

THE ...  
MODENA  
PIGEON

By W. F. HOLMES  
Hon. Sec. of the Modena Club



PRINTED & PUBLISHED BY WATMOUGHS LIMITED  
"PIGEONS" OFFICE, IDLE, BRADFORD.

Price :  
3/6



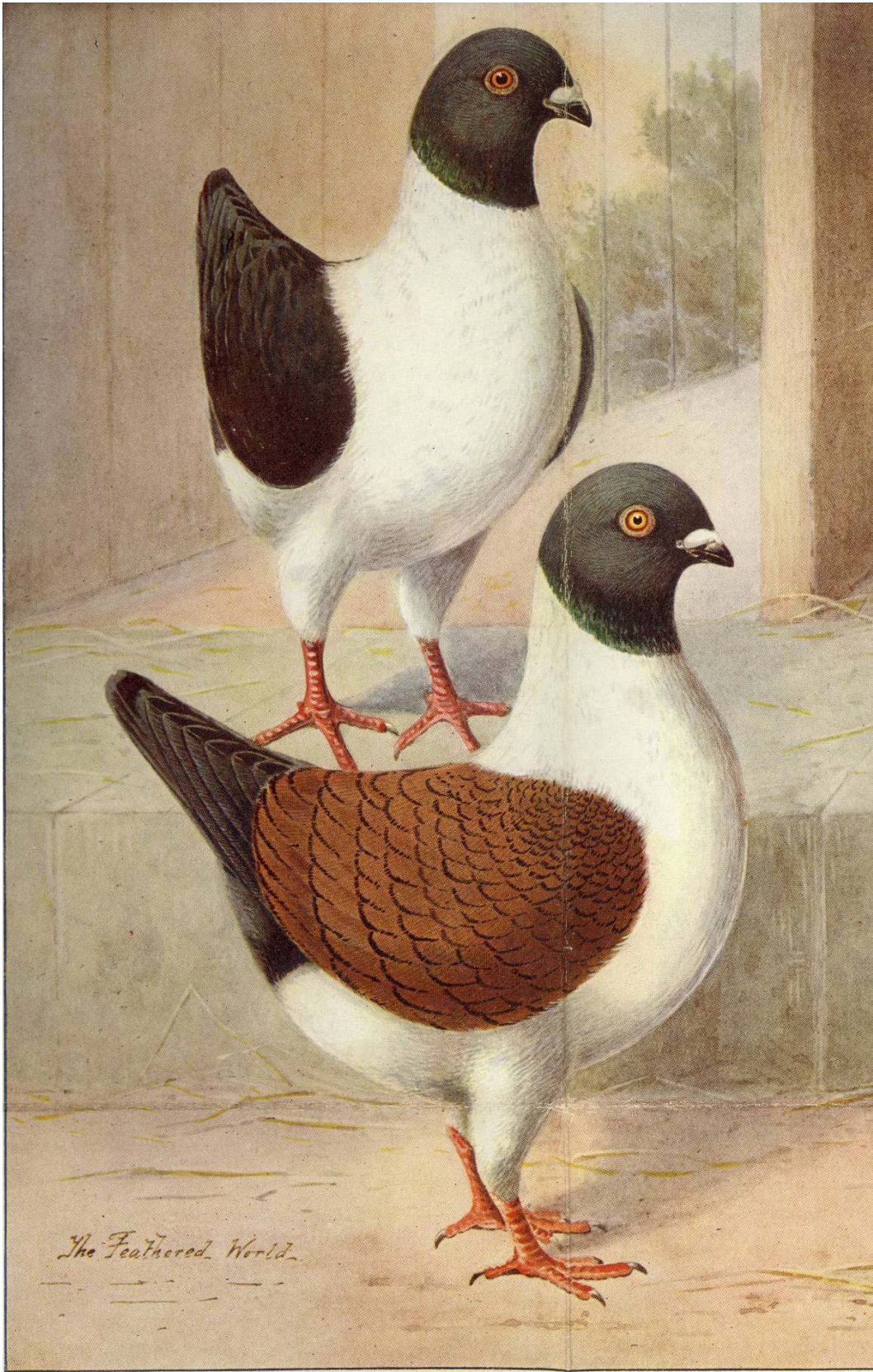
*The Pigeon Cote*

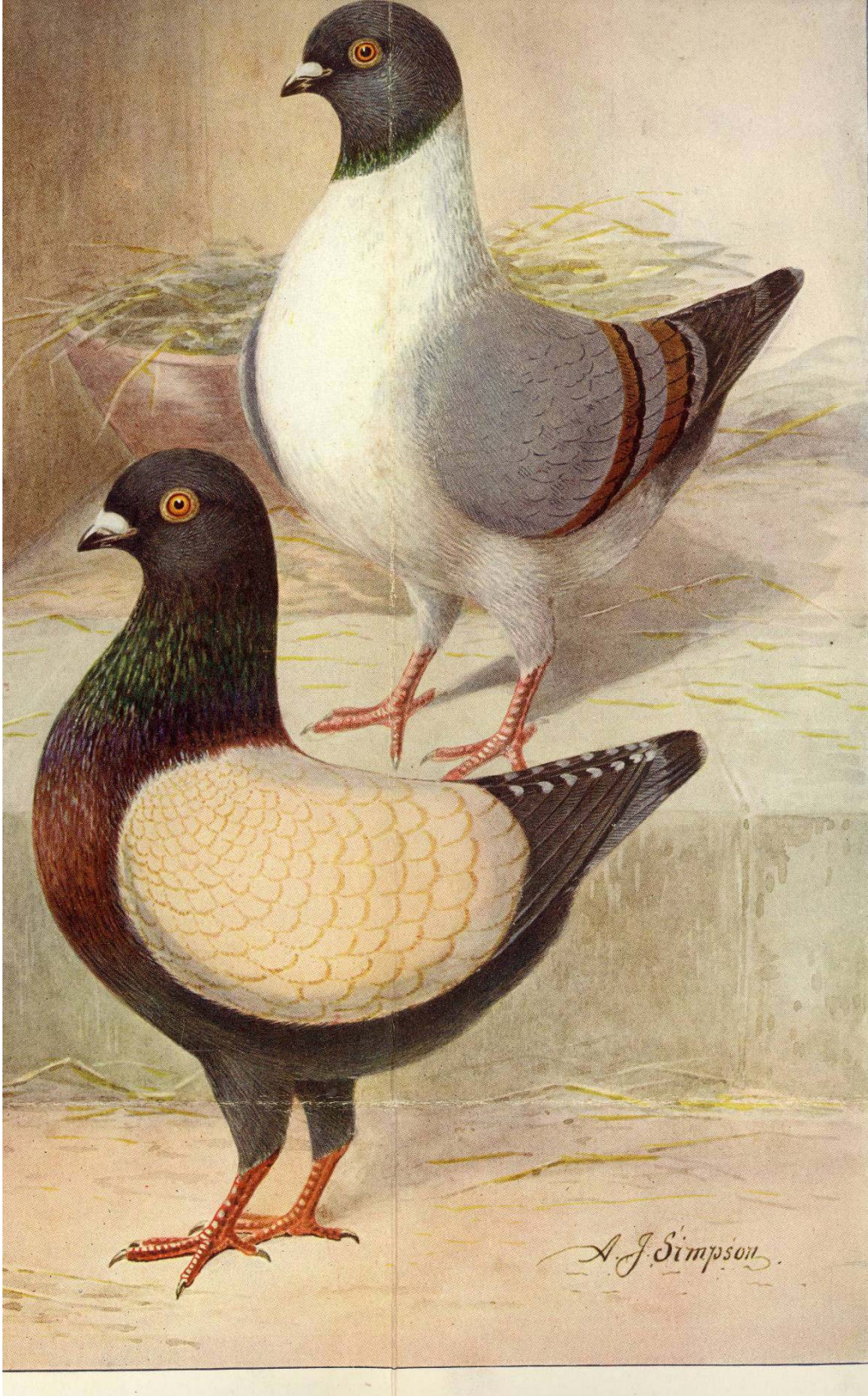




The Author.







The  
**Modena Pigeon**

By  
**W. F. Holmes**

Hon. Secretary of the Modena Club

COLOURED PLATE AND NUMEROUS  
ILLUSTRATIONS

Printed and published by  
WATMOUGHS LIMITED, "Pigeons" Office.  
IDLE, BRADFORD.



## PREFACE.

I am sure that no excuse is necessary either from the author or the publishers of "The Modena Pigeon" for the publication of a book exclusively devoted to one of the most exquisite varieties of exhibition Pigeons ever bred in this country. The extraordinary progress which the Modena has made in the last decade is in itself sufficient justification for giving it a treatise exclusively its own. The Modena has risen to high popularity more rapidly than any other Fancy Pigeon has ever done. At England's classic shows the classes for this breed can now be relied upon to make a most attractive display and command a highly satisfactory aggregate entry.

There stand out two reasons for the Modena boom—for it has been nothing less. One is the extraordinary beauty of the Pigeon itself, its unique markings, the exquisite and almost unlimited variation of its colouring, its uncommon shape and carriage, its hardiness, its free breeding propensity, and the fact that it offers little opportunity to the art of the faker or the trimmer. That is reason number one, and without it the second reason would never have existed. If any variety of live stock is to become popular it must first of all be desirable for its own virtues alone.

Now for the other reason for this progressive march. It is the enterprising methods which have been adopted by the officials of the Modena Club since that club's inception, their realisation of the value of advertising and propaganda, their vision, and, probably above everything else, the untiring efforts and high enthusiasm of their Hon. Secretary, Mr. W. F. Holmes, the author of this work.

Mr. Holmes is an indefatigable official, and, further, he has studied the breed more deeply than one man in a hundred studies the variety of live stock that he keeps. Therefore may it be said with confidence, that he has a better general knowledge of the Modena than any other man in this country. In view of this and the fact that he has a facile pen, he was obviously the one outstanding writer to be invited to write the standard work on the breed.

I have just perused the proofs of "The Modena Pigeon," and I can safely say that it will live for all time as one of the most thorough descriptions of ancient and modern history, modern requirements, methods of breeding, colour production, etc.. ever written about any breed of animal or bird. I am sure it will be of the greatest help to Modena breeders all over the country, and will undoubtedly create an unanimity of opinion as to the best and most desirable type for the show pen.

W. WATMOUGH.

March, 1921.



## CONTENTS.

	page
CHAPTER I.—	
The Plan Of This Book .....	1
CHAPTER II.—	
Extracts From Past Books And Articles On The Modena .....	4
CHAPTER III.—	
The History Of The Modena In England.....	14
CHAPTER IV.—	
The Points Of The Modena .....	27
CHAPTER V.—	
The Colours Of The Modena.....	42
CHAPTER VI.—	
Hints On The Breeding Of Modenas.....	61

## LIST OF ILLUSTRATIONS.

The Author .....	Frontispiece
	page
An Old Plate From Bonizzi .....	Facing 6
Mr. J. Arthy's Modena .....	10
Bronze Chequer, Cock, 1919-1163, "Prince Charming" .....	16
1919 Black Gazzi Modena Cook .....	22
Two German Bred Birds .....	28
Bronze Modena Hen, "Beauty" .....	31
Bronze Modena Cock .....	42
Red Laced Schietti Hen .....	50
A Self-Coloured Modena Hen .....	58



## CHAPTER I.

### THE PLAN OF THIS BOOK.

For some time past, owing to the ever-increasing popularity of the Modena in this country, there have been repeated enquiries as to whether any book existed in English dealing especially with the breed. The reply has had to be in the negative, as the only books of the kind are Professor Paolo Bonizzi's "Variazioni dei Colombi Domestici di Modena," published in 1873, and a more detailed and important production in 1876, "I Colombi di Modena," of which only 100 copies were printed. The latter was published in Modena by Messrs. Paolo Toschi and Co., and the earlier volume in Padua.

Then in 1887 and 1902 the first and second editions of "I Colombi Domestici e la Colombicoltura," by Bonizzi, were published by Ulrico Hoepli, of Milan. Unlike the 1873 and 1876 books, this last dealt with all varieties of Pigeons, although quite a small volume, and therefore in little detail.

The earlier books were entirely devoted to the Gazzi and Schietti Pigeons of Modena, their history, points of esteem, colouring, breeding, treatment, and method of flying or "giuoco," literally game, play, or sport. In those days there appears to have been no shows.

Now the first man to write about our Modena Pigeons seems to have been Carlo Malmusi, in 1851, but if any man was ever the father of a breed, Bonizzi was the father of the Modena Pigeons we know and admire. He was born in 1840, and died in 1889. Darwin refers several times to his books.

One meets him everywhere; in Lyell's "Fancy Pigeons," and in French and German articles on our breed, and if such exist in any other languages, I am sure Bonizzi would be drawn upon verbatim. He sent fifty pairs of Modenas to Germany in 1878, and as we shall see later, I believe a pair of these was afterwards sent here, and may have become the ancestors of some of the Bronze Gazzi so long known in this country.

All honour, then, to Bonizzi! If ever we have a supreme trophy for the best Modena at the Club Show, it should assuredly be called the Bonizzi Trophy and have engraved upon it the arms of the City and former Duchy of Modena.





