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Reflection of Cultural, Political, and Historic Development in Estonian Numismatics
and Philately of the XX - XXI centuries

Master's Project

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Introduction

The tangible objects that surround us have a story. In many cases, they may become the messengers transmitting the knowledge that links the present and the past. It is a matter of the receiver to pick up the hints provided by specific objects and investigate them further to learn more about a particular story. By linking the fragments of the narrative divided between various sources and combining them, collectors create a complex storyline about things they cherish and appreciate. The most familiar example of such a storyline attached to the tangible objects would be a museum exhibition. A setup where multiple exhibits are incorporated into a unified narrative represents how an average collection is built. The coherent structural order and sufficient contextualization are the critical features of a collection, and it is the thought behind the elaborate structure that separates a collection from an accumulation.

There are almost no limitations in the theme of the collection, its content, and its structure. The communities of enthusiasts base their collections on virtually anything. One of the biggest online platforms for individual collectors, colnect.com, demonstrates that collecting goes as narrow as paper napkins and meal toys. However, the web page statistics also show that the most considerable number of collectors belongs to the categories of stamps, coins, and banknotes. As a fellow enthusiast, I also dedicated considerable time to collecting and studying objects from those categories.

Numismatics, or the study of coins and banknotes, attracted my attention as a kid when I got the first commemorative coin for change. The design of the composition placed on the obverse or the face side of the coin differed from the other coins in circulation, and it made me wonder what the reason for minting that coin was. This desire to learn more about the context behind a coin dedicated to a certain anniversary inspired me to pick up numismatics as a hobby. Philately, the study of postage stamps also attracted me as a young collector mainly due to the well-developed network of established communities supporting and welcoming newcomers to the hobby. The artworks of the stamps from all around the world expanded my knowledge about history and geography. Meanwhile, the accessibility of the stamps provided an opportunity to gather exhibits from different parts of the world and learn more about foreign countries.

While studying in Estonia, I attended several collectors fairs organized every month by the Tartu Philatelic Society. In addition, I visited the Postal Museum exhibition

at the Estonian National Museum in Tartu and the Estonian Bank museum in Tallinn. After having detailed conversations with the museum workers responsible for the corresponding exhibitions, I learned that the activities related to the museum collections and the corresponding fields are limited to guided tours around the exhibitions and themed publications.

Moreover, most publications do not seek to reach the international audience, focusing primarily on local enthusiasts. As Estonian historian and numismatist Ivar Leimus (2015) writes in the overview of the numismatic research in the Baltic region, the majority of the publications studied the archaeological findings and the history of money circulation of the medieval and pre-modern era. It means that modern numismatics remained a less popularized field with the majority of books and catalogue being sold as items for someone's book collection. In terms of philately, the recent breakthrough came from the Estonian National museum that made a digital catalog of Estonian stamps from 1918 to the current day. However, the contextualization of the stamp series remains a problematic side of that that catalog.

Within this work, I gathered publications that utilized numismatics and philately to look at the nation's portrait from a new angle. I utilized the methodology used by those enthusiasts and applied it to Estonian coins, stamps, and banknotes. After dealing with sampling and adjusting the limits to my work, I created a course that shows the reflection of Estonian cultural, historical, and political development within the XX and XXI centuries in numismatics and philately. I presented historical discourse combines with contemporary nation branding practices and traced their representation on coins, banknotes, and stamps of Estonia. This paper presents an overview of the development process of the course. It starts with the analysis of the relatable readings and leads to implementing the corresponding methodology on the gathered sample from Estonian numismatics and stamps.

1. Theoretical framework

1.1. Numismatics and philately: the development paths.

Nowadays, both numismatics and philately became the umbrella terms. Collectors, enthusiasts, and professional researchers get to be called the same way: numismatists or philatelists depending on their specialization. The extensive commercialization of both fields may partly cause such a devaluation of status. American historian and numismatist Frank Holt (2021: 100-102) explained the nuances that surround modern-day numismatics. He states that the rising interest in numismatics among the amateur enthusiasts escalated the conflict between the collectors, who determine the value of coins according to catalog, and archeologists. Considering that the collectors may ruin precious landmarks, when using metal detecting devices, the point of archaeologists seems fair. The controversies like these open up a discussion of whether numismatics is an academic discipline or nothing more than a supplement to history studies.

On the other hand, philately does not raise a debate because it has not been recognized as a discipline from the very beginning. It has mainly served as a hobby and a source of illustrative material for historians and anthropologists since the first decades of the XX century (Reid, 1984). Even the most recent attempts to reevaluate the role of stamps as the documents of the past still failed to position philately as an academic discipline (Landge & Khaparde, 2020). What has to be acknowledged is that people who shared their interest in philately and numismatics founded numerous societies and research libraries. So what is the reason for two studies to have such a drastic difference in recognition? The answer to that question is found in the history of the development of numismatics and philately.

Initially, numismatics represented the means of accumulating coins and organizing them into structural units or collections. The oldest European collections consisted mainly of the coins of ancient Greece, Roman Empire, and Byzantium Empire (Smirnova, 2006). Collecting coins demanded significant financial capabilities, so numismatics earned the nickname "Hobby of the Kings" (Gloede & Steir, 2017). Indeed, many notable numismatists belonged to the royal families and significantly contributed to the development of the discipline. For example, Grand Duke Georgii Mikhailovich (1863-1919) had an outstanding collection of Russian coins accumulated over the second half of the XIX century. He was one of the initiators of publishing the *Corpus of Russian*

Coins and Medals, the most consistent and influential publication on Russian numismatics. After the October Revolution in Russia, his widow sold part of it to a private collector from the United States. Eventually, it became a part of the National Numismatic Collection of the Smithsonian Institute (Smirnova, 2011). Another example of a similar process is the collection of King Victor Emmanuel III of Italy (1869 – 1947). His legacy consists of both the coins collection and the detailed documentation of that collection. The *Corpus Nummorum Italicorum* was published in several volumes between 1910 and 1943. It remains one of the most remarkable publications on Italian numismatics to this day (Grierson & Travani, 1990). Nowadays, his collection belongs to the Museo Nazionale Romano in Rome.

Numismatics is a discipline that has been developing for many centuries and gradually expanded its popularity over the nineteenth century with the establishment of affiliated societies and associations. The noticeable trend of that period was the desire of numismatists to create catalogs of the coins and banknotes of their motherland, disregarding the legal status of the state. To them, it was a way of paying homage to their origins. In 1859, a Polish count, Emeryk Hutten-Czapski (1828-1896), purchased numerous duplicates of Polish coins from the Hermitage collection. Based on the materials from the Hermitage, he then created a catalog of all Polish coins, a four-volume work published between 1871 and 1916. After his death, the collection became a part of the National Museum in Krakow (Smirnova, 2006). It was a usual practice that their collections would become a part of the museum's collection or create the foundation for the collection of educational institutions.

The formation of substantial collections of coins provided an opportunity for scholars to analyze the museum's exhibits and identify the correlation between the coinage and the state's history. Coins became the tangible connection between the past and present as they told the stories of various human dimensions revealing the hidden narrative of long-gone generations (Urban, 1993). The fact that multiple collections changed the owners or were donated to the museums or institution made the coins more accessible for the public. The researches were encouraged to collaborate more with the museums. That is how numismatics gained the preliminary recognition. Around the same time, the second half of the XIX century, the study of numismatics became utilized by archeologists, who appreciated its usefulness as a tool for identifying the era of the unearthed area. It was also the period of the extensive interest in archaeology and the excavation were conducted

more often. With a catalog of coins based on a museum's collection, figuring out the era of the cultural layer became easier. However, there is a certain duality in the applicability of numismatics within history studies discussed by coinage professor Fleur Kemmers and historian Nanouschka Myrberg (2011). On the one hand, coins are the most accurate sources for classifying the period of the archaeological findings. On the other hand, the stylistic value of coin designs contains crucial information about the historical events of the past and represents a valuable source of symbolic narrative (ibid.: 97). Frank Holt (2021) also pointed out the importance of the composition placed on coins from the perspective of interpreting the message sent by the rulers to the public. The symbolic value of the compositions placed on coins presents the leading interest for researching the semiotic significance of modern numismatics (Hymans, 2004).

