



Fig. 14.152. The dome of the Pokrovskaya Church. Taken from [1373], pages 68-69.

This is where the text ends abruptly; we see some strange squiggle instead of the remaining phrase. The inscription is very interesting indeed.

Firstly, the Kingdom of Kazan is called the Land of the Khazars, which is in perfect concurrence with our reconstruction, according to which the famous “ancient kingdom of the Khazars” identifies as the mediaeval Kingdom of Kazan of the XV-XVI century.

Secondly, it is said that the Czar took “much of Russia’s land back” from the Swedes. This should ring very odd if we’re to follow the Scaligerian and Millirian history. If the Russian Czar had defeated the Swedes, why does it mean that he had taken “much of Russia’s land back”? After all, we were taught that the Western Europe, including Sweden, had never been part of Russia or ruled by the Russian Czars. Our reconstruction makes everything crystal clear – the inscription refers to the events of the XVI century, when the Russian (or Assyrian, according to our reconstruction) Czar, or Khan, described in the Bible as

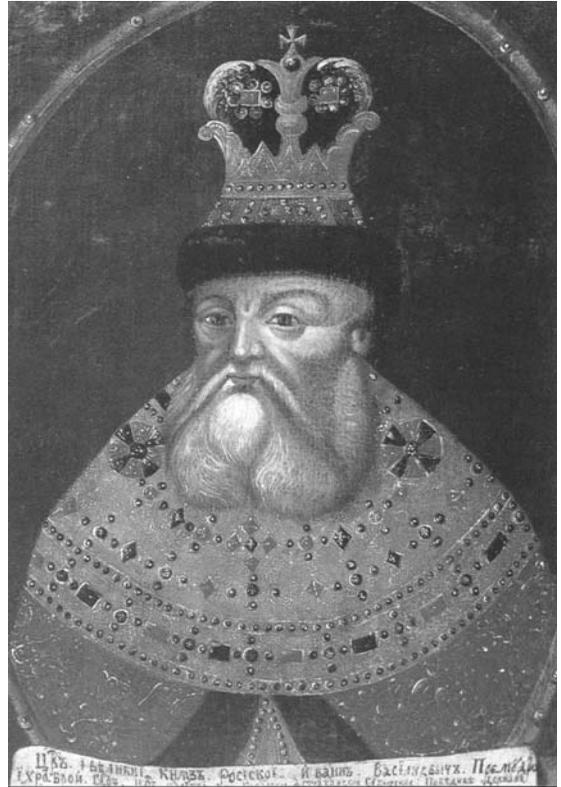


Fig. 14.153. Royal portrait exhibited in the museum of the Pokrovskaya Church and the Dining Hall of the XVI century in Alexandrovskaya Sloboda. Presumably, a portrait of Ivan Vassilyevich “The Terrible”. Taken from [11].



Fig. 14.154. The legend underneath the portrait of “Ivan Vassilyevich” at the museum of the Pokrovskaya Church and Dining Hall of the XVI century. Photograph taken by the authors in 1998.

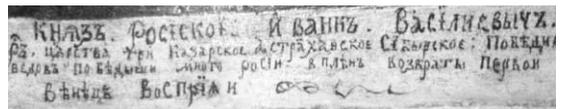


Fig. 14.155. Fragment of the legend from underneath the portrait of “Ivan Vassilyevich”: a close-in. The legend was obviously altered – we see that something else had been written here originally.



Fig. 14.156. Portrait of Czar Alexei Mikhailovich Romanov from the Raspyatskaya Church of Alexandrovskaya Sloboda.

Nebuchadnezzar, managed to partially suppress the mutiny in the western lands of the Great = “Mongolian” Empire, restoring his rule over these territories.

It is also quite obvious that this inscription had somehow failed to please the Romanovian editors of history. The strange squiggle at the end of the phrase obviously replaces an obliterated part of the old text. The last line of the text is likely to have been shorter than the previous ones initially, and placed in the middle, with blank spaces to the left and to the right. The phrase “The first to be crowned and...” obviously ends in an abrupt manner; the conjunction “and” indicates that it had been followed by some phrase, which was ruthlessly rubbed out and replaced by a meaningless squiggle that serves the end of making the text more symmetrical than it would have been otherwise, obviously in order to conceal the introduced alterations.

