

СПИСОК СОКРАЩЕНИЙ

АВИМАИВнВС	Архив Военно-исторического музея артиллерии, инженерных войск и войск связи
АГЭ	Архив Государственного Эрмитажа
АН СССР	Академия наук Союза Советских Социалистических Республик
ВВС	Военно-воздушные силы
ВИБМ	Военно-историко-бытовой музей
ВИМАИВнВС	Военно-исторический музей артиллерии, инженерных войск и войск связи
ГИК (КП)	главная инвентарная книга (книга поступлений)
ГИМ	Государственный исторический музей
ГРЭС	государственная районная электростанция
ГМЭ	Музей этнографии народов СССР (бывший Исторический отдел)
ГПУ	Государственное политическое управление
ИИМК РАН	Институт истории материальной культуры Российской академии наук
ИРВИО	Императорское русское военно-историческое общество
КСИИМК	Краткие сообщения Института истории материальной культуры
МИД РФ	Министерство иностранных дел Российской Федерации
НИОР БАН	Научно-исследовательский отдел рукописей Библиотеки Академии наук
ОИРК	Отдел истории русской культуры
ОРПГФ	Отдел рукописных, печатных и графических фондов
РГАДА	Российский государственный архив древних актов
РГБ	Российская государственная библиотека
РГИА	Российский государственный исторический архив
РККА	Рабоче-крестьянская Красная армия
РНБ ОР	Российская национальная библиотека, отдел рукописей
СГЭ	Сообщения Государственного Эрмитажа
СПб ИИ РАН	Санкт-Петербургский институт истории Российской академии наук
СУнРП	Собрание узаконений и распоряжений, издаваемых при Правительствующем сенате
ТГЭ	Труды Государственного Эрмитажа
ЦГИА СПб	Центральный государственный исторический архив Санкт-Петербурга
ANTT	Arquivo Nacional da Torre do Tombo
СВА	carta de brasão de armas
РААА	Politisches Archiv des Auswärtigen Amts, Berlin

SUMMARIES

Alina Paranina, Roman Paranin

THE SEMIOTIC OF GEOGRAPHICAL SPACE-TIME AS A GRAPHIC MATRIX OF HERALDIC SIGNS: THE RURIK SIGN

Principles of physical geography and the contemporary conception of geocultural space as a unity of nature and culture are productive analytical instruments for exploring the material basis of ancient signs and sign systems. The authors have developed an algorithm for the formation of geometrical figures and mythological images with the help of simple ancient technologies of orientation in geographical space and time. The article identifies the potential for using calendar sundial shadow graphs as a matrix of heraldic signs reflecting the geographical position of landholdings in a territorial system.

Translated by Natalia Magnes

Mikhail Sverdlov

COINS OF PRINCE VLADIMIR SVIATOSLAVICH: HERALDRY AND THE GOSPEL

The images and legends on Type I zlatnik and srebrenik coins of Prince Vladimir Sviatoslavich formed a system of medieval symbols, whose meaning was not limited to their generally acknowledged political message. Similarly to the gold coins of emperors Basil II and Constantine VIII, the reverse side of Prince Vladimir's coins represents Christ Pantocrator, which was supposed to symbolise the affiliation of ἡ Ρωσία (Rus') with the Constantinople patriarchy; zlatniks and srebreniks also showed the regalia sent to Prince Vladimir, signifying the connection of Rus' with the Byzantine imperial system. The artistic design and textual references to Vladimir as an autocratic ruler suggest that the appearance of the coins was also influenced by the New Testament parable of the tribute denarius (Matt. 22:21). Apart from conveying political and dynastic information, the images of Vladimir and the associated text on gold and silver coins affirmed the division of temporal and spiritual powers: the earthly life was represented as belonging to the prince, whereas the spiritual and religious life had to be dedicated to God and the Church.

