



XXIII<sup>rd</sup> COLLOQUIUM  
OF THE  
INTERNATIONAL ACADEMY OF HERALDRY

**Programme**

Iași, 27–30 August 2025



Her Majesty Margareta, Custodian of the Romanian Crown

## THE ORGANISING COMMITTEE

• Dr **Mihai-Bogdan ATANASIU** aig (Iași, Romania) – Delegate Administrator of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry; Senior Researcher, Director of the Department of Social Sciences and Humanities, Institute of Interdisciplinary Research, “Alexandru Ioan Cuza” University of Iași.

• Dr **Tudor-Radu TIRON** AIH (Bucharest, Romania) – Principal Secretary of the International Academy of Heraldry; President of the Bucharest Zonal Bureau of the National Commission of Heraldry, Genealogy, and Sigillography of the Romanian Academy; member of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry; member of the “Paul Gore” Society for Heraldic, Genealogic, and Archival Studies; honorary member of the Transylvanian Heraldic and Vexillological Association.

• Mr **Drăgan-George BASARABĂ** (Timișoara, Romania) – member of the National Commission of Heraldry, Genealogy, and Sigillography of the Romanian Academy; member of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry; honorary member of the Transylvanian Heraldic and Vexillological Association.



## The Scientific Committee

• Dr **Ileana CĂZAN** (Bucharest, Romania) – President of the National Commission of Heraldry, Genealogy, and Sigillography of the Romanian Academy; member of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry.

• Dr **Adriana Patricia MANEA** (Singapore) – member of the National Commission of Heraldry, Genealogy, and Sigillography of the Romanian Academy; member of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry; honorary member of the Transylvanian Heraldic and Vexillological Association.

• Dr **Agnė RAILAITĖ-BARDĖ** AIH (Lithuania) – President of the Lithuanian Heraldry Commission; Researcher, Lithuanian Institute of History.

• Mrs **Elizabeth ROADS** AIH (United Kingdom) – President of the International Academy of Heraldry; member of the Heraldry Society (Scotland); Honorary Fellow of the Royal Heraldry Society of Canada.

• Prof Dr **Maria Magdalena SZÉKELY** AIG (Iași, Romania) – member of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry; Faculty of History, “Alexandru Ioan Cuza” University of Iași.

• Dr **Silviu ANDRIEȘ-TABAC** aih (Chișinău, Moldova) – State Heraldist of the Republic of Moldova; Vice President of the National Commission of Heraldry of Moldova; member of the National Commission of Heraldry, Genealogy, and Sigillography of the Romanian Academy; President of the “Paul Gore” Society for Heraldic, Genealogic, and Archival Studies; member of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry; member of the Ukrainian Heraldry Society.

• Prof Dr **Stoyan ANTONOV** aih (Bulgaria) – founding member of the Bulgarian Heraldry and Vexillology Society; Assistant Professor, “Paisii Hilendarski” University of Plovdiv.

• Dr **Mihai-Bogdan ATANASIU** aig (Iași, Romania) – Delegate Administrator of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry; Senior Researcher, Director of the Department of Social Sciences and Humanities, Institute of Interdisciplinary Research, “Alexandru Ioan Cuza” University of Iași.

• Prof Dr **Luc DUERLOO** AIH (Belgium) – Vice President of the International Academy of Heraldry; President of the Flemish Heraldic Council; Member of the Class of the Humanities of the Royal Flemish Academy of Belgium for Science and the Arts; Professor Emeritus, University of Anvers.

• Prof Dr **Ștefan S. GOROVEI** AIG (Iași, Romania) – President of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry; founding member of the National Commission of Heraldry, Genealogy, and Sigillography of the Romanian Academy.

• Dr **Cătălin HRIBAN** (Iași, Romania) – member of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry; Senior Researcher, Institute of Archeology of the Romanian Academy.

• Prof Dr **Constantin ITTU** (Sibiu, Romania) – member of the National Commission of Heraldry, Genealogy, and Sigillography of the Romanian Academy; member of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry; honorary member of the Transylvanian Heraldic and Vexillological Association; Associate Professor, “Lucian Blaga” University.

• Prof Dr **Martin SUNNQVIST** AIH (Sweden) – President of the *Societas Heraldica Lundensis*; President of the *Societas Heraldica Scandinavica*; Professor of Legal History, University of Lund; Historiographer of the Royal Swedish Orders of Knighthood.

• Dr **Attila István SZEKERES** AIH aig FF (Sfântu-Gheorghe, Romania) – President of the Transylvanian Heraldic and Vexillological Association; member of the National Commission of Heraldry, Genealogy, and Sigillography of the Romanian Academy; member of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry; member of the “Paul Gore” Society for Heraldic, Genealogic, and Archival Studies; member of the Hungarian Society of Heraldry and Genealogy.

• Dr **Tudor-Radu TIRON** AIH (Bucharest, Romania) – Principal Secretary of the International Academy of Heraldry; member the National Commission of Heraldry, Genealogy, and Sigillography of the Romanian Academy; member of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry; member of the “Paul Gore” Society for Heraldic, Genealogic, and Archival Studies; honorary member of the Transylvanian Heraldic and Vexillological Association.

• Dr **Nicolas VERNOT** AIH (France) – Visiting Researcher, CY Cergy Paris University; Temporary Researcher, UMR 9022 Héritages (CY Cergy Paris Université/CNRS/Ministry of Culture); member of the *Société française d'héraldique et de sigillographie*; coordinator of the project of recognition of Heraldry as Intangible Cultural Heritage by UNESCO.



## THE “SEVER ZOTTA” ROMANIAN INSTITUTE OF GENEALOGY AND HERALDRY

The Romanian Institute of Genealogy and Heraldry, founded in 1998, bears the name of Sever Zotta, an illustrious advocate for Romanian genealogical studies. Its purpose is to foster an appreciation for the exploration of the Romanian people’s past through genealogical and heraldic research, as well as to cultivate interest in familial history.

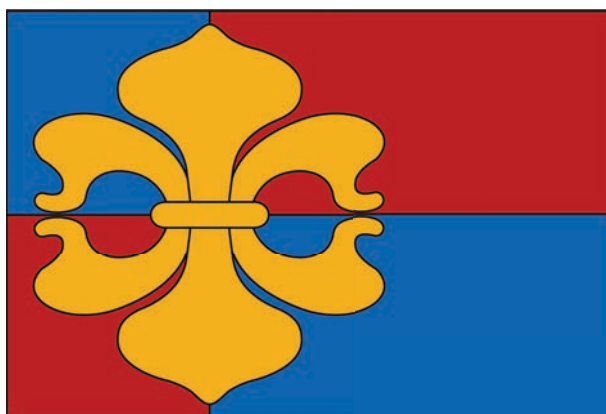
As early as 1913, Sever Zotta envisaged the establishment of a “scientific genealogical centre”. This notion was revisited in 1938, when several scholars advocated for the founding of an institute dedicated to genealogical research. However, the adversities of the times permitted only the organisation of the Circle of Romanian Genealogists (1943–1945). A significant milestone in the organisation and promotion of genealogical and heraldic studies in Romania was the formation of the Commission of Heraldry, Genealogy, and Sigillography (CHGS) in May 1972, initially under the auspices of the “Nicolae Iorga” Institute of History, and subsequently, from 1990 onwards, as a National Commission (CNHGS) under the Romanian Academy.

The groundwork for creating such a society was laid during the Genealogical Studies Symposia held in Iași starting in 1989. The steps taken from 1994 to 1998 are documented in the pages of the *Genealogical Archive* journal, which include the draft statutes.

At the General Assembly convened on 9 May 1998, during the 9th Congress of Genealogy and Heraldry in Iași, the statutes were adopted, and the governing and oversight bodies of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry were duly appointed, in accordance with statutory provisions.

On Wednesday, 13 January 1999, the Iași Tribunal ruled that the application for the legal recognition of the Romanian Institute of Genealogy and Heraldry was well-founded. It was thus established that this academic, scientific, non-profit, non-governmental, and apolitical foundation, bearing the aforementioned name, could be authorised to operate as a legal entity under the provisions of Law 21/1924.

In the early 2000s, Romanian heraldic artist Constantin E. Ștefănescu designed a coat of arms for the “Sever Zotta” Institute — a quartered shield Azure and Gules with a fleur-de-lis Or and a unicorn crest — later adapted by him into a seal with lime leaves symbolizing Iași, while in 2004 Tudor-Radu Tiron proposed an Institute flag and, in 2005, inspired Ștefănescu to sketch an unrealized heraldic decoration in the form of an h-shaped cross bearing a Gothic escutcheon per pale with the Romanian eagle dexter and a fleur-de-lis sinister, the latter recalling the Basarab and Bogdan dynasties that founded Wallachia and Moldavia.



Seal and flag of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry

# THE INTERNATIONAL ACADEMY OF HERALDRY

The International Academy of Heraldry was founded in Paris in 1949. Its status is that of a legal entity within the meaning of the Swiss Civil Code.

As indicated in the Statutes, “...the Academy aims to centralise scientific studies and research in the field of heraldry on the basis of the widest possible international cooperation, and to disseminate the results. It aims to define the place of heraldry in the modern organisational chart of the human sciences, to study interdisciplinary correlations, to coordinate research, to define trends, to provide researchers with appropriate working instruments...”.

The Academy had the following presidents: Baron Gaston Stalins (1949–1952), Paul Adam-Even (1952–1964), Léon Jéquier (1964–1980), Jean-Claude Loutsch (1980–2001), Rolf Nagel (2001–2007), Michel Popoff (2008–2015), and Robert D. Watt (2015–2022). The current AIH President is Mrs Elizabeth Ann Roads (née Bruce), LVO, CStJ, LLB (United Kingdom), elected to this position in 18 August 2022, during the XXXV<sup>th</sup> International Congress of Genealogical and Heraldic Sciences held in Cambridge.

The Academy Council comprises at least seven members, who meet whenever necessary. The Council appoints two Vice Presidents, a Secretary General and a Treasurer from among its members. Currently, the Council consists of Prof Dr Luc Duerloo (Belgium) and Dr Henrik Klackenberg (Sweden) as Vice Presidents, Prof Dr Peter Kurrild-Klitgaard (Denmark) as Secretary General, and Dr Simon Rousselot (France) as Treasurer. Following the aforementioned Cambridge Congress (2022), the position of Principal Secretary was added to the Council, which is held by Dr Tudor-Radu Tiron (Romania).

Admission within the Academy is by election, and the number of full members — academicians — is limited to 99, while the number of the associates is unlimited. The Academy selects its members based on their scientific expertise and equitable geographical distribution.

On a bi-yearly basis, the Academy holds its colloquium. As the XXIII<sup>rd</sup> Colloquium of the Academy is being held in Romania, the organizers would like to mention the names of Romanian citizens who have been or are currently members of the Academy: †Prince Marcel Sturdza-Săucești (academician in 1971), †Jean Nicolas Mănescu (associate member in 1991 and academician in 1999), †Dan Cernovodeanu (associate member in 1998), Tudor-Radu Tiron (associate member in 2013 and academician in 2019), Attila István Szekeres de Mezőmadaras (associate member in 2017 and academician in 2023), Silviu Andrieș-Tabac (associate member in 2021).



Emblem and flag of the International Academy of Heraldry

# THE COLLOQUIA

- I. **1978, MuttENZ (Switzerland):** *Identification, recherche, classement, symbolique et signification des armoiries. Héraldique funéraire, brisures, armoiries imaginaires*
- II. **1981, Brixen/Bressanone (Italy):** *Les origines des armoiries*
- III. **1983, Montmercy (France):** *Les armoiries non nobles en Europe: XIII<sup>e</sup>–XVIII<sup>e</sup>*
- IV. **1985, Brusells (Belgium):** *Sources de l'héraldique en Europe occidentale*
- V. **1987, Spoleto (Italy):** *Brisures, augmentations et changements d'armoiries*
- VI. **1989, La Petite-Pierre (France):** *Le cimier: mythologie, rituel, parenté: des origines au XVI<sup>e</sup> siècle*
- VII. **1991, Cáceres (Spain):** *Las armerias en Europa al comenzar la Edad moderna y su proyeccion al Nuevo Mundo*
- VIII. **1993, Canterbury (United Kingdom):** *Les combinaisons d'armoiries par les personnes privées. Les brisures de bâtardise*
- IX. **1995, Cracow (Poland):** *L'aigle et le lion dans le blason médiéval et moderne*
- X. **1997, Rothenburg ob der Tauber (Germany):** *Religiöse Heraldik*
- XI. **1999, Sankt Pölten (Austria):** *Heraldik. Bildende Kunst. Literatur*
- XII. **2001, Groningen (Netherlands):** *Regionale heraldiek en streekwapens*
- XIII. **2003, Troyes (France):** *Les ornements extérieurs de l'écu*
- XIV. **2005, Saint Petersburg (Russia):** *L'héraldique et la femme — les armoiries féminines; la représentation de la femme dans les armoiries*
- XV. **2007, Xanten (Germany):** *Herrschaftszeichen und Heraldik*
- XVI. **2009, Verviers/Vervî (Belgium):** *Droits, usages et coutumes héraldiques : passé, présent et futur*
- XVII. **2011, Fribourg/Freibourg (Switzerland):** *Dons et échanges héraldiques*
- XVIII. **2013, Stirling (United Kingdom):** *Transmission of arms*
- XIX. **2015, Saint-Jean-du-Gard (France):** *La recherche héraldique aujourd'hui*
- XX. **2017, Copenhagen (Denmark):** *The great orders of chivalry and their heraldic traditions*
- XXI. **2019, Antwerp (Belgium):** *Heraldic hierarchies: identities, status and state intervention in early modern heraldry*
- XXII. **2023, Lund (Sweden):** *Heraldry and the law*
- XXIII. **2025, Iași (Romania):** *Heraldry and particularism: national, cultural, and religious identities reflected by coats of arms*

## LECTURE PROGRAMME SUMMARY

Theme: *Heraldry and particularism: national, cultural, and religious identities reflected by coats of arms*

**Wednesday, 27 August**

**Palatul Culturii, Sala Voievozilor**

*Bulevardul Ștefan cel Mare și Sfânt, nr. 1, Iași*

08:30–09:00 Registration

**Opening Session** (<https://us02web.zoom.us/j/89466491663>)

Moderator: Prof Dr **Martin SUNNQVIST** AIH

09:00–10:00 Opening session

10:00–10:50 Keynote speaker Dr **Nicolas VERNOT** AIH (France) – *“Approaching heraldry from the angle of particularism: some epistemological considerations”*

10:50–11:40 Keynote speaker Dr **Agnė RAILAITĖ-BARDĖ** AIH (Lithuania) – *“Historical boomerangs and diverse heritage. Questions of the past”*

11:40–12:00 Book launch: *Heraldry and the Law/L'héraldique et le Droit*, Editor/Rédacteur: **Martin SUNNQVIST**.

12:00–15:00 Cocktail reception & guided tour of the Palace of Culture

**Common section 1: National/territorial/local heraldry** (<https://us02web.zoom.us/j/81403430854>)

Chair: Mrs **Elizabeth ROADS** AIH

15:00–15:30 Mrs **Elizabeth ROADS** AIH (United Kingdom) – *“Saint Andrew — an international patron saint and his heraldic links”*

15:30–16:00 Mr **Mamuka GONGADZE** aih (Georgia) – *“About the symbols of two historical regions of Georgia”*

16:00–16:30 Mr **Davor ZOVKO** aih (Sweden) – *“The heraldic language of the Swedish state”*

16:30–17:00 Meeting of the *Bureau Permanent*

17:00–18:30 AIH Council Meeting

17:00 Cocktail reception & guided tour of the “Regina Maria” Municipal Museum (*Strada Zmeu, nr. 3*)

## LECTURE PROGRAMME SUMMARY

Theme: *Heraldry and particularism: national, cultural, and religious identities reflected by coats of arms*

**Thursday, 28 August**

***Casa Canta, Sala "Ion Simionescu"***

*Bulevardul Carol I, nr. 9, Iași*

**Section 2: National/territorial/local heraldry** (<https://us02web.zoom.us/j/84890379246>)

Chairs: Prof Dr **Stoyan ANTONOV** aih///Dr **Gerard MARÍ i BRULL**///Prof Dr **Marek L. WÓJCIK**

09:00–09:30 Prof Dr **Stoyan ANTONOV** aih (Bulgaria) – *“Coats of arms attributed to Bulgarian territories: a resource for possible provincial arms in the present day”*

09:30–10:00 Mr **Steven ASHLEY** aih (United Kingdom) – *“Lions and castles: the origins and development of the arms of Norwich, and their display on the architecture of the medieval and post-medieval city”*

10:00–10:30 Dr **Henric ÅSKLUND** aih (Sweden) – *“Local cultural and religious identity reflected in the seals and coats of arms of the ancient Swedish jurisdictional districts (härader)”*

10:30–11:00 Coffee break

11:00–11:30 Ms **Marie FOURNIER** (France) – *“L'énergie nucléaire dans les armoiries françaises modernes, un particularisme héraldique contemporain?”*

11:30–12:00 Dr **Adriana Patricia MANEA** (Singapore) – *“Across seas and lands: the heraldic achievements in the «Lion City» and their role in asserting national and individual identity”*

12:00–12:30 Dr **Gerard MARÍ i BRULL** (Spain) – *“The shape, the bordure, the mount: particularities and identity in Catalan heraldry from medieval origins to current municipal coats of arms”*

12:30–15:00 Lunch break

15:00–15:30 Dr **Silviu ANDRIEȘ-TABAC** aih (Moldova) – *“Marquer l'identité ethnique dans l'héraldique territoriale de la République de Moldavie”*

15:30–16:00 Mr **Ronny SKOV ANDERSEN** AIH (Denmark) – *“Forgotten arms of some Danish provinces”*

16:00–16:30 Mr **Frank MAYDELL** (Germany) – *“The armorial representation of Estonia through the centuries – how the three leopards of the Danish royal house of Estridsson turned out to become the symbol of a nation longing for statehood and independence”*

16:30–17:00 Prof Dr **Marek L. WÓJCIK** (Poland) – *“Between tradition, ideology and propaganda. The changes of urban coats of arms in Lower Silesia (1945–2025)”*

18:00–21:00 Cocktail reception at the City Hall (*Bulevardul Ștefan cel Mare și Sfânt, nr. 11*)

## LECTURE PROGRAMME SUMMARY

Theme: *Heraldry and particularism: national, cultural, and religious identities reflected by coats of arms*

**Thursday, 28 August**

***Casa Canta, Sala "Vespasian Pella"***

*Bulevardul Carol I, nr. 9, Iași*

### **Section 3: Family/personal heraldry**

Chairs: Dr **Filip-Lucian IORGA**///Prof Dr **Tamás KÖRMENDI** AIH///Dr **Attila István SZEKERES** AIH aig FF

09:00–09:30 Mr **Drăgan-George BASARABĂ** (Romania); Dr **Mihai-Bogdan ATANASIU** aig (Romania) – *"Noble symbols, national signs: Romanian heraldry in the Duchy of Bukovina"*

09:30–10:00 Dr **Filip-Lucian IORGA** (Romania) – *"Endangered heraldic heritage: the case of the Catargi-Mavrogheni funerary ensemble from the Bellu Cemetery in Bucharest"*

10:00–10:30 Dr **Jovan JONOVSKI** aih LF (North Macedonia) – *"Between Constantinople and Vienna: regional specifics in the arms conferred to a family originated in Macedonia"*

10:30–11:00 Coffee break

11:00–11:30 Mr **Rostyslav KASYANENKO** (Ukraine) – *"From baroque coat of arms epitaphs on Rügen to the evolution of the West Slavic heraldic identity in Pomeranian nobility"*

11:30–12:00 Prof Dr **Tamás KÖRMENDI** AIH (Hungary) – *"Historical consciousness and identity as reflected in the coats of arms of the Hungarian kindreds in the 13<sup>th</sup> century"*

12:00–12:30 Mr **András MARTIN** (Hungary) – *"Princes of the Kingdom of Hungary & their heraldry"*

12:30–15:00 Lunch break

15:00–15:30 Dr **Ivan NACEVSKI** (North Macedonia) – *"The coat of arms of the Mrnjavčević family in Illyrian heraldry"*

15:30–16:00 Dr **Oleg ODNOROZHENKO** (Lithuania) – *"Ethnic and dynastic identities in princely heraldry of the Grand Duchy of Lithuania in 14<sup>th</sup>–17<sup>th</sup> centuries"*

16:00–16:30 Mr **Huw SHERRARD** (United Kingdom) – *"Heraldry, clans, & chiefs: an examination of the development of Scotland's law of arms"*

16:30–17:00 Dr **Attila István SZEKERES** AIH aig FF (Romania) – *"A particularism of Transylvanian heraldry: the collective coats of arms"*

18:00–21:00 Cocktail reception at the City Hall (*Bulevardul Ștefan cel Mare și Sfânt, nr. 11*)

# LECTURE PROGRAMME SUMMARY

Theme: *Heraldry and particularism: national, cultural, and religious identities reflected by coats of arms*

**Friday, 29 August**

***Casa Canta, Sala "Ion Simionescu"***

*Bulevardul Carol I, nr. 9, Iași*

## **Section 4: Ecclesiastical heraldry** (<https://us02web.zoom.us/j/84494893713>)

Chairs: Mr **Marc BARONNET-STEINBRECHER**///Mr **Bruce PATTERSON** aih

09:00–09:30 Mr **Marc BARONNET-STEINBRECHER** (France) – *“Les armoiries épiscopales en France en 2025: un état des lieux, entre permanences et réinterprétations”*

09:30–10:00 Dr **Anton COȘA** (Romania) – *“From symbol to coat of arms: a continuous evolution in asserting the Franciscan identity”*

10:00–10:30 Mr **Alexandru DANEȘ** (Romania) – *“From cross to hammer and sickle: heraldic metamorphoses in Communist Romania”*

10:30–11:00 Coffee break

11:00–11:30 Dr Arch **Andriy GRECHYLO** AIH FF (Ukraine) – *“The modern heraldic system of the Ukrainian Greek Catholic Church: developments over the past three decades”*

11:30–12:00 Prof Dr **Ioan-Augustin GURITĂ** (Romania) – *“Ecclesiastical heraldry in the Romanian space during the 19<sup>th</sup> and 20<sup>th</sup> centuries: identity, tradition, and transformation”*

12:00–12:30 Mr **Charles MELEBECK** (Belgium) – *“Un particularisme héraldique prémontré aux Pays-Bas espagnols (1552 à 1572)”*

12:30–13:00 Mr **Bruce PATTERSON** aih (Canada) – *“The development and use of ecclesiastical insignia as a form of heraldic identity”*

13:00–15:00 Lunch break

## **Common section 6: Heraldica varia** (<https://us02web.zoom.us/j/84815216418>)

Chair: Mr **Kaare SEEBERG SIDSELRUD** AIH

15:00–15:30 Mr **Kaare SEEBERG SIDSELRUD** AIH (Norway) – *“The emblems of the Bureau Permanent of the International Congresses of Genealogy and Heraldry, being the arms, banner and green rod of the Bureau Permanent as well as the badges of the congresses from 1929 onwards”*

15:30–16:00 Dr **Adrian GHEORGHE** (Germany) – *“Why the coins attributed to Vlad II Dracul are most likely not his: the heraldic evidence”*

16:00–16:30 Mr **Ivan TODOROV** (Bulgaria) – *“Cloth and arms: heraldry and identity of the Florentine Arte della Lana”*

16:30–17:00 Mr **Mihai TUDOSĂ** (Romania) – *“Arms and arms: heraldic representation on firearms in the Neamț National Museum Complex”*

17:00–17:15 Break

17:15–18:15 General Assembly of the AIH

20:00 Gala dinner at Hotel International (*Strada Palat, nr. 5A*)

## LECTURE PROGRAMME SUMMARY

Theme: *Heraldry and particularism: national, cultural, and religious identities reflected by coats of arms*

**Friday, 29 August**

***Casa Canta, Sala "Vespasian Pella"***

*Bulevardul Carol I, nr. 9, Iași*

### **Section 5: Heraldic practice**

Chairs: Prof Dr **Luc DUERLOO** AIH//Dr **Henrik KLACKENBERG** AIH

09:00–09:30 Prof Dr **Luc DUERLOO** AIH (Belgium) – *"The savage: the abiding heraldic outsider"*

