

BIRDS

A Catalogue of Original Art and Fine Books



A Massive Monograph On The Delightful Pheasant Family

1. BEEBE, CHARLES WILLIAM

A Monograph of the Pheasants

London, Witherby & Co, 1918-22.

4 vol., FIRST EDITION, No. 197 of 600 copies, 90 colour plates on heavy paper, after paintings by Thorburn, L.A. Fuertes, H. Jones, G.E. Lodge, and others, 88 plates of photogravures (most with multiple images per plate) and 20 distribution maps, original maroon cloth gilt-lettered, top edges gilt. Folio (405 x 295mm).

£2,800

“Perhaps the greatest ornithological work of the present century, notable not only for its beauty and the wealth of information it contains, but also for the unusual grace of its prose” (Mengel).

Beebe’s text is based not only upon his extensive expeditions through Asia, but also upon his study of the collections of the leading natural history museums around the world.

This is a massive monograph on the delightful pheasant family, filled with beautiful colour plates after well-known bird artists and hundreds of photogravures of pheasant eggs, nests, breeding grounds, and general landscapes. Beebe was Curator of Birds of the New York Zoological Park.

Nissen 84.

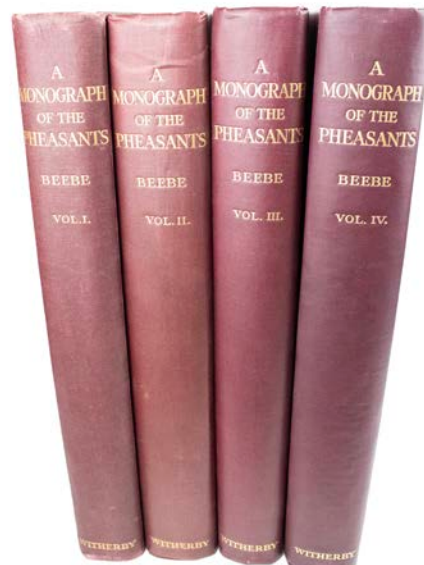




PLATE III

SIKHIM HIMALAYAN BLOOD PARTRIDGE.

An Exquisite Copy in a Wonderful Binding

2. BULLER, SIR WALTER LAWRY

A History of the Birds of New Zealand

London, Published by the Author, 1888.

2 vols. LIMITED EDITION, Second edition, pp. lxxxiv, 250, (vi) reviews of the first edition; xv, 359, 48 Chromolithograph plates after J.G. Keulemans, 2 other lithograph plates, wood-engravings, Finely Bound in Elaborate Contemporary Red Pebbled Calf Gilt with Gilt Bird Images on all Covers, small folio, (320 x 250mm).

The 50 plates feature 80 species, the accompanying text being more detailed than that of the first edition.

£4,500

With an Autograph Letter Signed from the author on '8, Victoria Chambers...London headed paper, dated: 10-4-89. Acknowledging the receipt of a cheque, pasted to the front blank of vol.1...

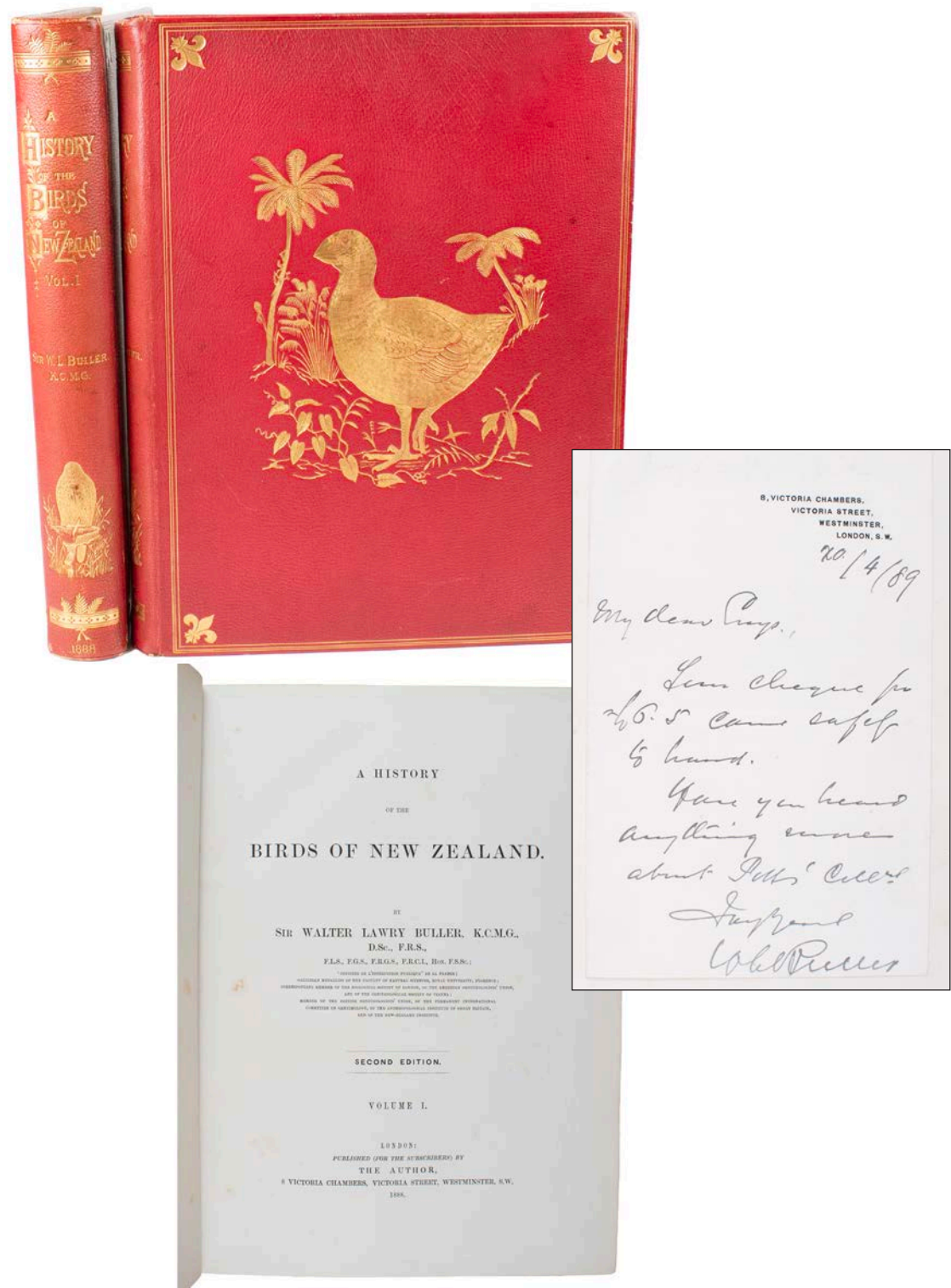
The expanded edition of Sir Walter Lawry Buller's seminal work, A History of the Birds of New Zealand, a landmark ornithological book featuring stunning chromolithographs by J.G. Keulemans, documenting NZ's avifauna before significant human impact, with the 1888 edition being larger and more detailed than the 1873 first edition. This two-volume publication aimed to record the unique birdlife of the islands, serving as a crucial scientific and artistic record.

Buller was born at Newark, the Wesleyan mission at Pakanae in the Hokianga, the son of Rev. James Buller, a Cornish missionary who had helped convert the people of Tonga to Methodism. He was educated at Wesley College in Auckland. In 1854, he moved to Wellington with his parents, where he was befriended by the naturalist William Swainson. In 1859 he was made Native Commissioner for the Southern Provinces. In 1871 he travelled to England and was called to the bar at the Inner Temple. Three years later he returned to Wellington and practised law.

This is still considered the finest work on the Birds of New Zealand.

One of 1000 sets (251 of which were lost in the wrecks of the Matal & the Assaye in 1890).

Anker 85; Nissen IVB 163





BLACK FANTAIL
Rhipidura flabellifera

PIED FANTAIL
Rhipidura flabellifera



NEW ZEALAND KINGFISHER
Halcyon vernalis
MALE AND FEMALE



MERITUNA
Ninox novaeseelandiae

LAUGHING OWL
Ninox novaeseelandiae



NEW ZEALAND PIGEON
Columba novaeseelandiae
[ONE-HALF NATURAL SIZE]



KAKA PARROT AND VARIETY "KAKA-KURA"
Nestor meridionalis
[ONE-HALF NATURAL SIZE]

Still The Largest And Most Complete Work On This Subject

3. DRESSER, HENRY EELES

A History of the Birds of Europe, including all the species inhabiting the western Palaearctic Regions.

London Taylor & Francis for the Author 1871- 1896.

9 Vol. including supplement, FIRST EDITION, additional vignette title and 723 lithographed plates (721 hand-coloured), after and by J.G. Keulemans, J. Wolf, E. Neale, uniformly bound in full green morocco gilt, elaborate bindings large 4to, a very attractive set.

The Preface, Introduction, List of Subscribers and Index bound as volume I. 2 uncoloured plates, some illustrations in the text, after J.G. Keulemans, Joseph Wolf and E. Neale, the colouring by Smith and W. Hart.

£16,500

An important monograph, "A History of the Birds of Europe" is one of three major monographs published by Dresser. Still the largest and most complete work on this subject. The others are his "A Monograph of the Meropidae, or Family of the Bee-Eaters", 1884-1886, and "A Monograph of the Coraciidae", 1893. All of these works contain illustrations by Keulemans.

Dresser was also the author of over 100 scientific papers on birds, mostly concerned with geographical distribution and new species. His "Manual of Palaearctic Birds" (1902) was an important contribution to the delimitation of the ranges of Palaearctic birds. The principal artist Johannes Gerardus Keulemans (1842-1912), began his career as a taxidermist providing stuffed birds to the State Museum of Natural History at Leiden. The director of that museum encouraged Keulemans to pursue his love of natural history, where he obtained a scientific appointment after an expedition to West Africa in 1865 and 1866. His accomplishments in illustration came to the notice of Richard Bowdler Sharpe, later a director of the British Museum, who encouraged him to move to England. Keulemans quickly achieved wide recognition and established himself as the most popular bird artist of the late Victorian period. He regularly provided illustrations for "The Ibis" and "The Proceedings of the Zoological Society". He illustrated many important bird books as well as those by Dresser, including Buller's "A History of the Birds of New Zealand" (1873), Shelley's "Monograph of the Sun-Birds" (1876-1880), William Vincent Legge's "Birds of Ceylon" (1880),

Daniel Giraud Elliot's "Monograph of the Hornbills" (1887-1892), Richard Bowdler Sharpe's "Monograph on Kingfishers" (1868-1871), Henry Seebohm's "Monograph on Thrushes" (1902), and Osbert Salvin's "Biologia Centrali-Americana" (1879-1904). Keulemans has painted remarkable pictures of extinct birds, like the Choiseul Crested Pigeon, Kangaroo Island Emu, Huia, Stephens Island Wren, Hawaii Oo, Hawaii Mamo, Oahu Oo, Guadalupe Petrel, and the Laughing Owl.

A leading figure in ornithological circles Henry Eeles Dresser was elected as a Member of the British Ornithologists' Union in 1865 and served as its secretary from 1882 to 1888. He was also a member and fellow of the Linnean and Zoological societies of London and an honorary fellow of the American Ornithologists' Union. He was a close friend of Professor Alfred Newton, Thomas Littleton Powys, 4th Baron Lilford and of Sir Alfred Russel Wallace. He knew all of the leading ornithologists of the day. He was particularly well-known to European, American and Russian ornithologists. He worked with Alfred Newton on the promotion of a "close time" for British birds, a period, during 1862, when birds could not be hunted. This early effort aided in the commencement of the bird conservation movement. In spite of Keulemans' prominence as an ornithologist, this activity had to come second to his business which, from 1870 until 1910, was in iron, with premises at 110 Cannon Street in The City.

Anker 120; Fine Bird Books p.92; Nissen IVB 267





J. S. Keulemans del.

Hatchard sculp.

FLAMINGO.
PHENICOPTERUS ROSEUS.



J. S. Keulemans del. et lith.

Hatchard sculp.

EGYPTIAN EAGLE-OWL.
BUBO ASCALAPHUS.