Translated by Natalia Magnes

Sergey Beletsky

ON ANCIENT RUSSIAN PRINCELY SIGNS (TWELFTH – THIRTEENTH CENTURY)

In the twelfth – thirteenth century Russian princes used personal and family emblems derived from the trident of Vladimir the Great. Six principal groups of signs have been identified: regular tridents, tridents with a shortened central prong, semi-tridents, double tridents, harpoons and bidents.

The different groups of signs may have been divided among branches of the Rurikids. This suggestion is in keeping with the decisions made at the Council of Liubech (1097), which declared a new principle of Rus's political system: 'Each prince shall rule the land owned by his father'.

In the twelfth – thirteenth century, bidents were assumed by the descendants of Vladimir Monomakh. Double tridents may have belonged to the posterity of David of Dorogobuzh. In the same period, Sviatoslav's descendants divided into three branches, descended from David Sviatoslavich, Oleg Sviatoslavich and Yaroslav Sviatoslavich. Harpoons also fall into three groups, those with one prong bending to the left, one prong bending to the right or two prongs bending both to the left and right. The Izyaslavids in the twelfth – thirteenth century split into two family lines, which descended from Yaropolk and Sviatopolk Izyaslavich, respectively. Semi-tridents were also present in two forms, those with one prong bending to the right and those with a prong bending to the left. The Rostislavids, in the twelfth to thirteenth century, belonged to a single family branch as they were all descended from Rostislav Vladimirovich. Similarly, princes of Polotsk in the twelfth to thirteenth century also came from the same family branch, all of them being descendants of Vseslav Bryachislavich. The shape of regular tridents and tridents with a short central prong does not show any variation, and it is quite probable that these two groups of signs may have belonged to the princes of Polotsk and the Rostislavid princes.

The Rurik signs were definitely used in Ancient Rus' as iconographic symbols of social prestige. The rules of sign inheritance identified here suggest that there existed a Russian heraldic system, which formed in the late ninth to tenth century, developed in the eleventh to thirteenth centuries and was markedly different from the Western European tradition.

Translated by Natalia Magnes

Alexander Tchernik

PORTUGUESE MARKS OF CADENCY (DIFERENÇAS) IN ANTÓNIO COELHO'S TREATISE (1645)

The idea of altering the family coat of arms to distinguish the younger members dates back to the end of the twelfth century. Such alterations are known as brisures, Beizeichen, spezzatura. *Diferenças* constitute a unique Portuguese way of marking cadency. Usually, it is a very small figure in the right corner of the coat of arms by which a branch of the lineage or an individual can be distinguished. *Diferenças* appeared at the beginning of the sixteenth century, most likely on the royal initiative and were used mostly by middle class gentry. Varying greatly in their graphic form, they do not show strict order or unity and the number of surviving examples from sixteenth-century and later heraldic charters are not enough to reconstruct the whole system. António Coelho's treatise on nobility is a source of information about *diferenças* of the seventeenth century. Coelho's interpretation of the regulation of these signs is just an attempt to put them in order and indicates the absence of a clear system. Portuguese marks of cadency were greatly influenced by the heraldic tradition of the Iberian Peninsula, where individuals could choose their family name and coat of arms either from paternal or maternal side. Being in use till the nineteenth century *diferenças* served for the establishment of a family hierarchy rather than its public visualisation.

Translated by the author

Lidia Dobrovolskaya

POLISH PHALERISTIC OBJECTS DATING FROM BEFORE 1831 IN THE NUMISMATICS DEPARTMENT OF THE STATE HERMITAGE MUSEUM

The study addresses Polish phaleristic objects dating from before 1831 and stored in the Numismatics Department of the State Hermitage Museum. Of particular interest are the Orders of the White Eagle awarded to Alexander I and Field Marshal Karl Philipp Schwarzenberg, the embroidered stars which

belonged to Stanislaw II August, the oval sign of the Order of Saint Stanislaus and the war order *Virtuti Militari*. The Hermitage also contains extremely rare medals with the inscriptions ‘*Virtuti Militari*’ and ‘*Virtuti Civili*’, designed by the royal court medal maker Jan Philipp Holzheiser, as well as four distinctoria. Introducing objects from the Hermitage collection into academic circulation will contribute to expanding our knowledge on phaleristic artefacts held in Russian and Polish museums and private collections.

