

Flats for Medieval ‘Russian’ Battles

Part 1

Rick Sanders



Figure 1: Three group figures produced in 1903 for the Battle of the Ice by the Ernst Heinrichsen firm; painted and photo by Rick Sanders

For decades, there were very few 30mm flat figures (*Zinnfiguren*) suitable for depicting medieval ‘Russian’ warriors, and this article will attempt to provide a chronological overview of the development of those flats for the 9th to 15th centuries that are available today. While this article mostly uses the term “Russian”, it must be noted that it actually encompasses the former states of Kiev, Novgorod, Moscow, Vladimir, etc. in what are now Russia, Ukraine and Belarus. It also uses the term “Rus”, referring to any of the medieval East Slavic principalities ruled by this class, especially Kievan Rus.

In the Middle Ages, “Russia” was mostly isolated from Western and even Central Europe, in large measure due to its being under the Mongol “yoke”. The most notable military interactions with lands to their west were the 1240 Battle of the Neva and the 1242 Battle of the Ice or of Lake Peipus, and the 1410 Battle of Tannenberg or Grunwald. Yet the battles against the Mongols and Tartars, such as the 1223 Battle of the Kalka River or the 1380 Battle of Kulikovo Field, were far more important with respect to the Slavic lands’ development, and this article will not overlook figures suitable for them.

When considering the military of ‘Russia’ in the Middle Ages, it is important to note that, until modern times, in Russia itself very little was known about its medieval arms and attire beyond some illuminations in manuscripts and a few artifacts in the Moscow Armory. Many of the pieces in the armory were inaccurately dated, for example this resulted in armor from the 16th and 17th century being classified as 15th century artifacts. It was not until the late 20th century that significant archaeological work was done at either Lake Peipus or Kulikovo Field, and there was a persistent domestic political pressure on the archaeological community to tell a certain kind of story that skewed the record. Thus many figures produced even as late as the year 2000 were produced and marketed for the wrong era.

Today historians assess that there were three general periods in the development of 'Russian' weaponry and protective equipment (armor). The first or "Norman" period in the evolution was from the 9th to the 13th centuries, and was primarily influenced by contacts with Byzantium, with axes, sabers, throwing spears and bows and arrows as weapons, and hemispherical helmets, mail and round or almond-shaped shields as defensive equipment. The second period began in the 13th century with a transition to a more Eastern, Mongol and Tatar-influenced styles of weaponry during which sabers, round shields and eastern style body armor appeared in general use. The third period, starting at the beginning of the 17th century and not addressed here, saw the gradual introduction of Western influences and the Oriental styles waned slowly. The evolution of arms and armor in Russia during these periods is important for selecting the appropriate figures when depicting historical events.



Fig. 2: Russian warriors, 11th to 12th centuries,
1. Russian man-at-arms, 11th C.; 2. Russian man-at-arms,
12th C.; 3. Polovetsian noble warrior, 12th C.
Sovyetski Voenn (Soviet Soldier) 11-90, p. 85,
illustrator M. Gorelika

The first or "Norman" period (9th-13th centuries) was characterized by the appearance of a first professional "*druzhinas*", literally "fellowships" or "friendships" under the prince's or duke's authority as well as by tribal militias. All of these forces fought on foot in this period although some princes attempted to create a cavalry force. As mentioned above, their arms and armor were mostly influenced by contacts with the Byzantine Empire. At the beginning of this period, in the 9th and early 10th century, Rus warriors' appearance would perhaps have been typified by that of the Varangians, who were Scandinavians who had settled in present day Russia, Belarus and Ukraine and who became mercenaries for Byzantium. So while figures for Vikings and others, while not specifically created to depict Rus warriors, can be used to represent them. For later periods, this is also the case with some flats designed to depict other regions' warriors.

In the 10th and 11th century, defensive armor was characterized by the use of the *kolchuga*, a kind mail body armor (see Fig. 3 Viskovatov plate 26 & 27 & Fig. 4), the round, hemispherical iron cap (*shelm* – Fig 3, Viskovatov plate 25) for helmets; and the long, almond shaped "kite" shield (Fig. 3, Viskovatov plate 26). In this era, the mounted warrior was armed with the straight sword (*mech*) and axe (*topor* – see the man in Viskovatov plate 26) as cold steel weapons and the bow and arrows as the long-range weapon, which remained in use throughout the medieval eras. The mounted warrior shown in Viskovatov plate 27 illustrates the helmet and mail accurately, but it is unlikely that he would have been armed with a lance, and if so, it would have been held over his head in

combat not couched under his arm. The infantry would have had the saber, knife (*noz*h), mail shirt and almond shaped shield, bow and arrows.

