

ollect Carpini's statement about Tartars being the Western European name of the "Mongols", or "The Great Ones". This appears to be why he specifically refers to the Tartar language here. We must emphasize that Carpini does not utter a single word about the "Mongolian" language; all the Mongolian khans turn out to be literate and capable of reading Russian; moreover, they know nothing about any "Mongolian" language of any sort – at least, Carpini doesn't mention it once in the account of his voyage to "Mongolia".

11.10. The real nature of the Mongolian tents, presumed to have made of red and white felt

According to Carpini, the Mongolians live in tents. This appears obvious to everyone today – after all, the Mongols are said to have been poorly-educated savages who never mastered the fine art of architecture, and whose way of living had been utterly primitive. However, it turns out that the "Mongolian" tents had been of the most peculiar kind. For instance, one of these tents was "made of white felt", and could house "over two thousand people", no less ([656], 76). A strange tent, isn't it then? The size is closer towards that of a stadium.

The inauguration ceremonies of the Mongolian emperors were also held in tents – the only residential constructions known to Mongolians. Carpini was present at one such ceremony. This is what he tells us: "Another tent, which they called the Golden Horde, was prepared for him in a beautiful valley among the hills, next to some river. This is where Kouiouk was supposed to become enthroned on the day of Our Lady's Assumption... This tent stood on poles covered with thin sheets of gold, which were nailed to the trees with golden nails" ([656], pages 77-78).

However, not all of the Mongolian "tents" were made of white felt; some were also red. This is what Carpini reports: "We have arrived to another place, where there stood a magnificent tent of fiery red felt" ([656], page 79). Also: "The three tents that we were referring to above had been enormous; other tents of white felt, which were quite large and also beautiful, had belonged to his wife" ([656], page 79).

What did the original text say before having been edited tendentiously in the XVII-XVIII century.

As for the inauguration in a tent of white tent on



Fig. 14.56. Engraving depicting the yurt, or tent, belonging to the Great Khan of "Mongolia". Such absurdities have been drawn ever since the XVII-XVIII century, which is when the true history of the XIV-XVI century became forgotten – for instance, the fact that the Great = "Mongolian" Czar, or Khan, had lived in a palace of white stone and prayed in huge churches with gilded domes. Neither the palaces, nor the cathedrals had any wheels. Taken from [1264], Volume 1, cover illustration.

gilded poles of wood, and on the day of the Assumption at that, the situation is perfectly clear. A comparison with the consensual version of the Russian history reveals that the inauguration ceremony as mentioned above was held in the Ouspenskiy Cathedral of white stone; its name translates as "Cathedral of the Assumption", which is where the Russian Czars got inaugurated. The dome of the building was indeed covered with sheets of gold. Carpini didn't quite understand the principle of their construction; no nails could be seen anywhere, hence his assumption that the nails were made of gold as well. His mistake is perfectly understandable – he had been from a country where there were no gilded domes, which is why he didn't know the construction principle of the golden domes, and was surprised at having noticed no nails.

Let us also make the following remark about the Russian word for "tent" – *shatyor*. The French word for "castle" is "chateau", for instance; it is read as SHATO, which sounds very similar to the word "*shatyor*"; also cf. the Turkish word "*chadyr*", which translates similarly ([955], Volume 2, page 405). Therefore, whenever we see Carpini refer to a "tent", the last thing we should think of is a frail construction of rods covered with cloth, or even leather or felt. We believe that the author was really referring to a castle,

or palace, of the Russian Czars, or the Khans of the Horde, made of white stone. They were reverently titled emperors by the West Europeans, who had ruled over the entire Great = “Mongolian” Empire, and not just its individual provinces, such as France, Germany or England. Local rulers bore more modest titles of kings, dukes and so on; however, there had just been one Empire and one Emperor, an autocrat.

