

SUMMARIES

Vasily Martynov

VEXILLOLOGY AND PUBLIC GEOGRAPHY

The flag is the main symbol of any nation in modern times. The world flag system originated within the European civilisation when the feudal 'Europe of Estates', which primarily relied on coats of arms, morphed into the bourgeois 'Europe of Nations' and embraced the flag as new national symbol. Geographical approach provides valuable insights into the origins and evolution of the national flag as well as the contemporary situation with flags in various countries.

Translated by Natalia Magnes

Sergey Beletsky

DUCAL EMBLEMS ON ANCIENT RUSSIAN ARMAMENTS

In 1995 A.R. Artemiev and A.A. Molchanov published an article on ancient Russian armaments inscribed with ducal emblems. The authors collected and analysed six objects, namely a whip handle tip recovered from Rurikovo Gorodishche (aka. Holmgård), a bronze chain mace excavated in Novgorod, three horn chain maces (retrieved in Minsk, Roslavl and Sarkel), and a bone plate from the handle of a battle bow found in Tmutarakan. A quarter of a century after Artemiev and Molchanov's study, the number of known artefacts with similar characteristics has increased three-fold and now totals sixteen. These include eight horn chain maces (Sarkel, Kyiv, Minsk, Novgorod, Kashin, Roslavl and two more items held in museums in Poland), two bronze chain maces (Novgorod, Ukraine), three battle axes (from Shekshovo near Suzdal, Nikolskoe III near Beloozero and the environs of Chernigov/Chernihiv), the bone plate from a battle bow (Tamanskoe Gorodishche), an arrowhead (Gomel) and the whip handle tip from Rurikovo Gorodishche. Similarly to heraldic pendants, the battle axes with ancient Russian ducal arms served as insignia of power; however, unlike the former, they represented military rather than civil authority. The signs scratched on the horn chain maces may have indicated that the bearers of the weapons had taken part in successful military campaigns against the emblem owners, only some of whom belonged to the Rurikid dynasty; in other words, the signs were used by the owners of the maces as a sort of track record. The signs of the bronze maces were cast onto the metal surface, which enabled the production of multiple copies. In all probability, such maces were manufactured by blacksmiths who crafted weapons for the ducal retinue, or *druzhina*. The ducal emblem on the bone plate from a battle bow may suggest that the weapon owner was a *druzhina* member; however, no definitive conclusions regarding this issue can be made until new similar finds have been made; this also applies to the whip handle tip from Rurikovo Gorodishche. The marks on the arrowhead could refer to the princes that the arrow owner had fought against. To sum up, the presence of ducal emblems on ancient Russian armaments is a much more common phenomenon than it appeared 25 years ago. It is reasonable to expect that comparable objects may be recovered in the future and throw a new light on the military art and social structure of Ancient Rus.

Translated by Natalia Magnes

Kirill Chernyshov

NEW GROUP OF 'HERALDIC FINDS' FROM THE KHOTYN TREASURE
(LATE TWELFTH – EARLY THIRTEENTH CENTURY)

The study is part of a long-term project aiming to identify heraldic elements in the designs on German bracteates from the Khotyn Treasure (late twelfth – early thirteenth century). The article analyses several previously unpublished images shown on the treasure coins as well as on coins from the core collection of the Hermitage, which are believed to be linked with the Khotyn Treasure.

Translated by Natalia Magnes

Alexander Tchernik

EDICT OF 1696 IN THE HISTORY OF FRENCH HERALDRY

The Edict of 1696 expressed the pursuit of the royal authority to streamline the use of arms by means of general registration. It was preceded by a series of legislative acts in the sixteenth and seventeenth centuries also concerning coats of arms. However, the edict faced obvious opposition since even those who had never possessed a coat of arms were supposed to pay as well. Certain bureaucratic bodies and a tariff table were established to enforce the new regulation. The registration of arms, however, brought about the creation of *Armorial général de France*, or the *Armorial d'Hozier*, one of the largest in the history of heraldry. Thus the Edict of 1696 became an attempt to introduce the arms into the space of legal norms and adapt the medieval institution of arms to the needs of an absolutist state. The new edict, however, as a result did not raise, but lowered the status of coats of arms in society.

