An Enlightener’s Conception of Sovereign Guardianship: Fireworks and an Illumination on New Year’s Day in St Petersburg, 1712

In a world of malicious hatreds, Мир на злобуненависти,
Thanks be to God for the happiness that comes to you. Богу благодарение за счастливе прибытие.

The Vault of Heaven calms itself with forces all its own. Небо съ сею утишло на сего всею силию.
Emperor and yet ordinary Bombardier of Glory, Law-Maker, Navy-BUILDER, Empire-Destroyer [Sweden] and Empire-BUILDER: Crown, Spear, Baton and Aureole of Victory:

The Official (and still rather Baroque) View in the mid-1730s of a rather-youthful Peter in his modest Preobrazhenskii Guards Uniform, with marshal’s baton (or telescope?) and wearing his Order of St Andrew-the-First-Called. The iconography in this posthumous portrait by A Venetian artist active in London and Paris, Jacopo Amigoni (1682-1752), commissioned by the Russian Court of Empress Anna Ivanovna (b.1693, r. 1730-40), Peter’s half-brother’s daughter, was influenced by the contacts and agenda of Antiokh Dmitr’evich Kantemir (1708-44), the poet and diplomat son of Prince Dmitri Cantemir (1673-1723) of Moldavia who had fled the defeat at Prut in 1711, with his wife, Princess Cassandra Cantacuzenos (1682-1713) and their children, among whom was 3-year-old Antiokh Dmitr’evich.

http://www.arthermitage.org/Jacopo-Amigoni/Peter-I-with-Minerva.jpg or
http://www.hermitagemuseum.org/html_En/08/hm88_0_1_23_0.html.
Pieter Pickaerdt (1668-1737)’s version of the Procession (as mentioned by Menshikov to Tsar Peter in a letter, 31 July 1711).


Second Variant Image (1711) by Aleksei Fëdorovich Zubov (1682-1751) of Peter’s entry into Moscow (21 December 1709) through six of the seven triumphal arches erected to celebrate the victory at Poltava (27 June 1709) Peter chose to march as a mere Lt-Colonel (под-полковник) of Preobrazhenskii bombardiers in the midst of his army.

Search the Hermitage website under ‘Zubov’
G.D. Stroganov's Gate at Belyi Gorod on Tverskaia Street

A.D. Menshikov's Gate at his mansion at Miasnitskii Street, near Lubianka Square

Synod School Gate at Nikol'skii Street, near Kazan Cathedral

Captive Swedish commanders, including Adam Löwenhaupt (1659-1719) and Carl Gamelton, Stackelberg, von Shlippenbach, Roos, and Gustav Creutz (1660-1728) thence captive in Tobol'sk in west Siberia till 1721-22.

Tsar Peter in uniform of Lt. Colonel of Preobrazhenskii Artillery

Menshikov and Dolgorukii

Semënovskii Guardsmen in the van

G.D. Stroganov's Gate at Belyi Gorod, on Tverskaia Street

Serpukhov Gate, Moscow's South

Semënovskii Guardsmen in the rear

Preobrazhenskii Guardsmen in the rear
The Mice burying the Cat

Russian popular woodcut (*lubok* лубок) largely purchased by people who loathed Peter’s reforms. This version of the much-copied image dates from 1766, and was purchased in a Moscow market by Jacob von Stählen. The woodcut originates from the late C17\(^{th}\) or early C18\(^{th}\).

Political Iconography (1)
The Muscovite concept of State, Faith and Society Peter would have received (if he had stayed in the Kremlin, and if he cared to attend).
Political Iconography (1)
Old-New Orthodox Baroque?
The Petrine Muscovite concept of State, Faith and Society as it was emerging around 1709-12.
The Tsar processes, gives benediction, and distributes alms for the poor: at the close of a decade of civil war and foreign intervention, the new Tsar of a new dynasty, Mikhail Fëdorovich Romanov visits Ipat’evskii Monastery in Kostroma in 14 March 1613.

