GEORGE EDWARD LODGE

F.Z.S., F.R.E.S., Vice Pres. B.O.U.

A biography

Written by Judith Magill

GEORGE EDWARD LODGE

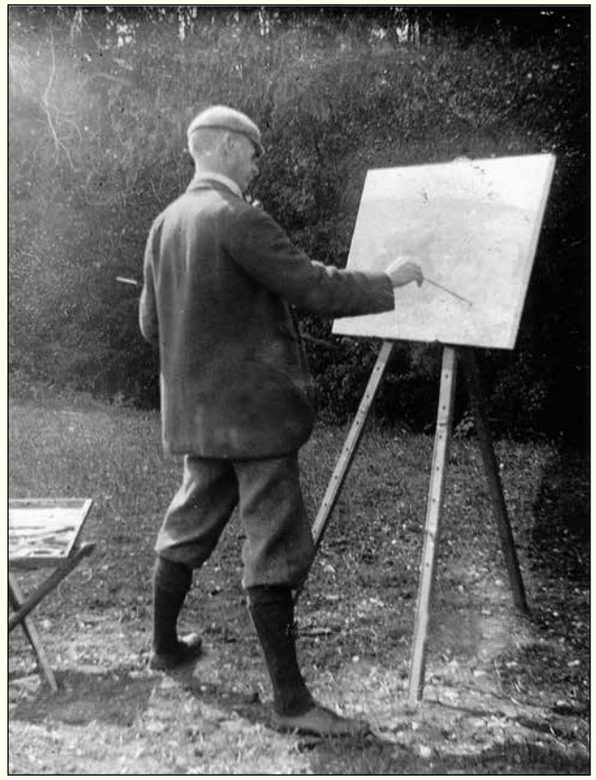
A BIOGRAPHY

I. Introduction

In the late 19th to mid 20th century, a brilliant man was working away, of whom the general public were virtually unaware. Only now it is becoming generally known that he was an artistic genius. So many ornithologists, artists, naturalists and children can still learn from him today.

He was relatively unknown due to his quiet modesty. He disliked being photographed and being placed at the centre of attention. He only exhibited his brilliant work when finances were low, then never the best of it, which he kept in his studio. He made his living from illustrating publications and selling commissioned pictures.

This man was George Edward Lodge, who was an artist, naturalist, ornithologist, taxidermist, lithographer, sculptor, writer and falconer. He illustrated over 100 publications and produced an immense number of pictures, so many he lost count after 1,000. Approximately 3,000 have been estimated in his life time.

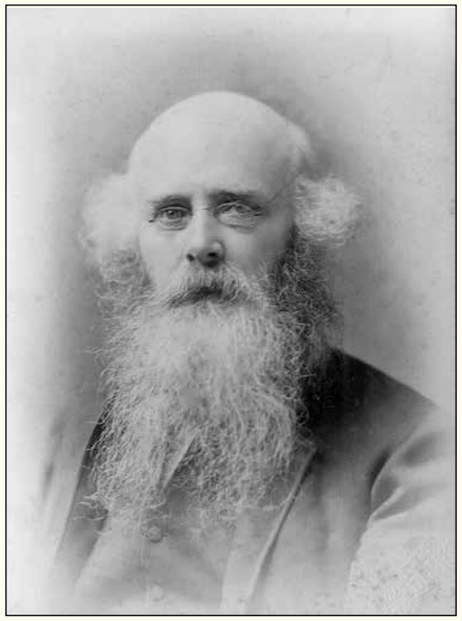


George Edward Lodge painting "Stratagem", a peregrine on a rook, 1894.

II. Family

George Lodge was born at Horncastle, Lincolnshire, England, on 3rd December 1860. He was the fifth son and the seventh, of the twelve children of Rev. Samuel and Mary Brettingham Lodge.

The Rev. Samuel Lodge M.A., was born at Barking, Essex in 1829 and died at Scrivelsby in 1897. He was the youngest of 23 children of The Rev. Oliver Lodge, who had been married three times. Oliver's first wife, Dorcas Cromie, died without having children. His second wife, Anna Butler, gave birth to the first nine of the 23 children. His third wife, Anne Supple, mother of Samuel, gave birth to the remaining fourteen.



Rev. Samuel Lodge, 1829-1897.

Rev. Samuel Lodge was educated at Lincoln College, Oxford and took the B.A. degree in 1850 proceeding to M.A. in 1854. From 1851 to 1854 he was a classical master at Louth Grammar School. From 1854 to 1857 he was Curate of High Trynton, also from 1854 to 1870 he was Headmaster of Horncastle Grammar School and from 1876 to the time of his death, 1897, he was Canon of Lincoln Cathedral. In 1867, he became rector of the Parishes of Scrivelsby and Dalderby. The following year he was appointed Rural Dean of Horncastle. Scrivelsby Court was the home of the King's Champions. The Rev. Samuel had the Rectory built at Scrivelsby. The foundation stone was laid in 1869. Samuel had all the children press their hands in the wet concrete of the foundations. This they did except the eldest, Reginald, who had left home and was working in Marine Insurance for his uncle, Robert Lodge, Samuel's brother. The house was completed in 1870. George was nine years of age when they took up residence.

The Rev. Samuel researched the families of Marmion and Dymoke, the King's Champions. He wrote and published, *Scrivelsby, the Home of the Champions*. He dedicated it, "To Wife and Children and all who love a Happy Home."