Translated by Alexander Tchernik

Daria Staroskolskaya

HERALDIC ALLEGORY AND ALLEGORICAL HERALDRY
IN 'THE TOURNAMENT OF ANTICHRIST'

'The Tournament of Antichrist' is an allegorical poem dating to 1230–1240, which tells the story of a confrontation between personified vices and virtues engaging in a knightly tournament. The poem is remarkable in that each of the combatants has their own coat of arms, yet the intricate descriptions of the arms contained in the text differ dramatically from blazons. It could be suggested that blazoning language was still in its formative period when 'The Tournament of Antichrist' was being written, and the poet may have had a fairly vague idea of herald art, which they only sought to emulate. A detailed linguistic analysis is needed to fully understand the meaning of the arms in the poem.

Translated by Natalia Magnes

Evgeny Pchelov

RUSSIAN TITULAR HERALDRY DURING THE REIGN OF MICHAEL I

The study presents an analysis of sources on the titular heraldry of the Moscow Tsardom during the reign of Michael I (Mikhail Fyodorovich), the first Romanov monarch. The article reproduces and analyses the earliest surviving description of titular emblems (coats of arms) dating from 1626. This document makes it possible to identify the designs on the titular stamps, marking a new stage in the history of Russian territorial heraldry. The descriptions of the stamps seem to correlate with those displayed on the saadak cover, which formed part of the grand attire and

may have originated in the late 1620s. The titular emblems on the saadak cover are based on the 1626 design; the latter may have been created shortly before a new body of royal regalia was made for the first tsar of the House of the Romanovs following the 1626 fire of Moscow. The descriptions of the stamps and the saadak cover provide invaluable material on the evolution of territorial emblems in Russia.

Translated by Natalia Magnes

Dmitry Lobanov

THE AMILAKHVARI FAMILY ARMS IN THE CEMETERY OF THE DONSKOY MONASTERY

The article focuses on the coat of arms of the Amilakhvari ducal house; the arms were displayed on several tombs in the crypt of the Donskoy Monastery Cathedral. An attribution is provided for early samples of the Amilakhvari arms which were found in the archive of M.N. Vadbolsky, an acclaimed expert in Georgian heraldry. The arms are currently held in the The Central Archive of the Contemporary History of Georgia.

Translated by Natalia Magnes

Vladislav Stasevich

JAMES BRUCE'S REFLECTIONS ON HIS FAMILY ARMS

The chapter examines a book which belonged to James Bruce, a founding father of Russian heraldry, and which currently resides in the Library of the Russian Academy of Sciences (Rare Book Section). Our analysis concerns the evidence of Bruce's heraldic studies which was discovered in the volume; this included several handwritten extracts about the coat of arms of the British Bruces and an imprint of a heraldic stamp in sealing wax. The study also draws from other available data about Bruce's personal stamp. The author attempts to identify the sources of the extracts, establish the owner of the stamp and clarify the earlier provenance of the tome before it entered Bruce's collection. A list of books on heraldry forming part of this collection is appended.

Translated by Natalia Magnes

Pyotr Golovnin

COATS OF ARMS OF THE DESCENDANTS OF TATAR PRINCE SALAHMIR

The paper highlights the personality of Tatar Murza Salahmir and his place in the genealogy of some famous and influential Russian families.

Translated by Julia Redkina

Igor Afonassenko

RUSSIAN CAVALIERS OF THE DANNEBROG ORDER AND THEIR COATS OF ARMS: NEW MATERIALS FROM THE DANNEBROG CHAPTER ARCHIVE

The article explores the heraldry of the Danish royal Dannebrog Order and is the first-ever comprehensive historical study of the coats of arms of the Russian Dannebrog cavaliers referred to in the armorial 'Dannebrogordenens Våbenbog'. Since its foundation, the Dannebrog Order was awarded to more than 220 subjects of the Russian Empire. The article also provides a detailed analysis of the coats of arms absent from the armorial.

