



The arms of de Vere drawn by David Hopkinson.

The quarters on the shield are as follows:- *Dexter, 8 quarters – de Vere, Colebrook alias Kivington, Archdeacon of Cornwall, Sergeaux of Cornwall, Baddlesmere, Sampford, Bolebec, and de Vere again; Sinister, 4 quarters – Trussell (1 & 4) and Mainwaring (2 & 3).*

Our thanks are due to David Hopkinson for allowing us to reproduce his splendid drawings in this special number.

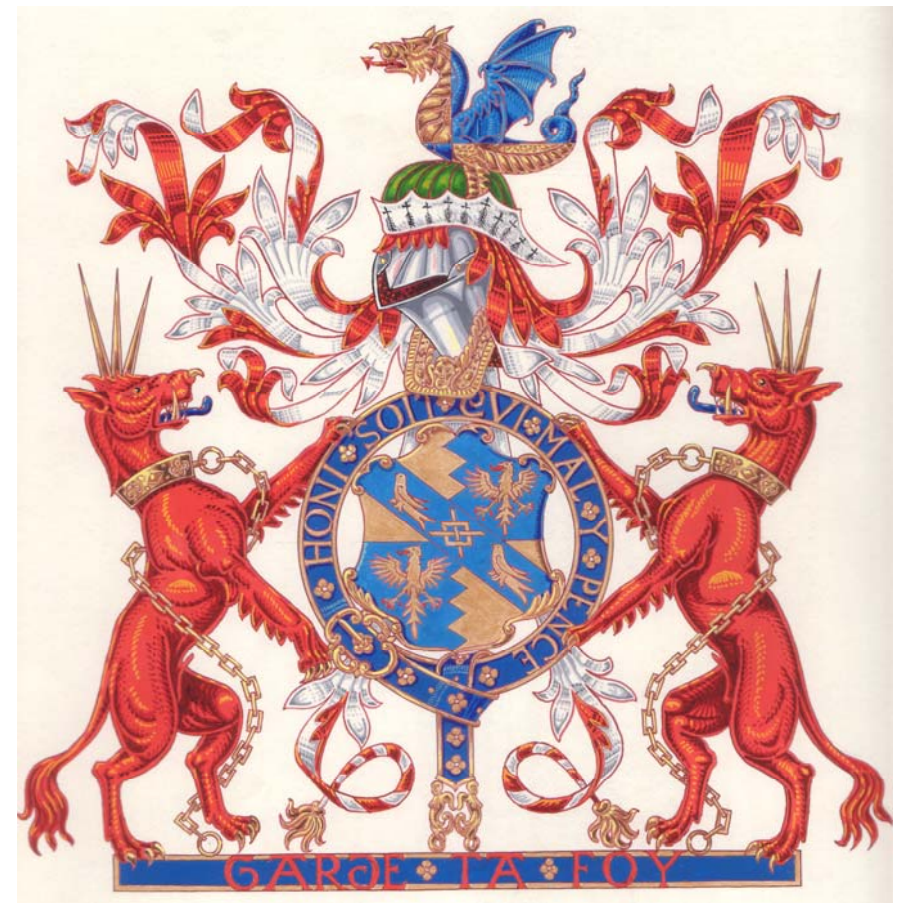
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The Audley Arms drawn by David Hopkinson



The College of Dracology for the Study of Fabulous Beasts

The first number of *Dragonlore* was prepared in the village of Longbridge Deverill near Warminster in Wiltshire, where the parish church is dedicated to Saints Peter and Paul, so it seemed appropriate that this special number should be issued on 29 June, the day that is devoted to the celebration of these two saints.

Human beings are more than just animals, as is seen in the three attributes of head, heart and hand. With our head we think and know ourselves as individuals, with our heart we have feelings and may love our neighbours as ourselves, and with our hands we can do all sorts of wonderful things, manipulate materials and make useful products to help or please other people. But our hands have fingers and thumbs, and because we use these for counting, we have adopted the decimal system as the basis of our arithmetic. Although mathematicians tell us that there is nothing fundamentally special about the decimal system, often preferring some other – for instance, binary and its derivative octal for computing – yet counting in tens is universally reckoned as the standard. Hence the widespread recognition of the importance of ten tens, a hundred, the century, and the reason why this issue celebrates in colour.