When talking about modern numismatics, it is essential to mention two main aspects. First, it validates the social element of money and incorporates it into the historical discourse (Perone, 2011). Second, it also includes banknotes. A gradual process of incorporating new legal tenders and diversifying the means of payment has continued for many centuries. (Mundell, 2002) For example, the introduction of the first European banknotes in XVII century Sweden resulted in a severe economic complication (Calloway, n.d). The first experiments with issuing paper money in Europe failed miserably as the majority of citizens got used to coins, since their value was dictated by the price of metal used for minting. Nevertheless, with the elaborate development of the banking systems and after decades of experiments, banknotes became a common means of payment.

The studies of the banknotes' iconography of the European states became extremely popular in the years of transition to the euro currency. It was a critical step for European countries towards establishing the new European identity (Hymans, 2004). The design of the euro banknotes was neutral. It was packed with symbols such as bridges and open windows that promoted the idea of close cooperation and mutual respect of European countries (Kaelberer, 2004). However, it was drastically different from what the trends were at that time. Before introducing the euro currency, most of the European states had their national currencies in circulation. For a short period between the end of the Cold war and the Expansion of the European Union to the East, many states of the former Eastern Bloc had a chance to use their own money filled with the reflection of the national character (Unwin & Hewitt, 2001). Profession of international relations Jacques Hymans

(2004) analyzed the banknotes of the Western European states issued within the XX century and discovered some patterns of iconography shared by the majority of European states. His finding corresponds to what emeritus professor of geography Tim Unwin and the employee of the British museum Virginia Hewitt (2001) have concluded from analyzing banknotes of Eastern Europe. Their analysis showed the drastic increase in depicting the individuals and landscapes on the banknotes from the 80-s and 90-s. These findings show that the iconography can reflect the social development patterns and Zeitgeist trends.

In comparison with numismatics, philately is a relatively new field of study. With the first postage stamp being issued in 1840 by Great Britain, philately had been studied for less than two centuries (D'Alessio, n.d.). The first step towards popularizing postage stamps by making postal services more convenient was the establishment of the Universal Postal Union in 1874 (Barber, 1977). With the union's regulations controlling the international correspondence rates and facilitating local post offices to be more accessible, the popularity of stamp collecting rose significantly in the second half of the XIX century. The increased interest in philately led to the establishment of numerous societies and associations that united enthusiasts of different countries. Founded among them was, American Philatelic Association, currently known as American Philatelic Society was established in 1886. It became one the largest associations that promoted philately (Davidson, 1986). One of the primary purposes of the association was to assist fellow philatelists with the research and popularize the hobby among the public. Nowadays, it is one of the biggest supporter and promoter of philately on the international level.

Similar to numismatics, the first significant philatelic collections were private. The most recognized collection belonged to George V, King of England (Courtney, 2004). As it is called today, the Royal Philatelic Collection consists of over a quarter a million stamps. It has been accumulated throughout the reign of three English monarchs (Bhuwalka, 2020). Over the years, however, the interests toward philately went through rises and falls. International exhibitions played a significant role in acknowledging the didactical value of stamps. The hobby attracted people from various background that possessed different knowledge. This is how themed collecting was conceived. For example, already in the middle of the XX century, a philatelist with backgrounds in medicine Melvin Andrews (1956: 1-9) collected a gallery of great contributors to different

fields of medicine by using commemorative stamps of various states. His compilation represents how philately was gradually turning towards contextualization and earning the pedagogical value. When supplemented with context regarding the depicted personalities, such practice is a useful educational tool. Continuing the medical-related theme, two more enthusiasts with medical backgrounds Marc Shampo and Edward Rosenow (2009) managed to compile a gallery of the important historical figures contributing to the understanding and finding a way to cure Tuberculosis by going through the commemorative stamps of different countries. The examples given above demonstrate the ways philately became attractive to the specialists of varied field. By picking up the hobby, each enthusiast brought in a piece of his expertise and could potentially discover the new ways of implementing the imagery of stamps.

As time passed, the shift in the attitude towards stamps was made. They became more than just a means of payment for postal services. Starting from the first decades of the XX century, stamps became divided into definitives and commemoratives. As Christopher Yardley (2015), a remarkable philatelist and a book writer explained in his introduction to the main components of the stamp collecting, there are two main categories of stamps produced by the state: definitive stamps and commemorative stamps. The first group usually has a state-related design with a wide range of denominations, a unified look, and a large printed volume. The second group, commemorative stamps, has a smaller printed volume, an elaborate design, and a unique context behind the composition. Both of the categories are widely accessible by the public and therefore participate in the embedded communication.

A semiotician Robert Jones (2001: 404-405) introduced another perspective on the distinction between the stamp types. He listed three main functions of the postage stamps with regard to their type. According to his summary, definitive stamps indicate the origins of the state and represent the symbolism of the state by portraying the generally recognized attributes of the political regime. Meanwhile, commemorative stamps, due to their nature, represent an aspect of the state and therefore capable of bearing a narrower representation. While working with commemorative stamps of Germany, France, and Great Britain, Jones (*ibid.*: 411) has successfully analyzed the differences in the attitudes of governments towards commemorating personal achievements of the notable scientists of the past. His conclusions demonstrate that every state has its unique way of approaching commemoration of the specific topic, making the philatelic portraits of the

state disperse. That provided an opportunity for cross-disciplinary examination of the philatelic material to extract the embedded narrative and connect it to historical discourse.

1.2. Coins, banknotes, and stamps as manifestations

A notable stamp collector Donald Reid (1984) stated that the communication channels of stamps and coins have many common traits. When it comes to representing the state, definitive stamps possess the same features as coins. Commemorative coins and stamps also have multiple similarities and are often issued to commemorate the same event or person (Uniwin & Hewitt, 2001). Semiotician David Scott (2002: 116-117) researched the semiotical meaning behind France's definitive and commemorative stamps and managed to divide them into two large clusters according to their functions. Definitive stamps serve as the incarnation of a national symbol, while commemorative stamps represent some content framed by the memory policies. (ibid.: 119) A similar point was proposed by Christopher Yardley (2015) in his introduction to the distinction between the stamps types. The critical feature of stamps to bear the depiction of an object or an event and incorporate the contextual narrative into the composition made philately an attractive field for studies of political regimes and politics of memory.

Jan Perone (2011) proposed an alternative view on the role of the state's interference in the designing process of the national currency and incorporation of national symbolism on legal tenders¹. He claimed that the institutions responsible for designing currency have a greater degree of independence, which is also true for the postal services. As a result, the outline of the banknotes depends more on the group of people assigned to developing the image of the banknotes than the ruling elites. Similarly to that, Ekaterina Haskins (2003: 5-8) discussed the change in the commemorative practice of the US postage stamps after the later 1960s stating that the focus of commemoration shifted towards the people as the democratization of the institutions responsible for designing the stamps took its turn. In her article, Haskins also discusses the impact of consumer culture on the national narrative and states that commodification of the collective identity encourages the smaller communities to incorporate their contribution to the historical discourse. Lobbying specific stamp designs and active engagement in other commemorative practices is the direct way of achieving that goal.