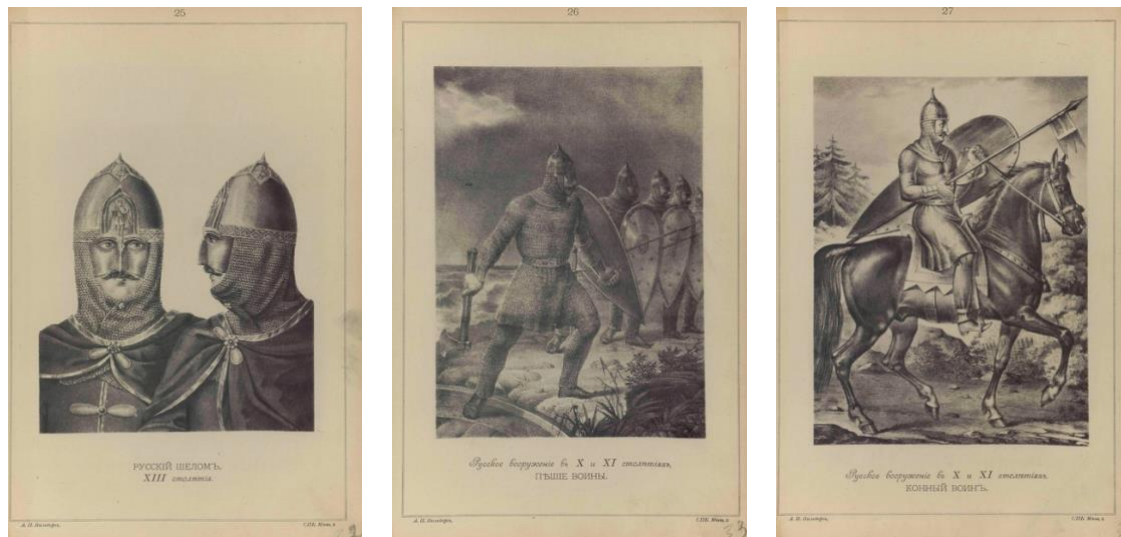


Fig. 3 Viskovatov plates 25 to 27

In the 11th to 14th centuries, fully professional groups developed but they were no longer called "*druzina*" but referred to as "*dvor*" (court) forces. The troops were dressed, equipped, and provided mounts by the Grand Duke of Kiev or other cities, plus city regiments (usually 500-600 warriors) were raised. All of the *dvor* were mounted in this era. Foot militia members were not even considered as 'warriors'. Big cities could field 1,500 to 2,500 mounted warriors; forces engaged in battles could range from 5,000 to 7,000 men in total.

Up to the 14th century, the dominant fighting man was mounted. For a warrior to fight on foot was very rare but this role was fulfilled by the same professional group of warriors belonging to the prince's court. By then, the term "*druzina*" is not used in the sources at all. This era also saw the beginning of the creation of a landed nobility. Then the prince or duke was no longer equipping and feeding the warrior, but the nobleman was responsible for fielding and equipping his own peasants.

Nonetheless, there were plenty of foot troops in Rus armies - especially Kiev and Novgorod *veliki* - the citizen militias were on foot. At Lake Peipus the majority of the Russian warriors were on foot; while Alexander's mounted *druzhinas* and that of his brother, Andrei, were in reserve behind the foot troops. But the critical deciding forces were the Tartar/Kypchak-Mongol horse archers stationed on the right flank who delivered a typical rain of arrows on the Danish contingent on the attacking left flank and routed it.

In the 12th and 13th centuries, horsemen were well equipped with mail reinforced with some lamellar pieces, very elaborate helmets with silver and gilded decoration (Figs. 4 & 5). Helmets made of two to four parts with face half masks and tall pointed helmets with full-face masks were in use. These pieces were strongly influenced or obtained from Byzantium. In the 13th century shorter triangular shields came into use as well as round ones. Nearly all the swords and sabers

were imported from Europe and the East. Around 1230-40 the style was still the same but the decorations are reserved for very rich warriors and princes.

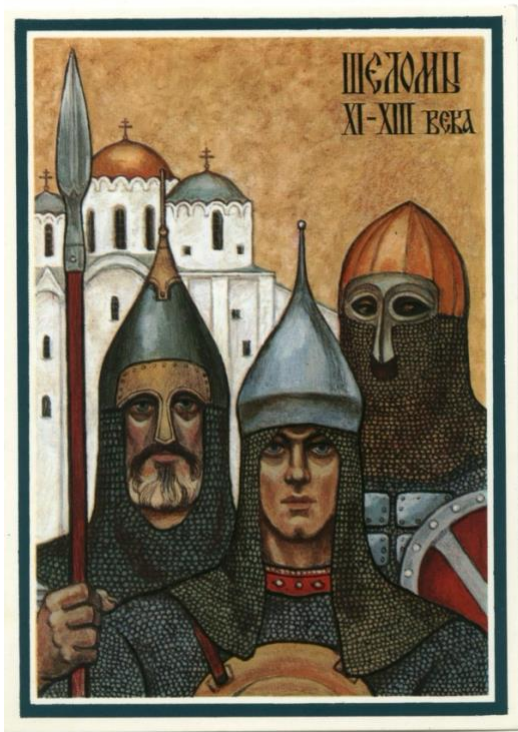


Fig. 4: "Helmets 11th-13th C.", V. Semenov card No. 6

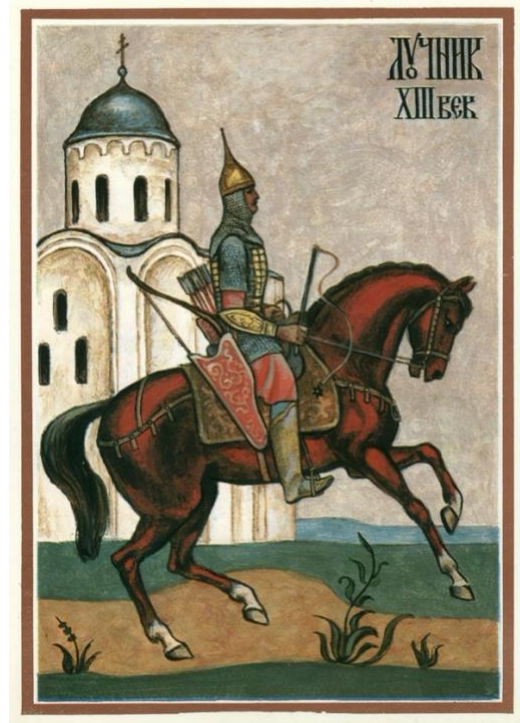


Fig. 5: "Archer 13th C.", V. Semenov card No. 14

Around 1300 there was an increase in the dimensions of plates on the body armor. By 1320 one saw the appearance of a round breast and back plates on top of the lamellar armor (Fig. 6). For