One Of Three Major Monographs Published By Dresser

4. DRESSER, HENRY EELES.

A Monograph of the Meropidae, or Family of the Bee-Eaters.

London, For the Author, 1884-1886.

34 fine hand-coloured plates, a little foxing contemporary half morocco gilt, hinges repaired, large folio (470 x 390mm).

The Meropidae was published by the author in five parts between 1884 and 1886. The descriptive text of 144pp by Dresser also included introductory notes by Frank E. Beddard mainly on the anatomy of the species.

£10,000

An important monograph, 'The Meropidae' is one of three major monographs published by Dresser. The others 'History of the Birds of Europe 1871-96' still the largest and most complete work on this subject, and 'A Monograph of the Coraciidae 1893'. All have illustrations by Keulemans.

Dresser was also the author of over 100 scientific papers on birds, mostly concerned with geographical distribution and new species. His Manual of Palearctic Birds (1902) was an important contribution to the delimitation of the ranges of Palearctic birds.

The artist of these fine watercolours Johannes Gerardus Keulemans (1842-1912) began his career as a taxidermist providing stuffed birds to the State Museum of Natural History at Leiden. The Director of that Museum encouraged Keulemans to pursue his love of natural history, where he obtained a scientific appointment after an expedition to West Africa in 1865-66. His accomplishments in illustration came to the notice of Richard Bowdler Sharpe, later a Director of the British Museum, who encouraged him to move to England. He quickly achieved wide recognition and established himself as the most popular bird artist of the late Victorian period.

He regularly provided illustrations for The Ibis and The Proceedings of the Zoological Society. He illustrated many important bird books as well as those by Dresser, including Buller's A History of the Birds of New Zealand (1873), Shelley's Monograph of the Sun-Birds (1876-80), William Vincen Legge's Birds of Ceylon (1880), Daniel Giraud Elliot's Monograph of the Hornbills (1887-1892), Richard Bowdler Sharpe's Monograph on Kingfishers (1868-1871), Henry Seebohm's Monograph on Thrushes



WHITEFRONTED BEE-EATER
MELITTOPHAGUS BULLEROIDES

(1902), Osbert Salvin's *Biologia Centrali-Americana* (1879-1904).

A leading figure in ornithological circles Henry Eeles Dresser was elected as a Member of the British Ornithologist's Union in 1865 and served as its secretary from 1882 to 1888. He was also a member and fellow of the Linnean and Zoological Societies of London and an honorary fellow of the American Ornithologist's Union. He was a close friend of Professor Alfred Newton, Baron Lilford and of Sir Alfred Russell Wallace and he knew all of the leading ornithologists of the day. He was particularly well-known to European, American and Russian ornithologists. He worked with Alfred Newton on the development of a close time for British birds when they could not be hunted during the 1860s, an early part of the development of the bird conservation movement. In spite of his prominence as an ornithologist, this activity had to come second to his business which, from 1870 until 1910, was in the iron business, with premises at 110 Cannon Street in The City.

Dresser left England in 1912 in order to live in Cannes for the benefit of his health; he died in Monte Carlo. His collection of birds had been in the Manchester Museum since 1899 and was purchased for the museum by JP Thomasson (a Bolton businessman). Dresser's egg collection was acquired by the museum in 1912. The museum also contains some of Dresser's correspondence and diaries.

The Bee-Eaters are a group of near passerine birds in the family Meropidae. Most species are found in Africa but others occur in southern Europe, Madagascar, Australia and New Guinea. They are characterised by richly coloured plumage, slender bodies and usually elongated central tail feathers. All are colourful and have long downturned bills and pointed wings, which give them a swallow-like appearance when seen from afar.



BLUE TAILED BEE EATER
MEROPS PHILIPPINUS

An Outstanding Set In Fine Publisher's Bindings

5. GOULD, JOHN; BOWDLER SHARPE, R.

**A Monograph of the Trochilidae, or Family of Humming-Birds. [with:]
Supplement completed after the author's death by R. Bowdler Sharpe.**

London: published by the author, [1849]-1861; supplement by Henry Sotheran & Co 1887,

6 vol., complete with the posthumous supplement, 418 hand-coloured lithographs, many highlighted in gold leaf over-painted with transparent oil and varnish colours, after John Gould, H. C. Richter and W. Hart, contemporary green half morocco, the spines divided into six compartments by double raised bands, gilt-lettered in two compartments, the others richly gilt, the sides with wide gilt borders built up from massed rolls, triple gilt rules to board edges, cream doublures and endpapers, turn-ins richly gilt all round, edges gilt, folio.

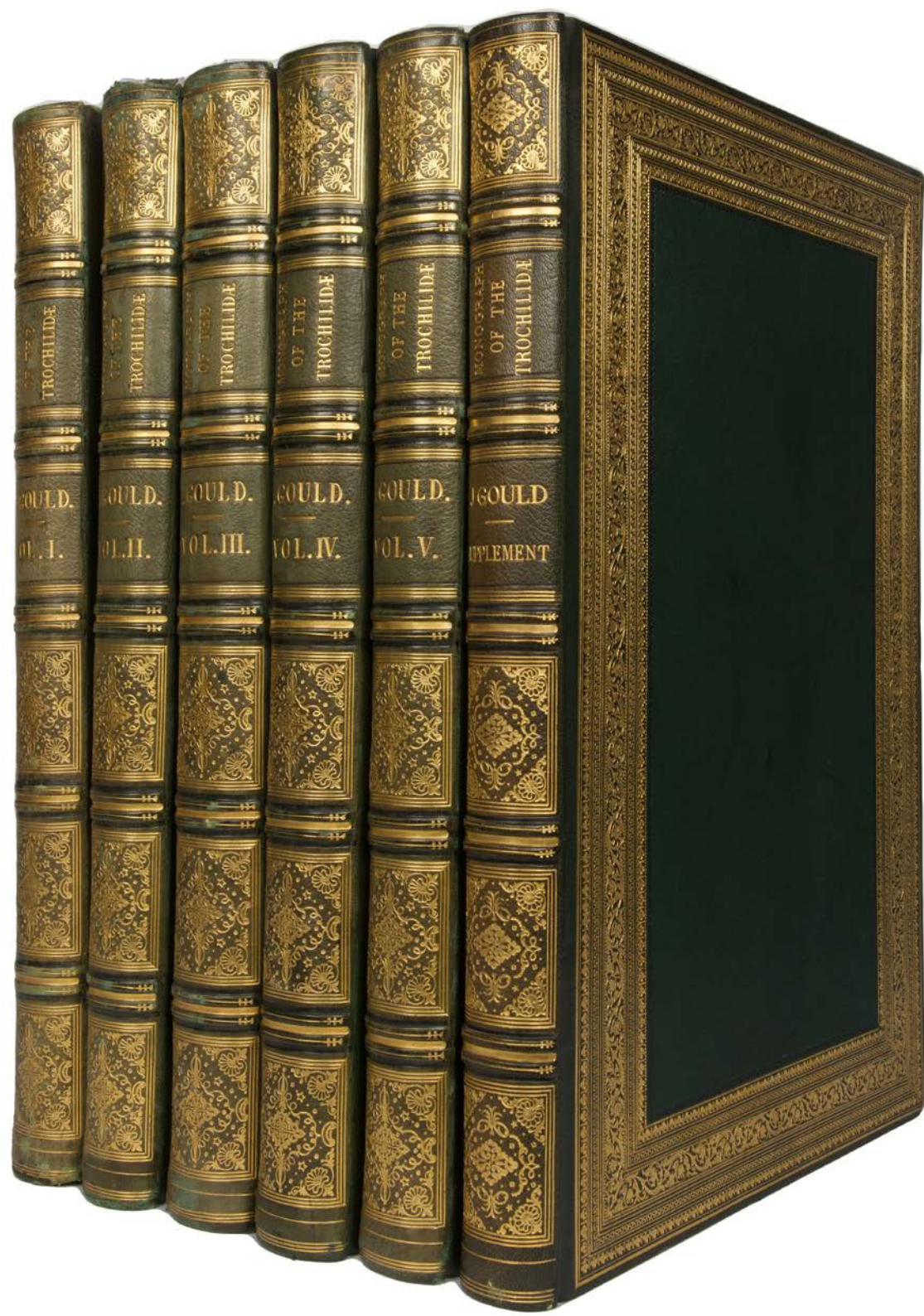
£175,000

An outstanding set, the colours fresh and bright, the paper clean and strong throughout, in fine Publisher's bindings.

First editions. Gould's "masterpiece [is] an incomparable catalogue and compendium of beauties" ("Fine Bird Books"). Gould maintained an obsessive fascination for humming-birds: "These wonderful works of creation... my thoughts are often directed to them in the day, and my night dreams have not infrequently carried me to their native forests in the distant country of America" (Gould "Preface"). During his lifetime he identified more than 400 species of humming-bird; Linnaeus, by comparison, only identified 22. Gould's own remarkable collection of 1,500 mounted humming-birds was exhibited in the Zoological Gardens, Regent's Park, during the Great Exhibition of 1851. It attracted 75,000 visitors, including Queen Victoria, who recorded in her diary: "It is impossible to imagine anything so lovely as these little Humming Birds, their variety, and the extraordinary brilliance of their colours". In his superb hand-coloured lithographs Gould endeavoured to reproduce that brilliant natural iridescence of the humming-birds by the application of gold leaf.

Gould died after the publication of part 1 of the Supplement. He had already supervised the preparation of many of the plates, and the project was completed by Sharpe for the text, W. Hart, who did the drawings, lithographs and colouring for the 58 remaining plates, and the ornithologist Osbert Salvin, who directed the general production. Soon after Gould's death his bird collections, which by then included 5,378 humming-birds, were purchased by the Zoological Society, and are now part of the British Museum's natural history collections.

Anker 177, 182; *Diane Donaldson "Picturing Animals in Britain 1750-1850"*, pp. 59-60; *"Fine Bird Books"* (1990) p. 102; *Nissen* 380; *Sauer* 16, 22, 29; *Wood* p. 365





CHLOROSTILBON PORTMANNI.

J. Gould and H. Fisher del. et lith.

H. Kinnear del. & W. G. Fisher sculp.



LODDIGESIA MIRABILIS.

J. Gould and H. Fisher del. et lith.

Walter & Goben, Imp.

Stunning Copy

6. GOULD, JOHN.

A Monograph of the Trogonidae, or Family of Trogons.

London, Richard and John E. Taylor, [1836-] 1838.

FIRST EDITION, dedication leaf, list of subscribers, list of plates, 36 finely hand-coloured lithographed plates by John and Elizabeth Gould, heightened with gum arabic, nineteenth-century green morocco gilt by Clyde, spine with raised bands in six compartments, gilt edges, yellow endpapers, some light spotting. folio (545 x 365 mm).

£35,000

Gould's second monograph was published in three parts and contained four species of trogons, twelve more than had hitherto been known to science; the majority were inhabitants of America and its islands, although ten were of the Indian islands and India, and one of Africa. These vividly coloured birds were among Gould's favourites: 'Denizens of the intertropical regions of the Old and New World, they shroud their glories in the deep and gloomy recesses of the forest... dazzled by the brightness of the meridional sun, morning and evening twilight is the season for their activity' (Introduction).

Anker 171; Fine Bird Books, p77; Nissen IVB 381; Zimmer p253.



*A Splendid Copy In Near Fine Condition Of
Gould's Last Major Work, The Companion To His
Monumental Birds Of Australia*

7. GOULD, JOHN; SHARPE, RICHARD BOWDLER

The Birds of New Guinea and the adjacent Papuan Islands, including many new species recently discovered in Australia.

London: Taylor and Francis for Henry Sotheran & Co., 1875-1888.

5 vol., FIRST EDITION, 320 fine hand-coloured lithographic plates by Gould and Hart, printed by Walter or the Mintern Brothers, full contemporary Green Morocco Gilt, Elaborate Greek Key Borders on all covers, spines with gilt designs in compartments, large folio (550 x 370mm).

RESERVED

Gould died on 3 February 1881 shortly after the publication of the 12th part. The remaining 13 parts were edited or written by Richard Bowdler Sharpe and illustrated by William Matthew Hart.



species figured, giving a short sketch of its history. There are many birds of gorgeous plumage inhabiting New Guinea and neighbouring Islands. This is certainly the finest work to illustrate them. Many impressive sections with bold depictions often include the birds' natural habitats and food sources such as specific reptiles and insects.