However, the most interesting fact is that the name of the Czar is very obviously a forgery. Let us return

to the very first line. Take a closer look at the photograph (fig. 14.155). We can clearly see some semi-obliterated phrase underneath the words “Ivan, Great Prince of Russia”, which can be seen particularly well in the gap between the words “Ivan” and “Russia”. Something else had been written here – another name, or a title. Possibly, “Khan Simeon”. However, the obliterated lettering here is unlikely to ever be reconstructed. We haven’t managed to make it out, despite having spent a large enough amount of time at the museum. One needs a magnifying glass, laboratory condition etc. An expertise of the surviving layer of paint is also called for.

And so, the portrait of “Ivan Vassilyevich” that we have at our disposal today has got obvious traces of falsification. The authentic old inscription was erased and replaced by a new one. Could the actual portrait of the Czar have been tampered with as well?

This might be the reason why the compilers of the album ([11]) and the author of the book ([1373]) decided to leave the “embarrassing inscription” out and not include it in the photographs of the famous portrait – to preclude the readers from asking unnecessary questions.

There are other oddities about this portrait. The person painted upon it is presumed to be Ivan the Terrible; it has a distinctive characteristic, namely, an indentation on the bridge of the nose, qv in fig. 14.153. However, we see another portrait exhibited in the Raspyatskaya Church nearby, allegedly one of Czar Alexei Mikhailovich Romanov, qv in fig. 14.156. We see that it also has an indentation on the bridge of the nose; in general, the faces painted on both portraits look amazingly similar. Could the portrait of “Ivan the Terrible” from the Ouspenskaya Church really be one of Czar Alexei Mikhailovich dating from a later epoch, which the Romanovian historians of the XVII or the XVIII century decided to use in order to manufacture a portrait of “Czar Ivan the Terrible”, which would serve to replace some authentic old portrait of the XVI century Czar, or Khan. It is possible that they simply took some portrait of Alexei Mikhailovich, erased the inscription at the bottom and boldly replaced it by the name of Ivan Vassilyevich, wiping out a number of other “embarrassing” words and phrases while they were at it. As we have seen, they didn’t bother with extra accuracy – for instant, instead

of thinking up some plausible new text to stand at the end of the inscription that they were editing, the hoaxers simply erased a few of the “dangerous words”, offhandedly replacing them by a meaningless squiggle, which must have been presumed fit for this purpose. Apparently, few people paid attention to such phenomena in the epoch of the first Romanovs, and even fewer dared to enquire about the former lettering or the reason why the Czar had suddenly changed his name. All that we have learnt to date implies that such inquisitiveness had hardly been regarded as laudable in that epoch.

### 36. LETTERING ON THE NECKPIECE OF A XVI CENTURY CHASUBLE WITH A COUNTERFEITED NAME OF A RUSSIAN CZAR

The museum of the Ouspenskaya Church in the Alexandrovskaya Sloboda has got a so-called “chasuble neckpiece” up for exhibition (embroidery of 1596. See [11], page 34, and [1373], page 114; also fig. 14.158). The embroidery depicts an Evangelical scene of Jesus Christ administering the communion of bread and wine to his apostles ([11], page 35). It is circumscribed by lettering set in golden and silver thread (see the rectangular strip in fig. 14.158). The entire inscription is represented in five photographs (figs. 14.159-14.163). It says the following:

“The year of 3РД (7104, or 1596), the reign of Czar and Great Prince [??] Ivanovich and Czarina Irina, to the daughter of Prince Afanasiy Andreyevich Nogayev, Princess Euphimia”.

The entire inscription is in a perfect condition, the sole exception being the name of the Czar, which appears to have perished. The surviving traces lead us to the presumption that the artefact in question fell prey to hoaxers. Someone has made the attempt to make fake traces of the name “Fyodor” here, however the result doesn’t look plausible at all. The first part of the name is drafted rather clumsily with a couple of individual stitches; the letters at the end of the name have a strange shape and are likely to have been altered. This concerns the next-to-last letter, P, and in particular the last letter A. The two previous letters are missing altogether, replaced by some strange blotch (see fig. 14.160). The original lettering is any-



Fig. 14.157. The Ouspenskaya Church at Alexandrovskaya Sloboda (the modern town of Alexandrov). See also [11].

one’s guess nowadays. Why is it that “relentless time” chose to erase the name of a XVI century Russian Czar, leaving the rest of the lettering intact? Could its part have been played by the Romanovian editors of the XVIII century?

