

СПИСОК СОКРАЩЕНИЙ

АВИМАИВиВС	Архив Военно-исторического музея артиллерии, инженерных войск и войск связи
АИМ	Артиллерийский исторический музей
БАН	Библиотека Академии наук
ВГО	Всероссийское геральдическое общество
ВДНХ СССР	Выставка достижений народного хозяйства СССР
ВИМАИВиВС	Военно-исторический музей артиллерии, инженерных войск и войск связи
ВОКФ	Всесоюзное объединение коллекционеров-фалеристов
ВСЮР	Вооруженные силы Юга России
ГИМ	Государственный исторический музей
ГМИ СПб	Государственный музей истории Санкт-Петербурга
ГМПИР	Государственный музей политической истории
ГМЭ	Государственный музей этнографии
ГНИМА	Государственный научно-исследовательский музей архитектуры имени А. В. Щусева
ГОСНИИР	Государственный научно-исследовательский институт реставрации
Гохран	Государственное хранилище ценностей
ГЦМСИР	Государственный центральный музей современной истории России
ЗИН РАН	Зоологический институт Российской академии наук
Испарт	Комиссия по истории Октябрьской революции и РКП(б)
КГИАМЗ	Краснодарский государственный историко-археологический музей-заповедник имени Е. Д. Фелицына
МГГНК	международные генеалого-геральдические научные конференции
НИОРК БАН	научно-исследовательский отдел редкой книги Библиотеки Российской академии наук
ОЗЕИИ ГЭ	Отдел западноевропейского изобразительного искусства Государственного Эрмитажа

СПИСОК СОКРАЩЕНИЙ

ОНГЭ	Отдел нумизматики Государственного Эрмитажа
ОР РГБ	Отдел рукописей Российской государственной библиотеки
ПВО	противовоздушная оборона
ПСЗРИ	Полное собрание законов Российской империи
ПСРА	Полное собрание русских летописей
РГВА	Российский государственный военный архив
РГВИА	Российский государственный военно-исторический архив
РГИА	Российский государственный исторический архив
СПбФ АРАН	Санкт-Петербургский филиал архива Российской академии наук
ЦГАНТД СПб	Центральный государственный архив научно-технической документации Санкт-Петербурга
ЦГИА СПб	Центральный исторический архив Санкт-Петербурга
ЦМ ВНГ РФ	Центральный музей войск национальной гвардии Российской Федерации
ФПС России	Федеральная пограничная служба Российской Федерации

SUMMARIES

Oleg Naumov

ALEXANDER BARSUKOV'S DIARY AS A HERALDIC SOURCE

The article examines the diary kept by Alexander Barsukov, Head of the Armorial Unit of the Heraldry Department, and discusses the information potential of this document as a source of heraldic data. Spanning the period from 1899 to 1914, the diary offers a wealth of reliable and fascinating information about the Department's officials, heraldists, the activities of the Armorial Unit, and the development of family and territorial coats of arms. The study offers an in-depth analysis of conflicts associated with the approval of armorial bearings for Senator Vladislav Zavadsky and the Vuich family, and provides details on Barsukov's meeting with Nicholas II in 1902. It is concluded that Alexander Barsukov's diary is a unique historical source unmatched in completeness and versatility of information, which has no parallel in the history of Russian heraldry.

Translated by Natalia Magnes

Alexander Grefenshtein

HERALDIC TRACERY. PART 1

Over its age-long history, heraldic art has developed a recognisable graphic language, which shares many common features with ornamentation art in terms of structure and methods. The ornamental logic underlies both heraldic imagery and the use of individual heraldic elements. Rather than being a fundamental study, this publication provides a cursory overview of key matters relating to the role of ornamentation in the development of heraldry as well as the status of ornamentation as an art form and creative method.

Translated by Natalia Magnes

Arkady Kornikov

THE ALL-RUSSIA HERALDIC SOCIETY: KEY ACTIVITIES AND CONTRIBUTION TO THE DEVELOPMENT OF HERALDRY IN RUSSIA

The study evaluates the work of the All-Russia Heraldic Society (ARHS) between 1992 and 2008. The origins of the ARHS are reviewed, and its principal trends of activity outlined. One of the main purposes of the study is to assess the achievements of the ARHS management and

active members. The study highlights the contribution made by the AHRS journal *Gerboved* to the development of modern heraldry. It is emphasised that the All-Russia Heraldic Society was a unique public organisation that played a major role in the elaboration of many theoretical and practical issues in contemporary Russian heraldry.