Represented bird families include birds-of-paradise, eagles, honey-eaters, sunbirds, thickheads, flowerpeckers, starlings, pittas, kingfishers, cuckoos, parrots, lorikeets, cockatoos, fruit-pigeons, and, in finale, cassowaries.

John Gould was without question the most prolific ornithological artist of the 19th Century, and the only one to rival John James Audubon in ambition and quality. The 19th Century was a time of intense fascination with discoveries in natural history, especially regarding knowledge of the wildlife of exotic lands. Gould shared the romantic enthusiasm of his time for such subjects, as well as the popular impulse to catalogue. He learned taxidermy in his early teens at Windsor Castle, later becoming a taxidermist for the Zoological Society of London. In 1830, Gould received some exotic bird skins from the Himalayas, and shortly thereafter in 1831, he published his first work "A Century of Birds from the Himalaya Mountains". This work, along with the first edition of "Ramphastidae" and "Birds of Europe" were enormously successful and allowed him enough capital to travel abroad. He went to Australia and New Guinea where he observed and sketched the native birds and mammals. From his sketches, artists, such as his wife Elizabeth Gould and Edwards Lear, transferred them to stone, hand printed and hand coloured them with their masterful artistry.

Gould combined his passion for natural history with outstanding scientific, artistic and entrepreneurial talents to embark on a series of projects that would eventually make him the leading publisher of ornithological illustrations in Victorian Britain. He created over three thousand plates of birds in over forty volumes. Gould himself described the colouring of the plates as follows: "Many of the public are quite unaware how the colouring of these large plates is accomplished; and not a few believe that they are produced by some mechanical process or by chromolithography. This, however, is not the case; every sky with its varied tints and every feather of each bird were coloured by hand; and when it is considered that nearly two hundred and eighty thousand illustrations in the present work have been so treated, it will most likely cause some astonishment to those who give the subject a thought".

His career spanned five decades and he produced a monumental series of rare publications of birds throughout the world, including "The Birds of Great Britain", "The Birds of Europe", "The Birds of Australia", "The Birds of Asia", "The Birds of New Guinea", "A Monograph of the Ramphastidae" (Family of Toucans), "A Monograph of the Trogonidae" (Family of Trogons), and "A Monograph of the Trochilidae" (Family of Hummingbirds).

Provenance: Lord Braybrooke. Although there is no Subscriber's list Lord Braybrooke is likely to be a Subscriber.



Gould's Own Copy

8. GOULD, JOHN (1804-1881)

A Monograph of the Odontophorinae, or Partridges of America.

London: Richard and John E. Taylor for the Author, [1844]-1850,

32 hand-coloured lithographic plates by Gould and Henry Constantine Richter, printed by Hullmandel and Walton Contemporary green morocco gilt by Tuckett, sides with wide gilt border spine elaborately tooled in gilt, pale yellow-glazed endpapers, gilt turn-ins and edges, large folio (548 x 365mm), an excellent copy.

Provenance: John Gould by direct descent to – Dr Geoffrey Edelsten (great-grandson of Gould, inscription on blank flyleaf).

£18,000

Gould's own copy of his first monograph on Game Birds.

Dedicated to Charles Lucien Bonaparte, it was Gould's fourth monograph and depicted the birds in mating pairs in the way that had already proved so successful. All the species are 'strictly American,' and many are drawn and described here for the first time. Like most of his major works, the Partridges was originally published in parts (in 1844, 1846, and 1850; with ten plates in each of the first two parts and twelve plates in the third), and was offered on a subscription basis.

Upon completion in 1850, a general title-page, preface, introduction, list of plates, and list of subscribers (headed by the Queen) were printed to accompany the plates and descriptive text.

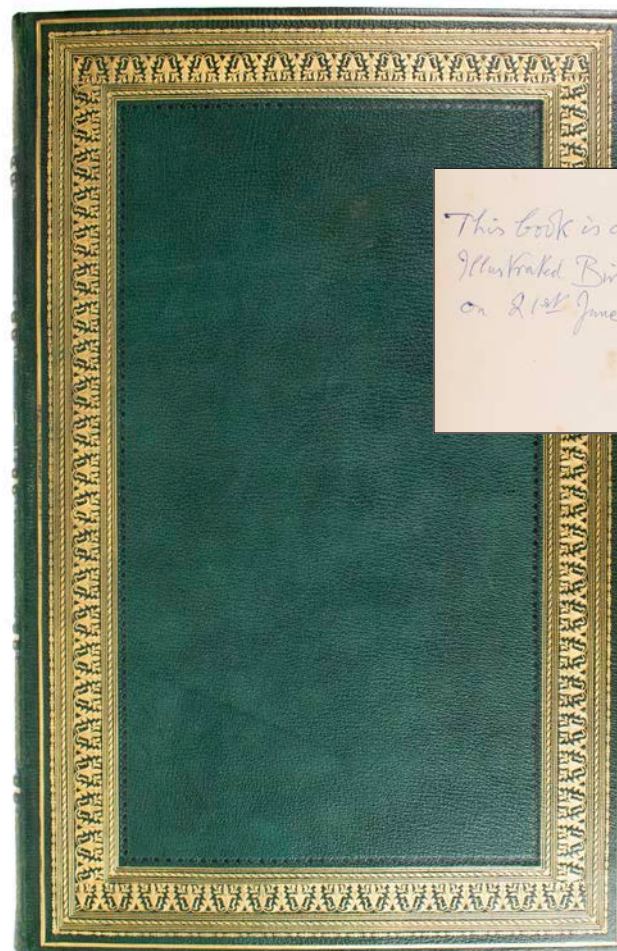
Loosely inserted is Gould's second published prospectus for this work, dated November 1st 1844. This has a slightly expanded – but essentially the same – text from the prospectus issued on 4 April 1844 stating that Gould hopes his work will help the import of Gallinaceous Birds into Europe 'either as ornaments of the aviary or as naturalized introductions to Europe, and he feels assured ... the tribe in question will become no less interesting to the sportsman.'

The book was formerly in the possession of Dr Geoffrey Edelsten, the great-grandson of Gould, and has an inscription from him on a blank flyleaf to that effect dated 21 June 1983. Edelsten had been dispersing the author's own set from about 1977.

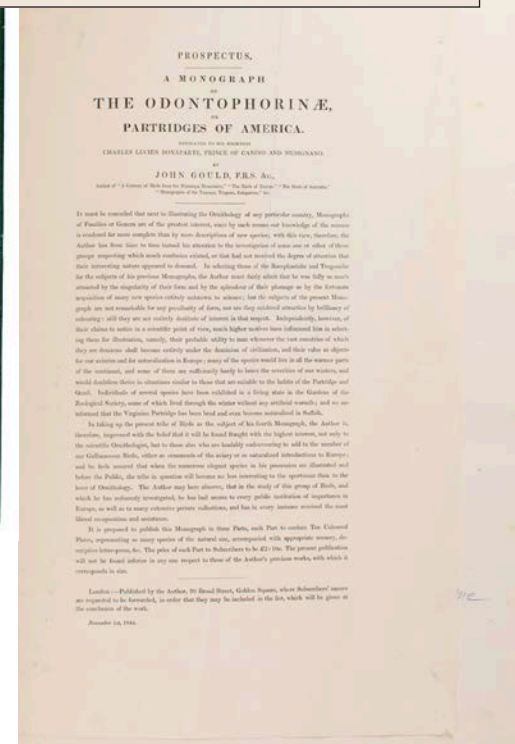
Provenance: John Gould by direct descent to – Dr Geoffrey Edelsten (great-

grandson of Gould, inscription on blank flyleaf).

Anker 176; Fine Bird Books (1990) p.102; Nissen IVB 376; Sauer 13; Wood p. 365; Zimmer p.257.



*This book is one of the 41 volumes of John Gould's
Illustrated Birds referred to in the Declaration made by me
on 21st June 1983
Geoffrey G.M. Edelsten*





Original Watercolour For Birds Of Great Britain

9. GOULD, JOHN & RICHTER, HENRY CONSTANTINE Bar Tailed Godwits (*Limosa Lapponica*). Original Watercolour for John Gould's Birds of Great Britain 1862-73.

Original watercolour heightened with body colour, numbered in pencil to the lower right '4.51', (300 x 450 mm) the original watercolour for plate 51 in volume 4.

£10,000

A particularly beautiful large watercolour of one of the most attractive winter visitors.

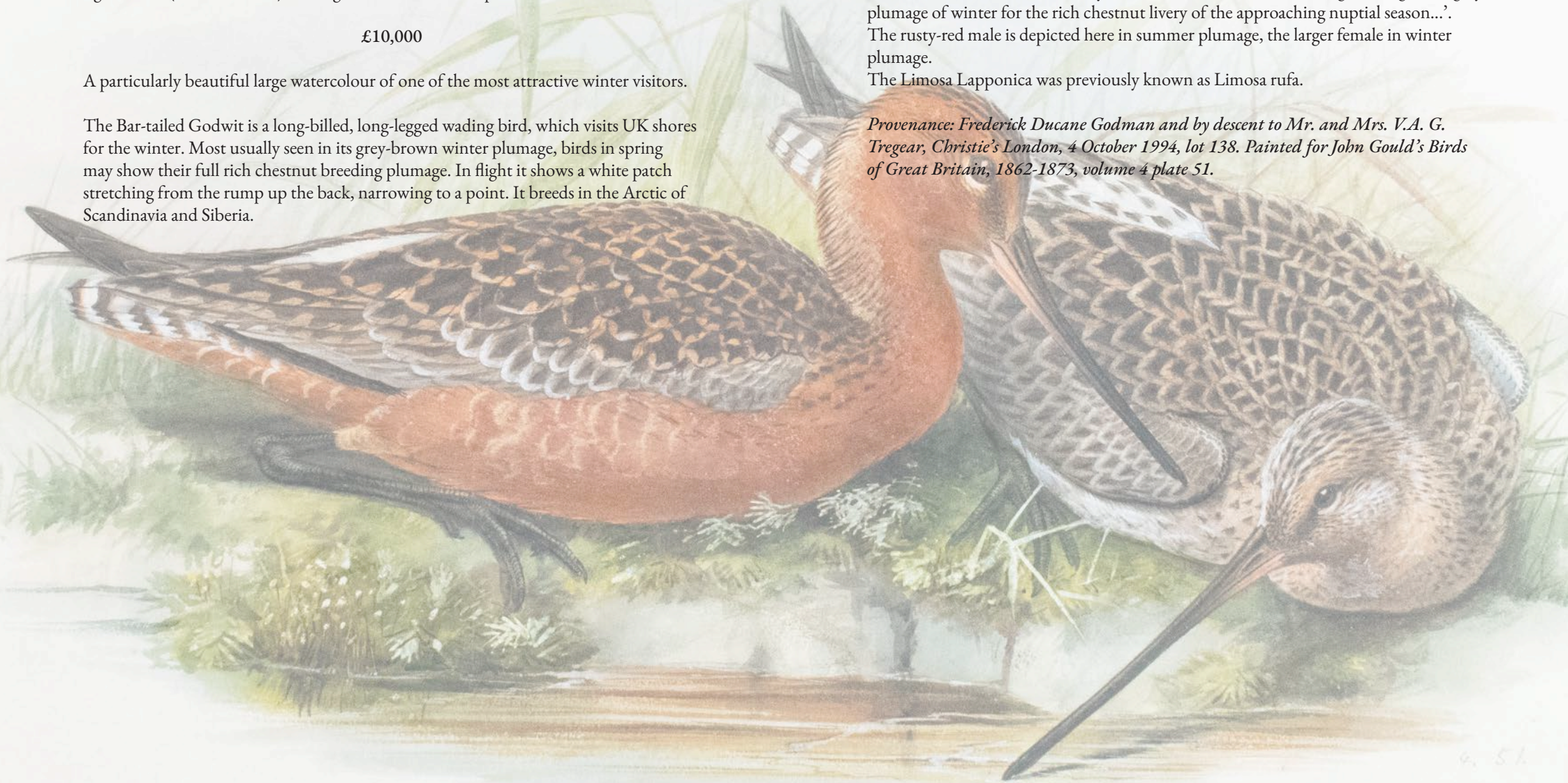
The Bar-tailed Godwit is a long-billed, long-legged wading bird, which visits UK shores for the winter. Most usually seen in its grey-brown winter plumage, birds in spring may show their full rich chestnut breeding plumage. In flight it shows a white patch stretching from the rump up the back, narrowing to a point. It breeds in the Arctic of Scandinavia and Siberia.