Let us return to the description of the Mongolian tents and enquire about the references to felt in Carpini’s text, where the author should really be describing stone buildings. There can be several reasons for it. A possible explanation is that the editor of the XVII-XVIII century had tried to emphasise the primitive nature of the savages from the Far East. Another possibility is the transformation of the Russian word for “felt” (“*voylok*”), which rings very similar to the word “block”, which may have been used by Carpini to refer to either red bricks or blocks of white stone. This is how the editors of the XVII-XVIII century transformed palaces of white stone and castles of red brick into eerie tents of white and red felt, fluttering in the wind yet capable of housing two thousand people ([656], page 76). One must also recollect the words “*palatka*” and “*palata*” – “tent” and “chamber”, respectively, and the words “palace”, “*palacio*”, “*palazzo*” and “*palais*” that still exist in English, Spanish, Italian and French and all mean the same thing. The word in question is likely to be a derivative of “*palata*”, which is how the chambers of the Russian Czars were called.

Real history of the XIV-XVI century became obliterated from human memory in the XVII-XVIII century. As a result, the gigantic “Mongolian” cathedrals and palaces with gilded domes in Moscow and elsewhere had been artificially transferred to the Far East in the documents, having turned into primitive and dusty felt tents of the Khans, open to every wind. For instance, there is a fantasy engraving that presumably depicts the tent of a Mongolian Khan – on wheels, drawn by a herd of bulls (see fig. 14.56). Such unbelievable luxury and comfort!

11.11. The throne of the Mongolian Emperor

Carpini reports the construction of a “tall dais made of wood [presumably, imported wood, since it would have to come a long way to the rocky Gobi



Fig. 14.57. Throne ascribed to Ivan IV “The Terrible”. Kept in the Armoury of the Muscovite Kremlin. A propos, this throne “used to be ascribed to Ivan III” ([96], page 56, ill. 35). Everything is perfectly clear – according to our reconstruction, Ivan III is largely a phantom reflection of Ivan IV, which is why historians regularly confuse the identities of “the two Ivans”. Taken from [187], page 365.

desert – Auth.], upon which there had stood the Emperor’s throne. It was made of ivory, beautifully carved and adorned with gold, gemstones, and pearls, if our memory errs us not” ([656], page 79).

It is most curious indeed that the “Mongolian” throne, likewise the seal of the “Mongolian” Emperor, were forged by Kozma, a Russian craftsman. Carpini describes “a Russian named Kozma, the Emperor’s very own and favourite goldsmith... Kozma has

shown us another throne, which he had made for the Emperor before his inauguration, as well as the imperial seal, also of his own making, and translated to us the text of the inscription on the seal” ([656], page 80).

We know nothing of whether this luxurious throne made by a Russian craftsman has been found by anyone in the environs of the Gobi Desert. The answer is certain to be in the negative, given reasons being wars, sandstorms, the passage of many centuries and so on. No throne in Gobi, that is.

However, the throne of Ivan IV “The Terrible” exists until this day, and is in a perfect condition. It is kept in the Muscovite Armoury – the royal chambers (“*tsarskiye khoromy*”), or Caracorum. It is indeed completely covered in ivory carvings, qv in fig. 14.57. The throne leaves one with the impression of being made of ivory entirely. We are by no means suggesting it to be the very same throne of the “Mongols”, or the Great Ones, that Carpini describes. He may have been referring to a similar throne; however, he gives us evidence of the custom that had existed in Russia, or the Horde, namely, the use of ivory for decorating thrones. At least one such throne has reached our day and age.

The counter-argumentation of learned historians is known to us perfectly well. It runs along the lines of the Russian Czars importing their customs from the distant land of Mongolia in the Far East, the Muscovites tending to slavishly emulate the customs of their former conquerors, the savage and cruel “Mongolian” Khans, even after the stifling “Mongolian” yoke had been lifted, and so forth. However, the question remains very poignant – why is it that there are no traces of anything described by Carpini anywhere in the vicinity of Gobi Desert, the presumed centre of the “Mongolian” Empire, and plenty of such traces and relics in Russia?

11.12. The priests from the entourage of the Mongolian Emperor

Carpini uses the word “clerics” several times in his narration. It is odd that in almost every case they are mentioned as “Russian clerics” or “Christian clerics” ([656], page 81).

