

SUMMARIES

Alexander Tchernik

MEDIEVAL MAIDEN HONOUR, ALSO KNOWN AS FAMILY HONOUR

In the Middle Ages, heraldry used both by men and women was based on the same rules. The marriage of the eldest son was a priority for the continuation of the lineage, but in its absence, which was often the case with high male mortality, the lineage was sustained through the marriage of an heiress. The appearance of a coat of arms for a noble-born maiden was associated with her preparation for marriage. The choice of a coat of arms for a girl was not a whim: the maiden's coat of arms reminded her of her origin and rights to the seignury. In reality, her coats of arms performed the same social and cultural functions as all other coats of arms.

Translated by Alexander Tchernik

Denis Antropov

DEFAMATION OF THE PAPAL COAT OF ARMS AS A TOOL OF LUTHERAN PROPAGANDA DURING THE REFORMATION

This paper is devoted to the practice of defamation of the papal coat of arms by Lutherans during the Reformation, which allows us to analyse the goals of the media campaign directed against Catholicism in general. The discrediting of the symbols of the Apostolic See in the form of the crossed keys of St Peter and the tiara served to delegitimise not only the institution of the papacy, but also all church institutions. In particular, Lutherans similarly criticised the idea of apostolic succession, on which the Catholic hierarchy and holy sacraments were based. Supporters of the Reformation also used bestiary images to depict the Roman pontiff as the Antichrist, which was a development of the apocalyptic ideas of the thirteenth – fourteenth centuries. The presence of later anti-papal leaflets reflects the desire to resist the Counter-Reformation and the efforts of Catholics to combat Lutheranism.

Translated by Denis Antropov

Evgeny Danilov

THE PLACE OF THE CROWNED PORTCULLIS AMONG BRITISH STATE EMBLEMS

The portcullis, or a fortified latticed grille common to Western European medieval castle architecture, originally served as a heraldic badge for the English House of Beaufort, now the House of Somerset. Its status was elevated to a symbol of royalty under the Tudors, descended from

the Beaufort line. This article examines the slogan sometimes accompanying the portcullis emblem as well as the metaphorical meanings of the crowned portcullis and its enduring association with the British Parliament.

Translated by Natalia Magnes

Viktoria Medvedeva

SEALS AS A SOURCE OF JEWISH HERALDRY
IN GERMAN-SPEAKING LANDS
(THIRTEENTH – SIXTEENTH CENTURIES)

Seals, which acted as crucial markers of individual identity in medieval Europe, offer important insights into the self-representation of religious communities. However, Russian scholarship has dedicated insufficient attention to the research of medieval Jewish sphragistics. This article examines seals as a source for the study of Jewish heraldic practices. It argues that a seal emblem can be classified as heraldic if it features an escutcheon, employs heraldic stylisation and demonstrates continuity through inheritance.

Translated by Natalia Magnes

Evgenia Zvanskaya

CYRIACUS SPANGENBERG ON THE ALTERATION
OF COATS OF ARMS IN GERMAN LANDS
(SIXTEENTH CENTURY)

The German theologian, Protestant reformer, historian and heraldist Cyriacus Spangenberg (1528–1604) was the first author writing in German to present a systematic treatise on heraldry – a work entitled *Der Adelspiegel*. The present study examines Spangenberg's rationale concerning the legitimacy of supreme authorities to alter coats of arms by introducing marks of honour or punishment as well as necessary symbols to differentiate between branches of a noble lineage.

Translated by Natalia Magnes

Andrey Kurkin

THE STATE HERMITAGE 'HERALD'S TABARD'
IN THE HISTORICAL CONTEXT

The present study seeks to re-examine the attribution of the so-called 'herald's tabard' from the State Hermitage collection of Western European textiles, placing the artefact within the context of the 'Burgundian inheritance' and the history of the Habsburg Empire. Proceeding from the assumption that the artefact is of German origin and may be tentatively dated to the early sixteenth century, the author advances two hypotheses regarding its function, namely, its use either as a herald's cloak or as an element of military or court attire.

The armorial device displayed on the tabard (a silver raguly cross on a gules field) finds no correspondence in any of the ten German–Flemish armorials from the fifteenth and sixteenth centuries consulted for this research. It may therefore be argued that the design does not constitute a coat of arms in the strict sense. Instead, it is more plausibly interpreted as a pictorial motto alluding

to the territories of the dissolved Burgundian state that were inherited by the House of Habsburg. This interpretation is further substantiated by the analysis of surviving documentary and iconographic sources pertaining to the court services (including heraldic offices) under Maximilian I of Habsburg and his son, Philip the Fair.

The author proposes an attribution of the object through examination of several comparable sources, notably, the late fifteenth- to early sixteenth-century military 'uniforms', banners and weaponry. It is argued that the tabard can be more accurately classified as an item of military or court clothing rather than specifically heraldic attire. A precise dating of the tabard requires a detailed examination of the artefact, including its provenance and a chemical analysis of the textile.