A fine example of Richter's work. He was one of a small group of distinguished artists whom Gould employed to work on his various ornithological works. It is generally considered that he did his best work for *The Birds of Great Britain*, op. cit., for which he made a total of about 280 watercolours. He was the first artist to draw and lithograph family groups of British birds with nestlings and fledglings in their appropriate environments.

In the text which accompanies the published image, Gould relates that the Bar-tailed Godwit was found during autumn 'wherever a tidal estuary or a low flat beach occurs'. In the spring large flocks from the south added to the wintering birds particularly on the eastern coasts. He adds: 'They are now in the finest dress, having exchanged the grey plumage of winter for the rich chestnut livery of the approaching nuptial season...'. The rusty-red male is depicted here in summer plumage, the larger female in winter plumage.

The *Limosa Lapponica* was previously known as *Limosa rufa*.

Provenance: Frederick Ducane Godman and by descent to Mr. and Mrs. V.A. G. Tregear, Christie's London, 4 October 1994, lot 138. Painted for John Gould's Birds of Great Britain, 1862-1873, volume 4 plate 51.





Ornithological Watercolours.

10. HAYES, CHARLES

A Rare and Extremely Fine Collection of Watercolours by the noted ornithological artist, Charles Hayes. Collections of his work are very rare: this is only the fifth substantial collection to be recorded.

London, 1808-1813.

2 vo., 115 original watercolour drawings of birds by Hayes on thick card, each within an ink ruled border, all titled and signed by the artist, 7 dated 1808, 3 dated 1811, 44 dated 1812 and 12 dated 1813 (occasional faint and insignificant marginal staining, occasional minor scattered spotting); Contemporary Polished Calf Gilt, folio (440 x 283 mm)

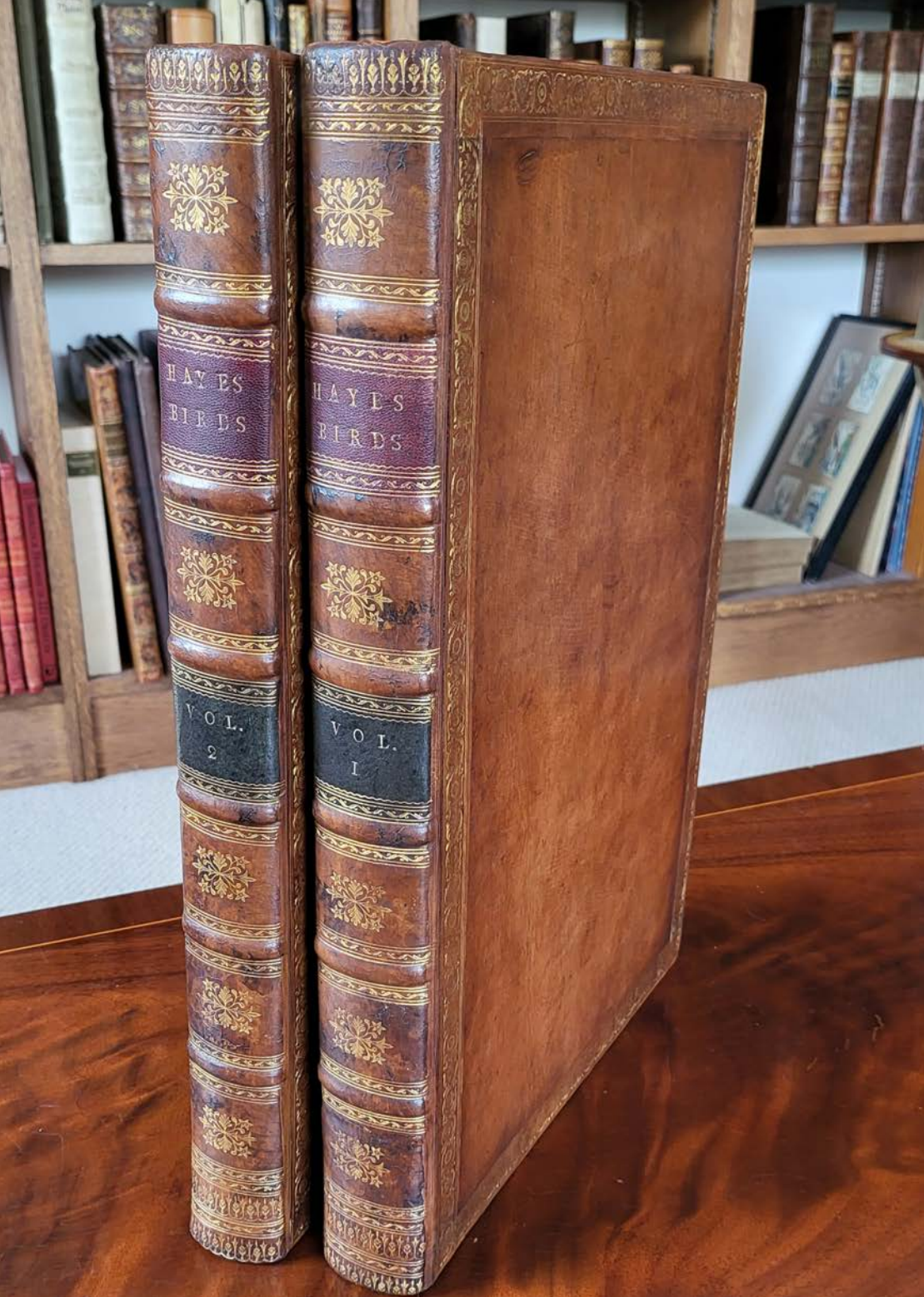
£75,000

William Hayes (1729-1799) was a bird illustrator from Southall, Middlesex. Nissen IVB 421-422 identifies two printed books, and Mullens and Swann (pp.286-288) four printed books giving William as the author. The advertisement for each of the two volumes of William Hayes's Portraits of rare and curious birds... at Osterley Park (1794-1799) informed the reader that the work on the plates had been done by himself and 'seven of his pupils'. We know that the Hayes family did all the work on the text, drawing, etching and stippling, also the colouring of the plates, and that the seven pupils were Hayes's children, perhaps also his wife Anne. Charles is named as one of the sons of William on the title page of The Portraits of British Birds 1808-1816, and perhaps these original watercolours were part of that production.



Shooting C. Male

Ch. Hayes



Screech Owl

C. Mayes 1813

A Special Issue Of This Beautifully Illustrated Work By One Of The Most Important Naturalists Of The Eighteenth Century

11. HILL, JOHN.

A General Natural History; or, New and Accurate Descriptions of the Animals, Vegetables, and Minerals, of the Different Parts of the World; with Their Virtues and Uses, as far as hitherto certainly known, in Medicine and Mechanics:...

London, for Thomas Osborne, 1748-52.

FIRST EDITION, 3 vol., Large Paper Copy, 56 hand-coloured engraved plates and one engraved folding table of fossils, one plate remargined, full Contemporary Red Morocco Gilt, folio (380 x 240mm), a fine clean set.

£9,500

A Special Issue of this beautifully illustrated work by one of the most important naturalists of the eighteenth century. The plates and text are ruled in red and were intended to denote specially bound coloured copies for Subscribers.

Author of one of the largest botanical publication "*The Vegetable System*", Hill developed his own system for plant classification, and due to his enthusiasm was a prolific author of natural history works.

The "General Natural History" is divided into three books "A History of Fossils; A

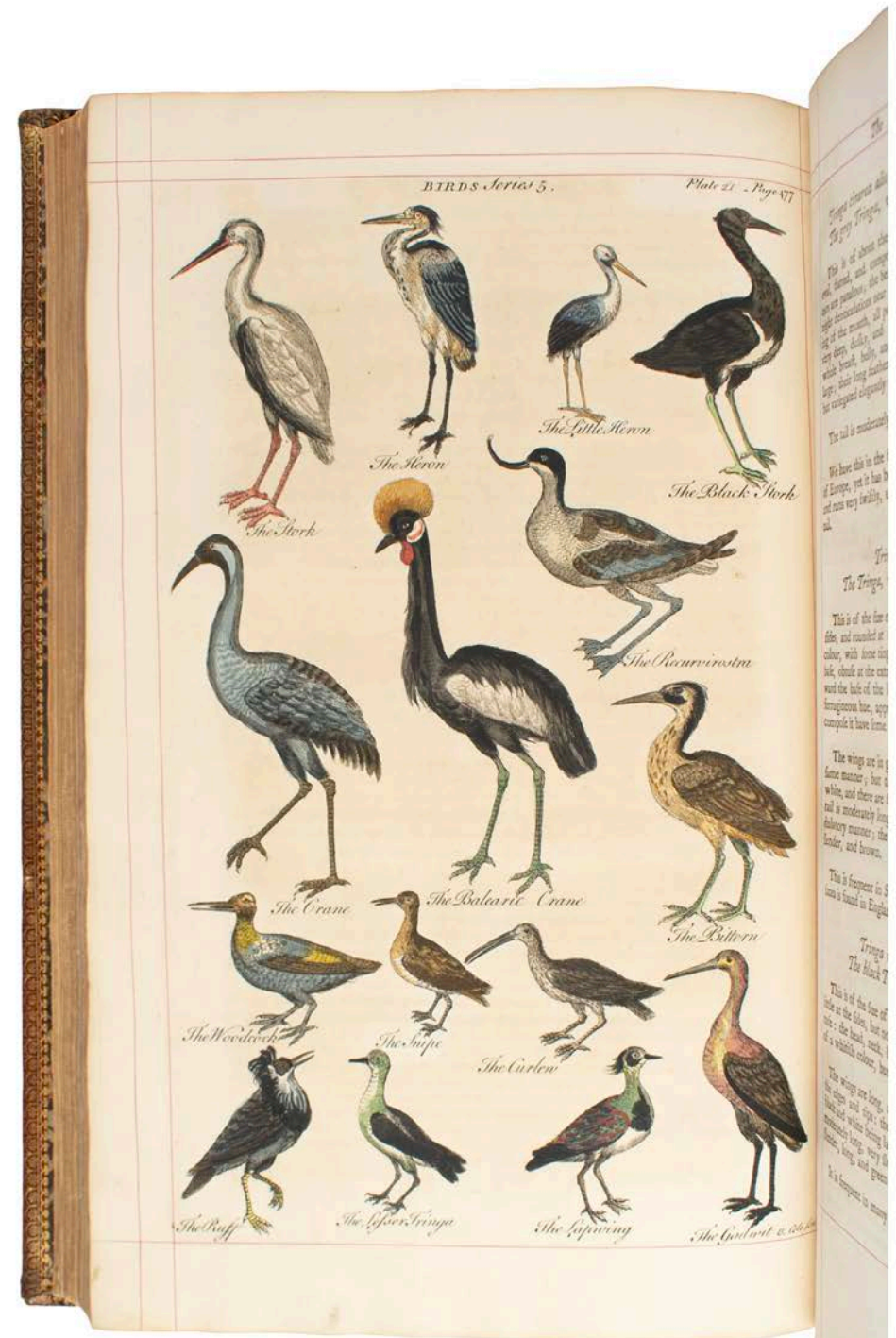
History of Plants; and a History of Animals". The fine engravings by B. Cole display some of the newly discovered fish and shells of the Pacific Ocean and in the volume on fossils there is a series of plates that include shark teeth, shells and coral.

