

Dragons and Unicorns Theme Tour - M.Anderson

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Courtyard

Griffins - now gone

Ancient Civilisations

Sphinx-like birds on - 19/40, 19/105

Pegasus on wine ladle 19/29

Sphinx - 19/55

Mezzanine a)1st room

Porringer lid 5 & 6/177

Cranach stag hunt 35/73

b) bay between 3rd and 4th rooms

Qing Kanxi 38/1041, 1189, 1124, 1335, 1028

Oriental area to north of west tapestry area

Jade animals 22/78,79,80

Brushrest 22/119

Bronze water droppers 8/91, 92

Dragon-boat vase 38/1029

Chinese daylight gallery, from north a)Left hand-side

champion vase 22/35

Sphinx 38/113

belt hook 8/66

Bi 22/106

Yuan 38/307

Song 38/313

Song funerary urn 38/284

Jade with monster-mask handles 22/23

Jade 22/24

Bronze champion vase 8/138

bronze 'kettle' 8/67

b) right hand side

Lidded tripod 8/67

Han ladles 38/56, 38/75

Hanging vase 8/175

Ming vase 38/515

Vase with animal handles 8/133

Jade plaque 22/89

Qilen 22/27

hairpin 22/88

Corridor beside Hutton Castle Hall

Various dragon pieces 38/586, 38/589, 38/585, 38/714, 78/779, 38/656, 38/654, 38/1250, 38/1135

Chinese bronze to north of main tapestry hall

Jar 38/397

Creature on 8/134

Fu 8/43

Bi 22/2

double-headed dragon 22/129

North gallery - north of bronze area

Meiping vase 38/433

Stool 38/431

Fish bowl 38/463

Near dalmatic and illuminated boxes

Corbel heads 44/56,57

Griffins on tomb 44/1

Cartoon 35/653

Grotesque roundel 45/17

St. Notker Balbulus 45/529

European Domestic Decorative Gallery

William III dish 43/72

ceiling tile 40/30

Feversham dish 48/27

Charles II pewter x 3 - 34/8, 34/26, 34/18

Armour - 2/4, 2/1, 2/3

Gothic chapel

misericord 50/206

St. Quirinus 50/246

North gallery

Nottingham alabaster St. George 1/45

Retable 44/36

Margaret of Antioch 50/45

Period Rooms

Unicorn finial 50/88

Pelican 39/88

Oatlands fireplace

27/25

Neptune Inn panel 32/1

Hunting the Unicorn tapestries 46/8, and one with no code

Dragon-spout vessels 5 & 6/ 176, 153

Centaur vessel 40/53

Eastern gallery (in both senses!)

Dragon carpets 9/42, 9/38

Jug 33/81

Jug 41/41

Montron portal

German tapestry area

Beasts fragment 46/1

Charles II's coat of arms chair 14/199

South gallery

Four poster 14/226

St. George 45/86

Carrying of the Cross 45/431

St. John on Patmos 45/390-392

Dragons, Unicorns, etc. Part 2

1. 2 griffins 16th/e17thC. Supporting shields, English oak, possibly part of furniture or a doorway.
2. Sphinx-like birds, above the lion vase, 6th C BC. Attic. On amphora and similar e6thC BC Corinth; aryballos, perfume or olive oil container, right hand side of lion vase. (Large Greek case)
3. (Opposite side of the large Greek case) Pegasus, on a kyathos wine ladle. Attic 6th C BC.
4. (Behind the warrior's head perfume bottle) Sphinx Greek. 4th C BC Terracotta – female.
5. (Mezzanine Room 1) Lid for porringer with Charles I's coat of arms and very small unicorns, bronze and enamel.
- 5a. Cranach's symbolic serpent signature on tree in Stag Hunt.
6. (Right hand side 2nd bay in the Mezzanine), Qing Kangxi c.AD 1662-1722. Blue and white ware – dragons on bowl, plate below it and vase to left.
7. (Left hand side, same bay) Rouleau vase Qing Kangxi, same date, gold creature ?, and vase with Emperor's pleasure barge which is dragon-headed and the same period.

(Downstairs and the first bay off the north gallery after the staircase)

8. (Case at back) jade animals, paperweight or decoration and brushrest mythical beast with cub on back and the lidded item with bronze mythical beast as water dropper to control ink flow.
9. (Case nearer north gallery). Large vase with dragon boat, Qing Kangxi c1700 Jingdezhen kilns Jiangxi, underglaze cobalt, Romance of the 3 Kingdoms. Battle of the Riverlands, calm becoming storm raised by magic by the enemy Zhuge Liang against Cao Cao's fleet.

