



Fig. 14.165. General view of the artwork on the dome of the Pokrovskaya (Troitskaya) Church. Modern condition. Taken from [12], page 80, photograph 4.

unique source at our disposal, one that reflects the original condition of the artwork upon discovery – incomplete and with numerous defects as it may be, but in much greater detail than we can see today. I am referring to the photographs of 1926, without which no complete evaluation would be possible” ([12], page 55).

One cannot help but wonder about the wanton manner in which the learned historians treat this rarest XVI piece of artwork that has miraculously reached our day and age. According to V. D. Sarabyanov, “the artwork of the Pokrovskaya Church, which was discovered in the beginning of the 1920’s, rather unfortunately hasn’t been preserved in a proper manner; the substantial deterioration of the layers of plaster and paint over the years that have passed since its discovery make the reconstruction of details and the identification of the saints extremely hard – next to impossible” ([12], page 41).



Fig. 14.166. Artwork on the dome of the Pokrovskaya Church: a fragment. Taken from [12], page 80, photograph 7.



Fig. 14.167. Artwork on the dome of the Pokrovskaya Church: a fragment. Taken from [12], page 80, photographs 8 and 9.

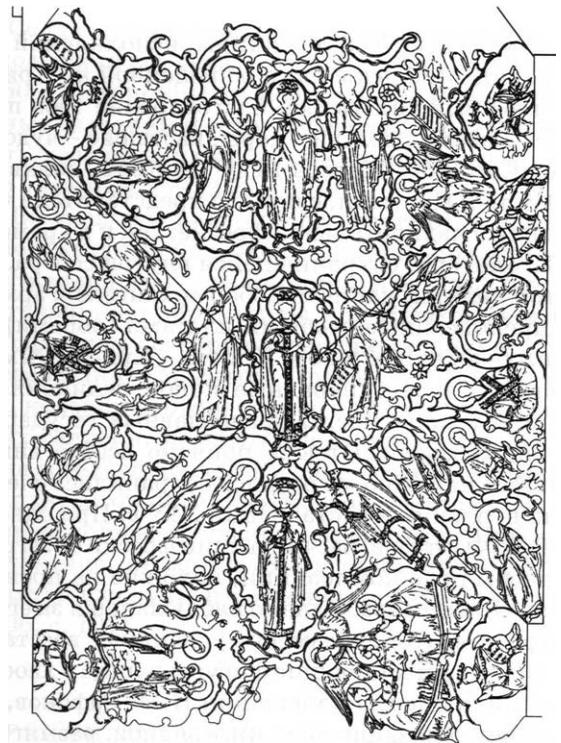


Fig. 14.168. Fragment of the artwork on the dome of the vestibule of the Muscovite Kremlin’s Blagoveshchenskiy Cathedral dating from the XVI century. According to the draft made by V. V. Souslov in the early XX century. Taken from [107], page 148.

We haven't managed to study the murals in July 1998, since the church remains closed for visitors of the museum.

In fig. 14.165 one sees the general condition of the artwork as it is today. Fragments of frescoes are reproduced in figs. 14.166 and 14.167. The general concept of the artwork is as follows. Sabaoth the god is at the centre, surrounded by archangels followed by evangelists and Biblical characters together with the Russian princes. For instance, "on the right of St. Vladimir we see the legend 'Vladimir the Great'; we also see the words 'Righteous Prince Gleb' next to St. Gleb" ([12], page 53).

It is important that the artwork isn't merely an eclectic collection of individual characters, but rather a rendition of the so-called "Tree of Jesus", or the genealogical tree of Jesus Christ. Sarabyanov points out that the decoration in question "is an interpretation of the decorative and symbolic tree motif, which is very common for mediaeval art. In Byzantine art of the XIII-XIV century this motif was primarily used in the composition entitled "The Tree of Jesus", which had served to represent and glorify the genealogy of Jesus Christ... This triumphal composition ... had served as a basis for a local theme known as 'The Vine of the Nemanich', deifying the Serbian royal dynasty and proclaiming the divine origins of their royal power... This iconography was introduced in the artwork of the Pokhvalskiy side-altar of the Ouspenskiy Cathedral of the Kremlin in Moscow, which dates from 1482 [the dating is apparently erroneous – Auth.], and became widely popular in the second half of the XVI century. The actual 'Tree of Jesus' was among the compositions included in the decoration of the Blagoveshchenskiy Cathedral in 1405 [this dating also appears to be erroneous – Auth.] by Feofan the Greek and recurs in the artwork of 1547-1551, occupying all of the domes and a substantial part of the gallery walls... In the context of the entire artwork, which is largely concerned with the glorification of the regnant Russian dynasty, the 'Tree of Jesus' is doubtlessly parallel to the very same topic, serving to carry across the same concept of royal power being divine in its origin, but more subtly than the 'Nemanich Vine', and referring to the first Russian Czar, who had been crowned shortly before the creation of this artwork" ([12], page 46).

