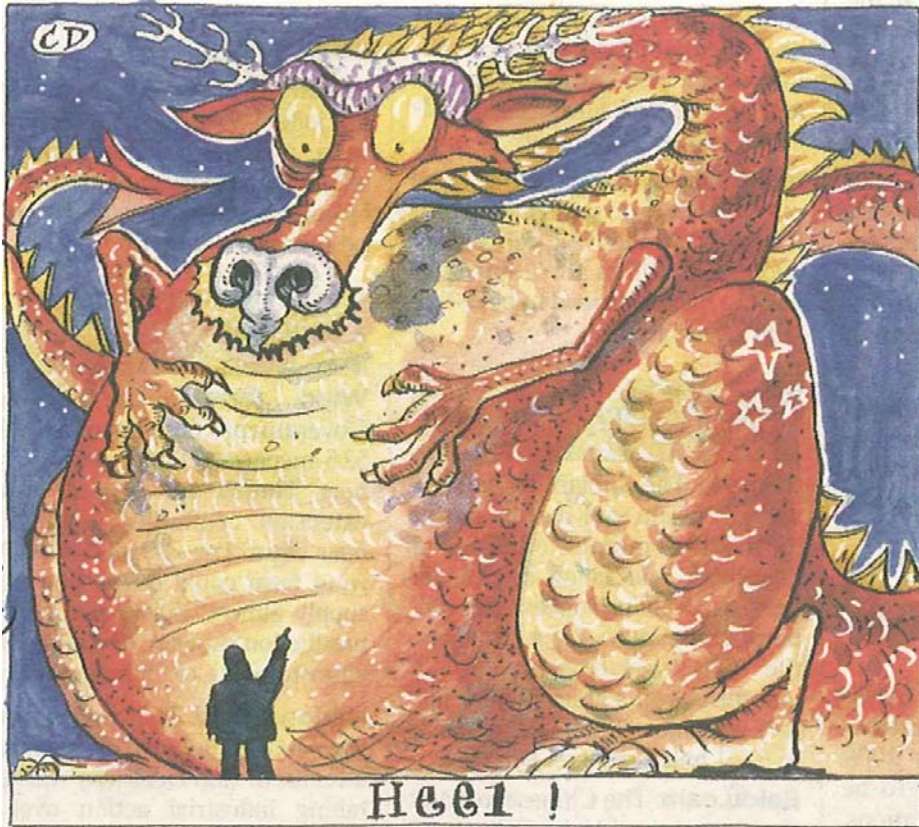


Leslie also sent a cartoon from the Business Section of *The Times*, Wed 13 January 2010, with a bloated Communist Dragon (see the stars on its flank) showing how an economy can get out of hand (*below*). The cartoonist has got a bit muddled up with his dragons, as proper Chinese dragons have short noses like Pekinese and not long ones like this. Having an animal, fabulous or not, stand in for its country is an old tradition in cartoons, examples being the Russian Bear, England's Bulldog, the Lion for the British Empire, the Prussian Eagle, Canada's Beaver and the Gaza Sphinx for Egypt. The latter was included in many British regimental cap badges to indicate service in Egypt, as was the Chinese Dragon for service in China, the Bengal Tiger for service in India and the Lamassu for service in Mesopotamia and, more recently, in Iraq (*see No 2 and No 43*).



Cartoon from "The Times" Business Section, 13 Jan 2010, with Chinese Dragon

Issued 1st February 2010 by Ralph Brocklebank, Orland, Church Avenue, Clent, Stourbridge DY9 9QS  
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# Dragonlore

The Journal of The College of Dracology

No.115

St Bride's Day 2010



First class stamp with Dragon by Dave McKean



## The College of Dracology for the Study of Fabulous Beasts



“ST BRIGID (d.. 525) 1<sup>st</sup> February

Brigid is a patron saint of Ireland, revered as is St Patrick. She was the first to found an Irish convent, at Kildare, and as abbess she made it a strong seat of art and learning, with influence throughout Ireland. Her remains were translated from Kildare to Downpatrick to be buried with those of St Patrick. In England she is called St Bride.”

