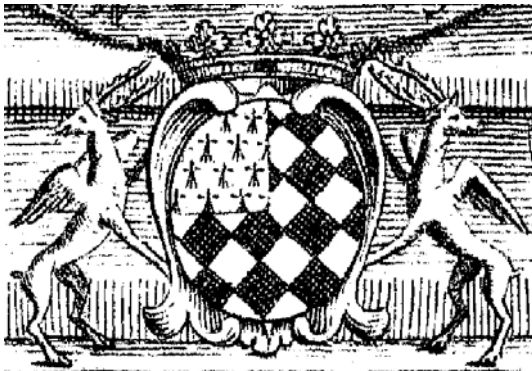


century) as a charge borne in arms, but no further useful heraldic information is given about it.”

Roy wonders whether anyone can add to this.

Gregor Macaulay sent an e-mail saying that the blazon given for the Warren crest (see our last issue) was incomplete and should have read *a wyvern regardant Argent gorged with a collar compony counter compony Or and Azure and supporting with the dexter claw a sword point upwards Gules pommel and hilt Or*. We had, of course, noted this, but incorrectly emended it. Strictly, “compony” means a single row of little squares, “compony counter compony” is a double row, while “checky” is three or more rows. Gregor says that a correction will appear in the next issue of the N Z Armorerist, but you saw it here first!

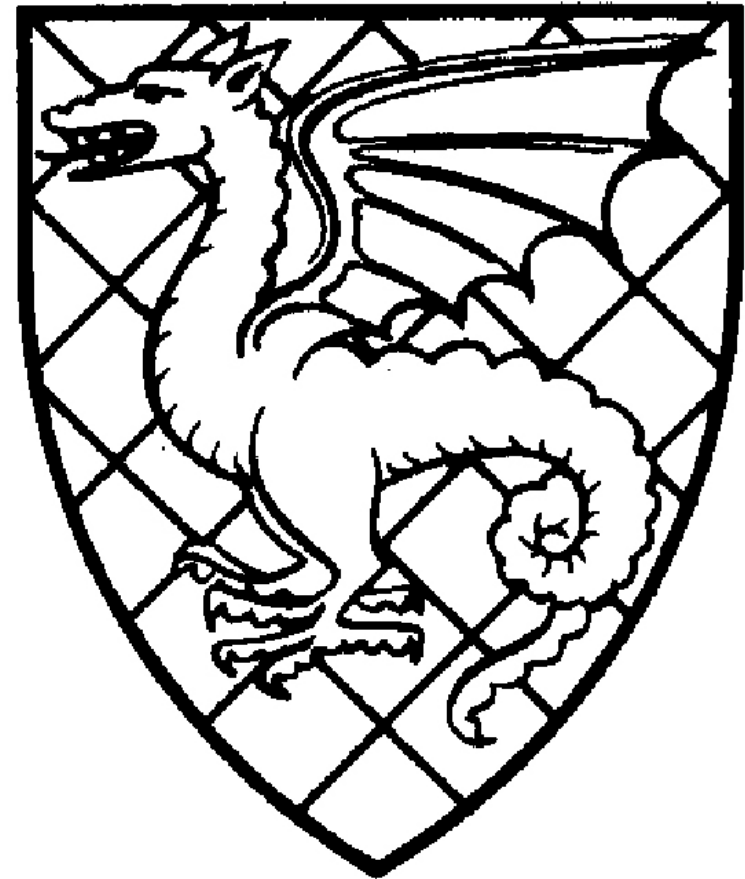
Elizabeth Roads was in Norway giving a couple of papers to the University of Oslo and the Heraldry Society of Norway, when she spotted a number of dragons. She was particularly impressed with this monster from a stavechurch portal at Hallingdal and now in the University Museum of Cultural Heritage in Oslo, which appears to be devouring a human head (*right*). She also remarked on some rather lovely dragons which were once prow ornaments on ship vanes and were later adapted into the dragons one sees on stavechurches.