Now that his humble follower, the present writer, has to take up his pen "by special request," he has always Bonizzi to fall back upon—unfortunately in Italian, but a determined attack has achieved some slight success. There are also other sources of information in Italian, French and German, which I have drawn upon and shall acknowledge in due course. Incidentally, my schoolboy opinion that German was a beastly language has been confirmed. A twenty years' gap does not help matters, and after such a struggle French comes as a real relief.

I am indebted to my friend M. Ernest Gittee, formerly of Ghent, and now of Usumbura, Congo Belge, for the loan of the Bonizzi books, which he has left in my charge in his absence. The two earlier volumes were sold to him by Mr. J. C. Lyell, who had them in 1879, so I am using for my book the identical copies my esteemed friend Mr. Lyell used for his great work. My other authorities have mostly been consulted in the British Museum.

I have been very anxious to cite authorities in this book, and to show that the Club standard is, as far as possible, based on the opinions of those who have gone before us, and is not the outcome of one man's views or the views of a small body of fanciers in this country.

If any Pigeon is a truly international one, it is surely the Modena. The Modena Club has always been mindful of this, and I hope it always will be. It is, of course, the governing body for the breed in this country, and its decisions necessarily have authority here, but I, for one, should much regret to see the Modena develop here on lines different from those acknowledged as correct on the Continent, especially in France, where exhibitions are more frequent and important than those I can trace in Italy. For this purpose I include Belgium with France, because exhibitors from both countries frequently meet and compete against one another, and now that M. Gittee and M. Deschrijver Lobelle are, I hope and trust only temporarily, out of the Fancy, Belgium no longer is the "Modena" country it once was.

Modenas are, I believe, not quite so important in Germany, and I fear the well-known partiality of the Germans for feather properties, especially markings, tends to lead them somewhat away from the predominant factor of type. At all events, the German birds I have known suggest this conclusion.

I propose now to give, in chronological order, translations of the general remarks of the various authorities I have been able to consult, but to keep back until the later chapters all descriptions or standards, so as not to confuse the reader. These details will be given when I deal with the different parts of the



bird one by one, so that the reader may see where authorities agree and where they disagree; also the Standard adopted by the Modena Club, which I think all will then acknowledge to be well established and founded on that elusive thing—"fact." After quoting from my authorities, I shall give as clearly as I can make it out, the history of the breed in this country, so that we of the present and those of the future may have, in as permanent a form as possible, some record of the past.

I do not propose to go into the feeding, housing, and rearing of Modenas. It is similar to that of other hardy fancy Pigeons, and no doubt plenty of people are more competent to deal exhaustively with these subjects, as in fact they have already done. Feeders are quite unnecessary for Modenas. I shall conclude with such hints on breeding as twelve years' specialisation, usually with some fifty to seventy-five pairs of breeding birds of all colours, enables me to offer.

Since writing the above I have discovered another Italian book of recent date, which devotes 16 of its 411 pages to Modenas, the various Italian names of which it gives as "Barchetti" or "little boats," "Triganini," "Trigani," "Modani," and "Piccioni di Modena."

This book, the "Monografia dei Piccioni Domestic!," is by Signer G. C. Giachetti, the second edition being as recent as 1914. It is similar in design to Mr. J. C. Lyell's book in English, and M. Victor la Perre de Roo's in French, and deals with all varieties known. It can be obtained from Signer F. Battiato, Catania, Italy, for 8 ½ lire, post free, and is of interest to the general Pigeon lover, although less so to the specialist exhibitor of British varieties. I have found it of some little use in elucidating Bonizzi's colour names, or rather in confirming my previous interpretations.



## CHAPTER II.

Extracts from Past Books and Articles on the Modena. BONIZZI,  
1873, 1876, BTC.

I have already alluded to Bonizzi's most important works, the chief being the 1876 publication, limited to 100 copies. It is obvious that I cannot reproduce a book of 180 pages, even if I could give the time or had the ability satisfactorily to translate all of it. Both the 1873 and 1876 books have the same two coloured plates, each of ten birds, nineteen Gazzi and one Schietti in all, by Professor Narciso Malatesta—drawn from life. They are of the old flying type, and as we shall see from the article in the "Geflugel Borse" in 1911, which seems entirely reliable, apparently not of the type which Bonizzi sent to Germany and which we know. The colourings of the plates are very poor and confusing. I am afraid Professor Malatesta was not an able fancier or an able artist, or perhaps we can blame the usual scapegoat—the printer.

There are two other plates in black and white, showing the appliances and lofts in use in Italy in those days, the most interesting of which is a sketch of an enthusiastic fancier in an insecure position (and a very wooden attitude) on a roof, waving a flag at some of his birds. The chief difficulty in understanding Bonizzi is in recognising some of the colours. No doubt there is little difference between some of them. He tries to be very exact and explicit, but I have not the wit always to comprehend, and the illustrations sometimes do not help very much. After all, the names we give to our colours here are not the true names an artist would give them, but purely arbitrary.

Some idea of the nature of Bonizzi's chief work may be gathered from the fact that there is an introduction of nineteen pages devoted to the history of Pigeons from the earliest times, references to previous writers on the subject and to Darwin's work, concluding with some account of the writings of Malmusi and other Italians. Then follow forty pages of description of our variety, largely devoted to the differences of colour; after these there are sixty-one pages devoted to their breeding and management; next nineteen pages descriptive of the flying sport or "giuoco"; then thirteen pages of history, tracing back the breed as far as records are available. The appendix occupies thirty pages, and deals, among other points, with the homing faculty in Pigeons.



As Mr. Lyell, I believe, somewhere says, the book is the work of a scholar—and of a fancier—and every time I look at it I long to have a full translation available to pick from. Whether it will ever be accomplished I cannot tell. If it is, no doubt much of the matter will lack interest to us fanciers of the “Exhibition Era,” and no doubt the lapse of nearly fifty years will make some of it seem rather out of date. The interest at that time seemed chiefly centred in colour and markings, especially extreme variation in colour.

I see no allusion to Mendel, who seems to have been ignored, during his lifetime, as much in Italy as in England, or his native Austria.

Since writing the above, and after writing the later chapters, however, I find that I have roughly been through the whole of Bonizzi, and now feel that not very much remains unexplored. I have not dealt with the flying sport, except by reproducing Mr. J. C. Lyell's section on our breed, as I do not consider it of present-day interest.

Early in the nineteenth century there were some 100 of these Pigeon-flying Triganieri, but in 1851, when Malmusi wrote, their number had dwindled to about 30, and probably to-day they no longer exist. For those who are interested in the matter, Mr. J. C. Lyell's copy of Malmusi, together with an interleaved translation by our veteran writer, is in the library of the Natural History Museum at South Kensington, and is available for perusal there. There are also copies of Bonizzi, 1873 and 1876, and of Fulvio Martinelli—the last of little value. These were all presented by Mr. Lyell, together with other Pigeon literature and books of reference, and mention of this fact should overcome any difficulty as to admission. None of the Italian books mentioned above are in the British Museum, which is to be regretted.

Chapter on Modenas verbatim.—J. C. Lyell's Fancy Pigeons, 1881 and later editions.

#### THE TRIGANICA PIGEON.

In the city of Modena, the sport of Pigeon flying has been in vogue from time immemorial. Those who are devoted to this sport are called Triganieri, and the bird they employ is known as the Triganica, or Triganina Pigeon.

Historical evidence carries the sport back to the year 1327, the date of the Modenese statute, *De columbis non capiendis, nec trappolla tenenda*. In the same statute, reformed in 1547, the word Triganierios, used only in Modena, is first found.



In the Latin poem, "De Aucupio Coternicum," by the Modenese, Seraphino Salvarani, published in 1678, there is a fine description of the method in which the Triganieri carry on their aerial warfare.

Tassoni has alluded to them as—

"..... a company of loose livers

Given up to gaming and making Pigeons fly, Which were called  
Triganieri, Natural enemies to the Bacchettoni,"

the latter being certain people who go about by day kissing little pictures painted on boards, and in the evening assemble together to use the scourge on their bare backs.

About the time that Moore wrote his "Columbarium," Dr. Domenico Vandelli was writing a description of the sport carried on with Pigeons by the Triganieri, which differed but little from that in vogue at the present day. The dovecotes are on the roofs of the houses, and they are surrounded by stepped platforms on which the Triganieri stand, directing the flight of their Pigeons by the waving of a little flag at the end of a pole.

The flag, some grain of which the birds are fond, and the shrill whistle of the owner, instead of which a cornet was used in olden times, are all the means used for directing them.

The object of the sport is the pleasure of making them fly as required, and the capture of birds belonging to enemies. Some of the phrases used will illustrate the methods employed.

"Guastare" is to let loose for flight one or more Pigeons for the first time.

"Sparare" is to let loose for flight, and to send round in circles, the Pigeons already trained.

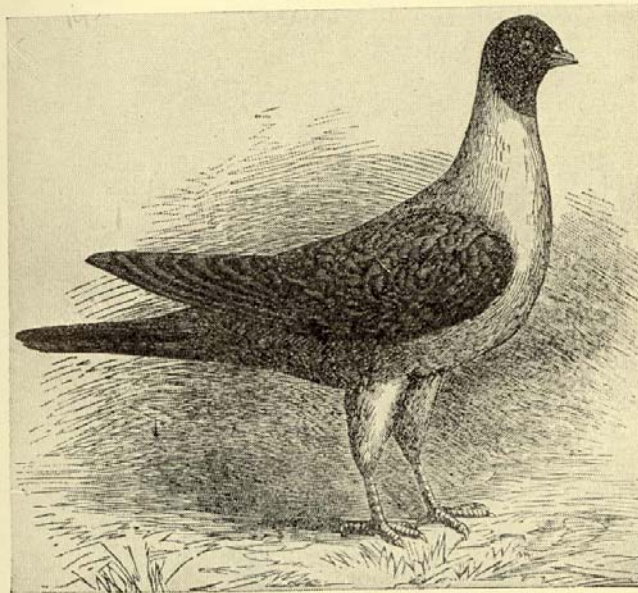
"Mischiare" is to join together and confuse in one single band the various flying bands which belong to several Triganieri, taught to do this by a signal given them by their respective masters.

"Strappare" is the sudden division and separation of the united bands, at the whistle of any Triganiere, who thus calls back his band to his own roof, when they are all united together.

"Scavezzare" is the signal which the Triganiere makes with his flag to his band, when he observes, mingled with his own birds, one or more strange Pigeons, which they can more easily surround and bring to his dovecote.

"Avvujare" is to induce a band, into which some strange Pigeons have been brought, to fly backwards and forward in long continued flights around the dovecote, in order to seize a favourable opportunity of making them all descend together.





**An Old Plate from Bonizzi,**

probably representing the original flying type of Modena. Apparently this was out of date when the birds first reached Germany in the 1870's.



"Trattare" or "Gustare" is the giving of gram to the Pigeons when they have descended, as a reward for having been obedient in their flight to the signals of the Triganiere.

"Tirare giu niente" is the recalling of a flock of Pigeons by their master when they do not obey his signals, without giving them food, the better to incite them to obedience.

"Andare indietro spalla" is to feign to send the Pigeons to mingle with others, and when they have almost mingled, to call them back suddenly, with the probability of some of the Pigeons of the other bands returning with them.

"Dare la mano" is the act of taking up the strange Pigeons which have perched on the platform with the Pigeons of the Triganiere.

When Vandelli wrote the sport was carried on in four ways:—First, on the terms of good friendship, in which a reciprocal restitution of captives was made without compensation. Second, on the terms of fair battle, by the redemption of the captives at a price agreed upon by the combatants. Third, on declared war, when the Pigeons were taken with impunity, and with no obligation on the part of the captor to restore them. And fourth, on war to the last drop of blood, when the captive was immediately hung from the platform in full sight of the dovecote of the adversary, or there was attached to its tail a little bottle of gunpowder, in which a fuse was placed, and then, when the enemy sent out his Pigeons, the captive was let loose after the fuse had been fired, so that when it arrived in the midst of the flight the bottle burst, and many of the Pigeons near were killed or wounded.

In the present day, however, such cruel reprisals are not in use, and the sport is generally carried on "a lira," or on the terms of the redemption of captives at the rate of a Modenese lira.

I am indebted to the Italian books I have mentioned for the foregoing information on the Triganieri, and chiefly to Malmusi's "Dei Triganieri," 1851.

The Triganica Pigeon, which is of comparatively modern origin—other varieties, as described under the Archangel Pigeon, having been previously used for the sport—is said by Neumeister to be a variety of the Huhnertauben, under which classification he describes it. The marking is certainly very similar to that of the Florentiner, but the Triganica Pigeon is now only a medium-sized bird, and though many of them carry their tails somewhat erect, they ought to carry them horizontally. (Mr. Lyell now wishes to correct this misapprehension.—W.F.H.)



This variety certainly shows some relationship to the Leghorn Runt race in being high on the legs, short in the flights and tail, and in being marked much the same as the Florentiner, but its shape is in every respect modified, and other elements have, without doubt, entered into its composition.

The illustration is from a bird lent me by Mr. Ivatts, of Dublin, which was very little larger than a common Flying Tumbler.

There are no less than 152 colours in this variety, all of which have received names from the Triganieri, and these may be found in Professor Bonizzi's "Colombi di Modena."