¹ Legal tender is a means of satisfactory payment for any monetary debt. In this context – coins and banknotes.

In addition, Anders Sørensen (2015) doubted the feasibility of the bond between the national identity promotion and the monetary policies. He pointed out that with an increase of independence of the central banks in many European states, the nation-building role of the currencies often attributed to the nineteenth century is no longer viable. Professor of political science Matthias Kaelberer (2004) also criticized the one nation – one currency model. He claimed that the role of currency in national identity formation was exaggerated from the very beginning. He also mentioned that the introduction of the euro proved that the economic functions of the currency are more validated than its contribution to politics of memory and social order.

An ongoing debate over the feasibility of stamps and coins to reflect the political agenda is based on the statement that the promotion of national identity through those means is obsolete (Kaelberer, 2004). It is valid for the universal design of the Euro banknotes that possess no direct attachment to a specific cultural heritage of a state. Instead, they operate with metaphors. However, since the European Central Bank restored the practice of issuing commemorative coins in 2004², numismatics still participates in remembrance practices. Philately is also widely used to represent the character of a particular state, like commemorative coins. Simultaneously, joined issues between states promote cooperation and partnership, whether it is about stamps or coins.

The central banks of European states mint regular coins and banknotes in great quantity. The visual attributes of coins are similar to those of definitive stamps since they usually represent the state's symbolism, including the name of the state, the name of the national currency, and the coat of arms or the image of a monarch (Kaelberer, 2004). Although the number of commemorative coins is smaller, they still enter the circulation in significant quantity, affecting both the collectors and the public. Banknotes also bear the state symbolism but the design of the banknotes differs depending on the contemporary trend and political environment of the state (Hymans, 2005).

Because both modern numismatics and philately are heavily commercialized, it is fair to say that the narrative and design of the corresponding material depends to a certain extent on the market demand. The process of democratization of the institutes responsible for printing and minting coins, banknotes, and stamps has accelerated this movement

² European Central Bank commemorative coins:
<https://www.ecb.europa.eu/euro/coins/comm/html/index.en.html>

(Haskins, 2003). Now that the state authority has less control over the design of the coins, banknotes, and stamps, there are more political actors that can affect the imagery used for commemoration. Consecutively, the power that affects the decision of issuing institutes aligns with the main driven force behind nation branding: the market.

1.3. Numismatics and philately as sources for nation-branding

As the communication studies scholars Per Ståhlberg and Goran Bolin (2015) demonstrated in their examination of the Ukrainian case, nation branding primarily focuses on the most marketable aspect of identity. Thus, it accelerates reaching the targeted auditory from the outside, while identity-framing mechanisms mainly have the inward character (ibid.: 14). The role of international mega-events like Eurovision and the Football World Cup in popularizing the brand is also significant. According to the professor of media and communications Sue Jansen (2008), nation branding only focuses on the traits of a nation that enhance its marketability. Following those principles, the currency becomes the means of nation branding when it exists outside of the monetary unions, and stamps are the holders of the national character that participate in an international exchange projecting local commemoration and character outside of the country. Therefore, numerous series of stamps issued by Estonia commemorate famous athletes and the Olympic Games medalists (Aru, 2007). By producing a stamp of a certain theme, the state reserves its place in the international themed catalogs and collections (Wood-Donnelly, 2018).

In their earlier article, Ståhlberg and Bolin (2010) examined how Estonia was portrayed internationally shortly before and after hosting the Eurovision Song Contest in Tallinn in 2002. They explain the strategy used for constructing a new identity of Estonia for foreign visitors by Brand Estonia. A curious side of the nation branding campaign accomplished in those years is that the targeting strategy did not include the locals. So, the shift in domestic opinion regarding the necessity of joining the EU was neglected. Another staggering part of the campaign was the symbolic annihilation of reminders of the Soviet legacy, which could have been insulting for a specific demographic group at that time. Professor of history, Christopher Browning (2015) states that there is a clear distinction between the nation and the brand and that it has to be emphasized while analyzing the international portrait of the state. The competition between the nation brands exists within the context of globalization (ibid.: 84). Meanwhile, its impact on the

identity of the citizens remains uncertain. Some members of the community may experience trouble with accepting the new portrait of their nation. Therefore, politicians play the role of the bridge between the world of international relations and the public interest within the state. They are the ones who adjust the image prepared for the outward positioning with regards to what the domestic consumer wants. Similarly to that, the regulation concerning the design of coins, banknotes, and stamps focus on the interests of those political actors that are collaborating with the institutions. Minorities may also be represented if politicians lobby their interests.

Political science scholars Barbara Pawlusz and Abel Polese (2017) have examined the main direction of Estonian nation branding between 2007 and 2015. Their findings show that heritage has an extensive value for both branding and identity-forming purposes, especially within the context of recovering from the Soviet period. Consequently, the pillars of Estonian nation branding rely on nature, culture, and traditions. In retrospect, Eurovision Song Contest in Tallinn became the starting point of the accelerated Estonian integration into the European cultural landscape. It boosted the frequency of Estonian collaboration with the EU initiatives. With the magazines and TV coverage being the primary targeted tool of spreading awareness of Estonian image, it is curious to investigate the correlation between the steps toward European integration and the themed categories of Estonian currency and stamps of the period. With the introduction of the Euro currency in 2011, Estonia issued the first commemorative coin in 2012 as a part of the union-wide set commemorating 10 years of the euro currency. The next commemorative coin of Estonia was released in 2015, commemorating the 30th anniversary of the EU flag.³ It was the 2016 when Estonia began actively promoting its culture and history on commemorative euro coins starting with the Jubilee of Paul Keres.

1.4. The pedagogical value of numismatics and philately studies

The pedagogical value of stamps has been recognized already since the 19th century. In her article on how to read stamps, public historian Sheilla Brennan (2018) cited philatelic writer John N. Luff, who gave the following description to philately:

"It trains our powers of observation, enlarges our perceptions, broadens our view, and adds to our knowledge of history, art, languages, geography, botany, mythology, and

³ The list of commemorative 2 euro coins:
<https://www.ecb.europa.eu/euro/coins/comm/html/index.en.html>

many kindred branches of learning. The mechanical part of stamp making may be studied with much profit and entertainment. Considered in all its aspects, philately is even more instructive than matrimony. It teaches even the unwilling and the careless. In the effort to fill these spaces in their albums, they must learn what varieties they are lacking and in what these differ from other and similar varieties" (Brennan 2018: 47).

Indeed, philately forces collectors to learn more about the stamps they collect. When it comes to contemporary philately, language teachers Frank Nuessel and Caterina Cicogna (1992) discussed the applicability of philately as a pedagogical tool for language studies. Their observations demonstrate that it is easier for a foreigner to remember words associated with stamps because stamps depict valuable parts of the state's culture, history, and landscape. Images placed on the postage stamps indeed play a role of a great communication device when given sufficient context.

In his book about the representation of scientists on stamps, remarkable collector Christopher Yardley (2015: 10-12) also stated that stamps conceive valuable information and could be used for educational purposes. The trend of shifting from acknowledging to informing and sharing in commemorative stamps highlighted by the author also explains why philately has become a relevant field of studies. In essence, the design of commemorative stamps bears all the necessary data that may help look for background information, including dates, names, places, years, etc.

Finnish geographer Paulina Raento (2006) also demonstrated how stamps supplemented by historical context may serve as a tool for studying geopolitics. Her work on the representation of Finnish geopolitics on stamps produced within the XX century also stressed the complication related to coding and the sampling process. Besides geopolitics, the applicability of stamps could be attached to geology and natural heritage studies (Dove, 2016). As a political studies scholar Mark Sommer (2017: 82) concludes in his summary of the analysis of commemorative stamps of North Korea:

"What makes studying postage stamps so important is that governments can rewrite history books, but they can't unprint stamps."

