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PRAGMATICS OF LINGUOCULTURAL ASPECT OF HERALDRY

Abstract: As a complex and multilevel sign system heraldry includes separate semiotic subsystems such as colour (tinctures), figures, legends etc. with their own semantics, syntactics, and pragmatics. They can be used together within the heraldry or separately. Thus linguocultural component of heraldry expresses itself in different units. The structure of heraldic sign resembles a linguistic sign, especially the ancient systems of non-alphabetic writing. Semantic kernel is contaminated by additive elements showing the paradigm. Pure linguistic component is manifested in heraldic mottoes and blazon. Jargon du blazon is a specific language, quite productive even in modern times. Heraldic terminology was the means of cross-cultural communication in Europe. Motto is a short capacious aphorism close to a cry, written in a native or dominant in a culture language. The blazon is connected with heraldry directly and possesses all the features of “specific language” (grammar, semantics etc.). Literature as the mirror of the epochs reflects all spirits of the times. Heraldry manifests itself in literature in several aspects. It creates an air, background for a plot or displays the sense forming component of the composition. Besides there are many special heraldic resources fully dedicated to heraldry, its terminology, blazon, pragmatics etc. Intermediate linguocultural character of heraldry, language, literature, and their semiotic functioning is the linking element of these apparently different aspects of culture.

Keywords: blazon, heraldry, coat of arms, roll of arms, geste, herald, motto, romance, knight, tincture, tournament, shield.

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ПРАГМАТИКА ЛИНГВОКУЛЬТУРНОГО АСПЕКТА ГЕРАЛЬДИКИ

Аннотация: Геральдика, являясь сложной и многоуровневой знаковой системой, включает в себя отдельные подсистемы, перекрывающиеся с другими семиоти-

ками. К таким подсистемам можно отнести цвета, фигуры, надписи и т. д. Они также несут свою семантику, синтактику, прагматику и могут использоваться как в рамках геральдики, так и отдельно. Лингвокультурный аспект геральдики — один из самых заметных, воплощается в разных уровнях. Схожесть языкового и геральдического знака можно отнести условно к лингвистической сфере. Особенно очевидны параллели с древними неалфавитными системами письма. Семантическое ядро оформляется добавочными знаками, формирующими парадигму. Собственно лингвистический компонент проявляется у геральдики в девизах и вербальном описании герба. *Jargon du blazon* является своеобразным языком, вполне успешно функционирующим по сегодняшний день. Геральдическая терминология являлась языком межкультурного общения для населения Европы. Девизы — короткие емкие изречения — сродни кличу. Описание же герба связано исключительно с геральдикой и обладает всеми чертами «специфического языка» (грамматикой, семантикой и т. д.). Литература — зеркало эпох. Она отображает все культурные веяния своей эпохи. Геральдика фигурирует в литературе так же в нескольких ипостасях. Она создает соответственный антураж, фоновый рисунок сюжета или же является смыслообразующим компонентом сюжетной линии. Помимо этого, существует масса специальных геральдических источников, которые полностью посвящены геральдике, ее терминологии, описанию гербов, их использованию и т. д. Междисциплинарный лингвокультурологический характер геральдики, языка, литературы, их семиотическое функционирование являются связующим элементом этих достаточно разных на первый взгляд аспектов культуры.

Ключевые слова: блазонирование, геральдика, герб, гербовник, героическая поэма, герольд, девиз, рыцарский роман, рыцарь, тинктура, турнир, щит.

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As a complex and multilevel sign system heraldry includes separate semiotic subsystems such as colours (tinctures), figures, legends etc with their own semantics, syntactics, and pragmatics. They can be used together within the heraldry or separately. Linguocultural aspect of heraldry is one of the most prominent one and is manifested in different levels. Links between a culture, language, other semiotics are obvious, and congeniality of composite sign systems is conditioned by the algorithms of existence and functioning.

Studying of different aspect of semiotics increases ability of structural interpretation of sign systems, languages included. The main aim of this paper is to examine verbal reflections of heraldry. Based on both foreign and Russian researches it mostly concerns literary aspect studied as a system. Elements of comparative analyses and pragmatics of heraldic models reveal their functional potential and can be viewed as novelty.

Linguistic component is manifested in heraldic mottoes and blazon. Motto is a short capacious aphorism close to a cry, written in a native or dominant in a culture language.