We can thus see that the “Mongolian” = Great Em-



Fig. 14.58. “The imperial envoy S. Herberstein wearing the luxurious Russian attire received from Vassily III as a present. Engraving of the XVI century” ([550], page 82).

peror had been surrounded by Christian clerics. This is in total contradiction with the Scaligerian history, and perfectly normal within the framework of our reconstruction. The Great, or “Mongolian”, Czar (also known as Khan) of Russia (or the Horde) had naturally been surrounded by Orthodox Russian priests.

When Carpini and his companions were leaving the Mongolian court, the emperor’s mother gave each of them a coat of fox fur as a present. Carpini makes the satisfied remark that the fur was “facing outwards” ([656], page 82).

Once again, it is easy enough to recognise the customs of the Russian court. Even in the XVI century, the foreign envoys had been very proud of fur coats



Fig. 14.59. “Sigismund Herberstein wearing the clothing given to him as a present by the Turkish sultan. 1559. Xylograph from the book entitled ‘A Biography of Baron Herberstein for his Grateful Descendants’. Vienna, 1560” ([90], page 48).

and other ceremonial attire that they would receive as presents from the Czar. Such presents were considered special tokens of royal sympathy. For instance, the Austrian ambassador, Baron Sigismund Herberstein, included a portrait of himself dressed in the Russian clothes that he had received from the Czar ([161], page 283). He had certainly considered himself honoured (see fig. 14.58).

In fig. 14.59 we reproduce another portrait of Herberstein, where he is drawn wearing the clothes that he had received as a present from the “Turkish Sultan” ([90], page 48).

11.13. The Mongolian worship of Genghis-Khans effigy

Carpini reports that the “Mongolians” had worshipped an effigy of Genghis-Khan ([656], page 36). This is in perfect correspondence with our reconstruction, which suggests that Genghis-Khan had also been known as St. George. Russians are indeed known to worship the famous icon of St. George (known as “The Victorious” in Russia). There are many versions of this icon in existence. As for the icon, or the effigy of Genghis-Khan, it hasn’t left a single trace in the consensual history of the land known as Mongolia nowadays – likewise luxurious ivory thrones, felt tents on gilded poles etc. We are of the opinion that most of them exist until the present day – it is just that the location of the “Mongolian” imperial capital is indicated incorrectly. It had stood on River Volga, which is a far cry from the Gobi desert, and been known as Yaroslavl, or Novgorod the Great, and was subsequently moved to Moscow.

12. NOTES OF A MEDIAEVAL TURKISH JANISSARY WRITTEN IN THE CYRILLIC SCRIPT

The book that we have under study is extremely interesting. It is entitled *Notes of a Janissary. Written by Konstantin Mikhailovich from Ostrovitsa* ([424]). Let us consider the end of the book first. It is concluded by the following phrase: “This chronicle was initially set in Russian letters in the year 1400 A.D.” ([424], page 116). The Polish copy puts it as follows: “*Tha Kroynika pyszana naprzod litera Ryska latha Narodzenia Bozego 1400*” ([424], page 29).

This phrase obviously irritates the modern commentators to a great extent, since nowadays it is “common knowledge” that no Russian letters could be used outside Russia by default – everyone is supposed to have used the Romanic alphabet. A. I. Rogov comments thusly: “The very phrase contains a large number of errata insofar as the correct XVI century orthography of the Polish language is concerned. The nature of these ‘Russian letters’ remains quite mysterious. It is possible that the author implies the use of the Cyrillic alphabet – Serbian, perhaps” ([424], page 29). Amazing, isn’t it? A modern commentator

who writes in Russian finds the nature of Russian letters mysterious.

The language of the original is presumed unknown ([424], page 9). However, since contemporary commentators still cannot completely ignore the reference to “Russian letters”, they cautiously voice hypotheses about whether or not Constantine could have written “in Old Serbian or Church Slavonic – after all, the numerous Orthodox Christians that had resided in the Great Principality of Lithuania had used a similar language as an acrolect, and must have been capable of understanding the language of the ‘Notes’ ... One must be equally cautious about the evidence given by M. Malinovsky, who reports the existence of a Cyrillic copy of the ‘Notes’ in the Derechin library or Sapeg, referring to the words of Jan Zakrevski, a gymnasium teacher from Vilna. One must remember that alphabets and languages had been used very eclectically in the Great Principality of Lithuania, to the extent of using the Arabic alphabet in Byelorussian books [sic! – Auth.]” ([424], page 31).