Dragonlore

The Journal of The College of Dracology

Number 86 St Columba's Day 2007



Arms attributed to Joshua, drawn by Alison Urwick



The College of Dracology for the Study of Fabulous Beasts

Columba, also known as Columcille, was born around 521 in Donegal, became a monk and priest at Glasnevin and went on to found monasteries at Derry, Durrow and Kells, before leaving for Scotland in 565 to convert the Picts, working from his base on the island of Iona. His missionary work extended to cover the Scots and then the Northumbrians, such that Celtic Christianity became widespread in northern Britain and even to continental Europe as far as Switzerland. On one of his expeditions, he is reputed to have overcome a terrible monster in Loch Ness by showing it the cross. He died at Iona in 597, and his feast day falls on 9 June.

The picture on the cover is taken from *Heraldry and the heralds* (London, 1982) by Rodney Dennys (and not 'Dennis', as was erroneously printed in our last issue) in a chapter on "Attributed Arms" and in particular a section dealing with the arms that were attributed to the Nine Worthies. Three of these were pagans – Hector of Troy, Alexander the Great, Julius Caesar – three Jews from the Old Testament – King David, Joshua, Judas Maccabaeus – and three Christians – King Arthur, Charlemagne, Godfrey de Bouillon. Whoever invented these arms would never have admitted to it, because they were supposed to be genuine arms of great antiquity, and our modern historical sense which argues that arms cannot have existed before the development of heraldry in the eleventh century at the earliest, was quite unknown in the middle ages when it was thought that things had always been as they were known then. What the reasons were for the various arms can only be conjectured, and those for Joshua, *Lozengy, a dragon* with various tinctures given, is more obscure than most. Dennys also deals with arms attributed to Christ and other biblical figures, early saints and kings of England and most notably the remarkable number of attributed arms found in Welsh heraldry, not one of them with a dragon or any other fabulous beast.

In the next chapter of this book, Dennys treats "The Locomotive Mermaid" with two drawings, also by Alison Urwick. The first is a charming illustration of a mermaid suckling her baby, taken from the Tenison Psalter of the late thirteenth century (*below*), whilst of the other (*next page*) Dennys has this to say:-



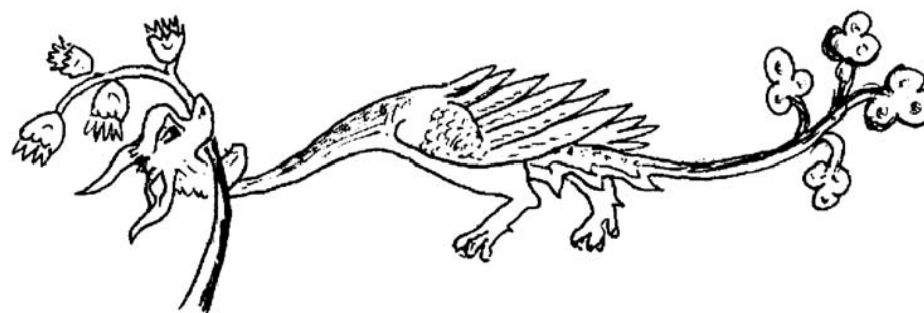
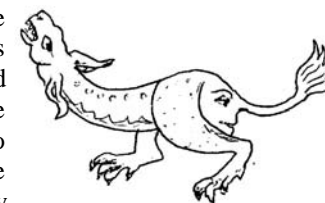
"One of the most enchanting portrayals of all is a rather jolly, fully locomotive mermaid, depicted in the margin of a very beautiful fifteenth-century copy of *Froissart's Chronicle*, made for Philippe de Commines, the French chronicler (1445-1509). Her upper, human, half is naked, as

FROM THE POSTBAG

Anthony Bruce sent (some time ago) this picture of a carving on a 17th-century Court Cupboard that his parents bought in a country house sale near Taunton in the 1940s. He writes:- "The main figures are a pair of dragons between the doors. They seem interesting in two ways: for one, they are legless (very appropriate as the sherry is kept within) so I suppose are possibly sea dragons or serpents. Also they are shackled together by their tails, and also stapled down to the ground as though they were 'guard dragons' looking after the precious contents of the cupboard... I am really quite fond of them." And quite right, too! We have at last discovered how to download Anthony's e-mail attachment so that we can share these delightful creatures with you all.