He meant that tangible heritage, produced in mass quantities and distributed among the citizens and collectors, cannot be excluded from the historical discourse. They remain the witnesses of the past that possess the narrative, which may differ from the history school books, similar to monuments (Kubik & Bernhard, 2014).

1.5. History of the study of philately and numismatics in Estonia

In the case of Estonian numismatics, it is crucial to mention several key books dedicated to modern numismatics. The first one is "*Eesti vabariigi rahad 1918-1992*" by Ivar Leimus (1993). It is a well-written book that gives an overview of the monetary circulation in Estonia since 1918. It also includes the introduction of the currency of the Russian empire and the occupational currency of the German administration. Another key work on modern numismatics in Estonia is "*Eesti Raha 100 money of Estonia*" by Alan Tohv (2016). That book gives a detailed overview of the banknotes and coins that were in circulation since 1918. It also includes the proposed designs of coins and banknotes that were never approved. This side of the book gives a fascinating inside to the alternative iconography of Estonian money. Both of the books were written by numismatists with high expertise in their field. Those works also present a decent database for the visuals necessary for researching modern numismatics.

Additionally, the catalog "*Coins and paper money of the Republic of Estonia 1991 – 2010*" by Alan Tohv is a book that presents all the information about the Kroon currency that was in circulation after 1991. It also includes collectors coins - special coins made of precious metals and meant for investors and collectors. Besides those publications that describe the history of money circulation in Estonia over the last 100 years, archaeologist Mauri Kiudsoo should also be mentioned due to his contribution to the publications that analyze the findings of the archeological expeditions all around Estonia. Ivar Leimus has also published multiple articles on Estonian numismatics that focus on earlier periods of history. They are not suitable within the framework of this project, but their scientific value is high regardless. Also, I would like to mention the book "*Eesti kroonil kroonitud. Meie krooni ilu ja sisu*" by the Estonian writer Loone Ots (2010) due to her manner of presenting the narrative depicted by the imagery of banknotes and coins. This book is a sentimental piece, but it still covers a specific part of Kroon currency circulation.

Philatelic catalogs dominate Estonian philately. First, "*Estonia: philately and postal history. handbook, catalogue*" by Hurt Vambola and Elmar Ojaste (1986). This book became iconic because it the earliest catalogs of stamps of the Republic of Estonia printed from 1918 until 1942. This catalog itself was a step towards reviving the memory of the sovereignty. It depicted the national symbols on the Republic of Estonia that the Soviet administration prohibited for the longest time. Next, the book "*Eesti Postmarkide 100*

aastat" by Elmo Viigipuu provides a detailed overview of how philately used to function in independent Estonia, during the war, and in the Soviet era.

Also, the Estonian Philatelic Forum⁴ has an excellent online archive of all the releases of the stamps and the short messages, providing each stamp with a brief background context. "*Catalog of Republic of Estonia postage stamps and stationery*" compiled by Mart Aru (2007) also provides helpful information regarding the stamps of Estonia from 1918 until 2007. It includes the data about the provisional stamps and provides the dynamics of changes in correspondence tariffs. Last but not least, the Estonian National museum had made an online digital catalog of the stamps of Estonia⁵ with a convenient interface that provides an opportunity to narrow the search down to a theme or a decade.

2. The contents of the course and its implementation

2.1. The sample the materials included.

Since I have attended several collectors fairs organized by the Tartu Philatelic Society, I knew that among the collectors, numismatics and philately were really close to each other, and multiple collection consisted of both. What is more, in July of 200, I attended the 27th Philatelic Exhibition Estonia 2020⁶, where I get to see many themed collections being displayed in the on the stands in the central hall. The amount of thought and time that was invested into the structure of some of the displayed collections was astonishing, and the contextualization of the exhibits caught my attention. Collections were presented from multiple fields, but what especially caught my mind were displays mixing philately with other practices, such as embroidery or art. The idea of mixing numismatics and philately came to my mind. After a visit to the Estonian Bank museum⁷, where the narrative was cleverly built around banknotes and coins, I began to notice reoccurring patterns in the used motifs, which represented the Estonian national character. I have notices that some of the patterns of the depicted motifs that represented the Estonian national character overlapped. Additionally, the artists involved in designing banknotes contributed significantly to the creation of stamps as well. Therefore, I decided to pick these two fields of study and combine them into one project.

⁴ Estonian Philatelic Forum <https://www.filateelia.ee/foorum/>

⁵ ERM stamp catalog: <https://postmargid.erm.ee/>

⁶ Estonia 2020 info:

⁷ Estonian Bank museum: <https://www.eestipank.ee/>

My initial plan for the course was to analyze the common motifs on coins, banknotes, and stamps in chronological order and then focus on the reoccurring scenery and imagery used in the design. However, I had to abandon this concept as soon as I estimated the number of stamps (1048) to be analyzed and compared to the number of banknotes (103) and coins (108). This discovery made me understand that there is a disproportion in the sample distribution between philately and numismatics. Another important indicator was the distribution of the printing volume of stamps with different designs. Within one decade between 1990 and 1999, Estonia has issued more stamps of various designs than between 1918 and 1990. Such an exponential growth in printing volume derived from regaining independence and producing stamps on behalf of the sovereign state. The distribution of the printed volume of Estonian stamps with different design is presented in Figure 1⁸

With such an extensive number of items to analyze, I faced the need to introduce constraints to my project in terms of objects that will be displayed. The initial set of limitations was simple. Instead of following a collector's attitude towards the fields, I decided to only take into account banknotes, stamps, and coins that were inscribed into the catalogs without their varieties. In other words, I limited my focus to the imagery and the narrative behind the items. The slightest alterations in coloration or quality of paper or glue on the stamps were considered irrelevant for that work. Additionally, I decided to exclude the alterations that were made to Estonian banknotes over the years between 1992 and 2010. As the change was mostly meant for introduction of new security standards, the focus of the depicted composition remained the same.

⁸ The graph includes the stamps issued by the USSR that were attributed to the Estica section by the ERM catalog.

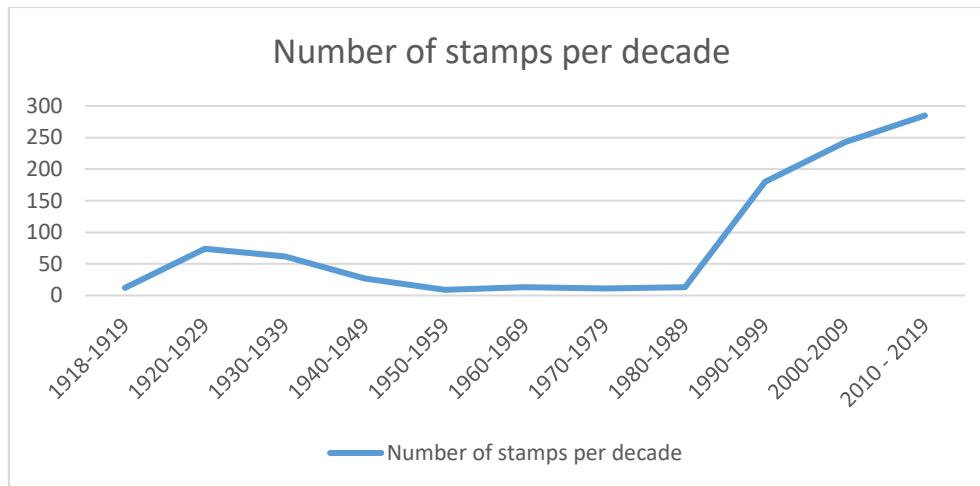


Figure 1. The number of stamps that differ visibly from one another issued by Estonia. Source: Estonian National Museum's stamps catalog observed by the author.