Translated by Natalia Magnes

Natalia Makhnovskaya, Mark Pashkov

COATS OF ARMS IN WESTERN EUROPEAN PAINTINGS
FROM THE COLLECTION OF THE CHELYABINSK STATE MUSEUM
OF FINE ARTS

The article analyses three works by the Spanish and French schools of painting from the late nineteenth to early twentieth centuries: José Gallegos y Arnosa's *By the Brazier*, Charles-Louis Kratké's *The Cockfight Enthusiasts* and Jose Frappa's *The Missionary's Return*. The coats of arms featured in these compositions are the primary subject of the research. The analysis reveals that many of the depicted armorial bearings are fictitious inventions. However, the works by Frappa and Kratké incorporate heraldic devices derived from authentic historical prototypes: the arms of the city of Saint-Étienne and those of the Dukes of Rohan-Rochefort.

Translated by Natalia Magnes

Evgeny Pchelov

THE ICONOGRAPHIC EVOLUTION
OF THE STATE HERALDIC SYMBOLS OF THE MUSCOVITE TSARDOM
IN SIXTEENTH- AND SEVENTEENTH-CENTURY SPHRAGISTICS:
THE CASE OF THE SO-CALLED 'MINOR' STATE SEAL

This article analyses the iconography of heraldic devices featuring the dragon-slaying horseman and the double-headed eagle as depicted on the so-called minor state seals of Russian sovereigns from the late fifteenth to early eighteenth centuries.

The initial iconographic source for these elements was derived from Italian Renaissance models. This iconographic type remained largely unchanged until the reign of Michael I. During his rule, the iconography of the horseman underwent two significant modifications (in 1613 and 1625); the revisions deliberately aligned the depiction with the canonical Orthodox icon-painting tradition of *The Miracle of St George and the Dragon*. Simultaneously, the image incorporated attributes drawn from the actual ceremonial regalia of the Russian tsar. This synthesis reveals the dual nature of the image, which combined secular and religious symbolism. The updated iconography established for the great seal by Alexis I in 1667 was not adopted for the minor seal until a decade later, coinciding with the accession of Feodor III. This temporal divergence underscores a key principle whereby state heraldic symbols often coexisted in a variety of iconographic versions across sphragistic artefacts of differing official status.

Translated by Natalia Magnes

Ivan Maltsev

REGIONAL HERALDRY THROUGH THE LENS
OF THE OFFICIAL INTERNET PORTAL OF LEGAL INFORMATION

This article addresses the challenges associated with the electronic publication of legal acts that feature coats of arms belonging to the constituent entities of the Russian Federation. Drawing on examples of scanned document copies published on the Official Internet Portal of Legal Information (www.pravo.gov.ru), the author analyses the current practices for handling these official symbols within the prescribed graphic format for disseminating legal information online. Furthermore, the article proposes recommendations for resolving the related issues.

Translated by Natalia Magnes

Zhanna Beckert, Natalia Kesareva

HERALDRY IN ACCORDION MANUFACTURING
AS AN EXPRESSION OF THE NATIONAL SOUL:
HISTORY AND LEGAL REGULATION

This article examines the application of heraldic symbolism in Russia. Russian heraldry boasts a profound historical legacy and is intrinsically linked to the evolution of Russian statehood. The study also considers the legal framework that defines and regulates the official use of state symbols. Analysing the symbols displayed by accordion manufacturers on their products, the authors identify their role as both decorative motifs and elements of a heraldic vocabulary. It is concluded that the statehood of modern Russia is founded upon historical traditions, manifest in both heraldry and musical instruments.

Translated by Natalia Magnes

Elena Kapitanets

HERALDRY IN BELARUSIAN LAW

The article is concerned with the legal regulation governing the creation, establishment, registration and use of official heraldic symbols in Belarus. The text includes illustrations with descriptions of the official state symbols of the Republic of Belarus and provides information on the activities of the Heraldic Council under the President of the Republic of Belarus as well as on the works of other state bodies and organisations involved in heraldry regulation.

Translated by Natalia Magnes

Alfia Karaseva

THE SYMBOLISM OF THE 'SOVIET EAST'
IN THE RUSSIAN FEDERATION PORCELAIN PRODUCTION
OF THE 1920s – 1980s

Starting from the 1920s, traditional Central Asian motifs were systematically incorporated into the designs of the Kuziayev, Pervomaysky, Dulevo and other porcelain factories located in central Russia. This artistic policy served to emphasise the unity of different Soviet peoples under the socialist banner. Through an analysis of the new ornamentation and figurative elements, which reflected the aesthetic and political trends of the period, this article examines the symbols of the 'Soviet East'.

Yana Osipova

SYMBOLA ET EMBLEMATA IN THE HERALDIC WORK
OF VASILY TATISHCHEV: THE 1737 DESIGNS FOR THE ARMS OF ORENBURG
AND ISETSK PROVINCES

The article examines the use of images from the *Symbola et Emblemata* collection in Vasily Tatishchev's heraldic work, focusing on his draft designs for the coats of arms of the Orenburg and Isetsk provinces. The analysis of these proposals refines our understanding of the development of territorial heraldry in the Russian Empire. It also leads to the conclusion that administrators of the empire's remote districts in the 1730s regarded a coat of arms as an indispensable territorial emblem, to be adopted and officially approved concurrently with the foundation of new towns and the establishment of provinces. Furthermore, the unapproved designs are of significant interest for assessing how contemporary Russian administrators perceived the image of those regions and their indigenous populations.