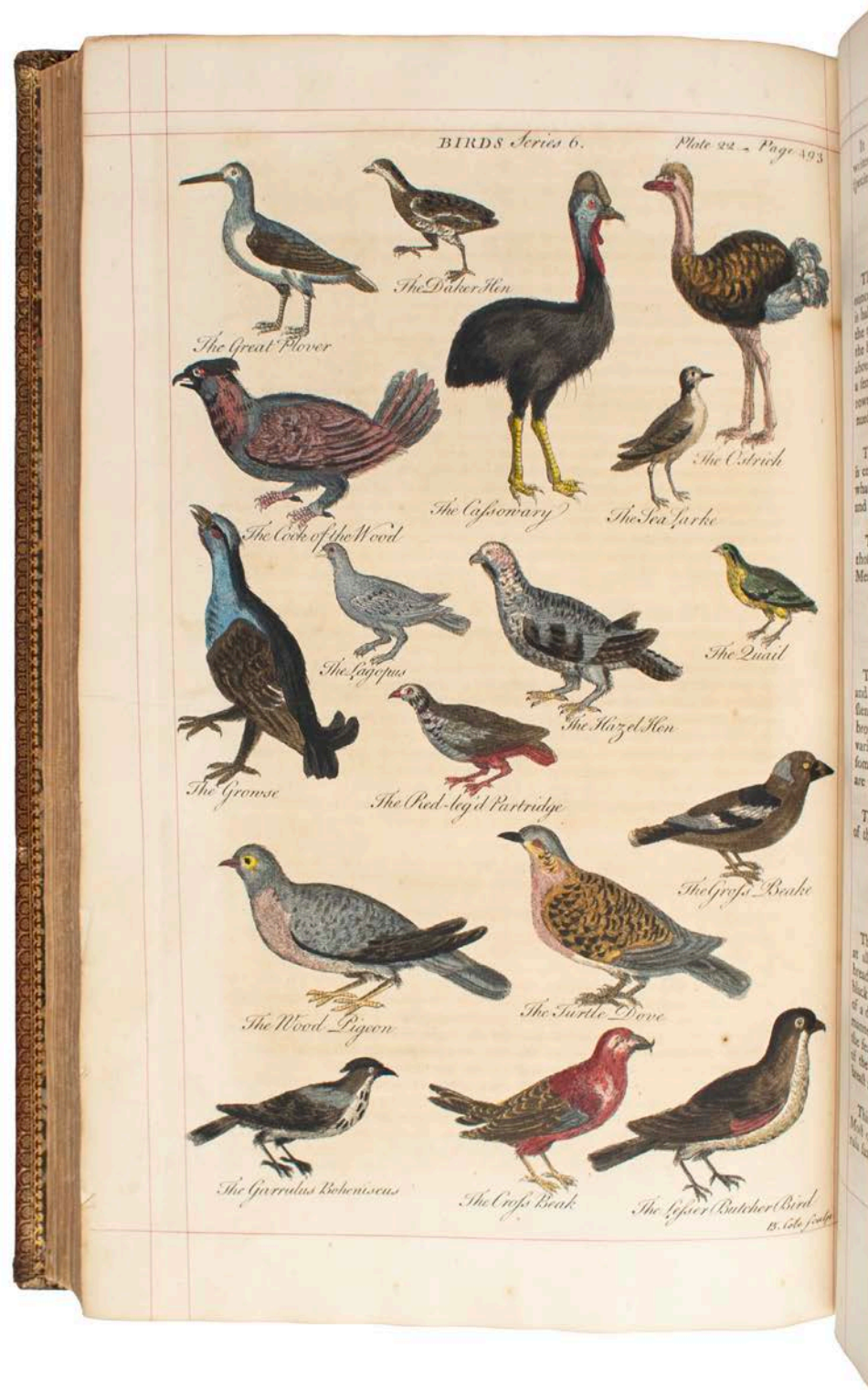
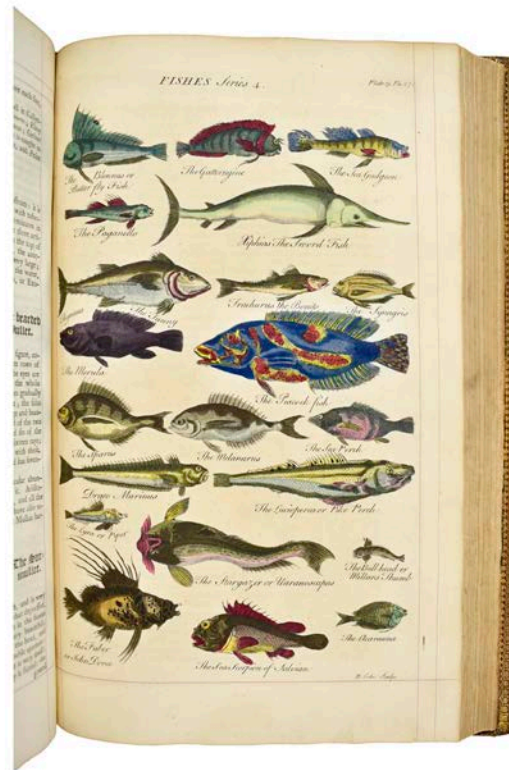
"Not only was Hill industrious and energetic, but his writings show him to have been a man of real ability and genius". Henry.

He is famous for his attack on the Royal Society and its Transactions, of which he was never allowed membership. He died after a long dispute with the Earl of Bute, leading to bankruptcy.

Provenance Royal Society of Edinburgh

Henrey 809; Anker 210; Pritzel 4061.





Coloured Engravings Of Bird Of Prey

12. HEINK, JOHANN ANTON (1779-1869)

Praktische Bemerkungen über die kleine Jagd, oder Anleitung zur Behandlung und einträglichen Bewirtschaftung eines Jagdreviers (Profitable Management of a Hunting Ground).

Dresden: Meinhold Sche Hof Lied Druckerei. 1827.

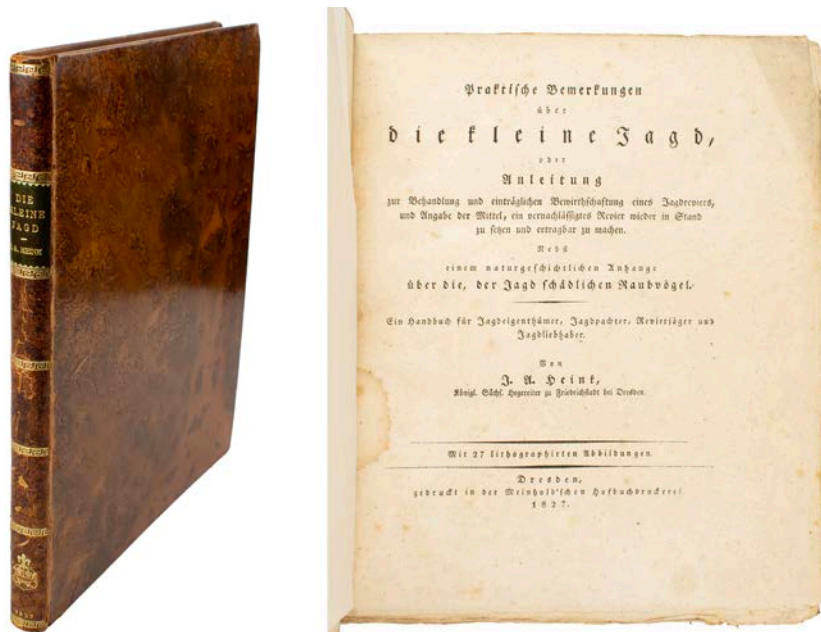
With 27 Engravings of which 26 are hand-coloured copper plates of Birds of Prey after J.H.A. Friedrich and one schematic table): 132, (i).pp., contemporary polished tree-calf, later endpapers, original wrappers bound in, text partly unopened 4to (270 x 230 mm).

£2,500

First and only edition of this rare work regarding managing birds of prey and their habitat.

Heink (1779-1869) was forester to the king of Saxony in Dresden.

This work is often referred to as a guide to the “practical management of hunting grounds,” focuses on maximizing the economic or functional value of land for hunting, a practice deeply rooted in historical land management and ecological stewardship.



A Seminal, Illustrated Study Of South African Ornithology

13. HORSBRUGH, MAJOR BOYD. The Game-Birds and Water-Fowl of South Africa.

London: Witherby & Co., 1912.

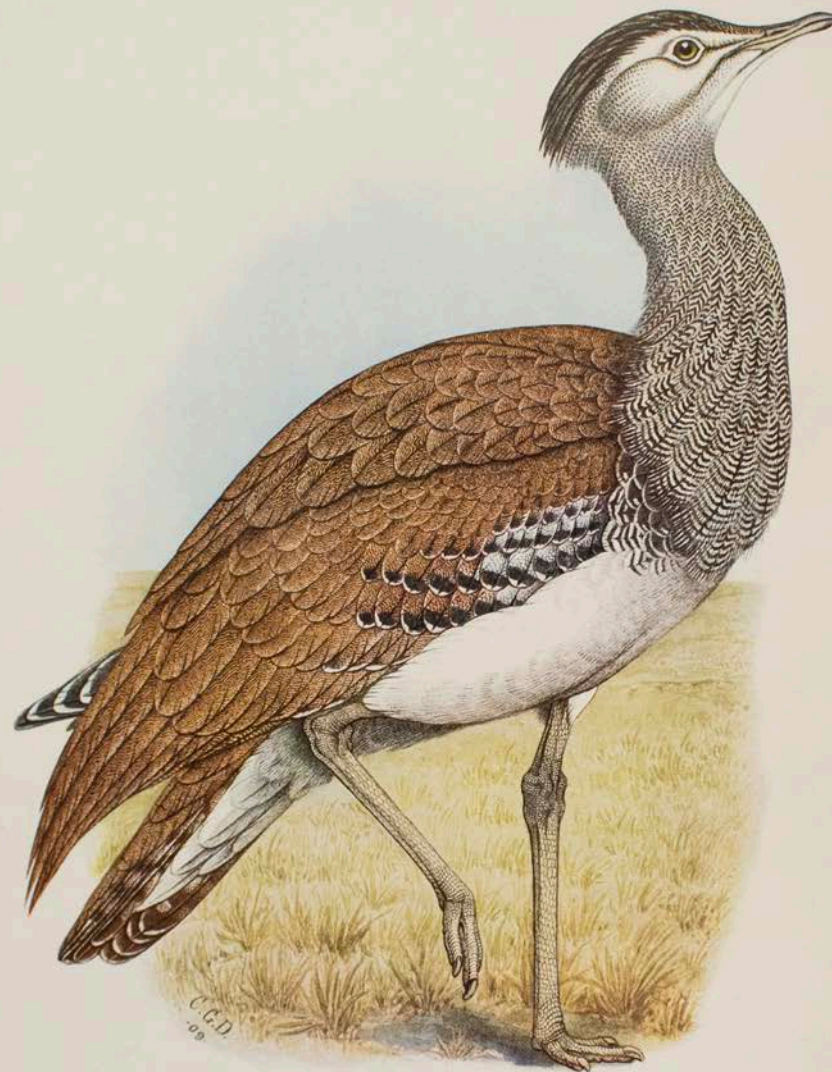
FIRST EDITION, 67 plates in colour, original half-morocco over green cloth, five raised bands, lettered in gilt, g.e. 4to (239 x 176mm.)

£550

From the preface: *'In this volume I have endeavoured to give descriptions of the Game-Birds and Water-fowl found within South African limits - that is to say, south of a line drawn through the Zambesi River from east to west. With regard to the habits of many species, I am greatly indebted to Serg. C.G. (Finch) Davies, Cape Mounted Riflemen, whose excellent field work has been of the greatest help to me. All notes referring to Pondoland and Griqualand have been communicated to me by him.'*

The Game-birds and water-fowl of South Africa is a 1912 study of South African birdlife by the British military officer Boyd Horsbrugh. Horsbrugh was a passionate ornithologist, having developed an interest in African birds during a posting in Sierra Leone at the end of the nineteenth century. He was sent to South Africa to fight during the Second Anglo-Boer War, but such was the intensity of the fighting that he was unable to make any observations on the birds found there.

Returning to the country in 1905, Horsbrugh was stationed at Bloemfontein where he established an aviary and cultivated a large garden to observe and record bird behaviour. He also went on several expeditions into the veld where he hunted and observed birds in their natural habitat. On his return to Britain in 1906, Horsbrugh brought back a number of specimens that he continued to study in preparation for this book.



C. G. Davies del.

Witherby & Co. imp.

