



Roland Symons continues his series of RAF badges. No 31 Maintenance Unit is at Llanberis, so naturally has a Welsh Dragon, this time holding a grenade. The motto means, "By this sign we are reunited." For a change (and for a special treat), Roland sent the badge of 3613 (City of Manchester) Fighter Control Unit of the Royal Auxiliary Air Force, with its heraldic Antelope, reason for which not known.

Roland also wrote that he was sure that the drawing of the Marine and General arms shown in the last issue was one of those done by Dan Escott, because of its placing in the book within a group that were all undoubtedly his.

Tony Wood has written about the same drawing, "it was one of those done by Dan Escott. One can tell this by the total sureness of the drawing and the way the compartment is handled." Tony knew Dan well, and is an expert on heraldic styles, so what I liked to think has been well and truly confirmed. If the compartment is a good guide, then probably the UKAEA arms shown in No 70 were also by Dan.



Dragonlore

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Unicorns supporting the Arms of The Heraldry Society, drawn by John Bainbridge



The College of Dracology for the Study of Fabulous Beasts

We record with great sadness the death of Derek Taylor, world expert on ships' badges and a keen supporter of Dragonlore, who was always most helpful to those who shared his interest.

Etheldreda, daughter of a king of the East Angles, was the founder of the monastery at Ely and became its first abbess. She was highly regarded by contemporaries and much revered. She died in 679 AD and is celebrated on 23rd June, Midsummer Eve.

We may think that shortening long names is a modern fad, such as Glo'ster, Le'ster, and Wo'ster, not to mention "Pomfrey" for Pontefract and "Fanshaw" for Featherstonehaugh (possibly not genuine), but in fact the Anglo-Saxons were into the same game; for instance, Aethelbeorht became Ethelbert and then Albright and so Albert, while Etheldreda (or Aethelthryth) was more commonly known as Audrey. The cheap lace that was sold at St Audrey's Day fairs has given us the word "tawdry." On the other hand, the abbey at Ely became one of our more outstanding cathedrals, which now contains a museum of stained glass with superb examples of the art and craft, far from being tawdry. One of the mediaeval pieces showing St Michael has an intriguing dragon at his feet.

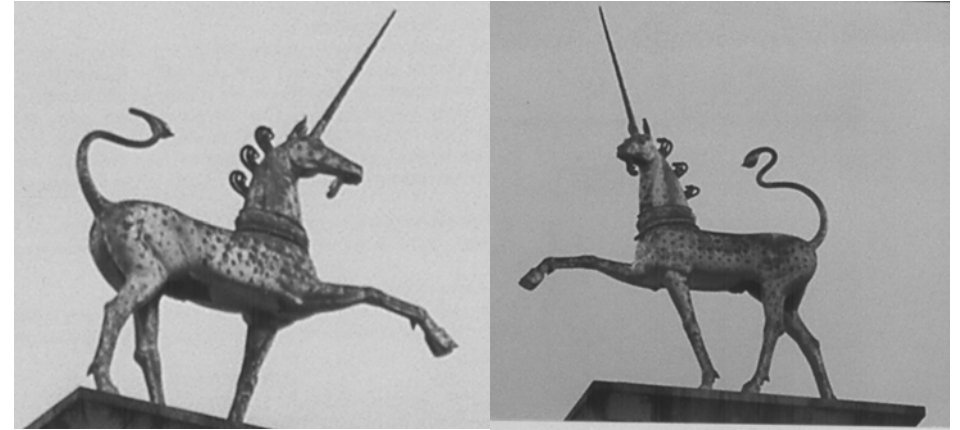
The Unicorns supporting the arms of the Heraldry Society are a reference to the unicorns' heads on the shield and the demi-unicorn in the crest of John Brooke-Little. Since the unicorn is usually white to show it as a symbol of purity and divine grace, it is surprising that John chose black unicorns. Do they represent a fall from grace? Or is it just a case of heraldic differencing. John was quite firm in his belief that heraldry was for identification purposes and any supposed symbolism was not to be taken too seriously, so the latter is more likely, but if anybody knows the truth, perhaps they could pass the word.

John Bainbridge's stylish drawing of these arms in a square format, omitting the crest, was done for programmes, dinner menus and the like, and it fits our cover too.

A WHITE DRAGON FOR ENGLAND ?

An ancient controversy aroused. More on this to come later. Or see the Forum on our Website:-

www.dragonlore.co.uk



Roger Seabury sent these two photographs of the Unicorn statues that stand at each end of the impressive Council Building on College Green in Bristol, alongside the splendid Cathedral, which we were visiting with the Somerset Heraldry Society. The Unicorns, of course, are the supporters of the arms of the City of Bristol (*see No 40*). While they look quite different, this is a matter of perspective, and close inspection shows that they were most probably cast from the same mould.

Stuart Emerson sent a delightful card with a picture by Malcolm Lawson-Paul LSIA showing "An English King of Arms and friend enjoying their morning constitutional, circa 1839." The 'friend' is in fact a little Tudor Dragon.