Translated by Natalia Magnes

Roxana Rebrova

TRADE SEALS IN THE COLLECTION OF THE DEPARTMENT
OF ARCHITECTURE AND ARCHAEOLOGY
AT THE STATE HERMITAGE MUSEUM

The collection features relatively rare yet highly interesting artefacts shedding light on the foreign trade contacts of seventeenth-century Moscow and early St Petersburg. The seals are particularly notable for documenting transformations in national heraldic traditions. A prime example is an item excavated in the Zaryadye district in Moscow, tentatively identified as a merchant seal. The artefact presents a combination of Tudor roses with the Irish coat of arms from 1641.

Translated by Natalia Magnes

Svetlana Kuznetsova

ST PETERSBURG ARTISANS' BADGES

The article addresses a series of rare and previously unexplored artefacts pertaining to the history of crafts and urban services in St Petersburg. While it is known that the landmark 1861 reform under Alexander II did not provide for official insignia for artisans, evidence reveals that such badges were nevertheless in practical use. The research establishes that the first documented badges were introduced in 1886 for chimney sweeps, floor polishers and plumbers.

The article traces the history of such craftspeople's badges from their inception until the dissolution of the Petrograd Craft Uprava (Board) in 1918.

Translated by Natalia Magnes

Elena Yarovaya

A FABERGÉ ALBUM AS A HERALDIC MONUMENT:
A PRELIMINARY REVIEW

The chapter examines an album of wax-seal impressions bearing the coats of arms of more than one hundred representatives of the Russian nobility. The album, which formerly belonged to Carl Fabergé's firm, was deposited in the Alexander Fersman Mineralogical Museum no later than 1927.

The imprints constitute an invaluable source for the heraldry of Russian and Western European families and have, thus far, received scant attention from specialists in heraldic studies.

Translated by Natalia Magnes

Leonid Kudzeevich

BADGES OF MASONIC LODGES IN THE RUSSIAN EMPIRE:
ON THE 30TH ANNIVERSARY OF DARIA LOTAREVA'S INDEX

The bibliographic index by Daria Lotareva, which was published in 1995, marked a significant milestone in the scholarship on Masonic lodge insignia. Over the past decades, researchers have gained access to a broader range of sources, enabling a deeper understanding of the functions and features of the lodge badges. The present article clarifies information on a number of badges listed in Lotareva's index as well as presents some newly attributed badges and provides data on badges for honorary lodge members. New principles for badge systematisation are also proposed.

Translated by Natalia Magnes

Oksana Chernyayeva

THE SEAL OF THE ROMANOV ORPHAN COURT

The article examines the Romanov Orphan Court seal (from the collection of the Alexander Popov Central Museum of Communications), focusing on its functional purpose, the historical context of the town of Romanov, the origins of the Romanov coat of arms engraved upon the seal and an attribution based on the period when the said arms were created and used.

Translated by Natalia Magnes

Alexandra Lukyanchikova

THE RIGA RIFLEMEN SOCIETY: HISTORY AND INSIGNIA

The research focuses on the history and heraldry of the Riga Riflemen Society. By examining three distinct sources (namely a table decoration in the form of an oak tree from the State Hermitage Museum, photographs of Riga riflemen from an album held in the Central State Archive of Cinema, Photo and Audio Documents in St Petersburg, and the society's own publications) the study reconstructs the main stages in the society's activities and its structure. The study findings have enabled us to introduce the Riga Riflemen Society emblems, breast badges and anniversary insignia into scholarly discourse.

Translated by Natalia Magnes

Yulia Yereshko

ALEXANDER FADEEV'S HERALDIC ART
IN THE STATE HERMITAGE MUSEUM

Alexander Fadeev (1829–1889), an outstanding heraldic artist with a highly distinctive style, designed coats of arms for royal families of different countries as well as for commoners of various social estates. While serving in the Armorial Unit of the Heraldry Department, Fadeev executed commissions for the Imperial Hermitage as well as for the Russian emperor and his family. Many of his works are now held in the State Hermitage Museum, where they form an indisputable highlight of the collection.

Translated by Natalia Magnes

Oleg Naumov

HERALDIC SOURCES IN LEONID SAVYOLOV'S ARCHIVES

The article analyses the composition and content of heraldic materials housed at the State Historical Museum in the personal archives of Leonid Savyolov, a prominent genealogist and historian of the nobility (1868–1947). Among others, his archives include letters from heraldists as well as designs for coats of arms and seal impressions. The unique materials illuminate the role of heraldry within the culture of the aristocracy and contribute significantly to modern scholarship on the history of Russian heraldic science.

Translated by Natalia Magnes

Kristina Ratkevičiute

WATERCOLOUR DRAWINGS OF REVOLUTIONARY BANNERS
FROM MARCH 1917 IN THE COLLECTION OF THE ARTILLERY MUSEUM

The collection of banner designs in the Military Historical Museum of Artillery, Engineers and Signal Corps includes a series of watercolour drawings of banners spanning the period from 1917 to the 1920s. In 1926, Piotr Belavenets discovered a group of thirty-nine banners from 1917–1918 in the Tauride Palace. Thirty-seven drawings in the Artillery Museum's collection have been identified as depictions of banners from this very group. Most relate to the mourning events which took place on the Mars Field in Petrograd in March 1917. The watercolours serve as visual sources enabling the reconstruction of the original banners from the Tauride Palace, including those now lost.