С19 th re-drawn copy of a 1672 MS Книги об избрании на царство на высочайший престол великого российского царя Великого Государя и Великого Князя Михайла Федоровича всея великия России Самодержца http://большекулачье.рф/upload/iblock/7dc/7dc01e1c2b8b574bf04b6bad9d01054a.png.
Simon Fëdorovich Ushakov (1626-86) as an icon painter following convention.

“The Vladimir Mother of God”, painted in 1662 in the icon workshops of the Armoury (Оружейная Палата), the icon painting workshop of which he headed 1664-86. The Slavonic inscription (added later!) says “In the year 7170 [1662] the painter and scribe Simon son of Fedor Ushakov at the Monastery of the Presentation of Christ painted this icon after the Wonder-Working Holy Mother of God of Vladimir, at the behest of Abbot Dionisii of that monastery”. The pose suggests the tenderness of mercy (Byzantine Greek ἔλεος eleousa or умиление in Russian).

The icon refers to a С12th icon (Богоматери Владимирской) now in the Patriarch’s “Cathedral of the Dormition of the Holy Virgin (Успенский Sobor)” in the Moscow Kremlin. Ushakov worked at the Armoury Workshops between 1648 and 1664 painting and designing religious and court objects. He was one of the first to be influenced by European traditions of portraiture. He had a gentry background and his patron was the boyar Bogdan Khitrovo.

The much-venerated icon influencing Simon Ushakov.

С12\textsuperscript{th} icon (The Vladimir Mother of God Богоматери Владимирской) made in Constantinople and once in the Patriarch’s “Cathedral of the Dormition of the Holy Virgin (Uspenskii Sobor Успенский Собор)” in the Moscow Kremlin. Before Moscow, it was once at Vyshegorod near Kiev (1130s), then at Vladimir (1155). It was long revered in Moscow, mostly in 1395 the Muscovite Grand Prince Vasilii I Dmitr’evich thought it deterred Tamberlane from attacking Moscow. Tamberlane instead attacked the Lithuanian-Rus’.

\textit{State Tret’iakov Gallery, Moscow, inventory 2216}\nhttp://www.tretyakovgallery.ru/ru/collection/_show/image/_id/2216;\nhttp://all-photo.ru/icon/photos/6807-0.jpg
Simon Fëdorovich Ushakov’s icon (obraz образ) “Tree of the Russian State (In Praise of Vladimir Icon of the Mother of God” 1668
(Древо государства Московского (Похвала Богоматери Владимирской)
http://www.tretyakovgallery.ru/ru/collection/_show/image/_id/2610 now in the State Tret’iakov Gallery, Moscow item 28598, but originally in Trinity Church at Nikitniki, in Kitaigorod, off Varvarka street in Moscow.


Tsar Aleksei Mikhailovich and his first Tsarina, Mariia Il’inichna Milovskaia, stand at the base of the painting in realistic and perspectival portraits on the Kremlin walls, but the agenda here is to evoke a deeper Muscovite notion of the proximity of heaven and earth, church and state, united by the protection of the C11th icon the Vladimir Mother of God. As in a domed church, so too in the garden of state, the Mother of God unites heaven and earth and protects all. The tsar and his family (from below) acknowledge the C14th founders of Russian dynasty and church, respectively Ivan I Daniilovich Khalita (who enriched the state) and Metropolitan Peter (who brought the bishopric to Moscow), here seen by the artist to have planted (nasazhdat’ насаждать) the thorn-less rose and abundant vine which the artist sees as flourishing so much in the grand Byzantine traditions of Orthodox piety. All the great Grand Princes (even Tsarevich Dmitri) and churchmen are then painted and named, and Christ (from above) quotes Revelation 3.5 & 2.10: “He that ovecometh shall be arrayed in white garments” & “Be thou faithful unto death and I will give thee the crown of life.”
### A Sacral Landscape: Planting (*nasazhdat'*) the Tree of Life, in Heaven and on Earth.

