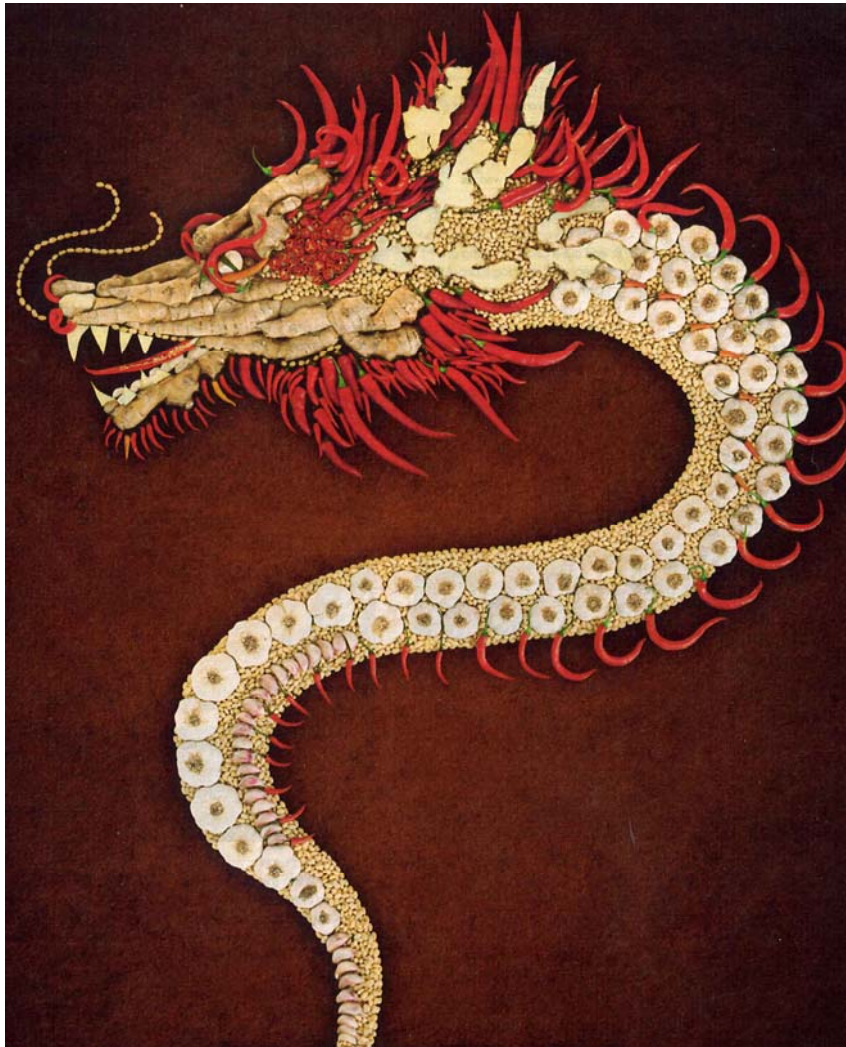


John Uncles wondered whether anyone could cast light on the provenance of this odd little dragon (*right*) used as part of the trademark of Lindt's, the Swiss chocolate people.



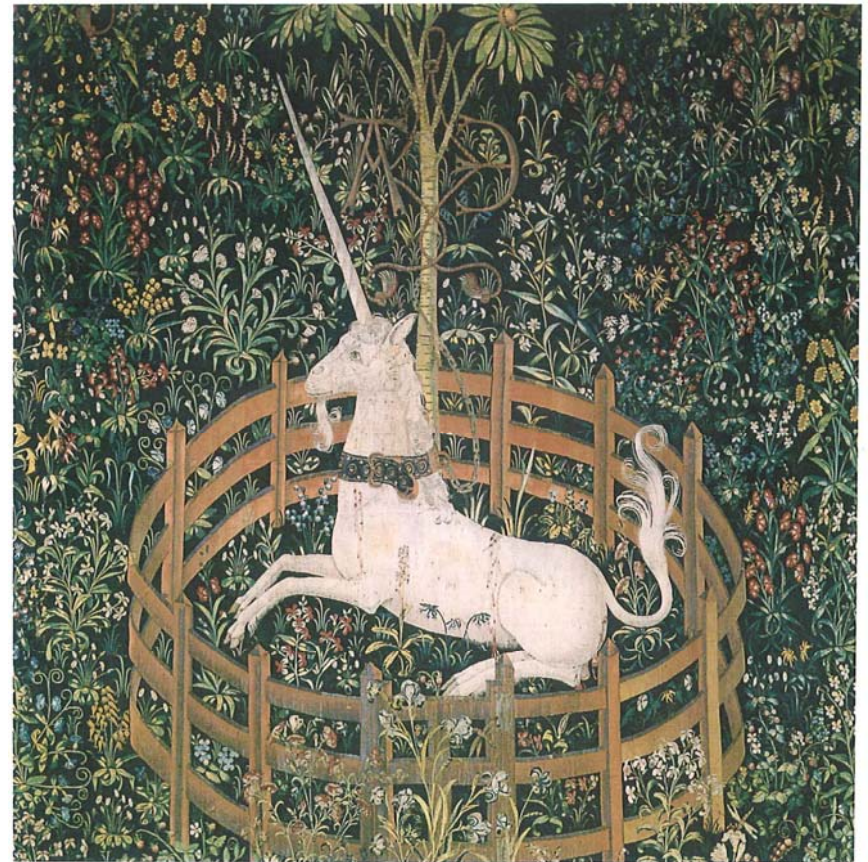
This Chinese Dragon, cleverly made up entirely of foodstuffs and spices, was used to advertise a new range of stir-fry sauces, introduced to mark the Chinese New Year on the 3rd February 2011, the start of the Year of the Rabbit.