Fig. 6: "Armor 13th-14th C.", V. Semenov card No. 16

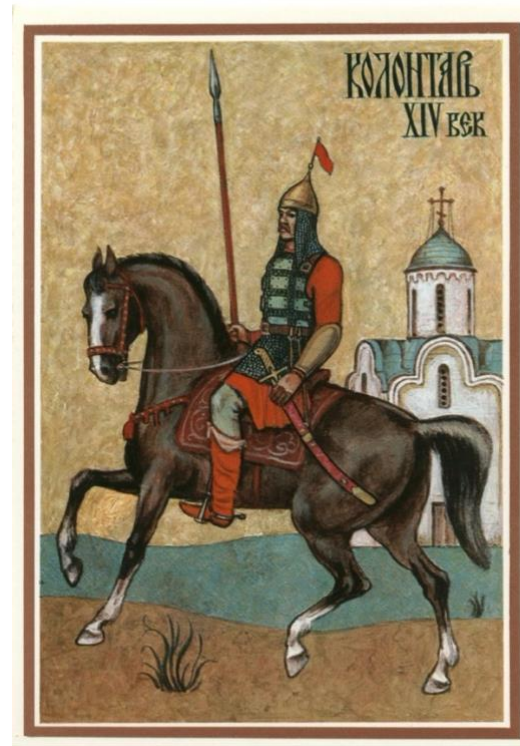


Fig. 7: "Kolontar, 14th C.", V. Semenov card No. 20

example, the "kolontar" (Fig. 7) consisted of plates of armor sewn into a fabric or attached with mail to each other, lamellar or coat-of-plates armor - as shown, it had no arm armor - it did provide both back and front protection. In the period 1350-1380 the face masks disappeared and helmet types resembling *chapeau de fer* were introduced as were possibly full plate gauntlets, and the brigantine.

The second period began in the 13th century with a transition to a more Eastern, Mongol and Tatar-influenced style of weaponry during which sabers, round shields and eastern style body armor appeared in general use (Figs. 7, 8 & 9).

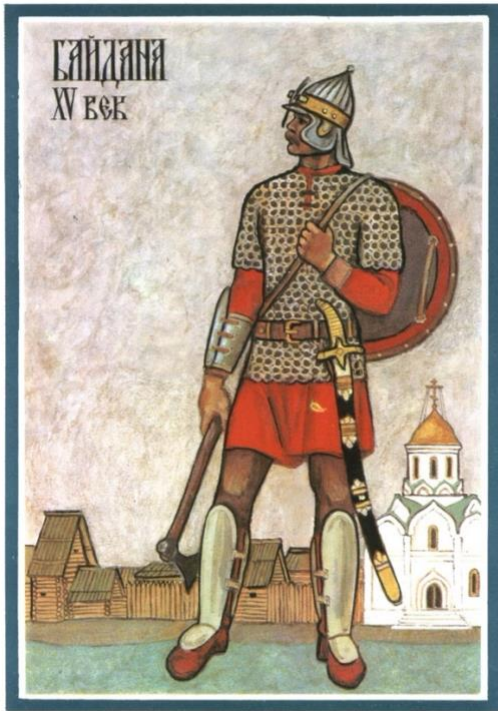


Fig. 8: “Baidana (hauberk) 13th-14th C.”, V. Semenov card No. 21

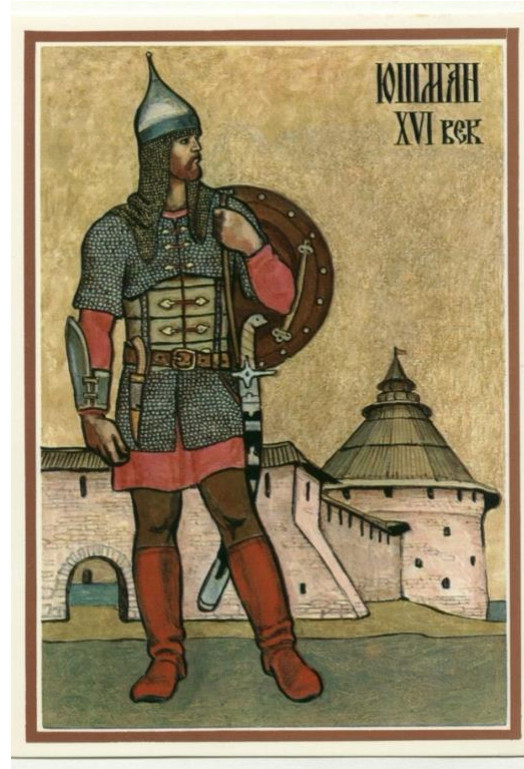


Fig. 9: “Yushman (hauberk) 14th C.”, V. Semenov card No. 24

The third period, starting at the beginning of the 17th century, saw the gradual introduction of Western influences and the Oriental styles waned slowly.