Thus, the artwork of the Pokrovskaya Church depicts several generations of Biblical characters and Russian Czars as an uninterrupted sequence – a genealogical tree of sorts. At the centre of the composition we see the god Sabaoth and not Jesus Christ ([12], page 52). As for the Biblical characters – we see Adam and Eve, a character that is likely to identify as Cyph, the third son of Adam, Abel, Noah, "who is identified unequivocally by the ark that he holds in his hands" ([12], page 42). Next we have Abraham, Isaac, Jacob and "the twelve sons, or the patriarchs of the twelve tribes of Israel. All of them are dressed in princely attires with lavishly decorated neckpieces, sleeves and bottom edges" ([12], pages 42-43). The "tree" also includes twelve Biblical prophets, possibly, Aaron, Isaiah, Daniel and Samuel or Zechariah, likewise King David and King Solomon. Some of the figures cannot be identified as any famous ancient characters at all ([12], pages 42-43).

Finally, "the sixth circle of the artwork ... depicts the saints of the New Testament, predominantly martyrs and Russian princes" ([12], page 43). In particular, we see St. Jacob Perskiy, St. Mina, the Russian princes Vladimir, Boris and Gleb, and so on. The XVI century artists depicted the Biblical characters and the Russian princes as contemporaries, or representatives of the same epoch. Historians write the following about Prince Vladimir, for instance: "His figure is located upon ... the main line of the hierarchy, apparently corresponding to the portraits of the Old Testament patriarchs – Cyph and David the Prophet... The concept of the Muscovite Kingdom being the chosen nation blessed and guarded by the Lord himself, is illustrated in a very obvious manner – the divine grace falling from the heavens is distributed equally ... among the Patriarch Czar, David ... and Prince Vladimir, whom we see in the same row... Prince Vladimir is equalled to the saint kings of the Old Testament, with whole generations of Christian rulers omitted" ([12], page 49).

Modern historians are thus telling us that the global chronology as represented in the artwork on the dome of the Pokrovskaya Church, is greatly at odds with the Scaligerian version. Characters separated from each other by centuries and even millennia within the framework of the Scaligerian history were depicted by the XVI century artists as either

contemporaries or representatives of one and the same historical epoch. Likewise, the chronology reflected in the artwork is in perfect correspondence with our reconstruction, according to which the Biblical characters and the Muscovite princes of the XIV-XVI century aren't merely contemporaries, but also often figure as different aliases of a single historical personality. In other words, Russian chronicles describe them as Muscovite princes, whereas the Bible reflected them as Moses, Nebuchadnezzar, King of Assyria, and so on.

The Blagoveshchenskiy Cathedral of the Muscovite Kremlin presents us with just as amazing a picture. Here we also have “the genealogical tree of Jesus Christ painted on the domes of the galleries” ([107], page 147). Historians make the perfectly justified comment that the analysis of the frescoes from the Pokrovskaya Church will be aided by “a comparison of the artwork in question with the most important works of Muscovite art of the XVI century, namely, the murals of the Blagoveshchenskiy Cathedral of the Muscovite Kremlin” ([12], page 60).

A drawn copy of the famous murals from the Blagoveshchenskiy Cathedral made in the early XX century is reproduced in fig. 14.168. Here we also see the Russian Princes alongside Biblical characters from the Old Testament. Moreover, they are depicted in the same chronological sequence as “Virgil, the Roman poet wearing a brimmed hat, Anaxagoras, the Greek philosopher, and Homer, the famous blind poet... It is most peculiar that we also see several Great Princes of Russia alongside the above characters – Daniil Aleksandrovich, Dmitriy Donskoi and Vassily I. This appears to be the genealogical tree of the Muscovite rulers woven into the tree of Christ... The dynastic topic is represented in the context of world history” ([107], pages 148-149).