George's mother, Mary Brettingham Lodge, was born in 1824 at Diss, Norfolk and died at Woodhall Spa in 1916. She was the seventh child of Thomas and Clara Maria Brettingham. Clara Maria was the daughter of Francis Wheatley R.A., famous for his paintings of the Cries of London. He was President of the Royal Academy and on his death in 1801, was followed by Joseph M.W. Turner. Francis Wheatley married Clara Maria Leigh, who was also an artist. These were George's great grandparents. Following the death of her husband Francis, Clara Maria Wheatley married Alexander Pope.

Mary Brettingham Lodge, 1824-1916.

Mary was an exquisite needle worker. She made the christening gowns for her babies and stitched tiny dolls out of the fingers of old kid gloves for her grandchildren. In her old age she occupied herself with her sewing, seldom leaving the house. The family would occasionally tell her "to change the thimble for a bonnet and go out" but she was very contented and had little desire to leave her home. Mary also made large, beautiful scrap books for her children. They had hand stitched linen pages, filled with lovely fine cut outs. Her grandchildren and great grandchildren also had the pleasure of gazing at these books, on special occasions.

George descended from a long line of large families, which was probably the reason for the closeness of his siblings, who all adored each other and their loving but strict parents. They were a very happy family. The children were encouraged to observe nature and wild life, each owning their own pet.

Scrivelsby Rectory (rear view), circa 1890.

Sadness struck the family in 1867 with the death of their three-day-old baby, Eleanor Constance and again in 1886 when Herbert Barton died at the age of 31 years, in Calcutta. It was a devastating blow in 1890 when 35-year-old Walter Macnamara died at Scrivelsby, of suspected appendicitis.

The eldest in the family, Reginald Badham, at the age of 16 years had left home before they moved to Scrivelsby. He was an artist, naturalist, author and pioneer of bird photography, awarded Medallist Royal Photographic Society. He spent many hours, with George's help, pushing his camera in a wheelbarrow over the Lincolnshire Fens during his frequent visits to the Rectory. He was a very gentle man. When their father died it was Reg who the family turned to, to comfort their mother with his gentle ways.

Reginald Badham Lodge with his camera in Woodhall Woods.

The family had a very faithful friend in Job Raithby, who lived with his wife Mary in a Glebe cottage near the Rectory. He had a crippled son, Moses Henry and three daughters. He was a tenant farmer who worked the nearby fields and did extra domestic work at the Rectory, cared for the gardens and also drove the wagonette for the family. They always spoke highly of Raithby and he was very much part of their life.

These were very happy years for George.

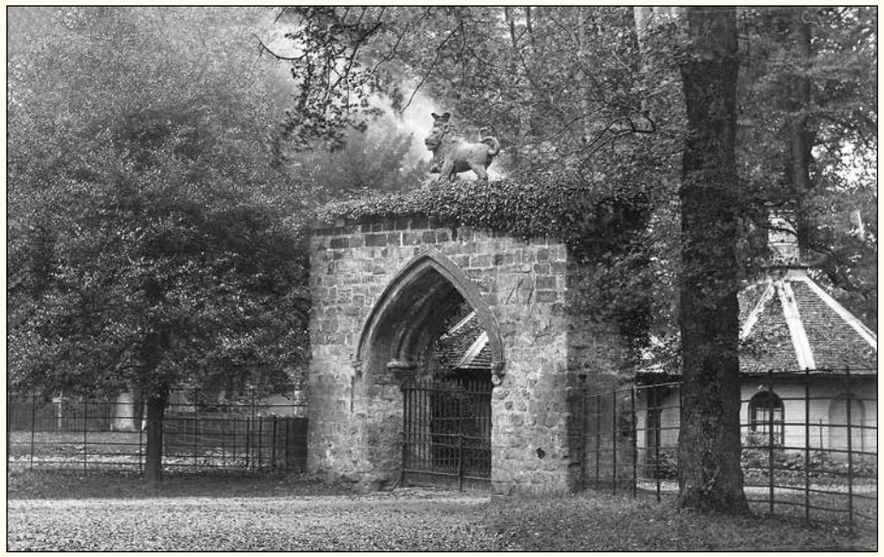
Raithby in the Wagonette at the Rectory entrance.

III. Childhood

George Lodge first showed interest in birds when he was a very small boy. Someone told him he could catch a sparrow if you put salt on its tail. After this, he always carried salt in his pocket!

George and his two younger brothers, Alexander John and Arthur Brettingham, were the closest of friends and were frequently up to harmless mischief, having to be reprimanded by their father. One instance was when the ice broke while skating, instead of attending Sunday Church. Unfortunately, they had to walk home past the Church, very wet, just as the congregation was leaving… it was very bad timing! Only once, they threw walnuts from the large walnut tree in the garden at the visiting grocer and his horse. After another sedate visit to Father's office, they were made to pick a large bag of walnuts, take them to the grocer and apologise. On another occasion they decided to visit the old Scrivelsby Court. It had been vacant for some years as the owners were not in residence. At the sight of the armour in the great hall, temptation was too much, it had to be tried. Alick was used as the model. When guilt overcame them, they took it off and put it carefully back but the helmet with visor was firmly stuck. It was a very worrying time as the thought of having to confront Father in this state was not good. It took some time to free Alick and they never visited the Court again. Another instance was when they were playing near a mill pond, one fell in. Someone rushed in to tell the miller to turn off the wheel. The miller was heard to utter "it's probably one of those dreadful Lodge boys, well, there are plenty more."

The children roamed far and wide in the area, spending long hours in the derelict Tattershalls Castle, which George later painted for his younger sister, Mary Beatrice, who they affectionately called Sissy. They studied and watched wild life, birds in particular by George. They went bird nesting, building up a collection of eggs, but only ever taking one from the nests.



Lion Gate entrance of Scrivelsby Court, "The hole" can be seen at lower right.