Translated by Natalia Magnes

Igor Sandalov

CHALLENGE BANNERS OF THE SOVIET INTERNAL TROOPS
(LATE 1930S – 1980S): EVIDENCE FROM THE CENTRAL MUSEUM
OF THE RUSSIAN NATIONAL GUARD TROOPS

The article examines the introduction and evolution of challenge red banners within the Soviet security forces (GPU–NKVD–MVD), treating these banners as a key component of the vexillological system within law enforcement troops. Drawing on physical artefacts, visual materials and documentary sources held in the Central Museum of the Russian National Guard Troops, the study provides a detailed analysis of the symbolism, official status and functional role of challenge banners within the vexillological system of the Soviet internal troops.

Translated by Natalia Magnes

Alexander Cvetkov

HERALDIC CONTENTION: THE CREATION OF THE BANNER
OF THE RUSSIAN FEDERATION ARMED FORCES

The article chronicles the creation of the banner for the Russian Federation Armed Forces, drawing on the author's first-hand account as a direct participant in the processes of its establishment and subsequent visual redesign. The narrative places these developments within the domestic political

climate of the period. The article relies on governmental documents and media reports pertaining to the deliberations over the new Armed Forces banner, and is illustrated with previously unpublished design drawings.

Translated by Natalia Magnes

Rostislav Chernukha, Andrey Svezhentsev

FEATURES OF HERALDIC INSIGNIA: EMBLEMS OF THE RUSSIAN NATIONAL GUARD TROOPS (ROSGVARDIYA) FORMATIONS

Rosgvardiya has established procedures for developing and approving heraldic insignia, including emblems for Rosgvardiya formations. The article covers the process of constructing these emblems through the categories of the general, the particular and the singular. To ensure the visual distinction of military units and formations, standardised 'shield' forms have been introduced for the emblems. To identify formations by functional affiliation and location, various symbolic signs are used within the emblems, determining their specific imagery and interpretation.

Translated by Natalia Magnes

Oleg Kuznetsov

THE BATTLE BANNER OF A MILITARY UNIT

The article traces the history of the battle banner of a military unit. The period from 1992 to 2015 is examined.

Translated by Natalia Magnes

Rafael Abramian

THE ARMS OF THE MANUCHAROV FAMILY. ON EIGHTEENTH-CENTURY GEORGIAN LINEAGE HERALDRY

The article presents the first scholarly publication and analysis of the coat of arms granted to the Manucharov family by King Heraclius II of Kartli-Kakheti on 20 June 1784. Research suggests that the family is of Armenian origin and migrated to Russia from New Julfa in Iran. Following a pattern common among Armenian merchant families who settled in the Russian Empire, the Manucharovs obtained a patent of nobility from a Georgian monarch. This charter served as the legal basis for their subsequent enrolment into the Russian nobility. Furthermore, the article investigates the likely channels through which the heraldic expertise necessary for devising state and familial armorial bearings was introduced to Georgia. The author posits that one significant conduit for such knowledge was the heraldic seals used by correspondents of the royal court.

Translated by Natalia Magnes

Irina Pavlova, Valeria Paskina

THE HERALDRY OF THE SHISHKOV HEREDITARY NOBLE FAMILY

The article analyses the ancestral coats of arms belonging to the House of Shishkov. Drawing on archival records and family documents, the study examines the distinctive heraldic features characteristic of the family's various branches. Particular focus is placed on the attribution of little-studied versions of the Shishkov arms. The research contributes to the broader scholarly understanding of noble culture in the Russian Empire.

Translated by Natalia Magnes

Viktor Murzin-Gundorov, Dmitry Lobanov

THE COATS OF ARMS OF PRINCES ZAKHAR P. MELIKOV
AND ALEXANDER A. CHELAKAEV FROM TWO MONASTERY CEMETERIES
(LAST QUARTER OF THE EIGHTEENTH CENTURY)

This study focuses on two coats of arms adorning two late eighteenth-century tombstones: one belonging to Prince Zakhar P. Melikov (1746–1782) in the necropolis of the Donskoy Monastery, and the other to Prince Alexander A. Chelakaev (1732–1789) in the cemetery of the New Jerusalem Resurrection Monastery. Close attention is paid to the heraldic origins of these two princely coats of arms, confirming their significant iconographic value. The uniform style and execution of both monuments corroborate the princes' kinship through the senior branch of the dukes and princes of Georgia who commissioned these heraldic tombstones.