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# Dragonlore

The Journal of The College of Dracology

Number 124 St Walburga's Day 2011



This may be the most popular Unicorn picture of them all.



# The College of Dracology for the Study of Fabulous Beasts



We welcome Chris Purvis to the College.

Saint Walburga’s feast day falls on 25<sup>th</sup> February, which is not the same as Walpurgisnacht, as was explained in No 57. The reason to recall her now is to celebrate the life of Walburga Tuch, outstanding teacher and eurythmist, who died last month at the great age of 93. As a child before the War, she came as a refugee from Germany with her parents and younger sister to Sunfield in Clent, and in spite of moving around with her career, remained close, and there was a large attendance at her funeral in Stourbridge. She always believed that dragons and the like dwelt in our souls – hers were the ancient benevolent sort.

The picture on the cover was sent in by **Tony Denning** with the following note:- “from South Netherlands, The Unicorn in Captivity. 1495-1505. Wool warp, wool, silk, silver and gilt wefts. Metropolitan Museum of Art (detail).” The original has rather more of the millefleur background at the top and the bottom, but nothing of great significance. It is a wonderful example of what we would call Flemish tapestry, utterly superb in its detail, and in the expression on the captive Unicorn’s face.

...AND THIS FROM TODAY’S **DAILY MAIL** :-



## THE CALADRIUS

In our *A to Z* in No 13 was this entry:- CALADRIUS, a mediaeval bird that had the power of divination as to whether sick people would live or die. *It is time now for a fuller treatment.*

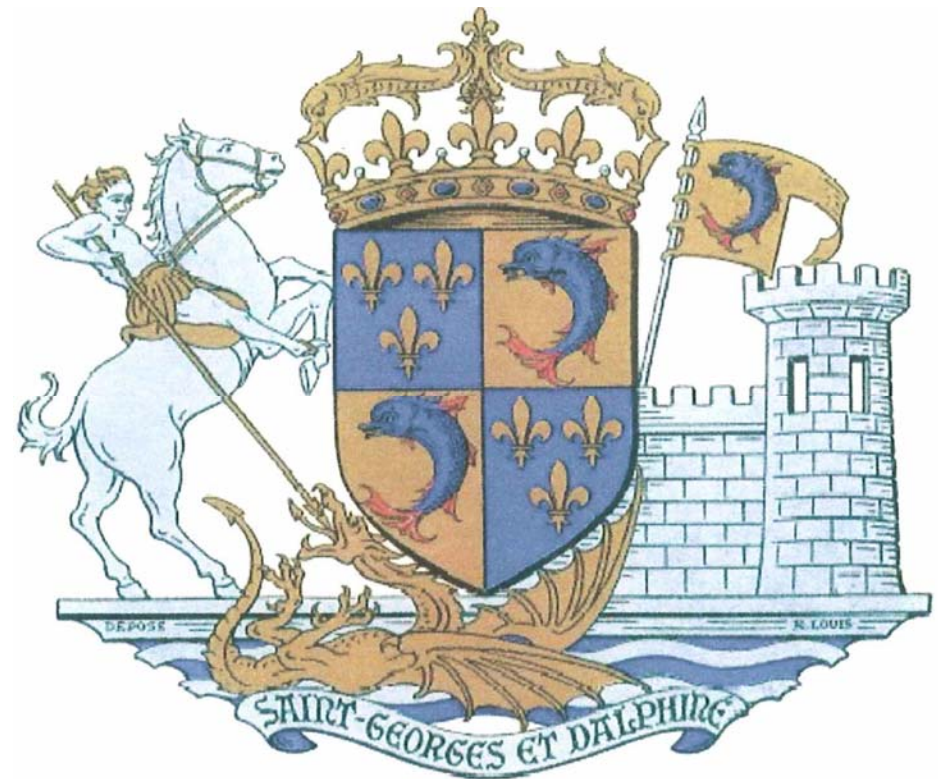
**Rodney Dennys**, writing in 1975 in *The Heraldic Imagination* (p 174), had :- This therapeutic, if occasionally alarming bird was not employed in armory until the early fifteenth century, when it is mentioned in Mowbray’s French Treatise in the section on birds borne in arms – ‘quel oysel est chalendre’ – and its characteristics