Translated by Natalia Magnes

Andrey Aksenov

‘ONCE YOU HAVE TOUCHED ITS FLUFFY COAT, YOU CANNOT LET GO
OF IT...’ (SELECTED CRITICAL COMMENTS ON ‘LEOPARD-BABR-TIGER-BEAVER
STUDIES’ AND THE IRKUTSK COAT OF ARMS)

The study revisits some of the focal problems in Russian heraldry and reviews the evolving scientific perspectives on the charge featuring on the Irkutsk coat of arms from the late eighteenth century to the 1860s. The author comments on, and corrects, several deeply rooted misconceptions shared by many Russian historiographers:

- The originality of the depictions of Selinginsk and Troitskosavsk coats of arms published in several studies by I.G. Kurennaya and made available for scientific analysis is discussed. An in-depth investigation is undertaken using several designs for the Troitskosavsk arms approved by Nicholas I in 1846 (from the so-called von Reutern Armorial), a copy of a 1911 drawing (Zabaykalsky Krai State Archive, Chita) and contemporary designs.

- The study addresses the error committed by Bernhard von Koehne which resulted in the babr figure being misinterpreted as a beaver in the 1858–1859 draft designs for the arms of Irkutsk and Irkutsk Governorate; the role of other state officials (among them the Coat of Arms Unit of the Heraldry Department) in approving draft designs is also identified.

In addition, the paper poses a number of new research questions, claiming that the replacement of the ‘beaver’ with the ‘babr’ in Irkutsk heraldry during the 1830s – 1840s was far from accidental; the author also seeks to establish whether Fr. Wodecki’s depictions of the Irkutsk Viceroyalty arms published in the Complete Collection of the Laws of the Russian Empire 1843 were faithful to the designs approved in 1790.

The author argues for the necessity to make authentic historical sources on Russian territorial heraldry more widely available through publishing.

The article is illustrated with numerous archival documents, most of which are published here for the first time.

Translated by Natalia Magnes

Ilya Emelin

THE EIGHTEENTH-CENTURY ARMS OF KOSTROMA:
THE HISTORY

The 1767 arms of Kostroma occupy a special place in Russian heraldry. Dubbed ‘the oldest city arms in Russia’, they were granted in 1767 under remarkable circumstances, which have received a detailed treatment in this article. The author attempts to establish whether the Kostroma coat of arms was indeed the first city arms in Russia and explores the origins of the Kostroma crests dating to 1797 and 1746.

Translated by Natalia Magnes

Parvin Gyozalov

COATS OF ARMS CONFERRED TO AZERBAIJANI URBAN CENTRES
UPON ANNEXATION TO THE RUSSIAN EMPIRE
(NINETEENTH CENTURY)

The chapter covers the period after the annexation of Azerbaijan to the Russian Empire, when new governorates and uyezds were created from former Azerbaijani khanates (urban centres). Following the administrative procedure, each city or town was granted a coat of arms referring

to local natural resources and industries. The article contains descriptions of seventeen coats of arms assigned to Azerbaijani urban centres.

Translated by Natalia Magnes

Alexey Maximov

EAST KARELIAN HERALDRY IN 1920: CONCEPT, IMPLEMENTATION
AND DISCREPANCIES. IN COMMEMORATION OF THE 100TH ANNIVERSARY
OF THE REPUBLIC OF UHTUA ARMS AND FLAGS
(DESIGNED BY AKSELI GALLEN-KALLELA)

The chapter is dedicated to the 100th anniversary of the arms and flags commissioned by the provisional government of White Sea Karelia to Finnish artist Akseli Gallen-Kallela for the Republic of East Karelia. The study follows the evolution of the symbols from the initial drafts, which originated during the conference of Karelian parishes in March 1920, to the final design. As a result, several errors in, and discrepancies between, Russian and Finnish sources have been identified. Central to the study is the story of the development and approval of the Uhtua symbols, with particular attention being paid to several emblematic images which may be open to multiple interpretations.