09:30–10:00 Prof Dr **Snezhana FILIPOVA** (North Macedonia) – *"West versus East, secular versus religious, and other contrasts"*

10:00–10:30 Dr **Ciprian FIREA** (Romania) – *"The «Triumph of the Emperor» sculpted in stone: the heraldic programme of Alba Carolina (Karlsburg) fortress (ca. 1715–1738) and its recently discovered author"*

10:30–11:00 Coffee break

11:00–11:30 Dr **Henrik KLACKENBERG** AIH (Sweden) – *"Heraldic traces of Swedish foreign policy in the 17<sup>th</sup> century"*

11:30–12:00 Mr **Cédric PAUWELS** aih (Belgium) – *"Symboles belges en reconnaissance de services rendus au Roi et à la Belgique"*

12:00–12:30 Dr **Simon ROUSSELOT** aih (France) – *"A very French way of honouring the dead: the litres funéraires in churches during the Ancien Régime"*

12:30–13:00 Prof Dr **Martin SUNNQVIST** AIH (Sweden) – *"Heraldry and particularism in the seals of Swedish courts of law"*

13:00–15:00 Lunch break

20:00 Gala dinner at Hotel International (*Strada Palat, nr. 5A*)

## LECTURE PROGRAMME SUMMARY

Theme: *Heraldry and particularism: national, cultural, and religious identities reflected by coats of arms*

**Saturday, 30 August**

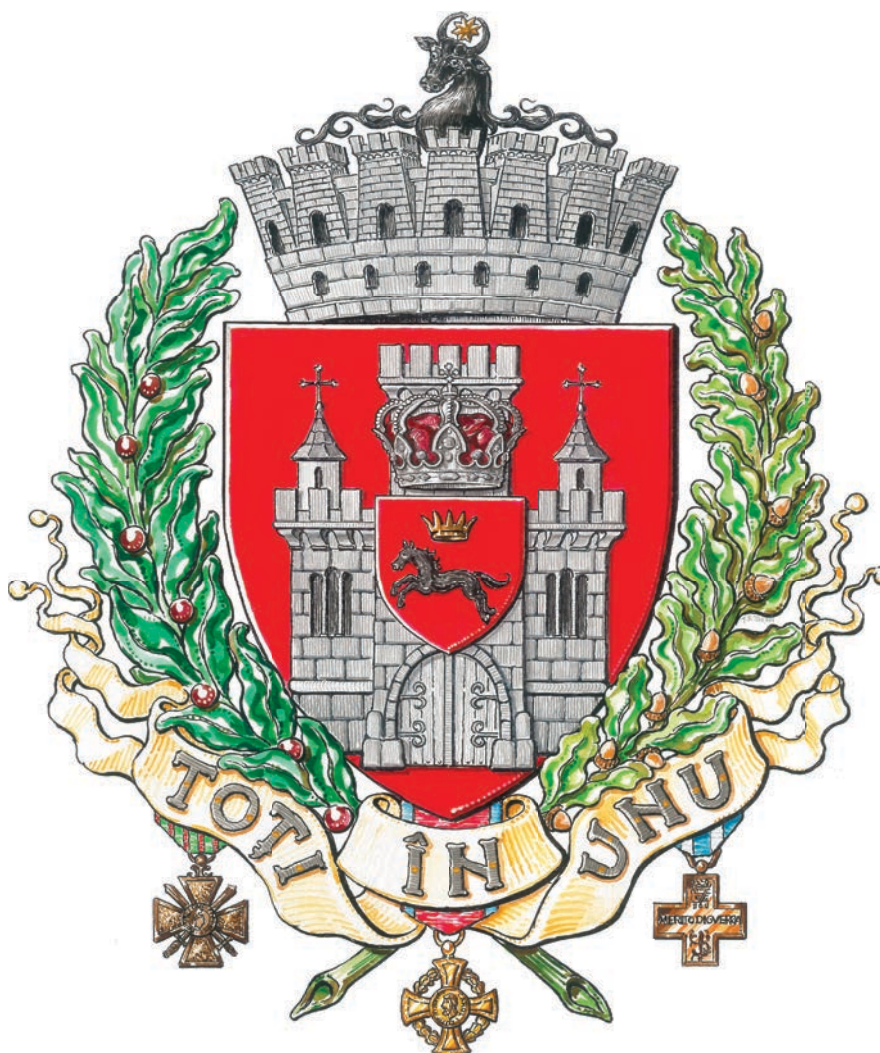
### ***Parcul Voievozilor***

*Bulevardul Carol I, nr. 2, Iași*

### **Free city tour**

09:30–12:30 Dr **Mihai BULAI** (Romania) – *“Guided tour of Iași city centre: heraldry as a visual tool enriching the visitors’ experience”*

12:00–14:00 Lunch at *Casa de oaspeți „Sf. Nicolae”* (Strada Agatha Bârsescu, nr. 9)



Project for the greater arms of Iași as Royal City, 2019

Artwork by Tudor-Radu Tiron

## LECTURERS

### • **Silviu ANDRIEȘ-TABAC** (Moldova)

Dr Silviu Andrieș-Tabac is a historian-archivist, heraldist, and research lecturer with a PhD in History. He currently serves as State Heraldist of the Republic of Moldova and Head of the Heraldic Cabinet within the Office of the President of the Republic of Moldova.

He is an associate member of the International Academy of Heraldry, a member of the Commission of Heraldry, Genealogy, and Sigillography of the Romanian Academy, Vice President of the National Commission of Heraldry within the Office of the President of the Republic of Moldova, and President of the “Paul Gore” Society for Heraldic, Genealogic, and Archival Studies.

**Title:** *“Marquer l’identité ethnique dans l’héraldique territoriale de la République de Moldavie”*

**Abstract:** *Selon les données préliminaires du recensement de la population et du logement de 2024, le nombre de personnes résidant habituellement en République de Moldavie était estimé à un peu plus de 2,4 millions (à l’exclusion du territoire contrôlé par les autorités séparatistes de Transnistrie, dont la population est officiellement estimée à 456 mille en 2024; dont 213 mille avec la citoyenneté russe en 2017 et 358 mille avec la citoyenneté moldave en 2023).*

*Les Roumains (Moldaves) représentent 85,1% des personnes ayant déclaré leur appartenance ethnique, tandis que parmi les minorités ethniques, les Ukrainiens représentent 4,9%, les Gagaouzes 4,2%, les Russes 3,2%, les Bulgares 1,6%, les Roms (Tsiganes) 0,4% et les autres groupes ethniques 0,5%. Pour le territoire contrôlé par les autorités séparatistes, selon les données de leur propre recensement en 2015, sur un total de 476 mille, 33,8% étaient des Russes, 33,2% des Moldaves, 26,7% des Ukrainiens, 2,7% des Bulgares, 1,2% des Gagaouzes, 1,2% des Biélorusses, 0,3% des Allemands, 0,3% des Polonais et 0,6% d’autres ethnies.*

*Le nombre total de localités urbaines et rurales de la République de Moldavie est actuellement de 1681. D’un point de vue administratif et territorial, le pays est de jure divisé en 32 districts (raion), 13 municipalités et 2 unités territoriales autonomes. Selon les données du gouvernement, la rive droite du Dniestr compte des localités où les minorités représentent 50% ou plus de la population: 63 Ukrainiens, 22 Gagaouzes, 5 Russes, 8 Bulgares et 63 localités densément peuplées par les Roms. Si l’on ajoute les localités de la rive gauche du Dniestr, seul le nombre d’Ukrainiens augmentera de manière significative.*

*La préservation de l’identité ethnique peut être un puissant identifiant héraldique des communautés territoriales. Les Roumains, en tant que majorité autochtone, ont rarement recours à ce marquage, en particulier pour symboliser des traditions ethnographiques plus anciennes. Celles-ci sont le plus souvent symbolisées par des personnages portant des costumes spécifiques ou par des outils et instruments traditionnels. Dans le cas des villages minoritaires, l’appel à l’ethnicité est plus populaire. C’est ainsi que la Commission nationale d’héraldique a progressivement mis au point des identifiants ethniques communs recommandés.*

*Les premiers ont été les localités bulgares, pour lesquelles une tête d’Argent chargée d’un lion léopardé contourné passant, de Gueules, est généralement ajoutée à l’écu. Dans le même temps, pour avoir les trois couleurs du drapeau ethnique bulgare, il est recommandé de faire figurer les meubles sur le champ de base de Sinople.*

*Dans le cas des Gagaouzes, il a été convenu d’utiliser le champ d’Azur-Bleu Clair de base, car il est lié à l’une des étymologies préférées de l’ethnonyme. Pour les Ukrainiens, parmi la myriade de symboles officiels et culturels, la viorne obier (*Viburnum opulus*) a été choisi, d’autant plus que les insignes officiels (armoiries et drapeau) pourraient être interprétés comme des armes de prétention de la part de l’État voisin. Il existe des tentatives inachevées de marques pour les villages roms et polonais.*

*Une autre facette ethnique est le marquage de l’identité de localités dont la population non-roumaine n’existe plus aujourd’hui, mais qui ont laissé leur empreinte dans la toponymie ou dans la tradition économique ou culturelle: les Tatars Nogais, les Ruthènes, les Allemands, les Roms, etc.*

### • **Stoyan ANTONOV** (Bulgaria)

Dr Stoyan Antonov, aih, is Associate Professor in the Department of Ethnology at “Paisii Hilendarski” University of Plovdiv, where he teaches courses in Ethnology and Social Anthropology. His teaching covers subjects such as Methods of Fieldwork, Theory in the Social Sciences, Anthropology of Migrations, and Dynamics of Ethnicity at both BA and MA levels.

He also lectures on Heraldry at the University of Veliko Tarnovo and at the Academy of Music, Dance and Fine Arts in Plovdiv. His main scholarly interests lie in the anthropology of ethnic groups, interpretative anthropology, and heraldry. More recently, he has been conducting research on social interactions and informal social control in a small Bulgarian village, and he has contributed to research projects concerning local heritage and identities.

Dr Antonov is the founder and first President of the Bulgarian Heraldry and Vexillology Society (established in 2004), a non-governmental, non-profit organisation whose mission is to advance Bulgarian contributions to heraldry

and vexillology by fostering dialogue among organisations and individuals interested in flags and arms.

He has published academic studies in the field of anthroponymy and is widely recognised for his work in heraldry and vexillology. He has designed flags and coats of arms for several Bulgarian municipalities, and as a professor he has played a key role in promoting heraldry among successive generations of students.

Dr Antonov has represented Bulgaria at five International Congresses of Genealogy and Heraldry (2012–2024).

**Title:** *“Coats of arms Attributed to Bulgarian territories: a resource for possible provincial arms in the present day”*

**Abstract:** *During the period of the Second Bulgarian Empire (1185–1396/1421), researchers have observed persistent processes of separatism and the emergence of local domains, under the suzerainty of, or independent from, the tsar in Tarnovo. Drawing on existing primary sources, this presentation proposes a new approach to the problem of the country’s provincial division.*

*Although no heraldic system comparable to that of Western and Central Europe developed in the Bulgarian lands during this time, immediately after the fall of the medieval Bulgarian state a number of attributed coats of arms of Bulgaria were included in German armorials, in keeping with the broader process of heraldisation. Some of these attributed arms may reflect the country’s feudal fragmentation. This presentation advances further arguments that allow the political realities in the Bulgarian lands immediately prior to the Ottoman conquest to be more clearly recognised — for example, in the coat of arms of the Duke of Bulgaria, based in Budin (Old Bulgaria), and in the coat of arms of the Emperor of Schiltach (interpreted as Emperor of Bulgaria, with the capital at Tarnovo).*

*Furthermore, after assuming the title of King of Bulgaria, the Hungarian monarch officially used several variants of the arms of Bulgaria. These will also be considered, with attention given to the arguments for and against their association with particular Bulgarian territories.*

*Ultimately, although this heraldic heritage did not originate in Bulgaria but represents an external heraldic reflection of the country, it could nonetheless serve as a valuable resource for the creation of modern arms for some traditional Bulgarian provinces, and as an expression of local identity.*

#### • **Steven ASHLEY** (United Kingdom)

Steven Ashley FSA, FHS, aih, is the former Senior Finds Archaeologist for the Norfolk Historic Environment Service. He has worked on archaeological excavations and surveys in England and around the Mediterranean, notably on the Tomb of Christ in the Church of the Holy Sepulchre in Jerusalem. He is a former Chairman of the Heraldry Society and continues to serve on its Council as Publications Officer. His publications include *Medieval Armorial Horse Furniture in Norfolk* (2002) and *At the Roots of Heraldry: Collected Papers of John Archibald Goodall* (Harleian Society, 2018).

**Title:** *“Lions and castles: the origins and development of the arms of Norwich, and their display on the architecture of the medieval and post-medieval city”*

**Abstract:** *For more than 800 years, images of lions and castles have been associated with the City of Norwich. The origins of the arms of Norwich may lie in the architecture and decoration of its twelfth-century castle, where pairs of lions were used in a symbolic and apotropaic manner above gates and arches. The arms began to take the form of a lion below a castle in the thirteenth century, a design that continues to the present day.*

*The early image of the Anglo-Norman castle on seals is likely to be a direct reference to royal authority, especially when used in combination with the lion. Norwich Castle keep, with its distinctive decorative details, was faithfully reproduced in an accurate manner on a seal of c. 1223–1226 and shown enclosed within a boundary wall and flanking towers. These elements merged over time to appear more like a triple-towered castle in later versions of the arms.*

*The arms of the City were not granted but evolved between the twelfth and early fifteenth centuries. Their legitimacy was confirmed from the early fourteenth century by inclusion in rolls of arms compiled by heralds, and by the 1563 Visitation of Norfolk.*

*By the end of the thirteenth century, the architectural display of shields had become common practice in England, with gatehouses providing a particular focus. The City gates provided the ideal context for the outward display of shields embodying the identity of Norwich. Visitors would pass through gates and below prominent and colourful displays of arms which physically and metaphorically signalled the transition from rural to urban space, from countryside to city.*

*The medieval Guildhall, which had replaced the castle as the symbol of authority and governance of the city, displayed the royal arms set between those of the Guild of St George and the City. This iconography of royal and civic authority faced onto a place of assembly for proclamations, processions, and celebrations and would have served to communicate power, civic pride, and identity to the inhabitants of Norwich.*

*The continuing importance of arms as civic identifiers was underlined by those mayors of Norwich who, in the sixteenth and seventeenth centuries, oversaw the repair and restoration of the city gates and memorialised their names in stone beneath the lions and castles of Norwich. Most of these armorial plaques were lost when the city gates were taken down in the early nineteenth century, but they can be reconstructed from antiquarian records.*

*Arms bearing a lion and castle continue to represent the city in the twenty-first century. A survey of examples of*

*the arms of Norwich, both extant and from historical material, showing their origins, evolution, context, and significance, will be presented here.*

• **Mihai-Bogdan ATANASIU (Romania)**

Mihai-Bogdan Atanasiu is Senior Researcher II and Director of the Department of Social Sciences and Humanities at the Institute of Interdisciplinary Research, “Alexandru Ioan Cuza” University of Iași, Romania. He earned his PhD in History in 2012 at the same university. Dr Atanasiu has published two monographs and numerous articles in scholarly volumes and prestigious journals both in Romania and abroad. He has coordinated the publication of collective volumes, edited historical sources, and serves on the editorial boards of recognised academic journals. In 2017, he was awarded the “Nicolae Iorga” Prize of the Romanian Academy.

His research focuses on the political, social, and cultural history of Moldavia in the 17<sup>th</sup> and 18<sup>th</sup> centuries. His scholarly work addresses themes such as social history, genealogy, prosopography, heraldry, church history, the history of mentalities, and the editing of documentary sources.

He is Delegate Administrator of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry, and a member of the National Commission of Heraldry, Genealogy, and Sigillography of the Romanian Academy.

**Title:** *“Noble symbols, national signs: Romanian heraldry in the Duchy of Bukovina”* (together with Drăgan-George BASARABĂ)

**Abstract:** *This study explores the heraldic practices of the Romanian nobility in the Duchy of Bukowina, a crown land of the Austrian Empire annexed from the Principality of Moldavia in 1774. Focusing on the period after the Revolutions of 1848, the research investigates whether Romanian nobles in Bukowina employed heraldry as a means of expressing national identity – particularly in response to the political developments surrounding the formation (1859) and independence (1881) of the Kingdom of Romania, regarded as the cultural and national homeland of Romanians.*

*The study will analyze coats of arms granted to Romanians from Bukowina within the Austrian Empire after 1848, drawing from primary sources housed in the Adelsarchiv at the Austrian State Archives in Vienna. A comparative component will examine the heraldic symbols used by Romanian nobility from other Habsburg regions, such as Transylvania, Banat, and Hungary, to identify common themes, divergences, and expressions of national sentiment.*

*By integrating heraldic analysis with the broader socio-political context, this research sheds light on the role of symbolic representation in articulating Romanian national consciousness within the multi-ethnic Habsburg Monarchy.*

• **Henric ÅSKLUND (Sweden)**

Dr Henric Åsklund, aih, has served as Chairman of the Swedish Heraldry Society since 2003, Vice Chairman and Treasurer of the *Societas Heraldica Lundensis* since 2007, and Chairman of the Election Committee of the *Societas Heraldica Scandinavica* since 2007. He was a member of the Organising Committee for the XXII<sup>nd</sup> Colloquium of the International Academy of Heraldry, Lund (2023), and for the IX<sup>th</sup> Nordic Heraldic Conference, Lund (2017).

He has participated in eight International Congresses of Genealogical and Heraldic Sciences/Colloquia of the AIH and ten Nordic Heraldic Conferences.

**Title:** *“Local cultural and religious identity reflected in the seals and coats of arms of the ancient Swedish jurisdictional districts (häradar)”*

**Abstract:** *The division of Sweden into jurisdictional districts known as häradar (comparable to the hundreds in England) predates recorded history. In the earliest Swedish text, the Westrogothic provincial law of the 1220s, the districts of that province are already listed. Their function was to bring together the free men of the district in council, to uphold law and order and to deal with communal matters. Over time, these assemblies developed into more formalised district courts. From the Middle Ages and early modern period, the districts began to adopt seals, and by the 1560s their use was required by royal decree.*

*Over the centuries, as old seal-stamps wore out, new ones were produced. These often repeated the original motifs, but at times they were misinterpreted, altered, or even replaced with entirely new designs. In the 20<sup>th</sup> century (1946–1969), 60 of the districts were granted coats of arms, officially approved by the king, many of which drew upon the earlier seal motifs.*

*The district courts were abolished in 1971, and with them the häradar lost their functions, leaving their seals and heraldry obsolete. However, during the 20<sup>th</sup> century a large number of municipalities adopted coats of arms, and some incorporated motifs or elements from the former districts. In this way, the heraldic heritage of the ancient jurisdictions lived on in a new form. Subsequent reforms of municipal boundaries, involving both mergers and divisions, created a complex heraldic history, but in some cases the coats of arms still preserve the identity of the old districts.*

*This paper examines the motifs and elements of the district seals and their evolution into 20<sup>th</sup>-century coats of arms. It focuses primarily on the heraldry of the districts themselves, while also tracing surviving motifs in municipal*

arms, exploring how these designs reflect the local cultural and religious identities of both the ancient *härader* and the modern municipalities.

- **Marc BARONNET-STEINBRECHER (France)**

Marc Baronnet est un juge administratif, en disponibilité, dans Nancy, France.

**Title:** *“Les armoiries épiscopales en France en 2025: un état des lieux, entre permanences et réinterprétations”*

**Abstract:** *L'héraldique épiscopale constitue un champ d'observation privilégié de la persistance et de l'évolution des signes identitaires dans l'Église catholique. En France, si l'usage des armoiries reste autorisé et protégé, il n'est en rien obligatoire, ce qui conduit à une grande diversité de pratiques. Cette communication propose un état des lieux des armoiries des évêques français en 2025, fondé sur un recensement exhaustif et mis en perspective avec les cadres doctrinaux et stylistiques de cette tradition.*

*La première partie rappellera les grands principes de l'héraldique épiscopale dans l'Église catholique romaine, en particulier les conventions qui régissent la composition des armoiries épiscopales : blason personnel, chapeau épiscopal houppes, croix de procession, devise et parfois insignes supplémentaires (pallium, dignité cardinalice). On évoquera leur destination et leur utilisation. On présentera également les principales références bibliographiques.*

*La deuxième partie exposera les statistiques tirées d'une enquête menée sur les sièges épiscopaux de l'Église de France (diocèses métropolitains et d'outre-mer) en 2025. On observera qu'une grande majorité d'évêques dispose d'armoiries rendues publiques, tandis qu'une minorité significative (plus d'un tiers) n'en a pas ou ne les a pas communiquées. Parmi les armoiries recensées, une majorité adopte une forme classique conforme aux usages héraldiques traditionnels, tandis qu'une minorité présente des formes moins conventionnelles, qui apparaissent moins conformes à la tradition héraldique. Cette diversité témoigne d'une appropriation du langage héraldique ou d'une interprétation plus personnelle.*

*La dernière partie proposera quelques pistes de réflexion (adoption des armoiries, recueil des armoiries). Nous nous interrogerons sur les causes de la situation observée. Avec les collectivités locales, l'Église reste un des foyers de l'héraldique française contemporaine : l'usage des armoiries épiscopales y reste vivant, mais sans homogénéité. Il reflète à la fois une fidélité à la tradition et une adaptation aux sensibilités contemporaines. Leur visibilité reste cependant limitée, et leur diffusion repose souvent sur des initiatives particulières, sans caractère systématique.*

*La présentation sera illustrée par une sélection représentative d'armoiries actuelles, permettant d'enrichir l'analyse et d'ouvrir la discussion sur le devenir de l'héraldique dans l'Église de France actuelle.*

- **Drăgan-George BASARABĂ (Romania)**

Drăgan-George Basarabă is a heraldist and historian, serving as a member of both the National Commission of Heraldry, Genealogy, and Sigillography of the Romanian Academy and the “Sever Zotta” Romanian Institute of Genealogy and Heraldry. He is also an honorary member of the Transylvanian Heraldic and Vexillological Association and of the Bulgarian Heraldry and Vexillology Society.

His research focuses on Romanian heraldry during the Hohenzollern dynasty, the heraldic traditions of Romanian noble families within the Habsburg Monarchy, and the heraldic culture of the Principality of Transylvania. He has published numerous studies in the field and is the author of the monograph *Patrimoniul heraldic al municipiului Timișoara*, dedicated to the heraldic heritage of his home city.

**Title:** *“Noble symbols, national signs: Romanian heraldry in the Duchy of Bukovina”* (together with Mihai-Bogdan ATANASIU)

**Abstract:** *This study explores the heraldic practices of the Romanian nobility in the Duchy of Bukovina, a crown land of the Austrian Empire annexed from the Principality of Moldavia in 1774. Focusing on the period after the Revolutions of 1848, the research investigates whether Romanian nobles in Bukovina employed heraldry as a means of expressing national identity – particularly in response to the political developments surrounding the formation (1859) and independence (1881) of the Kingdom of Romania, regarded as the cultural and national homeland of Romanians.*

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*By integrating heraldic analysis with the broader socio-political context, this research sheds light on the role of symbolic representation in articulating Romanian national consciousness within the multi-ethnic Habsburg Monarchy.*

### • **Mihai BULAI** (Romania)

Mihai Bulai holds degrees in both Geography and French and is currently a full-time Lecturer at the “Alexandru Ioan Cuza” University of Iași, where he also serves as Vice Dean for International Relations. He defended his doctoral thesis in 2011 on *“Territorial accessibility and tourism development”*.

His research focuses on tourism development and planning, the impacts of tourism (including those of COVID-19), and water quality in tourist resorts. His current interests include the environmental impact of tourism, food waste, circularity in tourism entrepreneurship, post-war tourism solidarity, human capital in tourism, the concept of future tourism ruins, and heritage interpretation through guided tours.