Phoenix and a Pegasus or three to be seen by the sharp-eyed.

**The Norfolk Standard**, Third Series, Volume 3, part 8 (pp 569-588), January 2011 (*and does anybody bind their journals into volumes these days?*) is strong on the Griffin, with examples on an Inn Sign, a Weathervane, and Embroidery, and two pictures each of a pair of Griffins venerating a Tree of Life, illustrating a brief account of a talk given by Steven Ashley on “Eurasian Influences on the Origin of Heraldry” which also mentions the “Dragon and Pearl” theme. Let us hope that such an interesting talk may be made available to read.

## CORRESPONDENCE

**Bernard Juby** writes to say that the so-called “sea-snake” in the arms of Villeurbann (No 122, p 6) is actually a Dolphin.



**Roland Symons** sent this card (*above*) by the eminent French heraldic artist Robert Louis with some more easily recognized Dolphins on the arms of the Dauphin, the Heir to the throne of France. Note also the Dolphins on the distinctive coronet. What a scantily-clad St George and the beflagged castle are doing there is not clear – they are hardly the traditional supporters of the French Royal Arms, which were Angels.

## TEUTONIC GRIFFINS



Leslie Hodgson sent this powerful picture by Otto Hupp, regarded by many as the best heraldic artist of his time, taken from the *Municher Kalendar* of 1928, but sadly not in the original colours. The shield of the Freestate of Baden should be *Or a bend Gules*, but for those who like to colour these in, the red has unfortunately come out as black, difficult to cover over in red! From one or two slight clues, I suspect that Hupp made the dexter Griffin a male and the sinister one female, which adds some spice to the composition. This same picture was reproduced in Dennis, *The Heraldic Imagination* (1975, p 176.).

## JOURNAL SCAN

*Somerset Heraldry Society Journal* No 19 Winter/Spring 2011, in an issue largely devoted to the late Daniel de Bruin and his heraldic bookplates, there are only a tiny

and properties are discussed. The thirteenth century bestiary, Bartholomew the Englishman, gives a good account of this bird:-

*As the philosopher sayth, the birde that hyghte Kaladrius is whyte of colour and hath no part of blacknes. And the nether parte of his legge clenseth and purgeth dymness of the eyen. His kynde is suche, when a man is holde in greatte sykness this byrde Kaladrius tornethe away his face fro him that is seke and than without dowte the man shall dye. And if the syke manne shall escape, the byrde Kaladrius setteth his syght on him and beholdeth hym, as it were faunynge and playsynge. And this byrde is other than the byrde that hight Calandra, that syngeth as a thrustelle.*

Possibly the latter bird is what we now call the Calandra Lark.

Other bestiaryists have improved upon the bare account given by Bartholomew, and the commoner version is that the Caladrius, having drawn the sickness out of the patient, flies up towards the sun, the heat of which consumes the sickness and restores the man to health. The moral drawn from this is that in like manner Jesus Christ, on whom there is neither spot nor wrinkle, came down from heaven and turned his face away from the Jews, but looked with favour upon the Gentiles, healing them of their spiritual infirmities. A bird of such remarkable qualities was, naturally, of considerable interest to our ancestors, and representations of it, sometimes perched upon a sick-bed and sometimes flying towards the sun, are to be found in several churches in Western Europe and in many medieval manuscripts. One minnesinger even likened his lady love to the Caladrius, declaring that it was a question of life or death whether her face was turned toward him or away.