Translated by Natalia Magnes

Polina Ukhanova

WHITE AND RED ROSES IN HERALDRY, ART AND JEWISH CULTURE

The paper proposes a hypothesis about semiotic connection between the heraldic rose, the rose in art and the Jewish and Kabbalist concepts of the rose as a symbol of peace and the Tree of Life. The rose is seen as an artificial semiotic sign; the image of the rose is based on an iconic, symbolic sign.

Translated by Natalia Magnes

Evgeny Pchelov

RUSSIAN STATE HERALDRY IN THE LATE 1660S – EARLY 1670S: NEW STAGE AND CAUSES FOR DEVELOPMENT

The victorious Russo-Polish War of 1654–1667 caused profound transformations in the symbolic representation of the power of the Moscow Tsar on all levels. The royal title was first to ‘respond’ to these events: a new, grander and more solemn, brief form of the title was assumed, whereas the full form was expanded to reflect Russia’s territorial acquisitions. Simultaneously, a new state coat of arms was proposed, leading to the adoption of a new state seal in 1667. The new royal regalia, which came in use in the second half of the 1650s – early 1660s, emphasised Russia’s succession to the Byzantine Orthodox Empire. Finally, the end-of-war period saw the emergence of multiple ceremonial objects carrying the visual emblems of the title (the banner and *saadaks*); efforts were also made to create a state naval flag, which was intended for use on the international arena. At the final stage of this large-scale process, the royal heraldry reinforced with Christian imagery was codified in ‘The Titular Book’.

Translated by Natalia Magnes

Andrey Aksionov

PRIMARY SOURCES ON RUSSIAN TERRITORIAL HERALDRY DATING TO 1767–1917

The article analyses primary sources on Russian territorial heraldry dating to 1767–1917. Evidence is drawn principally from authentic signed decrees spanning the period from the reign of Catherine II to the times of Alexander I (and partly Nicholas I). The decrees comprise the fullest documentation on the official approval of coats of arms, including designs.

The study addresses nineteenth-century armorials of territorial coats of arms; a content analysis of the so-called von Reutern Armorial (a source comprising a vast majority of the authentic drawings of territorial arms dating from 1841–1917) is performed. Particular attention is paid to books containing

the Municipal Statute of Empress Catherine II with ‘cities’ coats of arms in colour’, clippings from which are included in the von Reutern Armorial.

In addition, the paper examines the work of the Department of Statistics at the Council of the Home Ministry, the on-site collection of heraldic materials by the Heraldry Department in the 1830s – 1840s and the projects implemented by the Arms Unit of the Ruling Senate’s Heraldry Department in the 1850s with a focus on the activities of Chief Herald Vladimir Filosofov. The work of the Heraldry Department during the period of Bernhard Karl von Köhne’s heraldic reform is not considered in detail, however, a list of decision-makers involved in the approval of designs for arms is provided; conclusions are made as to the possibilities for publication of these materials.

Special emphasis is laid on insufficient dissemination of primary sources on Russian territorial heraldry. The study is complete with illustrations of several archival documents, most of which have never been published.

Translated by Natalia Magnes

Igor Afonasenko

LETTERS PATENT FOR NOBILITY AND COATS OF ARMS IN COLLECTIONS OF RUSSIAN MUSEUMS

The article provides an overview of the Russian imperial letters patent for nobility and coats of arms contained in Russian museums. Of particular interest are the arms which did not feature in the General Armorial of the Noble Families of the Russian Empire and have survived only in original letters patent. Images and heraldic descriptions of the coats of arms are analysed.