Dr Bulai has served as project director for tourism strategies for both the city of Iași (Romania’s second-largest city by population) and Neamț County (one of the country’s top ten tourism regions). From 2019 to 2023, he was President of the Destination Management Organisation of Iași. He is also the founder of the association Iași. Travel, which promotes the city through tours, projects, and social media campaigns. In addition, he has directed and participated in projects on thematic tourist routes, sustainable cities, cultural heritage, ESPON statistical indicators, growth poles, and spatial dynamics.

**Title:** *“Guided tour of Iași city centre: heraldry as a visual tool enriching the visitors’ experience”*

**Abstract:** *Heraldry forms an integral part of the historic urban fabric of Iași, Romania’s second-largest city, formerly the capital of the Principality of Moldavia, a major cultural centre, and the foremost Romanian Christian Orthodox pilgrimage site. In Iași, heraldry is most prominent on princely monuments, local government buildings, monasteries, high-ranking churches, and noble residences. Decorative heraldry from the nineteenth century, including Neo-Gothic and Neoclassical examples, is also widespread.*

*In addition to heraldic arms, numerous related symbols appear within the broader fields of emblematics and semiotics. These include monograms, flags, seals, corporate heraldry, logos, bas-reliefs, decorative façades, pavements (including those from the communist period), and other forms of symbolic signage — all of which capture the attention of modern visitors alongside heraldry itself.*

*This ongoing research examines how heraldic and pseudo-heraldic symbols can enrich the visitor experience when integrated into guided tours. As both guides and visitors often regard heraldry merely as a decorative feature, the project aims to show how such symbols can be transformed into narrative instruments that link past and present identities.*

*The study combines field documentation, archival research, and pilot walking tours to map and interpret heraldic and pseudo-heraldic elements along a cultural itinerary through the historic core of Iași, known as the “Golden Plateau” — a terrace rising 15–30 metres above the Bahlui riverbed. The route begins at Voivodes’ Park near the Central University Library, proceeds along Lăpușneanu Street to Union Square, continues via Cuza-Vodă Street, the National Theatre, Golia Monastery, C. Negri Street, Saint Sava Church, the Armenian Church, and Three Hierarchs Monastery, passes the Catholic Bishopric, and concludes at the Metropolitan Ensemble. At each site, heraldic motifs are explored as carriers of dynastic, religious, or civic meaning.*

*Preliminary findings from these pilot tours indicate that participants respond enthusiastically when heraldic elements are contextualised within broader urban narratives. Local residents often express astonishment — admitting they had been unaware of many of the symbols and even feeling a sense of shame at not knowing their own city better. Visitors in general (locals, excursionists, and tourists alike) report a greater enjoyment in understanding the meanings behind the symbols, an appreciation of their aesthetic quality, and a deeper grasp of the city’s history and stories. The interactive approach — using dialogue, riddles, and questions — further enhances engagement.*

*These initial results suggest that heraldry and related symbols, when strategically incorporated into tour guiding, can diversify the cultural offering of historic cities and provide a model for other heritage destinations seeking innovative interpretive tools.*

### • **Anton COȘA** (Romania)

Dr Anton Coșa is a member of the National Commission of Heraldry, Genealogy and Sigillography of the Romanian Academy, as well as a member of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry.

He graduated from the Faculty of History at “Alexandru Ioan Cuza” University of Iași in 1997 and obtained his PhD in History at the “Nicolae Iorga” Institute of History of the Romanian Academy in Bucharest in 2004, with a thesis entitled *“Călugării din Moldova în izvoarele Sfântului Scaun, (secolele XVII–XVIII)”*. Since 1997 he has served as a museographer at the “Iulian Antonescu” Museum Complex in Bacău, and since 2004 he has been Associate Professor at “Vasile Alecsandri” University in Bacău

He is an active member of several academic committees, cultural organisations, and ecclesiastical societies, including the National Commission of Heraldry, Genealogy and Sigillography of the Romanian Academy (Iași Branch), the “Sever Zotta” Romanian Institute of Genealogy and Heraldry, the Historical Research Department of the Roman Catholic Diocese of Iași, and the Diocesan Pastoral Council of the Roman Catholic Diocese of Iași.

Certified by the Romanian Ministry of Culture as an expert in national mobile cultural heritage, he specialises in heraldry, genealogy, sigillography, archival documents, medieval and modern history, and ethnography. He has presented numerous papers at national and international scholarly meetings and has published extensively on medieval and modern history, the auxiliary sciences of history, ecclesiastical history, and the history of Moldavian Catholics.

**Title:** *“From symbol to coat of arms: a continuous evolution in asserting the Franciscan identity”*

**Abstract:** *This presentation examines the affirmation of Franciscan identity, tracing its evolution from symbol to coat of arms, in line with the general theme of the Colloquium and the categories of topics proposed by the Organising Committee of the XXIII<sup>d</sup> Colloquium of the International Academy of Heraldry.*

*The origins of the coat of arms of the Seraphic Order date back to the Middle Ages. In the course of his research, the author identified two principal interpretations of the Franciscan heraldic symbol — two crossed arms with a cross behind them. One view attributes the symbol to Saint Francis of Assisi, where one arm represents the founder of the Franciscan Order and the other that of Christ. The alternative interpretation associates it with Saint Bonaventure of Bagnoregio.*

*Initially, the coat of arms of the Franciscan Order depicted only the hand of Christ and the hand of Saint Francis, joined together by a single nail — symbolising the indissoluble bond forged by the Seraphic Doctor with the Saviour. From the last quarter of the 15<sup>th</sup> century, however, the design began to change. Instead of the two hands fastened by a nail, the arms were shown: one clothed in the sleeve of Saint Francis, the other (Christ’s) bare, both bearing the stigmata.*

*From the 16<sup>th</sup> century the coat of arms evolved into the form that later became classical. In 1628, through the Constitutiones Urbanae (approved by Pope Urban VIII), the insignia were officially described as Stemmata Religionis. Over the centuries, the classical Franciscan arms were at times supplemented — through partition of the shield — with other symbolic elements such as the cross, the Franciscan cord, the crown of thorns, clouds from which the arms emerge, or the nails of the Passion.*

*The most widespread version today remains that with two crossed and stigmatised arms, placed before a Latin cross on a blue field, with Christ’s right hand and Saint Francis’s left hand typically represented.*

#### • **Alexandru DANEȘ (Romania)**

Alexandru Daneș is an electronics engineer, having graduated from the Faculty of Electrical Engineering and Computer Science at “Transilvania” University of Brașov in 2009. He also holds an MA in Integrated Systems (2011).

He is passionate about vexillology, heraldry, the history of Brașov, and the history of transportation. Since 2023, he has been a member of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry in Iași.

Mr Daneș is the author of *Mic dicționar de vexilologie* (Brașov, 2010) and has published several studies, including work on the distinctive and command marks of the Romanian Navy (2010), the old flags of Brașov (2020), the adoption of the state coat of arms of Communist Romania (2023), and the draft coats of arms for the counties and municipalities of the Socialist Republic of Romania (2023).

At the same time, he is a heraldic artist accredited by the National Commission of Heraldry, Genealogy, and Sigillography of the Romanian Academy.

**Title:** *“From cross to hammer and sickle: heraldic metamorphoses in Communist Romania”*

**Abstract:** *On the eve of the First World War, Romania lacked a long-standing tradition of territorial heraldry. Its heraldic heritage comprised 34 county coats of arms and around six or seven municipal ones — most of them deficient in heraldic rigour.*

*Following the Great Union, the incorporation of neighbouring provinces with large Romanian populations required not only the creation of a new national coat of arms — centred on the cross-bearing eagle as a symbol of Romanian identity — but also the integration of heraldic systems inherited from these territories. Bessarabia possessed eight district arms and a single municipal one, while Bukovina had municipal arms but none at the district level. Transylvania, Banat, Crisiana, and Marmatia had both municipal and district arms, some of which contained symbols tied to Hungarian state traditions and were no longer politically acceptable.*

*The responsibility of creating a coherent and unified territorial armorial, harmonising the heraldic traditions of the different provinces, was entrusted to the Consultative Heraldic Commission, established under the same law that defined Romania’s national arms. Over the two interwar decades, the Commission worked diligently to produce arms for 71 counties (officially published in 1928) and 177 cities (officially published between 1930 and 1936).*

*The chosen symbols often carried strong religious connotations. Many represented spiritual patrons, such as Saints George, Demetrius, John, Nicholas, and Theodor Tiron, as well as archangels, the Virgin Mary, and Christ. Others depicted ecclesiastical buildings — churches, monasteries, bell towers. Some designs symbolised Christian victories over Muslims, with crescents surmounted by crosses. Notably, the cross-bearing eagle — emblematic of Romanian identity — appeared as the symbol of Bucharest or as a mark of Wallachian dominion over certain cities or territories.*

*These arms remained in use until 1948, when they were quietly abandoned following the proclamation of the People's Republic after King Michael's forced abdication. Communist ideology condemned the traditional heraldic symbols as "wandering fictions," "abstract, lacking substance." Predatory beasts (lions) and birds of prey (eagles) were rejected, along with royal and religious imagery, denounced as "the darkness of mysticism in which the working class was kept."*

*By the late 1960s and early 1970s, however, the regime began to show cautious openness to Western cultural practices. International exchanges with foreign cities prompted the reintroduction — under strict control — of heraldic representations for counties and major cities. While party officials preferred to introduce entirely new socialist symbols, Nicolae Ceaușescu insisted that the arms should blend "the glorious fighting traditions of the people with the socialist present."*

*In this context, the commission tasked with designing the new insignia faced the challenge of disguising or eliminating traditional religious symbols. An exception was made for the cross-bearing eagle, retained in the coats of arms of Alba Iulia and Focșani, although the cross was rendered in a discreet form.*

*This paper presents a selection of representative examples of these heraldic metamorphoses.*

#### • **Luc DUERLOO** (Belgium)

Professor Dr Luc Duerloo is a Belgian historian specializing in the political history of early modern Europe, with a particular focus on the Habsburg Low Countries.

He is Professor Emeritus at the Department of History of the University of Antwerp and a recognized expert on heraldry, nobility and political culture from 1500–1800. At the same time, he is President of the Flemish Heraldic Council and First Vice-President of the *Academie Internationale d'Héraldique*.

Luc Duerloo has been a fellow at the Institute for the Study of the Habsburg Monarchy and the Balkans of the Austrian Academy of Sciences and has been a visiting scholar at the University of Oxford and the Institute for the Advancement of Studies at Princeton.

Luc Duerloo is the author of *"Dynasty and Piety: Archduke Albert (1598–1621)"* and *"Habsburg Political Culture and The Age of Rubens: Diplomacy, Dynastic Politics and the Visual Arts in Early Seventeenth-Century Europe"*, respectively, editor of *"Heraldic Hierarchies: Identity, Status and State Intervention in Early Modern Heraldry"*.

**Title:** *"The savage: the abiding heraldic outsider"*

**Abstract:** *Collective identities are not only based by who belongs to the group, but also by who does not. Boundaries are drawn by ascribing characteristics, if not stereotypes, to the outsiders. These presumed differences hold up a distorted mirror of who is on the inside. In heraldry the savage serves as the archetypical outsider. He — or for that matter she — does not belong to civilized society but lives in the wild. He dresses in vegetation, signalling that he has not emancipated from the natural world. His powerful built and primitive weapons typify him as a brute, a force of nature. Drawing on my research on the heraldry of the Low Countries, this paper explores the representation and the significance of the savage and his female counterpart in the heraldry of that region. Who would want a savage in their coat of arms? How often were they adopted over time? Did the Renaissance, the Age of Discoveries or the Enlightenment change our perception of the savage? Have they become endangered charges in modern heraldry? And, do these people dressed in branches and leaves even have a sense of fashion?*

#### • **Snezhana FILIPOVA** (North Macedonia)

Professor Dr Snezhana Filipova graduated from the Faculty of Philosophy, "Ss. Cyril and Methodius" University of Skopje, in 1987, and received her Master's degree from the Institute of Medieval Studies in Budapest in 1994. She undertook a specialist residency with Professor Robin Cormack at the Courtauld Institute of Art, London, in 1995–96. Following the retirement of her first doctoral supervisor, Professor Voislav Korač, she continued her research under Professor Marica Šuput and defended her PhD thesis at the Faculty of Philosophy in Belgrade in January 2005.

She was awarded the Herbert Manning Award for the best student of her generation in 1987. In July 1988, she joined the Institute of Art History and Archaeology at the Faculty of Philosophy in Skopje, where she has been Full Professor since 2015. Her research interests include early Christian and medieval art, the methodology of art history, digital and applied art, semiotics, and heraldry.

Professor Filipova has published over 60 scholarly articles and nine academic books, and has reviewed recent publications, including for *"Renaissance Quarterly"* (Cambridge University Press, 2023) and *"Hisperia"* (2025). She has participated in more than 80 conferences and congresses in North Macedonia and abroad, and has been involved in several national and international projects, including collaborations with Princeton University, the Vienna Academy of Sciences and Arts, and the TEMPUS and ERASMUS programmes.

She has held research fellowships or delivered lectures at universities in Slovenia, Croatia, Hungary, the Czech Republic, England, Bulgaria, Russia, Serbia, and Greece, including lectures on early Christian and medieval art in Macedonia at the Sorbonne, and the universities of Zagreb, Rijeka and Maribor.

Since 2023 she has served as Head of the Culture Section at the Committee for Byzantology and Medieval Studies in North Macedonia. She was for many years Vice President of the Heraldic Association of Macedonia, and is a member of the Macedonian Archaeological Scientific Society, the Science and Publishing Committees of the Faculty of Philosophy in Skopje, and has acted as ECTS coordinator and Head of Master's Studies at the Institute of Art History and Archaeology, Faculty of Philosophy.

She teaches Heraldry, Methodology of Art, and Medieval Art History at BA, MA, and PhD level.

**Title:** *“West versus East, secular versus religious, and other contrasts”*

**Abstract:** *Medieval frescoes and recent archaeological findings provide substantial evidence for the use of insignia and heraldry in the Balkans during the Komnenian period, with marked development in the 14<sup>th</sup> century and beyond the fall of the Orthodox states. The heraldic shields in the Church of St Panteleimon at Nerezi indicate that Michael Komnenos and his court employed heraldry in a manner comparable to Western Europe. Their quartered red-and-green shields with a cross even invite comparison with the arms of Henry Plantagenet, predating the familiar three lions.*

*The sumptuous robes of feudal elites, notably despots and sebastokrators from Prilep, Ohrid, Veles, and Kavadarci, frequently bear double-headed golden eagles. Seal rings depict eagles, dragons, lions, dogs, and griffins, sometimes within shields, while funerary monuments such as Konče feature heraldic helmets. Alongside Western motifs, other insignia appear: frescoes at Lesnovo show Jovan Oliver wearing a Mongol “cloud” belt, reflecting Serbian–Mongol contacts, and a silver vessel linked to King Dušan may represent Mongol craftsmanship or a diplomatic gift. A late medieval ring from Vodoča, bearing a dragon above a stylised shield, may suggest links with the Order of the Dragon.*

*Heraldic imagery also adorns saints: warrior saints carry shields with lions or other devices, and female saints wear robes embroidered with double-headed eagles. Post-Byzantine frescoes at Prilep depict holy warriors clad in garments patterned with black eagles on white, reminiscent of ermine. Crowns of Western “mand” type appear on saints such as St Helena at Lesnovo.*

*Byzantine emblems persisted in parallel. The supedion, sigillographic evidence from the Mrnjavčević family, and depictions of King Vukašin with a cornucopia testify to continuity and adaptation. Later seals from St Nahum Monastery show richly armed warriors bowing before saints, blending fantasy with tradition. Treasures of the Ohrid Archbishopric, including St Clement’s sceptre and an 18<sup>th</sup>-century mitre, further illustrate this heritage. Literary sources, such as the “Macedonian helmet” episode of the Alexandrid, composed under or soon after the Mrnjavčević dynasty, reinforce the fusion of Eastern and Western visual languages of power in late medieval Macedonia.*

#### • **Ciprian FIREA (Romania)**

Dr Ciprian Firea is a researcher at the Institute of Archaeology and Art History of the Romanian Academy in Cluj-Napoca, Romania. His work focuses on medieval and early modern art and architecture, art and liturgy, patronage, heraldry, memoria, altarpieces, and the scientific investigation of artworks. He defended his PhD in 2010 on medieval altarpieces, later published in 2016 as *“Transylvanian medieval altarpieces: art, liturgy, and patronage”*. He directed the research project *“The search for a patron: parish priests of the Saxons as promoters of the arts in late medieval Transylvania (c. 1350–1550)”* and contributed to *“In the glory of God and personal pride: monuments with heraldic programmes as expressions of art patronage in late medieval Transylvania”* (PN-II-RU-TE-2011-3-0250).

He has published extensively and given papers on heraldry, with studies including *“The coat of arms of the Painters’ Guild: evidence of its use in late medieval Transylvania (15<sup>th</sup>–16<sup>th</sup> centuries)”*; *“Per bireti nostri capit i impositionem investimus...: archpriests, coats of arms, and art in the early Transylvanian Renaissance”* (*Ars Transsilvaniae*, XXIII, 2013); and *“Monuments with heraldic programmes in late medieval Transylvania: new identifications and interpretations”* (International Workshop *“Heraldry and Art Patronage”*, Sapientia University, 2013).

**Title:** *“The «Triumph of the Emperor» sculpted in stone: the heraldic programme of Alba Carolina (Karlsburg) fortress (ca. 1715-1738) and its recently discovered author”*

**Abstract:** *The Vauban-style fortress of Alba Iulia (Romania), also known as Alba Carolina or Karlsburg in homage to Emperor Charles VI, was built in the early 18<sup>th</sup> century as a monumental marker of the Habsburg conquest of Transylvania and the Victoria Christiana against the Ottomans. Unlike many similar fortresses, often austere and functional in design, Alba Carolina is distinguished by its elaborate sculptural programme, displayed on four of its six monumental gates and on all seven bastions.*

*This decoration centres on the “Triumph” of Emperor Charles VI, but also has a pervasive heraldic character. Coats of arms, shields, monograms, heraldic symbols, and insignia of chivalric orders are deployed throughout the sculptural ensemble.*

*This paper offers an overview of the heraldic programme of Alba Carolina fortress, situates it within the context of contemporary analogies and models, and attributes it to a specific artist. A recent documentary discovery provides firm grounds for a new attribution, refining our understanding of the milieu in which the programme was both conceived and executed.*

• **Marie FOURNIER (France)**

Marie Fournier is a member of the *Société archéologique du Gers*. She obtained her MA in Art and Archaeology in 2024 with a thesis entitled *“L’héraldique monumentale du diocèse d’Auch (XIV<sup>e</sup>–XVI<sup>e</sup> siècles)”*, supervised by Laurent Hablot. She also attended complementary seminars in palaeography, the history of war, and art history.

In 2024, she completed a research project on a military file at the Service historique de la Défense in Vincennes (specialising in heraldry and computer-aided drawing) at the École du Louvre, Paris. In the same year, she also worked on contract for the Sigilla database project at the École pratique des hautes études, Paris, contributing by consulting archives and digitising seals for the database.

**Title:** *“L’énergie nucléaire dans les armoiries françaises modernes, un particularisme héraldique contemporain?”*

**Abstract:** *Support privilégié pour l’affirmation d’une identité locale, l’armoirie d’une commune est souvent l’héritage des armes d’un seigneur dont la demeure persiste, celui d’un homme d’église encore visible sur les vitraux. La recherche d’un vestige héraldique permet de nouer un lien privilégié entre les habitants et leur histoire, dont ils restent parfois les seuls gardiens. Leur ancienneté accroît sa valeur, et donne un cachet d’authenticité sans égal. Le phénomène d’adoption de nouvelles armoiries est en constante augmentation en France depuis une dizaine d’années. Certaines communes ont exprimé leur souhait de rompre avec les anciennes conventions du blason, en choisissant d’exprimer leur identité par leur patrimoine industriel, dont celui du nucléaire, plus singulier.*

*Création de bassins d’emplois importants aux retombées économiques locales immédiates, redynamisation des ruralités, l’installation de centrales nucléaires et d’usines de (re)traitement de déchets offre plusieurs avantages aux communes voisines. Cependant, l’opinion publique reste marquée par l’accident survenu dans la centrale de Tchernobyl, ayant entraîné une catastrophe humaine sans précédent. Les images des dommages causées par les bombes atomiques larguées sur le Japon sont autant d’exemples encore gravés dans la mémoire internationale, révélatrices des dangers de cette énergie. En France, le parc nucléaire concerne 18 centrales, soit 65% de l’électricité produite par le pays. En considérant la totalité de la chaîne de production de cette énergie, une trentaine de communes hébergent sur leur territoire ce patrimoine industriel. Plusieurs lois de transition écologique s’accordent à faire baisser la part du nucléaire dans les années à venir et à fermer les plus anciens sites.*

*L’ambivalence de l’énergie nucléaire pousse à s’interroger sur la pertinence d’une telle référence dans des emblèmes, qui par défaut permettent la revendication d’une source de fierté. Objet de vifs débats publics, la fermeture de la centrale nucléaire de Fessenheim en 2020 a poussé la commune à abandonner l’éclair de l’électricité sur ses armes. Iconographie plus suggestive, taisant l’origine de cette électricité, il est aussi repris sur les logotypes, vecteurs d’une image plus moderne, sur lesquels les élus sont plus ouverts aux échanges.*

*Se pose également la question du choix d’un meuble pour représenter cette énergie: celui de l’atome qui prévaut dans les laboratoires et parmi les principales institutions de l’énergie nucléaire? Le symbole ionisant, aux conventions graphiques efficaces, surreprésenté dans les œuvres de la culture populaire mais également connoté dans l’imaginaire collectif, repris par ses détracteurs? De même, le choix des émaux ou des métaux est à définir: or et sable, pour reprendre la charte graphique des panneaux de prévention, ou le sinople pour ce vert fluorescent de l’uranium rentré dans les foyers au milieu du XX<sup>e</sup> siècle?*

*La polarisation de la population autour de l’énergie nucléaire ne connaissant pas de frontières, il est intéressant de constater la gestion de ces symboles par d’autres pays, dont l’héraldique moderne leur a laissé une place de choix, et de réfléchir à la raison de cette différence de traitement en France.*

• **Adrian GHEORGHE (Germany)**

Dr Adrian Gheorghe is based at the “Ludwig Maximilian” University of Munich. His research focuses on Ottomanism, Byzantine Studies, and the history of Southeastern Europe. He has particular interests in military history (from the late Roman to the Ottoman period), the archaeology of the Byzantine and Early Ottoman Balkans, the origins and development of the principalities in the Danube-Carpathian region up to the first century of Ottoman hegemony, the rise of Balkan nations and their emancipation from Ottoman rule, as well as Eastern European, Byzantine, and Ottoman numismatics.

He also leads the *“Corpus Draculianum”* project, in collaboration with Prof Dr Thomas Bohn and Albert Weber.

**Title:** *“Why the coins attributed to Vlad II Dracul are most likely not his: the heraldic evidence”*

**Abstract:** *This paper examines a series of extremely rare anepigraphic billon coins struck in Central Europe. On the basis of their iconography, Romanian numismatists attributed them to Vlad II Dracul (1436–1442, 1443–1447) some fifty years ago. Three types of these coins are known today, all bearing on one side a seated winged dragon, and on the reverse either a bird (likely a bird of prey) or other symbols.*

*The attribution was intended to support the assumption that Vlad II belonged to the prestigious Order of the Dragon, founded by Sigismund of Luxembourg in 1408, thereby explaining his epithet Dracul (“the Dragon”). However, this line of reasoning is methodologically flawed, relying on circular logic: the coins are assigned to Vlad II Dracul because*

they depict a dragon, and his membership of the Order is inferred from the very same coins.

An agnostic approach, which avoids the automatic equation of “dragon = Order of the Dragon” and applies rigorous heraldic analysis, highlights significant inconsistencies. The Order employed a very specific symbolic language to convey its ideological and political aims. Its emblem was not a generic dragon but a serpent-like winged beast coiled around itself and bearing the cross of Saint George upon its back. The dragons on the coins attributed to Vlad II differ markedly from this emblem, and instead resemble those found on coins issued by other authorities with which the Wallachian voivode demonstrably had no connection.