Translated by Natalia Magnes

Viktor Murzin-Gundorov, Sergey Kirillov

ICONOGRAPHY OF THE ANCESTRAL COAT OF ARMS OF THE HOUSE
OF KAZEM-BEK FROM THE MID TO SECOND HALF OF THE NINETEENTH
CENTURY: BASED ON MATERIALS FROM THE COLLECTION
OF THE EVGENY BORATYNSKY MUSEUM IN KAZAN

No extant evidence confirms the usage of a distinctive version of the coat of arms within the Kazem-Bek family from the mid-nineteenth century onwards. Consequently, this study addresses not only the documented history but also advances a logically coherent hypothesis regarding the genesis of the Kazem-Bek armorial bearings. This line of inquiry is especially relevant given that heraldic formalisation in the last quarter of the nineteenth century touched only one branch of the lineage. The family's progenitor, elevated to the Russian nobility three decades earlier, died without having obtained a formal coat of arms, and only individual items of heraldic art have survived from two subsequent generations of his descendants. An analysis of iconographic variations in the Kazem-Bek family heraldry has made it possible to trace its evolution up to the fall of the Russian monarchy. These artefacts have hitherto escaped specialised scholarly attention. Their origins are linked to the Evgeny Boratynsky Museum in Kazan. Its holdings include a letter on writing paper bearing a Kazem-Bek coat of arms, as well as three plates from a wedding dinner service with heraldic ornamentation. The connection of these items with the house of the poet's descendants is not coincidental, as, besides sharing a cultural milieu, the Kazem-Beks were part of the Boratynskys' kinship networks.

Translated by Natalia Magnes

Tatiana Ilyina

STATE DECORATIONS OF COLONEL MAX BAUER

The article addresses the work of the Military Historical Museum of Artillery during the Great Patriotic War (1941–1945). Through its persistent efforts, the museum negotiated the issue of the Defence Order No. 143 by the People's Commissariat on 27 March 1943 titled *On the Collection of Monuments and Relics of the Patriotic War at the Red Army Historical Museum of Artillery*. This directive proved instrumental in the museum's acquisition of significant artefacts, notably the state decorations of the artillery officer, designer and diplomat Colonel Bauer which were retrieved by Red Army artillerymen in 1945 from the bomb-devastated city of Swinemünde.

Translated by Natalia Magnes

Lidia Dobrovolskaya

BORIS PIOTROVSKY'S STATE DECORATIONS IN THE COLLECTION
OF THE NUMISMATICS DEPARTMENT, STATE HERMITAGE:
AN OVERVIEW OF THE HOLDINGS

The Numismatics Department of the State Hermitage Museum hosts several phaleristic assemblages formerly belonging to members of its staff. A notable accession occurred in 2001, when the museum received a donation comprising the Soviet and international state decorations conferred upon Boris Piotrovsky, Director of the State Hermitage Museum from 1964 to the 1990s. This collection of 87 items includes orders, medals, badges and pins (in some cases with accompanying documentation) as well as honorary diplomas. The present article provides a detailed overview of this assemblage, which currently represents the most extensive collection of its kind within the State Hermitage Museum.

Translated by Natalia Magnes

Alexey Pozin

THE 'PAVLOVIAN' ARMS OF KOSTROMA. FACTS AND HYPOTHESES

The history of Kostroma's heraldry is replete with hypotheses that currently lack definitive substantiation. Its beginnings can be traced to 1729, when the city's coat of arms created by Count Santi was first mentioned in a written source. It continues in 1746 with the appearance of jewellery hallmarks that purportedly featured 'the arms of the locality to which the assayer-master was assigned'. This is followed by the official grant of a coat of arms to the city of Kostroma by Catherine II. The sequence takes another turn in 1797 with the introduction by order of Paul I of the so-called 'old' coat of arms, notably absent from the decree contained in the Complete Collection of Laws of the Russian Empire. This intricate series of events renders imperative a critical re-examination and logical analysis of the available facts, forming the core objective of this article.

Translated by Natalia Magnes

Ilia Yemelin

THE EMPIRE OF THE RISING SUN:
TURKESTAN'S COAT OF ARMS AND THE SHIELD-BEARERS

The article addresses the history of the 1856 and 1882 versions of the Full Coat of Arms of the Russian Empire, with a focus on its symbolism as well as the choice and designs of its individual elements, notably Turkestan's coat of arms and Archangels Michael and Gabriel featuring as the shield-bearers. The study also examines the roles played by Baron von Koehne, Metropolitan Philaret, Ivan Snegiryov and a number of other historical figures in the creation of the arms.

Translated by Natalia Magnes

Viktor Lomantsov

ON THE PARALLEL USE OF TWO OFFICIAL COATS OF ARMS
BY THE CITY OF ORENBURG

During the second half of the eighteenth century, the city of Orenburg simultaneously employed two official coats of arms. The first had been granted by Empress Anna Ioannovna in the 1734 'Privilege for Orenburg...'; the second had been confirmed by the same empress in 1737. Documentary

evidence of the first grant has survived to the present day, whereas the ratification of the second emblem is substantiated by the testimony of the historian Piotr Rychkov and by its documented use by a local dragoon regiment. Remarkably, even after a new coat of arms was confirmed by Catherine II in 1782, the version from 1734 continued to be used for certain municipal functions. To this day, a sculptural representation of this earlier coat of arms adorns the façade of the Orenburg City Administration building.