Seventy-six of these are what are called Schietti or pure colours, that is, the Pigeons are all coloured, without any entirely white feathers, and the other seventy-six are the corresponding Gazzi, or magpies of these colours, that is, pied with white, like the illustration. Some of the most beautiful colours are, black with the wing coverts chequered with red, which I have attempted to show in the illustration. Black, with the wing coverts heavily tipped with red, so that the whole shoulder, as in a Turbit, is red, the head, flights, and tail being jet black. The same, with yellow chequered or whole yellow shoulders. Dun head, flights and tail, the shoulders buff, but tipped with bright yellow. The same with solid yellow shoulders. Blue magpies, with red or yellow wing bars, black barred blues being of no value. Light blue, of a uniform tint, without any wing bars. Black and white grizzles, in which every coloured feather should show black and white. Blue and white grizzles. Three coloured birds, in which every feather should show black, red, and white. Oddities, having one wing of one colour, and the other of another colour.

I have lately seen some good Triganica Pigeons in the possession of Mr. O. Neef, of Forest Hill, from whom I have obtained a pair of light silvery blue Magpies, marbled on the shoulders with dark blue, and with yellow wing bars. These Pigeons are bred by many fanciers, who have neither time nor inclination for the sport as practised by the Triganieri proper.

Some of the colours are rare, and only in the hands of their producers, who are so jealous of parting with them that they will rather destroy their surplus stock than let the breed out of their hands.

The magpies present the same difficulties in breeding as other pied Pigeons, coloured feathers in the parts that should be white, and vice versa, troubling the breeders in Modena as much as they do us in our pied varieties, so that a perfectly marked Pigeon is a rarity, and is consequently considered valuable.





---

*"Monograph of the Domestic Pigeons," by V. La Perre de Roo  
(Paris: 1883).*

#### THE PIGEONS OF MODENA

It is strange that no French author refers to this very valuable race, one of the most beautiful and, from its surprising prolificacy, most desirable breeds I know. (From this La Perre de Roo is evidently the pioneer of Modenas in France.) Two varieties of it exist, which the Italians describe as Schietti and Gazzi, differing only in the arrangement of their colouring.

The Schietti are of all the colours ordinarily found in Pigeons, while the Gazzi have always the head, wings, and tail black, red, yellow, or blue, as the case may be, and all the rest of the body pure white. In both varieties the shape of the head is very similar to that of the Homing Pigeon. The beak is fairly stout, of medium length, short rather than long, with smooth, white wattles, like those of Tumblers; eyes keen, orange red or pearl, frequently streaked with black (I suppose this is the broken eye we so dislike.—W.F.H.), and surrounded by a small flesh-coloured cere; the head regular in its curve; the neck long, well filled out, and with the many little feathers lustrous and iridescent in the sunlight. The chest very broad and prominent, the body short and thick set; the wings well set out from the body so as distinctly to show off the contrasted colour against the white breast. Flights of medium length, rather short than long, resting on a very short tail, cut off at right angles and carried a little tilted like the Maltese, which gives the breed a stamp of pleasing novelty; thighs long, legs long, unfeathered, and a bright red colour.

The head is carried slightly held back, chest well forward, the tail often raised as high as the head, more like a fowl than a Pigeon; but above all it is the regular markings of the bird which attract fanciers. These graceful birds are much to be desired for their undoubted beauty; but, unfortunately, quite pure bred birds of the breed are almost as rare and difficult to find in Italy as in France. Last winter (probably 1880 to 1882.—W.F.H.) I saw at Naples a fairly numerous flock of Gazzi and Schietti, at the Cimitile Palace, the home of my brother-in-law, Baron Parry de Grainger; but all the Gazzi, with the exception of a single blue cock, bore the stamp of deterioration and degeneracy; all, without exception, had coloured feathers mixed with the white, and white feathers among the coloured ones, as, in fact, all the Pigeons of this breed which I have seen in Italy.



This degeneracy is easy to explain. Modenas comprise two principal varieties, the Gazzi and Schietti. The Gazzi have the head, wings, and tail coloured, and the rest of the body is white, while the Schietti are found in almost all the colours one meets with in the Swiss Pigeons. Now the Italians are in the habit of constantly keeping Gazzi and Schietti in the same lofts. The result is that by reason of infidelity on the part of the hens (why not blame the cocks also?), the two types tend to mix and the one to be lost in the other, producing only the most horrible mongrels, for although the Schietti have close kinship with the Gazzi in the shape of the body, they differ completely, as I have just said, in the arrangement of the colours of the plumage. It is therefore easy to imagine that the young resulting from a mixture of the two varieties no longer possess the distinctive characteristics of the Gazzi in all their purity and completeness.

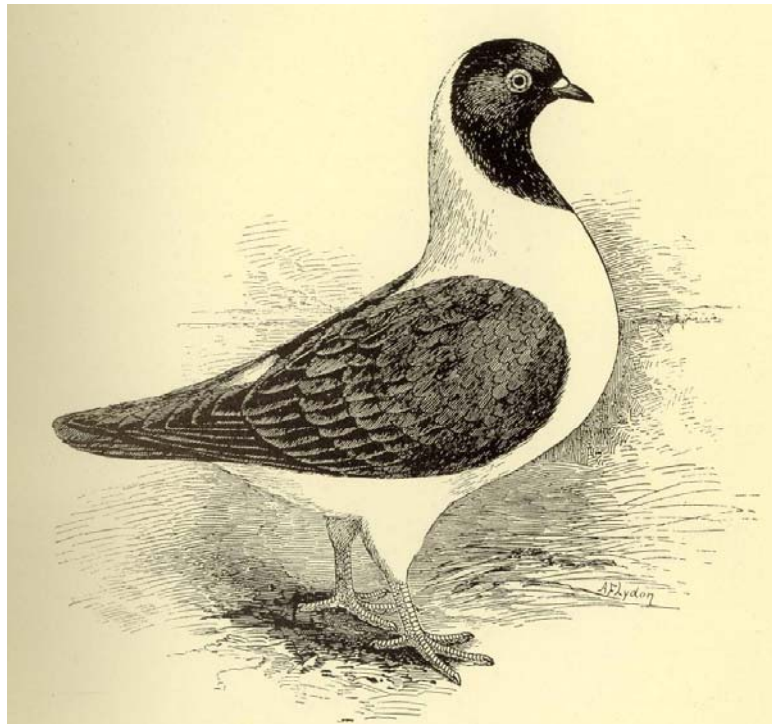
However, the beauty of the Gazzi, their lively disposition, their rapid and sustained flight, and their surprising fecundity, more and more appreciated, have rendered them for some time the object of special attention in Italy. I even dare hope that these splendid birds will extend their range to France, to the detriment of the German breeds, which they would advantageously replace, for the two kinds of Modena Pigeons are infinitely more beautiful, lively, and alert than the majority of the lazy breeds with which the Germans for some time have been flooding France.

All the same, many generations will be necessary to improve, perfect, and fix the breed. It is only by means of care and perseverance, by constant application of the principles of selection, that success in restoring it to its original beautiful purity can be obtained.

The conclusion to be drawn from the above is that, with the Gazzi, there will remain for many generations yet, despite the most judicious and practical selection, a tendency to return to the type of their ancestors; for crossed birds never transmit to their descendants in a certain and inevitable manner any of the essential characteristics in which they differ from their immediate ancestors; and the birds of this breed require so much the more skilled attention, because specimens of absolutely irreproachable purity of race seem non-existent, and the variety is not known to exist elsewhere.

It is not the same with the Schietti, whose plumage assumes all the colours known among Pigeons, and they, with the exception of certain well-defined varieties, can be crossed with the Gazzi, which they entirely resemble in the shape of the body, with no special variation from the distinctive characteristics of the breed. It follows that it is much easier to procure Schietti





**Mr. J. Arthy's Modena.**

(Reproduced from THE FEATHERED WORLD, Dec. 29th, 1893, and Fulton's "Book of Pigeons," Lumley edition).



without faults than Gazzi. With Gazzi one usually finds that the cocks are more perfect than the hens. I do not know the reason of this. I can only mention the fact and leave it to those more learned than myself to explain the cause.

In spite of the great difficulty of procuring in Italy Gazzi of quite pure breed, the Chevalier Sella has succeeded in finding eight pairs nearly perfect, and has been good enough to make me a present of them, to enable me to describe the points and nature of this splendid variety to the best advantage. The Chevalier Sella has also added a pair of Schietti, deep purple black in colour, with straw-coloured shoulders marbled with mahogany, which are of very great beauty, and will equally serve as models for my descriptions. Happy to possess such fine examples of the two varieties of this beautiful breed, I have put the Gazzi in one loft with a south aspect, and the pair of Schietti in another, so as not to risk crossing between the two classes.

Now I am going to give some account of my observations for the benefit of French fanciers, who will in time discover the interest and beauty of this Pigeon. Both Gazzi and Schietti are charming birds, whose merits both of utility and from a fancier's point of view I have quickly been able to appreciate. I have noticed that the Gazzi, when about to nest, are very pugnacious, and that the cocks are continually fighting one another, but that as soon as the hens have laid their first eggs, peace is restored in the loft, and that the cocks are then almost constantly on guard near the nesting place.

Like nearly all live stock from Italy, the Pigeons which I have received from the Chevalier Sella are extremely tame and trustful towards human beings; they come and sit familiarly on the arms and shoulders of those they recognise as friends, and eat from the hand any morsels that are offered them. Whence comes this trust in man which is shown by nearly all animals and birds which come from Italy? The reason is that Italians are extremely kind and well-disposed towards animals, and never ill-treat them. Man has therefore only to be good, and all animals have trust in him and cease to flee from him.

*“Fulton's Book of Pigeons,” edited by Rev. W. F. Lumley, 1893.*

The Modena,—As their name implies, these Pigeons hail from the city of Modena, in Southern Europe. In markings they resemble in many respects the Florentine—namely, the whole of the body being white with the exception of the head and bib just below the throat, the wings, shoulders, and flights, and the tail major and lesser feathers. In build they are more



slender than, and have little if any of the tremulous action of, the Florentine or Maltese. The neck is but slightly arched, and the tail, instead of being carried in erect fashion, is on a level almost with the back. Both tail and flights are moderately short, the latter well tucked up and carried over the former. The tail feathers are tightly folded; the legs are long and free from all feathers below the hocks. The head is rather of the Long-faced Tumbler type; the beak is slender and dark in colour; the wattle fine in texture, and the eyecere rather scanty; the colour of the eyes is fiery red. The distinguishing feature of the Modena consists in its markings and great variety of colours. Mr. Lyell says that the variation of tints is so great that no less than one hundred and fifty-two colours are found ascribed to this Pigeon and its sub-varieties; but those usually seen have black shoulders dappled with various shades of red and yellow at the tips of the feathers. Others have blue or silver shoulders, with very clear white bars. The colour of the flights, head, and tail is generally the same as the ground colour of the shoulders, viz., black, red, blue, and so forth, the blues and silvers having a clearly defined black bar across the end of the tail. In the localities adjoining the place whence they came they have many admirers, and are much used for flying purposes. In England they are met with now and again at shows, but they have never obtained a strong hold on the British fancier's affection.

*From the Geflugel Borse. (Leipzig: 23 June, 1911).*

#### THE MODENA PIGEON

The Pigeon which we bring before our readers to-day was first known in Germany in 1876. According to the notes of the late Gustav Prutz, in 1876 he imported the first two pairs from Italy into Germany. In any case, the "Colombi di Modena," the work of Professor Paolo Bonizzi, published that year in Modena, was the cause of it.

Father Dietz asserts, indeed, that the Pigeon was brought to Frankfort-on-Main by Italian immigrant families at the end of the eighteenth century, and remained in their possession until the middle of the 1830's, but then disappeared.

In the year 1877 there appeared in the "Blättern für Geflügelzucht" a detailed account of this breed by Dr. E. Baldamus, and in March, 1878, in conjunction with Mr. R. Tittel, at that time President of the Halle Ornithological Society, he exhibited a collection of fifty pairs in that town. They were obtained in one lot from Modena, through the good offices of Professor Bonizzi. From this moment the breeding of the variety in Germany took a decided impetus.



The figure of the Modena was described as the most elegant and active of all the domestic Pigeons. Nevertheless, the partiality for the Modena soon fell away, and to-day one still finds at the shows comparatively few birds of the breed.

It is a handsome, marked Pigeon, of lively temperament, and should be very productive in breeding. It is, therefore, rather difficult for us to understand why the Pigeon is so little bred in Germany.

The picture at the head of this issue shows the type of bird represented in Bonizzi's book. In this picture and that in Lewis Wright's book we see represented Pigeons that have not the shape of the Modenas to be found in Germany. The Pigeons shown are long in body and in neck.

The Pigeon of Bonizzi and, much earlier, of Malmusi, was described as a flying and homing Pigeon, and this was also confirmed by the flying game of the Triganieri, known for centuries. The Modenas known in Germany have exactly the same markings, but a body form quite different from the above-mentioned Italian breed. Father Dietz has already alluded to these differences in a long article in 1878.

We will enquire whether the flying sport of the Modena Pigeons still continues in the original home of the breed, or whether it existed up to the time of the introduction of the Pigeon into Germany. To us it appears not to have been the case, otherwise in the last thirty years we should have heard more of the Pigeon, with the excellent communications existing with Italy.

The flying sport has itself probably more and more disappeared, the Pigeon has been kept for fanciers' purposes and for profit, and has perhaps on the last account been crossed with self-coloured and marked Florentines. Through this many colourings have been lost, but the short figure and fleshy breast have been bred in. Otherwise there must be two types bred in Modena, a short and long feathered one. But this is improbable, for the pairs sent in 1878 from Bonizzi to Baldamus and Tittel, which we saw all together with our own eyes, were likewise distinguished by their short shape.