Nowadays all such mediaeval artwork is regarded as purely symbolic. Historians are trying to convince us that mediaeval artists confused epochs and were ignorant of chronology. Quite naturally, modern historians raised on the erroneous chronology of Scaliger and Petavius will regard the attribution of Virgil, Anaxagoras, Homer, Dmitriy Donskoi and other Great Princes of Russia to the same historical epoch as absurd. However, our reconstruction provides an excellent explanation to the mediaeval chronology,

which is very demonstrably reflected in the artwork of the Blagoveshchenskiy Cathedral, since, according to the results of our research, all these “ancient” characters had indeed lived in the epoch of the XIII-XVI century. The mediaeval artists who painted the frescoes of the Pokrovskaya Church in the Alexandrovskaya Sloboda had been well aware of this fact, likewise the authors of the more recent artwork of the Muscovite Kremlin's Blagoveshchenskiy Cathedral.

Moreover, these surviving frescoes of the XVI century paint a picture of the mediaeval world that is thoroughly at odds with the one reflected in the modern Scaligerian history textbooks. The XVI century frescoes reflect the supreme position of the Great = “Mongolian” Empire in the mediaeval world.

V. D. Sarabyanov refers to the frescoes of the Pokrovskaya Church in the following manner: “The theocratic idea that the Muscovite Czars were chosen by God is presented as something that requires no proof whatsoever – an ideological axiom accepted by everyone as the truth... It is perfectly obvious that the artwork is primarily concerned with the concept of the Russian rulers and Russia itself being chosen by the Lord; in the context of the global historical process, the country was regarded as the last truly Christian state... What we see reflected in the artwork is the famous complex of ideas that became the theory of ‘Moscow as the Third Rome’ and the official doctrine” ([12], page 49).

We are of the opinion that this doctrine only became a “theory” in the works of the Scaligerian and Romanovian historians, starting with the XVII-XVIII century. In the XIV-XVI century it had been reality – not a theory. The Great = “Mongolian” Empire, also known as Assyria, or Russia, covered immense territories – from America to China across Europe, under the power of the Assyrian (Russian) Czar, or Khan, qv in CHRON6.

The Bible describes his power rather magniloquently: “I will punish the fruit of the stout heart of the king of Assyria, and the glory of his high looks. For he saith, By the strength of my hand I have done it, and by my wisdom; for I am prudent: and I have removed the bonds of the people, and have robbed their treasures, and I have put down the inhabitants like a valiant man: and my hand hath found as a nest the riches of the people: and as one gathereth eggs that

are left, have I gathered all the earth; and there was none that moved the wing, or opened the mouth, or peeped” (Isaiah 10:13-14).

Therefore, the authors of the frescoes in the Alexandrovskaya Sloboda and the Muscovite Kremlin were perfectly correct in their reflection of Moscow’s role and place in the world history of the XIV-XVI century as that of the Third Rome.

### 38. **THE REASON WHY THE MEGALITHIC PALACES AND TEMPLES ARE MORE COMMON FOR THE SOUTHERN COUNTRIES THAN FOR THOSE WITH A MODERATE CLIMATE**

In the Middle Ages, the residential buildings, palaces and temples in Russia were rather small. There were many constructions of stone and wood, but the size of each individual building had been rather small. Construction megalomania had not been characteristic for Russia in that epoch.

On the other hand, gigantesque constructions of stone were often built in the southern parts of the Great = “Mongolian” Empire – large stone temples, for instance. What is the reason for such architectural diversity? There can be a variety of explanations; we believe the primary reason to be the following. The inhabitants of the countries with a moderate climate that had been located at some distance from the seas and the oceans must have found it hard to maintain a warm temperature inside large buildings during cold and snowy winters. The construction materials had nothing to do with it – it is just that a large volume of air inside a huge building requires more heating facilities to get warm, and more fuel.