When they were small children, Alice Spilman, their nurse, took them on walks in the area near the Rectory. Whenever they passed the Lion Gate, at the entrance to Scrivelsby Court, behind Nurse's back they retrieved their hidden nail and picked a small hole in the stonework of the Gate. The hole grew larger each time and can be plainly seen in old photographs of the famous Lion Gate, which has long since been repaired.

George was a small boy when he was taken on a 300 acre cover shoot. The keeper kindly lent him his gun and he shot a woodcock. The only one shot on the day. It was given to him, so he stuffed it very badly but replaced it at a later date with a better one. He was 12 years old when he stuffed an owl. This was the beginning of his wonderful taxidermy.

Their mother encouraged reading and often read to the children. As they grew older she read The Venerable Adam Bede to them. With their wicked sense of humour, they would all sit up and wait for what they called "A Dam Beady."

Their mother also had the girls learn to cook and keep house, envisaging the future when there would be no help.

At Christmas time they built snowmen in the garden and hung holly from a hook in the nursery ceiling. They had a very happy childhood.

George and Mary Beatrice Lodge, circa 1865.

IV. Schooling

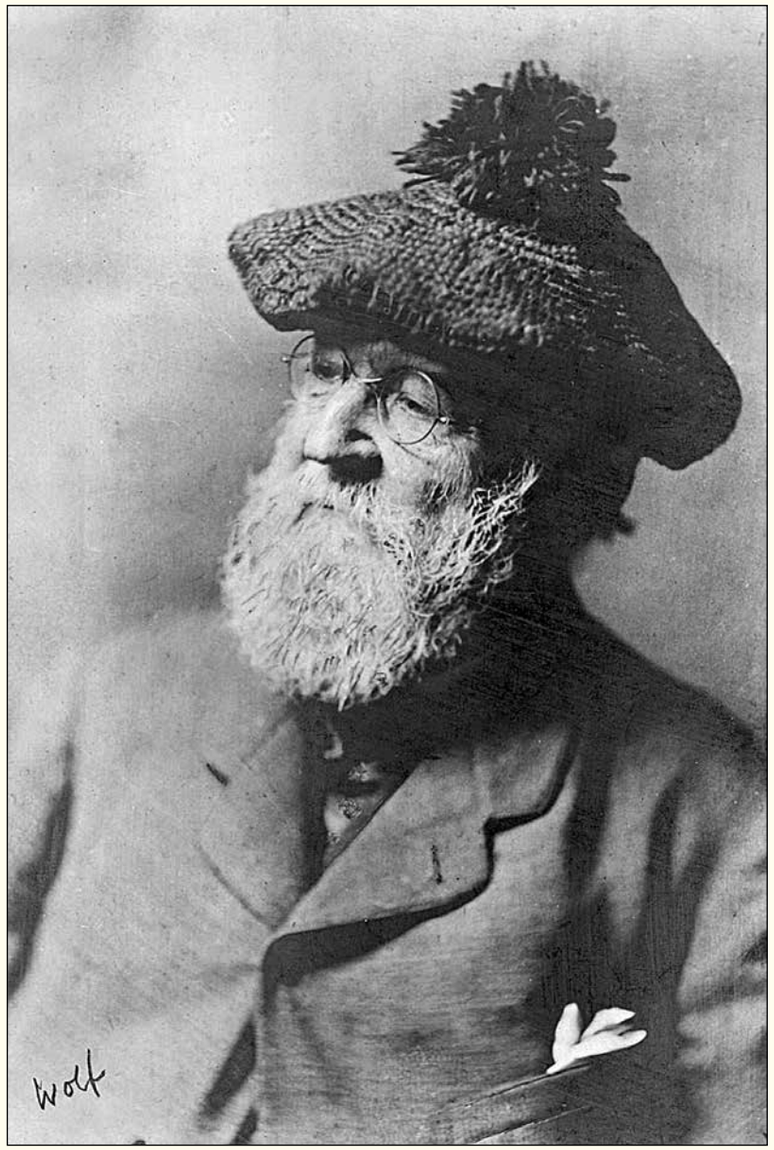
George went to school at the Horncastle Grammar School. This old school was founded in 1652 by Edward, Lord Clintan and Saye, The Lord High Admiral of England. It was "The Free Grammar School of Queen Elizabeth I" to educate boys. George showed promise in drawing and painting, so in 1847 at the age of 14 years he was sent to the Lincoln School of Art, where he won several prizes. George Adrian was a taxidermist there, from whom the young George would learn.

At the age of 16, George went to learn wood engraving at Whympers London Wood engravers, in which he excelled. He illustrated publications including *The Illustrated London News*.

Horncastle Grammar School.

Photography eventually lessened the sale of George's wood cuts. In 1900, on a visit to Norway, he wrote to Arthur saying, "I am still subsisting on borrowed money but am hoping for times to improve as I have gone in for lithography on stone, I am in hopes of doing a good deal of this sort of work in the way of birds for the museum. I have already done some for them and they have promised me more, as they are very dissatisfied with [the artist], who mostly has done their work, and have as good as promised me all the work they would otherwise put in his hands. I have also lately done a little work for the *Badminton Magazine*, and hope to do more, as I have accepted their prices, which are very low, and they are pleased with my work (so they ought to be considering that they get best work for bad prices). I have also been doing some work for the Bombay Nat. Hist. Society, and they have promised me more. In the mean time I am staying here with a friend who has a good salmon river, so I paint all day and I think I shall be able to sell most of the things I am doing here, as the valley is full of English people, fishing salmon, and therefore plenty of money. I have already sold some of them, so hope to get back to England with a bit of money in my pocket after paying all expenses. So I think that things are decidedly beginning to pick up." These were very hard years for George, his mother and Arthur helped with his finances until he could repay them.

