



The Sawtooth bill barometer by Butt. Exhibit No. 177
Photographed in the Emma Hawkins Museum
Achnacree, Scotland 2008

Introduction

This catalogue describes and illustrates a Zoomorphic Collection formed over a period of more than 40 years by two generations of one family. John Hawkins, the writer of this catalogue, started collecting Zoomorphic objects on his arrival in Australia in 1967; his daughter Emma continued with the opening of her iconic shop in Westbourne Grove, London in 1992. Nearly every Zoomorphic object of importance that has appeared on the market over this period has been purchased by the family and is now to be displayed for sale courtesy of Harris Lindsay Ltd. 67 Jermyn Street, London SW1.

I define the Zoomorphic object as *'A useful item made from all or part of a previously living animal without changing its form.'* For purposes of classification, the trophy as a Zoomorphic object has been divided into five categories: Animals, Birds, Insects, Marine and Dioramas, with sub-sections.

It is suggested that this collection and catalogue will provide a basis for the understanding of a 21st century Wunderkammer of Zoomorphic objects created by man, the greatest of all predators, whose hand, during the course of the last 200 years, has been laid over our planet and its landscape, to the disadvantage of those who speak no known language.

As we move through the 21st century the depredations that will be caused by over 6 billion human beings make the likelihood of the creation of another such collection improbable. Exotic animals are under pressure and steadily vanishing, and further - society no longer has the leisure, the interest, or the skills to create such objects, either for adornment or for personal pleasure.

The collection contains no less than four Huia beak gold mounted brooches from New Zealand. The Huia was prized for its tail feathers, then badges of rank for the Maori people, a fashion transported by the Duke and Duchess of Cornwall and York after their visit to New Zealand in 1901. As a result the

feathers and the extraordinary beaks became much prized in Europe and the bird was shot to extinction by 1910.

Three human skull objects, one English and two Tibetan, are a reminder that humans themselves saw their own species as having special Zoomorphic significance. The English silver mounted Hunt and Roskell *momenti mori* skull libation cup has unfortunately lost its history but must be the classic, and possibly only, example of this type of curio to be found in English silver.

Throughout the British Empire, the rich man, both as a hunter and explorer, helped to push the boundaries of the Colonies that coloured the world map red. At one time virtually whole continents such as India, America, Africa and Australia were ruled from that *'precious stone set in the silver sea'*. The families of those enriched by this conquest, returned curiosities from foreign climes to the Mother Country, to be mounted or used as decorative trophies or, more rarely, recreated as Zoomorphic objects.

The great animals - elephant, rhinoceros, hippopotami, bears, lions and tigers- are represented in the collection through Zoomorphic examples of the 19th century trophy, mounted by Victorian taxidermists such as Ward, Butt, Gerrard and Van Ingen. Their standards of workmanship will never be repeated, but their creations should be viewed within a context of a time of plenty, when the great animals roamed the world and man was only a minor predator in their realm.

An interest in exotic animals greatly increased when they became more accessible to the general public. The 36 acres of Regents Park, London, encompass one of the world's oldest scientific zoos, which opened on April 25th 1828 under the auspices of the Zoological Society founded by Sir Stamford Raffles in 1826. The Society was granted a Royal Charter in 1829, but the zoo didn't open to the general public until 1847.

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The zoo opened the first Reptile House in 1849 and the first Aquarium in 1853, all this combined with the appearance of live elephants, giraffes, rhinoceros, camels, lions, tigers and hippopotami had a dramatic effect on the artistic world. The animal studies of Stubbs, Agasse, Lear and later Landseer are among the finest of their type. They were created by those who had studied both anatomy and the live beasts in the menageries or zoos of London, before going on to become the finest exponents of the exotic in art.

Illustrated books such as *Monkeyana* (Plate 1 & 1A) published 1827 by Thomas Landseer, the elder brother of Edwin, or Tenniel's illustrations to *Alice in Wonderland* (1865) are an extension of this art form. The depiction of animals in utilitarian objects by silversmiths such as Alexander Crichton, (Plate 2 & 2A) or S. Mordan & Co during the 1880s are further examples of this interest in the exotic. The twist was the portrayal of the animals in human form, a thought process which, I suggest, finally lead to the Zoomorphic as a decorative art form.

MR STEVENS' AUCTION ROOMS

The London firm of King and Lochee, predecessors of J. C. Stevens, held the first great taxidermy and ethnographic sale of the 19th century, a remarkable collection formed by Sir Ashton Lever in late 18th century London, under the name of the Holophusikon. His exhibit filled 16 rooms in Leicester House, Leicester Square. (Plate 3) This collection of stuffed animals, birds and Cook material was initially disposed of by lottery and won by a Mr. Parkinson who later exhibited it prior to the King and Lochee sale at The Rotunda on the Surrey side of Blackfriars.

The sale commenced on May 6th 1806 and lasted for 60 days without intermission except for Sundays and the King's birthday. Many purchases were effected for the then Lord Stanley (afterwards Earl of Derby) who was in the process of forming a private zoo and one of the great collections of taxidermy in Britain, part of which he bequeathed to the City of Liverpool in 1851.



Plate 1.

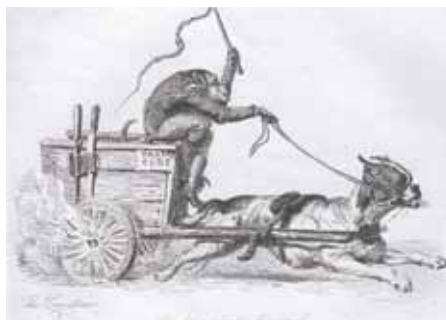


Plate 1A.



Plate 2.



Plate 2A.

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Lord Derby's artist in residence was Edward Lear who also acted as a tutor to his children. Lear, one of the finest ornithological artists of all time, created for his patron one of the great collections of bird drawings all of which remain at Knowsley. In the context of the Zoomorphic, further inspiration may have come from the pencil of Lear who today is better known for his illustrated books *A Book of Nonsense* (1846) and the *Owl and the Pussycat* (1867) (see Plate 9) created for the children of the then Lord Derby.

The next great sale held by King and Lochee was that of the collection of the London Museum and Institute of Natural History. Sold in 1818, it contained amongst others Dr Latham's famous collection of stuffed birds.

Mr John Crace Stevens acquired the firm in 1820 and it was to remain in the Stevens family for over 100 years. In 1825 Stevens sold William Bullock's Mexican Exhibition from the Egyptian Hall, (Plate 4) which included a then possibly unique collection of mounted Hummingbirds.



Plate 3. Interior view of Sir Thomas Levers' Museum by Sarah Stone, Mitchell Library, Sydney.



Plate 4. Engraving of an interior view of William Bullock's Museum, Piccadilly from an aquatint. Collection J.B. Hawkins.

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The firm continued to sell great collections of curios for the rest of the 19th century. Stevens sold Lord Derby's menagerie and aviary from Knowsley in 1851, a collection of deer, antelope, cattle, goats, sheep, llamas, rodents, lemurs, armadillos and dogs. Of the birds there were vultures, falcons, owls, kingfishers, parrots and many others. The live quagga, now extinct, made £50, 2 kangaroos £105 and 4 black swans £160. Stevens was the first person to sell a stuffed specimen of the double horned rhinoceros. His son specialized in eggs; in fact his telegraphic address became 'Auks London' and the sales of the Great Auk and its eggs came to be regarded as a monopoly within Stevens rooms. I attach a photograph of famous eggs which had passed through his hands. (Plate 5)

On loan for this exhibition but not included in the Zoomorphic sale is an extremely rare complete *Aepyornis maximus* egg from the Emma Hawkins Private Collection.

Mr Allingham's biography of the firm, *A Romance of the Rostrum* relates a story of Mr Henry Stevens who ran the business from 1847 (on the death of his father) until the turn of the century.