Darrel Kennedy has sent an attachment to an e-mail of great dracological interest. The piece is titled *Did Glooskap kill the Dragon on the Kennebec?*, and is by Roslyn Strong. It may be found at:- <http://www.neara.org/ROS/dragon.htm>., and describes a quest launched by the question whether only Celtic Dragons have arrow-tipped tails. There is a distinctive petroglyph (*see right*) of a dragon by the side of the Kennebec River in the state of Maine in North America, which has a horse-like head with horns, a long serpentine body, two pairs of legs but no wings and an arrow-tipped tail. The article gives an excellent summary of the origin of dragons in art and mythology, pursues their occurrence in North America, and concludes with a legend told by a native of the Wanabeki tribe about a creature known as Glooskap who slays a wicked water serpent with an arrow. While this may account for the Kennebec petroglyph, it still leaves open the question why dragons, wyverns, basilisks and the like in Western heraldic art are shown with arrow-tipped tails, and tongues, too. Most dragons in non-heraldic Western art are shown with lizard-like pointed tails, while Oriental dragons have little fan- or leaf-shaped tips to their tails, and indeed the arrow-tipped form is nowhere found in nature. Perhaps it is an aberration based on the phrase, "serpents with their forked tongues," applied indiscriminately, or just a fad initiated by one artist and copied by others. There is room here for some research and a learned thesis.



Darrel also sent a reference to a piece of artwork by Neil Bromley, showing the "arms of Bruce Kneller, Count of Marcheville" which he found on the website of the Heraldry Society of Scotland. The shield is charged with two rather strange dragons, addorsed, with a row of five roundels or the like along the top. Worth a look perhaps.

Jan Patton sent this odd card from Canada, Is it a mechanical monster, or perhaps a TV set with its leads arranged to suggest an elephant's head and tail?



THE CALOPUS

Rodney Dennys (1975) writes as follows about The Calopus or Catwolf:-
 "This is another of those chimerical creatures which first make their appearance in English armory in the early sixteenth century, and is borne by only one English family. On 9 June 1513 Thomas Wriothesley, Garter King of Arms, and John Young, Norroy King of Arms, granted to Godfrey Foljambe of Walton in Derbyshire, '*ung Calopus aultrement dit Chatloup d'or de sable esquartele, les cornes aussi esquarteles,*' as a badge or 'cognoissance pour son estandart.' In the Book of Standards, compiled shortly afterwards and still in the College of Arms, we find the standard of Sir Godfrey Foljambe drawn in trick with his badge upon it. Here it is described as a 'Caleps, Chatloup, a Catwolfe' and depicted with a wolf-like body, feet and tail, and a cat-like face with two serrated horns."

We showed Peter Spurrier's drawing of this beast in No 31, but here is Norman Manwaring's copy of the one in the College of Arms manuscript, from Dennys's book (*see right*). The colouring, quarterly gold and black, is unusual on an animal, but may have had heraldic significance. John Brooke-Little, in his *Heraldic Alphabet* (1973), under 'Chatloup,' describes it as "a monster with a wolf's body, cat's face and goat's horns," and adds that "it occurs as the crest of Sir Godfrey Foljambe and in the arms and crest granted to Thomas Cathorne in 1553, where it is blazoned 'proper' and shown as white with brown spots." Friar merely repeats this, but Carol Rose (2000) says that it is "a monster in the traditions of medieval Europe." It was described as having "the body of a wolf but with horns on its head and spines on its body. Although a fearsome and terrifying adversary, if it were lured into scrubland it would easily become entangled. This monstrous beast was said to inhabit the banks of the river Euphrates in what is now Iran. Its image was adopted into the repertoire of European heraldry and may still be seen on ancient armorial shields." She gives Barber and Riches, *A Dictionary of Fabulous Beasts* (Ipswich, 1971), as reference, and if she is right, then this may not be a Tudor herald's invention. On the other hand, the 'legend' may well have been made up after the appearance of the monster in English heraldry.