George studied under Joseph Wolf, who he regarded as the greatest draftsman of birds of all time.



Joseph Wolf.

V. London

For 39 years, from 1881 to 1920, George lived in London. He studied and sketched animals at London Zoo and regularly visited museums. He collected twigs and foliage from parks to use as backgrounds for his paintings of small birds. He requested the family in the country, to send that which he called "rubbish", to use for the same purpose. They co-operated. He always drew and painted from nature.

George liked tempera to illustrate books. This was his favourite medium as being made with egg yolk, it dried quickly. He was a fast worker and tempera could be painted over and did not run, unlike gouache, which is made from gum arabic and is slow drying. During the war when eggs were hard to obtain, George worked more in watercolours, oils and sometimes gouache.

For 30 years George's studios at various stages were in Collingham Place, Verulium Buildings Grays Inn, Thurloe Square and Holborn Viaduct. Pictures from these addresses were exhibited at the Royal Academy. His brothers Alick and Arthur sometimes resided with him.

George became a keen falconer and was well known in the streets because he carried a hawk on his fist. He said "If a hawk was calm in the noise of the city, it would work well in the country".

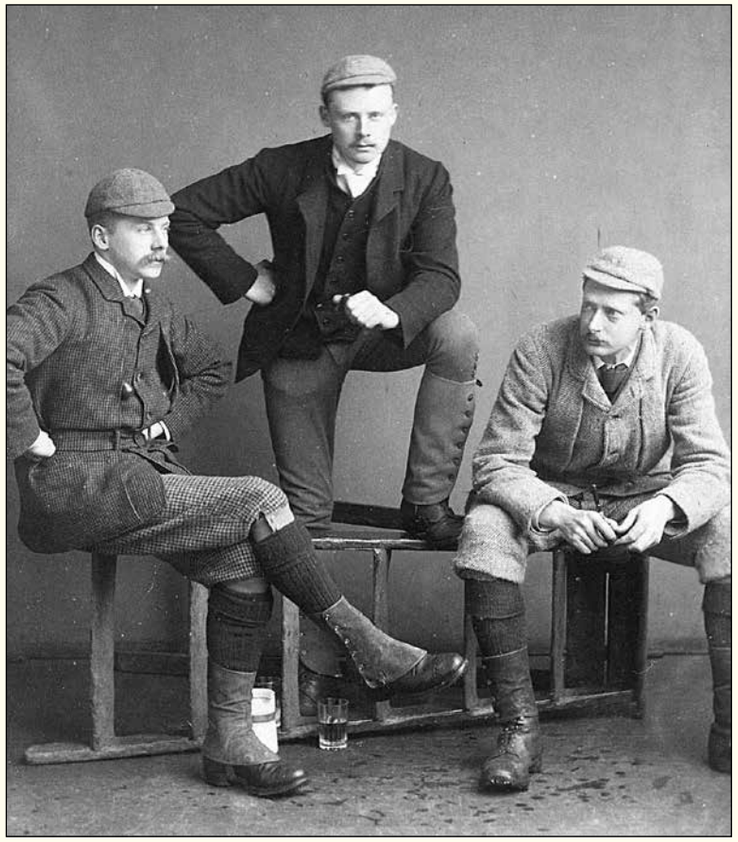
He spent many happy visits to the estate of his falconer friend, Thomas J. Mann, to whom he was introduced to by Edward Blair Michell. Michell at one time was a legal advisor to the King of Siam and was writing a book on falconry, which he asked George to illustrate. Michell suggested that he go to Thomas Mann to observe falconry, which George did, introducing him to the sport and leading to his lifelong friendship with Thomas Mann. He also went hawking on Salisbury Plain and other parts of Wiltshire with his hawking companions, including Jack Mavrogordarto, Capt. Gilbert Blaine and Dr. H.O. Blandford. Jack Mavrogordarto asked him to design a hawk with outstretched wings for a weathervane, which can still be seen at Tilshead.

George was an active member of the Old Hawking Club.

He travelled far and wide, studying and painting birds and animals. Raptors were his greatest love and he produced his best work painting them. He went to Sweden, Norway, Ceylon, Japan and the West Indies. He also stayed on Garden Island, north of Long Island in the U.S.A. He loved the Shetland Islands and Scottish Highlands where he went stalking and shooting. Wherever he went he carried pocket sketch books, filled them with miniature sketches of birds, animals and suitable backgrounds for his subjects. George was in the habit of positioning himself in very precarious places to sketch backgrounds. He painted several pictures of Peregrines flying off the chalk cliffs of the Sussex coast and another was Horn Head, Donegal coast, Ireland. George painted the magnificent painting of Red Banks, on the coast of North Roe Island, Shetland (42 x 60 inches). He worked on these cliffs while waiting to sight the Albino Sea Eagle which had lived and nested there for thirty years. He suffered extreme cold while sketching it and waited some time for the eagle to appear. Then one day the eagle flew from behind the cliffs being mobbed by hooded crows, enabling him to add it to the picture. The family were worried George would come to grief while working in these dangerous places.

The family were used to receiving strange requests from George. On one occasion, Mary was left to rear a caterpillar while he was in Norway. They were always happy to oblige.

He wanted to paint the Australian birds, especially the colours of the parrots but he suffered very debilitating sea sickness, often being carried off the ship at his destination. This prevented him from undertaking the long voyage to Australia, where he had two brothers, who he dearly wished to visit. One was his older brother Francis Wheatley Lodge, who was Commissioner of Police in Western Australia and the other, Arthur Brettingham Lodge, who farmed in the district of York, 100km east of Perth. Both were married with families.