A propos, the lettering is distinctly at odds with the Russian history as related in Millerian and Romanovian textbooks nowadays. Princess Euphimia as mentioned in the text is referred to as the daughter of Prince Afanasiy Andreyevich Nogayev. However, the only Princess Euphimia known in the Romanovian history of that period is presumed to be the daughter of Vladimir Sergeyevech Staritskiy and Yedvokia Nagaya (qv in the alphabetic index of the Russian princes and princesses in [404]). However, the inscription on the chasuble names Afanasiy instead of Vladimir. Also, the surname Nagoy (Nagaya being its female form) – or, rather, Nogayev, is worn by Vladi-



Fig. 14.158. The monastic robes of 1596, a fragment. Museum of the Ouspenskaya Church at Alexandrovskaya Sloboda. Taken from [11].



Fig. 14.159. Fragment of the lettering on the robe. Beginning. Photographs taken by the authors in 1998.



Fig. 14.160. Lettering on the robe continued. The name of the Russian Czar is an obvious forgery; otherwise, the lettering is in good condition. Photograph taken in 1998.



Fig. 14.161. Lettering on the robe continued. Photograph taken in 1998.



Fig. 14.162. Lettering on the robe continued. Photograph taken in 1998.



Fig. 14.163. Lettering on the robe concluded. Photograph taken in 1998.

mir (or Afanasiy?) Andreyevich himself, and not his wife, as the Romanovian historians are trying to suggest today. The impression is that of total confusion. The epoch in question is a rather recent one – the end of the XVI century; we are presumed to know it in detail, according to the Romanovian historiography.

A propos, the replacement of Nogayev by Nagoy is by no means as harmless as it seems initially. The name Nogayev makes one recollect the famous Nogaiskaya Horde, whose last remnants were destroyed by the Romanovs in the XVIII century (Count Suvorov being the leader of their army), whereas the name Nagoy leads to no such “dangerous associations”. This must be the reason why the Romanovian editors replaced Nogayev by Nagoy, wishing to conceal the relationship existing between the Russian Czars and the Nogaiskaya Horde.

### 37. AMAZING RUSSIAN BIBLICAL SCENES ON THE XVI CENTURY FRESCOES, WHICH HAVE MIRACULOUSLY SURVIVED IN THE POKROVSKAYA CHURCH OF THE ALEXANDROVSKAYA SLOBODA

We are about to consider the amazing artwork of the Pokrovskaya Church. The dome in its modern condition can be seen in figs. 14.150, 14.151 and 14.152. In fig. 14.164 one sees the reconstruction of the dome as it was in the XVI century made by modern historians. We shall be referring to the scientific publication that contains the article entitled “The Artwork Programme of the Pokrovskaya Church in the Alexandrovskaya Sloboda” by V. D. Sarabyanov, as well as “The Artwork Style of the Pokrovskaya (Initially Troitskaya) Church of the Alexandrovskaya Sloboda” by V. M. Sorokatiy ([12]) in our analysis of the artwork.

According to V. D. Sarabyanov, “the artwork from the dome of the Pokrovskaya (initially Troitskaya) Church of the Alexandrovskaya Sloboda, dating from the epoch of Ivan the Terrible, is of the utmost interest to us – not just because it dates from the period that has left us but a precious few works of monumental art, but also due to the uniqueness of its iconographic programme” ([12], page 39). Moreover, we learn that “this is the only example of a XVI century Russian



Fig. 14.164. A reconstruction of the dome of the Pokrovskaya (initially Troitskaya) church of Alexandrovskaya Sloboda as it was in the XVI century. Taken from [12], page 80, photograph 2.

church with topical artwork” ([11], page 21). Let us point out right away that this truly amazing artwork has survived quite by chance, invisible under later layers. This is why it has fortunately enough evaded the attention of the Romanovian editors of history in the XVII-XVIII century. Had it been discovered then, it would either be destroyed or falsified – we have seen it happen many a time. The artwork was only discovered in the XX century – in 1925 (see [12], page 55). Its condition is rather poor. Modern historians mark the “poor condition of the artwork, likewise the fact that the murals are at a considerable distance from the viewer... However, one must emphasise the great rarity of the artefact and the role it plays in the correct estimation of the XVI century art” ([12], page 54).

Historians date this artwork to circa 1570 ([12], page 55). The artwork deteriorates rather rapidly. V. M. Sorokatiy points out that “fortunately, we have a