Translated by Natalia Magnes

Gerta Belova

ONE IN TWO

For two decades, a single historic coat of arms represented two distinct municipalities in Chuvashia: the town of Tsivilsk and the Tsivilsk District. This unique heraldic precedent has prompted the present article, which describes the procedure for resolving the legal and heraldic conflict surrounding the Tsivilsk coat of arms and traces the alterations the emblem underwent as a result of numerous municipal reforms.

Translated by Natalia Magnes

Vladimir Goncharov, Anzhelika Savina

ON THE HISTORY OF THE COAT OF ARMS OF SYKTYVKAR

This article traces the creation, evolution and official adoption of the coats of arms of the city of Ust-Sysolsk (later Syktyvkar), specifically examining the versions of 1780, 1978, 1993, 2005 and 2008. Drawing on archival records, sources on local history and eyewitness accounts, the author demonstrates how the city's heraldry has been shaped by historical, political and economic factors as well as, at times, mere chance. The analysis begins with the creation and adoption of Ust-Sysolsk's first coat of arms in 1780. The emblem is particularly notable as the author argues it introduced a novel interpretation of the bear motif in Russian heraldry. Special consideration is given to the Soviet-era coat of arms of 1978, whose semiotics mirror the political and economic transformations within the Komi Republic during that period. The discussion of the 1993 coat of arms reveals how political expedience combined with a lack of heraldic expertise resulted in significant errors and compositional flaws. The article concludes with the adoption of the 2005 arms and their subsequent refinement into the 2008 version, which was created in full compliance with the recommendations of the Heraldic Council under the President of the Russian Federation.

Translated by Natalia Magnes

Gleb Aleksushin

COATS OF ARMS OF THE LAND-MILITIA REGIMENTS OF THE NEW ZAKAMSK DEFENSIVE LINE AS HISTORICAL SOURCES FOR MODERN COATS OF ARMS AND FLAGS

This article examines the historical coats of arms granted to the land-militia regiments of the New Zakamsk defensive line and traces their continuity with the contemporary official symbols of the region.

Translated by Natalia Magnes

Anna Tripolskaya, Anton Chistyakov

CHORON CUPS AND SÈRGÈ HITCHING POSTS:
ORIGINAL SYMBOLS OF YAKUT TERRITORIAL HERALDRY

In Yakut culture, chorons (cups for kumis, a drink made of fermented mare's milk) and sèrgès (horse hitching posts) served both practical and ritual functions. These objects are integral to ceremonial practices, notably during the Yhyakh festival. Depictions of chorons and sèrgès are frequently used in the territorial heraldry of the Republic of Sakha (Yakutia) as symbols of horse breeding, prosperity and the preservation of cultural traditions, while also serving as reminders of mythological beliefs, significant sacred sites within the respective municipalities and other related meanings.

Translated by Natalia Magnes

СОДЕРЖАНИЕ

<i>Г. В. Вилинбахов</i> 20 февраля – день рождения Гереальдической службы России. Можно оглянуться назад и посмотреть вперед	5
<i>А. П. Черных</i> Средневековая девичья честь, она же родовая	6
<i>Д. С. Антропов</i> Диффамация папского герба в период Реформации как инструмент лютеранской пропаганды	15
<i>Е. С. Данилов</i> Место коронованной решетки в британской государственной эмблематике	19
<i>В. О. Медведева</i> Печать как источник геральдики евреев немецкоязычных земель (XIII–XVI века)	25
<i>Е. В. Званская</i> Кириакус Шпангенберг об изменении гербов в германских землях (XVI век)	29
<i>А. В. Куркин</i> Эрмитажный «табард герольда» в историческом контексте	35
<i>Н. А. Махновская, М. М. Пашков</i> Гербы в произведениях западноевропейской живописи из собрания Челябинского государственного музея изобразительных искусств	42
<i>Е. В. Пчелов</i> Иконографическая эволюция государственных геральдических символов Московского царства в сфрагистике XVI–XVII веков на примере так называемой «малой» государственной печати	51
<i>И. В. Мальцев</i> Региональная геральдика сквозь призму Официального интернет-портала правовой информации	57
<i>Ж. Б. Беккерт, Н. С. Кесарева</i> Геральдика в гармонном производстве как символ души народа: история и правовое регулирование	63
<i>Е. Т. Капитанец</i> Геральдика в праве Беларуси	66
<i>А. Р. Карасева</i> Символизм образов «советского Востока» в фарфоровой продукции РСФСР 1920–1980-х годов	75
<i>А. К. Грешенштейн</i> Узорочье гербовное. Часть вторая. Орнамент национальный и не очень	84