Left to right, Alexander John Lodge (Alick), Arthur Brettingham Lodge and George, circa 1883.

VI. The War Years

In 1916, during the Great War, George posed as an artist for three to four months on the north coast of Norway. He was sent by the Admiralty and was to send back paintings of eider ducks' nests. It was believed this could have meant he had seen homes or harbours of enemy submarines. It would have been a very worrying time for the family had they known.

George's mother died in 1916. After Rev. Samuel died in 1897, she had to move from the Rectory to live in a house called Sunnyside in Tattershalls Rd., Woodhall Spa. Her youngest daughters, Mary and Edith, went with her. Edith then married The Rev. Henry Benwell M.A., Vicar of Woodhall Spa, so Mary, who was a trained nurse, cared for her mother. The family were devastated when they had to leave the Rectory and never returned to see it. They only ever went to the church to care for the family graves. It was many years before George and Alick went back to visit their old haunts. They stayed at The Bull in Horncastle feeling rather depressed.

In 1920, George moved from London to Camberley, Surrey and took his sister Mary with him.

The day World War II was declared, George and his hawking companions took their merlins to a hill near Tilshead and after giving them a chunk of beef, wished them luck then released them onto Salisbury Plain.

During World War II he was active in the Army Volunteer Reserve and in his spare time, knitted scarves for the Army and Air Force. At one stage he had completed 330, one yard long (approximately 90cm). He then wanted navy blue wool, to make them for the Navy.

In 1942, George's older widowed sister Clara, who had married her cousin Francis Heawood Lodge, died. She was being cared for by her unmarried daughter, Brenda. As Mary was ageing and having difficulty caring for George, Brenda moved to Camberley and took her mother's help, Maud James with her, to care for both George and Mary.

Mary blessed the coming of Brenda as it had saved her from a breakdown. She was tired and suffered from arthritis, the house was cold and she was aged 81 years and George 82. Mary died in 1947.

They were very hard years with food in short supply and no one wanted to buy paintings.

George missed his friends and wrote to his brother Arthur saying, "Young Officers in Cavalry Regiments that I have known well, chiefly keen hawking men, have been killed." He wrote of Scrivelsby days and wished they still lived there.

George's brother, Frank, had died in Western Australia. Arthur was still living in the country district of York. His son, Colin Lodge, was managing their farm, "Marley". They corresponded regularly with George and the family. Arthur's daughter Lorna Lodge (later Mrs Lorna Barrett-Lennard), along with Colin's wife Muriel and Frank's widow, Marian, organised regular food parcels to be sent to the family in England throughout the war, until the mid 1950s. One day a happy letter of thanks arrived from George to his niece Lorna, saying how he and Brenda had been able to entertain some young Army friends billeted near Camberley, who liked to visit and see the paintings. He wrote, "We had four young soldier friends who dropped in to see us and the pictures, when they were in the neighbourhood. As a parcel of food had arrived we had a picnic tea in the studio, sitting on little stools around little tables and dipped into the parcel. The happiest afternoon we have ever spent."

Hawkhouse, circa 1948.

Left to right, Clara Lodge, Phyllis Lodge, Brenda Lodge at Boscombe, 1913.

Mary Beatrice Lodge (Sissy).

Maud James.

Brenda Lodge.

VII. The Studio

When George moved to Upper Park Road, Camberley in 1920 he called his house Hawkhouse and built a studio onto it. It was an enormous studio (in later years, new owners built two bedrooms and two bathrooms above it). The walls were packed with his beautiful paintings, large and small. The largest was 6 x 5ft. (180 x 150cm). He kept all his best work and he photographed any he sold privately.

The studio was filled with cases of brilliant taxidermy. Beside his own work, he hunted for specimens in antique shops and bought anything worthwhile. He relaxed the specimen and remounted it. There were cabinets of eggs and drawer upon drawer filled with an enormous number of unframed watercolours. George painted in tempera, watercolours and oils. His favourite medium remained tempera, often using it with watercolour. He was a quick painter but liked to spend at least two weeks on a work putting his heart, mind and soul into it. He became so involved in it that before commencing a new work, he would have to spend one or two days changing his mind set from the bird he had been working on, to the next to be painted. He excelled in painting the character and nature of birds he portrayed. Falconers could recognise their own bird, if it was painted in a group of the same species.

Taxidermy of two peregrine falcons, Celia and Farthingale.

George did all his framing, wood cuts, etc. in his studio. In 1947, when he realised he could no longer go stalking and shooting, he set to and copied all the records of his experiences and research, producing a large amount of written work. He recorded all his findings from the hands-on research undertaken throughout his life. His falconry diary contained 241 pages, including eight pages on how a peregrine strikes its quarry with its feet. His research and notes, containing hundreds of pages, hold a wealth of knowledge for falconers, ornithologists and naturalists.