Additionally, I decided to exclude the category of collector coins from the project's sample as well. Despite their elaborate design and outstanding appearance, they are more of a commodity accessible only by a limited circle of people than an illustrative material and an indicator of commemorative practices. Another part of the collector coins that made them unsuitable for the study was the circulation limitations. The kroon collectors coin were not meant for circulation but remained legal tender within the borders of the republic of Estonia. The situation is almost identical for the collector euro coins. Despite being produced not for circulation, the collector coins are officially acceptable for payments within the territory of the state, which authorized the minting of the coin (ECB).

Meanwhile, the commemorative coins of the EU have no limitations in terms of circulation within the EU members that use the euro currency (ECB). That means that coins minted by Estonia can travel around Europe for many miles before ending up in the collector's album. Moreover, commemorative coins have greater mintage volume compared to collector coins, which makes their presence in circulation more visible. Therefore, commemorative coins have a greater range of distribution than collector coins. Due to the formerly named aspects, collector coins do not participate in everyday cash circulation and their role in nation branding can be neglected.

Since the number of stamps printed within the last three decades is large, it would not be feasible to overview every single stamp printed since 1991. It was a critical moment for my project because I had to decide which stamps to include in the project's

focus. The structure of the course depended on this decision. I had to set boundaries for my sample. I decided to follow the example of the philatelic writers Paulina Raento and Stanley D. Brunn (2008) and introduce themed categories that would further guide me through the hundreds of Estonian commemorative and definitive stamps. Political geography scholar Corine Wood-Donnelly (2018: 53-54) calls this process coding, and it consists of gathering data and allocating it into themed clusters that, in my case, represent the structural units of the studying modules.

It is essential to point out that there are specific problematic points regarding the database provided by the ERM⁹ that I personally came across while structuring data. First, when it comes to the war period (1940-1944), the ERM catalog includes local issues of Tartu (3+6) and four stamps of German definitives with the "Ostland" imprint. After a comparative analysis with the Catalogue of Republic of Estonia Postage Stamps and Postal Stationery (Aru, 2007), I concluded that the database is incomplete since it misses sixteen more stamps from the "Ostland" set. Second, it is crucial to trace a direct connection with Estonia when dealing with the Soviet-era stamps. In the majority of cases, this connection is more evident, as the person or the place commemorated by the stamp gets to have a direct connection to the state. However, when it comes to historical figures, namely Nikolai Pirogov (1960) and Nikolai Burdenko (1976), their belonging to the section raises questions about the selection process's methodology. I could not find the reason why the 1976 stamps with Nikolai Burdenko made it to the ERM catalogue while the 1960 stamp¹⁰ dedicated to the same person was left behind. Within the framework of this project, I decided to exclude these two stamps from my sample.

At this point, the structure of the course became clearer. The courses I took within the module allocated to my project significantly impacted developing the structure. Within my syllabus, I passed several courses related to my topic. The first course, Introduction to Estonian culture (FLFI.05.006), provided me with the representation of Estonia from the perspective of the locals. The second course, The Politics of History and Memory (SHRG.02.005), gave me an understanding of the political environment of the Baltic region. It also introduced the new model of learning based on the in-class discussions that I found highly relevant. Finally, The History of the Baltic States in the 20th Century (HVAJ.06.003) introduced me to the historical narrative of the Baltic

⁹ ERM catalog: <https://postmargid.erm.ee/>

¹⁰ (Soloviev catalog № 2758)

region. I learned the changes it has gone through within the timeframe of the XX century. Based on the knowledge I obtained from those courses and the structural model of the courses, I divided my course into two modules, each of which consisted of multiple themed presentations. This decision correlates with the pattern of commemorative stamps are produces. Placing contemporary commemorative stamps in chronological order would not make sense as the deprivation of the contingency of the series ruins its potential to depict a narrative. Meanwhile, the volume of stamps, coins, and banknotes produced before 1991 provides a beautiful foundation for aligning the presentation in chronological order.

For the first module (1918-1991), I decided to follow the chronological order of storytelling as the iconography of the banknotes and the outlines of stamps aligned with the general historical discourse of the region. This structure was the most feasible option since the books on modern Estonian numismatics and philately used the same order. What is more, this is how the exhibition of the Estonian Bank museum is designed. For the second module (1991 – onwards), I followed the model established by Raento & Brunn (2005: 146-148) and Jones (2001: 408-412) and introduced the categories to stamps, coins, and banknotes, according to which I constructed the presentations. The three major categories identified as "State", "Culture," and "Nature" included several subthemes. I could not manage to include all of the stamps into my project, so I focused on the themes.

For the "State" category I decided to give an overview of the definitive stamps printed after 1991, the series of commemorative stamp dedicated to the political figures of the Republic of Estonia, the Europa series since 1993, and the overview on the pattern of commemorative stamps dedicated to the anniversaries. For the "Culture" category, I selected stamps that celebrated notable figures of Estonia's past and combined series of stamps depicting various architectural sides all around the state. I allocated the block that introduces both the Kroon and the euro currencies to that category as well due to the iconographic and commemoration resemblance. For the "Nature" category, I collected the themed series of birds, animals, and plants. With all the material selected for the visuals of the course, I believe that I have achieved the goal of presenting different aspects of Estonia covering its culture, history, and political development within the last centuries.

2.2. Objectives, targeted groups and implementation

The course's main objective is to provide an alternative image of Estonia and introduce it through philatelic and numismatic heritage. By showing changes in the design of stamps, coins, and banknotes and connecting them to the historical discourse, I present the illustrative portrait of Estonia created by the artists and approved by the government. I want to show that the narrative behind the selected objects provides a lot of information about Estonia's development within the last century. My additional goal is to demonstrate the importance of money and postage stamps as tools of memory preservation, commemorative practices, and nation branding. In my project, I explore various sides of Estonia by providing background to the themed series of stamps, coins, and banknotes issued after 1991. Once given a proper context, those items may be utilized as tools of efficient promotion of the state because they create a portrait of a nation similar to the other assets utilized for the similar purpose¹¹. Finally, this course provides an overview of the currencies that were in circulation in Estonia under different administrations. It gives additional value to both understanding the role of currency as a statement of sovereignty and the reflection of the region's historiography.

Despite the specifics of the fields of study that I based my project around, I made it easy to follow without special knowledge of the terminology used by the scholars and collectors. I designed my project to be an entry-level course introducing students to numismatics and philately and simultaneously providing valuable information about Estonia. Therefore, this course would suit both the enthusiasts in numismatics and philately and any foreign or local students who wish to expand their knowledge about Estonia. There are no limitations regarding the age or prior education level since the course's information is mainly presented through the visuals. In addition, in-class discussion, suggested readings, and online catalogs provide all the information required to cover some lack of knowledge. The only feasible constraint is the language used for the course. Collaboration with a cultural institution can eliminate this limitation in the future.

The distribution of the course is challenging due to the instability caused by the outbreak of Coronavirus. My initial plan was to turn this project into an offline course. I based my selection of the format on The Politics of History and Memory course. It proved

¹¹ <https://www.visitestonia.com/>

to be very efficient in the classroom. When it comes to commemorative practices, they differ depending on multiple aspects, including political environment, cultural background, level of community's welfare, etc. Well-moderate in-class discussion allows people of various origins to share their experiences, demonstrating the contrast between the practices. I believe that this approach provides a better basis for showing different perspectives on the same subject. Moreover, the in-class discussion facilitates cultural exchange between the students. That is why my project consists of seminars. I expect that the active involvement of participants in the discussion will bring in additional context.