However motto, as a linguistic aspect, belongs more to phraseology than to heraldry. The blazon is connected with heraldry directly and possesses all the features of “specific language” (grammar, semantics etc.). Mottoes are subordinate signs of “splendor” within a coat of arms settled mostly on the ribbon on the bottom of a shield. In Scotland though it took the position above a crest. They originated in the 14th–15th centuries being rarely used, but disseminated in the 18th century [19]. For England mottoes are not hereditary and compulsory, for Scotland — on the contrary.

Mottoes can be divided into several subtypes. The first one is warlike cries of leaders, proverbs, sayings or aphorisms (e.g. “Жизнь Царю, честь никому”; “*Dieu et mon droit*”). Besides some mottoes of historical value can be inserted here (e.g. “Чести моей никому не отдам” — the inscription on the sword of St. Vsevolod Gavriil taken as a motto by princes of Wittgenstein). Others belong to badges, emblems (differential signs) (“*Touch not the cat but a glove*” — manifestation of Macpherson/Mackintosh clan badge). The third is the puzzles comprehensible only for the coat of arms owner (e.g. “*Ne m'oubliez*”). The fourth is a pun with indication of ordinaries, tinctures, family name of the owner (e.g. motto of the family de Vaudray — “*J'ai valu, je vaux, je vaudray*”).

The language of mottoes was mostly chosen by chance. Though for Britain it was mostly Latin and French, for Russia — Russian and French.

The next pure linguistic aspect of heraldry is blazon. In the course of time specific terminology (so called jargon du blazon) evolved. It was shared in Europe and advanced from oriental roots through the influence of French, the language of European elite. It was heralds who were the creators of that artificial linguistic system. With the development of terminology the style of blazon was developed. It was necessary addendum to any coat of arms, mentioned in different papers, heralds' announcement of participants of tournaments.

““A knight, clad in *sable* armour, is the most conspicuous,” said the Jewess; “he alone is armed from head to heel, <...>

“What device does he bear on his shield?” replied Ivanhoe. <...>

“*A fetterlock and shackbolt azure*,” said Ivanhoe; “I know not who may bear the device, but well I ween it might now be mine own. Canst thou not see the *motto*?”” [25, c. 329–330].

Blazon of simple or composite coat of arms follows heraldic rules. By nature it is a system within a system. Step by step the terminology, structure, order, style of description was developed. The blazon should be short, clear, simple, and subdued by specific scheme. Mostly blazon concerns all the aspect of coat of arms, form of the shield, its field, figures, tinctures, type of connections of arms, shape and position of all the elements.

The basement of heraldic terminology can be divided into several groups. The first one is the notions, connected with inheritance and landownership. The second, much wider, concerns the terms of war, armory, and its details, knight ornaments. The third shows borrowed objects. The next is the terms taken from different professions.

The Polish word for a coat of arms, “*herb*”, is originated from German *Erbe* — “inheritance”. In the very beginning heraldic signs were placed on armory, mostly on a shield, helmet or cloak (coat) wearing over the mail. That garment took the name “*coat of arms*”, later turned to the emblem on it.

There were several terms for heraldry as a system, which mostly exist at hyponym-hyperonym relations. “*Armory*” is a science of rules of usage, position, meaning of heraldic signs, emblems and mottoes. It is very frequently used as a synonym of heraldry in European practice. Heraldry as the widest notion includes all the activity connected with nobility and

coat of arms. The term “*heraldry*” is strictly associated with heralds. One of the duties of heralds was proclaiming (blazoning) of arms. So as result there is one more term for the verbal heraldry and coat of arms — “*blazon*”.

In Russian heraldry although the derived from blazon term “*блazonирование*” is used for description of coat of arms and attendant materials, but “*armory*” is not used at all due to the peculiarities of heraldry in Russia.

The field is divided into specific points and zones that have their names and the number of terms in English of Romanic origin is abundant (e.g. *dexter*, *sinister*).

The colour of the coat of arms has three main terms that are used differently in different countries: *tincture* is colours, metals, and furs; “*heraldic enamel*” (in France and Spain) — colours and metals; sometimes enamel or *χρυμετόν* can denote only colours. The term *enamel* has the Persian origin. Mostly all the terms of tinctures have eastern origin.