**Genesis 2.8**
“And the Lord planted a garden eastward in Eden, and there he put the man whom he had formed.”

Matthew 21.33
There was a landowner who planted a vineyard, put a fence around it, dug a wine press in it, and built a watchtower....

**John 15.1**
“I am the true vine, and my Father is the gardener....”

<table>
<thead>
<tr>
<th>Tsars and Church Hierarchs</th>
<th>Holy Fools (Юродивые), Saintly founding monks and a Saint Prince</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tsarevich Dmitri Ivanovich (d. 1591, supposedly martyred by Ivan IV)</td>
<td>Ivan Bol’shoi Kolpak</td>
</tr>
<tr>
<td>Tsar Fëdor I Ivanovich (b. 1557, r. 1584-98)</td>
<td>Vasilii the Blessed (<em>Blazhënnyi</em> Блажённый), who inspired St Basil’s in Red Square</td>
</tr>
<tr>
<td>Tsar Mikhail Fëdorovich? (b. 1596, r. 1612-45)</td>
<td>Maksim the Blessed</td>
</tr>
<tr>
<td>Patriarch Filaret (r. 1619-33), father of Mikhail Fëdorovich</td>
<td>Andronik, Simon Bezmolvik</td>
</tr>
<tr>
<td>Patriarch Iov (first Patriarch, r. 1589-1607)</td>
<td>Pafnutii Borovskii (1394-1477), Savva Storozhevskii</td>
</tr>
<tr>
<td>Metropolitan Filipp (r. 1566-68 martyred by Ivan IV)</td>
<td>Sergeyi Radonezhskii (ca 1321-91) and son Nikon Radonezhskii</td>
</tr>
<tr>
<td>Metropolitan Fotii (r. 1409-31), Iona (r. 1448-61), Kiprian (r. 1378-1406) &amp; Aleksei (r. 1354-78)</td>
<td>Prince Alexander Nevskii (1220-63), victor over the Teutonic Knights, peacemaker with Tatar-Mongols.</td>
</tr>
</tbody>
</table>
Russian Baroque with the Tsardom implicit: The State and Society as the Garden of the Mother of God: “The Virgin Mother of God, Redeemer of the All the Afflicted (Богоматерь Всех скорбящих радость). Engraving (1690s) on Dutch-made paper. Lord God of the Ancient of Days (Sabaoth) above, but the Virgin and Christ child redeeming the blind, the aged, the sick and the hungry.

Leontii Kuz’mich Bunin (ca 1660s – ca 1714)

Russian Baroque: The State and Society as the Garden of the Mother of God: “The Enclosed Garden Вертоград заключённый”, referencing King Solomon’s love poetry to the radiant “Rose of Sharon” in Song of Songs, 4.12: “A garden enclosed is my sister, my spouse; a water-spring closed, a fountain sealed.”

Nikita Ivanovich Pavlovets (?-1677) was an icon artist and restorer who came from the Volga-bend market city of Nizhni Novgorod. Trained in the workshops of the Moscow Kremlin from 1668, Pavlovets eventually returned to Zhelotovodskii Monastery on the left bank of the Volga near Nizhni Novgorod. Pavlovets is recorded as working in the Moscow Kremlin on restorations of the Tsar’s reception room, the Golden Hall, and on the iconostasis in the Patriarch’s Cathedral of the Dormition (Успенский Собор) in 1672. As befitt the “garden” metaphor, Tsar Fëdor Alekseevich forgave Pavlovets’s debts to the State to help his widow, Matrëna, when Pavlovets died.

State Tret’iakov Gallery, Moscow
Simon Ushakov’s colleague in the Moscow Armoury workshop, Bogdan (Ivan) Saltanov (1630s – 1703)’s portrait of the pious, shy and sickly Tsar, Fëdor III Alekseevich (b. 1661, r. 1676-82), half-brother of Peter the Great. It is probably a posthumous work, executed in 1686 to accompany Fëdor III’s tomb, a conclusion reinforced by its Saviour-not-made-with-hands (Спас нерукотворной) icon. It once hung in the Tsars’s tomb-chapel in the Kremlin: “Cathedral of the Archangel Michael (Архангельский Соборь)”. The cartouches discuss the virtues of this pious Tsar. Persian-Caucasus-born Saltanov was an Armenian who took the name Ivan when he converted from the Armenian monophysite faith to Orthodoxy in Moscow in 1674, when he was also granted Boyar (Бояр) status, having worked at the Traders’ Row (Гостиный Двор) and the Kremlin Armoury Art Workshops (Оружейная Палата) from 1668 and 1679 respectively.