Jane Connell sent a postcard showing a page from the Macclesfield Psalter with two interesting beasts thereon. At the bottom was a donkey whose rear end had a face on it, the donkey's tail becoming his nose (*right*). (Perhaps this creature could be submitted to Darren George's Critter Contest?) At the top of the page, entwined with foliage, was a traditional early mediaeval dragon (*below*). It is quite hard to see where the dragon ends and the foliage begins, but dragons in those days often had leaf-like appendages springing from their tails.



Roy Humphrey sent a picture he found of a dedication in a French book showing a pair of winged Antelopes supporting the arms of M de Lamoignon de Baville, Comte de Launay-Courson (*next page*) beneath a portrait of that gentleman. Roy quotes the 1975 book by Rodney Dennys (*The Heraldic Imagination*, p 149) which says:- "The Winged Antelope is mentioned in Banyster's French Treatise (early fifteenth

to the title, surname or position of the holder, and the whole series presents a well-thought-out and balanced system in which fabulous beasts play a prominent part. Clive Cheesman, in particular, and all those others who have contributed, deserve our congratulations for producing and presenting this magnificent work.

A giant in the world of dragons

Under this headline, in his ‘World of books’ column in *The Daily Telegraph* of Monday 4 June 2007, A.N.Wilson wrote as follows:-

“Don’t believe the mockers. The latest posthumous work of Tolkien is a masterpiece around the Wagnerian or Sophoclean theme of unconscious incest.

“Dragon slayers are of perennial fascination, whether they be Saint Michael the Archangel, Bel, Saint George or Perseus killing the sea monster that holds Andromeda prisoner. Modern literature has Ged, the Wizard of Earthsea, banishing the Dragon of Pendor from Ursula le Guin’s Archipelago; or even Harry Potter thrusting his sword through the mouth of the Basilisk.

“Yet there is no dragon of whom I have read, or whom I have seen on stage – not Fafnir himself in *Siegfried* – who is quite so frightening as Glaurung, the dragon in JRR Tolkien’s *The Children of Hurim*. The dragon slayer is told: “He draws now near to Teiglin, and turns not aside. He lay in the midst of a great burning and the trees smoked about him. The stench of him is scarce to be endured. And all the long leagues back to Nargothrond his foul swath lies, we deem, in a line that swerves not,”

“It really is worth putting up with fact that the story is written in this strange Edwardian “olde-tyme” language, with its inversions and archaisms, in order to enjoy an extraordinary book....”

And so, in spite of an army of Tolkien imitators, Wilson believes that in this new book “you feel yourself in the presence of a personal genius.... Though there is not one word of preaching in *The Children of Hurim*, you never doubt that it is worth being good, even though evil triumphs.”

So perhaps we should add Glaurung to our galaxy of worthy creations.

A FICTIONAL GRIFFIN

In a recent episode of the television series *Lewis*, a follow-on to the popular *Morse*, a prominent part was played by the fictional motor company Griffon Cars. In the opening sequence, a stylish sports car, possibly a cosmetically-altered Morgan, made a dramatic appearance and for a moment we had a close-up of the bonnet ornament, a spiky metallic Griffin (which of course would actually be illegal nowadays). Later, in a brief flash-back, we saw an earlier model from the same firm, and that too seemed to have a modelled Griffin on the radiator cap. We did, however, get a more sustained view of the firm’s trademark, a rather curious Griffin seen in silhouette, and shown here drawn from memory.



with all mermaids, and looking pertly adolescent, but she wears the tall ‘steeple’ hat much favoured by the fashionable Parisian ladies of the times. She is running along the ground on four short, furry brown legs which grow from beneath her pale blue fishy tail, and she is holding a banner of the arms of Philippe de Commynes, *Gules, a chevron or between three escallops argent, a bordure of the second, quartering Argent, on a chief gules three eagles displayed or.*”

Surely this furry-legged mermaid must be unique in the annals of fabulous beasts.