## CHAPTER III.

### THE HISTORY OF THE MODENA IN ENGLAND.

Mr. Robt. C. Chavasse, of Leamington, a present member of the Modena Club, claims, I believe with justice, that his father, the late Mr. Charles E. Chavasse, of Sutton Coldfield, was the owner of the first pair of Modenas brought to this country. These birds were purchased from the late Henry Yardley, of Birmingham, and were imported by the latter from Berlin or Brussels—from Berlin in my opinion, as the first Modenas were brought to Germany in 1876, and a large number were exhibited at Halle in 1878. From 1876 to 1878 is almost certainly the date that the late Mr. Chavasse first had his birds, which were Bronze Gazzi of very good type, especially the cock. They bred Blacks as well as Bronzes, and bred freely.

Mr. R. C. Chavasse writes that he remembers them well, and that they were not large birds, about the size of his 1919 Dairy challenge cup hen, short in feather, and perfect tip-toe carriage. They were exhibited at the Crystal Palace, Birmingham, Alexandra Palace, and Liverpool, and are believed to have been claimed at the last show for about £10—a good price in those days; they were shown in pairs. I cannot discover what became of them afterwards, and all definite trace of them seems to have disappeared."The Live Stock Journal and Fanciers' Gazette" reports in December, 1880:— Birmingham, Chavasse, and, Modena; and at Birmingham Columbarium in 1881, Chavasse, 1st—a Modena also.

When the late Mr. Chavasse's birds were sold I do not know. Close after him as the originator of Modenas here comes Mr. Otto Neef, who was employed at the German Consulate in London, and was a member of the National Peristeronic Society. We first hear of him in 1879.

*"Live Stock Journal and Fanciers' Gazette," Jan. 17, '79.*

#### NATIONAL PERISTERONIC SOCIETY.

"Mr. Neef, who is, we believe, a German gentleman, had a cage labelled 'Moderns,' an obvious mistake for 'Modenas.'



These birds are obviously allied to the Burmese, carrying their tails cocked up, and have pretty mottled sides; one bird in the cage, however, was one of the Ice varieties."

The so-called Ice was probably the Pilgrim Father of the Schietti, and a stranger in a strange land. I believe the mistake about "Moderns" arose from the fact that Mr. Neef simultaneously introduced the "German Ancient" Pigeon or Berlin Altstammer Tumbler, a very attractively marked, grouse-muffed Pigeon of very distinct type, and a great favourite of the late Mr. Ludlow. Somebody apparently thought that here were the "Ancient and Modern" Pigeons.

A year later we get the following:—

*"Live Stock Journal and Fanciers' Gazette," Jan. 16, 1880.*

NATIONAL PERISTERONIC SOCIETY AT CRYSTAL PALACE.

"Mr. Neef, too, showed a pen of quaintly-shaped and marked birds, termed Modenas, which is a variety likely to become popular, we imagine. They attracted much attention, and various opinions were expressed concerning them.

"The veteran judge, Mr. Esquilant, believes them to be descended from the Leghorn Runt, and as he is recognised as one of the highest authorities on Toy Pigeons, few were found to dispute his reasoning."

From the same journal we get on 23 January, 1880—

LETTER FROM F. ESQUILANT.

"In your article in last week's number on the show of Pigeons belonging to the National Peristeronic Society at the Crystal Palace, my name is mentioned in connection with the Modena Pigeons exhibited by Mr. Neef. I should have preferred "honour being paid where honour is due," that is, Mr. Neef himself, who has been at so much pains and expense in procuring this interesting variety, and will leave these particular birds in his hands for a more particular description of them.

"The birds struck me on this, as on previous occasions when I have seen them, to have had the character of the small Leghorn Runt, common enough in my younger days, and I believe them to be merely a variegated variety of the Florentine.

"The peculiar marking on the shoulder may have come from the Suabian, or even from the Runt, as I have seen both Spanish and Leghorns of various colours—not only the most lustrous blacks, but the brightest reds and yellows; also broken or





almond feather. One of the latter, in the possession of the late Mr. Bult was a particularly interesting bird on account of its beauty of feather."

Then in 1881 we find one shown in the German Toy class at the Palace by Mr. Neef, and on 7th October of that year we read, again in the "Live Stock Journal," concerning the National Peristeronic Society, "but perhaps the most interesting features of the show were Mr. Neef's bronze-winged Italian Pigeons named Modenas."

The next year, on 6th January, 1882,- appeared probably the first advertisement of Modenas for sale, and a year later, owing to business engagements and removal, the whole stud was advertised from 5th January until and March, 1883.

From 1883 to 1889 all is silent, but in 1889 we find Mr. Rutherford, of Waltham Abbey, exhibiting Modenas in variety classes. Mr. Neef was then back again in Ancients, but apparently not in Modenas. As I believe Mr. Rutherford was also a Peristeronic member, it is probable that his birds came from Mr. Neef.

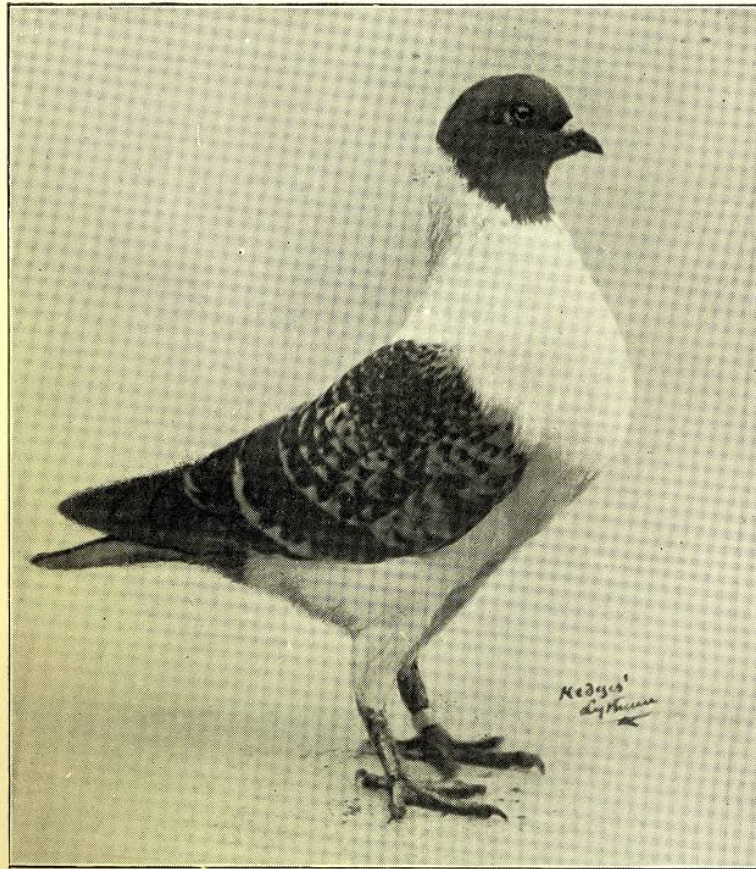
In 1889 the "Feathered World" first saw the light, and 'in No. n, of 13th September, we read that at the show of the Essex Columbarian Society there was a class for Modenas. A Mr. Price made the only entry, and won triumphantly with a well-marked rich Red—probably a Bronze.

Next year Mr. Rutherford is advertising a pair of Black Modenas for 40s., and a Blue cock for 10s.—all doubtless Gazzi. These or others were bought by Mr. Arthy, a solicitor, of Rochford, in Essex, and on 29th December, 1893, a front page illustration of Mr. A. J. Arthy's Modena hen appeared in the "Feathered World." The plate is identical with that in Fulton's "Book of Pigeons" (1893 edition—the earlier one did not mention Modenas), and is by the late Mr. A. F. Lydon.

The following details were given below the plate:—"This bird was among the small stud of Modenas purchased by Mr., Arthy of Mr. Rutherford, of Waltham Abbey. In 1889 it took 2nd at the Crystal Palace, since when it has (among others) taken prizes or honours at the following shows :—Chichester, Chelmsford, Salisbury, Harlow, and the Essex Columbarian. The Modena has a very striking and handsome plumage, which it keeps remarkably clean. It has a powerful and rapid flight, capable of high training. It is very hardy, and breeds freely. With all these good points it only needs to be better known to-be more generally patronised."

Descending the probable genealogical tree, Bonizzi, Baldamus, Neef, Rutherford, and Arthy, we get, I believe in a direct and unbroken line, to Mr. Walter Butcher, formerly of Tring, and now of Angmering, Sussex.





**Bronze Chequer Cock, 1919-1163, Prince Charming.**

Winner of 1st and three specials Altrincham, 1st and special Manchester, 1st and special Birmingham, 1st Dairy, 1st and two Challenge Cups Manchester Columbarian Society, etc.

**Bred and exhibited by Dr. C. H. Tattersall.**



In reply to my enquiry, he very kindly wrote as follows :— “My first Modenas were two quite nice Bronze cocks bought from a Mr. Arthy. I waited a long time to find two hens, and then got one from a Mr. Bowyer, and another from a Mr. Swift. But these were very inferior to the cocks, and their influence it took me some time to breed out. One of these pairs, however, bred the celebrated Bronze hen with which Captain Heseltine won numbers and numbers of prizes for years. She was hatched in 1893 and he shot her in 1912 ! She was still quite well, but he was afraid the others might kill her. She bred him many-good birds. (I tried to get her back, late in life, but he would never part.)

"Captain Heseltine's first Modenas were a pair he bought in Leadenhall Market as feeders for his S.F. Tumblers. They had my own ring on, stamped 'W.B.' I afterwards recognised one of these, wearing this ring, at Birmingham Show, shown by him. After that he had quite a number of birds from me, a few at a time, spread over many years. So did several other people, especially Mr. Lockley Meire, who was very keen indeed and showed quite frequently."

So we trace "The Undying Race" down the ages—or at least the decades—through Mr. Butcher and Capt. Heseltine, direct from Bonizzi (1876) to Mr. Brocklehurst and myself and many another (1920). The only possibly weak link in the chain is Baldamus—Neef, but it is probably sound enough.

In 1896 we find two classes for Modenas at Birkenhead, on September 4th. Probably these were the first proper classes at a big show. The winners were Heseltine, Andrews, and Butcher in the adult class, and Meire, Meire and Butcher in the bred '96.

In 1897 Capt. Godfrey Heseltine showed Modenas at the Peristeronic Show at the Palace, and at Liverpool, on 29th January, there were 14 birds in the adult class, winners Heseltine, Rawnsley, and Miss Carr, while of the 13 birds in the young bird class Messrs. Butcher, Heseltine and Aylett's exhibits were successful. In the autumn of '97 there was a class of 17 at the Palace, one of 10 at the Dairy, and two classes at Birkenhead, Messrs. Butcher and Heseltine accounting for six and three respectively out of the twelve prizes.

Then on 20th May, 1898, a front page illustration appeared in the "feathered World" "portraying two Modenas shown at the Royal Aquarium in December, 1897. Mr. John Andrews' Black cock, 1st and cup for best Modena, and Mr. Walter Butcher's Bronze chequer hen, 2nd and special for best young bird, the artist being again Mr. A. F. Lydon. There was an



excellent article accompanying the plate, so excellent and giving such an accurate account of the position of the Modena Fancy at that time that I have no hesitation in quoting it verbatim from the "Feathered World." It was unsigned, but I learn from Mr. Butcher that he was the author. He writes : "the article in the 'F.W.' of May, 1898, was written by me, but I think the office stuck in a sentence or two, here and there, bringing in my name when I had tried to keep it out." If the editor had not done so I think we must all recognise that Mr. Butcher's article would have been incomplete.

#### THE MODENA

(*"Feathered World,"* 20-5-98).

"Amongst the many well-filled and interesting classes at the successful show of the Middlesex Columbarian Society, in December last, none probably attracted more comment from visitors, when discovered in their dark corner, than the fine entry of Modenas, which was exceeded only in numbers by those a few weeks before at Watford and the Palace. That fifteen specimens of a variety generally not specially recognised should have put in an appearance, spoke volumes for the energy of those who succeeded in procuring these classes, and whose efforts have been chiefly instrumental in obtaining such classification as has yet been accorded to the variety.

"Mr. Lydon's sketch on our front page of the first and second prize winners, made at the Aquarium, will fully bear out the quaint charms which this old Italian breed possesses, and may possibly tempt others to join the steadily increasing band of its admirers in this country. On the Continent the Modena has long been known, and specimens are generally to be found there at the larger shows. In the city whence it takes its name, from time immemorial it has been in vogue, according to Lyell, for flying contests, conducted under strictly defined conditions, which are dwelt on at some length in 'Fancy Pigeons.' The illustrations in this work, two in number, differ very considerably from those now portrayed, the tails being carried horizontally, and the birds having none of the cobby form and jaunty carriage of the present examples.