The more the traditions of shields design are studied the more it is understood that they are mostly originated from terminology of artists and craftsmen. So in the beginning there were some Medieval tradition of arts and some specific style and different ornamental motives, and then in the beginning of the 12th century, when artist and craftsmen had been called upon to the decoration of heraldic shields and seals, they just adopted those elements to a new manifestation.

Many of the ordinaries (*rafters*, *rhombs*, *different crosses* etc) were widely used in Romanesque ornamental borders and came from Bizantine art. *Bezant* meant Bizantine coin, *chevron* — rufter, *cotice* — leather belt, *monchel* — sleeve. There is no much information about linguistic traditions connected with art though the existence of prototypes shared by heraldry, painting, and sculpture can not be doubted. Such terms as *targe* (from Arabic), *lambrequin* (from Latin) originated from real objects used in the knight life, and turned to the sphere of heraldic signs. Besides many traditions of knights e.g. tournaments influenced heraldic terminology, e.g. such knight accessory as *Helmkleinod* or *crest*, *lambel*, some parts of tournament barrier (*chevron*, *post* etc).

In the middle of the 13th century some standardization of blazon took place. Genesis of classical blazon was connected with the transmission of blazon under the competence of heralds created special language. Earlier the clerks of the court evidently dealt with the heraldic information recording.

Despite quite stable structure of modern heraldic terminology sometimes there is confusion because of ignoring of terminology evolution by modern scholars dealing with ancient resources. Being written in different languages Medieval heraldic works used sometimes different terms or their derivatives, that fact also complicated the comprehension. Besides English and French Rolls of arms had various terminology within. Medieval heraldry was chaotic and highly differed from later variants. Variability was mostly connected with phrases. Standardization touched all the levels, terms, word order, usage of functional words. Strict structure helped heralds in memorizing. But blazon as sophisticated as it functioned still was based on the word combinations already existed in the language.

Besides pure linguistic complexities it is necessary to distinguish low accuracy in depicting in early heraldry. Some nuances that are of the importance in modern heraldry in early one did not cease the attention, e.g. picture or blazon of a flower can be of five or six petals.

One of the main feature of the noble culture was family nicknames and emblems. They penetrated all the aspects of arts, literature, architecture. For the studying of heraldry tournaments, poetry, romances, applied and monumental arts are of peculiar interest. They can display the development of this science.

Most part of heraldic manuals and literature connected with heraldry appeared in France and England. Though England can be characterized by stable and profound approach to the phenomenon. It is so penetrated by cultural type that it is difficult to be distinguished without nobility and its peculiarities. Rolls of arms of the 13th century explain to some degree function of heralds in their ranks and structures of heraldic institution. The first Rolls of arms (1240–1245) fixed names of barons and knights. Rolls of arms were the real scrolls with pictures of arms, their blazon, historical information about their owners. The manuals of rules written by heralds also belong to that kind in some way. The first Rolls of arms mostly went to the 13th century such as English Glover's Roll (1253), the Bigot Roll (1254).

Early Rolls were mostly classified hierarchically and regionally but not according to the terminology. Cook's Ordinary (1340) presented depicted shields of English lords and knights put in correlation with *ordinaries*. Classification manifested Medieval values, cross came first, then lions and eagles. "Lions" and "eagles" started William Zenyn's Ordinary (40 years later) and Thomas Zenyn's Book (1410).

About the middle of the 13th century there appeared books concerned the terms and elements which were described in literature but different from used in Rolls. E.g. the "Siege of Caerlaverock" [18], the poem belonging neither to fiction nor to Rolls was written for exact description of personal heraldry usage.

Literature is one of the universal representations of culture which reflects the image of epoch. Medieval literature absorbed not only peculiarities of the epoch but also feelings and need of a person. During that period many genres appeared which replaced each other, complemented each other and coexisted. The Middle ages were full of symbols in different manifestations. That phenomenon was also typical for literature.

Genealogical chronicles were in intermediate position between historical, genealogical, heraldic literature and fantasy. On the one hand they were the real research of genealogy of some kin, its deeds, coat of arms etc. On the other hand for being frequently written by request they were often brightened up to fantasy. If they had not got enough information, they took some mythological plot and went to ancestors as Adam. Biography of many historical characters partly repeated biography of fiction characters. The aim of the authors was to connect the family they were interested in with great and legendary heroes of the past. Events of passed epochs were unlimited reservoir of authors' fantasy. They loaned ideas underlined the beauty of the moments.