Our special thanks must go to **Roy Humphrey**, who provided enough colour plates of the spectacular arms of the Archduke Maximilian III of Austria, with its helmeted lion crest and helmeted Griffin supporters, for one to be included with each copy of *Dragonlore No 100* as an insert, and also to **Keith Lovell** who sent such a generous donation that we can have colour illustrations without and within.

The picture of the Audley arms on the cover, with its Wyvern crest and Tricorn supporters, was drawn by David Hopkinson for *The Heraldic Craftsman*, whose editor, Pete Taylor, kindly let me use it here, with David's approval. It ties in well with the discussion of the Tricorn in the last number. David also drew the picture of the de Vere arms on the back cover (page 8), which appears in *The Heraldic Craftsman No 64 (June 2008)*, with its fabulous supporters. On the dexter is what is often taken to be a Harpy, but is blazoned as "a Splayed Eagle of gold with an angel face," and thus has quite a different moral implication (*see the discussion in No 51*). The sinister supporter is that rare creature, peculiar to the de Vere family, the Calygreyhound. In our A to Z, in No 2, it is described thus: "another Tudor one-off used by the Oxford de Veres, it had a catlike face on a doglike body with an eagle's front legs and antlers like branches of oak – no wonder they fell for its charms!" It is

Una Lewers has sent a copy of a rubbing she made from a decorated stone slab in the stables at Kilmurry, County Kilkenny, showing a strange beast that may be fabulous, with its odd antlers and long curly tail.



AND MORE FROM THE POSTBAG

Ann Gooding sent a delightful little "orniament" (as they say in these parts) of a winsome dragon leaning on a tree-stump, all about 2 ½" high, possibly meant for a candlestick.



Brian Wright has sent a photograph of a "Cumberland Jack" which was a commemorative token, inscribed "TO HANOVER 1837" and depicting a stately Duke of Cumberland riding a horse (presumably a Hanoverian White) prancing over an odd two-headed dragon. With it, he sent this text:-

Satirical Political Medallion

These were issued in 1837 when the Duke of Cumberland became King of Hanover, since Victoria, as a woman, could not inherit the throne. These medallions (22mm diameter) were called 'Cumberland Jacks' and were often used as playing card tokens. The design shows the Duke of Cumberland riding a horse alongside a running dragon with a curiously small head. Perhaps he is trying to equate himself to Saint George. They were banned under the 1870 Coinage Act because so many were being palmed off to drunken race-goers as half-sovereigns.



This example has a hole drilled in it for suspension, as they were also worn as lucky tokens, the idea being that wearing something that looked like a gold coin would attract money to the owner!

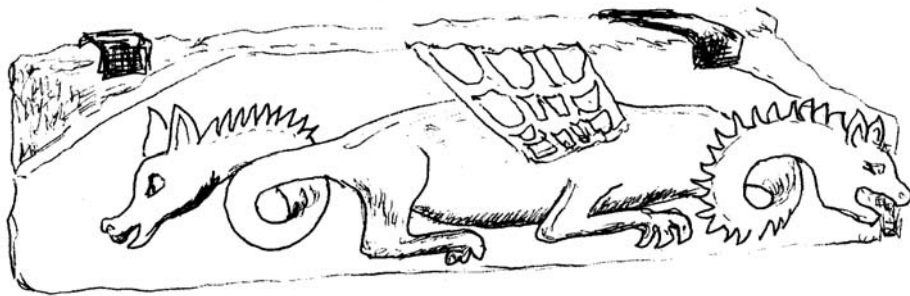
Jeanne III apporta toutes ses possessions à Antoine de Bourbon, duc de Vendôme, dont le fils Henri III de Navarre devint en 1589 le roi de France Henri IV. Celui-ci réunit le comté de Foix à la couronne en 1607.

“La composition centrale est inspirée des grandes armes de Jean, comte de Foix, sculptées dans la chapelle du cardinal de Foix en l’église des Célestins d’Avignon (l’écu y est écartelé de Foix et de Béarn). Le support est un dragon, la tête dans le heaume les ailes émaillées aux armes de Foix, le cimier est une tête et col de vache des armes de Béarn entre un vol banneret de Foix : les écussons sont aux armes des différentes maisons ayant possédé le comté.”