Plate 5. Eggs sold by Stevens, *Aepyornis Maximus* Egg (on stand) Ostrich, Guillemot, Wren and other eggs are shown as a comparison in size from a photo in *'A Romance of the Rostrum'*.

When he received from Sir Henry Peeke a newly laid Emu egg Mr. Stevens stated, *'it would make him a splendid omelette'* and set it aside. Sir Cuthbert Peeke, Sir Henry's son gave him another, also laid on their estate, and Stevens, immediately decided on a surprise party at the Camera Club for which he composed a menu for production which read in part:

*'Boiled salmon with cucumber
Kangaroo tails a`l` Australia
Roast fowl and sausages
Saddle of reindeer
Emu's egg omelette.'*

When the waiter came to the omelette he asked Mr Stevens *'Are you ready for the egg Sir?'* *'Bring it along'* said Mr Stevens and in came the great, green egg. *'Go up to the tool room'* said Mr. Stevens to the waiter *'and fetch me a very fine saw'*. He then held the egg in his hand and without a tremor commenced to saw off the top. His guests looked in wonder, for everyone knows that it is not easy to decapitate an egg, except when it is hard boiled... He emptied the contents of the egg into a soup plate then away it went, and back it came – an excellent omelette.

This egg is now mounted in gold, it opens by a little hinge where Mr Stevens cut off the top, it is a shell of great significance. The magnificent ostrich egg in the Hawkins collection, mounted in silver, supped on in Morocco, is another example of just such a feast. (Plate 6)

Allingham states that *'In Mr Stevens Rooms, designers of ladies dresses would buy cases of exotic butterflies collected by insect collectors from all over the British Empire. As a result those who cater for the caprice and vanity of women may go to the wardrobes of heaven for their patterns and schemes of colour. Some of the beautiful designs may be found in the Salons of Bond and Regent Street.'* The dress worn by Lady Curzon and made by Worth of Paris is the classic example of this fashion. In 1902 Lord Curzon organised the Delhi Durbar to celebrate the coronation of King Edward VII, *'the grandest pageant in history'*, which created a tremendous sensation. At the state ball Lady Curzon wore an extravagant coronation gown, by the House of Worth, Paris, known as the 'Peacock Dress.'

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Plate 6. Exhibit 152



Plate 7. A collection of tattooed Maori Heads made by Major-General Robley.

It was stitched of gold cloth, embroidered with peacock feathers with a green beetle wing in each eye, which many mistook for emeralds, dipping into their own fantasies about the wealth of millionaire heiresses, Indian potentates and European royalty. She wore a huge diamond necklace and a large brooch of diamonds and pearls, a tiara crown with a pearl tipping each of its high diamond points. It was reported that as she walked through the hall the crowd was breathless. This dress is now on display at the Curzon Estate, Kedleston Hall, Derbyshire.

Mr Stevens sold the remarkable collection of Major General Robley in 1902. (Plate 7) Robley, who had fought in the Maori wars wrote a magnificent book *Moko or Maori Tattooing* which encapsulates the reasons behind the author's collection of thirty three tattooed and dried Maori heads collected during his time in New Zealand. It is said that when unable to sleep at night he would rise and comb the hair still clinging to the heads till he felt himself soothed.

The strange trade in dried heads soon became degraded. Instead of trophies of the great Maori warriors being kept to honour the victor in his Pa, the Maoris began to trade in living displays. They were in need of muskets and ammunition, and well tattooed men were unsafe lest they were important personages within the Maori community. A chief would display live tattooed specimens before a trader - even men with newly tattooed faces - who would then take his pick, and the unfortunate chosen one slaughtered and his head preserved. When Mr. Stevens first sold heads upon the rostrum in 1868, the very first head fetched £4/15/-; the firms last specimen was sold on September 5th 1921 for £59.

One of the greatest sources of human material in Zoomorphic form is the country of Tibet. In 1919 Mr. Stevens sold Mr. Wallis Paul's collection formed from the Sikkim Expedition of 1888 and the Younghusband Expedition in 1903 which included the Grand Llamas Skull Rosary 'a rare specimen composed of over 100 pieces of human skull, each lozenge or bead being cut from a different skull, some being set with precious stones.'

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The Younghusband Expedition included unique sacred trumpet shells, two ancient carved bone aprons, and the image of the Buddha made from the ashes of the Grand Llama. The Hawkins Collection contains a very fine 19th century Tibetan skull cup of superb patination and great age (Exhibit 38) and a good 19th century skull drum. (Exhibit 39)

I close with a quote from an article in *The Tribune* of January 9th 1907 in which the writer describes the magic of a visit to Mr Stevens' rooms; *'Some philosophers believe that nothing is really dead, that there is life and spirituality in all things that have been handled by humans and have been silent witnesses, to deeds engulfed by time.'*

THE CREATION OF A ZOO UNDER THE AUSPICES OF THE PRINCE REGENT IN REGENTS PARK

The Exeter Exchange was a building on the north side of The Strand in London. It became famous for the menagerie which occupied its upper floors from 1773. For more than fifty years, the rooms were let to a series of impresarios who operated the menagerie in opposition to the Royal Menagerie at the Tower of London. The menagerie at the Exeter Exchange included lions, tigers, monkeys and other exotic species all confined in iron cages in small rooms. It was initially owned by the Pidcock family and then Stephani Polito, both of whom operated travelling circuses using the Exeter Exchange as winter quarters for their animals.

When Polito died in 1814, the menagerie was acquired by one of his former employees, Edward Cross. Cross renamed the collection the Royal Grand National Menagerie and employed a door keeper who was dressed as the 'Yeoman of The Guard.' His famously bad tempered and eventually rogue elephant 'Thunee' was shot there in March 1826 by soldiers from Somerset House.

The Exeter Exchange was demolished as part of the general improvements to The Strand in 1829, the animals were dispersed either to the new London

Zoo in Regents Park, a creation of the Prince Regent then George IV, or to his Royal Estate at Windsor.

Just before his death, George IV arranged the transfer of his personal collection of animals from Windsor Great Park to Regents Park, a collection that included gnus, kangaroos and a vast collection of rare birds. Of his greatest prize, the young Nubian giraffe, (Plate 8) whose beauty had so entranced him, he stated *'Nothing could give an idea of the beauty of her eyes'*. One of his last commissions, the famous picture of this giraffe by Jacques-Laurent Agasse, is still in the Royal Collection.

The London Zoo is one of the world's oldest scientific zoos, and was originally intended as a collection for scientific study, managed under the auspices of the Zoological Society of London.



Plate 8. *The Nubian Giraffe* 1827 by J.L. Agasse. Barely discernable in the background are two Egyptian cows, probably being used as wet nurses to the giraffe. Two Arab keepers and Edward Cross, the importer and dealer in foreign birds and beasts to the Royal Menagerie, are seen holding a bowl of milk for the giraffe. The giraffe was given to George IV by Mehemet Ali Pasha of Egypt and the King constructed a special paddock for it at Windsor before the transfer to Regents Park.

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The Marquess of Lansdowne took over the project and supervised the building of the first animal houses designed by Decimus Burton. The zoo opened in April 1828 to the Fellows of the Society, providing access to the Arabian Oryx, the Greater Kudu, Orangutan, the now extinct Quagga and the Thylacine from Tasmania. The Society was granted a Royal Charter in 1829 by George IV. It was at these sources, either the Tower of London, Exeter Exchange or the new Regents Park Zoo, that artists such as Stubbs, Agasse, Lear and Landseer studied, enabling them to paint the exotic animals that were to make them famous.