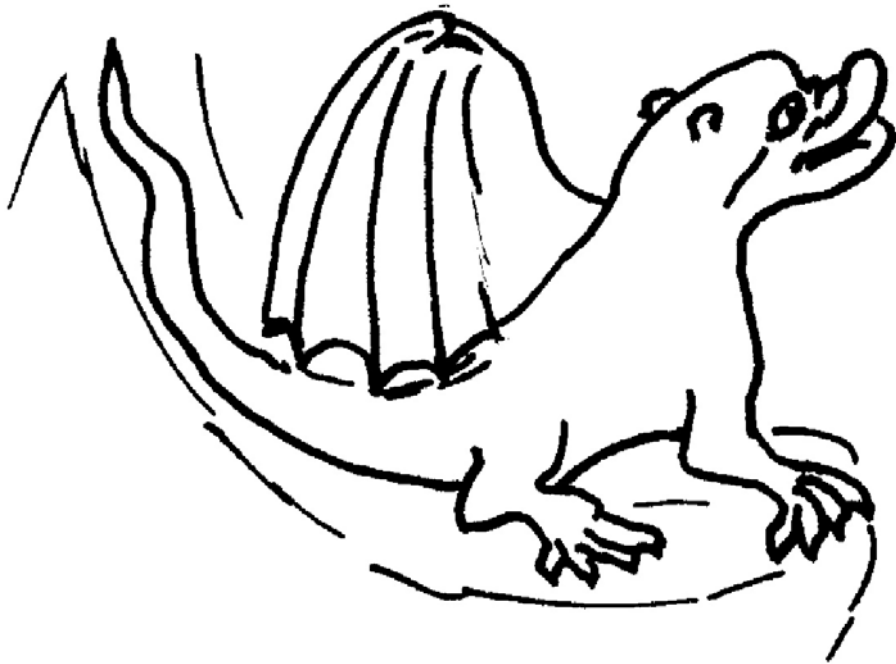


As mentioned in No 72, Drusilla Armitage sent this copy (*right*) of a rubbing from a brass to Margaret Wyllughby, 1483, in the church at Ravingham, which shows a strange monster at her feet. This was thought to be a Dragon, referring to her name-saint (see No 35), but the two distinctive serrated horns led to the belief that it might in fact be a Calopus. If so, it predates the Foljambe grant by thirty years, and is



not in the least cat-like with its turned-up snout and bearded jaw, dragon-like rear legs and long pointed tail with little tufts or spines along it. It is certainly an odd beast, but one that would have been quite at home in the Tudor armorial menagerie. If this rubbing was known to Garter Wriothesley, and inspired the Foljambe badge, perhaps a clue could be found in the family links of Margaret or her second husband, Rauf Wyllughby. In the mean time, we have a unique but nameless monster, just possibly of Middle Eastern origin.

A DRAGON IN NORFOLK



A visit to the tiny church of St Swithin in Ashmanhaugh, believed to have the smallest round tower in Norfolk, revealed a pair of delightful carved armrests on one of the pews, showing a crouching lion at one end and this playful dragon at the other. Since these are the supporters of the royal Tudor arms, it is likely that this dragon is of the benevolent Welsh variety, and not the symbol of Satan, as often found beneath the feet of St Michael. Our thanks go to Peggy Jackson, both for the visit and for sending the photograph from which our drawing was made.

FROM THE POSTBAG

Roger Barnes has sent a couple of issues of *The New Zealand ARMORIST*, Nos 96 & 97, from which we have taken his drawing of the arms of Sir Thomas Hardy with its delightful dragon's heads. Hardy was born in 1769 and had a distinguished career in the Royal Navy, being Nelson's flag captain in the *Victory* at the battle of Trafalgar, and later becoming First Sea Lord, before dying in 1839. His arms are:-

Peau, on a chevron between three escallops argent, as many dragons' heads proper, with a crest:- out of a naval crown Or, a dragon's head as in the arms. There have been a number of ships in the Royal Navy named *Hardy*, for the seventh of which, a Destroyer Leader of 1936 which was beached after the first battle of Narvik in 1940, this badge (*left*) was devised, showing the silver shell on pean (golden ermine tails on a black field) from the arms. This was one of Major ffoulkes' designs, and it is a pity that he did not choose the dragon's head, but perhaps he thought he had done enough of those already on ships' badges, for example, *Amphion, Constance, Dragon, Dundee, Firedrake, Fury, Regent, Snapdragon, Wessex* and *Wyvern*. (Perhaps we could show some of these at a later date.)



Roger also sent two reprints, *Ancient Greek Coins* by G.K.Jenkins and *River Gods on Roman Coins* by Matthew Shillam, which illustrate a number of images of river gods in the form of a man-faced bull, including this one, Gelas (*right*). This is in line with many Greek depictions of nature spirits or elemental beings, which are often shown as a mixture of human and animal parts, as in the Satyrs, Centaurs, Sirens and Harpies. Note that Gelas is shown with a human face on the front of a bull's head, not like the Bucentaur which has a whole human upper torso in place of the bull's head, in the same manner as the Centaur on a horse.



Roger wrote that the blazon for the UKAEA arms given in No 70 is not ambiguous if read carefully, and that his interpretation of the stars on the Pantheon is undoubtedly the correct one. With this we must agree, and can only apologize if our own ambiguity of expression led to the notion that it were not so. In fact I have only found one example showing the fifteen mullets spread over both supporters, and that artist's excuse was that the Pantheons were actually in the round with the missing mullets on the side away from you! Ingenious people, these heraldic artists!

David Hopkinson sent a picture of a magnificent metallic dragon that appeared in the gardens of Hertford Castle, with a long serpentine body and a pair of spiky network wings, but no legs. Difficult to draw, but worth a try.