(Main oriental gallery)

10. Jade champion vase – possibly phoenix, and lion/sphinx, and dragon belt-hook. Ordos (?where) beg. 3rd C BC, bronze dragon tip? Bi, ceremonial coiled dragon, Han 200 BC – 221 AD.

11. Case with celadon, 2 dishes with dragons, Yuan 14th C earthenware, and Song 13th C funerary urn with lid with Song dragon relief - ? for ashes or for bones or other.
- 12) (Opposite case at top) Middle left bronze cast animal-shaped lidded tripod, Han; bottom – dragon's head ladle, Han earthenware, and green dragon head handle ladle Han.
13. Black dragon-handled hanging vase, Yuan, cast bronze, possibly a copy of a leather type.
14. Near lion ridge tile, Ming 15th C, dragon vase, and animal- head handles next to it.
15. Jade case to left of that, Plaque with writhing dragon, Ming, and Qilin, mythical animal with cubs, Ming dragon-headed hairpin, Ming/Qing 17/18th C.
16. Case on opposite side of aisle, jade with monster-mask handles and serpents on lid of one, and bronze champion vase ? phoenix, and bronze kettle-shaped ritual vessel with weird animals.
17. Chinese corridor parallel to Hutton Castle hall. 1st case Top. White Dehua Qing Kangxi Fujian dragon on neck of vase; lower dragons as spouts to ewers and/or handles.
18. 2nd case, top, gold dragon, baluster vase, Qing Kangxi; also ? same period, bottle vase creature below.
19. 3rd case, top right hand side, yellow, 2 dragon bowls, Qing.
20. 4th case, lower right, blue and white dragons on lid and on dish to left, similar period.
21. Chinese bronze area. Left hand side from tapestry gallery. 2nd left. Jar from North China 13/14th C. Cizhou stoneware dragon. Zun, odd creature, bronze inlay with gold and silver.
22. 1st case. Fu Zhou bronze 8th C BC. Writhing dragons, heads identical with eyes and upturned noses. Dragons also on a mask standing on their noses. Fu means bat and is pronounced the same as the word for happiness, so bat is often a symbol for happiness.
23. 1st right hand case top right. Jade, double-headed dragon. Huang Zhou 5-4th C BC. Bi with dragon decoration external design.
24. North gallery. Meiping vase with dragon. Ming, 14th C. Blue and white garden stool dragon drum-shape, Ming, 16th C. Fish bowl, Ming design, Wanli mark, 1573-1619 reign, underglaze cobalt, overglaze enamel.
25. Near Dalmatic. Corbel heads '12th C English church exterior; tomb with griffins, right hand side and 2nd left, coats of arms, Spanish, m14th C de Espes family. Ramon Peralta de Espes, died 1348, was a leading soldier and admiral, of great bravery. The tomb may have originally been in a narrow niche and is therefore short.
26. Double-headed eagle, middle cartoon. Stained glass roundel, bottom left, Grotesque. St Notker Balbulus, devil in form of a dragon 17th C.
27. European domestic gallery. Dish of William of Orange's coat of arms without unicorns. Ceiling tile 15th C Spanish with a griffin. 15th C Spanish Valencian lusterware, tin glaze, earthenware, with eagles or griffins, also Feversham linked to the battle of Sedgemoor.
28. 3 x Charles II pewter. Left has unicorn, English, middle has Phoenix for the Great Fire of London, and right

with unicorn linked to his marriage to Catherine of Braganza, 1662.

29. Armour, half-suit, Italian 1570, and fluted South German steel 16th C and composite one for the later Holy Roman Emperor, Ferdinand I with a 2-headed eagle. $\frac{3}{4}$ Austrian one of 16th C. (Apart from the one with the eagle, these were initially included for an odd reason. The first publicity did not say 'unicorn' but 'uniform' (!!!) – and these were the nearest to uniform that I could find.)

30. Gothic chapel. Misericord with winged dragon, 15/e16th C English oak. (Again on the armour side, St Quirinius, 115/e16th C, East Rhineland, German.)