These coins must therefore be re-evaluated in the wider context of Central European numismatic iconography from the 11<sup>th</sup> to the 15<sup>th</sup> centuries. Within this broader framework, dragons and birds appear frequently as motifs employed by diverse issuing authorities for symbolic or heraldic purposes. Such images, particularly when unaccompanied by inscriptions, names, or recognisable monograms, cannot serve as reliable indicators of an issuer’s identity.

#### • **Mamuka GONGADZE (Georgia)**

Mamuka Gongadze is the designer of the state coat of arms of Georgia (2004). Since 1993 he has worked extensively in the fields of heraldry, vexillology, phaleristics, and uniformology. He began his career at the Ministry of Defence of Georgia in 1993, and in 1995 became Chief of the Military Design Department and a member of the Georgian State Heraldry Commission.

In 1999, he founded the NGO Georgian Heraldry Association. He later served as a member of the Georgian State Heraldry Commission at the President’s Office (2005–2008), Deputy Chairman of the State Council of Heraldry at the Parliament of Georgia (2008–2021), and Chairman of the same Council (2021–2025). From 10 March 2025, he has assumed the position of Chairman of the Department of State Symbols and Heraldry of Georgia. In recognition of his work, he was awarded the Order of Honour in 2022.

**Title:** *“About the symbols of two historical regions of Georgia”*

**Abstract:** *Georgia’s territorial organisation is defined by its division into regions. Although the country has at times existed as a unified state, its history has also been marked by repeated fragmentation. During the Democratic Republic of Georgia (1918–1921), the state was unified, but following the Soviet occupation, new administrative divisions emerged, including regions that had not previously existed.*

*This presentation focuses on three historical regions of Georgia — Abkhazia, Shida Kartli, and Adjara — all of which today hold the status of autonomous republics under the Georgian Constitution. The discussion addresses the origins of these regions, their heraldic traditions, and the forms in which their symbols are represented in both historical and modern contexts.*

*In the case of Abkhazia, historical sources are scarce. One significant record is the Atlas of Georgia (1735) by Vakhushti Bagrationi, which depicts the coats of arms of Georgian principalities and other parts of the Caucasus, including Abkhazia. It shows an Argent goat passant on a Vert field with three Or crescents above. Notably, this design did not serve as the basis for the modern Abkhazian coat of arms, its neglect reflecting political sensitivities arising from its Georgian origin. A more prominent emblem in use is the coat of arms of Sukhumi, which, while heraldically well-constructed, departs from principles of historical continuity.*

*Shida Kartli presents a different case. The so-called coat of arms of South Ossetia, created in 1992, was replaced in 1999 by the arms of North Ossetia. This substitution reflects political developments, as the traditional symbol of Ossetia — the mountain lion, associated historically with the northern region — was artificially transplanted to the south, onto occupied Georgian territory.*

*In contrast, Adjara offers an exemplary case of modern heraldic practice within an autonomous framework. Following the governmental changes of 6 May 2004, its former symbols, deemed unsuitable both heraldically and nationally, were replaced. The new flag and coat of arms were designed to highlight the region’s historical identity while also reinforcing Georgia’s national unity. The central motif of the Adjara arms — Saint George, the principal figure of Georgia’s national coat of arms — embodies both regional distinctiveness and national cohesion.*

*Taken together, the heraldic heritage of Abkhazia, Shida Kartli, and Adjara demonstrates that heraldry in Georgia is not merely a record of cultural and political traditions of the past, but also a vivid instrument through which present-day political realities and statehood are expressed. This presentation will explore how the modern symbols of these three autonomous republics were created and developed.*

#### • **Andriy GRECHYLO (Ukraine)**

Dr Andriy Grechylo, DSc (History), AIH, is an architect, historian, and heraldist. He earned his PhD in History in 1995 (Kyiv) and his Doctor of Sciences degree in History in 2012 (Kyiv). He is a leading researcher at the “M. Hrushevsky” Institute of Ukrainian Archeography and Source Studies, National Academy of Sciences of Ukraine, and an associate professor.

His scholarly work focuses on auxiliary historical disciplines, including heraldry, vexillology, sigillography, and phaleristics. He is the editor of the bulletin “Znak” (“The Sign”) and the annual journal “Genealogichni zapysky” (“Genealogical Notes”). He co-authored the lesser state coat of arms of Ukraine and has designed numerous flags and coats of arms for provinces, districts, cities, towns, villages, universities, organisations, ecclesiastical provinces, and individuals. He also serves as a member of the Commission on State Rewards and Heraldry under the President of Ukraine, is President of the Ukrainian Heraldry Society, and an academician of the International Academy of Heraldry.

**Title:** “The modern heraldic system of the Ukrainian Greek Catholic Church: developments over the past three decades”

**Abstract:** *The Ukrainian Greek Catholic Church (UGCC) is a major archiepiscopal autonomous (sui iuris) Eastern Catholic Church in full communion with the Holy See. It is the largest Greek-rite Catholic community in the world (over 5.9 million faithful) and ranks as the third-largest particular church after the Latin (Roman) Catholic Church and the Syro-Malabar Church.*

*The UGCC traces its origins to the Metropolis of Kyiv, established in 988 AD following the Christianisation of Kyivan Rus by Grand Prince Volodymyr the Great. Over the centuries, it has been known by various names, including the Ruthenian Uniate Church, the Greek Catholic Church, and the Ukrainian Catholic Church of the Byzantine Rite.*

*In 1946, after the uncanonical Lviv “synod” organised under Soviet authority, the UGCC was forcibly incorporated into the Russian Orthodox Church. The Soviet regime persecuted the Church relentlessly: hundreds of clergy and lay leaders were arrested, deported, or condemned to forced labour in Siberia and elsewhere. Despite this repression, the UGCC survived clandestinely, preserving its identity and spiritual life underground for more than four decades.*

*The Church was officially re-legalised in 1989, marking the end of its catacomb existence and the beginning of institutional renewal. Historically, the UGCC possessed its own heraldic traditions, rooted in the liturgical and theological heritage of the Byzantine Rite. These traditions, however, were severely disrupted during the Soviet period. In contrast, the Church in the Ukrainian diaspora continued to employ heraldry, though practices were uneven and often lacked a coherent framework.*

*A decisive step in restoring order to the UGCC’s heraldic practice came on 17 October 1994, when the Administration of the Lviv Archdiocese commissioned the Ukrainian Heraldry Society to design a coat of arms for the archdiocese. This initiative laid the foundation for a systematic heraldic structure within the UGCC. Since then, coats of arms have been created for metropolises, archdioceses, deaneries, and parishes, both in Ukraine and abroad, alongside efforts to standardise episcopal heraldry and the symbols of ecclesiastical educational institutions.*

#### • Ioan-Augustin GURIȚĂ (Romania)

Dr Ioan-Augustin Guriță is Assistant Professor at the Faculty of History, “Alexandru Ioan Cuza” University of Iași. He obtained his PhD in History in 2013 with a thesis on Gavriil Callimachi, Metropolitan of Moldavia (1760–1786), and also holds degrees in both History (BA 2008, MA 2010) and Orthodox Theology (BA 2013, MA 2015) from the same university.

Since 2022, he has served as Assistant Professor at the Faculty of History, “Alexandru Ioan Cuza” University of Iași. He is a member of the Iași County Commission for the Analysis of Coats of Arms Projects (delegated by the Commission of Heraldry, Genealogy, and Sigillography of the Romanian Academy, 2022–present), the Iași Branch of the same Commission (2022–present), the Research Centre on Social Elites and the Ideology of Power at the Faculty of History, “Alexandru Ioan Cuza” University of Iași (2017–present), and the “Sever Zotta” Institute of Genealogy and Heraldry (2011–present).

Between 2014 and 2024 he has taught courses and seminars on: the History of Byzantium; State, Society, and Mentalities in the Romanian Lands (14<sup>th</sup>–18<sup>th</sup> centuries); Introduction to Archival Studies and Romanian Cyrillic Palaeography; Source Studies and Auxiliary Sciences; Memory of Places in the Romanian Middle Ages; Heraldry in Medieval and Pre-modern Europe (special course and seminar in Medieval Universal History); Romanian Medieval Institutions (14<sup>th</sup>–18<sup>th</sup> centuries); Power Structures in the Middle Ages; and Political Institutions and the Ideology of Power in Byzantium.

**Title:** “Ecclesiastical heraldry in the Romanian space during the 19<sup>th</sup> and 20<sup>th</sup> centuries: identity, tradition, and transformation”

**Abstract:** *This paper examines the development and significance of ecclesiastical heraldry in the Romanian lands during the nineteenth and twentieth centuries, a period marked by profound political, cultural, and ecclesiastical transformations. Within both the Orthodox and Greek Catholic Churches, heraldic emblems functioned not only as symbols of religious authority and institutional identity but also as visual expressions of theological values, regional traditions, and national aspirations.*

*The study further considers the impact of Western heraldic conventions, the processes of modernisation, and the complex dynamics between Church and State on the evolution of ecclesiastical heraldry. Particular attention is devoted*

to the coats of arms of metropolitans, bishops, and church institutions, as well as their adaptation to changing political circumstances and ecclesiastical reorganisation.

Drawing on preserved heraldic artefacts and documentary sources, the paper sheds light on the ways in which religious identity and artistic expression intersected in the visual culture of the Romanian ecclesiastical milieu, thereby contributing to a deeper understanding of the role of heraldry in shaping both institutional identity and cultural heritage.

### • Filip-Lucian IORGA (Romania)

Dr Filip-Lucian Iorga holds a PhD in History from the University of Bucharest (2011) and completed postdoctoral research at the Romanian Academy (2014–2015). He has also held research scholarships at the European College of Liberal Arts, Berlin (2004), the University of Paris IV Sorbonne (2006), the Centre de Recherches en Histoire du XIX<sup>e</sup> Siècle, Paris (2009–2010), and the Institut National des Langues et Civilisations Orientales (INALCO), Paris (2015).

He is Lecturer in the Faculty of Letters (Department of Cultural Studies) at the University of Bucharest and serves as an expert at the Romanian Cultural Institute. He is the initiator and coordinator of the book series “Emblazoned History” (“Istorie cu blazon”) at Corint Publishing House (since 2015). He is a member of the Scientific Council of the “Sever Zotta” Romanian Institute for Genealogy and Heraldry, a member of the Royal Historical Society (London), a Fellow of the Royal Numismatic Society, and a member of the International Commission for Historical Demography (ICHHD).

Dr Iorga also initiated the research project “The Memory of the Romanian Elites”, dedicated to contemporary descendants of the Romanian aristocracy, and coordinates the website “Emblazoned Stories” (“Povești cu blazon”), which features filmed interviews with these families.

He is the author of 14 books, including: “Breviar pentru păstrarea clipelor” (“Breviary for Preserving Moments”, interviews with Alexandru Paleologu; Humanitas, 2005, 2007, 2012); “Les Cazaban. Une chronique de famille” (with Eugen Dimitriu; Universal Dalsi, 2007); “Strămoși pe alee. Călătorie în imaginarul genealogic al boierimii române” (“Choosing Your Ancestors. A journey through the genealogical imaginary of the Romanian boyars”; Humanitas, 2013); “Le tempérament oecuménique. Entretiens avec Jean Delumeau, Neagu Djuvara, Emmanuel Le Roy Ladurie, Jacques Le Goff, Eric Mension-Rigau, Jordi Savall” (Éditions Baudelaire, Lyon, 2013); “Trecutul este viu” (“The Past is Alive”, interviews with Neagu Djuvara; Humanitas, 2014); “Copilărie regală” (“Royal Childhood”; Corint, 2014); “Mesele de odinioară. De la Palatul Regal la Târgul Moșilor” (“Eating in the Past. From the Royal Palace to the Traditional Spring Fair”, with Ana Iorga; Corint, 2015); “Un cântec de lebedă. Vlăstare boierești în Primul Război Mondial” (“A Swan Song. The descendants of the Romanian boyars during the First World War”; Corint, 2016); “Marea Unire pentru cei mici” (“The Story of the Great Union for Children”, with Ana Iorga; Vremea, 2018); “Moșnenii Bărăganului. Istoria crucilor din piatră de la Poiana, județul Ialomița” (“The Moșneni of Bărăgan. The history of the stone crosses of Poiana, Ialomița County”, with Andreea Panait; Corint, 2020); “Cartea curajului și a candorii. Ce aflu despre viață din îndrăznelile bunicului Radu și din caietul secret al bunicii Ana” (“The Book of Courage and Candour. What you learn about life from grandfather Radu’s adventures and from grandmother Ana’s secret notebook”, with Ana Iorga; Corint, 2022); and “De la Stalingrad, cu dragoste. Jurnalul lui Petre Sava, medic militar pe Frontul de Est (1942) și jurnalul soției sale, Luiza” (“From Stalingrad, with Love. The diary of Petre Sava, a military doctor on the Eastern Front (1942), and the diary of his wife, Luiza”; Corint, 2023).

**Title:** “Endangered heraldic heritage: the case of the Catargi-Mavrogheni funerary ensemble from the Bellu Cemetery in Bucharest”

**Abstract:** Old cemeteries are not only places of eternal rest for our ancestors and sites of religious ceremonies dedicated to the dead; they are also important lieux de mémoire and essential sources of knowledge for genealogists and heraldists. In the Romanian lands, particularly during the 19<sup>th</sup> and 20<sup>th</sup> centuries, historical cemeteries constitute valuable points of reference for the study of local heraldry associated with aristocratic families.

A rich funerary heraldic heritage is preserved in Bellu Cemetery in Bucharest, the country’s most important historical cemetery. In 2007, the historian and heraldist Tudor-Radu Tiron published in the journal “Monumental” a valuable inventory of the funerary monuments of Bellu that bear heraldic insignia.

Regrettably, weak legislation, the absence of political and administrative will at both national and local levels, and corrupt financial interests place these funerary monuments in grave danger, as is also the case in other historical cemeteries across Romania. Although Bellu Cemetery is listed in its entirety as a historic monument of Bucharest, many individual funerary works of great artistic and historical value remain inadequately protected against destruction. Frequently, with the tacit silence of the authorities and the indifference of civil society, the graves of prominent historical figures and remarkable works of funerary art are destroyed in order to reassign burial plots to new concession-holders. This reprehensible practice has also led to the loss of stone-carved coats of arms belonging to Romanian aristocratic families.

This paper will illustrate the ongoing situation through the example of the burial ensemble of Lascăr C. Catargi

and his descendants — members of the Catargi, Mavrogheni, Ghika, Bals, Neculescu, and Ventura families — which was almost completely destroyed in May–June 2023. Among the threatened monuments was a gravestone bearing the arms of a branch of the princely Ghika family, which narrowly escaped disappearance. We will describe the arduous steps taken to preserve one grave in its original location and to rescue several gravestones, including the one with the Ghika coat of arms, from destruction.

Attention will also be given to recent attempts to safeguard another endangered funerary monument: that of the Borănescu boyar family.

This paper is intended as a contribution to the wider debate on strategies for protecting and promoting Romania's funerary heritage, with particular emphasis on its heraldic dimension in historical cemeteries.

#### • Jovan JONOVSKI (North Macedonia)

Dr Jovan Jonovski is a Macedonian specialist in heraldry, vexillology, history, and theology. He is known for his work on national symbols and genealogy, and for his contribution to the promotion and preservation of Macedonia's heraldic heritage. He holds a BA in Physics from the Faculty of Natural and Mathematical Sciences in Skopje (2010), an MA in History from the Institute of National History in Skopje (2014), and a PhD in Humanities with a thesis on *"The Sun and the Lion as Symbols in Macedonian Heraldry and Vexillology"* (2018).

He has served as President and Chief Herald of the Macedonian Heraldic Society (2003–2018) and continues to hold the position today. He is an associate member of the International Academy of Heraldry and a member of the International Commission for Orders of Chivalry. From 2009 to 2019, he was a member of the Commission for Orders and Medals of the President of the Republic of Macedonia. He is the author of the *"Coat of Arms of Macedonia"* section at the Museum of Macedonia in Skopje and of the documentary *"Symbols of Macedonia"*. In 2022, he was awarded the medal of Laureate of the *Fédération Internationale des Associations Vexillologiques* (FIAV).

**Title:** *"Between Constantinople and Vienna: regional specifics in the arms conferred to a family originated in Macedonia"*

**Abstract:** *The wealthy Bellu/Bellio family originated in Pella and Moscopole, Macedonia. After the destruction of Moscopole, the community of merchants resettled in Vienna, from where they continued trade with the Romanian Principalities. The family consistently identified itself as "Macedonian."*

*Constantin Bellio, born in Macedonia in 1772 and deceased in Vienna in 1838, was ennobled on 13 May, 1817, by Emperor Ferdinand I and granted the title of Austrian baron by diploma in the same year, together with a coat of arms. His brother, Ștefan Bellio (d. 1833, Bucharest), served as assistant to Treasurer Grigorie Brâncoveanu under Ioan Caragea, Prince of Wallachia. Ștefan's son, Constantin Bellio (1787–1851), played a role in the diplomatic intrigues surrounding the Eastern Question during the Napoleonic Wars.*

*A second Austrian baronial title was conferred personally upon Dimitrie Bellio (1790–1863) by Emperor Franz Josef I on 15 November 1856. Later, Barbu Bellio (1825–1900) — after legal studies in Athens and a distinguished career in Romanian law and politics, culminating in his lifelong senatorship in 1862 — received a third baronial title, again personal, in 1866.*

*The Bellu/Bellio coat of arms, granted in 1817, 1856, and 1866, bears the same blazon: a quartered shield — 1st, Sable, a trident Or; 2nd, Azure, a unicorn's head erased Argent; 3rd, Gules, a Bucephalus head erased Argent; 4th, Argent, a raven Proper holding in its beak a Latin cross Gules; overall, a wavy river Proper. The achievement includes the coronet of an Austrian baron, a crest with a Sable eagle armed Gules, and a mantle Sable doubled Or to dexter, Azure doubled Argent to sinister.*

*Of particular note is the Bucephalus, the mythical horse of Alexander the Great of Macedonia, serving as the family's heraldic symbol of origin and identity.*

#### • Rostyslav KASYANENKO (Ukraine)

Rostyslav Kasyanenko is a specialist in translation (English and German, 1993) and currently pursuing a Master of Arts in History and Ukrainian Philology at the Ukrainian Free University in Munich (2022–2025). He contributes as a columnist to the online media *Warta* in Bavaria and München-City, and also works as a freelance blogger and archivist. His main fields of interest are history and heraldic art.

**Title:** *"From baroque coat of arms epitaphs on Rügen to the evolution of the West Slavic heraldic identity in Pomeranian nobility"*

**Abstract:** *This study examines Baroque epitaphs and a baptismal font from the 17<sup>th</sup>–18<sup>th</sup> centuries belonging to the German nobility in Eastern Pomerania, focusing on the Church of St George on the island of Rügen, built around 1400 by the Cistercians. During field research in 2024, three heraldic epitaphs were recorded, including that of Henning*

von Bohlen (d. 1696), whose arms display a silver shield with a red griffin emerging from a brick gable, and that of Olof Joachim von Platen (1693–1727), Hereditary Lord of Parchow, whose coat of arms unusually combines two black animal heads with eagle's wings.

In Altenkirchen no significant heraldic monuments were found, but the Svantevit Stone — a remnant of a Slavic temple destroyed during Christianization in 1168 — was identified in the church foundation. This continuity of sacred objects illustrates how Slavic traditions were absorbed into the Christian landscape. Further evidence appears in Bergen's St Mary's Church, where a tombstone may mark the grave of a Svantevit priest or a Prince of Rügen.

Despite Christianization, Slavic elites on Rügen and in Pomerania retained noble status and heraldic insignia by accepting vassalage under Denmark and Mecklenburg. The lion in the Rügen arms may connect to the Slavic god Radegast, echoed by other symbols in Mecklenburg heraldry. The Sächsische Chronik likewise points to pagan roots in coats of arms, such as the black bull's head and imperial eagle. Similar patterns are seen in Pomerania, where noble families preserved their authority under Henry the Lion, and the Duchy's arms came to bear seven distinct griffins.

The case of Rügen demonstrates how heraldry in northern Germany preserved elements of Slavic religious and cultural identity, making it a particularly rich field of study.

### • **Henrik KLACKENBERG** (Sweden)

Henrik Klackenborg (b. 1954) received his PhD in Medieval Archaeology from Lund University in 1992. He served as Director of the Royal Coin Cabinet (1993–1998) and as State Herald of Sweden (1998–2022). Now retired, he recently published *"Heraldik i Riksarkivet"*, a survey of the heraldic collections in the National Archives in Stockholm.

**Title:** *"Heraldic traces of Swedish foreign policy in the 17<sup>th</sup> century"*

**Abstract:** *The Diplomata collection in the Swedish National Archives (Riksarkivet) contains a rich body of heraldic material from across Europe during the Early Modern Period. Sweden's emergence as a Great Power in the seventeenth century is reflected in this collection, which preserves numerous documents illustrating intensified diplomatic contacts and treaties throughout the continent. These charters, treaties, and letters — invariably sealed by their issuers — have provided a valuable corpus of contemporary heraldic seals.*

*Although the holdings in Stockholm are not as extensive as those of Vienna or Paris, they remain relatively little known and are therefore deserving of greater attention. The collection comprises some 150 documents bearing foreign seals, the earliest dating from the latter half of the 16<sup>th</sup> century, but with the majority from the 17<sup>th</sup> and 18<sup>th</sup> centuries. From the early 17<sup>th</sup> century onwards, diplomatic correspondence was systematically organised within the royal chancery according to the origin of the documents, under headings such as Diplomata Gallica, Anglica, Muscovitica, and so forth.*

*This paper will present an overview of the seals in the Diplomata collection, with particular emphasis on the diversity of heraldic traditions represented across Europe. Examples will be drawn from Portugal, Spain, Italy, France, England, the Netherlands, Denmark, Germany, Poland, Transylvania, Moldavia, Ukraine, and Russia.*

### • **Tamás KÖRMENDI** (Hungary)

Dr Tamás Körmendi is Associate Professor and Head of Department (since 2018), and Vice Head of Institute (since 2019) at the Department of Auxiliary Studies of History, Institute of History, Faculty of Humanities, "Eötvös Loránd" University, Budapest.

He holds a Dr habil. in History ("Eötvös Loránd" University, 2014), a PhD in Medieval History (2008), an MSc in Archival Studies (2006), an MSc in Latin Language and Literature (2006), and an MSc in History (2001), all from "Eötvös Loránd" University.

His research interests include the history of East-Central Europe and the Northern Balkans in the 11<sup>th</sup>–13<sup>th</sup> centuries, the history and church history of the medieval Kingdom of Hungary, archival and auxiliary studies of history, and medieval Latinity.

He was the recipient of the "Bolyai János" Research Scholarship of the Hungarian Academy of Sciences (2010–2013), with a project on *"Coats of Arms, Heraldic Praxis and Seal Usage in the Medieval Kingdom of Hungary"*.

Dr Körmendi has been a member of the International Academy of Heraldry since 2006 (corresponding member until 2017, academician thereafter). He is also a member of the Hungarian Historical Society (member since 2011; secretary, 2015–2019; member of the Executive Committee since 2019) and has served on the editorial board of *"Turul"* (the journal of the National Archives of Hungary, the Hungarian Historical Society, and the Hungarian Society of Heraldry and Genealogy, dedicated to auxiliary historical studies, Budapest) since 2010.

**Title:** *"Historical consciousness and identity as reflected in the coats of arms of the Hungarian kindreds in the 13<sup>th</sup> century"*

**Abstract:** *The origins and meanings of the earliest coats of arms of Hungarian kindreds remain entirely unknown.*

In 1958, one of the most distinguished Hungarian medieval historians, György Györffy, attempted to reconstruct the process and patterns of their development. He argued that a distinction could be observed between the heraldic motifs of those kindreds regarded as descendants of the tribal leaders of the Hungarian conquest of the Carpathian Basin, and those of kindreds of Western European origin. According to Györffy, the former predominantly employed animals as their charges, while the latter favoured ordinaries (geometric figures), plants, and imaginary creatures such as dragons. He explained this divergence by suggesting that kindreds of Scythian descent adopted, as central motifs, the mythical ancestors they had once venerated as pagan totems, whereas immigrant kindreds employed symbols drawn from Christianity and chivalric culture.