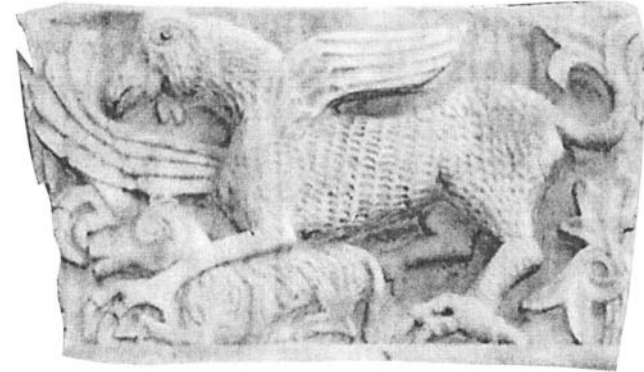
Thus saith John Vince (2001) – and see also No 69. However, much more is said about her in the book BRIGID by Brian Wright, which we reviewed briefly in No 112. Brian quotes a song by Michael Wilson written ‘for the piano in 1931 called *St Bride of the Isles*,’ mentioning ‘some of the traditional beliefs about the saint that were well known in the Hebrides.’ –

*Saint Bride of the Isles, who wanders far,  
With a Dove a Thrush, and a Golden Star.  
To nurse in her arms Saint Mary’s Child,  
Saint Mary she gives, with her eyes so mild,  
To Bridget her Mantle with stars shining bright,  
To calm the wild Elements by their Light.*

In fact, this was but one of several songs that were part of a play that was performed at Sunfield Childrens Home every St Bride’s Day for many years, the children all singing and processing round the hall in between acts, each telling one part of the legend. Alas, this is a tradition that has been allowed to lapse, since the children that Sunfield now has to educate are all much older and more difficult than they were in the Thirties.

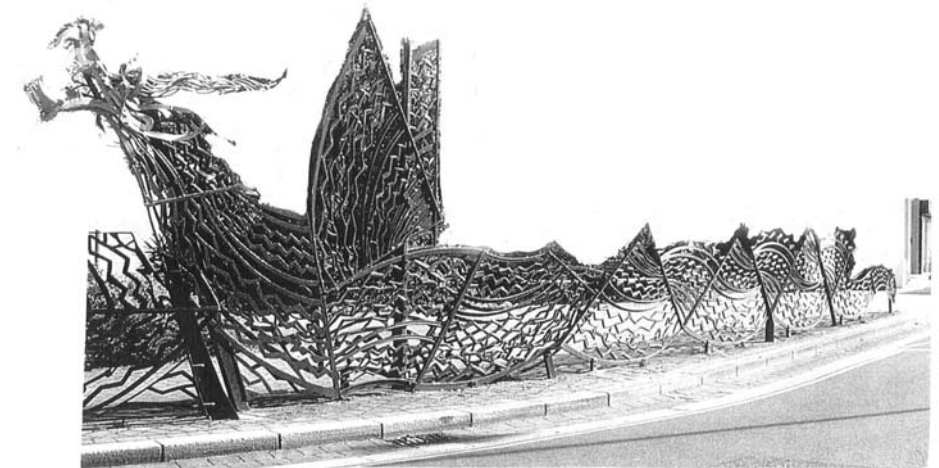
The fact that Brigid made her base in Kildare struck a chord, since one of my ancestors was the Bishop of Kildare. He was Charles Dalrymple Lindsay (1760-1846), the sixth son of the 5<sup>th</sup> Earl of Balcarres. The Bishop’s grandson, Henry Gore Lindsay of Glasnevin House, Dublin, had five sons (known as ‘the Lindsay boys’ in horsey circles) of whom the fourth was my grandfather. The youngest son, Major-General George Lindsay, believed that the modern battlefield was no place for horses, and encouraged the development of mechanized warfare in the British Army. His idea was to enlarge the Royal Tank Corps by recruiting in towns from young men who liked to play with motors, and at the same time run down the cavalry regiments which recruited in the country from young men who liked to play with horses. However, the iron hand of tradition prevailed, the cavalry regiments were not reduced, and when they inevitably had to be converted to tanks and armoured cars, the horsey young men were at a loss dealing with machinery, with unfortunate results. One of the mechanized vehicles that Uncle George promoted was a tracked