However, in the south, where the climate is warmer and the winters aren’t quite as cold as in the north, the heating issues had not been quite as poignant. On the contrary, hot summers had required the construction of large buildings made of stone, with thick walls, which remained cool inside even in summer heat. This is why we see many gigantic mediaeval temples of stone in Turkey and Egypt, for instance. This is where the so-called megalithic building had flourished. The buildings built in Russia had been much smaller; residential constructions were usually made of wood, since it preserves the warmth better than stone.

The development of technology and industry rendered these considerations obsolete – large buildings of stone and concrete have appeared in Russia and countries with a similar or an even colder climate, whereas the Southerners started to use air conditioning.

### 39. **A CROSS WITH SLAVIC LETTERING RECEIVED AS A PRESENT FROM THE PATRIARCH OF JERUSALEM BY CHARLEMAGNE**

In figs. 14.169 and 14.170 we see the “Jerusalem Cross”, which is kept in the treasury of the Hildesheim Cathedral. Its dimensions are as follows: 11 by 10 by 2 centimetres ([292]).

The artefact in question is very famous: “Among the outstanding works of art kept in the Cathedral of Hildesheim there is an artefact that is neither characterised by the finesse of its artwork, nor by great value of materials used in its manufacture. Nevertheless, it is considered a very ancient halidom... It is the so-called “Jerusalem Cross” with holy relics” ([292], page 7). Tradition has it that the Jerusalem Cross was received as a present by the Diocese of Hildesheim from its founder, emperor Louis the Pious, in the first half of the alleged IX century A.D. “The first researcher to have studied the cross, I. M. Kratz, presumes it to be of a Greek origin and dates it to the VIII century, indicating that it became part of the royal treasury when Charlemagne, the father of Louis had still been regnant. The cross had been among the halidoms received by him in 799 from John V, the Patriarch of Jerusalem” ([292], page 7).

One must say that historians instantly run into problems with this artefact, the reason being that neither the cross itself, nor the ancient tradition that surrounds it, correspond to Scaligerian history. The author of the article ([292]), N. Myasoyedov, a historian, writes the following: “Despite the fact that it is impossible to link the name of John V with that of Charlemagne chronologically, seeing as how the former died in 745, when Charles had still been four years of age, the opinion of Kratz about the chronological origins of the cross had not encountered any objections, and was shared by many German authors” ([292], page 7). What we encounter here is a contra-



Fig. 14.169. The “Jerusalem cross” (a diptych) from the sacristy of the Hildesheim Cathedral. We see the external part on the photograph. Legend has it, the Patriarch of Jerusalem gave it to Charlemagne as a present. There is Slavonic lettering on the cross. Taken from [292].



Fig. 14.170. Artwork on the reverse of the diptych’s back part (Charlemagne’s “Jerusalem Cross”). The lettering is Russian. There is no artwork on the front side of the back part. Taken from [292].

diction between the Scaligerian chronology and the historical evidence from the Middle Ages that survived in a number of German documents. The implication is that the Patriarch of Jerusalem had died in 745, and given the cross to Charlemagne in 799, fifty years after his death.

However, the most important detail is as follows. The oddest thing (insofar as the Scaligerian history is concerned) is the fact that the Patriarch of Jerusalem gave Charlemagne a cross covered in Slavic lettering. Scaligerites should naturally find this perfectly outrageous. However, our reconstruction makes it look perfectly natural – moreover, any other kind of lettering on the cross received by Charlemagne from the Patriarch of Jerusalem (Roman, for instance) would appear truly odd to us.

There are Slavic inscriptions on the sides and the reverse side of the cross. The front part of the cross, which is what the visitors usually see, has no inscriptions, which must be the reason why historians only noticed the lettering in the early XX century ([292], page 8). They instantly proclaimed the cross to be a forgery due to its Russian origins, which preclude it from being a “Jerusalem cross”. However, N. Myasoyedov, the author of the article in [292], tells us on page 8 that when he visited Hildesheim in 1914, the cross had still been known as the “Jerusalem Cross”, despite the vocal protests of learned historians and the fact that the lettering found upon it is Slavic.

