Arkhangel'skiy and the Blagoveshchenskiy.

The first of the three has always been regarded as Russia's main cathedral: "The Ouspenskiy cathedral occupies a separate place in Russian history ... for centuries on end it has been an important temporal and ecclesiastic centre of Russia – this is where the Great Princes were inaugurated, and there vassals swore fealty to them. Czars and later Emperors re-

ceived their blessings here as they ascended to the Russian throne" ([553], page 5). The first Ouspenskiy cathedral is presumed to have been founded here under Ivan Kalita and stood here until the alleged year 1472 ([553], page 6). The cathedral we know under this name today was erected under Ivan III in 1472-1479: "Ivan III, the Great Prince and Ruler of All Russia, decided to erect a residence that would correspond to his position. The new Kremlin was to symbolise the greatness and might of the Russian empire ... The works began with the construction of the Ouspenskiy Cathedral, whose size and appearance alluded to its majestic XII century namesake in Vladimir" ([553], page 6).

According to our reconstruction, Moscow only became the capital of the entire Russia in the reign of "Ivan the Terrible" – at the very end of the XVI century (see CHRON6 for more details). A chronological shift of 100 years superimposes the epoch of "Ivan the Terrible" over the reign of Ivan III; thus, many of the events that date from the XVI century ended up in the late XV century courtesy of the Scaligerian and Millerian textbook on Russian history – the epoch of Ivan III, in other words. This makes it obvious why the foundation of a capital in Moscow was initiated by Ivan III, who is said to have constructed a new Kremlin and fashioned its main cathedral after the one in Vladimir – not the previously existing cathedral in Moscow that is supposed to have been standing at this site and serving as the main cathedral of Russia for some 250 years already. According to our conception, the capital of Russia had indeed been in Vladimir up until the XVI century, and before that – in Rostov and Kostroma (reflected in the Arabic sources as Khoresm). The transfer of the capital resulted in the "transfer" of the main cathedral – namely, the construction of its double in Moscow.

It would be apropos to cite the following claim made by the archaeologists: "There are no facts to indicate the existence of a royal court in the Kremlin before the construction works of 1460" ([62], page 86). In particular, "the chronicle of the Troitse-Sergiyev Monastery compiled in 1560's – 1560's doesn't mention its previous existence [the court in Kremlin] anywhere at all" ([62], page 86). In other words, the chroniclers of the Troitse-Sergiev Monastery had known nothing about the existence of a Great Prince's

court on the territory of the Kremlin in Moscow before 1460. This is in excellent concurrence with our reconstruction. Moscow was only founded after the Battle of Kulikovo at the end of the XIV century, and the capital of Russia doesn't migrate here until the second half of the XVI century.

The Ouspenskiy Cathedral is presumed to have served as the main cathedral of the Russian Empire starting with Ivan III. The cathedral has always enjoyed a very special attention: "In 1481, Dionysius, the best artist of the epoch, had painted the three-tier altar piece and several large icons, accompanied by his apprentices ... and in 1513-1515 the cathedral was decorated by frescoes" ([553], page 8).

Did anything remain of this artwork? Can we learn anything about the mediaeval Russia, or the Horde, as it had been before the Romanovs, if we visit the cathedral today? Unfortunately not. This is what we are told: "Precious little of the original artwork has remained intact until the present day: the dilapidated icons were replaced by new ones ... the old frescoes were chiselled off in the beginning of the XVII century" ([553], page 8).

These frescoes of Dionysius, presumably "ancient", had thus been some 100 or 150 years of age when they got chiselled off. Not really that great an age for frescoes; the icons are also rather unlikely to have reached a "dilapidated" state over this short a period. It might be that the cathedral was unfortunate enough to leak, which had made the frescoes short-lived and so on. However, why do we learn of the same fate befalling the Arkhangelskiy Cathedral nearby, built in 1505-1508? This is what we're told: "The decorations on the walls of the Arkhangelskiy Cathedral date from 1652-1666, the reign of Alexei Mikhailovich, who had given the following orders: '... the Church of Archangel Michael is to be redecorated completely. The old frescoes are to be chiselled off; since the XVI century murals dating from the reign of Czar Ivan IV had become rather dilapidated by the middle of the XVII century'" ([552], page 8).