"Fulton's 'Book of Pigeons' gives a brief but excellent description of the breed, and an engraving that may be said to come midway between the flying type of the Modena or Triganica in Lyell's work and the types now seen in the show pen here, these latter being the result, doubtless, of careful selection by fanciers who kept the birds not for the pleasure of



flying contests, but for their colour and markings, fancy properties which the breed possesses to perfection, and which, with the peculiar shape and carriage of the bird, should ensure for it wider attention than it has at present received. It may not, perhaps, be without interest to Pigeon lovers if we dwell for a short time on some of the particulars respecting a breed which, until recently, was only represented at exhibitions by an occasional specimen in the variety class. It is strange indeed that the merits of a Pigeon so striking and beautiful should have been so long overlooked, and that so few fanciers should have had any knowledge of its distinguishing characteristics. Fortunately, to-day's illustration will serve to dispel any doubt on this point, and whilst not instituting comparisons, which we are told are odious, it may safely be said that in point of appearance and fancy properties the Modena can hold its own with any of our better known fancy Pigeons. Quaint, without being grotesque, they are interesting Pigeons to keep, and have much to recommend them, being hardy, bold, and active, and far removed from those helpless monstrosities to whom life appears to be only a burden.

In addition to their beautiful colours, they have a peculiarly jaunty and attractive style, are free breeders, and good performers on the wing. At the present time English-bred birds are probably better than Continental specimens. The latter are often good in colour and marking, but those we have met with were generally long in feather, or deficient in style, and usually appeared somewhat common beside our smarter-built birds. This refers more especially to the pied Modenas, the whole-coloured specimens being very rare in this country; in fact, it may be said that they are almost unknown. The few we have seen, though wanting in style, were of most lovely plumage, their lustre being as striking as that of the Archangel.

"Of the authorities, Lyell gives the fullest account of Modenas, and says that they are found in 152 different colours, but we have only seen in England the Bronze, Bronze-checked, Blues, Blacks, Yellows, and one variety of whole-coloured birds. Others may exist, but we have not met with them, and they have certainly not been recently exhibited. With so many good qualities to recommend them, there is little doubt that the more Modenas are known the better they will be appreciated, and in the near future they will probably be kept in considerable numbers. We know of no person taking them up and afterwards relinquishing them for any other variety, but, on the other hand, several instances where the reverse has been the case, and they are bred now by several fanciers who are enthusiastic about their merits, and who will undoubtedly spare no pains in improving them yet further. Still, it is a difficult matter to



produce really good birds, and much patience will be required. For though an old variety, they have not been carefully and continuously improved in the same way as our better recognised breeds have been, and hence they do not come so true.

"Besides this, they must be good all round, for they are smart and handsome birds, having no one point extraordinarily developed, often at the expense of all the rest, wherewith to catch the judge's eye and hide defects in less prominent features. To get fine style, correct type, and rich colour is sufficiently difficult, but it becomes far more so when to all this must be added quaint markings, most accurately defined, and this not only in one or two places, as in some varieties, but in many, and in points, too, where it is extremely difficult to get the colouring correct. A great proportion of the stock bred from the best specimens is thus often utterly worthless, and it is only now and then that a really first-class bird crops up, even in the best of strains.

"The Fancy papers have not given very much attention to the recent exhibitions of Modenas, and their reports have often been scanty, and evidently written by those who were not experts on the variety; hence a few particulars may not be out of place here by way of a general summary of results. It was in the autumn of 1896 that one or two fanciers first endeavoured to get the Modena recognised at our shows, and with some difficulty five classes were obtained for them at three important exhibitions—Birkenhead, Watford, and Liverpool. These classes, considering their novelty, were a decided success, and produced an average entry of twelve per class. The quality of the exhibits, too, was in some instances particularly good, and has not yet been much improved upon. The first prizes in these five classes were taken by Mr. Heseltine, Mr. Butcher, and Mr. Lockley Meire. The best bird was undoubtedly Mr. Heseltine's Bronze hen, which took two firsts—a lovely specimen, with splendid colour, fine style, and markings wonderfully perfect. It was, we believe, bred by Mr. Butcher, and was of the same strain as Mr. Butcher's Bronze hen, which might, perhaps, be described as the next best bird of the year. This was of almost precisely similar type, being a little shorter in feather, but not quite so good in style. Taken all round, it is a question whether two better Modenas than these have yet been shown. Amongst the young birds, Mr. Lockley Meire and Mr. Butcher took the two first prizes.

"Coming next to the season just closed, we find that there were eight Modena classes at six shows—Birkenhead, Dairy, Palace, Watford, Aquarium, and Liverpool, and again there was an average entry of twelve per class. These results are



certainly highly encouraging. The smallest class had an entry of seven, and the largest nineteen. The latter, at Watford, was, without doubt, the finest class of Modenas ever seen in this country, and it would have been no disgrace to any variety, no matter how old or well established, for the nineteen birds were shown by eleven different exhibitors. It says much, too, for the general quality, that five birds in this class gaining no prize have taken either first or special in Modena classes during the last two years. The most successful bird of the past season was Mr. Heseltine's Bronze cock, which took first both at the Dairy and Palace. This was a very fine specimen, bold in carriage, rich in colour, and with a beautiful head and eye, but it was perhaps a trifle too large, and its tail might have been carried higher.

"The next most successful bird was again Mr. Butcher's Bronze hen, which took first and silver medal at Birkenhead, and first at Liverpool. This bird is very short in feather, but it is, perhaps, too short on the leg, and fails somewhat in head and eye. Amongst the young birds Mr. Butcher carried all before him, and took almost every prize which was offered, his blue-headed, bronze-checked hen being the most successful amongst the youngsters, and also having the additional honour of taking the first prize in the fine class at Watford mentioned above.

"A general review of the past two seasons shows that these two exhibitors have been by far the most successful, and by a reference to the old catalogues we find that out of a total of fifty-three prizes offered for Modenas, Mr. Butcher has taken twenty-seven, and Mr. Heseltine eleven. But other fanciers have shown good birds, too, and it is certain that in the future the prizes will be more widely distributed than they have been hitherto. There are several strong lofts in the country, and good stock has, to our knowledge, been recently imported, so we may expect next year to see more general, if not keener, competition.

"What may be the future history of this interesting variety it is impossible at present to say, but it is not too much to hope that in a few years it will enjoy a well-deserved popularity, and be duly recognised with a separate classification at every important show."

Unfortunately, this pious hope was not destined to be fulfilled, at all events for some twelve or fifteen years, and it is only now really being realised to its fullest extent. From the time of the article the Modena Fancy advanced backwards.



In 1898 there was one class each at the Dairy, Palace, and Liverpool, and Mr. Butcher, by annexing eight out of nine prizes, commenced a period of increased ascendancy which ended only when Modena classes ceased to exist.

In 1899 Mr. Butcher judged ten birds in one class at the Dairy, and Miss Lyon and Capt. Heseltine took advantage of his absence to score wins. At the Palace (1), Barnstaple (3), and Liverpool (1), Mr. Butcher won ten out of fifteen prizes, while in 1900, in very poorly-filled classes—one each at the Dairy and Palace—Mr. Butcher absolutely swept the board. This was the end, except for a solitary class or so at Barnstaple from 1901 to 1905. There were usually about nine entries in a class. Butcher, 1st, 2nd, 3rd, and 4th, and cup, of course, if there was one. Now and then one prize escaped him, but his ascendancy was really remarkable. In addition there was a class at the Palace in 1903—Butcher 1st and 2nd; Heseltine 3rd. Last of all, there was a Palace class in 1905. Mr. Butcher did not show, consequently there were only four entries—Heseltine 1st and 3rd, and Miss Lyon and. After that, nothing until 1910, the year of the Modenese Renaissance in England.

A couple of years before that date I was a helpless novice of the most ignorant description.

My idea was to keep forty-five pairs of birds in a house suitable for fifteen pairs, with no accommodation whatever for youngsters. The breeds to be kept were some ten in number, and included Fantails, Show Homers, Magpies, Modenas, Oriental Rollers, and, I believe, Swallows. The proposed purchase price was 5s. per pair, so I was evidently out for quality.

My first pair was Saddle Fantails, 7s. 6d. the pair, Gray's strain—not direct! I had got as far as Fantails, Show Homers, and Magpies, a nicely varied lot of well-assorted colours, during 1908.

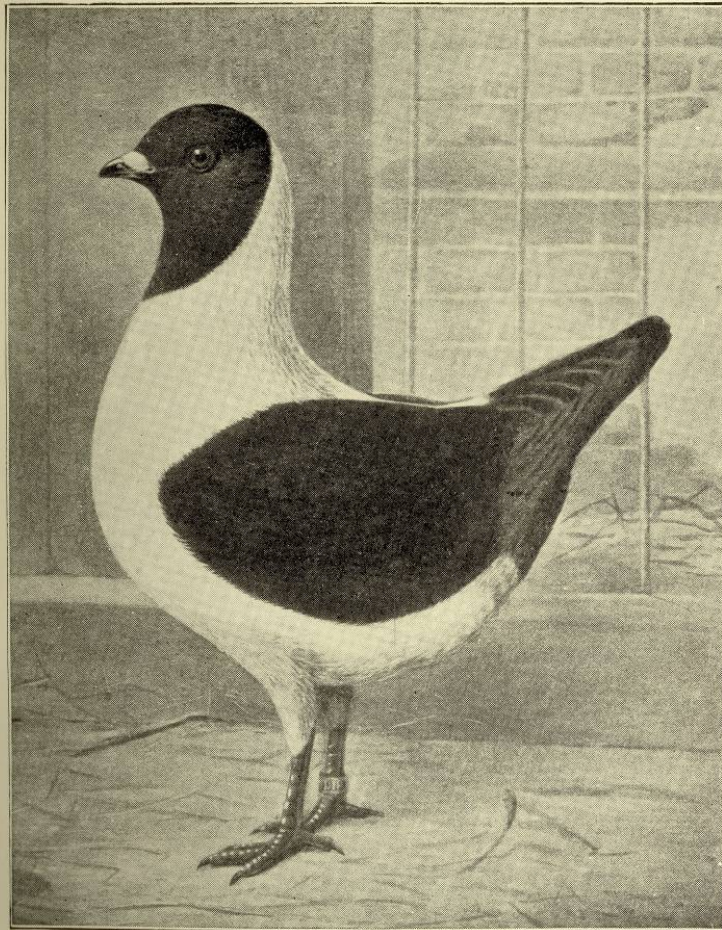
Making an early start in 1909, I bought in January some Oriental Rollers and some Modenas, the latter from Mr. Douglas G. Winton, of Speldhurst. There were five Bronze and two Blue Gazzi, and two Bronze chequered Schietti hens; nine birds in all, for 30s.—a big purchase ! They cost a little more to-day.

Evidently Modenas took my fancy, for later in the year I went down to Birmingham specially to buy some birds at Messrs. Lythall and Walter's Bingley Hall sale. These came from Captain Godfrey Heseltine. The bidding was not keen, and I was determined, so secured the lot of ten for 24s.!

A few others came from other sources, especially from Mr. Uzielli, of Hassocks, in the spring of 1910. By that time I had only the Modenas and Oriental Rollers left. Then I got married







**1919 Black Gazzi Modena Cock.**

Winner of 1st, sp Altrincham, 1st Dairy, 1st, sp and cup Manchester, 1st, sp and cup Beds. Society, 1st Birmingham, 1st, sp York, in 1919; and 1st Dairy, 1st, sp Manchester and 1st Birmingham, in 1920; only times shown.

**Bred and exhibited by Mr. W. S. Brocklehurst.**

(From a painting by A. J. Simpson, and originally reproduced as a coloured plate in "Pigeons").



and nearly gave up Pigeons. However, I got through all right, with the loss of the Oriental Rollers, and the autumn of 1910 saw me safely established with a reduced but homogeneous stud of Modenas only.

By that time, apparently, the soul of a fancier was stirring within me, and I probably thought I knew a little about Modenas. At any rate, on 14th October, 1910, a letter appeared from me in the "Feathered World," which directly led to the formation of the Modena Club. When I wrote that letter I had never exhibited a bird, had never, to the best of my belief, spoken to a Modena breeder, and did not know that Messieurs Gittee and Deschrijver-Lobelle had guaranteed six classes at the forthcoming Crystal Palace Show. This last fact, and the consequent emergence of the old Modena breeders from their obscurity of the preceding five years, were coincidences which undoubtedly were largely responsible for the successful founding of the Modena Club I had proposed in the "Feathered World."

I can claim to be the originator of the Club. The other founders with me were Mr. Walter Butcher, Captain Godfrey Heseltine, Miss Lyon, and the two Belgian guarantors of the Palace classes, Messrs. Ernest Gittee and Louis Deschrijver-Lobelle.

The Club never once looked back from the 15th of November, 1910, the day of its foundation. I remember meeting Captain Heseltine at the Palace, only the two of us. I said, "Of course, you'll be President," and he replied, "Naturally you must be Secretary." I suppose we both politely demurred, and then said, "All right." So the Club began. In view of its great success, it may be of interest to reproduce the original letter, which set the ball rolling.

The old illustration of 20th May, 1898, showing Mr. Andrews' Gazzi cock and Mr. Butcher's Gazzi hen, was reproduced on the front page of the "Feathered World" that week.

These few personal notes may be useful as showing that the most degraded and ignorant novice is not beyond hope, and may one day find salvation and become a bona-fide fancier.

*From the "Feathered World" of 14th October, 1910.*

#### THE MODENA PIGEON

Why is the Modena so neglected ?

There are no Pigeons more beautiful or more free from what many people consider objectionable features, such as overdeveloped wattle, too short beak, or the like.



While as for colour there are more colours and mixtures of colour peculiar to this breed than to all other breeds put together.