CONTENTS

<i>Georgy Vilinbakhov</i>	
20 February, birthday of the Russian Federation Heraldic Service.	
We can look back and see what is ahead	5
<i>Alexander Tchernik</i>	
Medieval maiden honour, also known as family honour	6
<i>Denis Antropov</i>	
Defamation of the papal coat of arms as a tool of Lutheran propaganda during the Reformation	15
<i>Evgeny Danilov</i>	
The place of the crowned portcullis among British state emblems	19
<i>Viktoria Medvedeva</i>	
Seals as a source of Jewish heraldry in German-speaking lands (thirteenth – sixteenth centuries)	25
<i>Evgenia Zvanskaya</i>	
Cyriacus Spangenberg on the alteration of coats of arms in German lands (sixteenth century)	29
<i>Andrey Kurkin</i>	
The State Hermitage ‘herald’s tabard’ in the historical context	35
<i>Natalia Makhnovskaya, Mark Pashkov</i>	
Coats of arms in Western European paintings from the collection of the Chelyabinsk State Museum of Fine Arts	42
<i>Evgeny Pchelov</i>	
The iconographic evolution of the state heraldic symbols of the Muscovite Tsardom in sixteenth- and seventeenth-century sphragistics: The case of the so-called ‘minor’ state seal	51
<i>Ivan Maltsev</i>	
Regional heraldry through the lens of the Official Internet Portal of Legal Information	57
<i>Zhanna Beckert, Natalia Kesareva</i>	
Heraldry in accordion manufacturing as an expression of the national soul: History and legal regulation	63
<i>Elena Kapitanets</i>	
Heraldry in Belarusian law	66
<i>Alfia Karaseva</i>	
The symbolism of the ‘Soviet East’ in the Russian Federation porcelain production of the 1920s – 1980s	75
<i>Alexander Grefenstein</i>	
Heraldic ornamentation. Part 2. National and not-so-national ornaments	84

<i>А. В. Уварова</i> Офицерское шитье на предметах гардероба Николая I как образец эпохи	103
<i>Т. Н. Шевяков</i> Загадка «гибридного» знамени из Воронежского краеведческого музея	111
<i>В. В. Незговорова</i> «Единственный в мире род войск, существование которого было, увы, недолговечно». Г. С. Габаев о конно-пионерах	115
<i>В. Ю. Кудейкин</i> К вопросу использования исторических геральдических знаков в увековечении памяти прославивших Россию воинских формирований Российской императорской армии	130
<i>К. В. Переходенко</i> Зерцало Петра Великого. Особенности учреждения и использования	139
<i>А. В. Шпунтов</i> Символы на печатях XVIII века иереев Черниговской епархии и отношение к гербам священнических родов (на примере Лосицких и Левицких)	143
<i>Я. В. Осипова</i> «Symbola et Emblemata» в герботворчестве В. Н. Татищева (на примере проекта гербов Оренбургской и Исетской провинций 1737 года)	149
<i>Р. В. Реброва</i> Торговые пломбы в коллекции Отдела архитектурной археологии Государственного Эрмитажа	155
<i>С. И. Кузнецова</i> Знаки ремесленников Санкт-Петербурга	162
<i>Е. А. Яровая</i> Альбом фирмы «Фаберже» как геральдический памятник. Предварительный обзор	174
<i>Л. В. Кудзеевич</i> Знаки масонских лож Российской империи: к 30-летию указателя Д. Д. Лотаревой	184
<i>О. В. Черняева</i> Печать Романовского сиротского суда	196
<i>А. М. Лукьянчикова</i> Рижское стрелковое общество: история и символика	200
<i>Ю. В. Ерешко</i> Геральдические художества Александра Александровича Фадеева в Государственном Эрмитаже	212
<i>О. Н. Наумов</i> Геральдические источники в архивном фонде Л. М. Савелова	232
<i>К. П. Раткявичюте</i> Акварельные рисунки революционных знамен марта 1917 года из собрания Артиллерийского исторического музея	243
<i>И. А. Сандалов</i> Переходящие знамена внутренних войск Советского Союза конца 1930-х – 1980-х годов (по материалам Центрального музея войск национальной гвардии Российской Федерации)	251

<i>Anzhelika Uvarova</i>	
Embroidery on Nicholas I's officer uniforms as an exemplar of the epoch	103
<i>Timofey Shevyakov</i>	
The enigma of the 'hybrid' banner from the Voronezh Regional Local Lore Museum	111
<i>Valeria Nezgovorova</i>	
'The only military branch in the world, whose existence was, alas, short-lived.'	
Georgy Gabaev on horse pioneers	115
<i>Vladimir Kudeikin</i>	
On the application of historical heraldic insignia in commemorating the distinguished regiments of the Russian Imperial Army	130
<i>Kirill Perekhodenko</i>	
Peter the Great's <i>zertsalo</i> : Its adoption and significance in imperial Russian officialdom	139
<i>Alexander Shpuntov</i>	
Symbols on the eighteenth-century seals of priests from the Chernigov diocese and attitudes towards the coats of arms of priestly lineages: The case of the Lositsky and Levitsky families	143
<i>Yana Osipova</i>	
<i>Symbola et Emblemata</i> in the heraldic work of Vasily Tatishchev: The 1737 designs for the arms of Orenburg and Isetsk provinces.	149
<i>Roxana Rebrova</i>	
Trade seals in the collection of the Department of Architecture and Archaeology at the State Hermitage Museum	155
<i>Svetlana Kuznetsova</i>	
St Petersburg artisans' badges	162
<i>Elena Yarovaya</i>	
A Fabergé album as a heraldic monument: A preliminary review	174
<i>Leonid Kudzeevich</i>	
Badges of masonic lodges in the Russian Empire: On the 30th anniversary of Daria Lotareva's index	184
<i>Oksana Chernyayeva</i>	
The seal of the Romanov Orphan Court	196
<i>Alexandra Lukyanchikova</i>	
The Riga Riflemen Society: History and insignia	200
<i>Yulia Yereshko</i>	
Alexander Fadcev's heraldic art in the State Hermitage Museum	212
<i>Oleg Naumov</i>	
Heraldic sources in Leonid Savolov's archives	232
<i>Kristina Ratkevičiute</i>	
Watercolour drawings of revolutionary banners from March 1917 in the collection of the Artillery Museum	243
<i>Igor Sandalov</i>	
Challenge banners of the Soviet internal troops (late 1930s – 1980s): Evidence from the Central Museum of the Russian National Guard Troops	251