*A drawing from an early medieval bestiary, of a Caladrius giving a doomed invalid the cold shoulder.*

Various theories have been advanced as to the identity of the enigmatic Caladrius, but one of the difficulties has been that few people have actually seen one. The merchants who sold them were reluctant to let their customers inspect the bird, because so many invalids tried to get a free cure by confronting one and then departing without buying it. In consequence it does not figure as a charge in English armory – a pity, because it would be very appropriate for a physician.

**Pete Taylor**, writing in *The Heraldic Craftsman* No 75, March 2011 (I have seen the proofs) brings the story up to date:-  
Another source is an Italian dictionary of heraldry, *Dizionario Araldico* by Piero Guelfi Canajani, 1940. In it is an entry for *calandra*, which is described as a kind of lark. It says that according to the ancient naturalists when the 'calandra' fixed its eyes on the face of a sick person, it would immediately attract the disease to itself and so die. That is much the same as the quotation from Bartholomaeus Anglicus to be found in *The Heraldic Imagination* by Rodney Dennys.

The Italian dictionary quotes three coats of arms which include the caladrius:

1. Calandra of Sicily: *Azure a caladrius proper*
2. Calandriini of Sarzana: *Azure a saltire Or in chief a caladrius proper*
3. Calandrinu of Sciacca: *Azure on a bend Or three caladrius (Calandrii?) Sable*

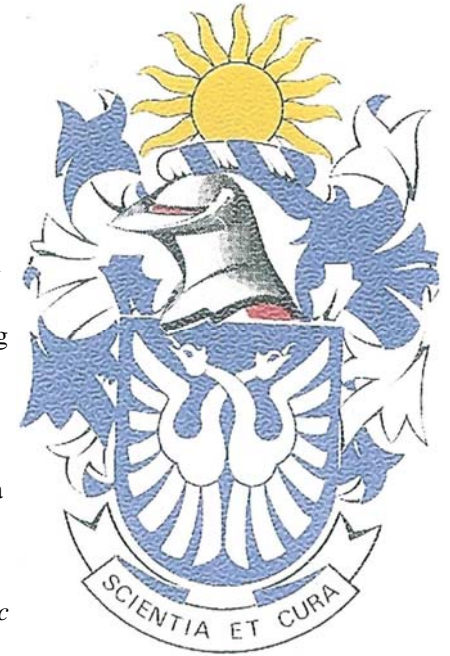


In 1979 the Caladrius was adopted as supporters for the South African Medical and Dental Council, granted by the South African Bureau of Heraldry 8<sup>th</sup> October 1979, and blazoned *Two Caladrius birds Argent beaked and armed Gules charged on the crop with a Fleam Azure standing on a compartment of rocky ground. (left)*

The supporters were chosen in view of the status of the Council. The Bureau of Heraldry commended that they add supporters to the achievement and Caladrius were decided upon because of their

medical connotation.

A year later, 1980, the South African Bureau of Heraldry granted armorial bearings to the Medical University of Southern Africa (MEDUSA). The shield, blazoned *Azure two Caladrius wings displayed addorsed with issuant necks and beaks crossed saltirewise Argent*, is a very attractive design filling the shield beautifully (right).



The original Medical Council was looking for a device representing both medicine and Africa. The then President Professor Snyman averred that the Caladrius had an African origin, being depicted on tombs of Egyptian Pharaohs; it is believed this to be a figure of his imagination but nevertheless was chosen. The actual designer was an architect, Mr Louwe, after being inspired by Rodney Dennys's *Heraldic Imagination*. The logo used by the University (left) is a very elegant design too.



Two examples of the Caladrius can be seen, one a rather worn stone carving above the church door of St Mary's Alne in Yorkshire and the other in a side panel Redemption Window of Lyons Cathedral.

An English example of the heraldic use of the Caladrius is in the arms granted to the Isle of Wight Health Authority by the English Kings of Arms on 28<sup>th</sup> February 1985. The agent was Peter Gwynn-Jones, then Lancaster Herald of Arms. Here the birds form part of the crest blazoned *Two Caladrii respectant Argent supporting between them a Sun in Splendour Gold*. The two birds support the sun, the rays from which suggest life and health emanating from a central point. (right)

An interesting and rare heraldic bird. Does anyone know of other examples of its use?

(Pete has often borrowed from our pages, but this is the first time that we have been able to return the compliment at length. Note that the Italian dictionary confuses the Calandra Lark with the Caladrius, which Bartholomew expressly warns against.)

