**SUMMARY**

***D.S. Staroskolskaya*. The 12th Century Heraldry:**

**Research Perspectives**

This article is an attempt to reveal most common and

often repeated mistakes made by the researchers of medieval

heraldry, with special attention paid to the period of its ap-

pearance and formation. As a means to solve the problems

caused by such repeated mistakes, the author proposes new

directions of practical and research work aimed at reassess-

ment of former results. Special emphasis is made on the

perspectives of research of the 12th century heraldry as a

most complex and prone to misconception period. In addi-

tion the author raises the question of introduction of heraldic

chronology.

***V.A. Antonov.* Formation of Patrimonial Arms in**

**Royal and Princely Families of Western Europe**

On the example of the arms of royal and princely

families as their pedigrees are better known, the author

makes a systematic historic attempt to give an answer to the

question of when did hereditary and patrimonial arms ap-

pear in Western Europe. The seals serve as the main object

of the research as the most precise, except for color, source

of information on the early history of heraldry. The author’s

conclusion is that personal arms both royal and princely

became hereditary in the first half of the 13th century and in

the same century they settled as patrimonial, first being giv-

en to daughters and later in the middle and second half of

the 13th century to sons of kings and princes. Moreover, in

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France and lands culturally similar to it (England, Flanders)

father’s arms were usually amended for the junior members

of the family with the help of additional devices and some-

times even combined with mother’s arms. Such observa-

tions allow the author to suggest, that the arms of other

nobles, whose pedigrees and arms during 12-13th century

are not so well known, underwent the same changes as their

sovereign’s.

***J.A. Popova.* The Arms of the Codex Manesse:**

**Analysis of the Armorial of the 14th century**

This paper is devoted to the analysis of heraldry in

miniatures of a medieval German songbook – The Codex

Manesse. This «secondary» armorial was named «fantastic»

about three hundred years ago. The author focuses on vari-

ous strategies for creating coats of arms and discusses about

«imaginary» heraldry and difficulty of it interpreting. In

addition, the author tries to divide the coats of arms into

types. The criterion of typology is the motive that the artist

used to create them.

***A.P. Tchernik*. Heraldry of the End of 16thcentury**

**in Guardiola’s «Tratado de nobleza»**

The article is dedicated to fundamental work of Juan

Benito Guardiola «Tratado de nobleza» (1591) where he

associates the origin of the arms with the heroic deeds of the

ancestors. Guardiola is persistent in his pursuit to distinguish

the arms of the noble among all other visual features. Guar-

diola regards the practice of adoption of arms by the

craftsman as an abuse. The spanish heraldry in the end of

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6thcentury already serves as a means to distinguish the

nobles from other strata and in «Tratado de nobleza» it

serves to bind the noblesse and coats of arms in public con-

sciousness. Guardiola’s trait reflected the very beginning of

formation of perception of heraldry as a feature of the privi-

leged class, which became dominant in the Modern time

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***K.A Elokhin.* The Origin of the Badge of the**

**Charles I of Spain**

This article is dedicated to the adoption by Charles I

of Spain of Pillars of Hercules as his personal impress. The

Colonna family, whose ancestral impress was a Siren be-

tween two crowned pillars on the rocks in the sea, had clien-

tele relation with Spanish Royal House. Charles I could as-

sume his personal impress from them, because he took other

things with devices of Colonna family and other families

that had clientele relation in accordance to the Courte tradi-

tion. Charles I modified his personal impress by adding to

his legend the famous antique motif of the Hercules pillars,

which ideally overlapped the new impress of the Spanish

king.

***M.M. Pashkov.* Emblematic Armorial of Noble**

**Families of Russian Impire and Kingdom of Poland.**

**Composition principles, domestic and foreign expe-**

**rience, problems and perspectives**

The article covers one of actual problems of the Rus-

sian practical heraldry – the compiling of the Emblematic

armorial of the noble families of the Russian Empire and the

Kingdom of Poland. It emphasizes the necessity to compile

such an armorial to assist to the attributional work of mu-

seums, archives and libraries. Russian and foreign expe-

rience of compiling such armorials, the principles and ap-

proaches to this work are analyzed. The problems of pub-

lishing this book are raised, and the prospects for further

work are shown.

***E.V. Pchelov.* Heraldic Program of Paintings for**

**the Ceremonial Entrance Hall of State Historical Mu-**

**seum, Moscow**

Heraldic decoration of the Ceremonial Entrance Hall

of the Historical Museum was created for its opening in the

early 1880-s by the artel of painters headed by

F.G. Toropov. It frames the central image of Russian tsars’

family tree with a secondary mural armorial, following a

certain program. This program was meant to demonstrate

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emblematic history of Russia since Ivan the Terrible and

represent the full title of Russian emperors in its territorial

aspect. However the heraldic decoration of the Ceremonial

Entrance Hall extended to wider contents. It demonstrates

not only the title representation of Russian monarchy, but

territorial value and diversity of Russian Empire, as some of

the arms included belong to periphery areas, not mentioned

in the imperial title. The analysis of this heraldic program

allowed to reveal its graphic source, peculiarities in title

arms representation and the system of their placement,

subject to strict low. Mural armorial of the State History

Museum is a unique monument of the kind and the only one

preserved in Moscow.

***K.A. Perekhodenko.* Armorial Guild Marks in**

**Russian Empire**

The article investigates a number of artefacts of

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8-19th century visualizing crafts in Russia. The geography

of such items indicates the all-Russian prevalence of the

practice. The Author raises the question whether such

visualization was official or occasional, and was the

adoption of coats of arms wide spread among Russian

craftsmen. The uniformity of guilds emblems and rather

settled iconography allow us to claim them as coats of arms.

The main goal of the article is the detection of evident

attempts to create identifying visualization for crafts and

trades in Russia in the last quarter of the 19th century.

Russian guilds heraldry chose instruments used in crafts as

their attributes, however semantically looking more like

crafts *emblems* in general.

***I.B. Yemelin****.* **Coat of Arms of Olonets: the History**

**of the Emblem**

The article draws attention to the history of the arms

of the city of Olonets, registered in 1781. It consists mostly

of the elements taken from the book «Symbola et Emblema-

ta» (1741), the origin of which is also analyzed in the article.

One of the sources was another book of emblems «Idea de

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un Principe Politico Christiano» by Diego de Saavedra y

Faxardo in Russian translation of the 17th century.

***G.V. Kalashnikov, N.S. Chernyshova.* The Notion**

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**Coat of Arms» in Russian Encyclopedias and Encyclo-**

**pedic Dictionaries**

For two and a quarter centuries Russian encyclope-

dias and encyclopedic dictionaries attempted to give a defi-

nition to the notion «coat of arms» more than 70 times, but

never succeeded in forming an acceptable version. This

vividly illustrates the rudimentary state of Russian heraldic

science due to the inevitably insufficient public knowledge

about arms and heraldry.

**Key words:** *heraldry, coat of arms, origin of arms,*

*two-headed eagle, patrimonial signs, trade mark, Middle*

*Ages, Russian History, European History.*

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