Key words for the old polity:
Sacral, implicit and impersonal
Understood in performance rather than precept.
Tender mercies of piety: умиление.
Planted насажгать by God.
Polity as a garden – a tree of state.
Impersonal ruler redeemer.
A thornless rose, an abundant vine.
Our past is our future.
As Patriarch-centric as Tsar-centric: Palm Sunday rituals, Royal Pilgrimages.
Political Iconography (2)
New Secularising Baroque?
The Petrine Muscovite concept of State, Faith and Society as it was emerging around 1709-12: Personal Rule and Anxieties about it.
Allegorical Sculpture in Muscovy.

Pieter Pickaertd (1668-1737)’s engraving (Nov.-Dec. 1710) of Ivan Petrovich Zarudnyi (ca 1670-1727, architect) and Grigorii Nikolaevich Odol’skii (dates unknown, panel painter)’s design for a Triumphal Gate (Vrata Врата) sponsored by Prince A.D. Menshikov in Moscow opposite his mansion on Miasnitskii Street. Zarudnyi, Odol’skii or Pickaertd may have seen Dutch victory arches erected for King William and Queen Mary in 1692 in the Netherlands. Halberdiers form ranks in a guard of honour before the royal carriage. The pediment above references (new generation of vigour?) Greek Gods: Athena (top), Diana (right) and Apollo (left). Tableaux on bottom left show: Tsar Peter visits the abandoned Swedish camp; bottom right, Tsar Peter takes the surrender of the Swedish generals.

Upper Panel (панно) by Grigorii Odol’skii for Menshikov’s Triumphal Gate for Tsar Peter, Moscow, 21 December 1709

“In Honour of the Victor Чествование победителя”

Tsar Peter is enthroned with an Arab boy servant (с арапчонком), and apotheoses (i.e., ideas represented as gods) of Law, Truth and Glory respectively award Tsar Peter a code, a conch shell and a laurel. Menshikov presents himself again before his Tsar Peter in the company of Glory. Lance in hand, Menshikov offers him a lance piercing Swedish arms, a vine and the Helmet of Mars, his other hand offering his beating heart.

The tableau suggests past and future prosperity (благополучие), but not here through the old-Muscovite values of the immediate protection of the Virgin Mother of God or the remote imperious constancy of the Lord Sabaoth. Personal qualities are to the fore. Boyars in front present Tsar Peter with keys to the cities of the southern shore of the Gulf of Finland: [Narva, Reval’].
The upper centre and right panels reference Greco-Roman mythology in (bad) Latin and (Halich-Volhynian-ised) Russian to emphasise Peter is founding a new eternal City and Empire. “Сие стъна мъдая буде / These walls will be forged [lit. of copper]” is inscribed under the citadel stormed in the crest.

Left Panel: “Hic Murus Ahæneus Esto / Let this be Æneas’ Wall”: a citadel is stormed and there is the accompanying motto: “Paratus et Veritus / Готов и Іскусен / Ready and Adept”.