Translated by Natalia Magnes

Margarita Shpuntova, Alexander Shpuntov

HERALDIC MOTIFS ON CARVED CUSTODIA OF EIGHTEENTH-CENTURY
STAMPS HELD IN THE CHERNIHIV HISTORICAL MUSEUM
(A RECONSTRUCTION)

The article provides a brief overview of paper custodia (plain and decorated with cut designs) with a particular focus on heraldic items. Evidence is drawn from artefacts collected by Ukrainian historian I.M. Syty. The authors attempt to reconstruct heraldic custodia using modern instruments and materials. Interpretations of the ideology underlying heraldic designs by eighteenth-century hetman officials and contemporary Ukrainian researchers are analysed.

Translated by Natalia Magnes

Roxana Rebrova

THE RUSSIAN COAT OF ARMS IN THE DÉCOR OF THE FIREPLACES
IN PETER THE GREAT'S SUMMER PALACE AND KADRIORG PALACE:
HERALDIC REMINDERS OF THE PETRINE PERIOD

The Russian coat of arms features in the décor of three fireplaces, two of which are located in Kadriorg Palace in Tallinn and one in Peter the Great's Summer Palace in St Petersburg. The design of the arms used on the fireplace from the Summer Palace and one of the Kadriorg fireplaces recreates the engraving from Heinrich Freiherr von Hüysen's article published in the German scholarly journal 'Acta eruditorum' in 1708. The engraving shows the draft coat of arms with preliminary markings, which were mechanically copied and reproduced on two of the fireplaces (one in Tallinn, one in St Petersburg). The design on the second fireplace in Kadriorg Palace contains no errors and accurately reproduces the Russian coat of arms dating to that period.

Translated by Natalia Magnes

Elena Yarovaya

‘ARMORIAL MEISSEN’. THE TEA SERVICE WITH THE VON BERLEPSCH ARMS
AND HARBOUR SCENES: AN ATTRIBUTION

The study focuses on the tea service originating from the Meissen factory in the 1740s and decorated with unidentified baronial arms. In the 1730s Meissen table services emblazoned with coats of arms (aka. ‘Armorial Meissen’) came to enjoy tremendous popularity with customers of elevated rank and European dignitaries. The present owners of the tea service studied in this chapter have identified the coat of arms using ‘Wappenbuch’, a definitive work on German heraldry authored by Johann Siebmacher. The arms belong to the von Berlepsch baronial house which takes its roots in the Netherlands; descendants of the von Berlepsch family are residents in Sachsen until today.

Translated by Natalia Magnes

Vyacheslav Savelyev

‘ITS DESCRIPTION IS ATTACHED HERETO’: PLACEMENT OF ORDERS
FOR HERALDIC SEALS AT THE TURN OF THE EIGHTEENTH
AND NINETEENTH CENTURY

The article is the first-ever study focusing on a set of late eighteenth – early nineteenth-century archival documents from the Imperial Academy of Arts which concern the manufacturing of seals with the national and local coats of arms. The article analyses the methods whereby the customer communicated details of their order to the seal manufacturer; the study also identifies a number of factors which could impact the eventual seal design.

Translated by Natalia Magnes

Oxana Chernyaeva

STAMPLESS ENVELOPES ISSUED BY THE POSTAL DEPARTMENT
OF THE RUSSIAN EMPIRE: FIRST PERIOD (1848–1863)

The study analyses stampless envelopes issued by the Postal Department of the Russian Empire for governmental mail in 1848–1863. Descriptions of watermarks and two-headed eagles reproduced on the postmarks are provided for three denominations (10, 20 and 30 kopecks per lot), and the key features of the engraved designs are outlined.

Translated by Natalia Magnes

Svetlana Kuznetsova

REPAIRS AND ALTERATIONS TO ST PETERSBURG GUILD BANNERS
IN THE MID- TO LATE NINETEENTH CENTURY (EVIDENCE FROM
THE COLLECTION OF THE MUSEUM OF THE HISTORY OF ST PETERSBURG)

The study addresses the issue of alterations historically made to guild banners, with exhibits from the Museum of the History of St Petersburg used as an example. Repairs were usually carried out in preparation for important ceremonies as well as to compensate for the low durability of the material (silk fabrics with heavy oil painting). It is established that the original emblems were carefully preserved during the repairs, some of which involved replacement of the banner cloth. This chapter records the exciting story of the evolution from simple emblems to St Petersburg guild banners.