Dennys goes on to treat of “The Heraldry of Haiti” from which we take this drawing by David Hopkinson of the arms of King Henry Christophe of Haiti with its charge of a royally crowned Phoenix (*below*). This whole subject was really known only from a rare illustrated manuscript held in the collections at the College of Arms in London, though we had occasionally been treated to a glimpse or two in one or other heraldry book by College authors (for example, *The Oxford Guide to Heraldry*, Woodcock & Robinson, Oxford, 1988, pp 20-21), or on a privileged visit to the College. Now, however, the whole work has been published in a scholarly annotated facsimile to which the following Book Review refers.



THE ARMORIAL OF HAITI

Symbols of Nobility in the Reign of Henry Christophe

College of Arms manuscript JP177

Edited with a commentary, essay and appendix by Clive Cheesman *Rouge Dragon Pursuivant* With a historical introduction by Marie-Lucie Vendryes And a preface by Her Excellency Michaëlle Jean *Governor General of Canada* (London, 2007).

This sumptuous work has been a long time coming, but it was well worth the wait. It is notable that among the two hundred and four subscribers listed, no fewer than twenty are members of the College of Dracology, and they will be well pleased with their reward. The book contains 91 full-colour plates, each 9 ½" x 7", showing the arms granted to each of the members of King Henry's royal family and the Dukes, Counts, Barons and Chevaliers that he created, each faced by a page of interpretation with additional information on the personage concerned, the origin of his title, and comments on the heraldry. The arms themselves are drawn in a somewhat naïve style but beautifully clear and bold, and the designs of the arms are simple and uncluttered with good observance of traditional heraldic usage, such as in the choice of colours. No doubt the book will be widely reviewed in all the heraldic journals, so here our attention will be drawn merely to the fabulous beasts that it contains. Apart from the Phoenix *or* in the arms of the King, the Queen and the Prince Royal (the latter two each suitably differenced), there are fifteen other arms with fabulous creatures in them, three as charges on the shield (a crowned Salamander *azure amid flames gules*, a Mermaid *beautifying herself with comb and mirror argent*, and a seven-headed Hydra *gules*) and the rest as supporters, mostly paired. These latter include two-headed Eagles *azure beaked and crowned anciently or*, three-headed Cerberuses *sable*, Seahorses *gules*, Centaurs *the human parts (European and) proper the equine parts sable each holding in the hands a spear fesswise and a cap of liberty sable*, Griffins *gules winged azure collared or*, Unicorns (one pair *sable collared or* and one *proper* (shown fawn) *armed argent unguled and collared gules*, Sphinxes *gules* (with griffin-like heads - *opposite above*, though a second picture from another source shows them with human heads), Dragons *gules* (and again the second source varies, showing Wyverns), and then a single Unicorn *azure* paired with a golden fox guardant, and a single Griffin *sable* paired with a panther guardant proper. Non-matching supporters are rare in this work, and only occur towards the end, presumably with later creations. One other curiosity is the pair of supporters for the Mermaid shield - *opposite below*. These are said to be "Two seals *sable*" but the drawing shows four-legged animals with a little tail, their paws each with four flat digits not much like flippers, and curious spiky whiskers, three on each side of the nose. Should this count as a new fabulous beast, or just as the effort of a brave artist who had probably never seen a real seal out of the water? This maritime composition was awarded appropriately to an officer listed as *chef de division de la marine*, a rank equivalent to a rear-admiral. Many of these arms show designs imaginatively linked