By means of high art and obscure mythology, Peter’s closest confidant, Prince A.D. Menshikov, through the aesthetic of Odol’skii the panel painter, likens himself and his role to Hermes/Mercury’s aid for Zeus/Jupiter/Peter in liberating the beautiful Io, whom a jealous Hera/Juno has turned into a doe-eyed cow and whom she has handed to the supervision of the many-eyed watchful Argus. As Hermes tricked Argus by lulling him to sleep and killing him, so Menshikov defeated Swedish forces and captured key Swedish generals, Arvid Axel Mardefeld (1655-1708) at Kalisz and Adam Löwenhaupt (1659-1719) at Lesnaia, while Charles XII was triumphantly preoccupied in Poland and Saxony (Treaty of Altranstädt, 13 October 1706). Menshikov alludes here to his roles in seizing the southern shore towns of the Gulf of Finland (1702-04) and at the battles of Kalisz (29 October 1706) and Lesnaia (28 September 1708) in preparing the way for the crucial land victory at Poltava (27 June 1709).
The upper centre and right panels reference Virgil’s *Ænida* and Greco-Roman mythology in (bad) Latin and (Halich-Volhynian-ised) Russian to emphasise Peter is founding a new eternal City and Empire. The cartouche now shows a Petrine naval warship.

**Right Panel**: “*Qui Virtute Peritat Non Interii* / Whoever’s valour is exceptional is immortal”. An Apotheosis (i.e. an ideal represented in deities) of Victory is then framed as Athena/Minerva/Fortuna orders a great hero (Tsar Peter) to emerge and her winged cupids/putti representing all the talents, cultural to military, are shown consuming their hearts in envy (зависть) : *Fortuna Fortis Metvit* / Фортуна храбрым главу поддаваем / Courage takes the Measure of Fortune.

Menshikov celebrates himself in an engraving entitled “The Ladder of Glory (Lestnitsy Slavy Лестницы Славы)” (1714)

Detail from an Allegorical Engraving (Конклюзия) about the Imperial succession modelled on Grigorii Semënovich Musikiiskii (1670-1740s)'s enamel miniature of 1715 (inset). The engraving was executed in St Petersburg in 1715 by Pieter Pickaerdt (1668-1715) and Aleksei Fëdorovich Zubov (1682-1751): “God’s Grace and Union with/to the Exalted Tsar Пресветлому царскому богом сопряженному союзу”).

A monk, Ivan Kremenetskii, wrote the verses. He served as panegyricist, poet, translator and secretary to Menshikov. Three fulsome roses of Peter and Catherine bloom (as babies presented here as young adults!) in pots in the Tsar’s garden of state: Anna (1708-28) and Elizaveta Petrovna (b. 1709, r. 1741-61) and Peter Petrovich (1715-19).

Jan Kupecký (1667-1740) portrait (now lost?) painted at Karlsbad in western Bohemia (or Torgau in northwest Saxony) around mid-September (or October) 1711 romanticises bombardier Peter.

State Hermitage, St Petersburg Государственный Эрмитаж, inventory number ЭРЖ 1855 for the A.F. Zubov etching in Kniga Marsovoj Книга Марсовой;
Jan Kupecký (1667-1740) portrait (now lost?) painted at Karlsbad in western Bohemia (or Torgau in northwest Saxony) around mid-September (or October) 1711. 35-year-old Tsar Peter in 1711 still seems to be living the dream Kneller conjured for him (and he approved) as a 22-year-old in London in 1698. Jan Kupecký was a radical Czech-Brethren Protestant artist, born in Bratislava in Slovakia, but active in Venice and Rome (1689-1709) and then Vienna (1709-33) and Nuremberg (1733-40). Kupecký the central European romanticises bombardier Peter, emphasising his vigour and dash by cladding him (again) in Lübeck-London artist Sir Gottfried Kneller’s and Belarus-artist Ivan Refusitskii’s baroque motifs of full body armour, an anachronism in that age, and of his handling of the commander’s baton he never sought to wield. Peter also wears a decoration he valued, his sash of the Order of St Andrew First-Called, founded in 1697, which he had awarded to himself only in 1703. The painting is preserved in two engravings.

One engraving by Aleksei Fëdorovich Zubov of the lost portrait appeared in the Tsar’s Kniga Marsovoi Книга Марсовой. The full title was “Book of Martial and War Matters Книга Марсова или Воинских Дел Kniga Marsova ili Voinskikh Del)”. Editions in Peter’s era were issued in Moscow in 1712 & 1726-27.