EDWARD LEAR, EDWIN LANDSEER & ANTHROPOMORPHISM

Edward Lear (1812-1888) was the 21st and last child of an otherwise untalented family. Largely self educated he suffered from epileptic seizures and in later life partial blindness. At the age of sixteen he had become a serious ornithological illustrator. He produced the illustrations for Gould's volume *The Family of Psittacidae or Parrots* and by the age of nineteen was being favourably compared to the great Audubon. Lear is mainly remembered today for his *A Book of Nonsense* (1846) an illustrated volume of limericks and his 'Owl and the Pussycat' (1867) a children's poem which he illustrated. (Plate 9)

Lear's obituary in the London Saturday Review states 'The kindness of friends to whom he was ever grateful gave him the opportunity of more serious and more remunerative study, and he became a patient and accurate zoological draftsman'. Many of the birds in the earlier volumes of Gould's magnificent folios were drawn for him by Lear. A few years back there were eagles alive in the Zoological Gardens in Regents Park which Lear could point out as old familiar friends that he had drawn laboriously from claw to beak 50 years before... one day, as he was busily intent on the portrait of a bird in the Zoological Gardens an old gentleman came and looked over his shoulder, entered into conversation, and finally said to him 'you must come and draw my birds at Knowsley.' The successive Earls of Derby have been among Lear's kindest and most generous patrons.... At Knowsley he became a permanent favourite and it was there that he composed, in prolific succession, his charming and wonderful series of utterly non sensical rhymes and drawings.'

The influence of his extraordinary drawings, through the auspices of a generation of children, were I suggest, in part, the thinking as they became adults, behind the illustrations in *The Strand Magazine*.

Sir Edwin Landseer (R.A.) (1802-1873) who created the sculptured bronze lions in Trafalgar Square, is best known for his paintings of animals, particularly horses, dogs and stags. Benjamin Haydon, the controversial historical painter encouraged the young Landseer to perform dissections in order to fully understand animal musculature and skeletal structure. One of his most famous paintings *Laying down the Law* (Plate 10) painted for the Duke of Devonshire is still at Chatsworth in Derbyshire, and remains the iconic satire of the legal profession in anthropomorphic painting.



Plate 9.



Plate 10.

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THE STRAND MAGAZINE

The Strand Magazine was a monthly magazine containing fictional stories and factual articles. It was founded by George Newnes and published in England between January 1891 and March 1950, and edited by Herbert Greenhouse Smith from 1891 to 1930. Its initial popularity was greatly influenced by the Sherlock Holmes stories of Arthur Conan Doyle which were first published in the magazine. Other well known contributors included H.G. Wells, Agatha Christie, C.B. Fry, Rudyard Kipling, Edgar Wallace, Max Beerbohm, PG Wodehouse and Winston Churchill.

In the context of this Exhibition the ground breaking article 'Animal Furniture' by William G. Fitzgerald in *The Strand Magazine* of 1895 (Plates 11, 1-9) provides a contemporary key to Zoomorphic objects and their use in the decorative arts. I reproduce the article as published with the following comments: Mr J. Gardner Muir was one of the great shots of the 19th century but it is recorded that he had a less than glorious reputation in the world of hunting; Edwin Ward, Rowland Ward's brother, married Georgina Butt and sold his business to her brother, George Butt, who supplied much of the information and photographs to Fitzgerald.

The mention of a visit to the premises of Charles Jamrach (1815-1891) importer and dealer in wild animals who had inherited his business from his father (also an animal dealer) gave me a clue resulting in the discovery of this fine contemporary description for a source of Zoomorphic material in Victorian London.

I quote from *Curiosities of Natural History* by Francis Trevelyan Buckland 'Jamrach's Animal Store' 'In March, 1861, I received a note from Mr. Jamrach, the celebrated dealer in living animals, that he wished me to come at once and see a curious sight at his establishment, 164 Ratcliff Highway, facing the entrance to the London Docks. Accordingly I went. Well, Jamrach, what now?' 'You shall see, sir.'

He took me upstairs, and opened the door of a room, and there I saw such a sight as really made me start. The moment the door-handle was touched, I heard a noise which I can compare to nothing but the beating of a very heavy storm of rain upon the glass of the greenhouse: I cautiously entered the room, and then saw that it was one mass, windows and walls, of living Australian grass parakeets. When they saw us the birds began to chatter, and such a din I never heard before.

On our advancing a step into the room, all the birds flew up in a dense cloud, flying about like a crowd of gnats on a hot summer's evening, their wings causing a considerable rush of air, like the wind from a winnowing machine. Such a number of birds I never saw before together in all my life.

'Why, Jamrach, how many, for goodness' sake, are there?'

'Well, sir, you see, two ships, the 'Orient' and the 'Golden Star,' came in from Port Adelaide, Australia; both ships had birds on board; I bought the lot, and have now three thousand pair of them. There are plenty of people about who would buy twenty, thirty, or a hundred pair, but I took the whole lot of 3,000 pair at a venture, and I am pleased to say we are doing very well with them, and we have not, as yet, lost very many. The 'Golden Star' birds are the strongest, as there were not above twenty or thirty pair in a cage; the 'Orient's' birds die faster as there were from 200 to 300 pair in a cage. You see, sir, I have put them in two unfurnished rooms; saying which, he opened the door of another room, and there I saw another edition of the first room, viz, another living mass of these beautiful little birds. Jamrach had fitted up a series of common laths from the floor of the room to near the ceiling, the laths being one above the other; and when the birds got a little quiet, there they all sat all of a row – eight to the foot I counted – just like a number of our noble selves on the benches at a public assembly, making a continuous clatter and noise.

These grass parakeets are exceedingly pretty birds Jamrach gave me a couple of dead ones. Their markings are as follows:- A lustrous green breast and body, yellow on the top of the head, and a species of beard on each side of the beak, pencilled with the most lovely violet; back of head and wings yellow, barred with black; tail blue, and body above the tail emerald green.

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They are about the size of a good big lark, and are very commonly sold at the London bird shops.

Jamrach having shown me the six thousand parakeets, asked me to go into his yard – an invitation which, of course, I accepted. In one little bit of a stale-yard, including the stalls and the loft, I saw the following miscellaneous collection of birds and beasts, all alive and well cared for:- One female zebra, one female wapiti deer, two llamas, four pairs of black swans, one fine jaguar, four emus, one kangaroo, four opossums (One being perfectly white), four pairs of curassows, one male axis deer, one griffin vulture, two Magellanic geese, one Cereopsis goose, one pair of Japanese pheasants, four pair of masked pigs from Japan, one Virginian owl, one pair of porcupines, two maraboos; and, in the next yard, a fine pair of double-humped camels, a fine male yak from Chinese Tartary, and a pair of bisons from the park of the late Marquis of Breadalbane.

All these birds and beasts were for sale. Jamrach can find customers, I know not how: he is, however, in correspondence with almost every zoological garden, as well as with the owners of smaller collections of living animals, throughout the whole civilised world, whether in Europe, India, or America.

Many folks think they have seen all the sights of London; but there are numerous curious interesting places which are comparatively unknown, and which are well worth a visit. Lovers of natural history who wish to see the 'head-quarters of the animal trade' where wild animals and curious birds, etc., are received and distributed to all parts of the world, should certainly pay Mr. Jamrach a visit. He will get his customers anything, from an elephant or giraffe down to a love-bird (Plate 12) or a tortoise.'