Our reconstruction makes the picture perfectly clear. Slavonic had been one of the official languages used in the Great = “Mongolian” Empire. Slavic inscriptions were found all across the vast territories of the Empire. Charlemagne, or simply “The Great King”, is most likely to have been one of the Czars, or the Khans, who had ruled over the Empire, and lived in the epoch of the XV-XVI century, during the Ottoman conquest of Europe, or even later.

Let us quote the description of the cross as given in [292]. “The so-called ‘Jerusalem Cross’ is really a

container for holy relics... It is made of gilded silver... The cross would be worn on the chest. The holy relics that had been kept inside the cross initially are listed in the inscriptions found around the portraits of Constantine and Helen: "This is a Holy Cross; the pall of St. Daniel, the pall of St. Pelagia and St. Savva, the pall of Lazarus, Our Lady and the Lord, the pall of Constantine and Helen, and the pall of John the Baptist" ([292], pages 9-10).

The lettering on the sides of the cross reads as follows: "Lord help thy servant and all those who glorify Christianity now and in the future, and all the good Christians, amen" ([292], page 14).

Apart from that, the figures on the cross also have Slavic lettering upon them. Myasoyedov points out that the language of the inscriptions is "characterised by several traits that are typically Russian" ([292], page 13).

#### 40. MEDIAEVAL FRENCH KINGS GAVE THEIR OATHS ON A HOLY BOOK IN CHURCH SLAVONIC

This important fact has been pointed out to us by A. K. Boulygin. It turns out that the French rulers in the Middle Ages had used a holy book written in Church Slavonic for saying their oaths. This fact, quite amazing from the Scaligerian point of view, is usually omitted from textbooks on French history, likewise Russian textbooks. However, it is known to scientists: "Here [in the city of Rheims – Auth.] the French monarchs said their oaths on the holy book, which was in reality a liturgical text in Church Slavonic – the co-called 'Rhemish Fragments'" ([474], pages 64-65).

Our reconstruction makes the picture perfectly clear. Mediaeval French monarchs had still been local representatives of the Great = "Mongolian" Empire, and would naturally say their oaths using a holy book in Church Slavonic, which must have been concealed from the public in the XVII century or even later, when the imperial language (Church Slavonic) was finally banished from France (and, *ex post facto*, from French history), to be replaced by the recently introduced "Holy Latin". The same process has affected all the other countries in the Western Europe.

#### 41. THE FAMOUS ATILA THE HUN AS A CONTEMPORARY OF THE RENOWNED RUSSIAN PRINCE VLADIMIR, ACCORDING TO THE EVIDENCE OF MEDIAEVAL GERMAN BOOKS. This is a virtual impossibility in Scaligerian chronology

Mediaeval German chronicles generally known as sagas can apparently tell us a great deal about the history of Russia. The picture they paint is radically different from the one reflected in school textbooks. For instance, the famous "Saga of Tidrek" (apparently, Theodoric, aka Frederick) refers to events that took place in Russia and the land of the Great Ones (Wilkinus, Velcinus, Wiltinus etc; cf. the Russian "Velikiy", or "great"), qv in [126], page 11. The "Great Ones" identify as the "Mongols". The events in question take place on the vast territories between Spain and "the Oriental lands". The Russian cities of Smolensk, Kiev, Polotsk and Souza (Suzdal?) are frequently mentioned, qv in [126], page 7, and in 167. Alongside the protagonists (the konungs, or the Khans) we find the Russian Prince Vladimir and Attila, chieftain of the Huns, mentioned as contemporaries. We learn of the conquest of Russia by the "great ones" (Velcinus, or the "Wiltins"). The term "Russia" must also be used for referring to some of the countries in Western Europe – P-Russia, for instance.

Let us remind the reader that, according to the Scaligerian chronology, Prince Vladimir had lived in the alleged X century A.D., whereas the lifetime of Attila, King of the Huns, is dated to the V century A.D. They are therefore separated by some five centuries. Another historical personality mentioned as their contemporary is Tidrik the konung – most likely, Theodoric the Goth, who had lived in the V-VI century A.D., according to the Scaligerian chronology. The name Tidrik (Theodoric = Frederick) is present in the very title of the book ([126]). We can therefore see that the mediaeval German authors had been of the opinion that several heroes of the "antiquity", whose epochs are separated by centuries in Scaligerian chronology, had been contemporaries.