The oldest flats depicting medieval ‘Russians’ that are still available are from the Ernst Heinrichsen company. In 1903, the Nuremberg firm produced at least three “group figures” specifically for the Battle on the Ice that are still available today, the molds having been refurbished (see Part 1, Fig. 1). Surprisingly, the warriors’ mail and helmets are not unsuitable for this period, however the rider’s round shield and the spear-man’s tunic are probably inappropriate for the era. An interesting feature of these figures is that on the base of the one with the Russian spearman stabbing a Teutonic Knight pinned under his horse, the ice appears jagged, which occurs frequently even today on Lake Peipus. It is unclear whether Heinrichsen produced other figures specifically for this battle and no others are listed currently in the firm’s catalogue. The other group figure, produced in 1914, is for the Battle of Kulikovo Field depicting three Russian men, one using a pitchfork, routing two “Tartars” (Fig. 10). It does not appear that Heinrichsen produced any other Russians for these two battles. To order these four group figures from the Heinrichsen firm, refer



Figure 10: Heinrichsen group figure produced in 1914 for the Battle of Kulikovo Field

Painted and photo by Rick Sanders

to “Gruppen aus der Eisschlacht am Peipussee“ shown on page 37 and to “Tartarenschlacht bei Kulikowska, 1380 n. Chr.” on page 38 of the book *Aus einem Guss*. (<http://www.heinrichsen.de>)

The next Russian medieval flats appeared starting in 1936 or 1937 from the private manufacturer Hans Müller (of Erfurt) to depict the Battle of Tannenberg/Grunwald. Müller edited 23 different Russian figures plus two attachable flags before he ceased producing flats in 1957. Müller’s Russian figures for the Battle of Tannenberg were almost all copied from the plates of A.V. Viskovatov in the volumes of *Istoricheskoe Opisanje Odeschdi i Vooruschenija Rossiiskikh Voisk*. Under orders from Tsar Nicholas I (reigned 1825-55), this comprehensive set of books was to be created covering civil and military dress from the very beginning of Russian state up to his time. Viskovatov’s plates were prepared in the mid 19th century, at which time there was only very limited knowledge of medieval attire and armor. Of course, absent other studies and with only limited general knowledge, many mistakes were made in the plates. To depict medieval armor, the researchers mistakenly used whatever was present in the Kremlin warehouse and that is still displayed in the Kremlin Museum in Moscow. But most of the items are actually from the second half of 16th century and the beginning of the 17th century. This incorrect dating of the artifacts shown in the plates, as representing armor starting in the 14th century, resulted in Müller adopting them for the Tannenberg/Grunwald series. It means that his Russian figures for the Tannenberg/Grunwald battle were, at the best, outfitted for Tsar Ivan the Terrible’s 1552 siege of Kazan. That would be the closest date to the Tannenberg/Grunwald battle we can realistically assign Müller’s figures, although some, e.g., MR113, 119, 120 147 148 and MR146 in mail seem more suitable for the 1410 battle (see Figures 12 and 13). In fact, these beautiful figures represent a mix of types and equipment from the 1552



Figure 11: Russian leader mounted, ”
edited by Hans Müller of Erfurt
(MP14) - Painted & photo by
Gianpaolo Bistulfi, Milano, Italy



Figure 12: Russian mounted warriors edited by Hans Müller of Erfurt (MR113, MR112, MR146, MR144)
Painted & photo by Bernt Grimm, Grimsbärke, Sweden

siege of Kazan until the “Dark Times” (1598-1613) with some unusual Caucasian armor from much, much later periods



Figure 13: Russian pikemen attacking, edited by Hans Müller of Erfurt (MR148, MR147, MR120), based on a Viskovatov plate
Painted & photo by Henry Schmidt, Berlin

(see Figs. 11 & 14). The remainder of the Müller Russian figures were derived from illustrations in Albrecht Kretschmer's and Karl Rohrbach's 1906 *“Die Trachten der Völker vom Beginn der Geschichte bis zum 19. Jahrhundert”* (“The Peoples' Costumes from the Beginning of History



Figure 14: Russian warriors w/ axe, and “*tarch*” (shield & spike) edited by Hans Müller of Erfurt (MR116 & MR149)
based on a Viskovatov plate
Painted & photo by Henry Schmidt, Berlin (left) and Gernot Schlager, Leonding, Austria (right)

until the 19th Century”). Nonetheless, these Müller Erfurt figures were beautifully designed and engraved by Ludwig Frank and at least correspond to known artifacts. The current vendor for all of these figures is Hans Schwahn (Dessau, Germany and Moscow, hans_schwahn@yahoo.de).

Between the late 1950s and late 1980s, few other flats depicting medieval Russians appeared in the western Europe or the Soviet Union. This changed starting in 1988 when illustrations of soldiers from the Middle Ages began to appear in Soviet

periodicals like *Voenno-Iystoricheski Zhurnal* (Military Historical Journal) and *Sovyetski Voyn* (Soviet Soldier) magazines (Figs. 2, 15 & 16) and in the 32-postcard series “*Russki Dospelhi X-XVII Vekov*” (Russian Arms 10th-17th Centuries) published in 1991 (Figs. 4-9).

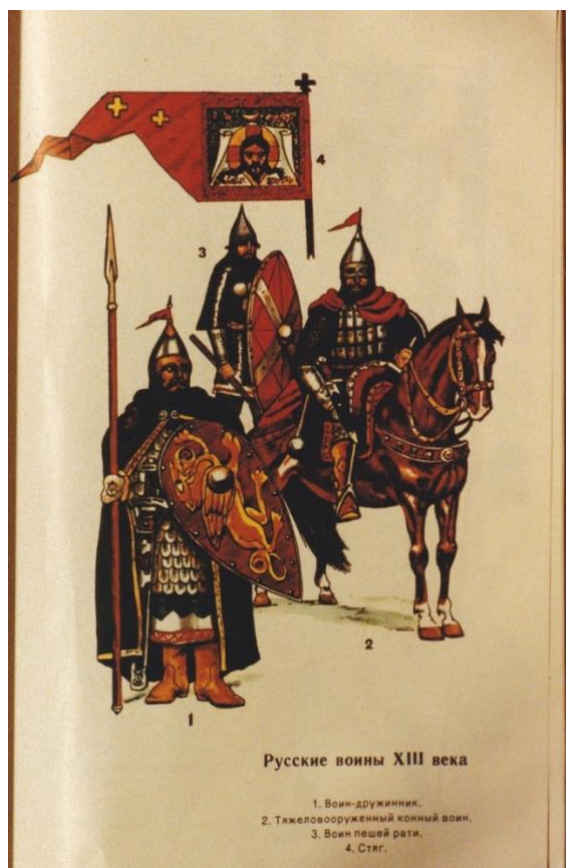


Fig. 15: "Russian Warriors 13th Century, *Voenno-Istoricheski Zhurnal* (Military History Journal), 4-89



Fig. 16: "From the History of Russian Arms (14th Century)", *Sovetski Voenn* (Soviet Soldier) 3-89, p 85, illustrator V. Boltescheva

To be continued in the next Journal.