“A CAPITAL IN THE ATRIUM OF SAN AMBROGIO, MILAN



“[These] large winged creatures use their claws to open the mouths of the small ones ; that is, they can be understood as helping them to breathe. If the small creatures, which are wingless, are earthly bodies reborn in heaven, then it is the inspiration of eternal life which is being encouraged by the winged, or spiritual, larger creatures. Cleaning up the newborn is a necessary process in the birth of young, as is freeing of the airway. Whether licking or breathing is taking place in [this sculpture] either could suggest the attention necessary for bodies being reborn.” The creatures shown are evidently Griffins, and the maternal care being displayed seems to suggest that they were considered to be a breeding species and not sterile hybrids, as some have supposed.

**Leslie Hodgson** came across this extraordinary fence in the High Street of Sleaford in Lincolnshire (*below*) and managed to take these pictures of it. Evidently the blacksmith had been carried away by his vivid imagination.



## POSTAL DRAGON

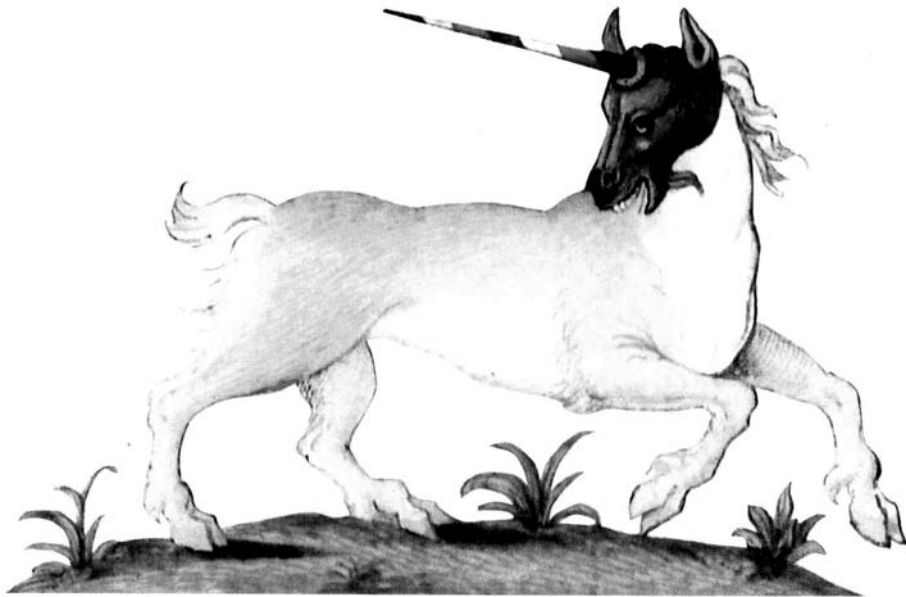
The cover picture is reproduced from a stamp designed by Morgan Radcliffe and featuring an illustration by Dave McKean. It was issued by Royal Mail on 16 June 2009 as part of a set of Mythical Creatures, mentioned in No 111. However, the stamps were too small to reproduce easily, but this post-card-sized version, kindly sent in by Annie Robertson, does nicely.

## JOURNAL SCAN

**Somerset Heraldry Society Journal** No 16 Winter 2009/10 is full of fine colour pictures but the one that concerns us is a full-page tribute to the Auld Alliance between France and Scotland featuring the Scottish Unicorn of King James II and the *Cerf Volant* of King Charles VII, done by Laurent Garnier, the leading French heraldic artist.. With luck it will appear in a forthcoming issue of *Dragonlore*.

## CORRESPONDENCE

**Mary Brooke-Little** sent this card (*below*) labelled: "LICORNE, Aquarelle du livre de propriétés des animaux (1566), Paris, Bibliothèque Sainte-Geneviève, ms 3401." She remarked that it was a pity the Unicorn had its tail docked.