Translated by Natalia Magnes

Alexandra Lukyanchikova

THREE STAMPS FROM THE YUSUPOV PALACE IN THE DEPARTMENT
OF THE HISTORY OF RUSSIAN CULTURE, STATE HERMITAGE

The collection of objects in precious metals held in the Department of the History of Russian Culture, State Hermitage, contains several stamps which formerly belonged to members of the house of Yusupov. Unfortunately, no reliable data on the provenance of the stamps have survived until present. The study attempts to identify the likely owners, establish the dates and outline any discrepancies between the designs of the stamps and the officially approved coats of arms.

Translated by Natalia Magnes

Lidia Dobrovolskaya

THE HERALDRY MUSEUM: HISTORY AND ACTIVITIES

Based on the materials from the Russian State Historical Archive, this chapter studies the beginnings of the Heraldry Museum. The museum was established by decree of the People's Commissar for Justice on 13 April 1918 at the Arms Unit of the Senate and was headed by an outstanding heraldist V.K. Lukomsky, ex-director of the Arms Unit. Destined to operate in a new historical context, the museum experienced a number of serious problems. However, despite the obvious challenges, the museum undertook an ambitious and varied scope of activities, which included the curation of the museum's heraldic and sphragistic collections, the associated research, consultancy services and acquisitions for a specialised library. However, due to a number of reasons the museum workforce dwindled in the subsequent period, leaving Lukomsky the sole staff member as of 1922. Nevertheless, the museum carried on working under different names for at least another ten years.

Translated by Natalia Magnes

Kirill Perekhodenko

DESIGNS ON GUILD EMBLEMS IN THE RUSSIAN EMPIRE

This is the first-ever study presenting an overview of guild symbols used in the Russian Empire, with evidence drawn from guild emblems of various form and content. Guild emblems were not subject to any centralised regulation, with their design and status depending heavily on the policies of the local authorities. The presence of recurrent motifs, however, suggests that, notwithstanding their diversity, guild emblems were part of a single visual culture.

Translated by Natalia Magnes

Irina Sokolova

THE MOSCOW COAT OF ARMS AND IMAGES OF ST GEORGE:
CO-OCCURRENCE IN MOSCOW ARCHITECTURE
IN THE LATE NINETEENTH – EARLY TWENTIETH CENTURY

The paper represents the first-ever attempt to systematise data on the use of the Moscow coat of arms and the images of St George in the architectural environment of Moscow during the late nineteenth to early twentieth century. The study is based on the photographic 'Album of Buildings Belonging to the Moscow City Public Administration' which was published in the 1910s at the initiative of the Moscow city authorities.

Translated by Natalia Magnes

Tatiana Ilyina

ST GEORGE'S ORDER: THE SIZE OF THE CROSS AND THE COLOUR
OF THE MEDALLION

The chapter addresses the visual diversity of St George's orders and their deviations from the official statute. The author analyses the changes in the size of the orders between 1816 and 1857 as well as the reasons why the 56-zolotnik gold was gradually replaced with 72-zolotnik gold fineness and why the red enamel required for medallions by the statute was substituted with pink; the differences between the officially approved design and the decorations crafted by jewellers are highlighted.

Translated by Natalia Magnes

Igor Sandalov

THE USE OF RED BANNERS BY THE NKVD INTERNAL TROOPS DURING
THE GREAT PATRIOTIC WAR IN THE USSR (1941–1945).

Based on materials from the banner collection of the Central Museum of the National Guard of the Russian Federation, the author explores the manufacturing, granting and uses of red banners by army forces during the Great Patriotic War of 1941–1945. The study seeks to establish how military units were supplied with red banners as well as reviews multiple cases when new banners deviated from the official requirements or when flag cloths were altered for reuse.