Translated by Natalia Magnes

Kirill Chernyshov

FALCON IMAGERY IN THE ICONOGRAPHY
OF TWELFTH- AND THIRTEENTH-CENTURY GERMAN BRACTEATES

The paper examines the falcon imagery in twelfth- and thirteenth-century German coinage and describes an understudied group of extremely rare and previously unpublished bracteates held in the State Hermitage Museum.

Translated by Natalia Magnes

Alexander Tchernik

HERALDS AT THE ACCLAMATION OF KING JOHN IV
OF PORTUGAL IN 1640–1641

Based on three seventeenth-century documents, the article analyses the participation of heraldic officials in the ceremony whereby Duke João of Braganza was acclaimed King of Portugal following the victorious conspiracy of 1 December 1640. The ceremony took place on 15 December 1640 on the square in front of the palace in Lisbon. Heraldic kings of all three levels were seated next to the king on a special dais. The chief standard-bearer Fernão Telles de Meneses held the royal banner. The author presumes that it was a new banner made specifically for the acclamation. The king and those present at the acclamation pronounced all the appropriate ceremonial formulas. The acclamation ceremonies were held on 28–29 January 1641 in a hall of the palace draped with fabrics carrying royal coats of arms. Portuguese heraldic officials invariably participated in all state ceremonies, albeit only as administrators. The main visual image in the ceremonies was the royal standard rather than Portugal's coat of arms.

Translated by Natalia Magnes

Evgenia Zvanskaya

THE ATTAINMENT OF THE COAT OF ARMS
IN SIXTEENTH-CENTURY GERMAN HERALDRY
(AFTER CYRIACUS SPANGENBERG)

Cyriacus Spangenberg (1528–1604), a German theologian, Protestant reformer, historian and heraldist, is the first German-speaking author to present a coherent view on heraldry in his treatise *Der Adelspiegel*. The article examines Spangenberg's perspective on the attainment of the coat of arms.

Translated by Natalia Magnes

Kirill Orlov

STAMPS AND SEALS WITH RURIKID EMBLEMS
IN THE COLLECTION OF THE NUMISMATICS DEPARTMENT
OF THE STATE HERMITAGE MUSEUM

The article addresses a collection of Ancient Russian lead stamps and seals with princes' heraldic emblems. A brief bibliographical review on this group of historical artefacts is provided. The focus of the study is the debate on the identities of the Rurikid emblem owners. Issues of stamp and seal storage, research, restoration and exhibition are raised; solutions to critical problems are suggested.

Translated by Natalia Magnes

Evgeny Pchelov

WHAT DOES THE LATE 1570S GREAT SEAL
OF IVAN THE TERRIBLE REALLY DEPICT?

The article analyses the earliest known examples of Russian territorial heraldry, namely the title stamps on the Great Seal of Ivan the Terrible (1577–1578). The existing drawings of the Great Seal are unsatisfactory; the published photographs also provide little opportunity to examine the images on the seal in detail. A comparison of the four surviving impressions of the Great Seal obverse which are held in the Russian State Archive of Ancient Acts has demonstrated the supreme craftsmanship of the seal carver, and made it possible to unambiguously identify the images on the title stamps, providing the definitive resolution to speculations on the subject.

Translated by Natalia Magnes

Leonid Kudzeyevich

EMBLEMS OF LITHUANIAN
AND BELARUSIAN MASONIC LODGES IN 1816–1821

In the early nineteenth century the Masonic lodges of the Wilno, Kovno, Minsk and Grodno governorates of the Russian Empire were accountable to the Grand Orient of Poland and supervised by the Lithuanian Grand Provincial lodge Perfect Unity in Wilno, acting as their autonomous governing body. The ten St John's lodges subordinated to the Perfect Unity of Lithuania formed a regional network blending Russian and Polish Masonic traditions. The study is the first attempt to approach the stamps and jewels of these lodges as a single emblematic complex; it discusses common features in their composition and functioning of their symbolic elements.