However, I reconsidered my choice due to the pandemic and adapted the course to the online-based environment. I had to re-arrange the presentations and place more context on them to remain helpful as conspectuses. Nevertheless, I plan to be the lecturer and the discussion moderator of the course. Besides going through the material presented on slides and discussing the assigned readings, I will encourage students to give examples based on their expertise and the distributed in-class assignments that will ignite the in-class discussion. I will introduce the format of the in-class discussion later. On the positive side, the online environment provides access to various digitalized catalogs, forums, and articles dedicated to numismatics and philately. That makes learning easier.

I concluded that the most reasonable way to distribute the course would be to collaborate with the local cultural and social institution and propose this project as an initiative that facilitates cultural exchange and promotes Estonia. I am currently negotiating such an opportunity with the Estonian Bank Museum and contemplating approaching International House Tartu.

2.3. Syllabus and the course contents

Each seminar will be split into two parts. The first part is the introduction of the presentation. I will go through slides emphasizing the crucial elements of the design and providing the background information. The second part of the seminar is the in-class discussion. During this discussion, students will be given time to reflect on the material of the presentation and the recommended readings assigned for the lesson. In order to do that, they will use online resources to pick an item of the corresponding theme and prepare a short overview of the design of a stamp, coin, or banknote. There are no limitations on selecting the item. Still, the students will be advised to pick a country of interest at the beginning of the course and base their participation in the in-class discussion around it.

That way, a student will understand the pattern of national representation and nation branding delivered through the imagery of coins, banknotes, and stamps. A detailed overview of the syllabus is available in Appendix 2.

The course begins with the introduction of the monetary policies of the Russian Empire. I introduce the symbols that dominated the money design and discuss the exceptional case of the Grand Duchy of Finland. Students need to understand what was the starting point of Estonian independence and that the national symbols were absent on the imperial currency. Then I introduce the German occupational currencies, namely Ostruble and Ostmark. Not only do these currencies present a peculiar case of occupational currencies, but they also set the foundation for the national currencies of the independent Baltic states. I also cover the banknotes of the Russian Provisional government because they were in circulation during the late stage of World War 1. The presentation ends with an overview of all currencies that were in circulation in Estonia in 1918. After the presentation, I will ask students to reflect on the symbolism of the Russian Empire and ask whether they know examples of similar practices from other states. We will also discuss the feasibility of the occupational currencies and the rationale behind their introduction.

The second presentation introduces the establishment of the Estonian National bank and the creation of the first national currency of Estonia, the Estonian mark. It gives an overview of the artists involved in designing the banknotes and stamps of the newly-established state. Then, it introduces the first stamps of Estonia and shows how gradually the elements that represent national character were introduced in the imagery of definitive stamps. The in-class discussion will cover the importance of the national symbolism on currency and stamps as the testimony of sovereignty. Another part of the discussion will be dedicated to the practices related to celebrating the independence of the state.

The third presentation covers the interwar period between 1928 and 1940. I will give an overview of the Kroon currency and the economy-driven decision to change the national currency. Then, I will introduce the artist responsible for designing the new currency as well as the iconography of the Kroon banknotes. I will also examine the practice of minting commemorative coins in Estonia in the 1930-s and talk about the first commemorative stamps. The presentation also includes the surcharged stamps that collected funds for the Estonian branch of the Red Cross and other organizations that provided help to people in need. The presentation ends with the dissolution of the

Estonian institutions responsible for coins, banknotes, and stamps production in 1940. Then, we will discuss the similarities in commemorative coins and stamps in the Estonian case. I also plan to talk about the charitable stamps and the causes of their popularity in the 1930-s.

The fourth presentation covers the Second World War and the Estonian part in this conflict. It introduces the currencies of the Third Reich and the USSR as they were part of the circulation at different stages of the war. It also introduces another set of occupational currency issued by the Third Reich. The presentation demonstrated the differences in the attitude towards state symbolism of the Third Reich and the USSR. It also provides an overview of the local postage stamps made by the postal offices in different parts of Estonia. The presentation will end with introducing the assigned symbolism of the Estonian Soviet Socialistic Republic (ENSV) as a part of the USSR. We will discuss the parallels between WW1 and WW2 doctrines towards Estonia and the role of prohibition of the state's symbolism.

The fifth presentation covers the Soviet era, a period when Estonia was a part of the USSR. I will introduce how the Soviet administration arranged the commemoration of Estonian culture and history on a union-scale level. Additionally, I will go through all the themed categories of stamps that found their reflection in the contemporary themes of Estonian stamps. This way, it would be easier to identify the repetitive pattern of philately. I will also introduce the iconography of the Soviet ruble as it was changed in 1947 and 1961. For the in-class discussion, I want to focus on the assigned symbolism as part of repressive erasure (Kubik & Bernhard, 2014). I would like to bring in some examples of the private stamps made by the Estonian diaspora members and talk about how individual memory may find its way into the collective memory and vice versa.

The second module consists of observing Estonia's stamps, coins, and banknotes after independence: from 1991 onwards. Due to the modern approach towards designing commemorative sets and an exponential increase in the volume of produced material, chronological order was not feasible. Since I can only operate with a foreigner's perspective while interpreting the messages embedded in the symbolism, this part works with nation branding and the success of the external communication through numismatics and philately (Raento & Brunn, 2008).

The first seminar of the second module belongs to the "State" category and consists of three presentations introducing different aspects of Estonia. The first presentation is dedicated to the definitive stamps, and it shows how the imagery on definitive stamps shifted toward more neutral motifs in the later years. The second presentation gives an overview of the "Politicians series" (2008-2018). It presents a new look at how the state can celebrate the achievements of the politicians on stamps in the democratic states. The third presentation gives an overview of how the anniversary of various institutions and events are commemorated on the Estonian stamps. The discussion will focus on the commemoration of politicians and the significant anniversaries in philately. We will also discuss the shift towards neutral definitives as a global phenomenon.

The second seminar also belongs to the same category. It introduces the Europa stamp series. Europa stamp is a campaign that works on promoting the European identity. The majority of the European states, both within and outside the EU, participate in the campaign by issuing themed stamps each year. The presentation will show Estonian submission since 1993. It will show the capability of Estonian artists to come up with a themed image while inserting part of its identity into it. The discussion will be dedicated to the European identity and the role of campaigns like the Europa stamp in nation branding.

The third seminar belongs to the "Culture" category. The presentation gives an overview of the commemoration of the individuals in Estonian philately. It proves short biographies of the people commemorated on stamps and gives a list of their achievements. This part will discuss what makes a person eligible for being commemorated on a state level.

The fourth seminar will also be dedicated to culture. The presentation introduces the architectural heritage of Estonia placed on stamps. This part consists of 4 themes series that include castles, churches, and lighthouses. Besides giving the background information about the represented object, the presentation also states an important part of nation branding: historical roots, religion, and the close connection to the sea. The discussion will question the role of landmarks in commemorative practices and nation branding.

The fifth seminar will be the last one for this category. The presentation gives an overview of the iconography of the currencies used in Estonia after 1991. I will introduce

the people commemorated on the kroon banknotes and give an overview of the euro currency, focusing on the national side of Estonia's 2 euro commemorative coins. The discussion will be based on alternative commemoration of the euro currency.

The sixth seminar belongs to the "Nature" category. It introduces several series of stamps with wildlife themes. It includes animals, birds, fishes, and a whole cluster of various plants that could be found in Estonia. The discussion will raise the question of the feasibility of using animals and plants as the means of nation branding.