31. North gallery. Nottingham alabaster, St George and the dragon, 15th C English, originally painted.

32. Middle period room. Unicorn with thistle finial, ? 17th C painted oak, English, partner to lion. Toft 17th C Staffordshire pottery dish with pelican.

33. Elizabethan room. Fireplace, Welsh dragons x 3 places, winged. Mermaids too.

34. North gallery. Retable St. George/St. Michael and dragon. Margaret of Antioch. Romain of Rouen La Gargouille plus nine others, including in Celtic Brittany and in Cornwall. Battles against dragon, Burgundian painted limestone, 15th C.

35. Margaret of Antioch, South Netherlands copy in oak 15th C, devil/dragon. Patron saint of childbirth)

36. Dragon carpets. 1700 and mid 17th C. Armenian settlers originally to Caucasus, maybe dragon idea came from China but not the design. Eyes with bird, or leaf or flower.

37. Islamic art has limited animal decoration but 12th C Fritware, jug with Centaur-like creature, Iran. (opposite Dietrichstein carpet). Isnik ware jug has dragon's scales on it but other designs are clearly Islamic.

38. Montron Portal, 12th C, French, limestone. Serpents all over and oddly winged and faced creatures. From near Chateau Thierry. Typical of beasts of Romanesque sculpture. St Bernard of Clairvaux was against such decoration which he felt detracted from devotions. 'What profit is there in these ridiculous monsters, in that marvellous and deformed comeliness, that comely deformity'.

39. Gothic period room. Neptune inn wood panel has possible mythical creatures at the top. Hunting the unicorn, who can seek safety in a virgin's lap. Here the emphasis is on loyalty not chastity in a secular context. Nurnberg, 15th C. There is a similar Swiss one. Bronze English ewer, 14th C, has a dragon spout. Opposite is a dish with a centaur on it Italian from Florence 15th C.

40. German tapestry near Bible tapestry, fragment with birds and beasts. 1300 Upper Rhine from Adelhausen Dominican convent. Wooden piece with Charles II's coat of arms with the unicorn.

41. South gallery. 4 poster with coat of arms and unicorn. St George and dragon window, English c.1400. Carrying of the Cross panel, with wyvern on banner, 15th C. Cologne. St John the Evangelist on Patmos with 7 headed dragon, middle top of group, Rouen, beg, 16th C, based on 2nd C apocryphal writings now partly lost. Part of the 'Golden Legend' 13th C. 7 headed beast comes from Revelation 12, with 10 horns and 7 crowns. With symbol of huge eagle underneath. Family of Bigar del la Londe great influence in Rouen in early 16th C.

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Dragons, etc. Part 3.

The definitions below come from a variety of sources so that there may be some overlapping or even contradictory information. I realise that I did not have Hall's book nor my other more recent reference books on symbolism when I wrote this. I used Brewer's Dictionary of Phrase and Fable, the Observer's Book on Heraldry, the Shorter Oxford English Dictionary and the Oxford Companion to Art.

Griffin.

Offspring of eagle and lion – sacred to the sun and guarded over hidden treasures, ? from Scythia as guardian of gold, think the Greeks. Body and hindquarters of lion, head and wings of eagle, female with wings, males without. Emblem of valour and magnanimity, noblest animals of their kind – lion and eagle, so often on arms of heroic commanders or noble families.

Dragon.

From the Greek verb to see, watch and ultimately to plan, e.g. one guarding the golden apples in the Garden of the Hesperides. Mediaeval romances often had their capturing ladies, often they would be winged with a serpent's tail, strong claws and scales. Sometimes they are seen as fire-breathing which may link to the Greek version of the name. This might be illustrated with a painted tongue. Heraldic ones combine reptilian and a mammalian form and wings, sometimes can be depicted as a sea serpent. In the Middle Ages seen as a symbol of sin/paganism (Rev. 12.9 and Ps. XCI). There are dragon-slayer saints – George, Michael, Margaret of Antioch, Samson, Archbishop Doll, Clement of Metz, Romain of Rouen – who destroyed La Gargouille which was ravaging the Seine, St. Phillip, St Martha at Aux, St. Florent on Loire, St. Cado, St. Maudu and St. Pol – many of these are from Brittany, and St. Keyne of Cornwall. The Ancient Britons and Welsh national war standard was the dragon, linked to Uther Pendragon as war leader, and so the Red Dragon of Wales. In the Far East it is the most common emblem and the most ancient with 5 claws on each foot, compared with the usual 4). It became possibly the chief imperial Chinese emblem, representing fertile power, cosmic energy, as revealed in nature. Especially associated with water – rivers, lakes. In Spring it moved in heaven among the clouds, which also reflected the Emperor as intermediary between heaven and earth. Early jades and bronzes illustrate their ancient cosmic aspect. They are also seen as a guiding principle in the circuit of the constellations. Some immortals were thought to assume dragon disguise. Nagas, serpents, of Buddhist iconography are interpreted by Chinese as dragons. Chinese 5 clawed dragon could be used as an amulet on dress or pictures. In the West the idea of St. George and the dragon were linked to threat and destruction.