Translated by the author

Leonid Kudzeevich

SEALS WITH NOBLE COATS OF ARMS IN THE MUSEUM OF POLITICAL HISTORY OF RUSSIA

The State Museum of Political History of Russia contains eight nameless seals with five noble coats of arms, the provenance of which has been established with a high degree of probability. A seal with the Stroganov family arms may have belonged to Count Alexander Sergeevich Stroganov. Two seals with the Konovnitsyn arms may have been owned by General Pyotr Petrovich Konovnitsyn. A seal carrying the baronial arms of the Meller-Zakomelsky family can be attributed to General Pyotr Ivanovich Meller-Zakomelsky. Three seals with a princely coat of arms, and ten state decorations possibly belonged to General Andrey Ivanovich Gorchakov. Finally, a seal with the arms of the Princes Myshetsky (or Volkonsky/Baryatinsky) and twelve state decorations could be associated with Field Marshals Alexander Ivanovich Baryatinsky or Pyotr Mikhailovich Volkonsky.

Translated by Natalia Magnes

Dmitry Lobanov

THE BEHER AND KUTLER FAMILY ARMS

The paper discusses two unapproved coats of arms for Russian noble families of foreign origin, the Behers (Beijers) and the Kutlers. The author provides a description of several coats of arms, representations of which have survived in family collections, and aims to introduce them into academic circulation.

Translated by Natalia Magnes

Vladislav Stasevich

ON THE HISTORY OF JAMES BRUCE'S COAT OF ARMS:
NEW FACTS

The study examines the origins of Count James Bruce's coat of arms and, to a lesser extent, its use during the owner's lifetime. The author relies on archival documents (primarily authentic files stored in the Russian State Archive of Ancient Acts) to clarify some historical facts and resolve heraldic issues. Additionally, the authenticity of the document which conferred the title of count to James Bruce and was sold at Christie's auction in 2013 is discussed.

Translated by Natalia Magnes

Alexander Shpuntov

IN SEARCH OF LOST MEANINGS: SEVENTEENTH – EIGHTEENTH-CENTURY
COATS OF ARMS OF RUSSIAN ORTHODOX HIERARCHS

The article is an attempt at semantic and emblematic systematisation of coats of arms held by Russian Orthodox Church hierarchs; the study is based on about 50 such samples. Clergymen's coats of arms, associated with noble families' heraldic traditions, are shown to have transformed from the deeply symbolic heraldic signs used by priests to images nearly devoid of heraldic content.

Translated by Natalia Magnes

Mikhail Medvedev, Roxana Rebrova

BIRON'S COAT OF ARMS
AND ITS LIFETIME INTERPRETATIONS

Ernst Johann von Biron is arguably one of the best-known figures in eighteenth-century Russian history. His coat of arms, from its origins to vastly differing lifetime interpretations, was greatly influenced by his turbulent biography. Several versions of Biron's coat of arms can be seen on items currently held in the Hermitage, which range from engravings to table glassware and silver cutlery.

Translated by Natalia Magnes

Ekaterina Lapinsh

'OUR PRUSSIAN MAJOR'. RUSSIAN STATE DECORATIONS
OF THE MILITARY ATTACHE TO SAINT PETERSBURG

The Tallinn Museum of Orders of Knighthood contains the Prussian order Pour le Mérite with a unique engraving on the reverse side. How was the order acquired by the museum? Who had it been awarded to and why?

Upon a close inquiry into the history of the item, museum researchers have concluded that the role and place of a noteworthy person immediately involved in the Russo-Turkish War of 1877–1878 have been largely overlooked by historians. The paper contains references to original documents from that period and offers a hypothesis on the whereabouts of the missing materials.

Translated by Natalia Magnes

Vadim Savelyev

‘LOST IN TRANSLATION’: ORIGINS OF THE RUSSIAN EIGHTEENTH –
EARLY NINETEENTH-CENTURY HERALDIC BOOK TRADITION

The chapter investigates the circumstances under which Johann Christoph Gatterer’s treatise ‘Outline on Heraldry’ was translated into Russian, thus becoming the first heraldic guidelines to be made available in the Russian language (1805); the publication is placed in the context of the evolving tradition of Russian heraldic literature in the eighteenth – nineteenth century. The study also provides information on earlier attempts at compiling and translating similar guidelines. Personal data about Gleb Malgin, officer of the Heraldry Department and author of the Russian version of the book, are included.