2.4. Assessment methods

The course is going to use pass or fail grading. This will encourage the students to express their thoughts more often without being scared of making a mistake. I want to facilitate the discussion around the nation branding of Estonia and its reflection in philately and numismatics. Simultaneously, I want students to expand their knowledge about numismatics and philately of other states too. By participating in the discussion, they'll get a chance to speak up and hear their fellow students' stories. Participation in the discussion is mandatory, but it will not be graded. From my personal experience, It does not take a lot of time to conduct proper research on a stamp, banknote, or coin. However, it does require skill to present the findings entertainingly. Therefore, the quality of the research and the presentation does not affect the final result.

To successfully pass the course, the student must attend at least ten seminars and participate in the in-class discussion. If students miss a lecture, they will have to hand in a written version of their submission to the in-class discussion.

2.5. Learning outcomes

The learning outcomes of the course could be allocated into three clusters. The first cluster includes knowledge about numismatics and philately. Students will learn how stamps, coins, and banknotes become the tools of banal nationalism (Billing, 1995). They will learn how to extract the narrative from the coins, banknotes, and stamps. They will also develop the skill of contextualizing the images placed on those items. Finally, they will learn how the government can utilize numismatics and philately for nation branding. The second cluster consists of knowledge about Estonia. Students will be introduced to Estonian history and culture as it is depicted on banknotes and commemorative stamps

and coins. They will learn the names of the key figures in Estonian history. In addition, they will get familiar with the national symbolism of Estonia, including the coat of arms and the national anthem. Natural heritage and the policies of memory will also be among the data introduced to the students. The last cluster of knowledge is the historical discourse of the Baltic region in the XX century. The student will get familiar with the important events of the previous century and their impact on the region.

Conclusion

Numismatics and philately have immense narrative potential when they are presented in the right way. While working on this project, I came across dozens of articles and blog posts of numismatists and philatelists. The way they manage to construct a story out of a single item in their possession is fascinating. Being a collector myself, I felt the urge to take a step towards popularizing Estonian philately and numismatics. My gain from this project was an extremely valuable experience of working with catalogs and communicating with people who organize philatelic and numismatic exhibitions. The community of professional philatelists and numismatists turned out to be hospitable towards the enthusiasts like I am. The more I studied Estonian coins, banknotes, and stamps, the more details I learned about this country, its culture, and history. I tried my best to compile my findings into meaningful slides to be able to show them to others and share my fascination. So I hope that my work will become something useful in the future, even if I have to transform it into something else.

The information I gathered, the context I provided, and the structure I applied for designing this course made it great storage of narrative. Maybe it doesn't represent the exact image of Estonia since it only emphasizes certain parts of it. Still, I believe that in the nearest future, numismatics and philately will remain relevant sources for researching and, more importantly, teaching. It is only a matter of finding the right approach. Also, I would like to admit that there is a possibility to introduce more series of stamps and include them in the project discussion. It depends on the way the project is going to be carried out.

I will look forward to the opportunities to turn this project into something bigger and enhance it with new material because the process of minting new coins and printing new stamps still goes on.

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Resümee

Eesti kultuurilise, poliitilise ja ajaloolise arengu peegeldused numismaatikas ja filateelias 20. ja 21. sajandil

Magistriprojekt keskendub Eesti müntide, rahatähtede ja postmarkide ikonograafiale 20.-21. sajandil ning nende olulisusele ajastule omaste lugude jutustajate ja püüdluste väljendajana. Müntide ja rahatähtede süvitsi uurimine ehk numismaatika ning postmarkide uurimine ehk filateelia omavad mitmeid ühiseid tunnuseid. Nii marke kui raha on kasutatud rahvusliku iseloomu ja võimu representeerimiseks. Eriti rahatähtede kujunduses väljendub otsesemalt või kaudsemalt poliitikakujundajate käsitus sellest, mida Briti sotsioloog Michael Billig (1995) on nimetanud banaalseks rahvusluseks.

Raharingluse ajalugu Eestis 20. sajandil on äärmiselt omapärane. Kuigi riigivõim vahetus korduvalt ning Eesti elanikud olid sunnitud kasutama okupatsioonivõimude raha, väljendasid Eestis sõdadevahelisel perioodil välja antud raha ja kirjamargid rahva soovi olla vaba riik. Kõige varasemad meenemargid ning -mündid tähistasid olulisemaid aastapäevi ning väärtustasid rahva kultuuripärandit.

Esimesest ja Teisest maailmasõjast tingitud poliitiline ning majanduslik ebakindlus regioonis esitasid riigi suveräänsusele väljakutseid, kuid soosisid samas okupatsioonirežiimidele vastanduvaid rahvuslikke ja patriootlikke liikumisi. Numismaatikud ja filatelistid on talletanud lugusid ka ametliku raha ning kirjamarkide tagasi lükkamisest. Haruldused inimeste isiklikes kogudes jutustavad seni tundmata lugusid vastuhakust.

Nõukogude Liidu vabariigina kaotas Eesti õiguse suveräänsusele valuutale, mis viis vähenenud esindatuseni. Keskvõim Moskvas kirjutas ette uue sümboolika, mis illustreeris poliitika rolli mälu kujundamises ja representatsioonides. Eesti rahvusliku mälu ja mäletamise taastamine algas pärast taasiseseisvumist aastal 1991. Euro kasutuselevõtuga muutusid Eesti meenemargid ja -mündid rahvusvaheliselt lihtsamini kättesaadavaks, tänu millele kasvas nende tähtsus maine- ja brändi kujundamise vahenditena.

Magistriprojekt uurib kirjamarkide, müntide ning rahatähtede kujunduse kaudu loodud ja loodavat Eesti kuvandit. Metodoloogiliselt on tegemist „kirjamarkide lugemisega“ (Brennan, 2016); mind huvitab „riigi kujutamine kirjamarkidel“ (Raento&Brunn, 2008) ning toetun ka Jacques Hymansi (2004) uurimusele valuuta ikonograafiast. Materjalide valikul on lähtunud Eesti Rahva Muuseumi ja Eesti Panga

muuseumi kataloogidest. Magistriprojekti tulemusena valmis õppematerjal, mis käsitleb ühiskonnakorra muutumist ja rahvusliku iseloomu peegeldusi numismaatikas ja filateelias ning mälestuspraktikate muutumise põhjuseid.

Appendix 1

The overview of the project's activities.

Activities	Autumn 2019			Winter 2019/20			Spring 2020			Summer 2020			Autumn 2020			Winter 2020/21			Spring 2021			Summer 2021		
	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug
Master's project courses																								
Introduction to Estonian culture (FLFI.05.006)																								
The Politics of History and Memory (SHRG.02.005)																								
The History of the Baltic States in the 20th Century																								
Data gathering																								
Attending collector's fairs																								
Identifying the sample																								
Working with the ERM catalog																								
Gathering reading materials on numismatics																								
Gathering reading material on philately																								
Consultations with the museum officials																								
Museum visiting																								
Coding																								
Research of context																								
Processing the data																								
Contextualization of the gathered material																								
Editing																								
Compiling the syllabus																								