Translated by Natalia Magnes

Valeria Nezgovorova

REPATRIATION OF BANNERS FROM THE HISTORICAL MUSEUM
OF ARTILLERY TO POLAND

Based on unsealed archival documents, the study examines the difficult handover process whereby the Historical Museum of Artillery transferred a number of banners to the Government of Poland under the Treaty of Riga (1921). The role played in this process by the prominent vexillologist Pyotr Belavents (1873–1932) is analysed.

Translated by Natalia Magnes

Polina Ukhanova

UNICORN SYMBOLISM IN ART HISTORY, HERALDRY AND FASHION:
ALENA AKHMADULLINA'S FASHION COLLECTIONS

This is the first-ever study of the unicorn imagery in the 2019 collection by fashion designer Alena Akhmadullina. The chapter contains an in-depth analysis of the semiotic connections of this symbol across heraldry, art and fashion.

It is claimed that modern fashion collections are increasingly appealing to well-known symbols, which are expanding their impact and presence in the visual space. Fashion designers may use sign systems for decorative purposes or to convey deeper symbolic meanings.

Translated by Natalia Magnes

Rudolf Pikhoya

THE DEVELOPMENT OF RUSSIAN STATE HERALDRY IN 1990–1993

The chapter addresses the early period of post-Soviet heraldry, focusing on challenges to the development of state symbols in the Russian Federation in the political context of the early 1990s.

Translated by Natalia Magnes

Arkady Kornikov

COATS OF ARMS OF RUSSIAN FEDERAL SUBJECTS: CURRENT SITUATION,
CHALLENGES AND NEW DEVELOPMENTS

Contemporary arms of the Russian regions are analysed, and the key trends in their development are outlined. The author identifies the links between modern coats of arms and Russian Imperial heraldry, highlights problems commonly faced by contemporary heraldry, accounts for some of the most controversial symbol choices and provides recommendations for improvement.

Translated by Natalia Magnes

Gerta Belova

THE LEGAL STATUS OF THE MUNICIPAL DISTRICT COAT OF ARMS
IN MODERN REGIONAL HERALDRY

The study focuses on legal aspects of regional heraldry and the complex interconnections between the municipal department as a subject, and the coat of arms as an object, of heraldry laws. Particular emphasis is placed on the analysis of terminology from heraldry studies. The author explores the evolution of the municipal district as a concept as well as the status, structural features and quantity of the existing municipal districts. Comments on the significance of the municipal district arms as a legitimate and official symbol are provided. The study also defines the basic concepts of legal heraldry, including legal arms, legitimate arms, legalisation and/or legitimisation factors, and the status of the arms as an official symbol. Our analysis of the effective Russian legislation has shown that legal institutionalisation procedures for municipal district coats of arms are growing in complexity.

Translated by Natalia Magnes

Alexander Koshelev

THE NOVOSIBIRSK REGION AWARD SYSTEM: EVOLUTION
AND LEGAL REGULATION

The article analyses the history of the Novosibirsk Region award system (incorporating 34 awards); it also explores the heraldic symbols used in designs for new awards, with a focus on the contribution made to the development of the award system by the Novosibirsk Government Commission for Heraldry. Using the evidence from the Novosibirsk Region, the author analyses the legal regulations governing the granting and registration of regional awards. The reasons for the unwarranted adoption of award depictions and descriptions that contravene the effective legislative norms are identified, and recommendations are made as to the development of guidelines setting out the formative principles of regional and municipal award systems.

Translated by Natalia Magnes

Anna Tripolskaya, Anton Chistyakov

BUDDHIST SYMBOLS IN THE COATS OF ARMS OF BURYATIA
AND KALMYKIA

The study traces the story behind the designs for the arms of the Buryat Republic and the Republic of Kalmykia, two national regions of the Russian Federation. Special emphasis is placed on the use of symbols originating in Buddhism, the traditional religion of the Buryats and Kalmyks that forms an important part of their ethnic identity until today. The links between the Buryat and Kalmyk heraldry on the one hand, and the Mongol symbolic tradition on the other, provide convincing visual evidence that these nations belong to the same cultural environment.

Translated by Natalia Magnes