<i>А. Г. Цветков</i> Знаменные коллизии (история создания Знамени Вооруженных Сил Российской Федерации)	264
<i>Р. М. Чернуха, А. В. Свеженцев</i> Особенности геральдических знаков – эмблем соединений войск национальной гвардии Российской Федерации (Росгвардии)	280
<i>О. В. Кузнецов</i> Боевое знамя воинской части	287
<i>Р. М. Абрамян</i> Герб Манучаровых. К вопросу о грузинской родовой геральдике XVIII века	300
<i>И. М. Павлова, В. Д. Паскина</i> Геральдика потомственных дворян рода Шишковых	305
<i>В. В. Мурзин-Гундоров, А. В. Лобанов</i> Гербы князей З. П. Меликова и А. А. Чслагаева из двух монастырских некрополей последней четверти XVIII века	310
<i>В. В. Мурзин-Гундоров, С. Н. Кириллов</i> Иконография родового герба семьи дворян Казем-Бек середины и второй половины XIX века по материалам собрания музея Е. А. Боратынского в Казани	319
<i>Т. Н. Ильина</i> Награды полковника Макса Бауэра	326
<i>Л. И. Добровольская</i> Награды Б. Б. Пиотровского в собрании ОН ГЭ (обзор коллекции)	344
<i>А. А. Позин</i> «Павловский» герб Костромы. Факты и гипотезы	369
<i>И. Б. Емелин</i> Империя восходящего солнца: герб Туркестана и щитодержатели	374
<i>В. А. Ламанцов</i> Об использовании городом Оренбургом двух гербов одновременно	378
<i>Г. В. Белова</i> Един в двух лицах	386
<i>В. Н. Гончаров, А. Ю. Савина</i> К истории герба города Сыктывкара	394
<i>Г. В. Алексушин</i> Гербы полков ланд-милиции Новой Закамской оборонительной линии как основы современных гербов и флагов	403
<i>А. А. Трипольская, А. Ю. Чистяков</i> Чаши-чороны и коновязи-сэргэ: оригинальные символы якутской территориальной геральдики	406
Принятые сокращения	414
Summaries	416

<i>Alexander Cvetkov</i>	
Heraldic contention: The creation of the banner of the Russian Federation Armed Forces ...	264
<i>Rostislav Chernukha, Andrey Svezhentsev</i>	
Features of heraldic insignia: Emblems of the Russian National Guard Troops (Rosgvardiya) formations	280
<i>Oleg Kuznetsov</i>	
The battle banner of a military unit	287
<i>Rafael Abramian</i>	
The arms of the Manucharov family. On eighteenth-century Georgian lineage heraldry	300
<i>Irina Pavlova, Valeria Paskina</i>	
The heraldry of the Shishkov hereditary noble family	305
<i>Viktor Murzin-Gundorov, Dmitry Lobanov</i>	
The coats of arms of princes Zakhar P. Melikov and Alexander A. Chelakaev from two monastery cemeteries (last quarter of the eighteenth century)	310
<i>Viktor Murzin-Gundorov, Sergey Kirillov</i>	
Iconography of the ancestral coat of arms of the House of Kazem-Bek from the mid to second half of the nineteenth century: Based on materials from the collection of the Evgeny Boratynsky Museum in Kazan	319
<i>Tatiana Ilyina</i>	
State decorations of Colonel Max Bauer	326
<i>Lidia Dobrovolskaya</i>	
Boris Piotrovsky's state decorations in the collection of the Numismatics Department, State Hermitage: An overview of the holdings	344
<i>Alexey Pozin</i>	
The 'Pavlovian' arms of Kostroma. Facts and hypotheses	369
<i>Iliia Yemelin</i>	
The Empire of the Rising Sun: Turkestan's coat of arms and the shield-bearers	374
<i>Viktor Lomantsov</i>	
On the parallel use of two official coats of arms by the city of Orenburg	378
<i>Gerta Belova</i>	
One in two	386
<i>Vladimir Goncharov, Anzhelika Savina</i>	
On the history of the coat of arms of Syktyvkar	394
<i>Gleb Aleksushin</i>	
Coats of arms of the land-militia regiments of the New Zakamsk defensive line as historical sources for modern coats of arms and flags	403
<i>Anna Tripolskaya, Anton Chistyakov</i>	
Choron cups and sèrgè hitching posts: Original symbols of Yakut territorial heraldry	406
Abbreviations	414
Summaries	416

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