Didactico-allegorical poems took continuation in following literature. The "Roman de la Rose" [6] was one of the greatest works in Medieval times (both in size and influence). It was a very complicated allegorical poem written in the thirties of the 13th century by Guillaume de Lorris and continued in 40 years by Jean de Meung. The change of the authors entailed the change in the air of the story. It was the allegorical poem about immortal love full of hints and symbols. Pure courtois work in its first part became a satirical one. In the course of the romance the main character faced with the allegory of different features which were quite active. That poem grasped the attention of writers, artist, composers ("Heinrich von Ofterdingen" by Novalis, "The blue bird" by M. Maeterlinck, "Роза и крест" by A. Block etc).

Popularity of symbolic arms reached a pick in the allegorical poem "Tournoiement d'Antechrist" [23] (1234) by Huon de Mery, which described the battle between Good and Evil. Virtues fought sins, and all of them possessed coat of arms. The arms were full of different symbols that made the story unreadable. This poem is important because revealed better than any other resources wide possibilities of blazon on the boarder of classical era.

Chansons de geste (heroic poems about deeds) were often written by quite educated people knowing Latin, but also frequently their authors and performers were jongleurs (roaming singers, acrobats etc). The plots of the chansons were concentrated around feats, honour, death of characters, and the main content: 1) defense from the alien enemy; 2) devoted serving the king; 3) feudal wars. The very top of that genre was “La Chanson de Roland” (≈ 1100). Spanish heroic epos was very close to French (“Cantar de mio Cid”, ≈ 1140). The world described by jongleurs in chansons was the world of weapon, armory, pages and knights, code and camp.

In Medieval literature there was always at least reference to or description of coat of arms. They were real arms or imaginary arms of real kings or arms of literary character.

Dr Adam-Even [15] collected many descriptions of shields in romances of the 12th century and evaluated the “Roman de Troie” by Benoit de Sainte Maure heraldically. He was sure that through the heraldic differences Benoit examining the coat of arms of two oldest brothers could distinguish all the rest from the family and their relations.

The word «*romance*» showed the language which was used in the beginning of writing of recourses of that kind. The authors of romances were as a rule clerks or poor knights and hence sometimes quite educated people. Romance as all other phenomena of the Medieval times was polysemantic. It amused but gave some information of history, geography, military art, etiquette. The great part of that fiction was occupied by “romance of a road” (adventure of a knight in travelling), love affair, fantastic element (both allegorical and didactical). As a genre it was close to chansons. Sometimes there was not a strict boarder, and stories were a hybrid or were transformed according to a new type. In romance the deed was conducted in honour of the Lady and moral enlightenment, there were more imagination, mystic, folklore and sentiments.

Lady, the female character of a romance, was equal to a main character, a knight, in opposite to chansons, and determined the intrigue. In romance allegories and symbols were widely used. The reader could arrive at the understatement and took part at creative process. Romance was the mixture of ancient plots, Celtic folklore, stories of Crusades about the curios countries. It was very different from chansons in structure and semantics being full of dialogues, descriptions of characters. The genre was more mystical and multipronged. Popularity of romance bordered the cult. Churches competed in possession of relics of great heroes as Roland. It was manifested in architecture, painting where the images of some literary recourse were sometimes presented. The plots of Medieval romances could be divided into several cycles: Antique, French, Breton, Arthurian.

The last were based on the folklore, the first was created due to the literary source. Jean Bodel, the author of the poem “Les Saisnes” [17; 5], supposed that the stories about Charles the Great were true, about Antique heroes were informative, about Arthur were full of fiction.

In literature some particular scheme was used, such as in the “Roman de Thebes”, “Roman de Troie” where ancient world was adopted to knighthood reality. Heroes of Greece and Rome conducted themselves as knights and had the same list of virtues. The plots sometimes resembled motives of French cycle, such as interest to history, ancient war traditions, parallels with the contemporary events. Conquests of ancient heroes seemed as Crusades, further more they were trended towards the same lands, the East. The East opened the new world quite different from Europe that gave unlimited possibilities for fantasy. It was the brightest and most fairy cycle. Breton cycle consisted of the following groups: Breton lais, romances about Tristan and Isolde, romances of Arthurian cycle and romances about

Graal. Lais were the microromances of one episode. The most famous were the lais by Marie de France (the second part of the 12th). Romances about Tristan and Isolde went down to Celtic legends and run on a plot with slight changes, shades of attitude of the author to main characters, and links with the other plots and legends. In the cycle of "Saint Graal" the word "grail" (of Celtic origin with the meaning of charm protecting a warrior) gained the semantics of the chalice contained the blood of Christ after the crucifix. In Arthurian cycle both Troien and Bible themes could be included. It was free interpretation of old tales where an image of errant knight and tournaments took shape. As one believed in existence of Arthur and the Round Table for each characters biography and up to the 15th century also arms were fabricated.