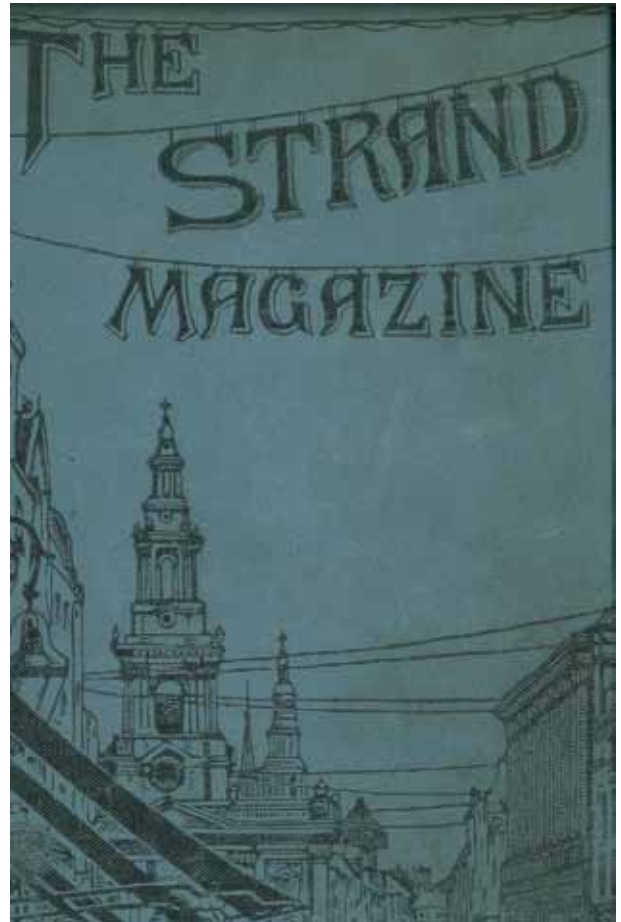


Plate 11-1.

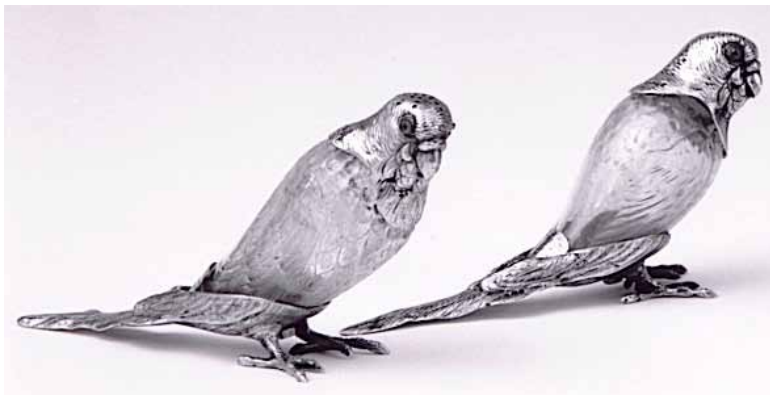


Plate 12. A fascination with Australian birds is denoted by these silver salt and pepper budgerigars by Alexander Crichton, London 1882.
Collection J. B. Hawkins Antiques

"Animal" Furniture.

By WILLIAM G. FITZGERALD.



WE have all seen hunting trophies—for the most part mournful-looking heads—mounted in monotonous fashion and set up as ornaments in country houses; but he was really a "dressed smart man" who first thought of adapting these trophies to every-day use—turning them, in fact, into articles of furniture.

Fancy lounging into the entrance-hall of a country mansion after a long ramble, and throwing your hat on the horn of a rhinoceros, which identical horn was once half buried in the writhing body of your host! And in saying this, I have a certain country seat in my mind. I also recall a titled lady who occasionally wears a necklace of gold-mounted bear's claws, which correspond exactly with a number of frightful-looking scars on her noble husband's back. Then, again, in the beautiful home of one of our greatest big game hunters there may be seen at this moment a superb tiger set up as a dumb—very dumb—waiter. That same tiger, however, wasn't always so obliging, and he once nearly tore to pieces the very man he now stiffly supplies with a glass of grog and a cigar.

But look at this photo, and you will instantly realize what I am trying to convey. This obsequious-looking bear was shot in Russia by no less a personage than the

Prince of Wales; and for years it has "waited" meekly in the smoking-room at Marlborough House. The setting-up of this bear was intrusted to Mr. George F. Butt, F.Z.S., the eminent naturalist, of Wigmore Street, who has a perfect genius for transforming big game trophies into articles of furniture and general utility. From Mr. Butt I learn that this particular branch of taxidermy is about thirty years old, its origin dating from the time when ladies adopted the hideous fashion of wearing as hats *whole* grouse and pheasants. In the "Sixties," when this craze was at its height, the naturalists couldn't supply the birds fast enough—at four guineas each. "More grouse were worn than were eaten," remarked Mr. Butt, gravely; "and not merely the wings, mark you, but the

whole bird from head to tail."

After these modish abominations came tiger and bear claw jewellery, the notion of which was imported from India; then followed various articles made from whole animals and parts of animals. One of the earliest designs was a horse's hoof—that of a favourite charger—made into a silver-mounted ink-stand. Chairs were also made which were supported by the four legs of a rhinoceros or zebra, or a favourite horse.

But without doubt the most original "animal" chair I ever beheld was that



THE PRINCE OF WALES'S BEAR SHOOTED AS A DUMB WAITER.

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CHAIR MADE FROM A BABY GIRAFFE.

which belongs to that mighty Nimrod, Mr. J. Gardiner Muir, of "Hillcrest," Market Harborough. This chair, as may be seen in the accompanying reproduction, is made from a baby giraffe, which, with its mother, was shot by Mr. Gardiner Muir, near the Kiboko River, in British East Africa. The design is by Rowland Ward, of Piccadilly. In the photograph will be noticed a little dog on the seat of the chair; this is the hunter's little Scotch terrier, "Punch."

It is quite astonishing to learn how many defunct animals are called upon to throw light upon things. I refer, of course, to animals converted into lamps. Some years ago a certain lady's pet monkey

died, and, although her grief was great, she resolved to have her dead darling turned into something useful as well as ornamental. In life that monkey had been phenomenally active—tweaking the noses of dignified people who least expected it; and the sorrowing mistress couldn't bear to think of the poor little thing as a mere stuffed specimen grinning idiotically beneath a glass case. Therefore was that pet monkey—which is seen in the next illustration—set up as a candle-holder, grasping in its



1ST MONKEY HOLDING CANDLESTICK.



THE MONKEYS MOUNTED ON A FLOOR LAMP.

little fists the polished brass sconces, and with quite an eager, officious air.

This set another fashion, and before long a West-end firm (Messrs. Williams and Bach, of New Bond Street) was doing a roaring trade in animal and bird lamps. The designs of many of these are remarkably ingenious. Here is another monkey lamp, in the design of which two active little fellows are supposed to be frolicking together, the topmost monkey bearing the oil-well after the manner of Atlas, with his tail coiled around the cross-bar, while his playfellow is scrambling



THE PRINCESS OF WALES'S FAVOURITE PARROT AS A
FRUIT AND FLOWER STAND.

up the pillar as though anxious to share the burden and the fun.

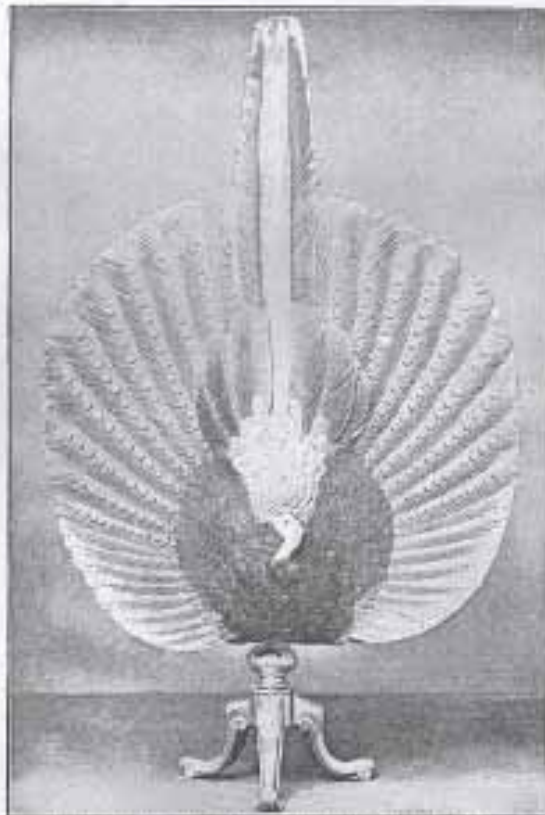
For some reason, innumerable monkeys were sold to light up billiard-rooms, the little animals swinging from a hoop with one hand and carrying the lamp in the other. After a time people other than those who had dead pet monkeys wanted to possess these unique lamps, so that defunct simians from the Zoo had to be eagerly bought up, and Mr. Jamrach, the famous wild beast importer, was vexed with orders for *dead* monkeys. Later on less uncommon pets—parrots and cockatoos—were utilized in a similar manner, and at length this latter form of the craze reached preposterous dimensions. Will it be believed that the Bond Street house (I have it on the authority of the manager) had actually to keep a stock of *live* parrots and cockatoos, so that aristocratic customers could select one for a swinging lamp? After selection, the doomed bird was sent along to the taxidermist, killed immediately, and then mounted in the style chosen. The parrots swung in brass hoops with outspread wings, and carried the lamps on