We must thank Jan for sparing us these precious cards. Louis prepared a full set of the arms of all the ancient provinces of France, and today these are rare collectors’ pieces, especially prized by those with a complete set. He also did another series for French postage stamps, and these are more readily available – indeed, I have the lot! Lots of lovely heraldry, but sadly, few fabulous beasts.

FABULOUS BEASTS FROM IRELAND

Cecil Humphery-Smith has sent a photograph faintly showing a stone slab carved with a two-headed dragon “of the amphis baena type” originally from the Adare Manor Collection and now in the Dublin Castle Museum (*below, in outline*).



Eve Kaye has sent a packet of Celtic patterns, meant for decorative tiles, logos, letterheads and the like, many of which contain contorted dragons and other beasties. Here is a selection:-



illustrated in No 31, p 4. Apart from such details as the front legs and the tufted ends of the antlers, David’s drawing is much more like the Calygreyhound than the Antelope given in one of the blazons, and it must be remembered that heraldic artists were never very consistent about details, as will be seen in the various front legs given to the Alphyn (*see No 68*).

David’s drawings were made to illustrate an article he wrote about two armorial monuments, but it must be agreed that they make a splendid contribution to our centenary celebration.

More colour comes from two postcards with pictures by that celebrated French heraldic artist, Robert Louis, kindly sent in by **Jan Keuzenkamp**. The first of these, mentioned in the last issue, shows the Grand Arms of Roussillon with its fierce Dragon crest (*page 4*). It is worth quoting Louis’s descriptive text in full:

“GRANDES ARMES DU ROUSSILLON. – D’or à quatre pals de gueules, ces armoiries sont celles des rois d’Aragon comtes de Barcelone. La composition du blazon semble solidement établie par une vieille légende catalane (sang et or). Raymond Bérenger comte de Barcelone, qui gouverna l’Aragon de 1137 à 1162, avait pour aieul Geoffroi de Velu qui fut blessé dans un combat livré aux Normands, il aurait paru couvert de sang devant l’empereur Charles le Chauve. Comme il lui demandait des armes en recompense de sa vaillance, l’empereur aurait répondu en trempant quatre doigts dans le sang de sa blessure et traça sur l’écu d’or du comte les quatre rayures verticales qui formèrent les quatre pals du blazon d’Aragon.

“L’écu timbré d’un heaume couronné est cimé d’un dragon d’or tenant un pennon aux armes des anciens comtes de Barcelone : d’argent à la croix de gueules cantonnée de quatre têtes de Maure (Sceau Archives Nationales de Jacques II, roi d’Aragon et de Sardaigne Sup 1062)”.

The other card (*page 5*) shows the arms of the Counts of Foix, together with those of the four families that held the earldom (as we would say) with the strange helmeted dragon supporting the shield and a crest of what appears to be a winged bull’s head. Again it is worth quoting Louis’s text for a full explanation (forgive the French!):-

“COMTE DE FOIX – *Blason.* - D’or à trios pals de gueules. “L’ancienne province romaine Narbonnaise 1re forma plusieurs “pagi” dont l’un le Carcassés devint au début du Xie siècle le comté de Carcassonne aux mains d’un cadet de la maison de Barcelone. En 948 passé par mariage à la maison de Comminges en la personne d’Arnaud Ier, dont le fils aîné Roger devint comte de Carcassonne et le fils de celui-ci Bernard, Roger Ier fut en 1012 le premier comte de Foix. En 1252 Roger Bernard III épouse Marguerite de Moncade et succéda à son beau-père comme vicomte de Béarn en 1290. Le comté de Foix et la vicomté de Béarn passèrent ensuite successivement en 1398 à la maison de Grailly, puis en 1479 s’unit au royaume de Navarre par le mariage de Gaston IV Phébus de Foix, de la maison de Grailly avec l’héritière du royaume. Son fils mort sans alliance, sa fille Catherine épousa Jean d’Albret qui devint en 1484 Jean III de Navarre. Sa petite-fille

(*continued on page 6*)