The fact that certain Byelorussian books were set in the Arabic script is most remarkable, and our reconstruction explains it very well indeed.

The *Notes of a Janissary* were translated into Czech under the following title, which is also of interest to our research: “These deeds and chronicles were described and compiled by a Serb, or a Raz, from the former Raz Kingdom, also known as the Serbian Kingdom, named Konstantin, son of Mikhail Konstantinovich from Ostrovitsa, who was taken to the court to Mehmed, the Turkish Sultan, by the Turks and the Janissaries. He had been known as the Ketaya of Zvechay in Turkish, and at the court of the French King they knew him as Charles” ([424], page 30).

It is thus obvious that Raz, the old name of the Serbs, all but coincides with that of Russians (Russ). The old name of the Serbian Kingdom gives the latter away as the Russian Kingdom. This makes the author of the “Notes” Russian, or a Serbian. Also, the Turks had called him a “Ketaya” – Chinese, or Scythian (Kitian), as we already know. Konstantin had therefore been a Russian, or a Serbian Scythian. He had therefore obviously written in the Russian language and used the Cyrillic alphabet. Everything falls into place yet again.

Modern commentators tell us further that the dat-

ing of “1400” is incorrect and must be replaced by 1500 ([424], page 29). The 100-year error is well familiar to us as yet another manifestation of the centenarian chronological shift, which had very visibly affected the history of Russia and Western Europe.

Historians are confused by many of the facts described in the “Notes”. They believe the text to contain a great number of contradiction. On the one hand, Konstantin hates the Turks; on the other, he often portrays them favourably. Also, he appears to be a Christian (see [424], page 14). “The book [*Notes of a Janissary* – Auth.] does not utter a word about the conversion of the author to Islam. On the contrary – Konstantin emphasises the strength of his Christian faith. This is obvious the most in the introduction and the fourth chapter of the ‘Notes’” ([424], page 15).

And yet Konstantin is familiar with Islam perfectly well - from firsthand experience and not by proxy. The modern commentator makes the following confused remark: “Could he have visited the mosques this freely without being a Muslim himself? Moreover, Konstantin reports having much lot more firsthand knowledge of the Muslim rites – such as the dances of the dervishes, for example, who would normally forbid entrance not just to the representatives of other creeds, but even to those of the Muslims who hadn’t been initiated into the dervish cult. Even the ‘born-again’ dervishes were forbidden from attendance. Finally, it is perfectly impossible to imagine that the Sultan could have put a Christian in charge of the garrison quartered in one of the important fortresses – Zvechay in Bosnia, making him the commander of fifty janissaries and thirty more regular Turkish soldiers” ([424], page 15).

That which seems strange from the viewpoint of Scaligerian history becomes natural and even inevitable within the framework of our reconstruction. The discrepancies between Christianity and Islam had not been as gigantic in the epoch described by the author as it is normally presumed – the schism became more profound later.

The *Notes of a Janissary* contradict the consensual Scaligerian history quite often. Modern commentators are forced to point out these contradictions, and they naturally don’t interpret them in Konstantin’s favour. His is accused of making mistakes,

being confused and “ignorant of the true history”. Several such passages are quoted below.

“The author collates several historical characters into one, Murad II (who is also falsely named Murad III), such as Sultan Suleiman, Musa and Mehmet I (see Chapter XIX, example 1). This explains the numerous errors in the biographies of the Turkish Sultans, as well as the despots and rulers of Serbia and Bosnia, such as confusing of Sultan Murad for Orkhan (Chapter XIII), naming Urosh I the first King of the Serbs instead of Stefan the First-Crowned (Chapter XV)... This is the very same reason why the author can confuse the date of a city’s foundation for the date of fortification construction (Chapter XVII, remark 7). There is also a number of scandalous geographical blunders whose nature is just the same, for instance, the claim that River Euphrates flows into the Black Sea (Chapter XXXII)” ([424], page 26).

By the way, we see Constantine report the first Serbian, or Russian, king, to have been Urosh – that is, “a Rosh” or “a Russian”. This is once again perfectly natural from the viewpoint of our reconstruction.