Translated by Natalia Magnes

Alexander Shpuntov

SYMBOLS ON EIGHTEENTH-CENTURY SEALS
OF RELIGIOUS INSTITUTIONS OF THE METROPOLIS OF KIEV

The article presents an attempt at a systemic analysis of seals used during the Hetmanate period by religious institutions in Malorussia, including the Metropolis of Kiev, episcopal cathedrae, monasteries, convents, ecclesiastical governing bodies and individual churches. The use of heraldic

figures as well as other symbols is discussed. The study basically focuses on the published though difficult-to-access collection of seals from the Chernihiv Regional Museum and one seal from the Bryansk Region Museum of Local History.

Translated by Natalia Magnes

Svetlana Kuznetsova

‘ON AWARDING DIPLOMAS OF COMPETENCE
TO GUILD MASTERS AND APPRENTICES...’

The article is the first scientific study of diplomas issued to masters and apprentices by the St Petersburg Crafts Council – a unique set of documents previously overlooked by researchers. Based on rare materials held by the State Museum of the History of St Petersburg, State Museum of Political History of Russia and Central State Historical Archive of St Petersburg, the study has made it possible to define the validity periods for the documents and to establish the authorship of designs for artisanry diplomas and certificates which were in use in 1900–1918.

Translated by Natalia Magnes

Yulia Yereshko

ON COMMEMORATIVE JETTONS
OF THE SIXTEENTH ALL-RUSSIA INDUSTRIAL AND ART EXHIBITION
IN NIZHNY NOVGOROD (1896)

The Sixteenth All-Russia Industrial and Art Exhibition, which took place on 28 May – 1 October 1896 in Nizhny Novgorod, was a momentous event in the life of Russia and showcased the high level of Russia’s industrial development as well as demonstrated the country’s strong financial and economic ties with European and Asian partners and its flourishing culture. In the run-up to the event, many companies, workshops and individual masters (including, among other, Mikhail Romanov, Schender Vok, Jangel Tipograf, Grachev brothers, Carl Fabergé and Karl Bock) expressed their willingness to manufacture commemorative jettons for the exhibition. The circumstances under which they were crafted, approved and displayed provide fascinating material for research. The jettons, which were acquired by many visitors, became valuable keepsakes of the landmark exhibition and bore a compelling testimony to the supreme craft of their makers.

Translated by Natalia Magnes

Dmitry Lobanov,
Viktor Murzin-Gundorov

VARIATIONS OF THE GOLITSYN COAT OF ARMS
IN THE THEOPHANY MONASTERY IN MOSCOW:
ADDENDA TO THE ICONOGRAPHY OF THE FAMILY HERALDRY

The study analyses the family heraldry of the Golitsyn Princes’ House, with an emphasis on the variations of the family coat of arms; a number of visual samples are discussed. The samples were compared; their distinctive features were identified, and their dating established. An important set of additional data on the iconography of the Golitsyn family heraldry is available from heraldic

monuments (both surviving and lost) found in the Kazan Icon Church in the Theophany Cathedral of the former eponymous monastery. The heraldic monuments provide a broader perspective on the process whereby family armorial bearings were developed in eighteenth-century Russia, with the princes' house used as an example.

Translated by Natalia Magnes

Sergey Kirillov,
Viktor Murzin-Gundorov

BRIDGING GAPS IN THE HERALDIC LEGACY
OF THE BORATYNSKY FAMILY: BASED ON THE EVIDENCE
FROM THE EVGENY BORATYNSKY MUSEUM IN KAZAN

The article attempts to fill in the existing knowledge gaps relating to the heraldic legacy of the Boratynsky noble family, and introduces into academic discourse previously unexplored heraldic artefacts from the Evgeny Boratynsky Museum in Kazan. The study focuses on six items dating from the late nineteenth to early twentieth century that bear elements of the aristocratic family heraldry. The genealogical component, which plays a crucial role in the study, has enabled us to provide a more accurate attribution of the heraldic artefacts in question, to establish their dating and to associate the artefacts with specific individuals.