The aim of this paper is, firstly, to re-examine, on the basis of the available sources — with particular attention to heraldic depictions from the Árpáadian Age — whether kindreds descending from the original conquerors indeed restricted themselves to animal figures, and whether immigrant kindreds truly avoided such symbols. Secondly, by weighing the arguments for and against Györffy's thesis, the paper seeks to propose an alternative explanation to the totemistic origin hypothesis — one that may better account for the undeniable regularities observable in the motifs of early Hungarian kindred arms, while acknowledging that these regularities did not constitute rigid rules.

### • **Adriana Patricia MANEA** (Singapore)

Dr Adriana Patricia Manea has been a member of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry since 2017, and, since 2022, a member of the National Commission of Heraldry, Genealogy, and Sigillography of the Romanian Academy.

She graduated from the University of Medicine and Pharmacy of Timișoara in 1999, and subsequently held various positions of responsibility within institutions of the defence, public order, and national security system, before joining the Romanian Ministry of Foreign Affairs. She is currently posted to the Romanian mission in the Republic of Singapore.

Between 2015 and 2018, she pursued doctoral studies at the Faculty of History, University of Bucharest, with a dissertation entitled “*Noble Families from Banat in the 18<sup>th</sup> and the First Half of the 19<sup>th</sup> Century. Genealogy and Heraldry*”, published in 2022 by Meda Publishing House, Cluj-Napoca (720 pp.).

**Title:** “*Across seas and lands: the heraldic achievements in the «Lion City» and their role in asserting national and individual identity*”

**Abstract:** *This paper explores the evolution of the heraldic emblems of Singapore — historically known as the “Lion City” — with particular emphasis on their symbolic and identity-forming functions in expressing both national and individual belonging.*

*The study undertakes a hermeneutic and semiotic analysis of the transformations undergone by the coats of arms associated with Singapore: beginning with the emblem of the Straits Settlements (in which each colonial entity was represented through distinct symbols); continuing with the coat of arms of the Colony of Singapore, approved by the College of Arms in London in 1948; and culminating in the national coat of arms, created shortly after Singapore achieved self-governance in 1959, when then-Prime Minister Lee Kuan Yew oversaw the adoption of the national flag and state arms.*

*The national achievement embodies a synthesis of Western heraldic tradition and local iconography, visually articulating sovereignty, unity, and cultural hybridity. The paper also considers British influences on heraldic composition, the deliberate integration of Malay and Asian symbols, and the diplomatic and ceremonial functions of the coat of arms in the postcolonial era.*

*From a semiotic perspective, heraldic emblems are interpreted as multilayered signs, in which the visual signifier (tinctures, figures, supporters) is imbued with political, cultural, and historical meanings, thus serving as a privileged medium for articulating national identity within the Southeast Asian context. By tracing these heraldic narratives across different geographical and historical settings, the study demonstrates how Singapore's heraldic imagery reflects complex histories of migration, governance, and cultural negotiation. Far from being an exclusively European phenomenon, heraldry here emerges as a global language of legitimacy and identity.*

### • **Gerard MARÍ i BRULL** (Spain)

Dr Gerard Marí i Brull obtained his PhD in History from the University of Barcelona, Faculty of Geography and History, Department of History and Archaeology. He graduated in History from the University of Barcelona in 1984 and earned his doctorate, with a specialisation in Medieval History, in 1994. Since 1985 he has been *Profesor Agregado* at the Unit of Medieval History, Modern History, Palaeography and Diplomatics within the Department of History and Archaeology at the same university.

His research focuses on the applications and functions of signs, seals, heraldic shields, and other emblems,

extending beyond the strict chronological framework of the Middle Ages to include studies on the modern era, up to at least the 19<sup>th</sup> century, drawing upon both documentary and material sources. In recent years he has developed several lines of research, notably on merchants' marks of the 14<sup>th</sup> and 15<sup>th</sup> centuries and their transformation into heraldic devices, as well as on the heraldic displays of power by the Hispanic Habsburg monarchs of the 17<sup>th</sup> century, particularly through the Decorative Arts.

Research affiliations include membership of GRAMP-Med — the Medieval and Post-Medieval Archaeology Research Group — and of the Mediterranean Line, specialising in the economic history of the late medieval Western Mediterranean. He also participates in the project “*Merchants and Networks – Datafication and Automated Transcription of Mediterranean Trade: The Torralba Company in the 15<sup>th</sup> Century*” (PID2023-150176NB-I00), under the direction of Dr M. Dolores López Pérez (University of Barcelona).

**Title:** “*The shape, the bordure, the mount: particularities and identity in Catalan heraldry from Medieval origins to current municipal coats of arms*”

**Abstract:** *Catalan heraldry is distinguished by the early development of a terminology specific to the Catalan language. Although it did not emerge in the heartlands of classical heraldry, a distinctive system of blazoning — in both vocabulary and structure — took shape at a relatively early stage, influenced in part by Franco-Norman heraldic language.*

*This is particularly evident in armorials such as the Armorial d’Esteve Tamburí:*

*Carlesmagnes:*

*Partit en pal. Lo primer d’or e dos àguiles endoças de sable coroneas e membras del primer arreas d’ellas mesmes. Lo segon de atzur ple de flors de lirs d’or.*

*Through the codification of such language, a specifically Catalan manner of naming tinctures, partitions, and charges was established.*

*The tradition also developed certain charges either exceedingly rare or altogether absent in other heraldic systems, making them uniquely characteristic of Catalan heraldry — just as ermine is emblematic of Breton heraldry, distinctive signs mark Polish heraldry, crests distinguish Scottish and English arms, or bordures and partitions proliferate in Castilian and Portuguese traditions. These features can present challenges of blazoning across languages, due to the absence of precise equivalents, and even difficulties of interpretation — as exemplified by the recurring confusion over the depiction of the double-headed eagle.*

*Within Catalan heraldry, three elements are especially rare in broader heraldic practice: the caironat shield, the bordure of peces, and the mount floronné. These figures, already attested in the medieval period, have endured in both institutional and personal heraldry and remain in use today in municipal arms:*

- *Caironat: a distinctive shield shape, square and rotated, resembling a lozenge.*
- *Bordure of peces: a discontinuous bordure, somewhat akin to the bordure componée.*
- *Mount floronné: a mount surmounted by a fleur-de-lis.*

*The aim of this paper is to analyse these features from their origins to the present, tracing their use in personal and institutional heraldry, their historical evolution, their limited genealogical transmission, and the interpretative challenges they pose for authors working within Castilian and French heraldic traditions. These elements function as markers of identity and distinctiveness, particularly in the identification of Catalan municipal heraldry.*

#### • **András MARTIN** (Hungary)

András T. Martin holds a BA in International Business Management and German. He furthered his academic training with a Certificate of Public Administration at the Office of the Prime Minister of the Republic of Hungary, and continued his education at the Rector’s Office of Corvinus University of Budapest and at the Hungarian Ministry of Foreign Affairs and Trade. Since last year, he has been active in the private sector.

A passionate student of history — with a particular interest in heraldry and phaleristics — he is a member of the prestigious Hungarian Heraldic and Genealogical Society and has established close scholarly ties with Romanian heraldists, contributing consistently to the dissemination of scientific knowledge between the two countries.

An accomplished archival researcher, Mr Martin has developed two principal areas of investigation: the heraldry of European royal and princely houses, and the history of the knightly orders of the Habsburg monarchy. In connection with the first field, he presented a paper entitled “*A Heraldic History of the Morganatic Branches of the House of Habsburg-Lorraine*” at the XIX<sup>th</sup> National Congress of Genealogy and Heraldry (Iași, Romania, 11–13 May 2023), later published in the volume “*At the Crossroad of Civilizations. Individuals and families reflected by genealogy and heraldry*” (eds. Mihai-Bogdan Atanasiu, Tudor-Radu Tiron, Hartung-Gorre Publishers, Konstanz, 2024). In the second field, Mr Martin collaborated closely with officers of the Order of the Golden Fleece in the preparation and execution of two ceremonies held in Budapest on 29–30 November 2024.

**Title:** “*Princes of the Kingdom of Hungary & their heraldry*”

**Abstract:** *This paper examines the heraldry of princes of Hungary, with particular attention to those elevated within the kingdom, while also considering those naturalised as Hungarian citizens. As the number of naturalised princes is too extensive to address in detail, the primary focus will be on cases of elevation.*

*The study draws upon primary sources from the archives in Budapest and Vienna, supplemented by other reputable references. Its structure will include elevations (short biography, emblazonment, original blazon, literal translation, heraldic translation, and analysis) and naturalisations (short biography, emblazonment, original blazon, literal translation, heraldic translation, and analysis).*

*In instances where an elevation or naturalisation was not accompanied by a grant of arms, the latest available grant will be recorded. Where no grant survives, the most authoritative contemporary source will be cited.*

*The aim is to provide both a systematic overview and a detailed heraldic analysis of these princely arms, thereby contributing to a clearer understanding of the role of heraldry in the recognition and legitimisation of princely status within the Kingdom of Hungary.*

#### • Frank MAYDELL (Germany)

Frank Maydell, a member of Herold, has lived and worked in Estonia on several occasions. He is a “permanent guest” and former member of the Council of the Knighthood of Estonia within the Association of the Baltic Knighthoods, registered in Germany as a member association of the Union of German Nobility Associations. He also administers the Facebook group *Heraldik und Wappenkunst*.

**Title:** *“The armorial representation of Estonia through the centuries – how the three leopards of the Danish royal house of Estridsson turned out to become the symbol of a nation longing for statehood and independence”*

**Abstract:** *This presentation traces the evolution of the coat of arms of Estonia across some eight centuries, from the foundation of the Duchy of Estonia during the Northern Crusades — initially under the authority of the Kingdom of Denmark in the High Middle Ages — to the present day, into the third decade of the 21<sup>st</sup> century. It places particular emphasis on the attitudes of Estonia’s successive elites towards armorial representation, and on the hopes and ambitions expressed through heraldry.*

*In comparison with its long heraldic past, Estonia as a nation state is relatively young. Preserving and consolidating this statehood has proved to be a demanding task. For the majority of the elites who, at the end of the First World War, seized the opportunity to create modern Estonia and to shape its national identity, this required a deliberate break with the old order. According to the founding fathers, Estonia had been subjected to foreign rule for seven centuries, with the native Estonian population kept in servitude by a feudal class of foreigners — the so-called “Baltic Barons”, conventionally labelled as Germans. Social antagonisms were therefore often presented in national terms.*

*As a legacy of the Hanseatic League and of the Teutonic Order, which acted as the principal power in the region until the 1560s, German was the language both of the nobility and of the prosperous urban classes. The armigerous strata of society largely spoke German. The political order resembled that of a nobles’ republic, frequently able to withstand both Swedish absolutism and Russian autocracy.*

*Throughout the centuries, the elites of Estonia can be characterised by a consistent effort to maintain as much autonomy as possible, often with aspirations beyond their actual resources. Their attitude towards heraldry, however, was mixed: while aware of its importance, they were sometimes hesitant to embrace it fully as a medium of identity. A certain sense of unease towards heraldry, rooted in these historical tensions, arguably persists even today. Yet the appreciation of Estonia’s rich heraldic heritage has never entirely disappeared and is once more gaining ground. This paper will explore these dynamics, with particular reference to the national arms as the focal point of Estonia’s heraldic identity.*

#### • Charles MELEBECK (Belgium)

Charles Melebeck is a Belgian researcher specialising in modern ecclesiastical history. He obtained his Master’s degree in History at the Université catholique de Louvain, with a thesis on the application of the Tridentine decrees in the Premonstratensian Abbey of Floreffe (2015). He is now pursuing this line of research through the study of heraldic symbolism and is currently preparing a doctoral project on Premonstratensian heraldic practices.

**Title:** *“Un particularisme héraldique prémontré aux Pays-Bas espagnols (1552 à 1572)”*

**Abstract:** *Les Pays-Bas espagnols servent de champ de batailles aux puissances européennes lors de la Guerre de Quatre-Vingt ans (1568–1648). Le territoire, bastion de la «Dorsale catholique», abrite de nombreux ordres religieux au nombre desquels on compte les Prémontrés, dont l’abbaye de Floreffe est une des premières filles de l’abbaye-mère (1121). Ses abbés, du comté de Namur, jouent des rôles centraux au service de la monarchie habsbourgeoise, tout comme ils supervisent régulièrement les communautés norbertines du reste des Pays-Bas espagnols.*

*Coupés de l’abbaye de Prémontré par la guerre qui scelle les frontières avec le Royaume de France, les norbertins*

de l'actuelle Belgique sont contraints de prendre un indépendance de fait par rapport au Chapitre Général avec lequel la communication est rendue impossible. Les principaux abbés des Pays-Bas doivent dès lors redéfinir les priorités : comment demeurer fidèles à leur Alma Mater française tout en menant la barque prémontrée des Pays-Bas espagnols? Guillaume Dupaix (1552–1578), abbé de Floreffe, est un des acteurs principaux de la pièce qui se joue alors.

De ce dernier, nous disposons — fait rare — d'un portait contemporain et armorié. Si les de l'abbé armes nous sont déjà connues par des sources sigillaires, elles ont ici pour singularité d'être parties entre ses armes familiales et des armes d'office. Constat étonnant en soi qui devient même interpellant au cours de la période, cruciale en termes d'expression identitaire, qui nous intéresse.

Dans le cadre de cette communication, nous proposons de nous pencher sur les armes d'office de l'abbé Dupaix afin de montrer comment elles figurent le particularisme de l'identité prémontrée aux Pays-Bas espagnols en cette période de troubles. Est-il question de rupture du lien filial, de réaffirmation de celui-ci voire encore d'un état symbolique intermédiaire?

Notre base de travail sera le polyptyque susmentionné que nous comparerons au catalogue sigillographique des Archives générales du Royaume. Nous nous attacherons tout d'abord à décrire les pratiques héraldiques prémontrées en termes de port d'armes d'office et à mettre en exergue les variations potentielles selon les supports utilisés. Ces bases posées, nous proposerons une interprétation des armoiries de l'abbé Dupaix, démarche qui se basera sur une double approche déductive et spéculative. La première recourra à la biographie de l'abbé ; La seconde proposera des hypothèses mettant en tension son parcours spirituel et intellectuel avec le contexte politique tendu dans lequel le prélat fut acteur aux Pays-Bas espagnols.

#### • Ivan NACEVSKI (North Macedonia)

Dr Ivan Nacevski, a heraldry researcher from Kumanovo, North Macedonia, graduated as Doctor of Dental Medicine in 2010. He has served as Vice President and Vardar Herald of the Macedonian Heraldic Society since 2018, and is also editor of *"Macedonian Herald"*. Beyond his heraldic work, he is President of the Dental Association of Macedonia and Vice President of the Constitutional Commission of the Macedonian Dental Chamber.

**Title:** *"The coat of arms of the Mrnjavčević family in Illyrian heraldry"*

**Abstract:** *Although not entirely absent, heraldry in Macedonia has remained a rarely studied and little-known subject, with the scarcity of sources posing a significant obstacle to research. Among the noble families connected with Macedonia, the Mrnjavčević dynasty holds exceptional importance. Volkašin, Ugleša, and Marko — together with their allies — ruled over much of Macedonia during both the height and decline of Tsar Dušan's empire. Their authority was closely tied to the Archbishopric of Ohrid, and their legacy left a deep imprint on Macedonian collective memory. King Marko, in particular, acquired a mythical stature in Macedonian and Serbian folk poetry, while Volkašin and Ugleša played crucial roles in the politics of medieval Serbia, Volkašin himself being the only crowned monarch and a serious candidate for the Serbian throne. It is therefore unsurprising that Macedonia and the Mrnjavčević dynasty feature prominently in the corpus of Illyrian heraldry from its very inception.*

*The Illyrian heraldic corpus comprises manuscript collections of coats of arms — armorials produced on the Dalmatian coast and in Italy, Spain, and Austria from the late 16<sup>th</sup> to the early 17<sup>th</sup> century. Traditionally, the two Stematographias of Pavle Ritter Vitezović and Hristofor Žefarović are also considered part of this body of material, along with other documents directly or indirectly linked to these armorials. With regard to Macedonia, the significance of Illyrian heraldry lies in the coat of arms attributed to Macedonia itself, as well as in the arms of certain noble families that once ruled parts of its territory, foremost among them the Mrnjavčević. Although Macedonia's heraldic presence in this tradition is modest in quantity, it is central in importance — a fact connected to the personal story of Petar (Pedro) Ohmučević, the Spanish admiral from Naples whose efforts were decisive in the creation of Illyrian heraldry.*

*This paper examines the coat of arms of the Mrnjavčević family within Illyrian heraldry. It seeks to explain the composite structure of the arms, exploring possible links to folk poetry and the historical reasons for its form. At the same time, it compares the armorial depiction with contemporary sources, primarily coins and other artefacts from the dynasty's period of rule.*

#### • Oleg ODNOROZHENKO (Lithuania)

Dr Oleg Odnorozhenko earned his Doctorate in Philosophy in 2003 and his Doctorate in Science in 2009. From 2005 to 2025 he served as Research Officer at the Institute of Ukrainian Archeography. Alongside his academic career, he also held military command positions: Deputy Commander of Military Unit 3057 of the National Guard of Ukraine (2014–2015) and Deputy Commander of the artillery division of Military Unit A4123 of the Armed Forces of Ukraine (2022–2024). Since 2024, he has been Research Officer at the Lithuanian Institute of History.

His scholarly interests encompass the auxiliary sciences of history (heraldry, sphragistics, genealogy,

palaeography, diplomatics, and historical geography), as well as the history of elites, and the medieval and early modern history of Rus' (Ukraine). His expertise further extends to the Byzantine Empire, the Balkans, Armenia, the Grand Duchy of Lithuania, the Principality of Moldavia, and the Polish–Lithuanian Commonwealth. He is the author of 17 monographs and more than 100 scholarly articles, co-organiser of the anniversary Kyiv International Sphragistics Conference, and editor-in-chief of the *"Sphragistics Almanach"*.

**Title:** *"Ethnic and dynastic identities in princely heraldry of the Grand Duchy of Lithuania in 14th–17th centuries"*

**Abstract:** *A distinctive feature of the heraldry of princely families in the Grand Duchy of Lithuania was the use of dynastic or ethnic symbols alongside family coats of arms. Two heraldic types stand out above all: the Lithuanian Chase (a sword-armed knight on horseback) and the Rus' Chase (St George on horseback slaying a serpent with a spear). These indicated, respectively, Lithuanian dynastic descent (from Grand Duke Gediminas) and Rus' origin.*

*The Lithuanian Chase first appeared in the mid-14<sup>th</sup> century, on the seals of Grand Duke Algirdas (Olgerd Gediminovych, 1366) and Narymunt Hlib Gediminovych, Prince of Polotsk (1330s). It was later used by the royal Jagiellonian dynasty as well as by the princely houses of Narymuntovychi of Belz and Pinsk, Lugvenovychi of Mstsislav, Olelkovychi of Slutsk, Sangushko of Kovel and Koshersk, Czartoryski, and Klevanski. The Jagiellons also adopted the double cross as a dynastic emblem, either on the knight's shield within the Chase or as a separate symbol. Likewise, the Kęstutaičiai branch of the dynasty employed the Columns of Gediminas (Kolyumny).*

*The Rus' Chase, with St George on horseback, originated in the early 14<sup>th</sup> century as the personal coat of arms of King George I Lvovych and soon became the dynastic emblem of Rus'. It was used by prominent families of Rus' descent, including the Ostrogski, Zaslavski, Chetvertynski, and Vyshnevetski. Another dynastic symbol of Rus' origin was the lion, associated with the descendants of Grand Duke Volodymyr Monomakh. Since the 13<sup>th</sup> century, it appeared in the arms of the Romanovychi, and later in those of the princes of Smolensk, Suzdal, Drutsk, Yaroslavl, Kurbsky, Zhizhem, Tver, Velytsk, among others.*

*Chernihiv princes (Olhovychi) used the eagle as their dynastic emblem, visible on the seals of the Mosalski, Polubenski, and Zhylynski. The Ryazan branch of this dynasty bore the Sokolnychy arms (a mounted warrior with a falcon), which were also employed by some Moscow branches of the Suzdal dynasty, such as the Borovski princes. Several Rus' princely houses — including the Obolenski, Odoevski, and Teliatovski — used the figure of a foot soldier as their symbol.*

*Meanwhile, Lithuanian princely families not descended from Gediminas adopted a centaur as their dynastic device, as seen in the arms of the Gedroyć, Svirski, and Golshanski families, and their branches (Dubrovytski, Stepanski). The Yamontovychi-Podberezki employed an eagle, while the Trubetski bore two lions holding a crown.*

*In sum, dynastic coats of arms functioned as markers of affiliation with wider clusters of princely families, often tracing their origins to a common — albeit distant — ancestor. The Lithuanian Chase signified descent from Gediminas; the Rus' Chase was the preferred emblem of Rus'-origin families; the lion identified descendants of Monomakh; the eagle denoted the Olhovychi; the Sokolnychy marked Ryazan and related branches; and the centaur distinguished Lithuanian dynasties outside the Gediminid line.*

#### • **Bruce PATTERSON** (Canada)

Bruce Patterson has worked as a herald at the Canadian Heraldic Authority since 2000 and has been responsible for the creation of hundreds of official heraldic emblems over that period. Since 2010 he has served as Deputy Chief Herald of Canada. He has delivered lectures at the international, national and local levels, including at six past International Congresses of Genealogical and Heraldic Sciences and two past Colloquia of the International Academy of Heraldry. He is an associate member of the Academy, a Fellow of the Royal Heraldry Society of Canada, a Distinguished Companion of the Fellowship of the White Shield, a Serving Member of the Most Venerable Order of St. John, and the recipient of four royal commemorative medals in the Canadian Honours System.

**Title:** *"The development and use of ecclesiastical insignia as a form of heraldic identity"*

**Abstract:** *Heraldry has been used to express not only the identity but also the profession and status of the bearer. In the Christian Church, forms of heraldic display were developed to differentiate clergy from other individuals, as the martial aspects of armorial bearings were seen as inconsistent with the mission of clergy.*

*As a complex system of heraldic accoutrements grew and developed in the Roman Catholic Church that delineated the position of an ordained individual in an ecclesiastical structure, clergy in other denominations came to use their own forms of display. Most notable among these was the creation of a system of ecclesiastical hats for clergy of the Church of England by the College of Arms in 1976. This constituted a significant change of practice for non-episcopal clergy and had an impact in other parts of the Anglican Communion.*

*As the presenter is a herald with the Canadian Heraldic Authority, the focus of the talk will be on the experience in Canada: the use of ecclesiastical insignia for Roman Catholic and Anglican clergy in grants of arms; the limited application of such insignia for Protestant and Eastern Catholic clergy; and innovations for the display of corporate*

*ecclesiastical grants of arms, such as the a distinctive mitre for Canadian Roman Catholic dioceses, or the use of a bishop's chair as a supporter for the arms of certain cathedrals in the Anglican Church of Canada.*

*The presentation will also examine the current approach in the heraldic systems of other countries, and will also reflect on the challenges of developing and regulating systems of heraldry for religious bodies and individuals, highlighting how exceptional cases can present their own challenges given the non-sectarian nature of the Canadian Heraldic Authority as a body within the government of Canada. Illustrations from the Public Register of Arms, Flags and Badges and other sources will be supplemented by statistics of grants of heraldic emblems used by ecclesiastical individuals and institutions.*

### • **Cédric PAUWELS** (Belgium)

Cédric Pauwels, aih (b. 1970), holds a degree in Law and Notarial Studies from the Université catholique de Louvain. He is a Belgian heraldist, a member of the Council of Nobility of the Kingdom of Belgium, an administrator of the Belgian Genealogical and Heraldic Office, and a member of the Dynasty and Cultural Heritage Association.