We must note that the frescoes painted under the Romanovs in the XVII century have never been chiselled off again in the XVIII, the XIX or the XX century. Why would they need to destroy the relatively new frescoes in the XVII century – masterpieces painted by the best XVI century artists?

Let us emphasise that the frescoes were actually chiselled off and not covered by a layer of new artwork. In other words, two largest cathedrals of the Kremlin had simultaneously been subjected to the laborious procedure of chiselling the plaster off the walls, which were then covered by another layer of plaster that was further decorated by new frescoes. A mere redecoration wouldn't require the destruction of the old artwork. New murals could be painted over the old ones, the way it was usually done (in the nearby Blagoveshchenskiy Cathedral, which is also part of the Kremlin ensemble, for instance). Could the Romanovs have wanted to destroy every trace of what was painted on the walls of the Kremlin cathedrals in the reign of the previous Horde dynasty? If one paints new frescoes over old ones, the old layer can be seen after the removal of the later artwork. This is often done today, when scientists uncover the frescoes of the XVI, XV or even the XIV century. However, the chiselled-off frescoes are beyond recovery or restoration.

We are being assured that before the plaster in the cathedrals had been chiselled off, "a description of the initial compositions was made ... which had helped to preserve the ideological conception and the composition scheme of the XVI century artwork" ([552], page 8). This is how the modern researchers admit the loss of the old murals, which had vanished without a trace, leaving nothing but the "composition" intact. The Romanovs may indeed have kept the original composition. It had affected nothing of substance.

A propos, the frescoes of the Blagoveshchenskiy Cathedral had not been chiselled off, but rather painted over with a new layer of artwork in the epoch of the first Romanovs. They were uncovered recently, and this brought about many oddities. For instance, the murals depict the genealogy of Jesus Christ that includes many Russian Great Princes (Dmitriy Donskoi, Vassily Dmitrievich, Ivan III and Vassily III, as well as a number of the "ancient" philosophers and poets – Plato, Plutarch, Aristotle, Virgil, Xenon, Thucydides etc. All of them have been relations of Christ, according to the old artwork on the walls of the cathedral. This is in perfect correspondence with our reconstruction; all of these people must indeed have been the offspring of Augustus = Constantine the Great, who had indeed been related to Christ. The in-

clusion of the “ancient” philosophers and authors into “Christ’s family tree”; the artists who painted the murals in the Blagoveshchenskiy Cathedral had strongly contradicted the Scaligerian chronology. However, according to our conception, they were perfectly right.

Apparently, the old artwork in the Blagoveshchenskiy cathedral had struck the first Romanovs as relatively harmless, and so they decided to cover it by a new layer of murals instead of using the chisel. What could have been painted on the walls and the domes of the Arkhangelskiy and Ouspenskiy cathedrals that should make Czar Alexei Mikhailovich give orders to destroy the frescoes mercilessly? The modern “explanation” about disintegration over the course of a century doesn’t hold water.

Apparently, the altar pieces of the Ouspenskiy and Arkhangelskiy cathedral were replaced by completely new ones in the XVII century ([553], page 34; see



Fig. 14.11. The headstone of the Romanovian epoch (XVII century), presumably a replica of an older headstone. It rests against the sepulchre ascribed to Ivan Kalita (Caliph) in the Arkhangelskiy Cathedral of the Muscovite Kremlin. It is perfectly visible that even this Romanovian replica was heavily edited. Part of the lettering was destroyed, and the rest obviously underwent a transformation, and a very rough one at that. Photograph taken in 1997.

also [552], page 33). It would be apropos to recollect the fact that many stone sarcophagi in Moscow had suffered substantial damage in the very same epoch ([62], page 81). Also due to “dilapidation”, perhaps?

Furthermore, let us recollect the fact that the old genealogical records were burnt by the Romanovs around the very same time. Those contained the family trees of every noble family in Russia, qv above. The ecclesiastical reform of Patriarch Nikon served as pretext for purging every Russian library from books that failed to conform to the dominant ideology. It turns out that “old books had undergone a correction” ([372], page 147). Nowadays it is assumed that only ecclesiastic books have been affected; is it true, though?