Translated by Natalia Magnes

Vadim Saveliev

A HERALDIC ARTEFACT WITH THE IGNATIEV FAMILY COAT
OF ARMS FROM THE STATE HERMITAGE MUSEUM

The study introduces into academic discourse, and offers an interpretation for, an eighteenth-century painting with the Ignatiev family tree; the painting features an early non-canonical version of the family coat of arms. Connections are established between this highly original heraldic composition and the genesis of the Ignatiev family heraldry.

Translated by Natalia Magnes

Tatiana Ilyina

RUSSIAN MILITARY HEADDRESS BADGES IN THE COLLECTION
OF THE MILITARY-HISTORICAL MUSEUM OF ARTILLERY, ENGINEER
AND SIGNAL CORPS

The Museum of Artillery contains a collection of headdress badges acquired from the Sample Department of the Chief Intendancy Directorate. The collection provides insights into the history and evolution of this type of Russian military insignia across several periods: 1813–1817, 1817–1828, 1828–1857, 1857–1869, 1869–1878, and 1882–1917. Badges used during each of these periods differed in size, material and methods by means of which their inscriptions were applied.

Translated by Natalia Magnes

Valeria Nezgovorova

THE ST GEORGE BANNER OF THE LIFE-GUARD
ENGINEERING BATTALION 'FOR DISTINCTION AT THE SIEGE
AND CAPTURE OF VARNA IN 1828'

The article is based on materials from the collection of the Military-Historical Museum of Artillery, Engineer and Signal Corps and its archives. Emphasis is placed on previously unpublished reminiscences of Lieutenant-General Vladimir Malykhin (1850–1920) about repairs done to the St George banner of the Life-Guard Combat Engineering Battalion in the 1880s. The study also draws on the evidence from the Banner Collection of the State Hermitage Museum's Arsenal Department. The author extends her deep gratitude to the staff of the State Hermitage Museum, who granted her access to these materials.

Translated by Natalia Magnes

Kristina Ratkevičiute

DRAWINGS OF BANNERS DATING TO THE RUSSIAN CIVIL WAR:
EVIDENCE FROM THE COLLECTION OF THE TROPHY COMMISSION
AT THE MILITARY-HISTORICAL MUSEUM OF ARTILLERY, ENGINEER
AND SIGNAL CORPS

Following the 1917 Bolshevik revolution, the Trophy Commission continued its work aimed at collecting and preserving banners and drawings thereof. The article examines drawings of banners dating from the Russian Civil War which were once held in the Trophy Commission museum collection. These include banners used by military units, partisan forces and military schools in 1918–1922. Some of the drawings are accompanied by notes containing information about the banners (media and materials used; banner sizes; the origins and brief history of the banners). The drawings reflect the diversity of banners which were in use during the 1918–1922 Civil War and document the evolution of the new system of state emblems.

Translated by Natalia Magnes

Oleg Agafonov

SYMBOLS OF IMMORTALITY USED
BY THE DON COSSACKS DURING THE REIGN OF THE ROMANOV.
AN INNOVATIVE APPROACH

The article presents an attempt to create historically reliable visual images of Cossacks serving in the Don Cossack Regiment No. 17 (General Baklanov's Regiment) based on the photographs dating from the early twentieth century and World War I. The study applies an innovative approach involving a close cooperation between historians and professional artists. The publication presents information about the existence of General Baklanov's personal badges, flags, and corrects errors in some widely known drawings and descriptions of the early flag. To provide a systematised picture of immortality symbols used by the legendary Baklanov Regiment, the data on regiment uniforms are organised in a tabular form and published for the first time.

Translated by Natalia Magnes

Igor Sandalov

THE DEVELOPMENT OF THE BANNER SYSTEM
FOR THE ALL-RUSSIA EXTRAORDINARY COMMISSION (CHEKA)
AND UNIFIED STATE POLITICAL ADMINISTRATION (OGPU) IN 1917–1926:
BASED ON EVIDENCE FROM THE CENTRAL MUSEUM
OF THE NATIONAL GUARD TROOPS OF THE RUSSIAN FEDERATION

The article examines banners of the Soviet internal troops in 1917–1926, from the 1917 Bolshevik revolution to the moment when the first banner was adopted for Red Army units. Drawing on the evidence from photographs and physical objects held in the Central Museum of the National Guard Troops of the Russian Federation, the author examines the iconography of Cheka – OGPU banners used during the period in question.