Translated by Natalia Magnes

Alexandra Lukyanchikova

ON THE HISTORY OF THE SAINT GEORGE DAY CAVALIERS’ PARADES
IN THE WINTER PALACE

The State Hermitage Museum contains several plans for Saint George cavalier parades which were held in the Winter Palace in the nineteenth century as part of festivities on Saint George’s Day (26 November, Old Style). The author explores the origins of Saint George parades as well as reviews the available archival data concerning parade preparations and procedures in the Winter Palace in the 1880s to 1904.

Translated by Natalia Magnes

Oxana Chernyaeva

THE FIRST RUSSIAN POSTAGE STAMP: EVOLUTION AND SYMBOLS

The article focuses on the issuance of the first Russian stamp by the Postal Department in 1858. Examples of unapproved designs for the stamp are provided. Particular attention is paid to the coat of arms and depictions of post-horns on the stamp.

Translated by Natalia Magnes

Igor Sandalov

ON TROOP COLOURS OF THE INNER GUARD BANNERS
IN THE RUSSIAN EMPIRE IN 1811–1864

The study explores colour schemes used for the banners of the Russian Empire’s Inner Guards since the latter were established in 1811 and until their reorganisation in 1864. Our inquiry enables us to conclude that the Inner Guards’ banners relied on a shared set of troop colours.

Translated by Natalia Magnes

Svetlana Kuznetsova, Galina Smirnova

BANNERS OF NARVA CRAFT WORKSHOPS OF THE SMALLER GUILD
FROM THE MID- TO LATE NINETEENTH CENTURY
IN THE NARVA MUSEUM COLLECTION

The study represents the first attempt to explore craft heraldry on the territories of the former Russian Empire captured by Peter I, drawing evidence from the Narva Museum collection of craft

banners. People of Baltic origin accounted for a large proportion of foreign experts that organised the first craft workshops in Saint Petersburg, exerting important influence on the development of craft heraldry. The study aims to present several unique museum items as objects of scientific study.

Translated by Natalia Magnes

Tatiana Ilyina

MILITIA SIGNS IN THE ARTILLERY MUSEUM COLLECTION

The study reviews the history, provenance and transformations of militia signs in the Russian Empire. A detailed description of militia crosses for Christians and badges for non-Christians which are contained in the Military Historical Museum of Artillery, Engineers and Signal Corps (known shortly as the Artillery Museum) is provided. Held until 1918 by the Chief Quartermaster's Department, the items from the Artillery Museum are of particular interest, being samples of the different types of militia signs that were used in Russia.

Translated by Natalia Magnes

Lidia Dobrovolskaya

MILITIA SIGNS IN THE COLLECTION OF THE STATE HERMITAGE MUSEUM

The State Hermitage Museum houses a number of phaleristic items associated with state militias, including signs of the 4th Life Guard Rifle Battalion (Regiment from 1910) of the Imperial Family as well as signs with depictions of the militia cross. The paper catalogues 25 items held in the Hermitage's Numismatics Department and Department of the History of Russian Culture. Ten of the crosses are published for the first time.

Translated by Natalia Magnes

Valeria Nezgovorova

MODEL OF THE MONUMENT 'IN MEMORY OF THE HEROIC DEEDS OF THE LIFE GUARD ENGINEERING BATTALION'. HISTORY AND SYMBOLISM

Based on the collection and archives of the Military Historical Museum of Artillery, Engineers and Signal Corps, the study focuses on the sculptural composition by the well-known artist Alexander Safonov (1852–1913) which celebrated the centenary of the Life Guard Engineering Battalion and commemorated the historical events and relics symbolising the valour of the Life Guard engineers.