Sphinx.

Human head and lion's body - ? originally in Egypt usually male and like reigning monarch with Pharaoh's head. Couchant sphinxes were often used in architecture, in temple approaches as at Karnak. El Gizeh one in Egypt of limestone 2620 BC associates the Sphinx with royal power and with Horus in the Horizon. Near east, Anatolia, Syria and Phoenicia are also areas where it was common; these could be male or female and often were winged. In the Mediterranean, especially Greece, they were female with breasts and wings, as cited in the Oedipus legend. ?Chimera, daughter of Orthos and Typhon, in the Thebes area, sets riddles and if not solved will devour people, if solved would kill herself. What has 4,2 or 3 feet but gets weaker the more feet. Answer – man, as an infant, the upright, then with a stick as old. Oedipus solved it. Some Sphinxes could have female head and breasts, body dog or lion, bird's wings, serpent's tail, lion's paws and human voice. They were inscrutable and mysterious.

Unicorns.

Horse's body, long straight horn from forehead, or in heraldic terms can have legs of a buck, tail of lion, body and head of a horse, with the horn's being white at the base, black in the middle and with a red tip, white body, red head and blue eyes. 1st description is 400 BC by Ctesias. The horn is said to have magical/medical properties

and to be an antidote to poison. The horn could be dipped in a liquid to test whether it was poisoned or not. Rudolph II, Holy Roman Emperor, had a cup by Ottavio Strada in silver and gold with a symbol of the unicorn as if it were assaying it. It is a supporter of the royal coat of arms – for Scotland so for Britain. 1 of the 4 pursuivants of the Lord Lyon King of Arms is a unicorn, 1445. In 15/16th C Scotland there was a gold coin called that. In the Middle Ages it was said to be the only animal that could attack an elephant since with the sharp nails on its foot it could rip open the elephant's belly. The only way hunters could catch a unicorn was to have a young virgin and the unicorn would go to lay its head in her lap and so could be captured. The unicorn is often seen as representing Christ. Possibly from the idea of the virgin's womb necessary for His taking on human nature. One horn is also said to represent the Gospel of Truth. In the Scottish coat of arms one of the two unicorns in 1603 joined the lion and replaced the Welsh dragon in the British coat of arms. The lion and the unicorn rhyme symbolises the Scotland/England strife.

Phoenix.

Found as a fabulous creature in Egyptian, Arabian and Indian mythology. It has a nest of fire and spices, sings a melodious dirge and flaps its wings to set the fire alight. There is only ever one of its kind which lives for 500-600 years then is burnt on a funeral pyre and emerges with renewed youth in the Arabian desert. It has gorgeous plumage. Later it was associated with alchemy and so often used as a symbol for chemist's shops. It is also seen as a symbol of the Resurrection. It is also linked in Chinese mythology to the Empress.

Pegasus.

Winged horses were ridden by Bellerophon against the Chimera (see Sphinx). Muses fought the daughters of Phoenos, Helicon rose to heaven with delight but this is stopped by a kick from Pegasus and the hoof strike brought out the fount Hippocrene from Mount Helicon. This means that Pegasus is seen as an inspiration to poetry. The parents of Pegasus were said to be Neptune and Medusa. A fount springs from where Medusa killed the Springs of Ocean. The underground horse then sprang from Medusa's blood. Pegasus was the favoured steed of the Muses, since poets were borne on flights of fancy.