Let us return to the cathedrals of Kremlin. Apparently, the Arkhangelskiy Cathedral could have proved a priceless source of information, seeing as how it is the official resting place of Russian Great Princes and Czars, including the first Romanovs. There are about 50 tombs in the cathedral today. It is presumed that every Muscovite Great Prince was buried here, starting with Ivan Kalita. According to the XVII century lettering on the headstones that dates to the epoch of the first Romanovs, the particular characters we find here are as follows:

1. The Pious Great Prince Ivan Danilovich (Kalita). We must point out that the epitaph on his tomb was seriously damaged, and then crudely re-written, qv in fig. 14.11.
2. The Pious Great Prince Simeon the Proud.
3. The Pious Great Prince Ivan Ivanovich.
4. The Pious Prince Dmitriy Donskoi.
5. The Pious Prince Afanasiy Yaroslav Vladimirovich Donskogo (!). The sepulchre is dated to 1426.
6. Pious Prince Vassily Vassilyevich (Tyomniy, or “The Dark”).
7. Great Prince and Lord of All Russia Ivan III.
8. Great Prince and Lord of All Russia Vassily III.
9. A separate crypt that is closed for visitors today contains the tombs of “Ivan the Terrible” and his sons Ivan Ivanovich and Fyodor Ivanovich; it had also once contained the body of Boris Fyodorovich “Godunov”.
10. The sarcophagus of Prince Mikhail Vassilyevich Skopin-Shouyskiy is separated from the rest; we find it in side-chapel of John the Baptist. Access to that area is also denied.

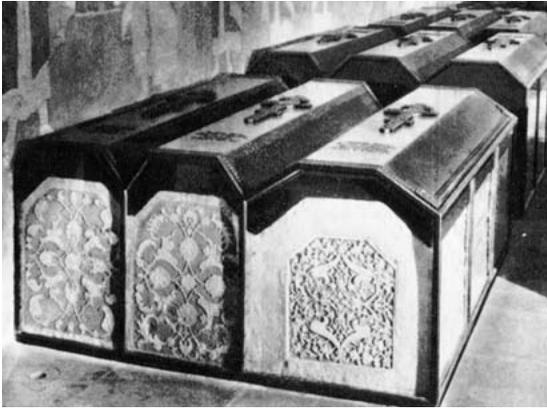


Fig. 14.12. “White sarcophagi of the Arkhangel’skiy Cathedral. 1636-1637. One side of every sarcophagus contains the name of the deceased, as well as the dates of his demise and burial, whereas the other side is decorated with a floral ornament carved in stone” ([107], page 118).

11. The sarcophagus of Prince Vassily Yaroslavich stands separately, on the left of the altar. It is said to date from the XV century (the alleged year 1469).

12. The sarcophagus that stands out very explicitly (it is twice as large as any of the other sarcophagi) is that of Pious Prince Andrei Staritskiy.

13. Prince Dmitriy of Ouglich, the youngest son of “Ivan the Terrible”.

14. Alexander Safay Gireyevich, Czar of Kazan (!). Sarcophagus dates from the XVI century.

15. Prince Pyotr, son of Ibreim, son of Mamatak, Czar of Kazan (!). Sarcophagus dates from the XVI century.

16. The first Romanovs – Mikhail Fyodorovich, Alexei Mikhailovich and Fyodor Alexeyevich.

“There are forty-six sarcophagi in the cathedral altogether” ([552], page 24).

Visits to the Arkhangel’skiy cathedral had remained forbidden for the public for a long time. It was opened recently; even a brief acquaintance with its interior demonstrates a great number of remarkable phenomena.

Apparently, the tombs one sees in the cathedral today were made of brick in the XVII century under the first Romanovs ([552], page 24). This is the very time that the old frescoes were chiselled off the cathedral’s domes and walls, with new artwork taking their

place. It is presumed that “the dead were buried in sarcophagi of white stone buried in the ground. In the first half of the XVII century, brick sarcophagi with headstones of white stone ... with Slavic lettering upon them. In the beginning of the XX century, copper and glass casing for the sarcophagi was installed” ([552], pages 25-26). See fig. 14.12.