Translated by Natalia Magnes

Oleg Kuznetsov

ON ISSUES OF COMBATTING THE USE OF ILLICIT SYMBOLS

The article addresses terminological problems associated with legislation on heraldry invoking state power; the contemporary situation with heraldic terminology is analysed.

Translated by Natalia Magnes

Elena Likhitchenko

ON IMPROVING HERALDRY LEGISLATION: EVIDENCE
FROM MOSCOW

The article reviews the Moscow heraldry legislation, its history and key problems that beset the drafting of regulations governing heraldic signs in Moscow.

Translated by Natalia Magnes

Arkady Kornikov

IVANOVO OBLAST HERALDRY: HISTORY AND MODERNITY

The article analyses the development of heraldic space in Ivanovo Oblast in 1918–2020. Several attempts to design coats of arms for the region during the Soviet period are discussed. Typical features present in contemporary arms of districts, municipal units, urban and rural settlements have been identified. The history, origins and symbolism of the arms are addressed; proposals are made for further development of local heraldry.

Translated by Natalia Magnes

Gerta Belova

MARIINSKY POSAD THROUGH THE LENS OF THE HISTORY OF HERALDRY
(TOWARDS THE 400TH ANNIVERSARY OF SUNDYR)

The paper explores several theories regarding the date of foundation of Sundyr; documents have been found proving that the town originated earlier than previously believed; a connection between the heraldic symbols of Mariinsky Posad with the town's history, name and geographical location is established.

Translated by Natalia Magnes

Ilya Emelin

HERALDRY IN MODERN MASS CULTURE

The article focuses on the reflection of heraldry in modern mass culture. For purposes of this study, mass culture is construed as a type of visual art (such as cinema, TV series, theatre performances and TV projects) which targets a vast audience and receives millions of views. By appealing to several case studies, the author considers the reasons for evoking heraldry in mass art, the process of heraldry design and the personalities of heraldic artists, the development of public opinion on heraldry and heraldic experts and the reverse impact of these examples on real coats of arms.

Translated by Natalia Magnes

Evgenia Zvanskaya

POPULAR ATTITUDES TO CONTEMPORARY BRYANSK HERALDRY
(EVIDENCE FROM PRINTED AND ELECTRONIC MEDIA,
ONLINE FORUMS AND SOCIAL WEBSITES)

The recent alterations to the heraldry of Bryansk Oblast are currently at the forefront of public discussions and have become a subject of heated debates on many online platforms. Based on a study

of media publications and reader comments in online forums and social networks, the article explores Bryansk residents' responses to the heraldic changes in Bryansk and analyses the differing opinions on heraldry and its significance to the local residents.

Translated by Natalia Magnes

Anna Tripolskaya, Anton Chistyakov

NON-HERALDIC ELEMENTS (ORNAMENTS) IN COATS
OF ARMS OF NATIONAL REGIONS OF THE RUSSIAN FEDERATION

The authors review the history of ornament use in Russian territorial heraldry. Our analysis of territorial coats of arms has shown that, with some exceptions, ornamentation is mostly confined to the heraldry of national regions of the Russian Federation (republics and autonomous districts). Ornaments come to be interpreted as signs of ethnic and cultural identity of regions and municipalities. Ornaments in coats of arms of oblasts, krais and individual municipalities serve to indicate the ethnic composition of the local population (i.e. the presence of large non-Russian communities) or the importance of local arts and crafts as an original element of the Russian cultural tradition in its local form.

Translated by Natalia Magnes

Grigory Bushkanets

NON-KAZAN COATS OF ARMS IN THE ARCHITECTURAL SPACE
OF KAZAN

The chapter describes the rare architectural monuments in Kazan decorated with coats of arms of other cities or governorates. The buildings include, first and foremost, the redbrick Kazan Railway Station, the Kazan Music School (initially, the Kazan Uyezd Zemstvo Government) and the Kazan branch of the State Bank of the Russian Empire (now a department of Bank of Russia, National Bank of the Republic of Tatarstan).

Translated by Natalia Magnes