The second engraving is by Bernard Vogel (1683-1737) and was made in Nuremburg in 1737.

At least until the end of the nineteenth century, the Kupecký portrait was still on show in the Municipal Gallery in Braunschweig in lower Saxony. A further and later copy, though offering a full length portrait, once adorned the meeting room of the Russian State Senate (Правительствующий Сенат) in St Petersburg, but is now said to be in the collection in the Engineer’s (Mikhailovskii) Castle in St Petersburg (http://www.rusmuseum.ru/museum/complex/mih_castle/history_palace/).

Gustav von Mardefeld (1664-1729)

Miniature watercolour portrait on vellum stretched over copper (ca 1720) of Peter the Great with an African Servant. The young African may be Abram Hannibal (ca 1696 – 1781) who became a military engineer, but if so, the page was actually much older then. The page hands Peter the Helmet of Mars. Peter wields his Commander’s baton, and wears his Order of St Andrew the First-Called. The fort at Poltava seems in the background.

Mardefeld was from a Protestant German (Pommeranian) merchant family whose father had been ennobled while in Swedish service. Gustav von Mardefeld’s brother, Arvid Axel von Mardefeld (1655-1708) still served Charles XII as a General, only to be captured by Menshikov after he was defeated at the Battle of Kalisz in 1706. Gustav was an amateur painter and a professional diplomat. He entered Prussian service in 1711, and served Prussia in Russia (1717-24).

Louis Caravaque (1684-1752) portrait of Peter the Great wearing the uniform of a bombardier in the Preobrazhenskii Guards

1722

State Russian Museum
Государственный Русский Музей
St Petersburg, catalogue item Ж-1
http://rusmuseum.ru/


The work was once in collection at the Ekaterinskii Palace at Tsarskoe Selo till the painting was despatched to The Hague to help E.-M. Falconet model his equestrian statue. Then it was held in a private collection in an estate near Nancy in France till it was bequeathed back to Russia in 1866, whence it was at Gatchina Palace till 1925.

http://nearyou.ru/rossik/karavakk/karav1.jpg
Tsar-Everyman as a Roman Commander in Triumph

Carlo Bartolomeo Rastrelli (1675-1744) was born in Florence and became a Papal knight in 1703. He sculpted first in Rome (1698-99) and then Versailles (1700-14), then accepted the Russian ambassador’s initial three-year contract to sculpt in St Petersburg. He first met Peter in Königsberg in 1716. He was the father of architect, Bartolomeo Francesco Rastrelli (1700-1771).

Wax and painted plaster bust of Tsar Peter, reputedly taken from an actual plaster cast of Peter’s face in 1719. Disliked by Catherine II, the bust was retrieved from Grigoriii Potëmkin’s Tauride Palace by Emperor Paul I, whose architect F.I. Volkov added a pedestal with its referents to Peter’s victories on land (Poltava 1709) and sea (Hangö 1714) together with an express acknowledgement of the great-grandfather by the great-grandson.

State Hermitage Museum, St Petersburg
inventory number ЭРСк 157, acquired since 1861. Presenter’s photo.
Lübeck-born, Dutch-trained Sir Godfrey (Gottfried) Kneller (1646-1723) painted a portrait (from life *ad vivum*) of Peter the Great during his visit to Kensington Palace in London in January 1698. Like other ruler portraits, Tsar Peter is presented in anachronistic baroque martial mode; no one used armour like that any more. The armour, background naval scene are likely to have been executed by Kneller’s students in his *atelier*. Peter clearly favoured this image; he used it in Russian-sponsored engravings and awards of state.

http://www.hrp.org.uk/discoverthepalaces/Historyandstories/Surprisingstories/PetertheGreat

Peter in 1702 in the Far North

A monk, Archpriest Afanasii (1641-1702) of Kholmogory seems to have commissioned this painting while Peter was residing in Archangel on the River Dvina estuary on the White Sea between May and August 1702, sail training and superintending the construction (1701-05) of a fort at Novodvina (blessed on 29 June 1702), which had successfully repulsed in 1700 a British-Swedish naval raid, capturing three Swedish ships. This was the first victory for Muscovy since their disastrous defeat at Narva in 1700.