As for the “scandalous” flowing of the Euphrates into the Black Sea, it suffices to say that it is only scandalous in Scaligerian history. There is no scandal in our reconstruction – one might recollect that the name Euphrates may be the old version of Prut, a tributary of the Danube, which does flow into the Black Sea. The sounds F and P were often subject to flexion, and so Prut and Euphrates can be two different versions of the same name.

13. THE CRYPT OF THE GODUNOVS IN THE TROITSE-SERGIEV MONASTERY. THE IPATYEVSKIY MONASTERY IN KOSTROMA

The crypt of the Godunovs is located in the city of Zagorsk, also known as Sergiev Posad. It is comprised of four graves (see fig. 14.60); the crypt is rather modest. It is presumed that Boris Godunov himself is buried here. A guide told us in 1997 that the sarcophagi had initially been covered by gravestones that lay on the ground, remaining underground themselves. In the early XVIII century this burial site was afflicted by the same disaster as the graves of all the other Russian Czars in the Arkhangelskiy Cathedral

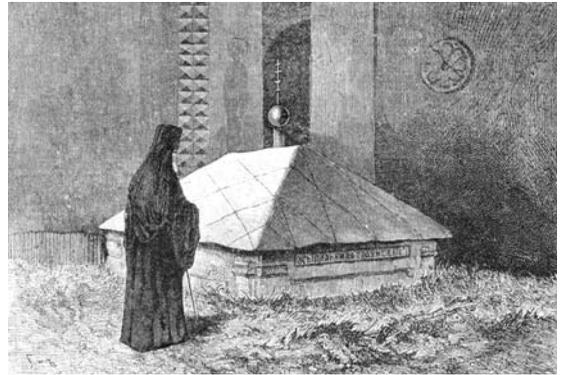


Fig. 14.60. Sepulchre declared to be the last resting place of the Godunov family. The Troitse-Sergiyev Monastery, town of Sergiyev Posad (Zagorsk). Taken from [304], Volume 3, page 248.

of the Kremlin in Moscow – namely, the burial site had been hidden from sight by a massive parallelepiped of brick. The four old gravestones are presumed to have been removed prior to that and made part of the newer construction’s rear wall mounted vertically. Nowadays one can indeed see the top parts of four very small tombstones; the bottom part of a few is beneath the ground, rendering the respective epitaphs illegible (see figs. 14.61, 14.62 and 14.63). By the way, the epitaphs are ostensibly damaged; also, the tombstones are truly minute, nothing remotely resembling massive sarcophagus lids. What was written on the authentic large sarcophagus lids that are presumably buried under the Romanovian construction? Are they still intact?

This burial ground is rather bizarre in a number of ways. Today the “Crypt of the Godunovs” is located outside the Ouspenskiy Cathedral, at a considerable distance from the cathedral’s walls. The guide explained to us that the crypt had formerly been part of the cathedral’s ground floor, and then “mysteriously ended up” far away from it after the alleged reconstruction of the Ouspenskiy Cathedral. Our opponents might try to accuse the guide of being mistaken – this is possible, but not very likely, since guides in places like the Troitse-Sergiyev monastery are qualified specialists as a rule. We have unfortunately had no opportunity of verifying this information with any written source.



Fig. 14.61. The first two headstones from the alleged sepulchre of the Godunovs. Photograph taken in 1997.



Figs. 14.62 and 14.63. The third and fourth headstones from the alleged sepulchre of the Godunovs. Photographs taken in 1997.

The above implies that the cathedral has somehow “shrunk” or “relocated”. Also, the ground floor of the Ouspenskiy cathedral is located notably higher than the “Godunovian crypt”. In order to enter the Ouspenskiy cathedral nowadays, one must ascend a rather long staircase. How can it be that the “Crypt of the Godunovs”, which had allegedly been situated on the first floor of the cathedral, could have sunk a few metres and still remained above the ground?