In the end of the 12th century the theme of Britain and king Arthur was very popular. Stories about king Arthur went back to the 5th century. He was a leader of one of the Celtic tribes, the most successful in fight with aliens. There was a version that he had been the Roman or representative of a tribe from South Russia (ancestors of Ossetian). Gradually from the chief of a small tribe he became the head of the Western world. Latin interpretations of the story had already appeared in the 8–9th centuries, in the 12th century Latin writer, Welsh by birth, Galfridus Monemutensis [3] gathered separate stories and told about Arthur from his youth to death.

The next period of romance evolution was connected with the name of Chretien de Troyes. The world of characters of Chretien de Troyes did not have the direct relation to real Europe in time and space. Arthur realm was some kind of an artistic utopia. Much attention was paid to sentiments both love and religious feelings. Troyes' knight pattern was stronger than love, and in the stories of Chretien followers only ideal ascetic knight was able to seek the Graal.

German followers of Chretien such as Hartman von Owe [10] took the path of the plot structure of Chretien romances continued the idea of compatibility of love and knight deed and the thought that a beloved woman should be a unity of a lady, wife and mistress. Owe strengthen description of tournaments, fests, hunting, mysterious beasts etc.

The plot of Wolfram von Eschenbach [10] broke the borders of Arthur realm. It was only one among others. All the accents were made on the human world but not on the ideal world of fantasy. The Graal realm had a firm structure, the Graal knighthood was more mystical, spiritual and utopian.

Romances were the manuals contained the main information and wishes of epoch manifested in mystical and mythological manner. With the help of complicated symbols in the text all the quintessence of medieval existence was coded. Romance was bordered with true story, sometimes a real historical event could hardly be distinguished from imagination of an author. That point was manifested in heraldry and literature.

Edward I and Leonor de Castilla promoted "Arthurianism" at their court. Noble people of the Middle ages tried to copy literary characters. It was a time of creation of fantastic coat of arms for pre-Norman kings. Round tables were conducted for nobility taking part as Arthurian knights. Arms of literary characters sometimes hinted at the real historical persons.

In 1944 Sandoz Eduard [24] published the treatise of the 15th century about Arthurian tournaments which was followed by some manuscript with the list of coat of arms of knights of the Round table.

Some historical personages had plain arms, the monocoloured shield. Plain arms were frequently used in Old French literature. The "Chanson de Roland" [9] mentioned pure red, silver etc shields. Modern scientist were inclined to study of symbolism of colours in

literature, though mostly it was not connected with plain arms of Old French literature. The practice of usage of such arms was quite rare, and literary usage mostly served for ancient atmosphere making and splendour of romances.

Galfridus Monemutensis [3] mentioned monocoloured arms. The characters of the Arthurian romance “Cligès” [12] by Chretien de Troyes being in want of keeping incognito at the tournament in Oxford used three arms of different colours, black, green and red for three days had defeated three knights. The same episode could be found in the “Charrete” [13] of the author. Plain arms of that time became the favourite characteristics of Arthurian heraldry. In the last romance by Chretien de Troyes Perceval had defeated the Red knight and borrowed the red shield which was associated with Perceval while the Middle ages [14]. In literature the plain arms were also used for the knights withdrawing a forest to challenge the Arthurian knight at fight. Those mystical opponents were frequently villains, friends or relatives of a hero. Plain arms were usually red, black, white and green. There were many Green knights owing to the romance “Sir Gawain and the Green Knight” [11]. In Arthurian Rolls of the 15th century king Meliadus had the plain green shield. White was associated with Lancelot. In the stories about Crusade I there were White knights fighting against the Saracens. There were few facts that the plain arms were used by historical characters but there was an evidence that literary events had more impact than it was usually admitted. In the 14th century sir Thomas Holland and Edward the prince of Wales (“Black Prince”) had the black shield. Thomas Holland (1320–60) borne in 1341–1343 family coat of arms of the Hollands turned to a plain black shield as it was seen on his armorial seals of 1354–1357 in “Antiquaries Roll”. Blair [16] pulled out a hypothesis of possible imitation of unknown knight from a romance or it had been just a tournament shield.