The artist is likely to have been Ivan Petrovich Refusitskii and his assistant I.P. Lomov. Refusitskii was born a Uniate and a Belarus in the Polish-Lithuanian Commonwealth, but he worked as an illuminator (zlatopisets златописец) in the Moscow Kremlin Art Workshops (Oruzheinaia Palata Оружейная Палата) from 1689, and thereafter in kindred workshops attached to the government (Gosudarstvennaia Masterskaia Palata Государственная Мастерская Палата) and the foreign office (Посольский Приказ Посольский Приказ).

Государственный Исторический Музей
State Historical Museum, Moscow, inventory 52479 и 1 2697

Religious Cæsaropapist Symbolism in the Refusitskii Portrait of 1702

Peter’s name-day saint, the Apostle Peter: Holy Trinity Day in Easter Week: a church festooned with garlands of leaves and flowers, the day on which the Novodvina fort guarding Archangel was blessed (29 June 1702) and the church at which Refusitskii was hired by Archpriest Afanasii to paint frescoes and/or an iconostasis.

This Tsar Peter is akin to the Apostolic Tsar who guards the Gates of Heaven: as referenced by:
- The portal of trees, the Tsar standing before the heavenly garden in this world.
- The green battle standard, colour of Holy Trinity Day.
- The sinking and captured Swedish ships in the background.
- The way along/through the Tsar’s arbour (Скрешение деревца)
- The Heavenly Guardian (Небесное покровитель)
- The defender and upholder: Cannonballs (Пушечные ядры)

The helmet garlanded and to one side: Armour of Faith (Броня веры), Helmet of the Lord our Saviour (Шлем снисителя)

_Isaiah_ 59.17: clad with zeal as a cloak, breastplate of righteousness
_Ephesians_ 6.14: loins girt with truth; breastplate of righteousness
_Ephesians_ 6. 16-17: helmet of salvation; sword of the spirit, which is the word of God
_1 Thessalonians_ 5.8: breastplate of faith and love; helmet as the hope of salvation
Classicising Symbolism in the Refusitskii Portrait of 1702

Refusitskii’s Belarus origins and therefore the visual referents to Polish “Sarmatian” neo-Classicism.

Virgil’s *Ænide* book 1

Motifs on Peter’s armour referring to the brother deities of the Wind, Ephyr (the Wild Wind) and Zephyr, children of the Astraea and Eos. The Tsar can tame the wild wind in triumph in Neptune’s Sea over Charles XII (the image on his leg armour) and build a new Troy/Jerusalem/St Petersburg. CHECK

The deer (*olen’* олень) or elk (*loc’* лось) on the lower edge of Peter’s cloak references *Æsop’s* deer’s victory over the serpent (*змея*).
Carlo Bartolomeo Rastrelli (1675-1744) bronze bust (commenced in 1723-24, but only cast in 1729-30) of a determined Emperor Peter in armour.

This version in the State Hermitage Государственный Эрмитаж, inventory ЭРСк 162, is the original. It has been in The Hermitage since 1848-49, having been first housed in St Petersburg in the Summer Palace, and then from the 1760s in the Imperial Academy of Arts.

Peter’s breastplate emphasises his Order of St Andrew the First-Called and it uses the metaphor of a Galatea for New Russia and Pygmalion for Peter, as it shows a beautiful, buxom crowned young woman in armour, her Petrine sculptor (Rastrelli/Peter) looking on amazed at what he’s wrought.

The State Russian Museum Государственный Русский Музей version (pictured here) is a late-C19th copy.

Key words for the new polity:

Secularising, explicit – but not understood.
Carnival.
Personalised rulership.
Ruler non-redeemer: hectoring, didactic.
Polity uprooted and re-planted by a Hercules and Mars.
A future in discontinuity.
Where’s the Patriarch?