

Библиография

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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 appearance 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 reassessment 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 addition 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 appear 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 given to daughters and later in the middle and second half of the 13th century to sons of kings and princes. Moreover, in

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 sometimes even combined with mother's arms. Such observations 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 various 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 16th century 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. Guardiola regards the practice of adoption of arms by the craftsman as an abuse. The Spanish heraldry in the end of 16th century 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 consciousness. Guardiola's trait reflected the very beginning of formation of perception of heraldry as a feature of the privileged class, which became dominant in the Modern time

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 between two crowned pillars on the rocks in the sea, had clientele relation with Spanish Royal House. Charles I could assume 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 tradition. 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 Empire and Kingdom of Poland. Composition principles, domestic and foreign experience, problems and perspectives

The article covers one of actual problems of the Russian 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 museums, archives and libraries. Russian and foreign experience of compiling such armorials, the principles and approaches to this work are analyzed. The problems of publishing 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 Museum, 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

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 law. 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 18-19th 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 Emblemata» (1741), the origin of which is also analyzed in the article. One of the sources was another book of emblems «Idea de

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 «Coat of Arms» in Russian Encyclopedias and Encyclopedic Dictionaries

For two and a quarter centuries Russian encyclopedias and encyclopedic dictionaries attempted to give a definition 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.*