Flats for Medieval ‘Russian’ Battles

Part 2

Rick Sanders

Two more of the beautifully designed and engraved figures that were produced by Hans Müller (Erfurt) are these Russian archers, inspired by 19th century plates by A. V. Viskovatov and another artist. Here they were painted by Henry Schmidt (of Berlin) who was a major contributor to the book on Hans Müller’s figures.

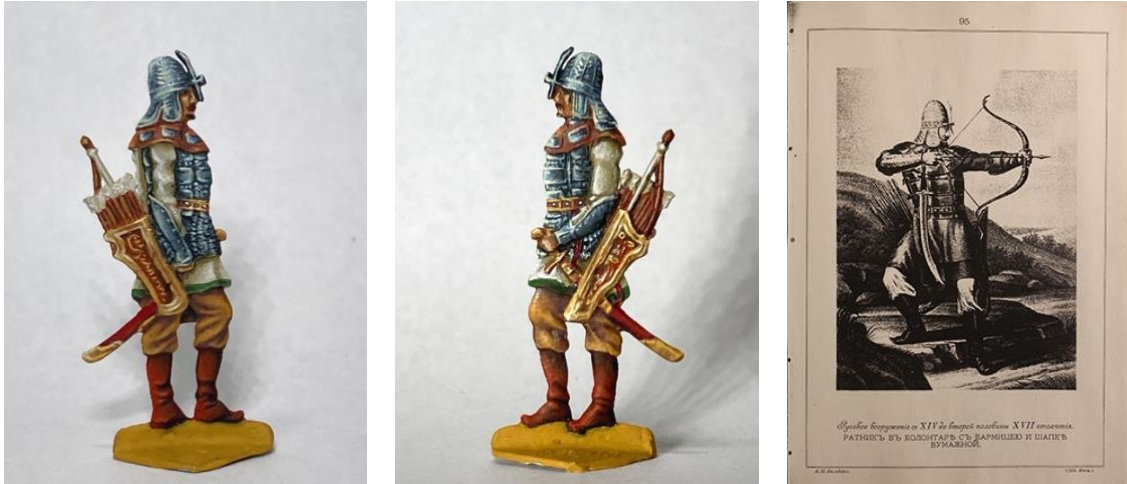


Fig. 17: Russian archer, Hans Müller Erfurt’s MR 118, painted by Henry Schmidt, Berlin; and the inspiring A. V. Viskovatov plate No. 95

The archer, Müller’s archer MR 118, (Fig. 17) , which is probably best attributed to the 14th century, wears chainmail armor with a coif with plates and a wool cap with armor plates attached but here painted as simply all metal. The mold engraved in 1937 by Ludwig Frank.



Fig. 18: Russian warrior in *kuyak* armor, Hans Müller Erfurt’s MR 175, painted by Henry Schmidt, Berlin and the inspiring lithograph

Hans Müller's MR175 Russian warrior (Fig. 18), wears *kuyak* armor. The *kuyak*, developed around the 12th Century, was a form of coat plating used by Russian soldiers. The plating was often made from highly polished pieces of metal, riveted in sections – and mounted on a thick layer of leather (such as a girdle or vest). The mirroring effect was not for decoration but served as a piece of combat technology. Bright sunlight (reflecting off the plating – especially in a snowy landscape), could blind an enemy. Worn over Chain Mail with a gambeson or related underclothing – The *kuyak* was popular with front line troops (cavalry and archers). (Source: <https://www.stronghold-nation.com/history/ref/russian-kuyak-armor>). The mold for this figure was engraved sometime before 1957 by Ludwig Frank.

In the early 1980s two military history enthusiasts in Leningrad (St. Petersburg), established Rossiyskaya Istoricheskaya Miniatura (Russian Historical Miniatures, RIM) and began designing flat figures, engraving plaster molds and casting figures.¹ Starting in 1988, RIM brought out its first medieval figures, intended to depict Russian warriors and Teutonic Order knights for the 1242 Battle of Lake Peipus. The producers, then working under political conditions and absent accurate archaeological clarity, and with limited casting materials, brought out eight Russian warriors on foot, one mounted warrior and the double Nevsky-Birger figure (Fig. 19)² as well as seven dismounted and one mounted Crusader flats.



Figure 19: RIM figures in the 164/88 to 172/88 series and Prince Alexander versus Jan Birger, figure 226/89. Painted and photo by Rick Sanders

¹ The RIM founders and editors were Vladimir N. Nuzhdin and Alexander Mitelev, both engravers. Over the years, they were assisted by Oleg Sokruto, A. S. Bochkov, and Igor Dzis as illustrators. RIM is apparently no longer actively producing figures.

² It is uncertain who in fact led the Crusader forces at the battle, but the Swedish statesman Birger Jarl or Birger Magnusson, also known as Earl Karl Birger (ca. 1210-1266) was identified as associated with the engagement.