their back; whilst cockatoos were "chained" to a perch. Oh! Fashion! what cruelties are perpetrated in thy name!

Of course the idea of turning into useful articles pets that have died from natural causes or old age is at once ingenious and praiseworthy. Here, for example, is a fruit and flower stand made by Mr. Geo. F. Butt for the Princess of Wales; it is now at Sandringham. The centre is a movable screen composed of a favourite parrot belonging to Her Royal Highness.

Next is shown a beautiful fire-screen, also made by Mr. Butt for the Countess of Mayo. It is composed of a giant argus pheasant, which was shot by the late Earl at Singapore, only a short time before his own assassination.

The emu and swan lamps, photos. of which are reproduced on the next page, were made to the order of a wealthy Australian gentleman. The effect of the former in a drawing-room is curiously striking, but the latter is designed for a table lamp. The swan—a magnificent coal black bird—rests upon a large mirror, so as to give the impression that the stately creature is floating on some placid lake.



GIANT ARGUS PHEASANT, DEPOSITED AS A FIRE-SCREEN.



AN EMU LAMP.

The moment the door is opened at Baroness Eckhardstein's beautiful house in Grosvenor Square, this gigantic and truly formidable bear is seen flooding the hall with



BLACK SWAN TABLE LAMP (MIRROR REPRESENTS WATER).

a soft red light. This bear is one of the very largest ever seen in this country. It was shot during one of its fishing excursions in Alaska, and set up by Rowland Ward, who presented it to the Baroness on the occasion of her marriage. The electric light can be switched on from behind. I must acknowledge here, with gratitude, the courtesy of the Baroness Eckhardstein, who permitted us to photograph this amiable monster.

Very quaint and ingenious is the letter-clip next shown. It is made from the



BARONESS ECKHARDSTEIN'S GIGANTIC BEAR HOLDING "ELECTRIC LIGHT."

beak of an albatross, and is a relic with a history. A year or two ago a certain foolhardy individual set out (as many have done) to cross the Atlantic in a craft, little larger than an open boat. The adventurous voyager did eventually make New York Harbour, but he was in a pitiable state of exhaustion. It transpired that before he had been many days at sea, he was attacked by an enormous albatross, which bird, one would think, was aware of the dangerous nature of the whole



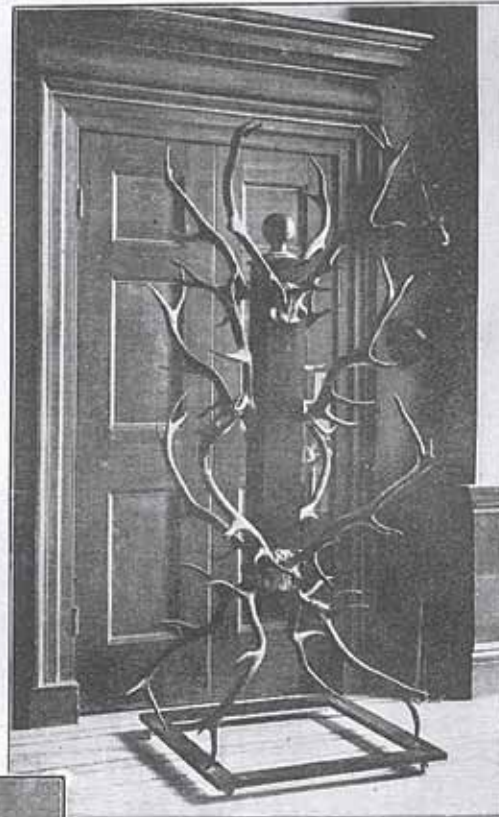
ALBATROSS BEAK AS LETTER-CLIP.

undertaking, and so commenced an unprovoked onslaught. The bird was shot, however, and its head ultimately brought to Mr. Butt to make up the beak as we see it here. Doubtless that mariner is still reminded of his lonely fight in mid-ocean every time he files a letter.

This "tiger chair" is a capital example of "animal" furniture. The seat is covered with the beautifully-marked skin, and the head and paws are so arranged as to give the impression that the terrible animal is about to spring. Observe the ingenious way in which the tail is disposed, as though the tiger were coiled right round the chair. This chair



MAN-EATING TIGER, MOUNTED ON AN ARM-CHAIR.



SIR ROBERT HARVEY'S HORN HAT-STAND
(DESIGNED BY SIR EDWIN LANDSEER).

was made by Mr. Butt for a gentleman in the Indian Civil Service, and it is particularly interesting from the fact that the tiger was a dreaded man-eater, which had devastated and appalled several villages in Travancore. The day it was shot, this brute came into a village in search of a dainty meal, and succeeded in carrying off a little white girl, ten years of age. This child was afterwards rescued, but she was so shockingly lacerated that she died the same night in the house of a missionary doctor.

The next photograph reproduced here depicts a novel hat-stand, which adorns the entrance-hall at Langley Park, Slough, the beautiful seat of Sir Robert Harvey, Bart. It consists entirely of horns selected from stags shot in Invermark Forest, Forfarshire, by the present baronet and his father, during a ten years' tenancy. The design is copied from one originally designed by Sir Edwin Landseer. Mention of this great



LANDSEER'S TROPHIES—SIR EDWIN'S "OTTER" CHAIR IN THE CENTRE.

artist brings us to another item of "animal" furniture—Landseer's "otter" chair, which is seen in the next illustration. Surrounding the chair are some heads—those of a favourite dog, a Scotch stag, a wild Chillingham bull, and an American bison—the three last shot by the painter himself. Landseer always admired otter skins, so a friend one day presented him with several very fine ones. These were subsequently spread on the chair by Mr. Butt, the head of the largest otter hanging down over the back in

accordance with Landseer's own design.

In the house of a big game hunter you will come across all sorts of trophies, doing duty in various capacities. Here we see the leg



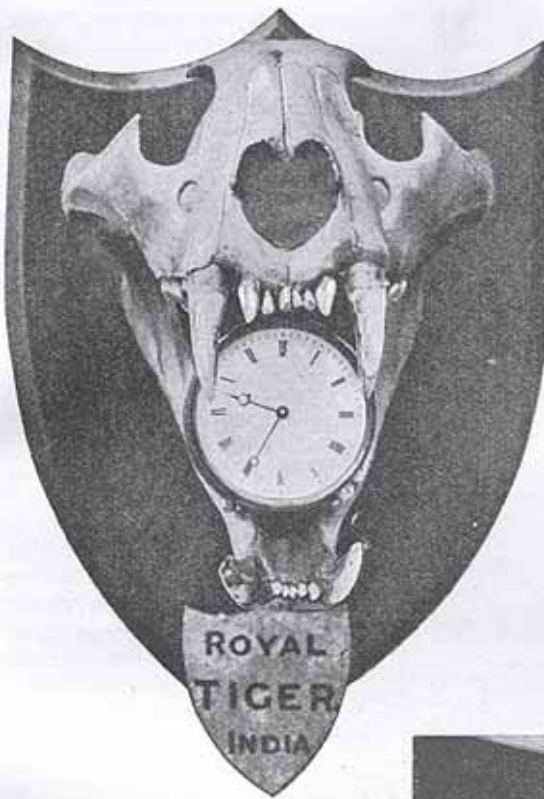
OSTRICH LEG AS A DOOR-STOP.

of an ostrich mounted as a door-stop. Stranger still, we next behold the foot of a big elephant fashioned into a liqueur stand, so that it may be placed on the table in the midst of a group in reminiscent mood, Nimrods who may, perchance, be fighting their battles over again. This is one of Mr. Rowland Ward's registered designs. The foot is that of an Indian elephant—a magnificent beast—shot by the then Duke of Edinburgh, during a well-known tour.