KORI BUSTARD or GOM PAAUW (OTIS KORI) Female.

The Momumental Work by the “Pope of Ornithology”

14. HUME, A.O.; MARSHALL, C.H.T. The Game Birds of India, Burmah and Ceylon

Calcutta: Hume and Marshall, 1879-81.

3 vol., FIRST EDITION, wood engraved titles (vol.1 slightly toned), 144 chromolithograph plates, errata slips, occasional light spotting, original cloth gilt, slight fading to spines, 8vo.

£1,200

“An admirable scientific treatise” (Wood)

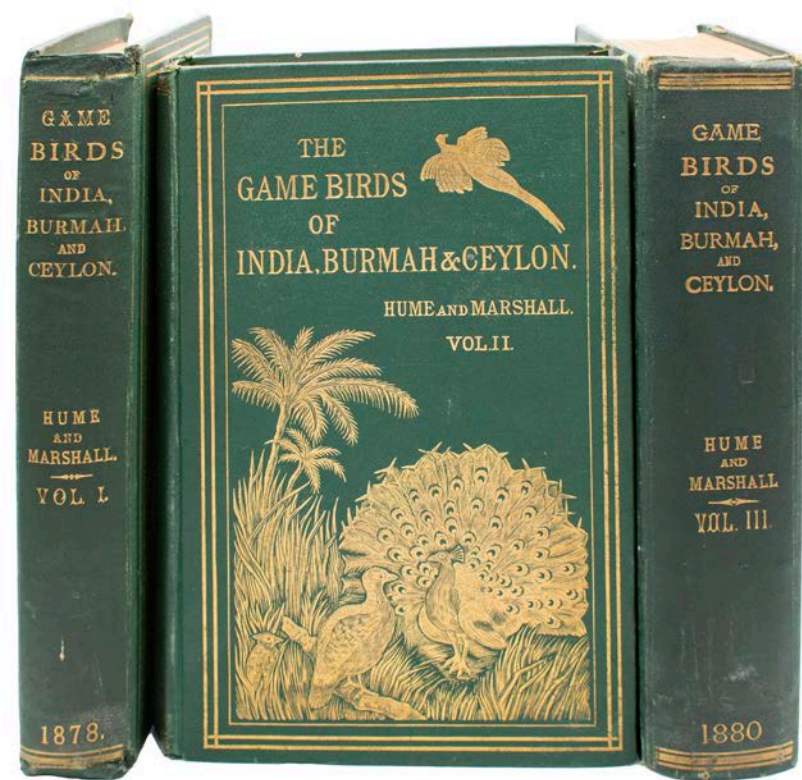
Hume was a pioneer ornithologist and earned the sobriquet “The Pope of Ornithology.” While in India as an ICS officer, he collected thousands of bird specimens across India, including the Andamans. He reported many new species from the northeast, including the famous Hume’s Bar-tailed Pheasant.

His monumental work, *The Game Birds of India*, is a detailed ornithological treatise known for its scientific depth and wonderful illustrations, documenting a range of species including pheasants, partridges, quail, ducks and grouse from the Indian subcontinent.

Quite a few birds have been named after him, such as Hume’s Groundpecker, Hume’s Wheatear and Hume’s Warbler. He collected 63,000 bird pelts. But much of the collection was lost when his home Rothney Castle in Shimla was burgled. A biographer thinks this was an act of jealousy. The heart-broken Hume gave away what was left to the British Museum of Natural History.

A very good set.

[Nissen IVB 463; Wood p. 394; Zimmer p. 314.]



Indian Watercolours Of Birds

15. INDIA - COMPANY SCHOOL

Indian Birds. A Fine Collection of Watercolours in Gouache.

Late 18th Century, Signed in English and Devanagari,

Highly attractive and skilfully painted watercolours in gouache.

Size of frames 40 x 36 cm. Images in the mount 25 x 20cm .

£15,000

The Birds Illustrated are as follows:

Coppersmith Barbet

The coppersmith barbet, also called crimson-breasted barbet and coppersmith, is an Asian barbet with crimson forehead and throat, known for its metronomic call that sounds similar to a coppersmith striking metal with a hammer. It is a resident bird in the Indian subcontinent and parts of Southeast Asia

Red Avadavat

The red avadavat (*Amandava amandava*), red munia or strawberry finch, is a sparrow-sized bird of the family Estrildidae. It is found in the open fields and grasslands of tropical Asia and is popular as a cage bird due to the colourful plumage of the males in their breeding season. It breeds in the Indian Subcontinent in the monsoon season.

Indian Nightingale

There are about 200 species of bulbuls in the world. In India there are 12 species, red-vented, red-whiskered, white-cheeked, striated, white-browed, yellow-browed, yellow-throated, grey-headed, square-tailed, white-throated, black and flame-throated bulbuls. Out of these, the most common are the red-vented, the red-whiskered and the white-cheeked bulbuls.

Rosefinch

The term "Indian rosefinch" most commonly refers to the pink-browed rosefinch (*Carpodacus rodochroa*), which is a migratory bird found in the Himalayas of the Indian subcontinent. The male is characterized by a bright raspberry pink color with a distinct facial pattern and faint streaking on the back. Females are brown with buffy underparts, broad white eyebrows, and pale, streaked cheeks and throat. They inhabit various habitats like boreal forests, shrublands, and grasslands



Black Hooded Oriole

The black-hooded oriole is a member of the oriole family of passerine birds and is a resident breeder in tropical southern Asia from India and Sri Lanka east to Indonesia. It is a bird of open woodland and cultivation. The nest is built in a tree and contains two eggs.

Indian Golden Oriole

The Indian golden oriole is a species of oriole found in the Indian subcontinent and Central Asia. The species was formerly considered to be a subspecies of the Eurasian golden oriole but is now considered a full species.

Provenance Lady Weymouth Collection (19th Century)



Original Watercolour

16. JARDINE, SIR WILLIAM (1800-1874)

Collared Shrike (*Lanius Collaris*)- Female & Young

1820, Watercolour laid on board 308 x 252 mm. (12 1/4 x 9 7/8 in.)

Paper label to reverse with description. Gallery Label: Graves Gallery, 44 Cherry Street, Birmingham. "19th Century Watercolour c.1820"

£2,500

The Southern Fiscal or Collared Shrike (*Lanius collaris*) is a member of the Shrike family found throughout most of Southern Africa. It is also sometimes named Jackie Hangman or Butcher Bird due to its habit of impaling its prey on acacia thorns to store the food for later consumption. It was previously lumped together with the northern fiscal (*Lanius humeralis*). Together they were known as the common fiscal.

Jardine was born on 23 February 1800 at 28 North Hanover Street in Edinburgh, the son of Sir Alexander Jardine, 6th baronet of Applegarth and his wife, Jane Maule. He was educated in both York and Edinburgh then studied medicine at Edinburgh University.

The first of Jardine's publications was *Illustrations of Ornithology*, issued jointly with P. J. Selby in 1827–1835. He was a fellow of the Linnean Society and the royal societies of London and Edinburgh, as well as a member of several natural history societies. He was awarded the degree of LLD by Edinburgh University in 1862 and was elected an honorary member of the Royal Scottish Academy in 1826.



Second and Best Edition

17. LAYARD, EDGAR LEOPOLD

The Birds of South Africa...

London, Bernard Quaritch, 1875-1884— New Edition. Thoroughly Revised and Augmented by R. Bowdler Sharpe.

Second & Best Edition, 12 hand-coloured lithographed plates, some light spotting, edges untrimmed in original half Morocco, Large 8vo.

£850

Edgar Leopold Layard (1824 – 1900) was a British diplomat and a naturalist mainly interested in ornithology and to a lesser extent the molluscs. He worked for a significant part of his life in Ceylon, South Africa, Fiji and New Caledonia. He studied the zoology of these places and established natural history museums in Sri Lanka and South Africa. Several species of animals are named after him. He arrived in the Cape in 1854 to take up a post in the Civil Service, and was appointed to the Colonial Secretary's office. Recommended by the Governor of the Cape, Sir George Grey, he took charge of the Museum collection in his spare time which he transformed into The South African Museum. Layard was the Curator until 1872, when he was succeeded by Roland Trimen.

His interests were more ornithological and conchological than mammalian, but he was also an enthusiastic collector of invertebrates as well as vertebrates. Minerals, fossils and ethnological material were also accepted and displayed. He believed that the Museum should have "something for everybody" and followed this principle throughout his curatorship. He realized the need to place his collections before the public and the displays he set up, usually with his own hands, were well received.

In 1865 he found an extraordinary whale stranded near Cape Town and although it was thought to be a new genus at the time, it still retains layardii as its specific name, and is known as Layard's Beaked Whale, (*Mesoplodon layardii*).

Fine Bird Books, p.115; *Mendelssohn I*, p.872; *Nissen IVB* 524; *Wood*, p.428; *Zimmer*, p.378]



A Selection Of Plates From Lewin's Rare Work

18. LEWIN, JOHN WILLIAM

A Natural History of the Birds of New South Wales, Collected, Engraved and Faithfully Painted after Nature

[London: Henry G. Bohn, 1838]

11 hand-coloured plates from this work (of twenty-six), paper watermarked 1838, disbound, loose in contemporary leather-backed cloth with "Lewin's Birds of New South Wales" in gilt on spine, some light browning and soiling to plates, binding worn.

£2,500

A FINE SELECTION OF PLATES FROM LEWIN'S RARE WORK

This work is rare, and even disbound and incomplete copies are scarce. Comprising plates: III, IV, V, VI, VII, IX, XIII, XVI, XXI, XXII, XXIV.

This exceptionally rare compendium of Australian ornithological plates was first published under a different name, *Birds of New Holland*, in 1808. *Birds of New Holland* was published in London, but this work was first published in Australia, making it the first illustrated book engraved and printed there. This work was therefore at the forefront of Australian ornithological study, and paved the way for the celebrated later publications of John Gould.

The last complete copy appeared in Peter Arnold Auction and brought AUD 88,900
Fine Bird Books, p. 91; *Ferguson* 2535; *Nissen IVB* 561



*An Excellent Copy Of One Of The Most Attractive
Works On Parrots*

19. MIVART, S.G.

A Monograph of the Lories, or Brush-Tongued Parrots, composing the family Loriidae.

London, R.H. Porter, 1896.

FIRST EDITION, FIRST ISSUE, pp. liii, 193, with 4 coloured maps, 61 hand-coloured lithographed plates and 19 figures in the text, fine blue half morocco gilt, large 4to.

£15,000

"A thorough treatise on the group in question, with excellent handcoloured plates". The introduction (pp. xix-xxxix) contains careful observations on the anatomy of the Loriidae, about which D.N.B. writes: "In mastery of anatomical detail he had few rivals, and perhaps no superior, among his contemporaries". The lively and attractive plates are all after J.G. Keulemans, probably the most famous bird illustrator at the end of the 19th century.

"The family is remarkable for its brilliancy and gay colouration; but it is not only the appearance of these birds which make them attractive. Some of them, as those of the genus 'Chalcopsittacus', will spontaneously approach human dwellings" (From the Introduction). They range from what is generally known as 'the Australian region' and over a very large part of Polynesia.

An excellent copy of one of the most attractive works on parrots.

Fine Bird Books 94; Nissen IVB, 640; Zimmer 439



The Blue streaked Lory.
EOS RETICULATA.

Published by R.H. Porter.

Many Life Sized Full-Colour Illustrations of British Birds

20. PENNANT, THOMAS.

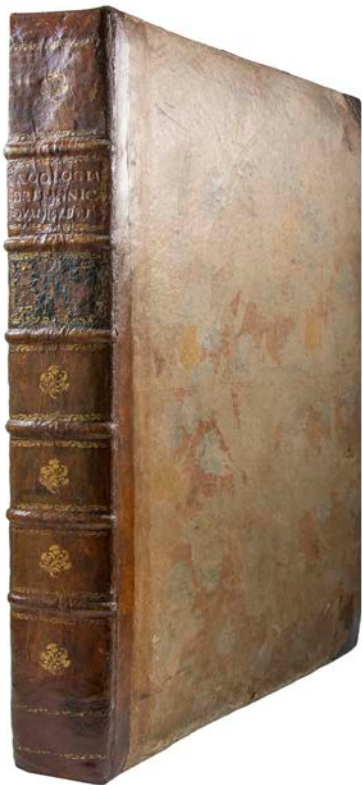
Zoologia Britannica tabvlis aeneis CXXXII illvstrata.