As in French epic poems there were many allusions to arms of different colours with the beasts later used in heraldry they had already existed by the period when the stories were written. Though they were hardly of heraldic value, and were mostly used as decoration, but there were also hints to historical arms. There appeared coat of arms of historical figures which did not possess them in reality or of literary characters. Sometimes they mixed. The oldest French version of the romance about Tristan and Isolde [21] was written by Thomas in escort of king Henry II. The only copy of that work was kept in several fragments (~ 3150 lines). There was a solitary coat of arms of subordinate character (Tristan the Dwarf). Bedier [21] being guided by early German translation of Thomas romance by Gottfried von Straßburg mentioned that the main feature of Tristan coat of arms was a wild boar. Roger Sherman Loomis [22; 18] pointed that there were golden lions on the red field on the harness of the hero mentioned in Norwegian saga about Tristan. Also there was a description of lion rampant. E.g. in Norwegian saga, on Chertsey tiles Tristan’s arms was *a lion rampant or on a field of gules*. All those examples were connected with the lost part of Thomas poem. Roger Sherman Loomis supposed that it had been the allusion to the arms of Henry II. Though there is no evidence of bearing this arm by the king (1154–1189) it is quite possible that his coat of arms was a lion in the colours later used by king Richard I. Medieval authors frequently made mistakes or on purpose changed the elements of arms. At least in two French romances (anonymous “Durmart le Galois” [18; 5] and “Le Bel Inconnu” by Renaut de Beaujeu) the English royal coat of arms was associated with legendary kings. It was possible that the English arms was a prototype of the reconstructed arms of Tristan.

Arthurian heraldry was mostly presented by three main resources: “Durmart”, “Escanor” and some manuscripts of the “Second Continuation”. Anonymous romance of late 1200 “Durmart le Galois” told the story of Durmart the son of Jozefend, the king of Wales and

Denmark, cousin of king Arthur. The author seemed to take the most part of materials from "Perceval" by Chretien de Troyes and the first two "Continuations". Heraldry was widely used in "Durmart...". There was some link between the arms of king Jozefend, his son and the royal coat of arms of England. In the first work the arms attributed to a king of Scotland and a king of Wales coincided with historical arms of Alexander III and Llywelyn ap Gruffid, Prince of Wales. "Perceval, le Conte du Graal" by Chretien de Troyes was dated 1180 or 1181 but unfinished. Four voluminous "continuations" were compiled about 1230. Arthurian Rolls did not appear in the "Second Continuation" and seemed to be the later interpretations [18].

In "Durmart le Galois" possibly written in the beginning of the 13th century the coat of arms of the hero was: *gules, two leopards or crowned argent*. Two leopards appeared in the arms of the several members of the royal family in the late 12th century. The same arms belonged to king John before his accession to the throne, his bastard, his elder sister, and her son. Three leopards became the distinct features of the royal arms only in 1195. In the "Second Continuation" Arthur borne *three leopards passant or* as the coat of arms. It is possible that the author wanted to link Eduard I, the great admirer of Arthurian cycle, with his legendary ancestor Arthur.

The dragon on the helmet and standard of king Arthur according to Geoffrey of Monmouth could be viewed as a heraldic emblem for Arthur's father had the same standard. Since Arthur's father name was Uther Pendragon, a dragon could be interpreted as an allusion to the name. Also it was possible that Geoffrey associated the dragon with Uther and Arthur for it was traditional symbol of Saxons. Besides Geoffrey mentioned the earliest reference to religious symbols on the shield, to that of the Virgin Mary in the arms of Arthur. In the second part of the 13th century the fourth and the most widely attested Arthur's arms appeared: *azure, three crowns or*. The origin of that symbol is unclear. Such arms were associated with pre-Norman kings, with Three Wise Men, whose relics were transferred by Frederic I Barbarossa from Milan to Cologne in 1164. The three crowns were put in the Cologne's arms and on the seal of the University of Cologne. The emblem "Three crowns" also appeared on the seal of King Magnus Ladulas in 1275 and was introduced in Swedish coat of arms by Albrecht of Mecklenburg in 1364. According to a legend in England Helen Colchester, wife of the Roman Emperor Constantine and mother of Constantine the Great, introduced the emblem "Three crowns". Edward I gave privileges to some cities and it was reflected in three crowns in their arms. Royal patronage was likely manifested in three crowns of Oxford university and on the King of arms seal in England since 1276. Three crowns of Arthur were popularized in numerous illustrations of "Nine Worthies". Up to the end of the 13th century the number of crowns increased and symbolized lands conquered by Arthur.