In 1989, RIM produced a group figure of Father Sergey blessing Prince Dmitri before the 1380 Battle of Kulikovo Field (Fig. 20) and 17 dismounted Russian warriors (Fig. 21) for that battle. They were followed in 1990 and 1991 by 12 mounted warriors (Fig. 22) including one marked in the catalog as “Prince Dmitri” (Donskoi, upper left). Those RIM figures were designed and engraved by Alexander Mitelev in plaster molds due to unavailability of slate stones and the castings’ alloy was not the best due to inadequate access to metals. Hence the detail is not the best

but the Russian combatants are probably among the most historically accurate ones available. Then in 1995, RIM brought out nine very finely crafted mounted Russian warriors intended to represent 13th century warriors, this time drawn by Igor Dzis and engraved by Alexander Mitelev, (Figs. 23a – 23d). They were based on a series of drawings (right, left & top views) by Igor Dzis that appeared in *Tsyekhgauz* (*Arsenal*) magazine No. 1/95 (4) intended to be used to design round figures. Those rounds were never realized, but the illustrations were used to



Fig. 20: Father Sergey blesses Prince Dmitry before the 1380 Battle of Kulikovo Field (RIM Figure 207/89)

Painted & photo by Bernt Grimm, Grimsbärke, Sweden



Fig. 21: Russian dismounted warriors ca. 1380 (208/89 to 224/89) by RIM
Painted & photo by Rick Sanders



Fig. 22: Russian cavalry ca. 1380 (RIM figures 297/91 to 302/91 & 227/90 to 232/90)
Painted & photo by Rick Sanders

produce these fine flats. However, more recent archaeological and other research has revealed that the figures were not properly dated. Those created for the 1380 battle were more appropriate for the 13th century while the 1995 Dzis/Mitelev figures are more suited to the 14th century Kulikovo battle. Nonetheless, these various RIM figures are very useable for the conventional Russian forces that would have been at the Battle of Tannenberg even more than those produced by Hans Müller of Erfurt (See Fig. 23a-23d and <http://www.zinnfiguren.ru/mitelev/kat1.htm> for the RIM 1995 figures).



Fig. 23a: Russian warriors, 13th Century (RIM figures 505/95 to 513/95) designed by Igor Dzis, engraved by Alexander Mitelev; painted & photo by Oleg Sokruto (Woodbridge, Ontario, Canada)



Fig. 23b: RIM 506/95



Fig. 23c: RIM 511/95



Fig. 23d: RIM 512/95

While some figures of the RIM figures 505/95 to 513/95 (Fig. 23a to 23d) can be used for the Lake Peipus period, those with solid leg protection, round breast and back plates are more suitable for later period and Kulikovo Field. According to some sources, foot soldiers were practically not used at that time except during the sieges and there were no infantry on Peipus and at Kulikovo, but this is contentious.

In the early to mid-1980s, Heinz and Erica Tappert of Duisburg issued seventeen Varangian foot figures for the 9th to 13th centuries. Some were in combat, others in halted frontal poses. They are armed with the *topor* long-handled axe, wear chain-mail shirts and hemispherical or pointed helmets and carry rounded shields, but not almond-shaped ones. These figures are not currently being produced (Figs. 24 and 25).



Fig. 24: 10th Century Varangians produced by former Tappert Zinnfiguren. Painted & photo by R. Sanders

Waräger

Leibwache der Byz. Kaiser 9. – 13. Jh.



W 1



W 2



W 3



W 4



W 5



W 6



W 7



W 8



W 9



W 10



W 11



W 12



W 13



W 14



W 15

E. Tappert · Neckarstraße 9 · 4100 Duisburg 1

Fig. 25: 10th Century Varangians produced by former Tappert Zinnfiguren

Also in the late 1980s, the German private producers Krista and the late Wolfgang Wohlmann of Berlin began producing a series of Russian medieval figures, marketing them for use for the Kulikovo and Tannenberg battles. Their figures, primarily designed by Mr. Wohlmann and engraved by G. Lecke, included four personality figures and 16 other mounted, ostensibly Russian figures, including Cossacks and eighteen foot figures (Figs. 26 & 27). However, several of the foot figures are more suitable as Lithuanians and some seem to have been copied from the RIM series.



Fig. 26: top row 'Russian' leadership for the 1380 Battle of Kulikovo Field, left to right: Grand Prince Dmitri Donskoi, Prince Vassili Yaroslavski, Prince Dimitri Michaelovitch Dobrack-Volyinski & Voivod Michael Brenk; 2nd & 3rd rows show the other mounted figures by W. Wohlmann, painted & photo by Rick Sanders



Fig. 27: Russian Archers, 12th-14th C., (right to left Mosk 4, 5, 11, 15, 16 (x2) & Mosk17 (x2)) - Editor: W. Wohlmann, painted & photo by Rick Sanders



Fig. 28: Illustration from *Tseykhgaus* magazine issue 1, p. 3, by M. Gorelik

One of the Wohlmann foot figures, Mosk 15, can be identified as coming directly from M. Gorelik's illustration in his "Kulikova Battle 1380: Russian and Golden Horde Warriors" article in the 1991 issue number 1 of *Tsyekhgaus* (Arsenal) magazine (Fig. 28). In the author's opinion, the artistry on many of these figures is mediocre, but all are fully suitable for use in dioramas and some work well for finer painting.

The Wohlmanns also produced a version of the Kievan "The Three Warriors" (Fig. 29) that depicts the mythical Rus knights Dobrynya Nikitich, Ilya Muromets and Alyosha Popovich for the 13th century after the 1898 "Bogatyr's" painting by Viktor Mikhaylovich Vasnetsov.