Very large elephant feet, by the way, are coveted trophies, and are, moreover, interesting indications of the height of their late possessor, twice the circumference of the forefoot giving the height of the elephant at the shoulder.



ELEPHANT'S FOOT AS LIQUEUR STAND.



RECORD TIGER SKULL, HOLDING CLOCK, IN HALL OF COUNTRY HOUSE.

Strictly speaking, though, this rule applies more particularly to the Indian species.

Not the least interesting among the items of "animal" furniture that have come under my notice was a certain letter-box in a country house. The top part consisted of the skull of a once-notorious leopard, which had decimated great herds of cattle in its day, and required a vast deal of killing. Record skulls of lions, tigers, and leopards are very frequently seen mounted as useful objects in the country houses of wealthy hunters. Here, for instance, is a hall-clock firmly grasped between the jaws of a tiger which killed at least five unlucky Hindu gun-bearers, whose cowardice cost them their lives.

To merely catalogue the various items of "animal" furniture I have seen would fill whole pages of *THE STRAND MAGAZINE*. I have been shown ugly-looking "knobkerries," fashioned by natives from the

horns of the rhinoceros. There are scooped-out pheasants as pie-covers; the eggs of emus and ostriches as basins and jugs; hares' heads as matchboxes; flying opossums holding card-trays; coiling snakes as umbrella-stands; capercailzie claws as candlesticks; wild asses' ears as tobacco-pouches; hippopotamus skulls as arm-chairs; foxes' heads as tooth-pick stands; elk and wapiti legs supporting tables; panthers hugging satin-lined waste-paper baskets; flamingoes holding electric lights in their beaks; swans' necks as ink-bottles; crocodiles (with very expansive smiles) as dumb waiters; and elephants as "cosy corners."

The elephant here shown is not exactly a "cosy corner," but he forms quite a unique hall-porter's chair; at the same time, it would be somewhat invidious to speak of the thing as an "elephantine hall-porter's chair"—even though in some cases the description might be peculiarly appropriate. This accommodating animal is a young Ceylon elephant, modelled by Rowland Ward in



SMALL ELEPHANT MADE INTO A HALL-PORTER'S CHAIR.



TABLE ORNAMENT, MADE FROM TUSKS OF INDIAN WILD BOARS.

a perfectly natural position, but adapted for the use of the hall porter. The hall porter asleep in this singular chair, by the way, should make an interesting picture.

The next photo. that has been re-

produced here shows an extremely interesting and even beautiful table ornament, made from the tusks of Indian wild boars by Mr. Butt, of Wigmore Street. It cost £55, and the mountings are of silver. In this case, the tusks were forwarded by the adjutant of a crack regiment stationed in the North-West Provinces. The officers of that regiment had indulged extensively in the noble pastime of pig-sticking, and had carefully preserved the boars' tusks with the view of having them fashioned into some useful and handsome ornament which might adorn the mess-table, and serve (almost literally) as a peg on which to hang many an exciting story.

The last piece of "animal" furniture depicted in this article is a capital specimen of Mr. Butt's artistic work—a bear set up as a dumb waiter, carrying in one hand, or rather

paw, an electric lamp with frosted globe, and in the other a tray with a couple of boxes of cigars and some paper pipe-lights in a liqueur glass. Notice the excited appearance of the bear, who seems to be perpetually roaring at somebody, and doing his duty only under very forcible protest.



"HI! HI! COME AND TRY A GOOD CIGAR"

INTRODUCTION

THE BIG GAME HUNTERS

The year 1861 was a high point in the exploration of Africa. Livingston had recently returned famous from his exploration of the Zambesi River and the discovery of the Victoria Falls; Burton and Speke had reached Lake Tanganyika; a new expedition supported by the Royal Geographical Society and led by Speke was being organized to determine the source of the Nile and its position relative to the Great Lakes; the origin of the Niger was being sought as a result and exploration was in the air.

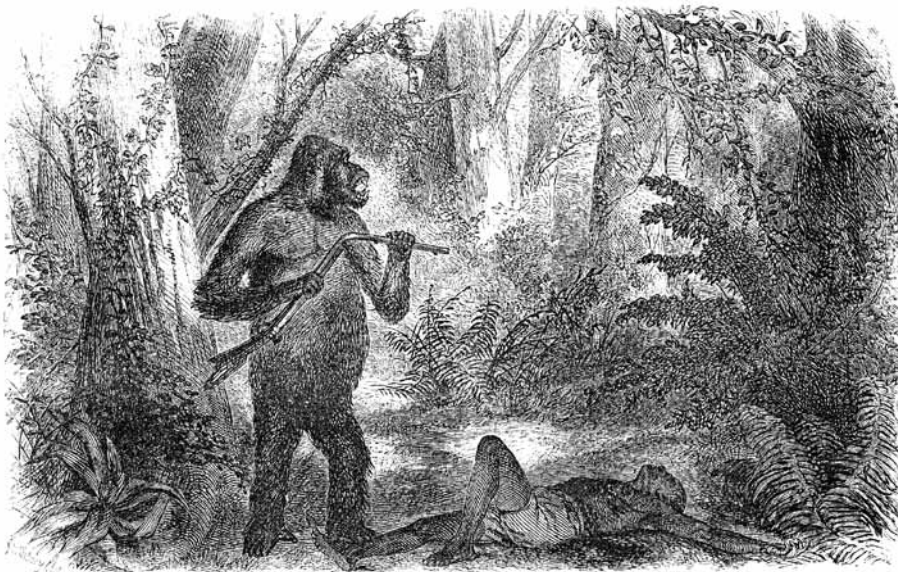
Linked with the drive to explore new territories was the drive to uncover new biological species. Most explorers made notes on the fauna and flora they encountered and often collected specimens for transmission to the museums of Europe. Many of the papers presented at meetings of the Royal Geographical Society were concerned almost as much with natural history as with geography. Among their authors were lesser explorers and some of the more adventurous travellers of the time; one of these was Paul Du Chaillu (1835-1903). Darwin's *Origin of Species* had been published in 1859 and the discovery of the gorilla was a hot topic among museum authorities.

In 1856, at the age of 20, du Chaillu set out for an extended exploration of Africa. He was the first white man to hunt gorillas, and many other unique species of fauna, and the first to have contact with some of the inland tribes.

He continued his explorations for over three years, at which point all of his supplies were completely exhausted. He returned to the United States in 1860 and wrote his first book in 1861 *Explorations and Adventures in Equatorial Africa*. From this book his illustration of the gorilla winning the war has been transformed into the magnificent silver gorilla inkwell. (Plate 13 and Plate 14)

Because of the drama and entertainment value of his accounts, du Chaillu became known more as a story teller than a serious historian. Some have claimed that he was the inspiration for the character 'Tarzan'. It is certain that his works helped popularize the idea of 'big game hunting' early in the 20th century.