Appendix 2

The course's syllabus

Modules	Contents	Readings
Module One:	Contents:	Readings:
The first seminar: Money and stamps in Estonia before 1918	Here, I will introduce the monetary system of the Russian empire and a brief overview of the representation patterns on banknotes, coins, and stamps. This seminar also covers the WW1 period. I will talk about the German occupational currencies from the perspective of the representation of the Baltic states. In the end, I will summarize all the currencies that were in circulation in 1918. Then, we will discuss the practices of occupation currency and the patterns of imperial symbolism.	<p>Karsten Brüggemann (2003) Defending National Sovereignty against Two Russias: Estonia in the Russian Civil War, 1918-1920 <i>Journal of Baltic Studies</i> , Vol. 34, No. 1, pp. 22-51</p> <p>Rein Ruutsoo (1997) The Estonians: Identity of Small Nation in Past and Present. <i>Anthropological Journal on European Cultures</i> , 1997, Vol. 6, No. 1, Mare Balticum: Societies in Transition (II), pp. 73-99</p> <p>Kyllike Sillaste (1995) Conquest and Survival: An Outline of Estonian History. <i>World Affairs</i> , Vol. 157, No. 3, Estonia in Transition, pp. 119-123</p>
The second seminar: The first decade of Independence (1918-1928)	This seminar introduces the first treasury bills and banknotes of Estonia. It gives an overview of the artists involved in the development of the bill's design. Students will get familiar with Estonian mark currency. I will also introduce the first Estonian stamps and the shift towards depicting state-oriented motifs. The presentation ends with the introduction of a new currency of Estonia. The discussion will include the practice of commemorating the independence of the state and the importance of the state's symbolism on stamps and currency.	Mart Kuldkepp (2013) The Scandinavian Connection in Early Estonian Nationalism. <i>Journal of baltic studies</i> , vol. 44, no. 3, pp. 313-338
The third seminar: Interwar Period and Kroon currency (1928-1940)	This seminar introduces the Estonian kroon currency and gives an overview of the artists involved in creating the new designs. I will explain the first commemorative stamps and coins and discuss the changes in the depiction of the state symbolism. This part also includes the surcharged issued for charity. The presentation ends with the beginning of the Soviet	Jaak Valge (2011) Foreign Involvement and Loss of Democracy, Estonia 1934 <i>Journal of Contemporary History</i> , Vol. 46, No. 4, pp. 788-808

	invasion of 1940. The discussion will consist of comparing the practices of minting commemorative coins and printing commemorative stamps	
The fourth seminar: World War Two (1940 – 1944)	This part starts with the introduction of the Soviet policies towards stamps and currency circulation. It includes the money and stamps provided by the German occupational administration between 1941 and 1944. I also included the local postage stamp used by Estonian postal offices in 1941. This presentation ends with the beginning of the Soviet occupation in 1944. The discussion will again touch on occupation, but this time with the shift toward the symbolism of ideologies, not monarchies.	Olaf Mertelsmann and Aigi Rahi-Tamm (2008) <i>Cleansing and Compromise: The Estonian SSR in 1944-1945. Cahiers du Monde russe</i> , Vol. 49, No. 2/3, Sortie de guerre: L'URSS au lendemain de la Grande Guerre patriotique, pp. 319-340 David A. Butz (2009) <i>National Symbols as Agents of Psychological and Social Change. Political Psychology</i> , Vol. 30, No. 5, pp. 779-804
The fifth seminar: The Soviet Era and Estica (1944 – 1991)	This presentation is dedicated to the stamps of the USSR that contain a direct or indirect link to Estonian culture and history. It includes the stamps allocated to the Estica category in the ERM catalog. Additionally, I will provide an overview of the Soviet currency between 1937 and 1991 to demonstrate the patterns of the state's symbolism. This part covers the assigned symbolism of the ENSV and the shift in representation of the Soviet republic on commemorative stamps of the Soviet Union. It ends with a 1991 stamp mentioning the New Year celebration in Estonia. The discussion will include the evaluation of the assigned symbolism from the perspective of representation. We will also talk about the role of private stamps and custom commemorative items in the general path of remembrance.	Stanley D. Brunn (2011) <i>Stamps As Messengers of Political Transition. Geographical Review</i> , Vol. 101, No. 1, Popular Icons, pp. 19-36 David Feest (2017) <i>Dividing Friend from Foe: Local Soviet Policy and the National Question in the Estonian Socialist Soviet Republic, 1944–53. Region</i> , 2017, Vol. 6, No. 1, <i>Special Issue: National Minorities in the Soviet Bloc after 1945: New Historical Research in Micro- and Regional Studies</i> (2017), pp. 11-27
Module Two:		Contents:
The first seminar: State. Definitives, Politicians, and Anniversaries	This seminar consists of three presentations as they are short, but they represent Estonia from different perspectives. First, I will introduce the state symbols of the definitive stamps and the shift toward a more neutral design. Then, I will give an overview of the "Politicians" series, including the Estonian government-in-exile. The	Stanley D. Brunn (2000) <i>Stamps as iconography: Celebrating the independence of new European and Central Asian states. GeoJournal</i> , Vol. 52, No. 4, <i>Iconographies</i> , pp. 315-323

	last presentation will introduce the patterns of commemoration on Estonian stamps after 1991. The discussion will focus on the shift towards neutral definitives as a global phenomenon. It will cover the practices of commemorating the political figures in different states and the modern trends in commemorative philately.	Lee Kendall Metcalf (1998) THE EVOLUTION OF PRESIDENTIAL POWER IN ESTONIA, 1920-1992. <i>Journal of Baltic Studies</i> , Vol. 29, No. 4 , pp. 333-352
The second seminar: State: Europa series	This presentation will introduce the Europa series stamps. I will give an overview of the entire campaign as well as provide the background to the Estonian submissions. The discussion will include the comparison of the submission of different states and the reflection of European integration of Estonian on stamps.	Pawlusz, E. & Polese A. (2017) "Scandinavia's best-kept secret.?" Tourism promotion, nationbranding, and identity construction in Estonia (with a free guided tour of Tallinn Airport) <i>Nationalities Papers</i> , Vol. 45, No.5, 873-892
The third seminar: Culture: Historical figures	This presentation is focused on historical figures and commemoration of the individual's contribution to Estonian culture. I will also emphasize the background of the contributor selected for commemoration. In this part, we will discuss what makes a person eligible for being commemorated and which patterns of individual commemoration exist in other states.	Robert A. Jones (2001) Heroes of the Nation? The Celebration of Scientists on the Postage Stamps of Great Britain, France and West Germany. <i>Journal of Contemporary History</i> , Vol. 36, No. 3, pp. 403-422
The fourth seminar: Culture: Architectural heritage	This presentation covers the long-lasting series dedicated to Estonian architecture, including lighthouses, mansions, castles, and churches. The discussion will be focused on the role of landmarks in nation branding and commemoration of the memorials. The students will also get background data about the landmarks presented in Estonian philately.	Yardley, C. (2015). <i>The Representation of Science and Scientists on Postage Stamps: A science communication study</i> . ANU Press.
The fifth seminar Culture: Iconography of currency	The part consists of two presentations. First, I will introduce the iconography of the Kroon currency and give an overview of the commemorative coins. Then, I will present the euro currency with a focus on the national side of Estonian commemorative 2 euro coins. The discussion will include the alternative ways of commemoration of the euro coins and the banknote iconography of the European states that did not introduce the euro currency.	Hymans, J.E.C. (2004) The Changing Color of Money: European Currency Iconography and Collective Identity. <i>European Journal of International Relations</i> , Vol. 10(1): 5–31 Unwin, T & Hewitt, V. (2004) Banknotes and national identity in central and eastern Europe. <i>Political Geography</i> Vol. 20 pp. 1005-1028
The sixth seminar: Nature: Flora and Fauna of Estonia	The final presentation gives an overview of the natural heritage of	

Estonia. I will introduce all series of Estonian stamps that depict animals and birds. I will also talk about the attitude towards placing plants on stamps. The discussion will include the role of animals in the state's symbolism and the potential of stamps to be used to spread vital information to the citizens.

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Gleb Gomankov

18/08/2021