Fig. 29: "The Three Warriors" by W. Wohlmann (now Schmalkalder Zinnfiguren) & inspiration by Vasnetsov



Fig. 30: Alexander Nevski and figures for the Battle of the Ice produced, painted and photographed Alexander Glöckner
Nevski designed by S. Lunjakov; Russe 1, 3 & 6 designed by A. Gagelmann

In 2008, Alexander Glöckner of Karlsruhe, Germany, initiated a series of nicely designed and skillfully engraved flat figures precisely designed to depict Russians at the 1242 Battle of Lake Peipus. There are currently 21 of these figures with four more designed.

Of the 21 figures produced so far, 14 are “combination” figures, meaning that they have either multiple appendages or weapons that can be removed to create differently posed figures. See Rus 14, Rus 9 and Rus 15 as unpainted and painted examples (Figs. 34, 36 & 39 respectively). According to Mr. Glöckner, the figures Rus 16 to Rus 19 have already been designed but not yet engraved and therefore not shown here; also a date for their engraving has not been determined yet.

The figures are based in part on a series of illustrations appearing in “Battle of Lake Peipus - Ледовое побоище - Schlacht am Peupuss 1242” published by Zeughaus Verlag in Berlin, written by Alexander Querengässer and illustrated by Sascha Lunjakov (Fig. 31). To design the figures, Mr. Glöckner enlisted Sascha Lunjakov (for Alexander Nevski), and other talented artists Andreas Gagelmann (for Rus 1 through Rus 15) and Mike Michaelis (for Rus 20 to 23).

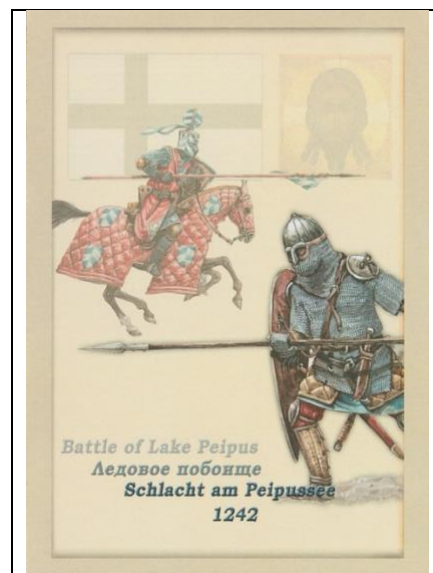


Fig. 31: “Battle of Lake Peipus - Ледовое побоище - Schlacht am Peupuss 1242” by Alexander Querengässer and Sascha Lunjakov

As skilled engravers, the employed Daniel Lepeltier (for Alexander Nevski & Rus 7, 10, 15), Karl-Werner Rieger (for Russe 1, 3, 6 & 8), Rolf Grünewald (for Rus 2, 4, 9 & 11), and Regina Sonntag (for Rus 5, 12, 13, 14 & 20-23).



Fig 32: Russian heavily armored warrior, Rus 2 combination figure designed by A. Gagelmann, engraved by R. Grünewald; painted and photo by A. Glöckner – the figure is based on the Novgorod warrior in the image above.



Fig 33: Russian warrior stabbing Teutonic Order member, Rus 4, engraved by R. Grünewald; Rus 5 combination figure engraved by R. Sonntag; both designed by A. Gagelmann; painted and photo by A. Glöckner



Fig 34: Russian spearmen combination figures designed by A. Gagelmann, Rus 14 engraved by R. Grünewald; Rus 12 by R. Sonntag; painted and photo by A. Glöckner



Fig 35: Russian heavy cavalrymen Russe 6 & Russe 8, engraved by K-W Rieger; Rus 7 engraved by D. Lepeltier; all designed by A. Gagelmann; painted and photo by A. Glöckner



Fig 36: Russian heavy cavalryman Rus 9 combination figure designed by A. Gagelmann, engraved by R. Grünewald; painted and photo by A. Glöckner



Fig 37: Russian heavily armored horseman, Rus 10, designed by S. Lunjakov, engraved by D. Lepeltier; Rus, 11 designed by A. Gagelmann, engraved by R. Grünewald; both painted and photo by A. Glöckner



Fig 38 :Russian spearman Rus 13 combination figure designed by A. Gagelmann, engraved by R. Sonntag; painted and photo by A. Glöckner



Fig 39: Russian heavy cavalryman: Rus 15 combination figure designed by A. Gagelmann, engraved by D. Lepeltier; painted and photo by A. Glöckner



Fig 40: Russian archers: Rus 20 through Rus 23 designed by M. Michaelis, engraved by R. Sonntag; painted and photo by A. Glöckner

Mr. Glöckner has also produced figures of Teutonic Order knights and *Sariants* (Fig. 41), Lithuanian, Estonian and ethnic Prus (a Slavic tribe from whom Prussia derives its name) warriors for the Lake Peipus battle and the 13th century.

Mr. Glöckner's website is included in that of Leipzig flats club, Zinnfigurenfreunden Leipzig, at: www.zinnfigurenfreunde-leipzig.de/her/ag.htm. His figures can be ordered by email (alexandergloeckner@web.de) and paid with Paypal.



Fig 41: Teutonic Order Sariant (SAR 1) and Rus 3 combination figure designed by A. Gagelmann, engraved by R. Grünewald; painted and photo by A. Glöckner

These former Wohlmann figures are now available from Schmalkalder Zinnfiguren. This company also added two new Russian dismounted figures for Tannenberg 1410 drawn by Ulrich Lehnart and engraved by Rolf Grünewald (TAR01 & TAR02, Fig. 42). (<https://www.schmalkalder-zinnfiguren.de/30-mm-flachfiguren/mittelalter/>)



Fig. 42: Russian warriors for 1410 Tannenberg (TAR 01 & TAR 02 by Schmalkalder Zinnfiguren)
Painted & photo by Rick Sanders

The most recent medieval 'Russian', representing a warrior from the 1410 Battle of Tannenberg/Grünwald, was engraved and edited by Wolfgang Friedrich of Rackwitz, Saxony. This artfully done flat is a mounted boyar (nobleman) (Fig. 43).