Arthurian romances were in fashion for a long time as the pattern of behavior for knights. It was lastingly supposed that ermine of arms of John III had descended from canton ermine. But most likely that arms was connected with the legendary motherland of Tristan, Erminia. It was one of the name of Brittany in old French literature. Thus heraldry in English literature was mostly reflected in texts directly or indirectly connected with Arthurian circle.

Surely besides the fiction or literature of such kind there were specific clerical, juridical and scientific documents. However in Europe especially in comparison to Russia the huge part of literary sources was connected with imaginary sphere.

Heraldry in Russian culture was not such a basic aspect as in Europe, so in literature it appeared only as a mark of the Middle ages. E.g. the rhyme "Tournament" by N. Gumilev formed a fantasy reality as a reconstruction of the Dark ages [4, c. 62]. Also it could be the indirect mention of some coat of arms [8, c. 68–71].

Important role in the formation of heraldry in Russia was played by official heralds directed local emblematic traditions to classical heraldry. The kept system of symbols enriching Western tradition, created so called “Russian heraldry” which was an original phenomenon of culture.

Papers of heraldry under the study of scholars could be divided into several groups [2; с. 46–52].

- 1 Legislative acts concerned coat of arms of nobility and heraldic Institutions.
- 2 Some clerical works as resource of the information about the history of activity of heraldic Institutions.
- 3 Practical materials of scientific work of «Heraldic museum».
- 4 Materials of personal funds about scientific researches of heraldry.
- 5 Rolls of arms and heraldic manuals.

Among the legislative sources there were edicts, instructions and laws of the 18th – beginning of the 19th centuries. They reflected the position of nobility in Russian society. First of all it was “Табель о рангах всех чинов воинских, статских и придворных” (“Table of Ranks of the military, civilian and courtier”, 1722). It had reference to the edict “Об обязанностях Сенатских членов...” (“About the duties of the Senate members”) which concerned the sphere of activity of a King of arms, the same subject was presented in “Инструкция герольдмейстеру — об отправлении дел по его должности” (“Manual for a King of arms about setting his activity by his position”) and “О жаловании герольдмейстерскому товарищу” (“About the stipend to a King of arms’ mate”. Compiling “Общий гербовник дворянских родов Всероссийской империи” (“General Roll of noble kins of All-Russian Empire”) had two main aims: rising of class spirit of Russian nobility and introducing legislative regulation of composition and confirmation of family arms. The reform of noble family heraldry by Paul I made the greatest impact on the following development of Russian family heraldry. One of the reasons of that Roll was the establishment of The Order of Malta in Russia. The Roll had to help to draw nobility into the knight culture.

In the edict of 20.01.1797 “Общий гербовник” was divided into three parts: titled and ancient nobility belonged to the first one, nobility by the Greatest favour — to the second, nobility gained favour by ranks or order — to the third. Later the same division was kept, but ancient and gained by rank nobility was united in the third part. There were compiled 20 elements of “Общий гербовник”. Each included 150–180 arms. The drawings were accompanied by blazon and historical information of the owner. Paul I approved five parts of the Roll, Alexander I — four more, Nickolas I — the tenth part.

The rest ten parts were not edited and exist in a singular copy. That Roll included not all the coat of arms. Partly they were given in certificates and the most part was left beyond. It was undertaken to compile “Сборник Высочайше утвержденных дипломных гербов российского дворянства, не внесенных в “Общий гербовник”” (“Collection of highly authorized certified coat of arms of Russian nobility not included in the “General Roll”). The whole number of books was 20 included 1770 coat of arms.

There were many laws concerned reorganization of the College of arms. Some legislative documents were connected with granting of noble title and arms to some persons. Besides the Heraldic office the materials about coat of arms were contained in funds of Moscow heraldic deeds, Chancery of Senate etc.