We are of the opinion that all these fantasy explanations date from the XVIII century, when the Romanovs were removing the traces of some shady activity around the crypt of the Godunovs. Our hypothesis is simple – the cathedral certainly didn’t shrink or move; it remains in its initial condition, apart from several minor changes. As for the real crypt that had once been inside the cathedral and belonged to the Godunovs or someone else, it appears to have been destroyed by the Romanovs, or walled over so as to hide it from sight. Then a simulacrum “Crypt of the Godunovs” was built on a plot of land

nearby, which isn’t quite as elevated as the basement of the cathedral due to certain idiosyncrasies of the local terrain. Someone may even be buried underneath to make the crypt look real; should any researchers ever want to conduct excavations here, they’ll find “authentic bones of the Godunovs”.

In August 2001 A. T. Fomenko visited the Ipatyevskiy monastery of Kostroma. According to the official version as carried across by the guide, the monastery had belonged to the Godunovs initially, and the Romanovs only got hold of it after the Great Strife, when their usurpation attempts had finally succeeded, making it their very own dynastic holy place. It is also for this very reason that the construction of the memorial complex designed to commemorate the 300th anniversary of the Romanovian dynasty, complete with 18 bronze figures of the Czars that had actually comprised the dynasty. This memorial has never been erected, although a large number of test castings in bronze have been made. Many representatives of the Godunovs were buried in the Ipatyevskiy monastery – sixty males; furthermore, there have also been females buried here. However, modern guides tell us that in the XVII century the main cathedral of the Ipatyevskiy Monastery “suddenly exploded” – it is presumed that gunpowder had been stored in its basements for a long time, and that the gigantic cathedral blew up as a result of somebody’s criminal negligence. The Romanovs have then erected a new cathedral upon that site as a token of deference. This is the official version that the guides tell to the visitors, also trying to convey implicitly that the Godunovs themselves may be to blame for leaving the gunpowder in the basement. The explosion that destroyed the cathedral many decades later, under the Romanovs, must have been purely accidental. In general, the visitors are advised against putting too much effort into the attempts to find out the truth – they are presumably bound to be futile from the very start due to the passage of too many centuries.

Nowadays there are less than a dozen graves left in the Ipatyevskiy monastery that date from the Godunovian epoch. Some of them aren’t attributed to anyone in particular, since the epitaphs on the cracked tombstones are damaged beyond legibility in most cases (see figs. 14.63a, 14.63b and 14.63c. It is interesting that one of the stone sarcophagi is anthropo-



Fig. 14.63a. Lettering on a headstone of the Godunovian epoch; its condition is very poor indeed. The Troitskiy Cathedral of the Ipatyevskiy Monastery in Kostroma. Photograph taken by the authors in August 2001.



Fig. 14.63b. Semi-obliterated lettering on a headstone of the Godunovian epoch. The Troitskiy Cathedral of the Ipatyevskiy Monastery in Kostroma. Photograph taken by the authors in August 2001.

morphic, or has the shape of a human body (see fig. 14.63d) – the same shape as used in Egypt. However, we see no inscriptions on the sarcophagus; the lid is also missing.

This fact fits perfectly well into the series of other “oddities” that accompany the entire history of the Romanovian “restoration” and “renovation works” wreaked upon the ancient Russian cathedrals in the XVII century. Above, in Chapter 14:5 of CHRON4, we mentioned the Muscovite churches that were completely gutted at the order of the Romanovs – this devastation didn’t spare the cathedrals of the Musco-

vite Kremlin, either. As we can see, a similar process had taken place in other Russian towns and cities. Some of the “Mongolian” cathedrals dating back from the epoch of the Horde were blown up – presumably accidentally. New cathedrals were then built on the old sites; those were said to emulate their predecessors. The realisation that the Romanovs had really accomplished a large-scale destruction and falsification campaign, replacing the true history of the Great = “Mongolian” Empire with the fictitious version of Miller and Scaliger, is only dawning upon us today. Apparently, the making of “correct history” had ne-



Fig. 14.63c. Headstone of the Godunovian epoch. Sans artwork; no lettering has survived, either. The Troitskiy Cathedral of the Ipatyevskiy Monastery in Kostroma. Photograph taken by the authors in August 2001.