Mr. Lyell, in "Fancy Pigeons," tells us that Professor Bonizzi, in his book "I Colombi di Modena," mentions no less than 152 colours, 76 Gazzis or pied, and the corresponding 76 Schietti or plain colours. I am, as yet, without any translation of his terms, but perhaps some better-equipped fancier may be able to supply the deficiency.

We learn again from Mr. Lyell that there are black chequered red and also with yellow. Dun headed birds with yellow shoulders, blue with red bars, yellow bars, and with no bars at all. Black and white grizzles, blue and white grizzles, and three-coloured birds, black, red and white grizzled on each feather, oddities with one wing one colour and the other of another, to say nothing of dozens of others.

Many of these colours are not at present bred in this country, but probably the average fancier has little idea of the beauty of those readily obtainable.

I ask—why this neglect?

Probably because there is no standard, no Club and no special classes at shows.

Cannot this be remedied?

I am writing this in the hope that Modena breeders will communicate with me through the Editor, and that we may be able to form a club to popularise this variety.

Now as to lack of standard. Let anyone look at the three illustrations of this breed which are all I know of, namely :—

Page 478 in Fulton's "Book of Pigeons";

Page 133 in Lyell's "Fancy Pigeons";

And Front Page of No. 465, May 20th, 1898, issue of the  
"Feathered World."

Are the birds recognisable except by markings?

I would add here, in parenthesis, that in the "Feathered World" "illustrated sheet, "The Rock Pigeon and its Descendants," the bird labelled a Modena is (by an inadvertence, evidently) a Leghorn Runt.

Fulton and Lyell say that the tail should be carried on a level with the back, but any fancier surely would prefer the carriage of the birds in the old "Feathered World" illustration, with tail tilted upwards.

I trust breeders will give their ideas on this point, or, better still, send in their names as willing to join a club which could take the matter in hand.



Any fancier who sighs for fresh worlds to conquer cannot do better than try his hand at the Modena.

Although hardy and good breeders, feeding their own young perfectly, he will find the obstacles in the way, even in obtaining correct marking, are quite sufficient to prevent any one man having a walk-over.

W. F. HOLMES.

The 1910 Palace Show, with its six classes and 100. entries, was the first really big show of Modenas in this country, and as the Club dates from that occasion, some further particulars of it may be of interest. The classes were headed "Foreign Breeds," and the first was for Gazzi or Modena, cock; the second for ditto, hen; the third for Schietti or Modena, cock; the fourth for ditto, hen; then, lastly, there were £1 selling classes for cock and hen respectively, either Gazzi or Schietti.

The entries were 22, 21, 12, 11, 17, and 17 (100), and the first prize winners Butcher, Butcher, Deschrijver-Lobelle, Deschrijver-Lobelle, Gittee, and Holmes. The exhibitors only numbered seven—Messrs. Gittee and Deschrijver-Lobelle (30 each), Butcher (14), Holmes (14), Heseltine (6), Miss Lyon (5), Langley (1).

The International Medal for best Gazzi went to Mr. Butcher, and for best Schietti to M. Deschrijver-Lobelle. I think the amount of competition must have come as a surprise to our Belgian friends. Mr. A. Leith judged.

In 1911, Mr. W. C. Furness, of Chesterfield, and Mr. C. H Mellor, of Bergzow, Magdeburg, joined us, but soon fell out. Later in that year Miss Mary and Mr. Frank Machin, and Mr. Sydney J. Coltham were recruited, of whom the two last are still, I am pleased to say, members. Of succeeding years, the Rev. T. C. Wild and Mr. A. E. Sharp survive from 1912;

Messrs. Chapman, Brocklehurst, Cobb, C. H. Tattersall, and A. C. Tattersall from 1913; and Captain Arnold S. Wills and Mr. H. Whitley from 1914. Then came the war, and after it the great increase of membership to the Club, which now numbers over sixty.

It is not, I think, necessary to deal with the history of the Modena subsequent to the foundation of the Club, as the records are readily accessible in the pages of "Pigeons" and the "Feathered World," whose files can be consulted in the Newspaper Room of the British Museum.

It may be of interest to some to learn that I have kept a book of news cuttings, comprising everything that has appeared about Modenas, excepting the results of local shows, from 1910



until the present day, not including the war period, during which the Modena Club marked time.

In conclusion, I have only to state that the Modena Club standard was drawn up in the autumn of 1911, by consultation among the then members, and was based on the foreign standards and descriptions, French, Belgian, Italian, and German, supplied to me by M. Ernest Gittee. It was first published in the "Feathered World" Year Book for 1912.



## CHAPTER IV.

### THE POINTS OF THE MODENA.

I now propose to take the Modena's points one at a time, and by giving authorities and the Club standard, which was based on them, to indicate as clearly as possible exactly what a Modena ought to be. The Belgian-French and German standards were sent me by M. Gittee. I do not know whence he obtained them. M. Robert Fontaine's description is taken from M. Richard de Boeve's "Traite Pratique de Pigeons" (Roubaix, 1894). H. Marten is a German writer.

#### THE BEAK.

Club Standard.—Medium length, fairly stout, and with scarcely any stop. Dark or horn coloured, according to the colour of the bird. Dark coloured birds must not have a light coloured beak.

Bonizzi.—Length 16 millimetres ( $\frac{5}{8}$  inch). (This measurement is, I think, taken from the junction with the skull—not the length of the gape.—W.F.H.) The upper mandible is a little hooked.

Fontaine.—The beak is dark when the colour of the head is dark, and light with light colours.

La Perre de Roo.—Beak strong and of medium length, rather short than long. Colour of beak, black with the blue and black varieties, flesh colour with reds and yellows.

Marten.—Of medium length. Horn coloured to black.

Belgian-French Standard.—The beak is dark or black, and of medium length, stout and well set on. A number fail in the beak being too fine.

German Standard.—Of medium length, black with dark varieties, light with others. It must not be slender, and is strong for the size of the bird. Faults are—beak too long- and too thin, and white beak in dark coloured birds.



There is no difference of opinion among our authorities. The Modena is a cobby, thick-set bird, and obviously a long, spindly beak would be absolutely out of place. When found, it is usually on a bird with a weak, pinched head, which serves to aggravate the defect. At the same time, the Modena is not a short-faced variety. Everything about a Modena should be full and strong, but not large and coarse, the beak being in accordance with the other parts.

As regards colour, a very light beak is sometimes found on blues or chequers, especially when birds are aged. This fault is immediately obvious and apparent to anybody. Reds and yellows usually have horn-coloured beaks if their colouring is good, but if the reds have plum-coloured tails, the beak is frequently dark. Such birds are already condemned by their bad colour if selfs, either Gazzi or Schietti.

If, however, they are red-laced Schietti, the many gradations of tone make any definite ruling difficult. If the , bird is really red laced, with a reddish tail, probably the beak will be light, but if the colour is red-laced shoulders on a bluish body, then the beak will be darker in sympathy.

I think really the beak colour should be in conformity with the colour of the tail. Black and blue tails, dark beaks; dark dun tails, medium beaks; red, yellow, silver, or light dun tails, light beaks. Any variation from these rules looks bad, and should be penalised accordingly, but such cases are, I believe, rare, and usually due to old age.

It will be observed from Bonizzi, that the beak is slightly hooked. This is always found, and is quite correct. A box-beak is not required.

#### THE WATTLES.

Club Standard.—Wattles small and of fine texture.

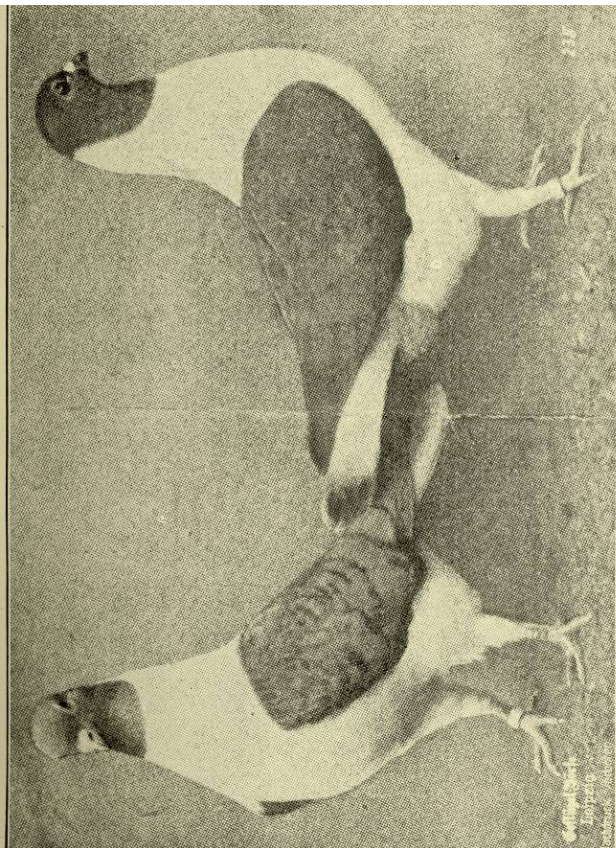
La Perre de Roo.—Wattles only slightly developed, smooth, and white.

Marten.—Wattles small and slightly powdered.

German Standard.—The Wattles are small, only slightly prominent, and powdery.

I do not think any comment is necessary. So long as the Modena is kept pure-bred and of the size indicated in the standard, no objectionable prominence or coarseness of wattle is likely to arise.





**Two German Bred Birds.**

Shown not for type, but to illustrate the correct head marking, of which point the Germans are acknowledged masters in all breeds.





## THE EYES

Club Standard.—Iris, red or orange. A pearl eye is undesirable; a broken eye is an objectionable fault.

Bonizzi.—The iris is usually of a reddish yellow colour.

Fontaine.—The eye is orange red, or pearl, and often streaked with black.

La Perre de Roo.—Iris, variable; orange red in some, pearl in others, and nearly always streaked with black. Pupil, black.

Marten.—Yellow to chestnut red.

Belgian-French Standard.—The eye is bright.

German Standard.—Eyes, bright, the iris orange colour. Broken eye is a fault.

I am strongly of opinion that our standard is wisely drawn up, and that pearl eyes should be considered very undesirable. In any class where competition is really keen, a pearl-eyed bird should have little chance, and one with broken eyes, unless only a mere speck is visible, should have no chance whatever, even of a “reserve” card.

In Schietti a broken or streaked eye, which in some cases in Gazzi amounts almost to a total eclipse, is nearly unknown.

All pied Pigeons have a tendency to these parti-coloured eyes, but they can be, and now in Modenas usually are, bred out. I consider them most unsightly, and hesitate to use such birds for stock, except in cases where the parents are quite sound in eye and the defaulter in this one respect is unusually good in other points. It should be remembered that young birds' eyes often clear as the Pigeon grows up, so it does not do to be too impatient, but a one or two-year-old broken eye is probably hopeless. Such a bird, if of good type, and therefore valuable, can, of course, usefully be put to a Schietti. The resulting young Schietti will not have the fault, although any Gazzi from the second filial generation are quite likely to inherit it.

As to preference for red or yellow eyes, the point is not very important, and competition is seldom so level as to raise the question. My own liking is for a red eye, and I think it probable that gradually a feeling in favour of that colour will manifest itself. If so, the Club can then deal with the matter. At present I should not consider a judge at liberty to give preference to a red-eyed bird over a yellow-eyed one. Nothing is said of this in the standard, and that should be the judge's law. Only too often, however, eyes are too light in colour, which the judge should view with disfavour.



In my experience the colour of the eyes is markedly hereditary. Of all Schietti, the Schietti Magnani are the most liable to broken eyes. If and when we get Gazzi Magnani, I expect they will be very susceptible to broken-eye trouble.

#### THE EYE CERES

Club Standard.—The cere is small.

La Perre de Roo.—Eye cere little developed; flesh coloured.

Marten.—Small, pale ceres.

Belgian-French Standard.—Small, fine cere.

German Standard.—Cere only slightly developed; flesh coloured with the light varieties, darker with others.

As regards the size of the eye cere, there is no difference of opinion. It should be small and fine. At present many good birds have rather large ceres, and recently this has been objected to. There is no doubt as to the undesirability of large ceres, but the question arises as to the relative importance of the point. It has never previously been regarded with much attention, but this last show season some breeders have raised the question, and undoubtedly in future, as time goes on, the large-cered birds will be at some disadvantage.

If this acts as a check to general coarseness and a tendency to excessive size—a common failing with English breeders, especially in breeds where head points are regarded as the most important—the objection will have done good.

At the same time, too sudden changes of attitude towards any hitherto lightly regarded feature are to be deprecated. It certainly handicaps the breeder, who is not able frequently to meet the leading exhibitors and know the trend of fashion. Of course, there is no question of a change of standard, but merely a change of opinion as regards the proportionate disadvantages attached to various deviations from the standard of perfection. I want to make it plain, then, that Modenas should and will be small-cered birds.

Then the question of colour of ceres has been brought up. Our Club standard is silent on the point. If there is authority for any particular colour, it is the fleshy tint, which some, in my opinion rightly, object to as being ugly. These say a dark cere is more beautiful, and we should always strive for beauty. Birds come from the Continent with fleshy, red and dark ceres. At the present moment I have black Gazzi with the three different colours in ceres.

Now, so long as the standard lays down no special colour, a judge, in my opinion, has no right to discriminate between them and prefer, say, a dark-cered to a nearly white-cered bird. Size of cere, yes ! Colour of cere, no !