On the 7th June 1909 at their inaugural meeting held at the Café Royal in Regent Street, more than 70 well known big game hunters and shots presided over by the Earl of Lonsdale, founded the Shikar Club.



HUNTER KILLED BY A GORILLA.

Plate 13. 'The poor brave fellow who had gone off alone was lying on the ground in a pool of his own blood, and I thought, at first, quite dead. His bowels were protruding through the lacerated abdomen. Beside him lay his gun. The stock was broken, and the barrel was bent and flattened. It bore plainly the marks of the gorilla's teeth.' *Explorations and Adventures in Equatorial Africa* (1861) by Paul du Chaillu, pp296 -297.

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Plate 14. *A Silver Inkwell*, London 1881, by S. Mordan & Co. depicting the gorilla mentioned by Paul du Chaillu. Formerly Hawkins Collection.

Membership of the club included many high ranking Military Officers, courageous feats were celebrated, with the emphasis being on danger in the context of a moral philosophy of fair play. The majority of this entry is a direct quote from *The British big game hunting tradition, masculinity and fraternalism* with particular reference to the Shikar Club by Callum McKenzie.

The Shikar Club remained a focus for military men at least until the 1930s when about half of the association's members were drawn from high ranking officers, typified by father and son, Brigadier – General Claude De Crespigny and his son Major Vivian De Crespigny of Champion Lodge, Heybridge in Essex. Claude De Crespigny excelled in a variety of sports and remained in later life '*one of the hardest and pluckiest men in England ... ready to box, ride, walk, run, shoot (at birds for preference now), fence, sail or swim with anyone over 50 years on equal terms.*'

He lived according to spartan values and enjoyed in particular shooting, riding, boxing, swimming, ballooning, sailing, pedestrianism and '*a cold tub before breakfast.*'

Overseas hunting was labelled '*real sport*' in which the pursuit of wild animals in their own '*primeval and ancestral ground, as yet unannexed and unappropriated in any way by man*', assumed a mythical identity heightened by the masculine skills required to conquer it. Accordingly, to find '*true wild pagan sport, such as stirs the blood and brings to the top the hardiest and manliest instincts in human nature, one must go the hills of Northern India or the wilderness of tropical Africa*'... It was this '*clean sport*' based on '*pluck and chivalry*' which had built up the British Empire.

Noted club member, the artist John G Millais, reiterated in 1919 that it was '*sporting pioneers*' who had established the British Empire, since their '*initial spear head of courage and noble conduct was the apex of all future advancement. If these men were not our very best gentlemen, progress would have been lost to other nations.*'

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Members whose collections still survive include Maurice Egerton (1874-1958) who shot about 600 head of game for display at Tatton Park in Cheshire, and Major Percy Powell-Cotton (1866-1940) of Quex Park, Birchington Kent who established his museum in 1896. They both devoted their lives to big game hunting, collecting hunting trophies, and their collections - which are now much visited and open to the public. Richard Burton, the well known hunter and explorer, was described as '*a crack shot, a fine boxer, afraid of nothing that either walked, flew or swam.*' Another member, Abel Chapman a prolific writer and shot, was educated at Rugby and the results of his journeys and writings are held at the Hancock Museum, Newcastle University.

Membership of the Shikar Club required that the hunter could provide corroborated proof that he had killed game in three separate continents. This elite was not to be bound by the work ethic or subservient to the laws of the market, and consequently sought the dignity of manhood and personal worth through leisure and the natural world.

Scottish deer hunting was held up as an example of 'masculine virtue' over the 'effeminate' disregard for nation-hood. F. C. Selous, a club member, argued that the British range of discovery and exploration should not be inhibited out of deference to the '*delicate feelings of anti-imperialists.*' Selous' reminiscences were published in *The Strand Magazine* in 1909 and show two interior views of his Museum of Big Game at Worplesdon; the photographs were supplied by Rowland Ward. Hunting, shooting, coursing and fishing were '*natural outlets for masculine energy*' which, according to the club's first Chairman, Lord Lonsdale, maintained Britain's reputation as a virile and martial nation.

In the magnificent series *British Sports & Sportsmen* in the volume titled 'Shooting and Stalking' the following statement by the then Duke of Portland regarding Lord Ripon, formerly Lord de Grey is recorded: *I knew him exceedingly well for I went to India with him in*

1882 when his father was Viceroy. I append a list of game he killed between 1867 and 1900:- 2 - Rhinoceros, 11 - Tiger, 12 - Buffalo, 19 - Sambar, 97 - Pig, 186 - Deer, 382 - Red deer, 54,460 - Grouse, 97,750 - Partridge, 142,343 - Pheasant, 2,218 - Woodcock, 2,769 - Snipe, 1,612 - Wild Duck, 94 - Black Game, 45 - Capercaillie, 27,686 - Hares, 29,858 - Rabbits, 9,175 - Various. Total killed 370,728.' A feat unlikely to ever be repeated, by a man who was arguably the greatest and most accurate shot in Britain!

THE TAXIDERMISTS

Henry Ward (1812-1878), Rowland Ward's father, was in business as a taxidermist at 2 Vere Street, London, coincidentally opposite the premises of my great great grandfather the print dealer and publisher John Watson at the top end of Bond Street. He had two taxidermist sons - Edwin and Rowland (1848-1912) and a sister Jane, also a taxidermist who emigrated to Hobart. (Exhibit 161) When Edwin went to America, Rowland continued and expanded the family business moving to 'The Jungle' 167 Piccadilly, London, to create probably the most important British 19th century firm specialising in taxidermy. Ward wrote his own biography, but the standard reference on the subject *Rowland Ward Taxidermist to the World* by P. A. Morris is the book from which most of this material is taken.

In particular Morris has a section on ornithological 'Wardian furniture.' Advertisements for animal furniture featured prominently in *The Sportsman's Handbook* and many newspapers. These items consisted of animal parts transformed into useful objects or ornaments. Included were horses hooves made into a bewildering array of table ware, inkwells and cigarette lighters, furniture that incorporated birds, especially glass cases filled with colourful birds to serve as fire screens. They stood in the empty hearth to hide the dirty fireplace when not in use in the summer months. Few of them have survived in good condition and they are rarely seen today. (Plate 15)

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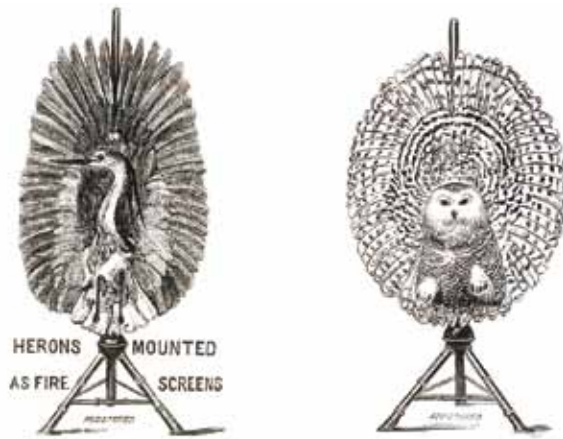


Plate 15.



Plate 16.

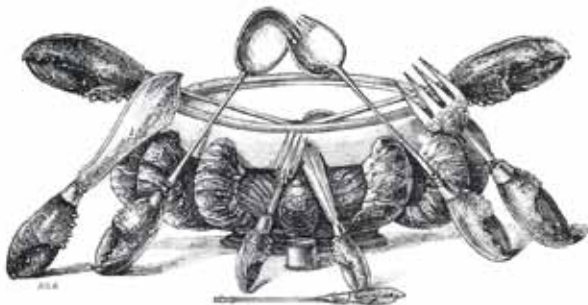


Plate 17. This service was made from parts of the lobster created for the Fisheries Exhibition in London 1883. The print is reproduced here and was annotated by Ward in pencil, the items were made from real lobsters. Porcelain copies of this concept are known, becoming extremely popular in today's collectors' market.