To the clerical documents different materials of correction of arms belonged. Such resources of heraldic offices of the 19th — beginning of the 20th century are kept in the Central State Historical archives in St-Petersburg. All the issues connected with arms composition

could be divided into three parts. The first one was correspondence between an applicant and the heraldic office. Also to that kind all the preparatory materials, reference, notes, certificates, extraction from genealogy belonged.

The second part was correspondence between heraldic office and the Ministry of Justice about the explanation of drawing of arms before the official authorization by the head of the royal family.

The third part was clerical materials and drawings compiled while the arms was being designed by a painter and “penmanship”.

Rolls of arms as specific type of documents containing not only blazon of the arms and sometimes their history but also their image were connected with the work of many painters. In the beginning of the 20th century many famous painters such as I. Bilibin, G. Narbut, N. Kuprianov turned to heraldic art, worked at heraldic nuances, used heraldic sphere as an aspect of historical knowledge. E.g. G. Narbut created the serial of allegorical water-colour pictures of the war of 1914–1917, different ex-libris, participated in decoration of “Гербовед” (“Arms expert”) etc. V. Lukomsky supposed that heraldry reflected the style of the epoch and taste of the author [7, c. 124]. There were kept highly sophisticated artistic projects, arms drawings etc. The great example of Russian heraldic art was the certificate of count title granted to general-field-marshal Burkhard Christoph von Münnich. All the given certificate of title and arms were ornamentally decorated. In the process of their creation painters and applied arts masters participated. Heraldic art was reflected in historical miniatures and ornamentation of magazines.

In certificates of the nineties of the 18th century the classical style features appeared (some statues in depicted recess in frames). When B. Kene was the head of the Armorial department, the ornaments were made in pseudo-gothic style with the traces of rococo.

Huge work on gathering materials and their research was made by V. Lukomsky and N. Tipold. The personal funds and materials of clerks of heraldry offices and scientists in the sphere of heraldry and applied historical disciplines were of great importance for studying of family heraldry. Materials of Francisk Santy, B. Kene, E. Reitern, A. Barsukov, V. Lukomsky, N. Tipolt, V. Lapchinsk, V. Arsenyev were among them. Some papers such as “Сборник неутвержденных гербов” (“Collection of unapproved arms”) by Lukomsky were destroyed during the World War II. Documents kept and depiction of arms on material objects are the basement for the studying of native heraldic system and brilliant example of heraldic art.

Thus linguocultural component of heraldry expresses itself in different units. Firstly the structure of heraldic sign resembles linguistic sign, especially the ancient systems of non-alphabetic writing. Structural and semantic aspect of both types of signs includes some kernel (the root — logogram, shield). The kernel compiles the essence and gives general information, shows the meaning of the sign. Added elements show the paradigm of a sign (inflection, the colour, types of connections inside the coat of arms) or serves as marks (determinatives, affixes, type of crowns, shields). Such a system does not require the knowledge of a verbal language but more conscience syncretism, code.

Coat of arms as a text requires some interpretation. Semantics of a sign this way keeps its conventionality though quite relative. Only an aware one possesses the complete comprehension of sign semantics, the rest has only general notion.

So the interpretation of the coat of arms depends on the competence of the “reader”. The most competent figure was the heralds able to deal with it in that science consequence. Mostly they were the authors of the books concerned the heraldry.

As the second moment the special heraldic terminology and types of syntactic structures of heraldic phrases can be suggested. Jargon du blazon is a specific language quite productive even in modern times. Heraldic terminology was the means of intercultural communication in Europe. In some way this artificial language is close to e.g. Esperanto both in aim and principle of structure. Many quite different words of different languages compile the thesaurus. Heralds roaming from court to court disseminated it on the continent and the British Isles. Though even when the staff of heralds had settled making Colleges of arms jargon du blazon kept the position of means of information transmission through the foreign colleagues.

The third aspect was the mottoes. Heraldic mottoes can be distinguished as a part of phraseology, they are exact, self-contained unites, and manifest the complete idea in the compact form. The language of a motto was chosen random. In spite of the fact that there are many types of mottoes all of them resound the coat of arms.

Literature as the mirror of the epochs reflects all the spirits of the period. Heraldry acts in literature in several aspects. It creates the air, background for the plot or displays the sense component of the plot line. Besides there are many special heraldic resources fully devoted to heraldry, its terminology, blazon, pragmatics etc.

Intermediate linguocultural character of heraldry, language, literature, and their semiotic functioning is the linking element of these apparently different aspects of culture.

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