His publications include: *“Armorial de la Famille Royale de Belgique et de ses alliances européennes/Wapenboek van de Koninklijke Familie en haar Europese allianties”* (with Michel Lupant and Jean-Marie van den Eeckhout, Neufchâteau, Weyrich, 2022, 600 pp.), awarded the Prix Arthur Merghelynck of the Royal Academy of Belgium in 2024; *“Royal Heraldry in Times of Revolution: interpreting adaptations made by members of the Royal Family of Belgium”*, in *“Proceedings of the XXXV<sup>th</sup> International Congress of Genealogical and Heraldic Sciences”*, Cambridge 2022 (London: The Heraldry Society, 2023), pp. 213–221; as well as numerous studies in *“Le Parchemin”*, including *“Armoiries des cardinaux belges”* (2017), *“Armoiries et drapeau du Conseil d'héraldique et de vexillologie de la Communauté française de Belgique”* (2014), and works on the arms of Belgian municipalities, families, and ecclesiastics.

**Title:** *“Symboles belges en reconnaissance de services rendus au Roi et à la Belgique”*

**Abstract:** *How has Belgian national identity been expressed and constructed through heraldry? The presentation begins with a heraldic genealogy of the Belgian flag, clarifying why the colours Gules, Or, and Sable — drawn from the arms of the former duchies, principalities, and counties that now constitute Belgium — came to embody national unity.*

*Attention then turns to the transposition of these national symbols into the heraldry of the Belgian nobility, through augmentations granted by the Sovereigns; into civic heraldry, through coats of arms granted to towns and municipalities; and into honorary distinctions. A particular focus will also be placed on the heraldic legacy of Belgium's former colony, the Congo.*

### • **Agnė RAILAITĖ-BARDĖ** (Lithuania)

Agnė Railaitė-Bardė is a researcher at the Lithuanian Institute of History. She is the author of a monograph on the genealogical identity of the nobility in the Grand Duchy of Lithuania and its reflections in heraldry. Her main fields of academic interest are the heraldry and sigillography of the nobility, the Lithuanian state and civic entities, and genealogical identity. At present she is engaged in research on the heraldry and sigillography of clerics (especially bishops) and other high-ranking secular figures in the Grand Duchy of Lithuania.

Since 2015 she has served as Chairwoman of the Lithuanian Heraldry Commission, in which capacity she organises national and international heraldic events, and develops public-facing content. Between 2010 and 2024 she was employed by the Chancellery of the Office of the Lithuanian President as Senior Specialist on heraldry, and in 2023–2024 she led the successful application for the recognition of the Lithuanian heraldry tradition as part of the Intangible Cultural Heritage of Lithuania. She has also advised the Bank of Lithuania on coin design (2015), served on state commissions concerning official symbols, and lectured at Vilnius University (2014–2020).

She is a full member and Council member of the International Academy of Heraldry (since 2023), an honorary member of the Macedonian Heraldry Society, and a member of the editorial boards of *“Macedonian Herald”* and *“Heraldisk Tidsskrift”*. Her scholarly work has been recognised with the Junior Researcher Prize of the Research Council of Lithuania (2013).

**Title:** *“Historical boomerangs and diverse heritage. Questions of the past”*

**Abstract:** *The heraldry of Lithuania has been profoundly shaped by decisive historical events, both constructive and catastrophic, that altered the constitution of the state, transformed religion, and reshaped society. As communities faced political, economic, cultural and spiritual challenges, heraldry both reflected and helped to express their evolving sense of identity.*

*This presentation focuses on Lithuanian civic heraldry from the era of the Grand Duchy to the present, while also drawing on examples from other heraldic categories. It will examine how pivotal events influenced society's self-image and the symbols it chose to embody identity, tracing shifts in meaning and interpretation across time. Particular attention*

will be paid to changes in attitudes towards symbols and tinctures, and to the ways in which heraldry was sometimes suppressed, only to re-emerge in new contexts.

The discussion will extend in two principal directions: religious identity (from paganism to Christianity to secularisation) and national-cultural identity (heritage, traditions, and customs). The power and endurance of symbols in the face of upheaval will be analysed, together with the challenges of reviving heraldry in new circumstances. By considering how past crises and renaissances in heraldry shaped collective identity, the presentation also raises questions about the current situation and the tasks ahead for heraldic culture in Lithuania.

#### • Elizabeth ROADS (United Kingdom)

Elizabeth Roads, LVO, AIH. President of the International Academy of Heraldry, Vice President of the Heraldry Society of Scotland, Fellow of several heraldic societies. Fellow of the Society of Antiquaries of Scotland, and sometime Snawdoun Herald of Arms of Scotland, and Lyon Clerk and Keeper of the Records at the Court of the Lord Lyon.

**Title:** *“Saint Andrew — an international patron saint and his heraldic links”*

**Abstract:** *This paper will look at those countries and cities which hold St Andrew as their patron saint and explore how he is symbolised in the heraldry of those places. The diagonal cross, Azure, a saltire Argent, forms the national flag of Scotland and this device is used in many Scottish coats of arms as a mark of national identity. However, St Andrew is also patron saint of several other countries, including Romania, and coats of arms and institutions in those countries reflect their association with this earliest of apostles.*

*Scotland, Barbados and Russia have Orders of Chivalry dedicated to St Andrew and it is thought that the Russian Order may have been closely based on that of Scotland. He is also patron saint of the Order of the Golden Fleece. The Order of the Temple is said to have been instituted by King Robert the Bruce and one of the degrees of the Ancient and Accepted Scottish Rite is named after the apostle.*

*Whilst the saltire is a common heraldic ordinary when associated with the colours Azure and Argent the association with the saint is enforced. Thus the colours of the national flag of Greece are blue and white although there is no suggestion of a saltire. However, the colours chosen to represent St Andrew are not universally blue and white and examples to be discussed are the flags of Gascony and Burgundy, both dedicated to St Andrew. The arms of Barbados do not include a saltire on the shield but a nod to the patronage appears in the crest.*

*The various Orders of chivalry mentioned above reflect the saint and towns named after Andrew show the saltire in their arms. A tour of, principally, Europe will identify many heraldic links to the martyrdom of this early apostle.*

#### • Simon ROUSSELOT (France)

Simon Rousselot is an independent scholar. He received his PhD in History in 2022. Since 2021 he has been an associate member of the International Academy of Heraldry, serving as its Treasurer since 2022. He has been a member of the *Société française d'héraldique et de sigillographie* since 2023.

**Title:** *“A very French way of honouring the dead: the litres funéraires in churches during the Ancien Régime”*

**Abstract:** *In France under the Ancien Régime, it was customary to paint a black band bearing the arms of the deceased lord or patron around the interior of a church. These litres funéraires appear to have been a practice largely confined to the Kingdom of France, and in fact only to certain regions within it.*

*The litres, decorated with heraldic shields, were governed by a number of customary — though quite strict — rules, concerning their placement within the church, their width, and even the spacing of the arms. In cases where several litres funéraires were present in the same building, precedence determined their positioning, ensuring that even in death social hierarchy was observed.*

*Comparable in function to obiits, these memorial bands honoured the deceased for a defined period, generally one year. Their essentially temporary character explains the disappearance of so many, making surviving examples all the more precious as witnesses to the life of ancient communities and the relationships of power that structured them.*

*This presentation will introduce this type of heraldic decoration to a wider audience, outline its main rules — particularly their customary nature — and propose a preliminary map of their distribution across modern-day France.*

#### • Kaare SEEBERG SIDSELRUD (Norway)

Kaare Seeberg Sidselrud, *Cand. mag.* (Law, History, Archivistics, University of Oslo), is senior adviser at the Norwegian Tax Authority and serves as a lay judge at the Borgarting Court of Appeal.

He has been deeply involved in Scandinavian and international heraldic life for decades. Within *Societas Heraldica Scandinavica*, he has served as editor of *“Heraldisk Tidsskrift”*, Scandinavian scientific journal of Heraldry

since 2009 and as a board member since 2007. Since 2011 he has also sat on the editorial board of “*Skandinavisk Vapenrulla*” (SVR). In addition, he has been a co-opted member of “*The Swedish Register of Arms*” since 2007.

Internationally, he is President of the Permanent Bureau of the International Congresses of Genealogy and Heraldry (2021–), of which he has been a member since 2014, previously serving as Secretary (2017–2021). He is also a Board member of the International Academy of Heraldry (since 2015), where he has been an academician since the same year.

He was Secretary General of the 31st International Congress of Genealogy and Heraldry (Oslo, 2014), and President of the 10th Nordic Conference of Heraldry (Oslo, 2019). Since 2022, he has served as Grand Herald of the Norwegian Order of Freemasons. He has also been co-opted into several other international and national learned societies.

*His distinctions include the Gold Medal of Merit of the Swedish Heraldry Society and the 350th Anniversary Medal of Lund University.*

**Title:** “*The emblems of the Bureau Permanent of the International Congresses of Genealogy and Heraldry, being the arms, banner and green rod of the Bureau Permanent as well as the badges of the congresses from 1929 onwards*”

**Abstract:** *Among the major international organisations devoted to genealogy, heraldry, or both, the Bureau Permanent is by far the oldest. For much of its history it was composed solely of past Presidents and Secretaries General of the International Congresses of Genealogy and Heraldry, thereby representing the accumulated experience of earlier congresses. Its role was to establish guidelines for organising committees, evaluate bids to host future congresses, and formally award them within the framework of the international movement.*

*Traditionally, the offices of President and Secretary General rotated: at the close of a congress, the serving President or Secretary General would assume the opposite office in the Bureau, while the earlier incumbent became President for the next two-year period. In the intervening years, meetings of the Bureau were often held at the Colloquia of the International Academy of Heraldry.*

*The Bureau Permanent also possesses distinctive symbols of authority: a coat of arms, a banner, and most prominently the Green Rod of the congresses. First introduced at the Helsinki Congress of 1984, this ceremonial staff was intended as the most visible sign of unity among genealogists and heralds, a link between congress past and future. It is passed on at each opening ceremony to the organisers of the next congress. The staff’s finial bears the badge of the Helsinki Congress — a cross fir-twigged, a traditional Finnish heraldic charge — and its shaft is adorned with plaques of subsequent congress badges.*

#### • **Ronny SKOV ANDERSEN** (Denmark)

Ronny Skov Andersen, AIH, is a historian (MA), heraldic artist, Royal Herald Painter, consultant to the Chapter of the Royal Danish Orders of Chivalry, and Keeper of the Chapel of the Royal Danish Orders. He also serves as archivist and heraldic consultant at the Danish National Archives. In addition, he is Vice Chairman and board member of both *Societas Heraldica Scandinavica* and the Danish Heraldry Society.

**Title:** “*Forgotten arms of some Danish provinces*”

**Abstract:** *Three glass cups dating from c. 1750–1760, now housed in the Amalienborg Museum as part of the Danish Royal Collection, bear unusual heraldic decorations. Alongside the royal arms and the well-known arms of Danish provinces appear the rarely seen arms of Lolland, Falster, Langeland, Møn, Årø, Halland, and Blekinge. These arms were once thought to have been invented solely for decorative purposes; however, this lecture will demonstrate that valid historical sources exist for each of them. The inclusion of these seven provincial arms within the royal arms is probably unique, with no known parallels either before or since.*

#### • **Huw SHERRARD** (United Kingdom)

Huw Sherrard is a postgraduate student and researcher with a background in leadership and education in professional settings. His research interests include Scots law as it relates to heraldry, public law, and legal history.

He is currently undertaking a PhD in Law at the University of Edinburgh (2023–present). His LLM(R) dissertation critically examined the legacy of Sir Thomas Innes of Learney, Lord Lyon King of Arms (1945–1969), a figure central to many of the key developments in Scottish heraldry and law over the past century. His doctoral research adopts a broader perspective, analysing the development and status of Scotland’s law of arms from the early 20<sup>th</sup> century to the present.

Huw previously obtained a BA (Hons) in Politics from the University of Warwick (2022), graduating with Upper Second Class Honours overall and a First for his dissertation, Political Legitimacy and Scottish Heraldic Regulation,

which explored how concepts of political legitimacy within foundational political theory might be applied to the office of the Lord Lyon King of Arms and the Court of the Lord Lyon.

He has delivered several lectures, including: “*Revocable & Redeemable Always*”: Trade Marks & Scotland’s Law of Arms (1933–1953) – Norma Dawson Postgraduate Research Conference, University of Edinburgh, 11 June 2023; “*Sir Thomas Innes of Learney, Lord Lyon King of Arms (1945–1969): A ‘Ventilation’*” – XXII Colloquium of the International Academy of Heraldry, Lund, Sweden, 17 August 2023; “*Nobles in the Noblesse of Scotland?*” – Heraldry Society of Scotland, 28 October 2023.

His publications include: “*«Not to Pull the Leash for Fear of Breaking it»: Discretion and the Lord Lyon’s Royal Prerogative Powers*”, “*The Double Tressure: Journal of the Heraldry Society of Scotland*”, 46 (pp. 55–60); “*Political Legitimacy and Scottish Heraldic Regulation*” [Unpublished Undergraduate Dissertation], University of Warwick; “*Sir Thomas Innes of Learney, Lord Lyon King of Arms (1945–1969): A ‘Ventilation’*”, in “*Proceedings of the XXII<sup>nd</sup> Colloquium of the International Academy of Heraldry*”: Lund, Sweden, 16–19 August 2023.

He also serves as a Committee member of the Heraldry Society of Scotland and as a Trustee of the Lord Lyon Society.

**Title:** “*Heraldry, clans, & chiefs: an examination of the development of Scotland’s law of arms*”

**Abstract:** *A distinctive feature of Scottish heraldry is its close connection to clans and chiefship: bearing a coat of arms may signify clan membership or even leadership. Today, the Lord Lyon King of Arms — Scotland’s heraldic authority and judge of its heraldic court — can recognise both new chiefs and new clans.*

*This paper defines and examines the interaction between heraldry and the clan system, tracing how successive Lords Lyon from the early 20<sup>th</sup> century to the present have sought to extend their jurisdiction from purely “heraldic clans” to the real social and cultural structures of the clans themselves. It explores why this expansion occurred, why these links have endured despite broader resistance to legal innovations of the 20<sup>th</sup> century, and how they continue to shape Scotland’s law of arms today.*

*The study builds on the author’s ongoing research into the evolution of Scottish heraldic law from the 20<sup>th</sup> century to the present.*

#### • **Martin SUNNQVIST** (Sweden)

Prof Dr Martin Sunnqvist obtained a LL.M. (*juris kandidat*) in 2001, a LL.Lic. in legal history (*juris licentiat*) in 2009, and eventually a LL.D. in legal history (*juris doktor*) in 2014, all obtained at Faculty of Law, Lund University, Sweden. Between 2001–2011 and 2014–2020, he worked in the judicial sector. At the same time, Martin Sunnqvist pursued an academic career at the Faculty of Law, Lund University: Adjunct Senior Lecturer (*Adjungerad universitetslektor*), between 2016–2020, Associate Professor of Legal History (*Universitetslektor och docent i rättshistoria*), between 2020–2023, and eventually Professor of Legal History (*Professor i rättshistoria*), 2023–ongoing.

Martin Sunnqvist has been appointed as Historiographer of the Royal Swedish Orders of Knighthood (*Ordenshistoriograf vid Kungl. Maj:ts Orden*), 1 October 2024. He has also been appointed Member of the heraldic committee of the Swedish National Archives (2021–2027). He was co-opted as associated member of the International Academy of Heraldry (2016), and promoted to academician in 2019.

He was also a member of the Organizing Committee of the XXII<sup>nd</sup> Colloquium of the International Academy of Heraldry, organized by *Societas Heraldica Lundensis* in cooperation with *Societas Heraldica Scandinavica* and the Swedish Heraldry Society (16–19 August 2023).

He was decorated with H. M. King Carl XVI Gustaf’s Jubilee Commemorative Medal IV (2023), and before that with the Medal of the Swedish Heraldry Society (2021).

**Title:** “*Heraldry and particularism in the seals of Swedish courts of law*”

**Abstract:** *At the Heraldic and Genealogical Congress in Oslo in 2014, I presented “Heraldic and other symbols in the seals of the Swedish seventeenth-century courts of appeal”. My primary focus then was on legal symbols, though I also noted the absence of the royal coat of arms in the seals of higher courts — an omission that distinguishes Swedish court seals from those of many other countries. I further remarked briefly on the use of territorial symbols within the seals.*

*On this occasion, I will focus specifically on that latter aspect: the striking presence of territorial symbolism. In many 17<sup>th</sup>-century seals of the courts of appeal (hovrätter), provincial heraldry was included to represent the geographical area under the court’s jurisdiction. When jurisdictions changed, new seals had to be produced, adding or removing the arms of the relevant provinces accordingly.*

*This territorial symbolism also appears in the seals of the next tier of courts, the provincial courts (lagmansrätter), and even at the lowest level, the district courts (häradsrätter). While the seals of the district courts have been thoroughly studied, the seals of the provincial courts have received far less scholarly attention. I will therefore concentrate on the*

heraldic representation of territory in the seals of both the courts of appeal and the provincial courts.

The subject highlights the role of heraldry in expressing particularism, since Swedish courts long employed territorial symbols rather than those of the king or the state. This tradition continues today: when coats of arms for courts are designed by the National Archives, they frequently reflect provincial identities. Thus, even in the present, courts often choose to symbolise their areas of jurisdiction rather than adopt a uniform emblem for the court system as a whole.

• **Attila István SZEKERES** (Romania)

Dr Szekeres Attila István, AIH, aig, FF, holds diplomas in Mechanical Engineering (Polytechnic Institute, Cluj-Napoca, 1989), History (BA, “Babeş-Bolyai” University, Cluj-Napoca, 2008), and a PhD in History (“George Bariţiu” Institute of History of the Romanian Academy, Cluj-Napoca, 2013).

He is an academician of the International Academy of Heraldry (2023; associate member from 2017), associate member of the International Academy of Genealogy (2023), President of the Transylvanian Heraldic and Vexillological Association (since 2015), member of the National Commission of Heraldry, Genealogy, and Sigillography of the Romanian Academy (since 2010), member of the Hungarian Society of Heraldry and Genealogy (since 2005), and member of the “Sever Zotta” Romanian Institute of Genealogy and Heraldry (since 2008; Scientific Council since 2014). He also belongs to the “Paul Gore” Society for Heraldic, Genealogical, and Archival Studies (since 2010).

He is active in numerous other scholarly associations, including: the Public Association of the Hungarian Academy of Arts (since 2017), the Academic Committee in Kolozsvár (since 2016), the Public Association of the Hungarian Academy of Sciences (since 2014), the Székely Heraldic, Vexillological, and Sigillographical Workgroup (since 2009), and the Transylvanian Museum Society (since 2007).

Dr Szekeres has taken part in many international meetings, among them: the XXX<sup>th</sup> International Congress of Vexillology (Beijing, 2024), International Academic Conference (Vilnius, 2024), VIII<sup>th</sup> Czech National Congress of Vexillology (Prostějov, 2024), II<sup>nd</sup> International Colloquium of Genealogy, Heraldry, and Vexillology (Vilnius, 2023), International Conference “Vilnius 700” (2023), XXIX<sup>th</sup> International Congress of Vexillology (Ljubljana, 2022), XXXIV<sup>th</sup> International Congress of Genealogical and Heraldic Sciences (Madrid, 2021), XI<sup>th</sup> International Colloquium of Genealogy (Warsaw, 2019), XXXIII<sup>rd</sup> International Congress of Genealogical and Heraldic Sciences (Arras, 2018), IV<sup>th</sup> IHW Conference on Heraldry and Vexillology (Cieszyn, 2018), XXVII<sup>th</sup> International Congress of Vexillology (London, 2017), XXXII<sup>nd</sup> International Congress of Genealogical and Heraldic Sciences (Glasgow, 2016), and II<sup>nd</sup> IHW Conference on Heraldry and Vexillology (Cieszyn, 2014).

His distinctions include: Officer of the Hungarian Order of Merit (2014), Knight of the Romanian Order of Cultural Merit (2011), Fellow of the *Fédération internationale des associations vexillologiques*, and Knight of the Heraldic Cross (Republic of Moldova, 2020).

**Title:** “A particularism of Transylvanian heraldry: the collective coats of arms”

**Abstract:** *In the Middle Ages, Transylvania formed part of the Kingdom of Hungary, governed by a voivode appointed by the king. Following the Battle of Mohács in 1526, Hungary was divided. After the Ottoman occupation of Buda in 1541, the realm split into three: Royal Hungary under Habsburg rule in the west, the central territories under Ottoman control, and, in the east, the autonomous Principality of Transylvania under Ottoman suzerainty.*

*The Principality of Transylvania regarded itself as the successor of the Kingdom of Hungary, and its princes considered themselves heirs to the Hungarian kings. They continued the practice of ennoblement and the granting of coats of arms. Unlike many countries, where individual arms were granted, in Hungary and later in Transylvania the grants were usually for family arms, inherited by all descendants of both sexes — though on the female line only for the first generation. On occasion, several families received grants in the same document. In Transylvania this practice became much more common, and collective ennoblements — where groups were ennobled and given a shared coat of arms — were particularly significant.*

*This was especially the case for soldiers rewarded for military service. For example:*

- *On 12 December 1605, Prince Stephen Bocskai granted nobility, land, and a common coat of arms to 9,254 Hajduk warriors serving under 13 captains.*

- *On 2 September 1606, Bocskai granted the same to seven captains under the command of Péter Fekete de Halas.*

- *On 18 December 1610, Prince Gabriel Báthory ennobled 128 soldiers under Gábor Elek, granting them nobility and a shared coat of arms.*

- *On 12 June 1611, Báthory ennobled Lieutenant István Nagy and 25 of his soldiers, followed two days later by another 38 cavalymen.*

- *On 25 August 1619, Prince Gabriel Bethlen ennobled Mihály Ajtoni and 335 of his companions.*

- *On 2 February 1649, Prince George Rákóczi II ennobled 45 cavalymen from the garnison of Lugos.*

- *On 23 April 1649, Rákóczi ennobled yet another 45 cavalymen.*

- *On 1 August 1658, Rákóczi granted nobility and arms to György Fejér and 20 comrades, and to Illés Farkas with 22 comrades.*

- On 16 February 1663, Michael Apafi I ennobled seven soldiers.

*This policy produced large numbers of nobles in Transylvania. While they were not aristocrats, they formed a class of armalists — nobles holding deeds of ennoblement but lacking land or wealth.*

*Many ennoblements of the Transylvanian princely period functioned as a form of mutually beneficial “contract”: the newly ennobled enjoyed exemption from taxation, while the state secured their military service in times of need — an ever-present necessity in a region beset by wars with Turks, Tatars, and other invading forces.*

### • Ivan TODOROV (Bulgaria)

Ivan Todorov has been a member of the Bulgarian Heraldry and Vexillology Society since 2022. He obtained a BA in History from the Faculty of History, “St Kliment Ohridski” University of Sofia, in 2024, with specialisations in Medieval and Modern History. His undergraduate thesis, *“The textile industry in medieval Florence (12<sup>th</sup>–15<sup>th</sup> century)”*, was supervised by Professor Ivayla Popova, PhD. He is currently pursuing an MA in Medieval Societies at the same institution.

Since spring 2025, he has been participating in the Erasmus+ exchange programme at the Università degli Studi di Trieste, Italy, where he has broadened his expertise in medieval European studies.

Ivan’s interest in heraldry, vexillology, and medieval symbolism dates back to his undergraduate years. He has published two articles in the field of heraldry: *“Myth in service to power – the Battle at Las Navas de Tolosa (1212), Sancho VII the Strong and the emergence of the Navarrese coat of arms”*, in *“Scripta Manent”*, II, ed. D. Vladimirova, Sofia: University Press “Sv. Kliment Ohridski”, 2024, pp. 82–93; *“From the Pillars of Heracles to the peaks of Pyrene: the mediaeval royal heraldry on the Pyrenees”* (forthcoming in *“Proceedings of the XIV<sup>th</sup> March Student Readings”*).

He has also presented at four academic conferences, two of which were international.