Fig. 14.63d. Anthropomorphic stone sarcophagus of the Godunovian epoch. The Troitskiy Cathedral of the Ipatyevskiy Monastery in Kostroma. These sarcophagi greatly resemble the ones discovered in Egypt. Photograph taken by the authors in August 2001.

cessitated gunpowder kegs as a primary ingredient. A similar disaster befell the remaining authentic artefacts from the epoch of the Horde in the 1930's (this time learned historians used dynamite).

A propos, it is most spectacular how the explosion of the cathedral under the Romanovs was referred to in the official museum guidebook of the “Crypt of the Boyars Godunov in the Ipatyevskiy Monastery of Kostroma” that was hanging on a wall of the crypt in August 2001. The guidebook said the following: “In 1650-1652 the Troitskiy Cathedral was reconstructed and made much larger”. Destruction via explosion most aptly transforms into a “reconstruction”.

We can once again sense the very same temporal boundary as we have already encountered – the epoch of the XVII century that separates Romanovian history from the ancient “Mongolian” history of Russia as the Horde. It is exceptionally difficult to penetrate the barrier of the XVII century, since very few true archaeological artefacts that would date from the XVI century and earlier have survived until our day and age. Old imperial cathedrals and buildings have been destroyed in most of the Empire’s former Western colonies as well. However, the reformers that came to power in the Western Europe around the XVII-XVIII century decided to keep the old architectural style of the “Mongolian” temples, merely proclaiming it to be mind-bogglingly old and theirs originally, qv in CHRON4, Chapter 14:6. Nowadays the visitors from abroad compassionately remark about how few truly old historical artefacts survived in Russia – there must never have been anything truly monumental over here, unlike the enlightened and ancient Western Europe.

14.

THE MODERN LOCATION OF ASTRAKHAN DIFFERS FROM THAT OF THE OLD TARTAR ASTRAKHAN, WHICH THE ROMANOVS APPEAR TO HAVE RAZED OUT OF EXISTENCE

Let us consider the *City-Building in the Muscovite State of the XVI-XVII Century* ([190]). In particular, this book relates the history of Astrakhan. We learn of an amazing fact that isn’t really known to the general public. The old city of Astrakhan (formerly known as the Tartar Tsitrakhan) had been a famous

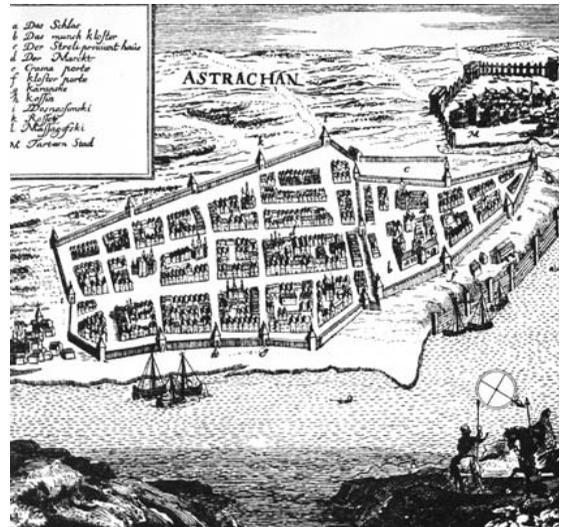


Fig. 14.64. A view of the Astrakhan citadel and the Byeliy Gorod on an old engraving of the XVII century from the book of A. Olearius. Taken from [190], page 91; see also [615].

city of traders on the right bank of the Volga ([190], page 87). “In the XV century the location of the city at the crossroads of nautical trading routes and roads favoured by the caravan made Astrakhan grow into a trade centre of great prominence” ([190], page 87). The modern city of Astrakhan, or the alleged heir of the Tartar Astrakhan, is usually presumed to stand on the same site as its historical predecessor. However, this is wrong – modern Astrakhan lies nine verst further down the Volga; moreover, it is on the left bank and not the right. Why would this be? When did the Tartar city of Astrakhan relocate to a new site on the opposite coast of the Volga, transforming into the Russian Astrakhan, and how did it happen? The history of this transfer is perfectly amazing, and reveals a few interesting historical facts.