Translated by Natalia Magnes

Angelica Uvarova

THE COAT OF ARMS AS A CRUCIAL ELEMENT OF ATTRIBUTION:
BASED ON MID-EIGHTEENTH-CENTURY ARTEFACTS FROM THE MILITARY-
HISTORICAL MUSEUM OF ARTILLERY, ENGINEER AND SIGNAL CORPS

The article discusses the experience of banner and musical instrument attribution by the coats of arms depicted on them; the attribution was conducted by the research staff of the Military-Historical Museum of Artillery, Engineer and Signal Corps. The author's own findings are presented. The study suggests that heraldic symbols frequently provide the only means to establish essential information on the origins and provenance of the items.

Translated by Natalia Magnes

Vladislav Stasevich

THE FIRST SUPRALIBROS OF THE ACADEMY OF SCIENCES' LIBRARY:
A CLARIFIED HISTORY

The study examines the heraldic supralibros that may be regarded as the first samples in the history of the Library of the Russian Academy of Sciences. The paper, which is based on the documentary sources on the early use of supralibros, seeks to close a number of historiographical gaps, highlights differences between variants of the supralibros, and offers a new reconstruction of its history. The author rejects previous hypotheses which identified the armorial bearings appearing on the supralibros as the personal coat of arms of Peter I. Appended to the article is the list of discovered volumes with bindings carrying supralibros.

Translated by Natalia Magnes

Lidia Dobrovolskaya

ORDERS OF THE OTTOMAN EMPIRE FROM THE COLLECTION
OF THE STATE HERMITAGE NUMISMATICS DEPARTMENT

The primary focus of the study is order badges of the Ottoman period. The Numismatics Department of the State Hermitage Museum contains over twenty items representing five Ottoman orders: Order of the Crescent, Order of Glory, Order of the Medjidie, Order of Osmanieh

and Order of Charity. The collection comprises insignia of different ranks, many of them as full sets. A scientific analysis of this previously overlooked group of artefacts promises to broaden our knowledge on Turkish phaleristic legacy.

Translated by Natalia Magnes

Valery Kuzmin

RESTORING COATS OF ARMS ON ARCHITECTURAL PROJECTS:
THE CASES OF THE STROGANOV PALACE
AND THE ORLOV-DENISOV MANOR HOUSE

The paper focuses on a set of archival sources containing heraldic information, namely design documents developed for purposes of restoration and reconstruction of historical and cultural monuments. The Russian Federation archival collection contains documents issued by design and construction companies and submitted to state archives. The paper examines the reconstruction efforts that were undertaken on the historical armorial bearings of the Orlov-Denisov and Stroganov families in previously lost interiors.

Translated by Natalia Magnes

Roxana Rebrova

FIRST COATS OF ARMS IN THE DÉCOR OF ST PETERSBURG BUILDINGS.
BERGHOLTZ COLLECTION

Architectural monuments dating to the Petrine period, which were erased in the course of later urban development, sadly, remain the most forgotten and underexplored part of the historical architecture of the city centre. However, written sources and the few artefacts that have survived until the present provide insights into heraldic decorations used in St Petersburg architecture during the Petrine times.

Translated by Natalia Magnes

Viktor Murzin-Gundorov

THE BAVARIAN COAT OF ARMS AND NEUSCHWANSTEIN
CASTLE SWANS IN A GERMAN STITCH EMBROIDERY PIECE
FROM ROVNOYE VILLAGE, BOROVICHI UYEZD

The article examines a late nineteenth – early twentieth-century homespun towel held in the Museum of the History of Borovichi Town and the Borovichi Area; this local history museum is a branch of the Novgorod State United Museum-Reserve. The study is the first attempt to introduce into academic discourse the artefact with heraldic ornamentation which has not been approached from this perspective before. The towel contains multiple embellishments, including a stitch embroidery of the Bavarian coat of arms with a heraldic escutcheon of the House of von Wittelsbach. A close analysis of the visual images featuring in the embroidery has made it possible to trace the attribution and discover new pieces of information on the origins and production of the textile.