Let us quote the fragment that describes the conquest of the Western lands by the "Great Ones": "There was a konung [or a khan – Auth.] known as Wilkin

[or the Great One – Auth.], valiant and victorious. He had conquered a land known as the land of the Wilkins [the Great Ones – Auth.], laying it desolate. This land is called Switjod [the holy land, cf. the Russian word “*Svyatoi*”, which translates as “holy” – Auth.] and Gautland [land of the Goths – Auth.]... The domain of Wilkin the konung [the Great Khan – Auth.] had been as vast as the land bearing his name... Having reigned over this land for a while, Wilkon the konung [the Great Khan – Auth.] gathered his troops and set forth towards Poland, accompanied by a great multitude of knights and warriors ... many battles were fought there. Then he was confronted by the army of the konung Gertnit, who had reigned over Russia ... and most of Greece and Hungary, being the ruler of almost the whole of the Eastern kingdom ... together with his brother Girdir. They had fought many a violent battle. Wilking the konung [the Great Khan – Auth.] defeated the Russians every time, laying Poland and all the other kingdoms waste ... to the very salty sea... Then his army set forth towards Russia, conquering many large cities there, including Smolensk and Polotsk” ([126], page 134).

If we are to replace the word “konung” for “Khan” and so forth, we shall end up with the account of the “Mongolian” conquest and the civil wars fought within the empire.

This is what we learn about Attila and Vladimir: “And so it came to pass that Tidrik [Theodoric, or Frederick – Auth.] had summoned Attila the konung [the khan – Auth.] to converse with him and said: ‘Do you remember the great disgrace you suffered in Russia from konung Voldemar? [Khan Vladimir – Auth.] ... Would you care to revenge yourself upon him, or shall you leave it be?’ Attila responded: ‘It is certain that I do not want to leave it be, if you promise me assistance...’ Then Attila the konung had sent orders to all the parts of his kingdom, for every valiant man eager to help his konung to join him in battle. It didn’t take him long to gather an army of ten thousand knights... And before leaving the land of the Huns, he had twenty thousand knights by his side, and many other warriors. He set forth towards Poland and Russia, burning down cities and castles everywhere. And so Attila and his army came to the city known as Polotsk. The fortifications of the city had been formidable; they hardly knew how to conquer it – the city

had a sturdy wall of stone, great towers, and moats wide and deep” ([126], pages 183-184). Attila’s capital is called Souza – possibly, Suzdal in Russia ([126], pages 180 and 182).

We see references to Attila, Vladimir, Poland and the Russian city of Polotsk. This evidence contained in mediaeval texts is in good concurrence with our reconstruction. The texts in question were telling the truth and describing the mediaeval reality of the XIV-XVI century, and not the events of the “ancient” V-VI century.

We must conclude with the observation that the German sagas weren’t mere legends, but rather real chronicles and voluminous oeuvres. As we can see, they deserve a most meticulous study.

## 42. THE TUGRA AS A SIGN OF AUTHENTICITY USED IN THE ROYAL DOCUMENTS OF THE MIDDLE AGES

In the present section we shall voice a number of considerations concerning the estimation of authenticity of the mediaeval royal documents. It is presumed that some of the pre-Romanovian royal decrees have reached us as originals – for instance, the decrees of Ivan III, Vassily III, Vassily I, Simeon the Proud, Ivan the Red, Ivan Kalita etc ([794] and [330:1]). See figs. 14.171-14.176. For instance, the museum of the Rila Monastery in Bulgaria has the original missive of Ivan IV sent to this monastery up for exhibition, if we are to believe the explanatory sign (see fig. 14.177).

Let us enquire about the methods of protection from forgery used in these documents. It is perfectly obvious that important documents written in the chancellery of the Czar, or the Khan, and indeed every other ruler, must have had an efficacious system of protection from forgery. Nowadays we use watermarks and special signs found on banknotes – special paper and so forth. Otherwise important state documents would be easy to falsify.

What system of protection was used by the mediaeval Russian Czars, or khans, before the Romanovs? If we are to believe the documents that are presented to us as “royal originals” nowadays, there was no such system save the seals. However, seals are easy enough

to falsify; if one has the stamp of a seal at one's disposal, it isn't all that hard to produce its replica, which will be all but impossible to tell from the original.