**Title:** *“Cloth and arms: heraldry and identity of the Florentine Arte della Lana”*

**Abstract:** *This paper investigates the heraldic identity and symbolic self-representation of the Arte della Lana, one of the most influential guilds in late medieval and Renaissance Florence. As a leading member of the Arti Maggiori, the Arte della Lana long exercised considerable economic and political power through its regulation of the Florentine wool trade. Despite extensive scholarship on the Arti Maggiori, on the Arte della Lana itself, and on Tuscan and Florentine heraldry more broadly, little attention has been paid to the use of cloth as a vehicle of heraldic representation in the region.*

*This study explores the guild’s textiles as both symbolic artefacts and media for the visual reproduction of personal and corporate armorial achievements. It draws on a wide range of textual and material sources, including the Nova Cronica of Giovanni Villani (1280–1348), a key contemporary chronicle of Trecento Italy. Particular focus is placed on surviving textiles and cloth fragments produced by the guild, alongside guild seals, architectural elements, stained glass, and commissioned artworks.*

*The analysis situates the heraldic language of the Arte della Lana within the broader context of Florentine corporatism and commercial culture. It examines how cloth and clothing were employed to negotiate status, solidarity, and political legitimacy. The heraldic strategies of the Arte della Lana illustrate the ways in which material and visual culture interacted with economic and political authority in shaping both personal and collective identity in medieval and Renaissance Florence. In this light, the study offers a fresh perspective on the role of textiles as a medium for heraldic achievements and artistic expression.*

### • Mihai TUDOSĂ (Romania)

Mihai Tudosă has been a museographer at the Neamț National Museum Complex since 2021. He is also an accredited firearms expert, certified by the Romanian Ministry of Culture (2024).

He is currently a PhD candidate at “Alexandru Ioan Cuza” University of Iași (since 2019), where he also obtained his MA in History, International Relations, Institutions and Organisations (2019), and his BA in History, Archaeology and Museology (2017).

He has published several dozen studies in collective volumes and academic journals.

**Title:** *“Arms and arms: heraldic representation on firearms in the Neamț National Museum Complex”*

**Abstract:** *Every firearm carries within it a fragment of identity. While early markings primarily attested to their manufacturers, the Industrial Revolution brought standardisation and diversification, with such symbols acquiring wider meaning as markers of national and industrial identity.*

*The diverse origins of the firearms in the collection of the Neamț National Museum Complex are reflected in a rich variety of heraldic and symbolic elements. These range from emblems directly associated with national identity — such as the Austrian double-headed eagle or the German National Socialist eagle — to motifs expressing strong local*

traditions, such as the arms of Perron (Liège) or Gardonne, and even unique creations, such as the so-called “Romanian phoenix” found on Steyr M1912 pistols or the insignia of short-lived manufacturers.

*This study examines how heraldic and symbolic markings on weapons evolved from simple attestations of origin into complex expressions of identity, linking craftsmanship, industry, and national symbolism.*

#### • **Nicolas VERNOT** (France)

Nicolas Vernot holds a doctorate in History, specialising in the study of traditional signs, emblems, and symbols.

His doctoral dissertation, supervised by Michel Pastoureau, examined the symbolism of the heart (*“Le cœur en Franche-Comté à l’époque moderne: iconographie et symbolisme”*). In 2015, it was awarded the Prix solennel de la Chancellerie des Universités de Paris Aguirre-Basualdo in the field of Arts and Humanities.

Since 2022, Dr Vernot has served as a Guest Researcher at the University Research School “Humanities, Creation, Heritage” at CY Cergy Paris University, an institution fostering practice-based Master’s and doctoral programmes with an interdisciplinary approach. In the same year, he also became a Temporary Researcher with the UMR 9022 research unit Héritages: Culture/s, Patrimoine/s, Création/s (CY Cergy Paris University – National Centre for Scientific Research – Ministry of Culture).

He has published widely in France and abroad on the role of coats of arms, signs, and symbols in Western societies, adopting an approach that is not only historical but also increasingly semiological, sociological, and anthropological. He initiated the project to have heraldry recognised as an item of ‘intangible cultural heritage’, both nationally and by UNESCO.

In addition to his academic work, Dr Vernot has designed dozens of coats of arms — mainly civic arms in France, but also in Switzerland. His most recent book, *“Armorial du Jura”*, which contains 1,000 entries and 700 drawings, received the 2022 Most Beautiful Swiss Book award.

He served as General Secretary of the International Academy of Heraldry from 2015 to 2021 and currently sits on its Council.

**Title:** *“Approaching heraldry from the angle of particularism: some epistemological considerations”*

**Abstract:** *Particularism may be defined as a specific feature — cultural, social, political, or otherwise — that distinguishes a group, whether national, ethnic, or social, from a broader whole. However, ‘particularism’ is not strictly synonymous with ‘specificity’: it also denotes the attitude of promoting such specificity. Thus, the study of particularism not only involves identifying a group’s distinctive characteristics but also examining how these are used internally and externally, and what positions or reactions they provoke.*

*To appreciate the richness of the concept, sociology suggests a classic distinction: particularism can be treated both as an analytical tool for researchers and, following Pierre Bourdieu, as a set of practices involving actors — civil or religious institutions, social groups, and others — who pursue their own aims. Alongside scholars who describe and analyse particularism objectively, actors — sometimes termed by sociologists “identity entrepreneurs” — select, shape, promote, combine, or reject specific traits according to their own values and objectives. These selected traits then serve as identity markers, defining the contours of a community that seeks to ensure its visibility, preserve its cultural distinctiveness, or defend its interests. Particularism thus moves from mere observation to action, with varying degrees of intensity ranging from quiet affirmation to open conflict.*

*Visual anthropology invites us to consider how particularisms ‘perform’ — that is, their capacity to affect reality. As visual emblems, coats of arms do far more than simply indicate the existence of the entities they represent: they help to define, shape, structure, rank, and legitimise them. Because heraldry is a living tradition, this colloquium — bringing together both scholars and practitioners — offers an opportunity to explore the full spectrum of particularism in action. The general theoretical frameworks proposed here are intended to enrich our shared reflections and discussions.*

#### • **Marek L. WÓJCIK** (Poland)

Dr hab. Marek L. Wójcik is Professor at the Institute of History, University of Wrocław, and a member of the Polish Heraldic Society. His research focuses on the auxiliary sciences of history, particularly diplomatics, genealogy, heraldry, and sphragistics, as well as on the history of medieval Silesia.

In recent years, he has conducted studies on the seals and coats of arms of the Silesian knighthood up to the early 15<sup>th</sup> century, and on the heraldry of local government in Lower Silesia. He is the author of more than 150 scholarly publications and has provided numerous expert opinions concerning municipal coats of arms.

**Title:** *“Between tradition, ideology and propaganda. The changes of urban coats of arms in Lower Silesia (1945–2025)”*

**Abstract:** *In 1950, Poland’s communist authorities abolished local self-government, declaring it incompatible*

with socialist centralism. This arbitrary decision removed municipal coats of arms — long-standing symbols of civic autonomy — from the legal and administrative sphere. Reduced to mere decorative emblems, they served only promotional or touristic purposes.

During this period of decline in municipal heraldry, communist authorities occasionally altered the iconography of coats of arms, particularly in the so-called “Recovered Territories” (Lower Silesia, Pomerania, Warmia, and Masuria — lands awarded to Poland after the Second World War under the Potsdam Conference agreements). Traditional heraldic elements rich in historical meaning were eliminated and replaced with ideological and propagandistic imagery aligned with the socialist state’s policies. Similar imagery was used to design coats of arms for new towns created through the rapid urbanisation of rural areas.

The fall of communism and the restoration of territorial self-government in the final decade of the 20<sup>th</sup> century transformed Poland’s administrative structures. The reform introduced a division into municipalities, districts, and voivodeships, granting local authorities at every level the right to establish their own symbols — chiefly coats of arms, but also flags, seals, and chains of office. As a result, voivodeship and municipal coats of arms reappeared in Poland’s semiotic landscape, while many existing city arms were redesigned. In cities with medieval traditions, historical arms were often reinstated; in contrast, most towns founded after the Second World War adopted entirely new designs.

This paper examines the transformations in the iconography of municipal coats of arms in Lower Silesia over the last eighty years (1945–2025). The region was chosen deliberately: as a crossroads of Czech, German, and Polish historical and heraldic traditions dating back to the Middle Ages, it offers a unique insight into the evolution of local urban heraldry. The paper traces the post-war development of civic arms in several representative Lower Silesian cities, charting the shift from symbols used to promote socialist ideology and legitimise Poland’s presence in the “Recovered Territories” to emblems reflecting today’s local authorities’ recognition of their complex past and respect for the heraldic heritage of previous generations — regardless of their nationality, religion, or state affiliation.

#### • Davor ZOVKO (Sweden)

Davor Zovko began his career as a teacher of language and literature (1989). He obtained an M.A. in Social Science with a thesis on heraldry (2003) and later earned the degree of licentiate of philosophy with a specialisation in social work (2017).

Between 1996 and 2022 he ran a heraldic atelier specialising in ecclesiastical and personal coats of arms as well as bookplates. He won the competition to design the achievement of arms for the Swedish Heraldic Society (2000) and later the competition to design the ex-libris of H. R. H. Prince Carl Philip of Sweden (2003).

Since 2022, Davor Zovko has served as the State Herald of Sweden. He is an associate member of the International Academy of Heraldry, a member of the Editorial Board of the “*Scandinavian Roll of Arms*” (since 1998), a member of the Stockholm Heraldic Society (since 2000), the Swedish Heraldic Society (since 1996), *Societas Heraldica Scandinavica* (since 2004), and the Croatian Heraldic Society (since 2006). In 2022, he was also appointed Secretary of the Swedish National Committee for Genealogy and Heraldry.

He has written two books and dozens of chapters and studies, primarily on heraldry and chivalric traditions.

**Title:** “*The heraldic language of the Swedish state*”

**Abstract:** *This study aims to map the heraldic language of the Swedish state and to examine its historical foundations. The research questions are as follows:*

- *In what ways do the symbols of government agencies indicate that these agencies are integral parts of the Swedish state?*

- *How has the design of state heraldic symbols evolved over time?*

*Today, four principal (plus one additional) models can be identified in the heraldry of Swedish state authorities:*

1. *The lesser coat of arms of the realm, timbré with symbols of the agency.*

2. *The lesser coat of arms of the realm used as part of a logo, often reduced to the three crowns alone.*

3. *Agency coats of arms in which the timbré is transformed into charges replacing the three crowns, while retaining the royal crown and shield.*

4. *No coat of arms at all, with only the royal crown employed as a logo.*

*Within the state administration, a fifth, irregular practice also appears — one which, in the opinion of the State Herald, can neither be regarded as an approved method nor as a suitable way of representing state institutions.*

*Several legal provisions stipulate that the Swedish state must clearly demonstrate its identity to its citizens. The use of corporate-style logos instead of heraldic emblems creates several problems:*

- *It is unclear that the organisation belongs to the Swedish state.*

- *Such logos may be confused with commercial trademarks.*

- *Neutral images or abbreviations fail to communicate a specific institutional identity.*

- *Logos are prone to becoming outdated.*

*The roots of Swedish state heraldry extend back to the 13<sup>th</sup> century, with the arms of the house of Folkunga and*

*the early use of the three crowns. The three crowns in their modern form are first recorded as a Swedish symbol in 1336. In 1448, King Karl Knutsson Bonde established the greater coat of arms of the realm, which has remained unchanged apart from the inescutcheon bearing the arms of the reigning royal house, which has naturally varied with each dynasty.*

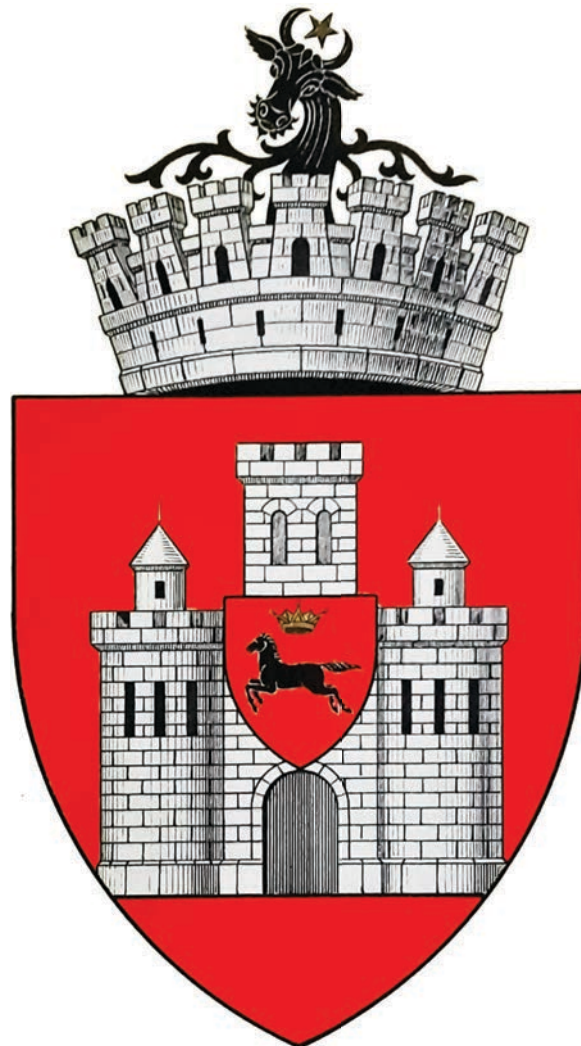
*According to the Chancellery Ordinance issued by King Charles XII in October 1713, the six collegia of the realm were authorised to use the national coat of arms provided that these were timbré with the collegium's own symbols, enabling the king to distinguish between them. Today, with more than 400 government agencies, the need to differentiate between them is even greater than in the 18<sup>th</sup> century.*



Arms of Iași as adopted by the State Council, 1972  
Artwork by Radu Dan

## PARTICIPANTS

- Ștefan AMATIESEI (Romania)
- Bettina-Evelin BASARABĂ-VARGA (Romania)
- Remigijus BIMBA (Lithuania)
- Rose BOUSQUET (France)
- Sylvie BOUSQUET (France)
- Wilhelm BRUMMER (Finland)
- Fabio CASSANI PIRONTI (Holy See)
- Friederike EDELMANN (Germany)
- Elena FIREA (Romania)
- Darius-Lucian GAL (Romania)
- Helga GÖBL (Austria)
- Michael GÖBL (Austria)
- Lucian-Valeriu LEFTER (Romania)
- Csilla MARTIN (Hungary)
- Joseph McMILLAN (United States)
- Eduard Andrei OANĂ (Romania)
- Yaroslava ODNOROZHENKO (Ukraine)
- Alexandru-Grigore PISOSCHI (Romania)
- Christopher ROADS (United Kingdom)
- Ulrike SCHEIBELREITER (Austria)
- Georg SCHEIBELREITER (Austria)
- Elguja SEKHNIASHVILI (Georgia)
- Brigitta STEINBRUCH (Germany)
- Karl-Heinz STEINBRUCH (Germany)
- Steven THIRY (Belgium)
- Dorina TOPALĂ (Romania)
- Bas VERKERK (Netherlands)
- Georgia ROBERTSON (United Kingdom)
- Ioan-Luca VLAD (Romania)
- Evrard van ZUYLEN van NYEVELT (Belgium)



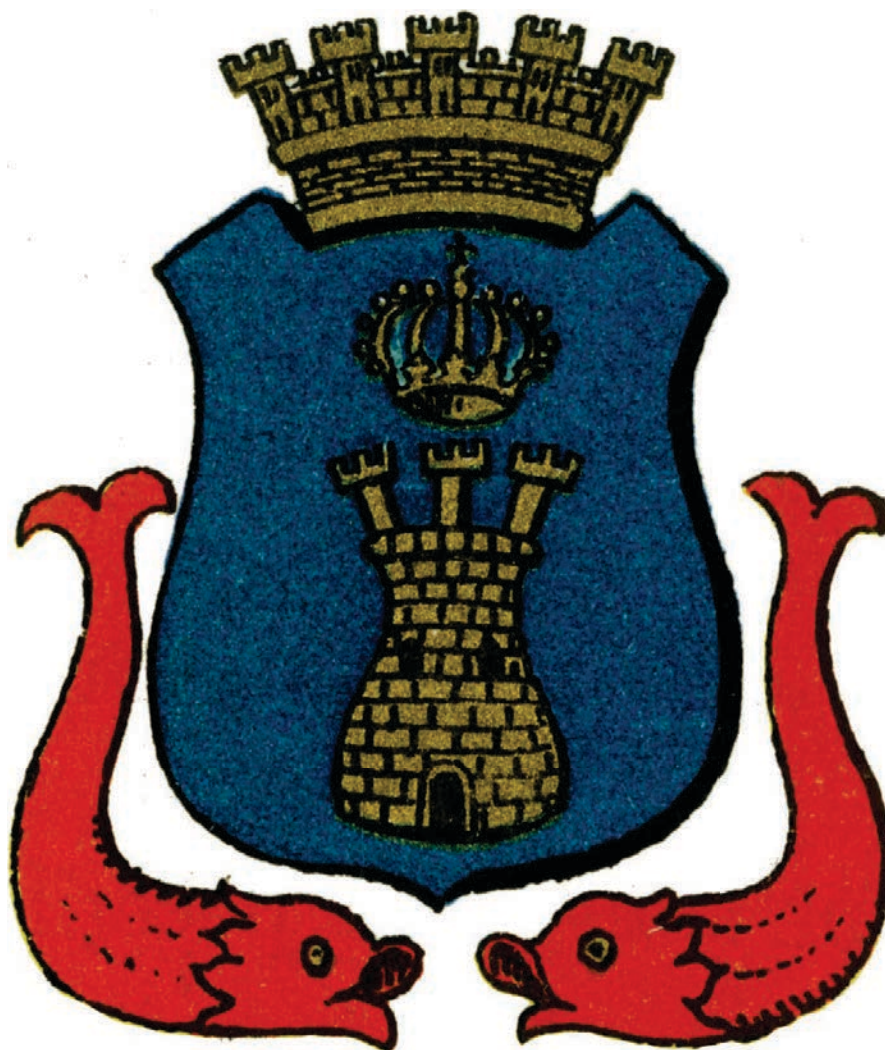
Arms of Iași as granted by King Charles II, 1930  
Artwork by Dionisie Pecurariu

## IAȘI BEYOND THE COLLOQUIUM

To complement the scholarly sessions of our colloquium, we have prepared a cultural programme highlighting the heraldic heritage of Romania and its contemporary artistic expressions. Participants are warmly invited to attend three specially curated exhibitions:

- *Însemne heraldice din colecții românești*
- *Mărturii heraldice aflate pe cărți din patrimoniul Muzeului Municipal „Regina Maria”*
- **Heraldry today: contemporary Romanian heraldic artists**

In addition to these exhibitions, colloquium participants will enjoy complimentary access to several museums in Iași upon presentation of their conference badge. These institutions safeguard remarkable collections reflecting the city's artistic, historical and scientific heritage. A list of participating museums, together with selected images from their galleries, follows in the next section.



Project for the arms of Iași, 1891  
Artwork by Ștefan D. Greceanu

# ÎNSEMNE HERALDICE DIN COLECȚII ROMÂNEȘTI

**“Alexandru Ioan Cuza” University Museum**  
(Strada Titu Maiorescu, nr. 12)

Between 26 August and 26 October 2025, the exhibition will be open to the public at the “Alexandru Ioan Cuza” University Museum in Iași. The exhibition is organised in collaboration with the Iași Branch of the National Archives of Romania and the Transylvanian Heraldic and Vexillological Association.

Drawing on the specific holdings of each partner institution, the exhibition has a dual focus. On the one hand, the manuscripts and seal impressions from Iași’s rich archival collections shed light on the heraldic practices of the extra-Carpathian region (especially of the Principality of Moldavia), an Orthodox cultural space open to Eastern influences yet not isolated from the Central European heraldic phenomenon. On the other hand, reproductions of the heraldic works of József Sebestyén de Keöpeczi (1878–1964) provide an excellent means of understanding the armorial tradition of Transylvania — an integral part of the Central European heraldic world.

Thus, while the archival material from Iași reveals a vision of heraldry that is often capricious, yet undeniably charming (particularly for the period prior to the 19<sup>th</sup> century), the drawings of József Sebestyén de Keöpeczi bring a distinct artistic rigour and a style that deserved far greater recognition in the West. His compositions are also noteworthy because they depict older coats of arms, typically granted during the 17<sup>th</sup> century, and thereby illustrate the specific heraldic features of the intra-Carpathian space.

This dual structure enables the exhibition to cover the entire chronological span of heraldry in the territory of present-day Romania, from the Middle Ages to the Contemporary Era. It is also worth recalling that in 1921 József Sebestyén de Keöpeczi, at the invitation of King Ferdinand I and Queen Marie, designed the state coat of arms of the Kingdom of Romania after the First World War. With his design, an evolution came to a close — an evolution that had begun with the seals and charters of the Voivodes of Moldavia and Wallachia — and his coat of arms, with minor alterations, remains the basis of Romania’s current national arms.



# MĂRTURII HERALDICE AFLATE PE CĂRȚI DIN PATRIMONIUL MUZEULUI MUNICIPAL „REGINA MARIA”

“Regina Maria” Municipal Museum  
(Strada Zmeu, nr. 3)

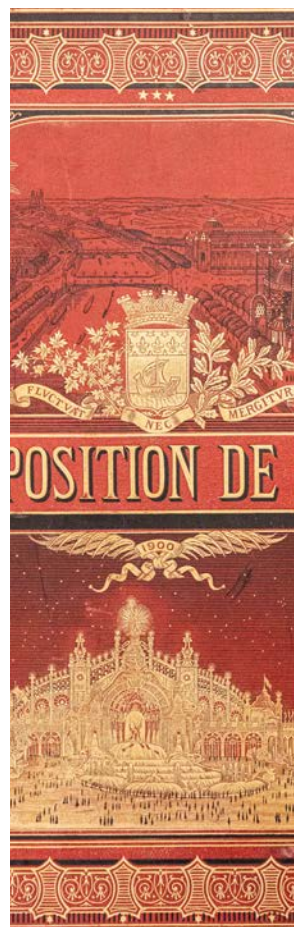
This exhibition brings to light a lesser-known dimension of bibliophilic heritage: volumes bearing armorial devices — printed or engraved coats of arms, family arms, and insignia of both ecclesiastical and secular institutions. By highlighting these rare witnesses of the past, the exhibition sheds new light on how heraldry permeated book culture and enriched the material legacy of earlier centuries.

Visitors are invited to explore the intricate ways in which heraldic symbols appear in early printed works and to appreciate the sophistication of their message, a message carefully designed to endure and communicate across generations. Through these emblems of lineage, authority, and identity, the written word is intertwined with the visual language of power and tradition.

The carefully curated selection reveals how the art of printing met the science of heraldry, producing a heritage that is at once documentary and artistic. These books testify not only to the prestige of their owners or patrons but also to the networks of influence, scholarship, and craftsmanship that shaped intellectual life in past centuries. Each volume offers insights into the culture of its age: the alliance of noble families, the role of the Church, the assertion of institutional prestige, and the permanence of symbols meant to outlast fleeting political or personal fortunes.

More than an exhibition of rare books, this one opens a window into a universe where image and text combine to speak a timeless language of honour, continuity, and artistic refinement. It invites modern audiences to rediscover the world of heraldic culture — its rules, its splendour, and its enduring power to connect us with the generations that came before.

As part of the exhibition opening, the Municipal Museum will host a piano recital given by Mario Victor Lucaci.



# HERALDRY TODAY: CONTEMPORARY ROMANIAN HERALDIC ARTISTS

## *Casa Canta*

*(Bulevardul Carol I, nr. 9)*

Unlike the countries of Western or Central Europe, where the art of heraldry enjoyed an unbroken continuity, Romania's heraldic tradition suffered an undeserved interruption during the Communist totalitarian regime. The political changes of 1989 brought immense opportunities for heraldry: the debates surrounding the national coat of arms and those of administrative-territorial units also raised aesthetic arguments. Moreover, Government Decision No. 25/2003, establishing the methodology for designing, reproducing and using the coats of arms of counties, municipalities, towns and communes, formally recognised a new profession on the labour market: that of the "heraldic graphic artist accredited" by the National Commission of Heraldry, Genealogy, and Sigillography of the Romanian Academy. Interestingly, in an increasingly digital world, this law — still in force — stipulates that "the original template must be produced by hand, respecting the colours and metals specific to heraldry".