Augsburg, Johan Jacob Haid und Sohn, 1771

Title and text in Latin and German, 132 fine hand-coloured etched plates, (11 of mammals, 121 of birds), UNCUT in contemporary calf-backed marbled boards, a little worn, the plates in fine condition with bright colouring, etched by P. Mazell after P. Paillou and others, large folio, an excellent copy.

£35,000

The first coloured illustrations of birds in a book which attempted to list and portray all of the British species, many of them life-size. The birds are divided into land birds and water birds, and under each species some synonyms and references to the literature are given, to which are added a brief description and remarks on the habit of the bird. The English edition was published 1761-1766.



Scarce Complete Copy this Rare Work on the Natural History of the Arctic

21. RICHARDSON, SIR JOHN, WILLIAM SWAINSON & WILLIAM KIRBY

Fauna Boreali-Americana, or, The Zoology of the Northern Parts of British America: containing descriptions of the objects of natural history collected on the late northern land expeditions, under command of Captain Sir John Franklin, R.N.

London: John Murray, Richard Bentley and Josiah Fisher, 1829- 1837.

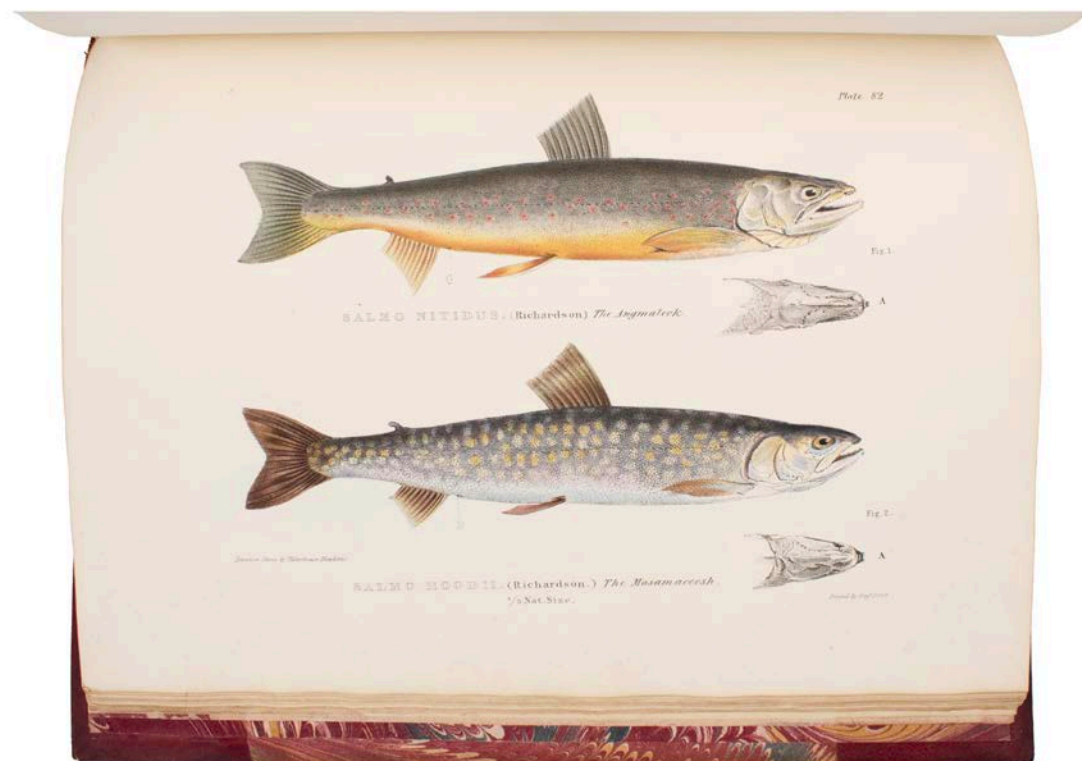
4 vols., 110 engraved plates of which 72 are hand-coloured, contemporary red half morocco gilt, 2 vols rebaked replacing original spines, a very nice large uncut copy, 4to, (275 x 200mm).

£30,000

Scarce Complete Copy of the First Edition of this Rare Work on the Natural History of the Arctic.

Sir John Richardson (1787–1865), surgeon, naturalist and Arctic explorer, went on Sir John Franklin's first two Arctic expeditions as ship's doctor and naturalist, and made observations and collected a large number of plant and animal specimens from the Canadian Arctic.

On his return to England after the second expedition he began to write this four-volume work of natural history, first published between 1829 and 1837. A volume is dedicated to each of the classes of mammal, bird, fish and insect, which are found in the Canadian Arctic. This work is an interesting example of pre-Darwinian natural history, full of detailed descriptions of the appearance, anatomy and behaviour of the different species. Volume 2 was first published in 1831 and focuses on the species of birds found in the Canadian Arctic. It was co-authored with naturalist and illustrator William Swainson (1789–1855) and contains many illustrations.



Watercolour

22. [SCHOUMAN, AERT]

A fine large Watercolour of a Long-Tailed Cuckoo or Koel in the style of Aert Schouman.

Late 18th Century Watercolour, (400 x 300mm), Mounted, large gouache and watercolour painting

£900

Schouman was a leading artist in Zeeland between 1735 and 1785. During that period he lived and worked in Dordrecht, The Hague and Middelburg and taught pupils in Dordrecht and The Hague. He travelled to England twice and assembled an important collection of paintings. He was a prolific and versatile Dutch painter, glass engraver, printmaker, collector and dealer, who produced still lifes, biblical and mythological themes, natural history studies, genre, historical and topographical works, portraits, sketches, etchings and mezzotints.

The Long-tailed Koel breeds only in New Zealand, where it is resident in the warmer months, from early October until February or March, sometimes April and occasionally later. The length of an average one-way journey from New Zealand to Polynesia is around 2500–3500 kilometres and thus travel over 6000 kilometers. For winter, the bird migrates to islands right across the southern Pacific. It is found year-round on the Kermadec Islands, the Norfolk Island group and the Lord Howe Island group, which are subtropical islands part way between the New Zealand mainland and the tropical Pacific Islands. The spread of its winter distribution is extraordinarily wide, stretching almost 11,000 km from Palau in the west to Pitcairn Island. Over most of its winter range, it is known by the indigenous name *kārewarewa* (or local variations of this). In spring, the bird's routes of migration would almost certainly have served to guide the Polynesian ancestors of Māori to find New Zealand





Watercolour

23. [SCHOUMAN, AERT]

A Very Attractive Watercolour of a Female Mallard Duck in the style of Aert Schouman

Late 18th Century (400 x 300 mm), Mounted, large gouache and watercolour painting of this duck.

£900

Schouman was a leading artist in Zeeland between 1735 and 1785. During that period he lived and worked in Dordrecht, The Hague and Middelburg and taught pupils in Dordrecht and The Hague. He travelled to England twice and assembled an important collection of paintings. He was a prolific and versatile Dutch painter, glass engraver, printmaker, collector and dealer, who produced still lifes, biblical and mythological themes, natural history studies, genre, historical and topographical works, portraits, sketches, etchings and mezzotints.

The Mallard is a large and heavy-looking duck. It has a long body, and a long and broad bill. The male has a dark green head, a yellow bill, is mainly purple-brown on the breast and grey on the body. The female is mainly brown with a dark or an orange bill. Mallards breed in all parts of the UK in summer and winter, wherever there are suitable wetland habitats, although it is rarer in upland areas. In the UK, Mallards may be resident breeders or migrants – many of the birds that breed in Iceland and northern Europe spend the winter in the UK.



50 Finely Coloured Prints of Birds and Flowers

24. SUGAKUDO, NAKAYAMA (active 1850–1860)

A Very Fine Album of Fifty Kacho-E (Bird & Flower Prints).

Japan, (c. 1860).

50 Finely Coloured Prints of Birds and Flowers. Possibly the work (Birds & Flowers of the Four Seasons), Folio (365 x 250mm), Original Embossed Green Card Covers,

£7,500

A pupil of Utagawa Hiroshige (1797-1858), the Japanese artist Nakayama Sugakudo flourished from the middle of the nineteenth century to the early 1860s. He was a ukiyo-e artist. The exact dates of his birth and death are unknown. The Edo Period was in its final years when Sugakudo produced his art

He is a renowned artist, particularly for his series Exact Reproductions of Forty-Eight Birds (1858) and Birds and Flowers of the Four Seasons (1861). These designs are acclaimed for their realistic rendering of the natural world, as well as their delicacy of colour, fine embossing, and highly technical quality.

Despite being taught by Hiroshige, he focused on kacho-e art rather than copying aspects of his teacher. Sugakudo, for slightly over a decade, became popular for this art form. Therefore, his art shines brightly concerning kacho-e in the middle of the nineteenth century.

These Illustrations of Birds and Flowers include some of his most famous images:

Swallows, Finches, Warblers, Hawks, Cranes and Herons, Parrots and Waders along with Exotic Plants and Flowers





Twelve Fine Watercolours By One Of The Most Outstanding Chinese Artists Of The 19th Century

25. TINGQUA

Twelve Fine Chinese Watercolours of Exotic Birds of Paradise in very Fine Gilt Frames.

12 very fine brightly coloured watercolours of exotic birds from the Tingqua workshop in attractive gilt frames. Folio Sheets on Pith Paper (380 x 240mm) Framed. [c.1840].

£6,500

Tingqua (fl 1830-70), along with Sunqua is considered one of the outstanding Chinese Artists developing brilliantly coloured watercolours during early 19th century China.

Tingqua's studio at 16 China Street, Guangzhou, was perhaps the most prolific source of Chinese export paintings of its time. Working in a manner influenced by Western artistic traditions, Tingqua and the painters of his studio restricted themselves to



gouache and watercolours, perhaps to avoid rivalry with Lamqua's (his brother) oil paintings. Their pictures, which were often sold in sets, represent manufacturing processes (of tea, cotton etc.), deities, ceremonies, gardens, boats, decorative objects and specimens of natural history, as well as views of Guangzhou, the Pearl River at Huangbu (Whampoa), Macao and Shanghai. Tingqua's landscapes (e.g. Houqua's Garden, gouache, 267 x 349 mm; Salem, MA, Peabody Mus.) are generally sunlit, with little gradation of shadowing. Characteristic mannerisms are trees represented with thick clusters of yellow-green leaves and seas denoted by regular parallel lines, sometimes with ripples in the foreground.

Tingqua and his studio also redrew works brought into them.

The substantial collection of Tingqua pictures (c. 1855) brought back by the American China trader Augustine Heard (Salem, MA, Peabody Mus.) includes Tingqua's version of a country-house view by an American amateur artist and a series of watercolours depicting Filipino men and women, based on originals by the Filipino artist Justiniano Asuncion (see Crossman, 1991, pls 93-5).

Pith seems not to have been adopted for painting until about 1820. Some European museums claim that their paintings on pith (often erroneously called "rice paper" or "mulberry pith") come from the end of the eighteenth century but there do not seem to be any dateable examples that are so early. There is a record of the Kaiser Franz of Austria buying some albums from an English Consul-General Watts in 1826. We know of an Italian Count who visited Canton in 1828 and had over 350 paintings on pith in his baggage when he died in Ambon two years later. In the British Library there is a scrap-book containing six pith paintings and a journal entry by a serving British officer who sent them home from India in 1829. These examples and contemporary accounts by visitors to Canton suggest that there was a flourishing trade in pith paintings by the early 1830s.



ARCHIBALD THORBURN (1860-1935)

Arguably Britain's finest and most popular ornithological artist.

Born in Scotland in 1860, Thorburn exhibited widely at the Royal Academy from 1880-1900. He settled in Hascombe Surrey in 1902 but regularly returned to his native Scotland. A keen sportsman turned conservationist his work was reproduced in numerous publications, mostly notably a commission from Lord Lilford '*Coloured Figures of the Birds of the British Islands*' which contained nearly 270 prints after Thorburn's watercolours and was carried out between 1885-1898. He produced his own works as well including *British Birds*. An extraordinary eye for detail coupled with a wonderful sense of colour and narrative set him apart from his contemporaries and ensured that his work is as popular with collectors today as it was when he was alive.