Translated by Natalia Magnes

Ilia Yemelin

SREDNEKOLYMSK AND VERKHOYANSK COATS OF ARMS
IN THE NINETEENTH CENTURY

The article studies the practice whereby a coat of arms could be transferred from one urban centre to another as a result of changes in the territorial structure of the Russian Empire. As an example, the study examines the case of Srednekolymsk and Verkhoyansk which were awarded the arms of Zashiversk and Zhigansk.

Translated by Natalia Magnes

Grigory Bushkanets

A TALE OF THE BLACK ZILANT,
WHO FLEW FROM THE KAZANKA RIVER TO THE OKA
YET DID NOT STOP THERE EITHER...

The paper recounts a legend about the dragon Zilant, king of local snakes, and explains why it features on the coat of arms of Kazan. It traces historical events that led to the introduction of the image of Zilant on the coat of arms of Kashira in the Tula Namestnichestvo (now Kashira Municipality, Moscow Region) in the eighteenth century, and later on the coat of arms of the Kashira District (Voronezh Region), in 2007. The article is written in the form of a *skażenie* (tale) – a narrative genre imitating folk tales.

Translated by Natalia Magnes

Alexander Cvetkov

ALEXANDER DEREVSHCHIKOV: A JOURNEY
INTO HERALDRY

The article reviews the biography and heraldic literature legacy of Alexander Derevshchikov, paying particular attention to his role in the development of the contemporary institutional heraldry of the Russian Federation.

Translated by Natalia Magnes

Alexey Podkopaev

CONTEMPORARY POLICE BADGES.
THE HISTORY OF INTRODUCTION

The study discusses the origins and development of police badges in the 2000s – 2010s. The author provides a first-person account of the designs, analyses a variety of projects, and demonstrates the badges that were eventually adopted by the Russian Ministry of Internal Affairs as part of its heraldry.

Translated by Natalia Magnes

Igor Afonassenko

NEW MUNICIPAL COATS OF ARMS IN THE BORDER AREAS
OF THE BRYANSK REGION: EMBLEMATIC
AND SYMBOLIC SOURCES

The article studies the emblematic and symbolic sources of new coats of arms adopted by municipalities in the border areas of Bryansk Region; the arms were approved by Councils of Deputies of Klintsovsky and Klimovsky Districts of Bryansk Region, and were entered into the Russian Federation State Heraldic Register in 2023. Particular attention is paid to the historical succession of emblematic traditions in the area.

Translated by Natalia Magnes

Gerta Belova

THE HESSIAN LION: A SYMBOL AND TALISMAN
OF THE MARIINSKO-POSADSKY MUNICIPAL DISTRICT,
CHUVASH REPUBLIC

A municipal coat of arms, despite being an officially recognised emblem, is often in need of protection. The paper exhorts to retaliate against those internet bloggers who defile state emblems, and explains the importance of protecting historical memory and ensuring the succession of historical and heraldic legacy.

Translated by Natalia Magnes

Anna Tripolskaya, Anton Chistyakov

SYMBOLS OF MULTI-ETHNICITY AND 'PEOPLE'S FRIENDSHIP'
IN THE HERALDRY OF THE RUSSIAN FEDERATION
NATIONAL REGIONS

Territorial heraldry of national regions within the Russian Federation abounds in symbols demonstrating their ethnic diversity and friendly, peaceful coexistence of different ethnicities in respective territories. The equality of ethnicities is often represented by groups of identical objects (crystals, birds, ploughs, hands, etc.) which are placed next to one another or shown to interact with each other; other recurrent symbols include figures composed of several identical parts (e.g. the quary flower (*Pleurospermum uralense*) with its seven petals, or a star with several beams). The ideas expressed by these symbols are based on the socio-political concept of 'peoples' friendship' (ethnic cohesion) which goes back to the Soviet period and receives a positive response from Russian society today.

Translated by Natalia Magnes