Among all those who have been granted this status, two will be exhibiting their works on the occasion of the colloquium: Arch Bettina-Evelin Basarabă-Varga and Mr Ștefan Amatieșei. Both belong to the younger generation, yet their training and vision differ: on one side, an architectural restorer with a love of colour; on the other, a fine artist for whom line and point are everything. Bettina-Evelin Basarabă-Varga's art has 'taken up the baton' of the heraldic work of József Sebestyén de Keöpeczi, the Székely author of Romania's 1921 royal coat of arms. In contrast, Ștefan Amatieșei's approach evokes the golden age of European engraving or the great masters of the ex-libris. What unites them is their passion for their craft — and above all, the meticulous care invested in every heraldic composition. Both have contributed to the flourishing of Romania's modern administrative-territorial armorial, and both are open to renewing private heraldry, at home and abroad.

They are among the most gifted representatives of the young generation of heraldic graphic artists, and their work fits seamlessly within the broader international heraldic movement.



## IAȘI BEYOND THE COLLOQUIUM

- **Palace of Culture** (*Palatul Culturii*)

*Bulevardul Ștefan cel Mare și Sfânt, nr. 1*

The Palace of Culture in Iași, an emblematic building of Romania, was erected between 1906 and 1925 on the site of the former medieval princely court of Moldavia. Listed as a historic monument, it incorporates the ruins of the princely court and originally served as the Administrative and Justice Palace. Since 1955, the building has served a cultural role and now houses the 'Moldova' National Museum Complex, comprising several museums that you can explore both in the following pages and in person.

The palace was built in the Neo-Gothic style to the plans of Arch Ion D. Berindey, assisted by Arch Filip Xenopol and Eng Arch Grigore Cerchez, retaining elements of earlier structures dating back to the 15<sup>th</sup> century and later princely residences of Alexandru Moruzi and Mihail Sturdza. Its construction, delayed by the First World War, was completed and inaugurated in 1926 by King Ferdinand I of Romania. The façade features rich heraldic and ornamental details, including towers, crenellations, statues of archers and the great donjon entrance dominated by an eagle. Notable interior spaces include the Gothic Hall with its medieval bestiary mosaic, the Hall of the Voivodes decorated with portraits of Moldavian rulers and Romanian kings by Ștefan Dimitrescu and his students, and the "Henri Coandă" Hall, whose panelling reflects the scientist's own design.

Among the palace's unique features is the clock tower with three stained-glass dials representing the zodiac signs and an electrically lit carillon that plays "*Hora Unirii*" on eight tuned bells, symbolising both the 1859 Union of the Principalities and the 1918 Great Union. Though legend speaks of 365 rooms, the building comprises 298 rooms covering some 36,000 m<sup>2</sup>, with 92 façade windows and 36 dormer windows. Damaged by earthquakes, fires and wartime occupation, the palace has undergone multiple restorations, notably after the 1940 earthquake and during the 1970s, when a reinforced concrete floor replaced the original wooden structure, securing the monument against major seismic risks.



## IAȘI BEYOND THE COLLOQUIUM

### • Museum of the History of Moldavia (*Palatul Culturii*)

*Bulevardul Ștefan cel Mare și Sfânt, nr. 1*

The Museum of the History of Moldavia has inherited both the collections and traditions of two older museums that operated in Iași from the second decade of the last century: the Museum of Antiquities and the Municipal Museum. Since 1954, the Museum has been housed on the ground floor of the western wing of the Palace of Culture.

Today, the Museum of the History of Moldavia holds national status, with a diverse collection that illustrates all historical periods relating to the entire Carpatho–Danubian–Pontic and European area. Conceived as a pilot institution, its experience served as a model for the establishment of other history museums in Moldavia. The Museum's holdings now number more than 30,000 artefacts, many of exceptional value, reflecting the life of human communities that inhabited the eastern Carpathian region from the Palaeolithic era onwards. The permanent exhibition occupies 20 rooms, covering a total area of 1,470 square metres.

The core exhibition presents items of history and archaeology from:

the Palaeolithic period (tools, flint weapons, and animal bones from Valea Lupului, Mitoc, Ripiceni, Ceahlău); the Neolithic period (pottery, tools, anthropomorphic and zoomorphic figurines from the Criș, Stoicani–Aldeni, and Cucuteni cultures); the Bronze Age (pottery and tools from the Monteoru, Costișa, and Noua cultures); the Iron Age (pottery, bronze bracelets and rings from the Stoicani cemetery, a bronze knife from Tămăoani, a Scythian iron dagger from the Comarna burial, an Attic Greek vessel discovered at Frumușița, pottery from archaeological sites at Stâncești, Cotnari, and Băiceni, as well as horse-harness fittings from Trușești).

The Geto–Dacian civilisation of Moldavia is represented by tools, pottery, ornaments, and clay statuettes from Poiana and Piatra-Neamț, as well as Carpic pottery from Scheia–Văleni-type settlements and Vârțișcoi–Poieniști-type cremation necropolises. The collection also includes Roman altars and bricks from the fortress at Barboși, funerary inscriptions from Isaccea (Noviodunum), and ceramic, bronze, and glass objects of Greek, Hellenistic, and Roman origin discovered in Dobruja. Other exhibits comprise tools, glass vessels, amphorae, and ornaments from the Sântana de Mureș culture; medieval artefacts such as tools, weapons, stove tiles, and ornaments; extensive collections of ancient, medieval, and modern coinage; and medieval and modern documents.



## IAȘI BEYOND THE COLLOQUIUM

- **Museum of Art** (*Palatul Culturii*)

*Bulevardul Ștefan cel Mare și Sfânt, nr. 1*

Founded in 1860, the museum initially operated within the framework of the Mihăilean Academy.

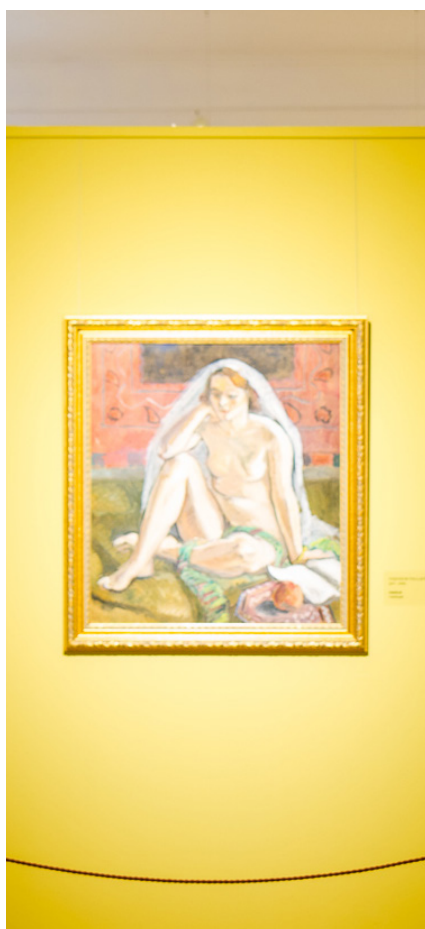
The first paintings came from the Marismas collection, part of the sixteen works acquired in 1845 by Șarlat V. Vârnav. While studying at the Sorbonne, Vârnav had attended an auction in Paris featuring paintings belonging to the Marquis Alexandre Marie Aquado de Las Marismas. Upon returning to Iași, he entrusted twelve of these works to the National Museum inaugurated in 1860. They included paintings by Rubens, Caravaggio, Pietro Liberi, Murillo, Eustache Le Sueur, Philippe de Champaigne, and Egbert van Heemskerck. Less than a year later, the collection was enriched by thirty-nine paintings from Costache Negri's collection, comprising works by Veronese, Van Dyck, Poussin, Tintoretto, Solimena, Jan Both, Cranach, and their followers.

Since 1957, when it moved to the Palace of Culture, the museum has functioned as a section of the Moldova National Museum Complex.

The museum holds a valuable collection of Romanian and international art. In the Gallery of International Art, paintings are grouped by national schools: Italian and Spanish, Flemish and Dutch, French, German, Austrian, and Russian.

In the Gallery of Romanian Art, works of the national school are displayed chronologically, from the late 18<sup>th</sup> century to the present. The exhibition features works by classic Romanian artists such as Nicolae Grigorescu, Theodor Aman, Ștefan Luchian, Nicolae Tonitza, Theodor Pallady, Ioan Andreescu, and others. A donation by Prof Dr Adrian-Sorin Aldea and Dr Rodica Aldea further enriched the museum's holdings with creations by prominent Romanian artists, including Rudolf Schweitzer-Cumpăna, Traian Brădean, Angela Popa-Brădean, Constantin Piliuță, Ion Pacea, Dan Hatmanu, Liviu Suhar, Corneliu Medrea, Gheorghe Coman, and Doru Andrii.

Over time, the Iași Art Museum's collection has been enhanced by numerous donations and now preserves approximately 10,000 works of art, including paintings, graphic works, and sculptures.



## IAȘI BEYOND THE COLLOQUIUM

### • Museum of Ethnography of Moldavia (*Palatul Culturii*)

*Bulevardul Ștefan cel Mare și Sfânt, nr. 1*

The museum was initially established within the Department of Ethnography at the University of Iași by Ion Chelcea. Most of its exhibits are historic, often exceeding one hundred years in age. In 1954, the museum was relocated to the Palace of Culture.

The museum's halls present the region's traditional primary occupations, including agriculture, viticulture, and animal husbandry, as well as secondary activities such as hunting, fishing, and beekeeping. Its collection of traditional wooden installations — including pives and vâltori for processing sheepskins, oil presses, and similar tools — is the oldest collection of its kind in Romania. On the second floor, the exhibition continues with rooms dedicated to woodworking, folk ceramics (currently under development), and the craft of weaving.

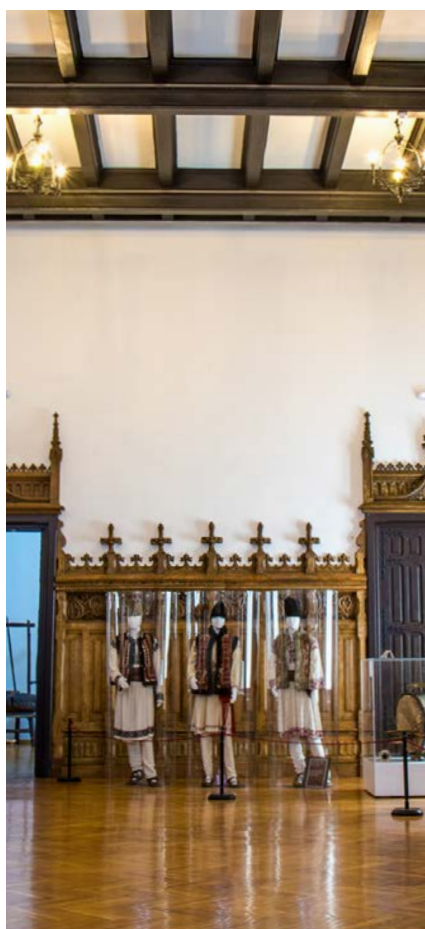
Of particular interest are the two reconstructed rural interiors from the Rădăuți and Iași regions, as well as the New Year Customs and Traditions Hall, named after the ethnologist Petru Caraman.

The Ethnographic Museum of Moldova currently presents two main temporary exhibitions: *“Celebration in the village: spirituality and art”* and *“Everyday rural life: ingenuity and pragmatism”*.

These exhibitions highlight the two fundamental aspects of traditional Romanian life: festive rituals and daily routine. They offer visitors a scientific, artistic, and spiritual connection to an archaic world that is undergoing a significant and worrying process of disappearance.

In addition, the museum regularly hosts a variety of short-term temporary exhibitions.

The museum tour concludes on the first floor with collections of carpets and traditional costumes from various areas of Moldavia.



## IAȘI BEYOND THE COLLOQUIUM

- **“Ștefan Procopiu” Museum of Science and Technology** (*Palatul Culturii*)

*Bulevardul Ștefan cel Mare și Sfânt, nr. 1*

The Polytechnic Museum, as it was widely known until 3 August 1994, was renamed in honour of the scientific heritage of Iași as the “Ștefan Procopiu” Museum of Science and Technology, and is located on the ground floor of the Palace of Culture, in the eastern wing. The nucleus of the museum was established as early as 1955 through the initiative of a dedicated group of Iași professors and engineers, including Acad Cristofor Simionescu, Eng Marcel Itcovici, and Prof Dr Ioan Curievici, who closely followed the museum’s development, identifying new opportunities to enrich its collections and enhance its scientific and documentary value.

The museum’s first department, Energy, opened on 1 March 1961 and was reorganised in 1980. It now presents to visitors the principal forms of energy used by humanity throughout history, highlighting exceptional contributions of both Romanian and international figures through graphic panels and original exhibits.

A major milestone in the museum’s development was the organisation and opening of the Sound Recording and Playback department in February 1966. The collection was subsequently expanded with valuable new exhibits, and the growing public interest led to its reorganisation and enlargement into a space three times its original size, inaugurated in 1972. This unique national collection presents, chronologically, the evolution of sound recording and reproduction, from the pin-cylinder to magnetic tape.

Over the years, the museum expanded with new departments: Telecommunications (1984), Poni-Cernătescu Memorial (1991), Mineralogy–Crystallography (1997), and Computers (2004). Telecommunications showcases the historical development of long-distance communication, while Mineralogy–Crystallography features 126 mineral specimens donated by Mr Constantin Gruescu. The Computers department highlights the evolution of computing in the latter half of the 20th century.

In addition to these permanent departments, the museum holds other unique collections displayed in temporary exhibitions, including calculating machines, typewriters, cameras, meteorological instruments, and industrial archaeology artefacts.



## IAȘI BEYOND THE COLLOQUIUM

### • “Alexandru Ioan Cuza” University Museum (*Casa Panaitescu*)

*Strada Titu Maiorescu, nr. 12*

The “Alexandru Ioan Cuza” University Museum preserves and develops two earlier traditions: the Museum of Antiquities and the Academic Museum. The Museum of Antiquities was founded in 1916 by Professor Oreste Tafrali to showcase archaeological discoveries from the Cucuteni culture and the Greek colonies of the Black Sea. It functioned until after the Second World War, when its collections were transferred to the Museum of the History of Moldova. The Academic Museum was established in 1960, initially as a temporary exhibition marking the University’s centenary, and later became a permanent display on the occasion of its 125th anniversary.

The current museum is housed in an early 20<sup>th</sup>-century Neo-Gothic residence with *art nouveau* features, formerly owned by Royal Army engineer General Scarlat Panaitescu. Acquired by the University in 2007, the building has since been restored and modernised, earning its designation as a listed historic monument in 2015. Officially inaugurated in 2011, the museum comprises two main sections: the Cucuteni Civilisation Museum and the Academic Museum.

The Cucuteni section exhibits a carefully curated selection — around 10–20% of the material held in storage — drawn from excavations conducted by archaeologists of the University’s Faculty of History and the Institute of Archaeology of Iași, as well as items from the Cucuteni for the Third Millennium Foundation. Displays include reconstructions of excavation and restoration processes, ceramic masterpieces, tools, weapons, jewellery, cult objects, and an authentic dwelling from the period, all enhanced by modern audio-visual installations.

The Academic Museum traces the history and heritage of the University through portraits, faculty flags, medals, official documents, and publications, alongside a reconstructed rector’s office displaying historic seals, decorations, and ceremonial objects such as the hammer and trowel used to lay the University Palace’s foundation stone in 1893. The exhibition highlights the evolution of academic disciplines, laboratories, and associated institutions — including the Natural History Museum, the Botanical Garden, and the Central University Library — as well as the lives of professors and students, both within and beyond the classroom. Together, the two sections present an integrated view of archaeological research, academic tradition, and cultural development at Romania’s oldest university.



## IAȘI BEYOND THE COLLOQUIUM

- **Museum of the Union** (*Palatul Cuza*)

*Strada Alexandru Lăpușneanu, nr. 14*

The Museum of the Union is located in the city centre and houses a valuable collection of modern historical heritage. The museum building itself is the first and most important exhibit. Even when stripped of all furnishings, the structure remains a point of attraction, due to its age, architectural style, location within the urban landscape, and, above all, its exceptional historical significance, having served as the residence of Prince Alexander John I and King Ferdinand I.

Built in the early 19<sup>th</sup> century in the Neoclassical style, the house passed, during the first half of the century, into the ownership of several well-known Moldavian boyar families: Catargi, Paladi, Cantacuzino-Pășcanu, and Ghica. Between 1859 and 1862, the palace was rented as the residence of the *Domn* of the United Principalities, Alexandru Ioan Cuza, who ruled under the regnal name Alexander John I. Those four years were sufficient for the building to remain in the public memory as the Cuza Palace.

From 1937, the building became state property, was declared a historic monument, and, at Nicolae Iorga's suggestion, the Palatul Cuza-Vodă Museum was established on the upper floor. Under its current name, the Museum of the Union, opened on 24 January 1959, has been recently restored and renovated and contains significant collections relating to the history of the Union of the Romanian Principalities.

The ground floor thematically presents aspects of the Union era, as well as the history of the house itself. Among the topics addressed are the double election, the people of the Union, and the reformist policies of Prince Alexander John I.

The museum's holdings comprise a diverse range of objects of exceptional historical, memorial, documentary, and artistic value: documents, rare books, old maps, photographs, costumes, and decorative arts (furniture, porcelain, silverware, clocks, lighting fixtures, carpets) belonging both to the Cuza family and the aristocracy of the period. The museum also houses a valuable collection of ancient coins and medals.

In addition to its core museum activities, the institution organises educational programmes, musical evenings, symposia, congresses, and book launches.



## IAȘI BEYOND THE COLLOQUIUM

### • “Regina Maria” Municipal Museum (*Casa Burchi-Zmeu*)

*Strada Zmeu, nr. 3*

Located in the historic heart of the city, an area rich in historic monuments and situated between the Barnovschi Church and the Church of St John Chrysostom, the museum represents an important landmark in the history of Iași. The Beilicului Square, also in this area, marks the site of the beheading of the Voivode of Moldavia, Grigore Ghica III. To commemorate this event, a century later, in 1877, the space was arranged as a public square, where a cenotaph and a bust of the former ruler were placed.

Housed in the early 19<sup>th</sup>-century residence of the boyar Burchi-Zmeu, in the heart of the old city, the building is a historic monument and one of the few civil structures that bear witness to the city’s architectural past at the dawn of modernity. The “Regina Maria” Municipal Museum aims to present to the public documents, works of art, rare books, photographs, and maps. The secrets of the walls, the symphony of colour in a fragment of painting on the entrance vault, and the inscriptions on the Burchi family tombstone all testify to the area’s antiquity and the building’s importance for the city of Iași.

This monument has held significant roles over time, hosting the Iași State Archives, the Society of War Orphans, the Iași Gendarmerie, and the Institute for the Deaf and Mute.

Between 2013 and 2015, the building underwent a new restoration, and since 2018 it has been the home of the “Regina Maria” Municipal Museum of Iași. The Museum’s Scientific Council discussed and approved the principal thematic focus of the institution, upon which the exhibition halls were organised.

Thanks to the efforts of the Iași City Hall, the leadership of the “Regina Maria” Municipal Museum, and the Iași County Directorate for Culture, the museum received operational approval from the National Commission of Museums and Collections at its meeting on 3 September 2020. At a difficult time for the country, when some museums were disappearing, a new museum was founded in Iași and quickly established itself among Romania’s prestigious museums. Tribute is due to all those who made it possible for the Iași City Museum to exist once again after 100 years, allowing the history of the ‘City of the Seven Hills’ of Moldavia to be brought back into the consciousness of all who visit — even briefly — this cultural institution.



## IAȘI BEYOND THE COLLOQUIUM

### • “Vasile Pogor” Museum (*Casa Junimii*)

*Strada Vasile Pogor, nr. 4*

In the heart of Iași stands the house with ‘all its windows lit’, whose salons once hosted some of the figures who shaped modern Romanian history: Titu Maiorescu, Vasile Alecsandri, Alexandru D. Xenopol, Vasile Conta, I. L. Caragiale, Mihai Eminescu, Ioan Slavici, Ion Creangă, and many others. At the time, the house belonged to Vasile Pogor, one of the founders of the famous cultural society *Junimea*, and it hosted countless *Junimea* meetings.

The museum underwent restoration between 1994 and 2006, and again between 2018 and 2021. It was redesigned around the cultural society *Junimea*, resulting in a welcoming and engaging space in which visitors interact with information and ideas through their own actions. Both traditional exhibition methods and digital tools were employed, alongside new ways of presenting information in an interactive and participatory approach that brings visitors closer to the heritage. By combining digital and innovative means with a classical architectural backdrop, the museum has created a new display formula that preserves the cultural imprint of *Junimea*.

Founded in 1863, *Junimea* was more than a literary society — it was a vibrant intellectual movement that reshaped Romanian culture and public life. Under the leadership of Titu Maiorescu and with the participation of brilliant minds such as Eminescu, Creangă, and Caragiale, *Junimea* promoted critical thinking, high literary standards, and the principle of “forms with substance,” which called for authentic cultural and institutional development rather than superficial imitation of Western models. In Vasile Pogor’s house, debates about literature, language, politics, and philosophy mingled with conviviality and sharp wit, leaving an enduring mark on Romanian identity.

The exhibition rooms along the visitor route build a picture of the history of the house and its owners, as well as of Iași in times past. They recreate the atmosphere of *Junimea* gatherings and even offer digital journeys into the *Junimea* era through unconventional art installations and interactive panels.



## IAȘI BEYOND THE COLLOQUIUM

- **Museum of Romanian Literature, Old Literature Department (*Casa Dosoftei*)**

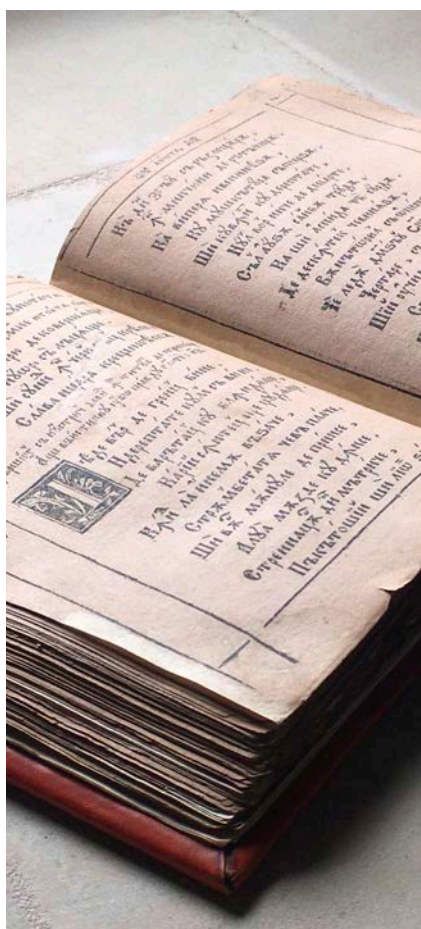
*Strada Anastasie Panu, nr. 69*

Dosoftei House, also known as the House with Arcades, is one of Iași's oldest surviving buildings. Located opposite St Nicholas Church and near the old Princely Court, it dates from the 18<sup>th</sup> century and has been home to the Old Literature Department of the Museum of Romanian Literature since 1970. The building, often associated with the scholar Metropolitan Dosoftei, is listed as a historic monument.

Archaeological and architectural studies have produced differing views of its origins. Some historians linked it to the 16<sup>th</sup>-century reign of Alexandru Lăpușeanu, while others believed it housed Dosoftei's printing press, which produced some of the first books in Romanian. Excavations in the 1960s, however, indicated that the house was erected later, likely by a merchant, after the northern enclosure wall of St Nicholas Church was rebuilt in 1677.

Built of stone in a compact, almost cubic form, the house features a high five-arched portico and small square windows. Originally serving as a shop and warehouse, it is the last surviving example of the merchant dwellings once common in Iași, with architectural parallels in Istanbul and around the Black Sea. Restored between 1966 and 1969, it preserves its historic character, including a roof reconstructed from an 1845 engraving.

Today the museum hosts rare manuscripts, early printed books, icons from the 16<sup>th</sup> to 18<sup>th</sup> centuries, and a model of Dosoftei's press. Highlights include the first books printed in Romanian, as well as treasures once owned by Eminescu. In 1975, a bronze statue of Dosoftei by sculptor Iftimie Bârleanu was unveiled outside. Canonised by the Romanian Orthodox Church in 2005, the metropolitan is honoured annually, and the house remains a lasting tribute to his scholarship and faith.



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