Thus, the old headstones that should obviously be above the bodies were covered by a layer of bricks. It is said that the inscriptions on the old headstones were accurately reproduced on the new brick headstones made by the Romanovs. Unfortunately, it is very difficult to check it nowadays. The tall and massive Romanovian simulacra made of brick cover the old headstones completely. After learning about the barbaric destructions of the old frescoes by the Romanovs, it would be natural to enquire whether the inscriptions on the old headstones could be chiselled off as well. It would be interesting to check this.

Modern researchers write that the history of the royal necropolis “contains many mysteries. Several old graves were lost – possibly, they had been this way before the construction of the building in the early XVI century. One of the perished graves should date from the second half of the XVI century and belong to Prince Vassily, son of Ivan the Terrible, and Maria Temryukovna. It is very noteworthy that the lost graves are children’s for the most part” ([768], page 88). All of the above vividly demonstrates the graves in the Arkhangel’skiy Cathedral to be in utter chaos.

The museum’s scientific staff told us that the basement of the Arkhangel’skiy cathedral also housed the stone sarcophagi of the Russian Czarinas that were transferred there from a special Kremlin graveyard, which was destroyed already in the XX century, during the construction of the modern buildings. Unfortunately, access to this basement is extremely limited today. It would be very edifying to study the ancient inscriptions upon these sarcophagi, if any of them survived (see the next section for more details).

Let us return to the issue of how precisely the Romanovs reproduced the old lettering from the headstones covered in bricks. It would be interesting to see how precisely the inscriptions on these brick replicas are reproduced on the copper screens with glass panels, which were introduced by the Romanovian historians in the early XX century. This is easy enough

to estimate, since the Slavic lettering of the XVII century can be seen through the glass. One does need a torch, though, since the screens cast a shadow over many of the inscriptions, making the latter all but illegible.

Firstly, let us point out that the brick headstones use different titles for referring to different Russian princes – “Pious”, “Pious Great Prince” and so on. Only starting with Ivan III the title transformed into “Great Prince and Lord of All Russia”. The difference is hardly of an arbitrary nature, and must reflect certain political realities of the epoch.

However, more recent inscriptions on the copper casing uses the uniform title “Great Princes” in every case, which can be regarded as concealment and slight distortion of information.

Secondly, we see a number of blatant inconsistencies. For instance, the Romanovs wrote the following on the abovementioned largest sarcophagus in the cathedral: “In December 7045, on the 11th day, Pious Prince Andrei Ivanovich Staritskoy died”. The copper casing has an altogether different legend upon it: “The grave of Princes Staritskiy – Vladimir (died in 1569) and Vassily (died in 1574). Thus, not only does the legend on the Romanovian brick differ from what we see upon the even more recent copper casing – the very information about the number of the people buried here is vague. Are there two graves here, or is it a single grave? Which is lying to us – the brick, the copper or both? Let us reiterate that this contradiction concerns secondary inscriptions of the Romanovian epoch, since nowadays we don’t know what was written on the ancient headstone, which is covered by the brick layer completely. A propos, the fresco next to the grave of Andrei Staritskiy depicts Andrew the Apostle, who is said to have baptised Russia.

The commentary of a modern historian is as follows: “Out of the three graves, only that of A. I. Staritskiy had the obligatory ornamental inset in white stone on its Western side, but even in the latter case it was removed in 1780 the latest [why would that be? – Auth.]. The only thing that we know is that this inset was discovered in the course of the floor renovation works in 1835 next to the coffin... It was then made part of the eastern wall of the sepulchre that houses Vladimir and Vassily Staritskiy” ([768], pages 89-90).



Fig. 14.13. “The interior of the burial chamber of Ivan the Terrible. The sarcophagi weren’t covered with any later covers – the ones we see are authentic and date from the XVII century” ([107], page 116).

Coming back to the frescoes, one has to point out that the ones we find in the Arkhangelskiy Cathedral are dedicated to Russian history to a large extent; they portray the Russian princes, and not just the holy ones. Even the frescoes on Biblical topics have often been considered to represent scenes from the Russian history. There is some commentary that goes alongside the artwork, which can be considered an illustrated version of the Russian dynasty’s history – unfortunately, in the Romanovian interpretation of the XVII century and not the original version.