The following original watercolours come from the collection of his friend Scott Kelly.

Superb Original Watercolour For Thorburn British Birds

26. THORBURN, ARCHIBALD (1860-1935)

A Curlew & A Whimbrel

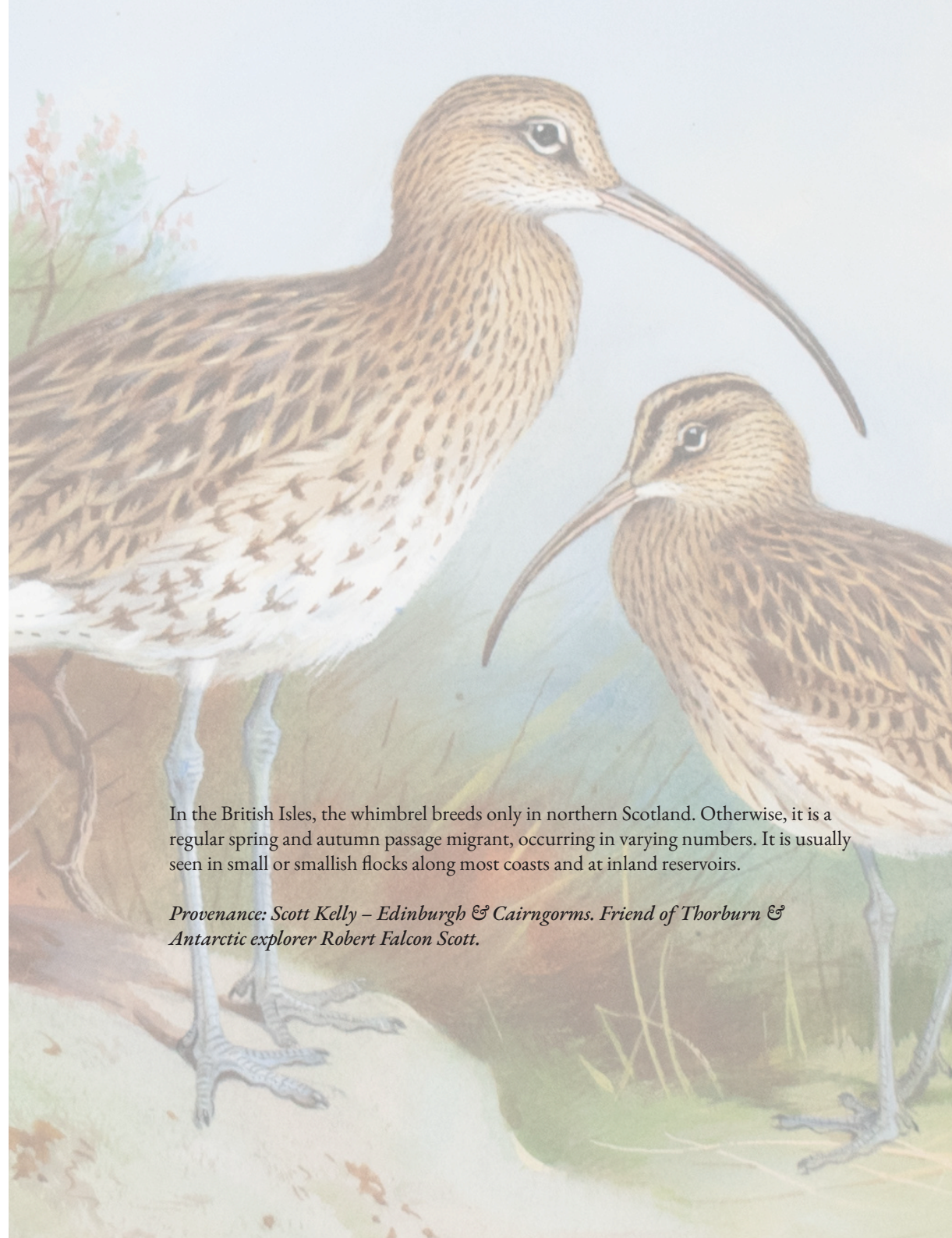
A Curlew and a Whimbrel. Watercolour on board. Signed lower right and dated lower right 1926. In a glazed frame. 205 x 300mm.

£12,500

An outstanding watercolour for Thorburn's important work 'British Birds' published in 4 folio volumes in the new edition 1925-26. This is the original watercolour for plate 162.

Thorburn depicts these two large, similar-looking wading birds, which are often confused but differ in size (the Whimbrel is smaller), bill shape (Whimbrel's bill bends sharply at the tip), with distinct pale crown stripe and darker wing patterns on the Whimbrel. Thorburn's excellent detailed artwork captures these key differences.

The Curlew is by far the more common of the two birds, breeding on moorlands, hill pastures and hay meadows in upland areas of north and west Britain. There are also smaller populations nesting on coastal marshes, bogs, floodplains, lowland farmland, heaths and downs. In Ireland, the curlew is more widely but sparsely distributed. In winter, most leave their breeding areas to gather in flocks on and near all coasts, where their numbers are boosted by continental immigrants.



In the British Isles, the whimbrel breeds only in northern Scotland. Otherwise, it is a regular spring and autumn passage migrant, occurring in varying numbers. It is usually seen in small or smallish flocks along most coasts and at inland reservoirs.

Provenance: Scott Kelly – Edinburgh & Cairngorms. Friend of Thorburn & Antarctic explorer Robert Falcon Scott.



Original Watercolour For British Birds

27. THORBURN, ARCHIBALD

Great Northern Diver.

Original Watercolour on Board. Signed and dated lower left 1926. In a glazed gilt frame. 205 x 290mm.

£12,500

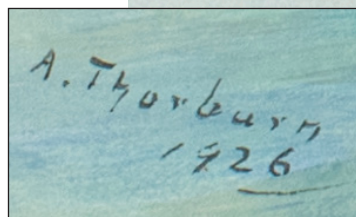
A Superb Original Watercolour for Plate 184 in Thorburn's work 'British Birds'

The Great Northern Diver is a large water bird, which is mostly a winter visitor to the UK. Great northern divers breed in Greenland, Iceland and North America, where they're called Common Loons. There have been occasional records of them breeding in Scotland, but these are very rare.

They breed on large woodland lakes or pools on tundra, with the male and female working together to build the nest on an island or shoreline. They're excellent swimmers, using their large feet to chase after small fish under the water.

Great Northern Divers usually spend the winter on the sea, favouring shallow areas close to shore. They can sometimes be seen migrating along the coast singly or in small flocks. Divers look a little bit like cormorants, swimming with their large bodies low in the water and their long neck held upright. The great northern diver is a hefty bird, with a thick neck and a large, heavy bill.

Provenance: Scott Kelly – Edinburgh & Cairngorms. Friend of Thorburn & Antarctic explorer Robert Falcon Scott.





Original Watercolour

28. THORBURN, ARCHIBALD

A Golden Plover in flight.

Original Watercolour on board. Signed lower left. In a glazed gilt frame. 140 x 110mm.

£2,500

Original watercolour possibly for the book by Lord Lilford, *Coloured Figures of the Birds of the British Islands*

The Golden Plover (*Pluvialis apricaria*) is a beautiful, medium-sized wading bird famous in the UK for its striking gold-and-black breeding plumage on upland moors (Scotland, northern England, Wales) and its large, social winter flocks on lowland farms and coasts, often with Lapwings. They feed on insects and berries, nest on open ground, and are a Green-listed species (Birds of Conservation Concern), protected under UK law, with distinct summer (golden/black) and winter (buff/white) plumages.

Provenance: Scott Kelly – Edinburgh & Cairngorms. Friend of Thorburn & Antarctic explorer Robert Falcon Scott.



Original Watercolour

29. THORBURN, ARCHIBALD

A Great Grey Shrike.

Original Watercolour on board. Initialled lower right. In a glazed gilt frame. 110 x 130mm.

£3,000

The great grey shrike (*Lanius excubitor*) is a large and predatory songbird species in the shrike family (Laniidae)

The species was first scientifically described by Carl Linnaeus in his 1758 edition of *Systema Naturae* under the current binomial name. His description is L[anius] cauda cuneiformi lateribus alba, dorso cano, alis nigris macula alba – “a shrike with a wedge-shaped, white-bordered tail, back grey, wings black with white spot”. At that time, none of the other grey shrikes – including the lesser grey shrike (*L. minor*), for which the description of the tail pattern is incorrect and which some authors already recognized as distinct – were considered separate species by Linnaeus, but that was to change.

A falconer's name for the great grey shrike was *mattages(s)(e)*, which is related to *mat'agasse* from the western Alps. These terms may mean “magpie killer”, due to their use for luring carnivorous birds to hunters – but perhaps more likely “killer magpie”, considering that the bird was believed to be a peculiar sort of magpie by Johann Leonhard Frisch and others, and that another vernacular English name was “murdering pie”. Shrike, meanwhile, is of Germanic origin also and dates back at least to Middle or Early Modern English *schricum*. This is related to such words as Norwegian and Swedish *skrika* (“shriek, skrike”), German *Schrei* (“scream”) or Icelandic *shrikja* (“shrieker”). But it seems to have become the dominant term only in rather recent times, for as late as the 18th century, the species was still widely known as “greater butcher-bird” in English, just like it was known as the *boucher* (“butcher”) in the French Jura. In Norway a vernacular name for the bird is *varsler*. A whimsical name – presumably from Scotland or nearby England – was “white whisky John” in reference to its wavy and somewhat unelegant flight, during which its large areas of light plumage are conspicuous.

Provenance: Scott Kelly – Edinburgh & Cairngorms. Friend of Thorburn & Antarctic explorer Robert Falcon Scott.



Two Original Watercolours

30. THORBURN, ARCHIBALD

A Hen Harrier and A Marsh Harrier

Two Original Watercolours on Board

Two Original Watercolours, Framed, each watercolour 120 x 130 mm. Marsh Harrier signed with initials, c. 1925.

£5,000

A very attractive pair of Watercolours of these Birds of Prey.

The beautiful, ghostly grey male and the brown, white-rumped female Hen Harrier are birds of wild places, upland moorland in the summer and coastal marshes during the winter.

As a breeding bird the Hen Harrier is affected by both persecution and land management decisions. Harriers feed mainly on voles and Meadow Pipits – which prefer grassland – and upland management for heather or forestry can exclude both the harrier and its prey.

During the winter months Hen Harriers form roosts at traditional sites, often close to favoured feeding areas, coming into roost from late afternoon through to dusk and leaving at first light.

The marsh harrier nests in large reedbeds where it feeds on frogs, small mammals and birds, such as moorhen and coot. Once very rare, it has recently spread from its stronghold in East Anglia to other parts of the country where reedbed habitat is found. Although the marsh harrier is typically a migrant bird, arriving here to breed in April and leaving in October to winter in Africa, an increasing number are choosing to overwinter in the UK. During the breeding season, males perform amazing courtship displays, wheeling at great heights then diving towards the ground while performing a series of tumbles; sometimes the female will join him and they will lock talons mid-air.

Provenance: Scott Kelly – Edinburgh & Cairngorms. Friend of Thorburn & Antarctic explorer Robert Falcon Scott.





One Of The Most Accurate Books To Depict British Birds And Passerines

31. WYATT, CLAUDE WILMOT

**British Birds: Being Coloured Illustrations of all the
Species of Passerine Birds Resident in the British Isles,
with Some Notes in Reference to their Plumage**

London: William Wesley & Son, 1894-99.

2 vol. bound in one, FIRST EDITION, 67 fine lithographed
plates by Mintern Bros. after C. W. Wyatt, hand-coloured
by "the Misses [Bowdler] Sharpe", contemporary green
half morocco, the spine gilt in compartments, marbled
endpapers, 4to (322 x 270mm).

SOLD

"My thanks are due to the Misses Sharpe for the perfect
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second vol.). Jackson Bird Illustrators: "Wyatt's fine plates
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*Freeman 4170; Mullens & Swann p.667; Nissen IVB 1027;
Sitwell Fine Bird Books p.116; Wood p.638; Zimmer p.694.*



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