Pelican

In fable it is said to feed its young on its own blood and so is a symbol for Christ and for Christian charity. St Jerome tells a story of the pelican restoring its young killed by serpents and refers to his own salvation through Christ's blood. In fact the pelican transfers macerated food to its young. The phrase used in heraldry is 'a pelican in her piety' as the young are protected by the parents. One story is that as the chicks grow they rebel against the male and he gets angry and kills them, 3 days later the female parent returns and revives them with her blood, the time factor again being a link to the Resurrection. The term for feeding the young with blood is 'vulving'. Normally depictions show the beak much more like that of an eagle than a pelican.

Harpy.

This has a bird's wings and claws, and is a vulture with the face and breasts of a woman in Classical myth. They are often fierce and starved-looking, loathsome, with stench of the atmosphere around them. Between 1 and 3 at different times. They are linked to whirlwinds, with Aello's being the storm, Celeno, blackness and Oeypete rapid.

Centaur.

Half-man, half-horse. From Ancient Thessaly possibly, possibly arising from the excellent horsemanship in that area. The centaurs from Thessaly were invited to a marriage feast and were rude to the women so Lapithae took the women's part and drove them out.

Mermaid.

May be linked to dugong or cetacean with human-type outline to head and nursing of baby holds her with flipper so human-like. They have head and trunk of woman and body of a fish. They may have been the Ancient Greek Sirens.

Gargoyle.

Derived from the Old French gargouille. Grotesque spout with animal or human details, to drain rain water (see dragons.)

Wyvern.

Similar to a griffin but with no rear legs.

Cochatrice.

As wyvern but with cock's head not dragon's and with spurs on forelegs.

Basilisk.

Wyvern with dragon's head on the end of its tail.

Salamander.

Like a phoenix always shown in flames.

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Further miscellaneous notes on the Dragons, etc. theme tour, from the guide book, etc. Part 4

1. In Chinese art a qitou was like a fangxiang to guard against evil spirits.
2. Wanli period square box l16/e17th C has main decor of a 5 clawed imperial dragon. 2 are against one another on the lid over a standard picture of mountains, waves and clouds. The rest of the motifs link to longevity, e.g. peach with 'shou' on it.
3. Dragon dish Hongzhi region with green on white l15thC.
4. Tautie mask. Monster – ox or tiger as base, eyes dominate but they can have eyebrows, ears, horns and even rest of body. Each half shows the whole animal in profile but it only has an upper jaw since the lower has been eaten away in gluttony.
5. Other bronze mask item has mirror image 2 dragons, 2 legged and standing on their noses and either side of central flange. This design becomes increasingly popular with birds in the Zhou period. Some are on vessels which also have the tautie on them (pp.61-2.)
6. Bronze Fu with lid almost identical to the base with writhing dragons entangled bodies, heads identical with eyes and upturned noses. (p.61)
7. Lidded Hu, Eastern Zhou (p.63), writhing dragons on lid, easy to see, but less so on lower part.
8. Jade Bi, Han, shallow carving 3rd-1st C BC, dragons on outer band with taotie type masks.
9. Double-headed eagles, originally head to right was Roman and to left was German. Possibly Charlemagne had Roman eagle and l15th C Holy Roman Emperors have double-headed and retained by Austrian Emperor later. 1472 Ivan III of Russia uses it after marriage to Sophia, niece of Constantine XIV of Byzantium.
10. Qilin/kilin/Ch'ilin. Seen as good and gentle and associated with yinyang. Chinese unicorn. At Confucius birth in 551 BC qilin appeared and sapt out a piece of jade with 'the uncrowned emperor', ie Confucius.
11. Red dragon for Wales and white for Saxons in Cadwallader's army. Last native descendent 6th C King Maeolguon.

12. Chinese phoenix, fenghuang, appear before important event. Also are symbols of peace and prosperity and associated with the Empress and feminine yin. Japanese, Tibetan and Islamic culture have other ideas too. The phoenix has tow sides male and female.
13. Margaret of Antioch, virgin martyr, removed on 1969 from the Kalendar of Saints. The prefect of Antioch wanted her but was rejected by her. She was imprisoned and Satan as a dragon devoured her. She had a cross with her and so burst from the dragon unharmed but she was executed after saying that women in childbirth could pray to her for deliverance as she had burst out of the dragon, oft depicted as trampling the dragon, has it in chains or emerges from it.
14. Unicorn of Scotland has appeared on royal coat of arms since James I in early 15th C. Around this time monarchs were choosing symbols and many chose lions and eagles as the kings of their type and for their bravery and strength. The religious symbolism of the unicorn is why James chose it for his and Scotland's symbol.