Again, a sudden change would tempt breeders to introduce dark-cered breeds, such as Tumblers, to the detriment of the Modena as a typical and original bird. Perhaps these lines of mine may decide breeders that a dark cere is really preferable, and by selection they can obtain them in a few seasons. The general trend of opinion may then lead to the insertion of a word as to colour in the Club standard;

In the meantime, I would point out with all the emphasis at my command, that if ceres are small, as they should be, the colour of them being much less visible is not such a great matter.

The great drawback to including any point in the standard which has not Continental sanction, is that it renders more difficult the importation of fresh blood, as that point may have to be bred out from the new stock before the progeny are fit for exhibition. If the size of ceres is carefully restricted, we may, after all, be saved the necessity of definite action about the colour, but the large, ugly, pale ceres we often see cannot continue now the question has attracted attention, but—don't cross in other varieties, just select Modenas carefully.

#### THE HEAD.

Club Standard.—Medium length. Face well filled in and not pinched. The top of the skull should be well rounded, forming a graceful curve with the neck. It should not be flat topped.

Bonizzi.—The head is rather small, and carried high.

La Perre de Roo.—Fairly stout, with an even curve, and much like that of a Belgian Homing Pigeon.

Marten.—Small, almost circular from the front to the back of the neck.

Belgian-French Standard.—The head is short, the face well-filled out and not pinched. The head is held back a little, and the top of the skull is well rounded, forming a graceful curve with the neck. The greater number fail in the head being too long, and nearly always the skull is flat at the side and the face pinched.

German Standard.—Head well rounded and filled in. The beak must not show too much stop; that is to say, it should form one with the head.

Like the rest of the bird, the Modena's head should be chubby and cobby, no angles and no flatness anywhere. Although both a Tumbler head or a Homer head are quite wrong, I often think that what we want is really something of a happy medium between the two. We do not want the



Tumbler's well-marked stop, but we want something of its rounded top skull, although, of course, not such a high-domed top. Perhaps it is best described as an oval, Tumbler's head. Again, a Modena's head is greatly improved by good back skull, especially if the head is carried a little back, so that the line of the skull and neck somewhat resemble the top of a capital S, only not so exaggerated.

Some birds, especially silver Gazzi, are too straight in front from tip of beak to top of skull. This is not wanted. There should be a certain amount of rise at the wattle.

A weak, pinched head looks very bad on a short, thick-set, cobby little Pigeon, and although a Modena should always be judged for carriage, shape, and what I may term "general deportment," rather than for head properties, it is naturally a fact that a bird whose head is unsightly is seriously handicapped. To paraphrase my last sentence, the Modena is a "body" rather than a "head" Pigeon, but the head is expected to be fairly presentable at least. The Modena is distinguished by its shape and carriage, and does not form a separate variety on account of its head, any more than does a Jacobin or a Pigmy Pouter. At the same time we do, and should, give more attention to head points than the breeders of those varieties. A really good Modena must be good all round, and "all round" is a very good description of all the bird's points.

#### THE NECK

Club Standard.—Of medium length, with a gradual but well-marked increase in fulness from the throat to the chest. It is slightly arched, and the head carried a little backwards.

La Perre de Roo.—Neck, fairly long, gracefully curved like a Bantam cock's.

Marten.—Of medium length, slender at the throat, and thickening towards the breast, and a little bent backwards.

Belgian-French Standard.—The neck is of medium length, more slender above than at the junction with the shoulders. It is slightly arched.

German Standard.—Of medium length and well curved.

As regards neck, the most objectionable faults are those shown by birds which poke the head forward constantly, looking as if they had lost something, and those which have very long, ' straight, tube-like necks all down alike, and apparently desire to lose their heads in the clouds. Both these types are quite out of character with the Modena.



Then, again, there are the birds with very short, although perhaps curved necks, which seem dumped right down on the shoulders. Although better than the head-forward and pipe-neck types, the too short-necked birds are undesirable. We want a moderately long neck, on which the bird can get just a little play when he struts—a neck which is graceful, as well as, swelling and full towards the chest. There should be a distinct bend at the back of the neck, just at the base of the skull. This, bend is especially noticeable when the bird has good carriage. This helps to give the capital S appearance alluded to under “Head.” Naturally, hens do not so often excel in neck as do the cocks, but they can be of the same type.

### THE BODY

Club Standard.—Chest broad, round and prominent. Back wide at the shoulders, short and well rounded, not flattened. Body, short and cobby.

La Perre de Roo.—Chest broad, well thrown out and prominent Body short and thick-set.

Marten.—Chest broad, round, and prominent. Back broad at the shoulders, and tapering gradually towards the tail. Body round and full.

Belgian-French Standard.—Cobby in shape. The breast is broad, round, and prominent. The body is short and cobby, broader at the shoulders than the rump. Its shape is cylindrical; that is to say, a flat back must be avoided.

German Standard.—Chest broad and well rounded and smooth. Body well developed and round, and narrower at the rump than the shoulders. Shoulders broad. Back short and not sloping. Too long or clumsy body is a fault.

The shape of the Modena's body is very important. It should be cobby, chubby, tubby—I wonder if there are any more “bby” adjectives one could apply? Without being large and coarse, a Modena should always be a surprising handful when picked up—it should handle large, even when appearing small. A thin, slender bird always handles disappointingly, even if, owing to good carriage, it appears rather attractive in the pen.

Fanciers of other varieties usually find them very difficult to hold; they are so round and firm, and the tails so disconcertingly short that the birds seem to slip out of the hand, and owing to the rapid tapering from chest to tail, the tighter the body is gripped the faster the hand slips over it.



I certainly recommend that they should be kept fat for exhibition—no difficulty, this—and if they can have a moderate meal before being judged, so much the better, but, of course, all must be served alike. In addition to being broad and round, the body must be short, otherwise one merely has a large stout Pigeon. The point in a Modena is to get the body as broad as, or broader than, it is long—in a word, proportion.

Again, Modenas should have deep bodies as well as broad ones, not a flattened appearance, as if mother had sat on them too heavily. A sunken breast-bone, sometimes due to curvature, is not at all becoming.

A point not referred to in any of the standards, but very unpleasing to the eye, is fluffiness or fulness under the body, not necessarily only around the vent, but everywhere behind the legs. I have noticed it particularly in silver Gazzi, and artists sometimes seem to portray birds in this way. I call them "two-storey" birds, as they are on two different levels; behind the legs is the first floor, while the breast is on the second. It may be caused a little by the carriage being too erect, but I believe a good deal of it is structural formation. What we want, of course, is an absolutely even curve underneath, like the bottom of a bowl; the fact that legs are stuck in should not interfere with the regularity of the curve.

### SIZE

Club Standard.—Medium in size, and as short as possible. Where birds are of different size, but of the same proportions, the smaller bird should be preferred, but a small bird lacking in type and stoutness should be placed below a rather larger bird of more cobby build; style always taking precedence.

Bonizzi.—The total length is 29 centimetres {11½ inches).

Fontaine.—The Modena is of the size of the Flying Homer.

La Perre de Roo.—Size ordinary.

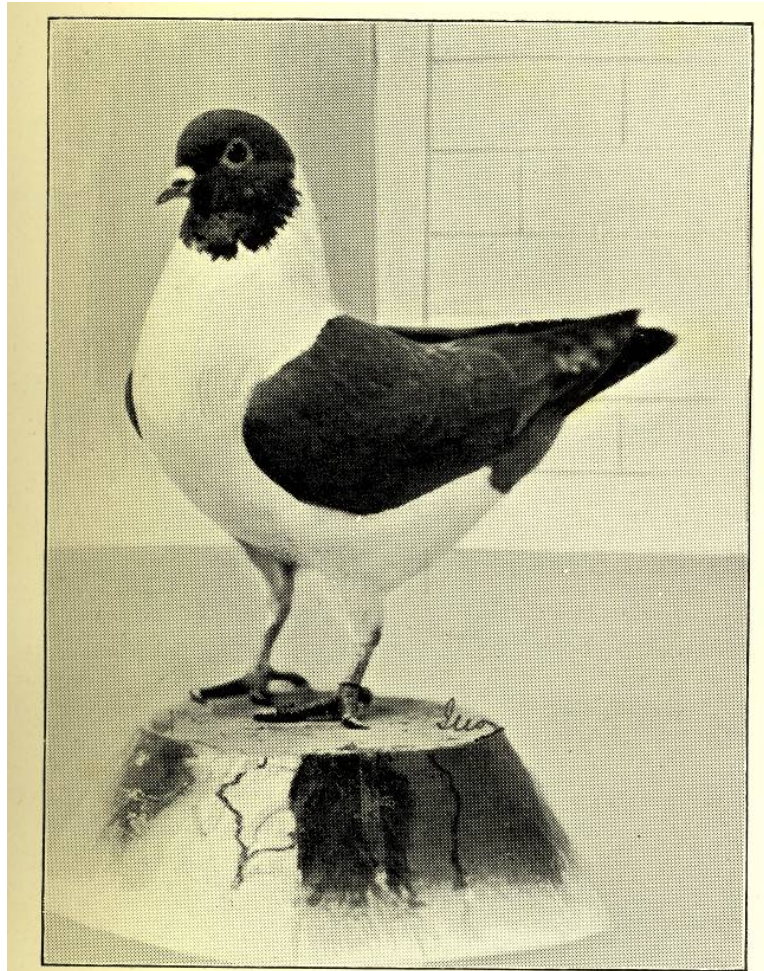
Marten.—Size, small; the shorter the better.

Belgian-French Standard.—It should be small, without thereby losing any of its vigour. Small size is a good point when it is properly combined with the characteristic sturdiness of the breed.

German Standard.—29 to 30 centimetres (11½ to 12 inches).

There has been much discussion on this point of size, and some have maintained that the standard should read : "Size— small." Personally, I think the standard does not need alteration. It is explicit and in conformity with the other ideals





**Bronze Modena Hen, "Beauty,"**

2nd Crystal Palace, 1910. The property of Mr. W. F. Holmes.  
1st Dairy, 1st Manchester, 1911; Mr. Holmes' first winner.  
(Reproduced from THE FEATHERED WORLD YEAR BOOK, 1911)



given above. There appears much more support there for a medium-sized bird than for a very small one. After all, all sizes are relative. Stoutness of build, in proportion to length, is the main object; that being secured, the smaller the bird the better, always bearing in mind the disfigurement due to a pinched, weak head, which so frequently afflicts the very small Modena.

If we make a fetish of small size we shall lose many valuable points in striving for it, but, of course, I do not advocate the other extreme. If we judge strictly in accordance with the standard, having first made ourselves thoroughly familiar with it, we shall not go far wrong, in my opinion.

Usually the medium-sized bird wins. The small one is too weedy and the large one too coarse and clumsy.

### THE WINGS

Club Standard.—Short, tightly folded, carried well cocked up, and rather prominent at the chest. The tips of the flights meet above the tail, which they should never equal in length. The flight feathers should be short and broad. The flights must never be carried below the tail, but should rest on it, with the tips of the wings just meeting.

Bonizzi.—The number of flight feathers is ten. The closed wing measures 21 centimetres ( $8\frac{1}{4}$  inches), and the full spread of the outstretched wings 60 centimetres ( $23\frac{1}{2}$  inches). The tips of the closed wings never reach to the end of the tail.

La Perre de Roo.—Wings of medium length, carried high, and reaching nearly to the tip of the tail, on which they rest without their ends crossing.

Marten.—Wings, short, tightly folded, a little cocked up, and not pressed against the chest; the tips of the wings crossed or meeting on the tail.

Belgian-French Standard.—The wings are short, and pressed close to the sides, and their tips touch as they rest on the tail.

German Standard.—Short, very prominent at the chest, and tightly folded at the ends, resting without crossing on the tail, but not reaching to the end of it.

| The wings should be short and strong, tightly folded, and with broad, short, strongly-webbed flights. Any tendency to “lace” feathering is bad, and is chiefly found in reds, yellows, and whites.





The wing butts should be rather prominent, but sometimes if this is excessive it causes the wings to hang at such an angle that the flights cross an inch or more from the tips of the wings. The great drawback to this, apart from the lop-sided appearance caused by one wing being higher than the other, is that if a wing gets below the tail—a frequent but usually very temporary position—the wing is at such an angle across the tail that there is a probability of it being held down in that position. This is quite wrong. I have noticed the fault especially in some very cobby hens; it may be an excess of virtue, but it must be condemned. As the wings should be carried above the tail, which should be tilted upward, it follows that the wings should themselves point up. Artists sometimes make the birds achieve this by giving them conveniently curved flights, but this is not right. Their flight feathers are no more curved than those of any other variety. The wing carriage is obtained by the birds' wings being braced up very taut and by their being very tightly closed. Of course, the effect can be obtained by the bird's legs being bent so that it crouches chest downwards and flights upwards, but that is not playing the game according to the rules. The Modena that is a true sportsman keeps its legs perpendicular.

#### THE TAIL

Club Standard.—Very short, tightly folded, and broad webbed. It should be tilted upwards, but not carried erect or above the flights.

Bonizzi.—The length of the tail is 9 centimetres (  $1\frac{1}{4}$  Inches). The tail should not point downwards, but be carried horizontally, or sometimes a little tilted upwards. It has twelve feathers.

Fontaine.—The tail is short, and carried tilted upwards at an angle of 45 degrees.