Let us now consider the protection system used in the documents issued by the sultan of the Ottoman Empire. It turns out that all the letters and decrees of the sultan were marked by the so-called *tugra*, which is a complex graphical symbol resembling a signature, placed at the beginning of the document. The sultan's *tugra* would occupy a significant part of the scroll. For instance, in fig. 14.178 one sees a document with the *tugra* of Suleiman the Magnificent. The *tugra* occupies most of the page; the text itself is a single line.

We must point out that a document of the sultan is exhibited next to the missive of Ivan IV in the museum of the Rila Monastery. G. V. Nosovskiy saw it in 1998. About two thirds of the scroll are occupied by the *tugra* of the sultan. It is obvious that manufacturing a counterfeit *tugra*, which is an extremely complex signature, is a very hard task indeed. Even if one has a copy of the *tugra* at one's disposal, making its exact representation is next to impossible. It requires a long period of special training, as well as the decipherment of the esoteric system of symbols used in this signature. The appearance of the signature depends on the order and the direction of its complex lines, which were drawn with a quill; this affects the thickness of the lines – it varies from place to place. In general, the sultan's scribes had a great number of secret methods that they employed for protecting the documents from forgery. Anyone who tries to reproduce such a signature without the knowledge of all the secrets shall come up with a drawing that shall instantly be exposed as a forgery by the experienced officials of the sultan (or the khan).

Another example of such a *tugra* can be seen in fig. 14.179 ([1465], page 55). We see the *tugra*, or the signature, of Sultan Mehmet II. We see a text set in small characters to the left of the *tugra*, at the bottom. Another complex *tugra* of Sultan Mehmet II can be seen in fig. 14.180; it comes from a decree issued by Mehmet II.

In fig. 14.181 we see a missive sent to Czar Mikhail Fyodorovich Romanov by Sultan Amourat IV. At the top of the missive we see the *tugra* of the sultan set in gold.

The *tugras* were used by other rulers apart from



Fig. 14.171. The allegedly authentic testament of Great Prince Ivan Kalita. Approximately dates from 1339. There is no *tugra*. State Archive of Ancient Acts. Taken from [330:1], page 23.



Fig. 14.172. The allegedly authentic testament of Great Prince Simeon the Proud. Dates from 1353 ([330:1], page 24). No tugra. State Archive of Ancient Acts. Taken from [330:1], page 24.



Fig. 14.173. The allegedly authentic testament of Great Prince Vassily Vassilyevich. Dates from 1461-1462 ([330:1], page 27). We see no tugra. State Archive of Ancient Acts. Taken from [330:1], page 27.



Fig. 14.174. The allegedly authentic gift certificate of Great Prince Ivan III Vassilyevich. Dates from 1504 ([330:1], page 28). No tugra. State Archive of Ancient Acts. Taken from [330:1], page 28.



Fig. 14.175. The allegedly authentic testament of Great Prince Ivan III Vassilyevich. Dates from 1504 ([330:1], page 29). No tugra. State Archive of Ancient Acts. Taken from [330:1], page 29.



Fig. 14.176. The allegedly authentic testament of Great Prince Vassily III Ivanovich confirming the previous testament and the status of the Novodevichiy Monastery. Dates from 1523. No tugra. State Archive of Ancient Acts. Taken from [330:1], page 31.

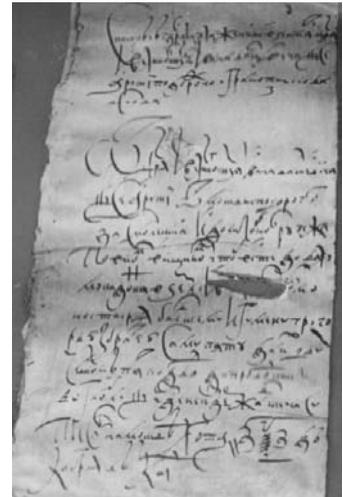


Fig. 14.177. The allegedly authentic decree of the Russian Czar Ivan IV "The Terrible" kept in the museum of the Rila Monastery in Bulgaria. No tugra. Photograph taken in 1998.