For instance, “the third layer section of the southern wall depicts the victory of the Israelites led by Gideon over the Madian troops. This Biblical scene was usually associated with the victories of Ivan IV over the kingdoms of Kazan and Astrakhan” ([552], pages 12-13). Could this mean that the Biblical scene was painted by the Romanovs over the place where there used to be a scene depicting the victory of Ivan IV over Kazan and Astrakhan, which they had themselves ordered to chisel off together with the very plaster it was painted on. Since the visitors had already

been accustomed to seeing the picture of Ivan's victory here, the freshly painted Biblical scene naturally became "associated with the victories of Ivan IV". One should also mark the fact that the name Gideon resembles "GD Ioann", a form of "*Gosudar Ioann*", or Lord Ivan.

Alternatively, the Bible might be referring to the history of Russia, also known as the Horde in that epoch, in the XIV-XVI century. In this case, the authors of the Bible included a description of Ivan's victories into the Bible as the victories of Gideon, King of Israel, over the Median troops, qv in CHRON6.

The restoration procedures conducted in the Arkhangel'skiy Cathedral in 1953-1956 have revealed a single pre-Romanovian that managed to remain intact quite miraculously; it is dated to the XVI century nowadays ([552], pages 22-23). The inscription upon it has not survived. The fresco is located in the burial-vault of Ivan IV "the Terrible"; the vault itself can be seen in fig. 14.13. "The dying prince hugs his elder sun, who stands at the head of his bed. The prince's spouse is sitting at his feet together with the youngest son... This scene resembles the description of the last hour of Vassily III, the father of Ivan IV" ([552], page 22). Isn't it odd that the fresco that depicts Vassily III is at a considerable distance from his actual grave, and inside the burial-vault of Ivan IV on top of that?

We consider the explanation to be rather simple – the fresco depicts the dying "Ivan the Terrible", or Simeon, who is handing the state over to his son Fyodor. The young Czarina is holding his grandson Boris on her knees – the future Czar Boris "Godunov". According to our reconstruction, Simeon had been the founder of a new royal dynasty in Russia; therefore, his grave, as well as the graves of his sons and his grandson Boris were buried in a separate vault of the Arkhangel'skiy Cathedral. This must also be the reason why the grave of Mikhail Skopin-Shouyskiy, who had died during the reign of Vassily Shouyskiy, is also placed separately, in the side-chapel of John the Baptist. Apparently, Shouyskiy had been preparing the burial-vault for the new dynasty of his – however, his deposition prevented him from being buried here. His remains were brought over from Poland by the Romanovs much later, and buried in the Arkhangel'skiy Cathedral.

**COROLLARY:** We are of the opinion that the burials in the Arkhangel'skiy Cathedral need to be studied once again with the utmost attention. What is written on the ancient stones covered by layers of bricks? Could the lettering upon them be chiselled off? Also, what could possibly be written on the sarcophagi of the Russian Czarinas?

## 6. THE FAKE SARCOPHAGI OF THE PRE-ROMANOVIAN CZARINAS MADE BY THE ROMANOV IN THE XVII CENTURY

One of the Muscovite newspapers was kind enough to send several rather surprising and rare photographs of the burial-vaults where the Russian Czarinas are buried and the plan of their disposition in the basement of the Muscovite Kremlin. This material has struck us as exceptionally interesting; it serves as the basis for a number of important corollaries. In December 1997 we have visited all the tombs in the basement of the Arkhangel'skiy Cathedral for a detailed study of all the sepulchres and their comparison to the photographs that we have at our disposal.

There are about 56 stone sarcophagi in the basement; a plan of their disposition is presented in fig. 14.14. Quite a few have no inscriptions upon them whatsoever (18, to be precise). The rest presumably belong to famous women of the royal lineage that were buried there in the XV-XVII century (in particular, Czarinas, their daughters and other female relations of the Czar). There are several children's graves, but not many. The sarcophagi are of different types, and we shall relate more details concerning this below. Most of the sarcophagi are anthropomorphic, possess a special head compartment and actually serve in lieu of a coffin – in other words, this type of sarcophagus required no additional wooden coffins. The other type, which is of a more recent origin, is rectangular and contains a wooden coffin. In some cases, the remains of these coffins are still intact.

The information about the identity of people buried in one grave or another must have initially come from the inscriptions upon the actual headstones, which were collected in the basement of the Arkhangel'skiy monastery after the transfer from the Voznesenskiy monastery of the Kremlin, destroyed