It is presumed that in 1556 the Russian troops took the Tartar city of Astrakhan by storm. The Romanovian version of the Russian history suggests that Astrakhan was joined to the Kingdom of Moscow as a result. Presumably, the military leader I. S. Chermisnov “was finding it hard to be in control of a city that stands in the middle of an open steppe” ([190], page 87). One wonders about the Tartars, who had presumably retained the city in their hands for cen-

turies before that. Cheremisinov made arrangements with the Muscovite authorities for a transfer of the city to its current location on the other bank of the Volga, nine verst downstream, no less. In 1558 a citadel was erected here, and a new city was built around it in a relatively short time, also called Astrakhan. It is further reported that after Cheremisinov had settled on the new site, “he gave orders for the entire Tartar Tsitrakhan to be demolished” ([190], page 87).

And so, the old Tartar city of Astrakhan simply became demolished. The name has been used for referring to a new city built in a different location ever since. One might wonder whether these events could indeed have taken place in the XVI century and not the XVII, when the Romanovs were busy re-writing history and crushing all those who identified themselves with the Horde in one way or another. The Astrakhan episode reveals the scale of their activities – as we see it isn’t just artwork in the old cathedrals of the Kremlin that became destroyed; the Romanovs would wipe out whole cities, stopping at nothing.

In fig. 14.64 one sees the drawing of the Citadel and the White Castle of Astrakhan made in the XVII century by A. Olearius.

15.

THE REASONS WHY THE ROMANOVIAN ADMINISTRATION WOULD HAVE TO DESTROY HUNDREDS OF MAPS COMPILED BY THE RUSSIAN CARTOGRAPHER IVAN KIRILLOV

One wonders whether the name of Ivan Kirillov, the Russian cartographer of the XVIII century, is known to many people nowadays. This is highly unlikely. However, it would be very apropos to mention him now, as well as certain rather unexpected facts that concern him and Russian history. The fate of the maps compiled by Ivan Kirillov is most illustrative indeed, and we’re only beginning to understand its real meaning nowadays. We shall use the reference to Ivan Kirillov contained in the fundamental work ([1459]).

This book describes 282 mediaeval maps from the exposition of 1952 (Baltimore Museum of Art, USA), many of which have also been photographed.

Among others, there was a Russian map of Ivan Kirillov up for exhibition: “Imperii Russici tabula generalis quo ad fieri potuit accuratissime descripta

opera e studio Inoannis Kyrillow. Supremi Senatus Imperii Russici Primi Secretarii Petropoli. Anno MD-CCXXXIV. St. Petersburg, 1734”.

One must note that the map in question wasn’t reproduced anywhere in [1459]. This fact alone wouldn’t be worthy of mentioning it explicitly, since the book ([1459]) does by no means reproduce all the maps that it describes – only 59 of 282 come with photographs. Yet the history of this map is so odd that its absence from [1459] becomes conspicuous; such a map would definitely be worthy of reproducing it. We shall explain why.

The American authors and organisers of the exhibition report the following amazing facts about the map in question: “This is the first general map of Russia that had been engraved and printed, but apparently banned. Ivan Kirillov ... made a career in the State Chancellery, where he had occupied the position of an ‘expert in [topographical] terrain reconnaissance’. When Peter the Great decided to compile an exhaustive map of his domain, he put Kirillov in charge of the project. The latter had soon made the discovery that the people around them were recruited from abroad (France and Germany) for their knowledge of astronomy and ability to apply it to geodesic descriptions. Due to the governmental resistance that his plans invariably met and the fact that the authorities had clearly favoured the foreigners, Kirillov had to be particularly insistent about the compilation and publication of a detailed series of maps. The entire work contained three volumes of 120 pages each, and included the abovementioned general map of the empire. The Imperial Academy banned Kirillov’s atlas, mysteriously managed to get rid of the printing plates and published an atlas of its own in 1745... Only two copies of Kirillov’s atlas are known, one of them with defects. All prints made from the original plates are extremely rare” ([1459], page 174).

In the next section the authors of [1459] describe the atlas published by the Imperial Academy, making the following satisfied remark: “Although this atlas had not been the first Russian atlas in existence, it was much more exhaustive and scientifically accurate than the atlas of Ivan Kirillov” ([1459], page 175). This official “Romanovian atlas” was published in 1745, eleven years later than the atlas of Kirillov – more than a decade of hard work.