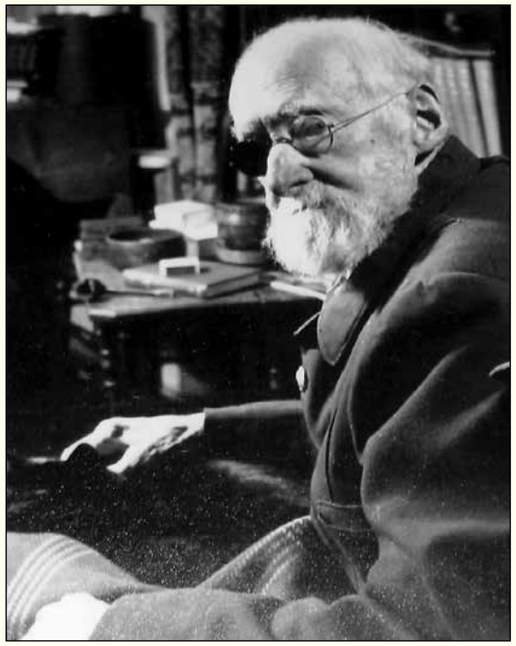
He also wrote and published his memoirs, *Memoirs of an Artist Naturalist*. Unfortunately this was at the end of World War II when paper and plates were of very poor quality, affecting the reproductions of the illustrations and general appearance of the book.

Birds were George's life and he illustrated many science books. When doing this, he liked to paint the birds in their natural habitats, which were always done from nature. The rocks, trees, branches, grasses, foliage and flowers that formed the backgrounds were all scientifically correct. He said this was part of the nature of the bird. The books contained many beautiful pictures, rather than single, isolated specimens. He never used a camera as he felt it took the life out of the subject.

Archibald Thorburn, George's contemporary and friend, was asked by the New Zealand Government to paint all the birds of that country. He declined, suggesting they contact George Lodge, which they did. George undertook the commission. As he was unable to travel to New Zealand, he used skins from the collections of Gregory M Matthews and the British Museum. He was never keen to paint in this manner but being the only possible way, he proceeded, producing magnificent pictures but he was unable to include all the natural habitats to these birds. The editorial was written by Sir Charles Fleming. Unfortunately the book was published after George's death, so sadly he never saw the end result.

George's life ambition was to paint all the British birds in one publication. He achieved this when he was asked by Dr. David Bannerman to illustrate a set of twelve volume books, *The Birds of the British Isles*, which he wished to publish. George produced 384 full sized coloured plates by August 1947. He was then 87 years of age. His right eye was giving trouble as it developed double vision. Bannerman then asked if he could paint five more pictures. George did this by blacking out the right side of his glasses. It was a worry that by using one eye, the standard of his work would be lowered but there was no change. The pictures were perfection. Sadly, George lived to see only the first two volumes published but his ambition was achieved. George's desire, along with Bannerman's full agreement, was to dedicate this work to Queen Elizabeth II. To Bannerman's disappointment, at the completion of publication this was overlooked but a set was gifted to the Queen, who was delighted and requested it be housed at Balmoral. Queen Elizabeth, the Queen Mother, also received a set.

George formed the George Lodge Trust in 1944, at the suggestion of Robert Grant of Oliver and Boyd, to help pay for the printing of the Bannerman books. George contributed £5,000 towards this.



George aged 90 years.

George seldom dated his pictures, until he reached the age of 90 years, after which he did. The reason being, some people visiting the studio thought that pictures decreased in value with age. On one occasion, someone bought a painting and told him they had bought one many years previously, "what should we do with that"? He told them "throw it out"! He always undervalued his work to people. His niece Lorna, in Western Australia, asked if she could buy a painting for her new sitting room. George's response was "I do not know why you want to spoil your nice new room with my old rubbish." He then sent her a beautiful watercolour and tempera painting, of a peregrine falcon, flying off the chalk cliffs of the Sussex coast and insisted it was a gift for her birthday. He signed and dated it, 1951.

The studio was very cold in the winter and as he aged, he found it difficult to work there. He had a small gas heater, which was most inadequate for the size of the room and the skylight shed very poor light and warmth on dull days.

George enjoyed the company of young people and welcomed anyone who wished to call and see his pictures. Artists were always encouraged and he was very ready to give help when asked.

Field Marshal Lord Alanbrooke called several times. He liked to just sit, look at the pictures on the walls and watch George paint. He found the studio a haven of peace, where he could relax.

The hawk weathervane designed by George.

George in his studio (Lorna Barrett-Lennard's picture top left), 1951.

VIII. A Summary

George Lodge never married. In his younger days there was someone special but the family were not happy about it. Letters to his Australian relatives, now and again, showed a slight hint of sadness that he had no immediate family of his own.

It was a very traumatic time for the family when the Rev. Samuel died at Scrivelsby in 1897. Apart from the two brothers in Western Australia, all the family gathered at their old home for his last few days. They knew the rectory had to be left for the following rector and their mother would have to live elsewhere. It was very hard for her as she had not left the district for years and the family were concerned as to how she would cope. In a very sad letter written at the time by George to Arthur, he added "Mann died of consumption last week. I am afraid it is an awful blow to his family he was only 49. I wasn't able to go to his funeral as of course at this time I cannot leave here." He then described how all the family were and "Alick shoots rabbits in the field with my rifle and we devour them." His father died the following day.

Hawkhouse was a very happy household. Brenda was a great animal lover and she always had numerous cats and rabbits. Cats were not ideal where garden birds were encouraged. She wrote to the family saying "I can no longer live without a cat, so have one hidden. Uncle George does not know!" In a letter received later from George, he said "she has a cat and thinks I do not know." He was having a lot of fun watching Brenda keep a hidden cat.

Brenda was kind and amiable and made tea for the numerous people who visited George in his studio, Field Marshal Lord Alanbrooke among them. In 1947, Lord Alanbrooke had commissioned George to paint 24 Birds of Prey and six Owls. George was then 87 years of age and painting with his right eye covered, but the commission was completed.