Ward also specialised in the so-called zoological lamps these were made from birds supporting kerosene or electric table lamps. They were first brought out in the winter of 1872 and were widely advertised. A similar product was also on offer from Williams and Bach, of Bond Street, a firm mentioned in *The Strand Magazine* article as makers of monkey lamps, describing themselves as 'lamp makers to the courts of England and France'. They also claimed to be 'sole inventors of the prize medal floral and zoological lamp'. I illustrate a Bird of Paradise lamp by Ward. (Plate 16)

Skins and rugs were produced by the firm but the tanning was contracted out. The best rugs have the head modeled with a three dimensional front with the mouth open as in the case of the big cats and bears. A magnificent snakeskin table rug (Exhibit 102) in this collection is a fine example of tanning, leatherwork and construction, and though unsigned is probably by Rowland Ward.

Wardian Zoomorphic furniture is a creation of which Rowland Ward was particularly proud. His own valuation of his most artistic adaptation comprised a lobster shell table service with lobster claw handles, with a salad bowl supported by lobster tails. (Plate 17)

Mounted horses hooves were popular, the finest of which must be the table lamp made for Lord Lonsdale (Exhibit 56) with its silver mounts by the then Royal Silversmiths, Garrards Ltd.

The firm of Edward Gerrard and Sons of 61 College Place, Camden Town, London, was founded by Edward Gerrard (1810-1910) a company which was to remain in family hands until 1976. Edward was another specialist creating Zoomorphic objects but at lower prices and on a more commercial basis than Ward. Pat Morris' book on this firm, is a major source of information and his illustrations give a good overall view of Gerrard's products in this field. I illustrate some of their original artwork brochures, which give a good indication of their handiwork at this time. Morris states 'The fabrication of household furniture from parts of animals, including waste bins made from elephants feet,

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lamps from the feet of rhinos and hippos, and tables supported on straightened zebra legs, became a classic Gerrard specialty, these items were a major and evidently popular line of work in the 1920 and 30s ... few things could more graphically illustrate the change in attitudes towards animals that took place during the last century.'

A selection of these items is shown including some of the artwork prepared for use in sales brochures. The photographs are mostly from Gerrards' own album shown to customers to indicate what might be available. (Plate 18, 1-5)

Pat Morris' third specialist book in his wonderful series relates to the Van Ingen family based in Mysore who played a major part in the production of Indian taxidermy thereby servicing the needs of Indian ruling families and the British. Among the Indian Princes, lavish hospitality was the norm and traditionally included field sports or 'Shikar' (the name of the British Club) for important visitors.

This form of hospitality reached its pinnacle, in terms of social cache, in 1921-1922 when the Prince of Wales, later Edward VIII visited the sub-continent to shoot tigers - then the focal issue in sporting hospitality. Van Ingen produced a book for use in the field the *Shikari's Pocket Book* which provided instructions for the preservation in the field, preparatory to the mounting of Indian big game trophies. I illustrate photographs of Zoomorphic objects prepared by the firm; they do not appear to have been produced on the same scale as Ward or Gerrard.

Plate 18, 1- 5. Gerrard watercolour illustrations of the mounting of animal feet to attract custom from the great hunters and members of the Shikar Club in Edwardian England possibly done by Charles Gerrard.



Plate 18-1.



Plate 18-2.



Plate 18-3.

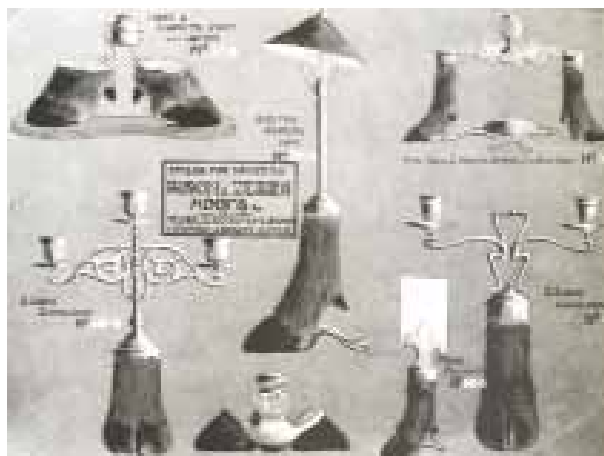


Plate 18-4.

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TIGER, LION, AND LEOPARD CLAWS.

Mounted as Menu Holders	10/-
Brooches	7/6
Shawl Pins	15/-
Charms and Pins	6/-
Belt Clasp and Buckles of 2 or 4 Claws	21/-
Liquor, Spirit, or Wine Labels	10/6
Various designs submitted.	
Lion, Tiger, and Panther Lucky Bones, Pins, and Brooches	7/6

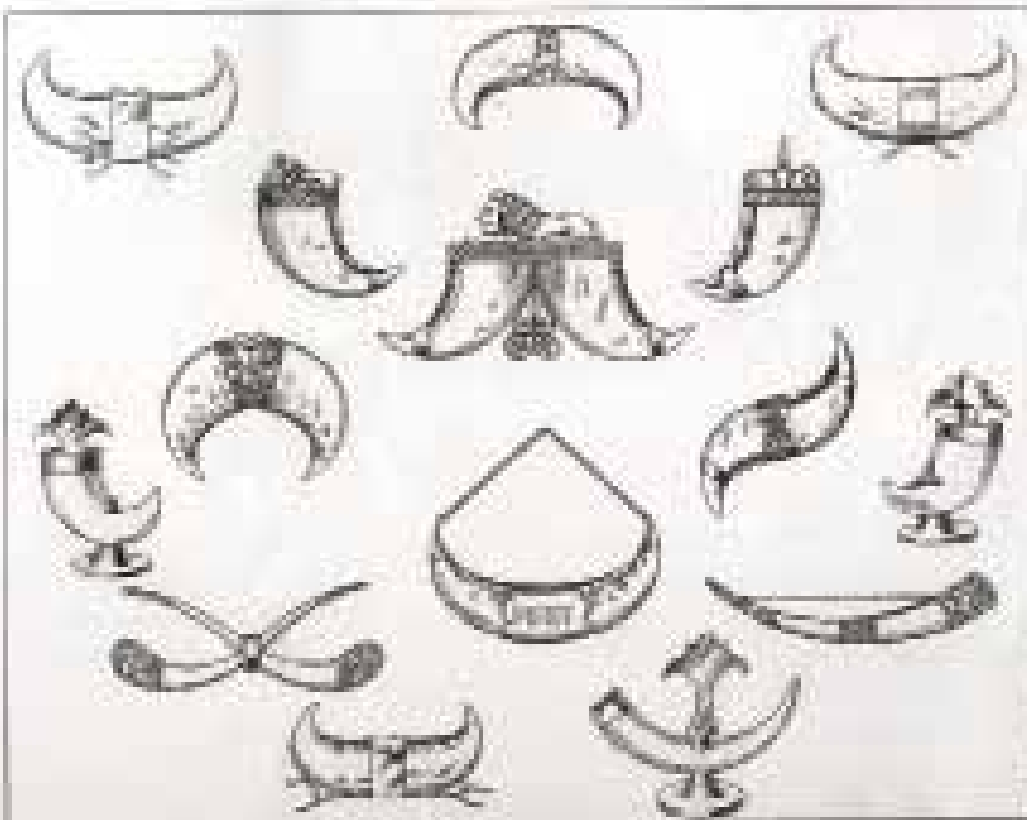


Plate 18-5. Part of a 1921 price list showing Tiger, Lion and Leopard claws, made into brooches, menu holders and wine labels. Particular attention should be made to lion, tiger and panther 'lucky bones' at 7/6 each. Taken from Edward Gerrard and Sons 'A Taxidermy Memoir' by P A Morris.