**Jack Campbell-Kease** sent an excerpt from *The Antiquaries Journal*, Vol 89, 2009, in an essay by Rita Wood, which is worth a look:-

artillery tractor called the "Dragon." (As a boy I had models of one or two in my Dinky Toy army!) Well, there we are! I knew we could get from St Bride to a Dragon eventually, apart from the story that we quoted in No 69, now in Brian's book.

## SOME FABULOUS CREATURES FROM THE ANCIENT MIDDLE EAST

We have become familiar with a number of the monsters from Mesopotamia, Persia, Syria and other parts of the Middle East, such as the Lamassu, the Sirtush and various forms of Sphinx, but there are a few less well-known ones illustrated in the pages of *The Art and Architecture of the Ancient Orient* by Henri Frankfort (The Pelican History of Art No 27, Harmondsworth 1954). Here is a selection:-

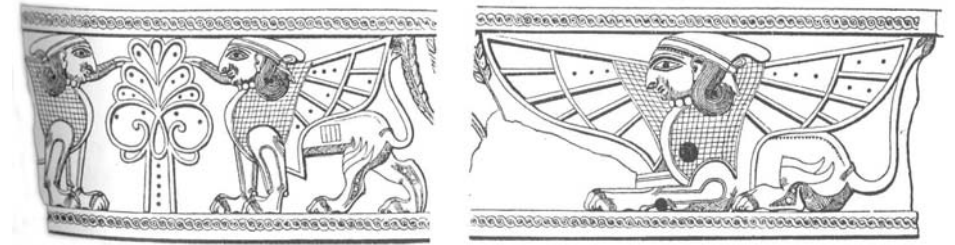


Figure 92. Ivory box, from Nimrud

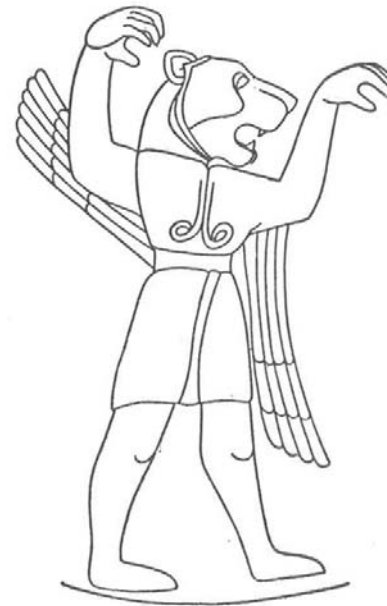


Figure 52. Demon, at Yasilikaya



Figure 49. Sphinx, from Yerkapu

Continued overleaf...





Figure 38. Weather-god and dragon, from Nimrud

*This last is usually reckoned to be the god/hero Marduk fighting the monster Tiamat.*

## BOOK REVIEW

### **DRAKE'S COMPREHENSIVE COMPENDIUM OF DRAGONOLOGY**

Edited by Dugald Steer (Dorking 2009) is a lavish compilation of matter that first appeared in the original *Dragonology* of 2003 (*see No 40*) together with some material from later works. It starts with a description of a number of different species of dragon, followed by a few "pseudo-dragons" and some prehistoric and extinct dragons. Then come chapters on Dragon Biology, Habits and Habitats, Dragons and Humans and finally Practical Dragonology with advice on how to look after them and keep proper records. The illustrations, by a team including Wayne Anderson, Douglas Carrel, Nick Harris and others, are quite outstanding, but the style of frilly, convoluted bodies is applied to all the different species, so that it is not easy to tell them apart. Here, for instance, is a splendid drawing of two European Dragons fighting (*top of page 5*) ...and below it is the Frost Dragon

This whole field called "Dragonology" is a superb example of imaginative fantasy, and should not be taken as a work of scholarship. It cannot be taken as a reliable source of information about fabulous beasts, but should be enjoyed for what it is, a glorious bit of fun.