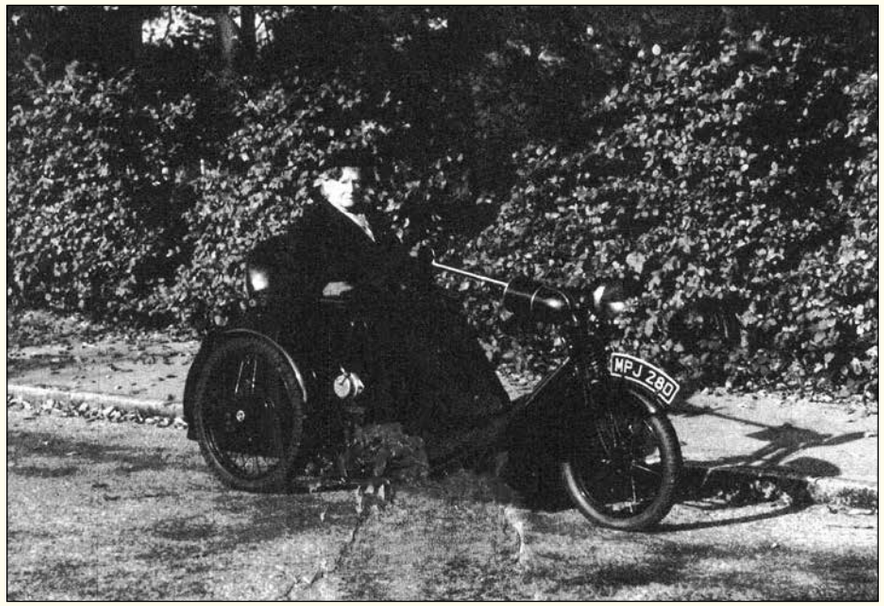
In 1947, George gave up doing small work because he could only use one eye but was able to cope with an abundance of commissions for larger pictures. He wrote to Lorna saying he was "deaf, blind and stupid but still blundering about with his painting."

In August 1948, George wrote to the family, "I have plenty of work in hand. At present am doing 16 drawings in colour for a small book on Mountain Birds (British) and have a few larger pictures to do so I am kept out of mischief. In the olden days at this time of the year I should have been in Scotland shooting grouse but I shall never see a live grouse again. Grouse are the most beautiful and most sporting of all the British Game Birds. When my time comes, I should like to be buried on a Scottish hillside, all amongst the heather and the grouse and the stags and the eagles. Incidentally, I should like very much to have a day's shooting in our House of Commons, I bet I would shoot jolly straight!" The writer of the small book on Mountain Birds was George's friend, Robert Coombes.

On the 31st December 1949, he wrote again to the family saying, "I am still able to do my painting work and have several commissions and my agents in London want another exhibition of my things for next Christmas. My doing them is a bit slow now, owing to having only one available eye and getting a bit fumble fisted owing to old age."

Brenda wrote on the 10th of June 1953, "Uncle George V well and drawing a hawk with outstretched wings, for some of his friends who want a weather cock. He sits out in the garden on fine afternoons."

He was lean and very straight. His handwriting was as clear and steady as 20 years previously. Breathlessness prevented him from exercise but he never lost his sense of humour or interest in the world around him. He enjoyed his pipe and a glass of ale.



Edith Lodge in her electric wheelchair, aged 84 years, 1948.

Edith, his widowed sister, lived eight miles away at Fleet. She was a caring person and often helped their older sister Nora and for a time lived with her. Nora was losing her sight and had had a sad life. She married Ernest Myers and four of their five children died in her life time. Edith was very active in her youth and had once bicycled 30 miles with her friends, Hugh Mann and his wife. In her old age she bought an electric wheelchair. George wrote in 1948, "Aunt Edith came for afternoon tea for my birthday. She has got some sort of electric wheelbarrow on which she goes scooting about. As she is 84 it is rather risky but that's her lookout."

As previously written, George loved young people and enjoyed the visits of John Southern (later O.B.E.) who was aged 19 years and George 90. Not liking

Nora Lodge who the siblings called "The beauty of the family".

to be called Mr. Lodge, he insisted John call him Uncle George. The Mann family, some of George's oldest friends, affectionately called him Uncle Dick, because they said he was always drawing "dickie birds".

George's work was wide and varied. He designed four silver mustard pots in the shape of Dutch Hoods, replicas of falcon hoods. The spoons had the shape of lure wings on the end of the handles. These were for his close falconry friends. He also designed tiny tie pins in the shape of falcon hoods and he designed the logo for the British Falconers Club.

He drew the red kite, for the logo of the Royal Society of Wild Life Trust and in 1945 he drew a kookaburra for the Royal Australian Air Force badge. He also designed two badges for the Royal Air Force.

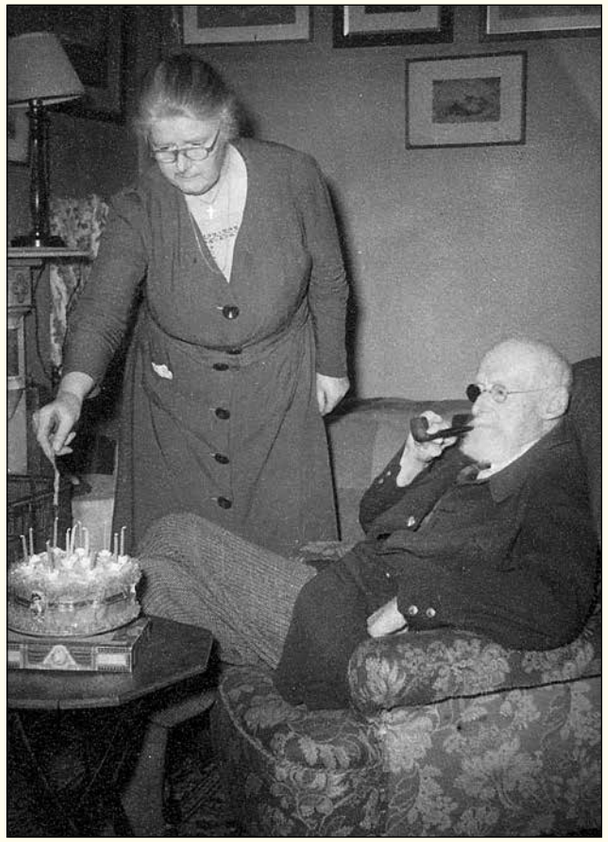
Mustard pot and spoon designed by George.