Fig. 43: Russian boyar engraved & edited by Wolfgang Friedrich
Painted & photo by Rick Sanders

In closing, the collector has a number of choices for depicting Russian forces at the Battles of the Neva, Lake Peipus, Kulikovo Field and Tannenberg/Grunwald as well as other engagements using flats. The collector should however be careful in choosing appropriate figures for the period in question, but since armor and weapons were handed down from father to son and salvaged from battlefields, it is always possible to use figures from earlier periods with the understanding that the warriors did not always have state-of-the-art equipment.

My thanks to Gianpaolo Bistulfi, Frank Dittmar (Schmalkalder Zinnfiguren), Bernd Grimm, Alexander Glöckner, Gernot Schlager and Henry Schmidt for their contributions of photos for this article. My special thanks to Mr. Oleg Sokruto for use of his painted flats and background on the evolution of medieval armies, armor and weapons in what are now Russia, Ukraine and Belarus, and to Mr. John Sloan who graciously provided, information and imagery as well as from articles from his Xenophon International Group website and personal collection.

Further Reading:

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EXTRA STUFF THAT IS NOT NEEDED FOR THE ARTICLE



1380 Kulikovo Field: Russians and Mongols fighting
Flats by RIM
Painted & photo by Rick Sanders



Fig.: 23e: Russian warrior, 13th C. (RIM 505/95)



Painted & photo by Oleg Sokruto



Fig.: 23f: Russian warrior, 13th C. (RIM 506/95)



Fig.: 23g: Russian warrior, 13th C. (RIM 507/95)



Painted & photo by Oleg Sokruto



Fig.: 23h: Russian warrior, 13th C. (RIM 508/95)





Fig.: 23i: Russian warrior, 13th C. (RIM 509/95)



Fig.: 23j: Russian warrior, 13th C. (RIM 510/95)

Painted & photo by Oleg Sokruto



Fig.: 23k: Russian warrior, 13th C. (RIM 511/95)



Fig.: 23l: Russian warrior, 13th C. (RIM 512/95)

Painted & photo by Oleg Sokruto



Fig.: 23m: Russian warrior, 13th C. (RIM 513/95)

Painted & photo by Oleg Sokruto



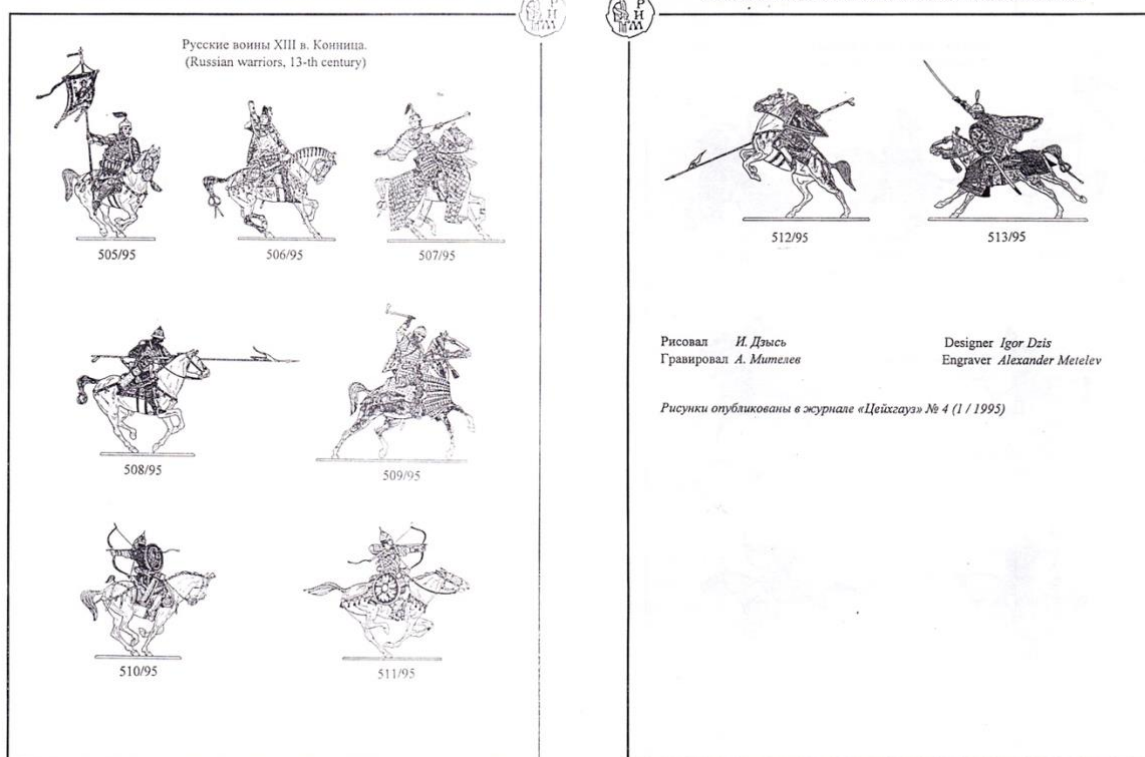


Fig. 23n: RIM Catalog: Russian warriors, 13th Century (RIM figures 505/95 to 513/95) designed by Igor Dzis, engraved by Alexander Mitelev