In 1900, he did work for the Bombay Natural History Society.

During his life George belonged to many natural history societies, including The Camberley Natural History Society and he was a member of the Norfolk Naturalist Trust. He was also on the Committee of the British section of the International Society for the Preservation of Wild Fowl. He was a member of the British Ornithologists' Union, elected in 1945, and was the only Artist Naturalist to be so honoured. He was a Fellow of the Zoological Society of London and he bequeathed a large amount of work to the Natural History Museum.

George was ahead of his time in the encouragement of setting aside nature reserves. He was one of a group who established the first nature reserve in Britain, for the benefit of future generations.

He did all these things, along with all the publications he illustrated, his writing and diaries, numerous sketch books filled with exquisite miniature paintings, drawings and written accounts of his findings. Lastly, he left his taxidermy and the thousands of beautiful pictures, for the world to learn from and enjoy. He worked until only a matter of weeks before his death.



Brenda and George on his 93rd Birthday, 1953.

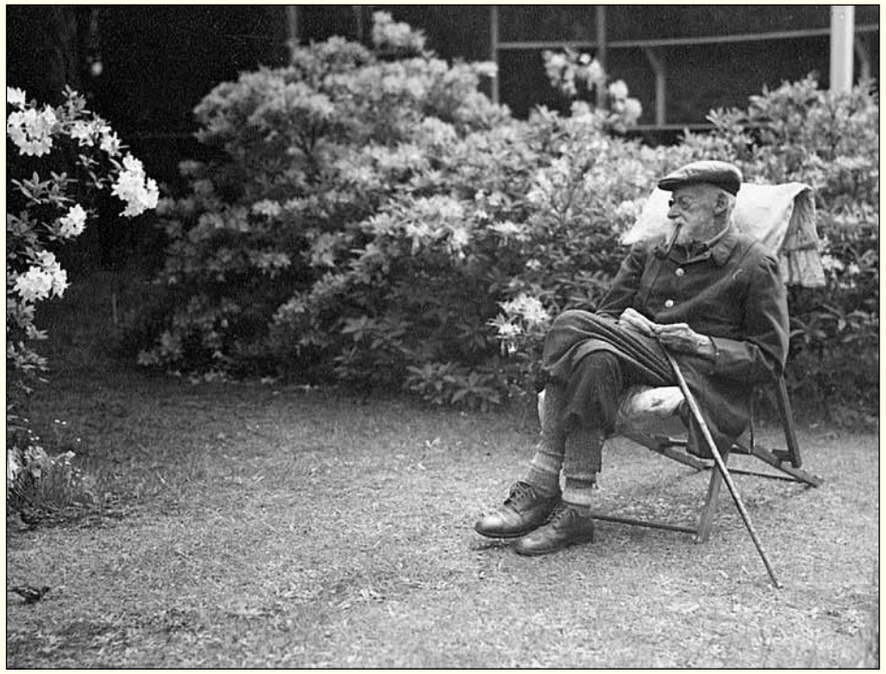
IX. The End

George and his family frequently corresponded. Their numerous letters to Arthur, the youngest in the family living in Western Australia, were all kept, making valuable references to which this account of George's life has mainly been based, along with the family stories which were told by Arthur.

George lived life to the full. In his London days, he never missed a Gilbert and Sullivan opera, enjoying in particular the humour, harmony and rhythmic music. He sent the scores of all the operas to Lorna, who he knew played the piano for her family.

He was very fit and blessed with good health. It was only latterly, in his late 80s, that he developed a rare and painful condition, affecting a nerve in his jaw. This in turn, affected the sight in his right eye, causing double vision, but it was only for a few months he was unable to paint. After some time in St. Thomas's Hospital, London, he was able to return to his painting but with the use of his left eye only.

In his last years, he lived quietly at Hawkhouse with Brenda and dear, faithful Maud. On warm sunny days he sat in his deck chair in the garden, wrapped in his old green hawking jacket with the brass buttons, tweed cap and an empty pipe in his mouth. He always had a handful of meal worms and crumbs, for the little birds who befriended him. These were a robin, chaffinches, sparrows and blue tits, which would be around his feet and on his knees.



George in his deck chair feeding the birds at Hawkhouse.

On the 5th February 1954, George died in his 94th year.

He was a kind, quiet, modest English gentleman who was very dearly loved, respected and sadly missed by all who knew him. He was an artistic genius.

His service at the Garden of Remembrance, Brookwood, was attended by many. His ashes were returned and interred beside his dear parents and with his brother Walter, his sister Mary and baby sister Eleanor, at their beloved St. Benedicts Church, Scrivelsby, Lincolnshire.

Maxwell Knight, naturalist and broadcaster, wrote the obituary of George Edward Lodge, for the Camberley News. In it he stated, "For well over half a century he could justly be acclaimed as one of the world's leading bird artists and at the peak of his power, there was no one equal to him on the depicting of game birds and birds of prey."

Thank you Uncle George, for the enrichment you gave and will continue to give to so many, through your wonderful work and memories.

Judith Magill, his great niece.