La Perre de Roo.—Tail short, narrow, square cut at the end, containing twelve feathers, carried horizontally, and often raised as high as the head, like the Hen Pigeon or Maltese.

Marten.—Short, fairly broad, and a little tilted upwards.

Belgian-French Standard.—The tail is slightly tilted upwards; it is short and relatively broad.

German Standard.—Short, a little tilted and tightly folded.

It should be understood that a Modena should not carry its tail erect, as that would bring it above the wings. So long as the flights are carried above the tail, while the bird is holding its body on an even keel, the more tilt on wings and tail the



better, but obviously the conditions imposed set a limit to the amount of elevation that is obtainable. The tail must not be split in the centre—a hereditary defect—and must not be spread at the tip. It should be short, broad, and of even width from end to end.

#### LEGGES AND FEET

Club Standard.—The legs are very straight, and rather long, but length must not be carried to excess. The thighs are well shown, the legs bright red and unfeathered, the toes fine and well spread out. Crooked legs or cow hocks are a great fault.

Bonizzi.—The leg is unfeathered and 3 centimetres long ( $1\frac{1}{4}$  inches), the middle toe is of the same length, and the back toe  $\frac{1}{2}$  inch. Too short a leg is a fault.

La Perre de Roo.—Legs fairly long, unfeathered, and bright red.

Marten.—Long rather than short, unfeathered and bright red; toes small and thin. Thighs well shown.

Belgian-French Standard.—The legs are rather long, and as perpendicular as possible. The thighs are set well apart, and are plainly visible. The legs are clean and bright red. The toes are fine and well spread out.

German Standard.—The thighs are strong and plainly shown. The legs are clean, fairly stout, and bright red. The toes are strong, bright red, and well spread out. Crooked legs are a bad fault.

Like everything else in the Modena, its legs should be well proportioned; very long legs are frequently bent, and stumpy legs are out of place with a proud, lively carriage. What is desired is moderately long legs, which should be almost or quite perpendicular when the bird is at attention. Some hens are excellent in leg points.

The thighs must show out clearly from the body, which has the effect of making the legs appear longer than they really are. They should be fairly wide-set, although some birds, owing to weakness in the nest, crooked breast, etc., are deformed and straddle too much. They should, of course, be absolutely straight, but sometimes they are bandy or knock-kneed, either being a fault.

#### CARRIAGE.

In dealing with the various parts of the bird I have been at times compelled to deal with the carriage, so I may have here occasionally to repeat myself. However, I have thought



it advisable to collect all the points of a Modena's carriage— the most important feature of all, as it is that, combined with its short, cobby body, which makes it a distinct breed. I have not, however, repeated the extracts from foreign writers re tail, wings, etc.

Club Standard.—Carriage proud and erect, with head high and held a little back. The tail should be tilted upwards. The flights must never be carried below the tail, but should rest on it, with the tips of the wings just meeting.

Bonizzi.—The bird's carriage is bold, with the head held high. Flight strong, robust, and long continued.

La Perre de Roo.—By nature they are lively and combative, like all spirited Pigeons. Their carriage is proud and graceful, and their walk more like that of a fowl than a Pigeon. Flight swift and sustained.

Marten—Alert and sprightly, somewhat similar to the Maltese.

Belgian-French Standard.—As a rule birds are deficient in style Above all things type must be sought after, that is the correct proportion between the different parts of the Pigeon—the perfect harmony of the height of the legs, the shortness of the body, the shape of the neck, and the expression of the head, the whole animated by the vigour which gives the Modena its elegant style and characteristic, proud bearing.

German Standard.—The body is well rounded and of proud bearing; the tail is a little tilted upwards, but far from so much as in the Maltese and Florentine.

To commence with the head, this should be held high and a little back, and the swell of the neck is thereby rendered more prominent, making the carriage very proud and pompous, but graceful and not in any way heavy or clumsy.

Pride and daintiness should be combined. Naturally, the pride will be more evident in the cocks, as their necks are fuller and heads held more in arrear, but the hens, if I may say so, coquet more with their tails when in the pen; legs straight, tall up, they dance and trip about on tip-toe, very frivolously and charmingly. I remember the simile of Captain Godfrey Heseltine—“like a dainty Parisian lady crossing a muddy street.”

“A bird with good carriage, head well back, and tall well up, may easily look shorter than a bird which is really the shorter of the two, but is lacking in tail carriage, and has its head poked forward. The former should, in my opinion, certainly score, as it is more correct in type and more pleasing to the eye.”



So I wrote in 1915, and so I think to-day.

When you pen up your birds, leave them for a few hours before forming your final opinion of them. It is astonishing how their carriage improves after they have got used to the pen. Some are hardly recognisable. They will pay for a little training in this way, and are, I think, most suitable birds for exhibition purposes. They often, however, look very ordinary in the loft, especially on perches, although all mine are four inches wide.

Sometimes they look excellent on the loft floor, but, take it all in all, I think they excel in the pen, but wild birds are, of course, a trial to themselves and all beholders.

When in the pen and showing, they rarely let the back toe touch the ground. Their whole bearing is lively, joyous, and aggressive. I do not think I need refer again to the carriage of wings and tail, as I have previously dealt fully with those points under their respective headings.

#### MARKINGS AND COLOURS.

Club Standard.—Modena Pigeons are divided into Gazzi or pied, Schietti or self-coloured, and Magnani or harlequin. The Gazzi have the head, the upper part of the throat, the wings, flights, and tail coloured; all other parts are white. On the head the colour ends at the back of the skull, and the line of demarcation runs in an even curve about a finger's breadth below the eye to the upper part of the throat. When the beak is pressed down on to the throat, the coloured bib should not extend beyond the tip of the beak, and the coloured marking should then appear egg-shaped when viewed from above. There must not be more colour on one side of the head than the other, and the bib must be well rounded and not end in a point. Too deep a bib is objectionable. White feathers under the tail are a bad fault. An even more serious fault is white flights or tail feathers. The back should be white, and coloured feathers here are objectionable, also on the thighs and hocks. In every variety richness of colour is desirable.

Bonizzi.—All the Modena Pigeons are divided into two great classes, according to the distribution of the coloured feathers. Either they have coloured feathers (plain or variegated) all over, and are called Schietti, or they have only certain parts coloured, the rest of the body being white; these are called Gazzi. The coloured



parts are the head and throat, the wings and the whole of the tail, both above and below. The coloured parts must not exceed the above limits.

Fontaine.—The Gazzi has the head, wings, and tail coloured; the rest of the body is entirely white. The colour on the back of the head should terminate on a level with the eye, and come down in front in the shape of a bib underneath the beak.

La Perre de Roo.—Description of the plumage of the Gazzi:— Head, wings, and tail coloured, the rest of the body white. The head must be entirely coloured from the beak to the back of the skull. The colour extends at the sides to below the ears, and under the beak in the form of a bib of well-rounded outline, clean cut like a Nun, and it must not extend in a point down the chest, or assume any irregular shape or describe zig-zags on the white of the neck. The shoulders, wings, and secondaries, also the large tail feathers and the smaller ones, both above and below, must be of the same colour as the head; the rest of the body must be pure white, without any admixture of coloured feathers. The plumage of the Gazzi affects all the colours imaginable in Pigeons, but in all colours it is always the head, wings, and tail which are coloured, the other parts are always white. Schietti are widely distributed in Italy, and assume all the colours found in Gazzi, but with the difference that they have always the neck and the body of similar colour to the head in place of the white, which we find in the Gazzi.

Marten.—In all conceivable colours, lacings, chequerings, etc. They are divided into two chief groups, magpies (Gazzi), which resemble Florentines, and self-coloured (Schietti). Among these we find also laced, barred, and multi-coloured varieties.

Belgian-French Standard.—The Gazzi can be of various colours. The most typical are found in black, blue, and bronze-laced, also in red. The head, wings, and tail are coloured. The other parts of the body are entirely white. The coloured part of the head is bounded by a circular line, nearly a centimetre below the eye. (N.B.—Five centimetres equal approximately two inches, therefore one centimetre is two-fifths or nearly half of an inch.) The colours must be clearly defined across the back, but it is especially on the thighs, the hocks, and the back that the coloured feathers are most difficult to get rid of, especially in blacks, and when the bird is otherwise of good type, it would be a mistake to penalise it for this minor defect.



---

German Standard.—They are divided into the self-coloured or Schietti, and the Gazzi, or white with coloured head, wings, and tail.

Schietti.—These are all over of a blackish or bluish-grey colour, only the shoulders being of a different colour.

Gazzi.—The ground colour is white. The head and the upper part of the neck, the wings, including the flights, the tail, with the upper and under feathers, are coloured, and have a metallic lustre. The line of demarcation of the colour on the head runs from the back of the skull towards the beak, including the two sides of the face, the two cheeks, the throat, and about half of the upper part of the neck. The nape and the neck are white. The line of demarcation of the colour must be round and without any angles. The following are the colours found :—Black, copper, bronze chequer, red, yellow, blue with black bars, blue chequer, fawn with bronze bar, and yellow chequer.

After all these descriptions, much of which is repetition, I do not think much comment is necessary. The darker colours naturally show the presence of foul feathers more distinctly, especially on the hocks, which are perhaps the most difficult places to trim without practically asking for the bird to be passed over as overtrimmed.

Silvers and yellows tend to have too much white on the head, and blues and bronzes are frequently foul marked on the breast next the wing butts.

The mistake in the standard of dividing Modenas into three sections has no doubt been noticed. Magnani, as we know them, are Schietti Magnani—there can be Gazzi Magnani also. The only main divisions are Schietti and Gazzi. The Magnani error we inherited from Belgium and France, but Italy corrects us.



## CHAPTER V.

### THE COLOURS OF THE MODENA.

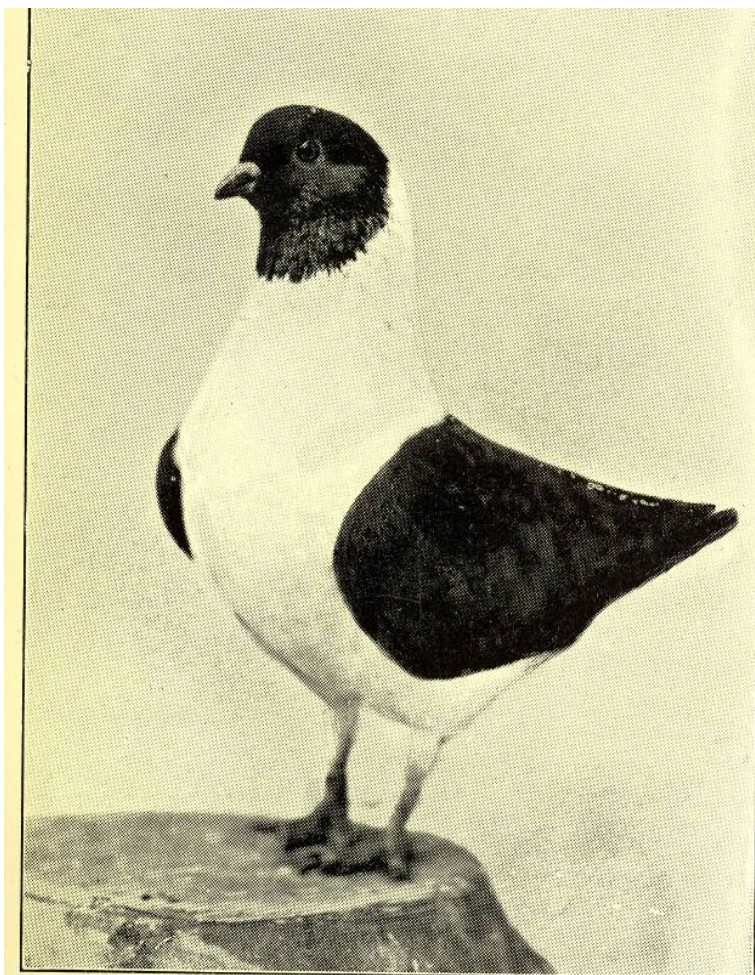
As we have heard many times, Bonizzi lists 152 principal colours in his books. Originally, in 1872, they were given in Italian only, but in the 1876 book the Modenese and Italian are both given, the Italian “nero” for instance, being “negher” in the dialect.

Of these 152 colours, 76 are Gazzi and 76 are Schietti. These are the two main classifications, but in each case 19 are termed Magnani and 17 Zarzanel, leaving 40 others in each section. I shall deal with those 40 others first, leaving the Magnani and Zarzanel until last, merely remarking here that there are Gazzi Magnani and Schietti Magnani, and the same with the Zarzanel.

Gazzi is the plural of gazzo, a masculine word derived from the feminine gazza, a magpie, and is applied to all the pied birds. Schietti, singular Schietto, means plain or unmixed. “Vino schietto,” for instance, is wine without water. The Schietti, therefore, are the birds which are not pied. Outside Italy it is the custom to use the plural forms only. I shall therefore write always of Gazzi (pronounced gadzi) and Schietti (pronounced ske-etty), whether I mean one bird or several, but as the names of the colours are all given in the list in the singular, I shall use that form for them. Bonizzi never used the feminine forms—Gazza, Gazze, Schietta, Schiette, etc., so there is no need for us to introduce them.

First he deals with those birds of simple colouring, in which every coloured feather is of the same shade—what, in fact, we term in our classifications “uni-coloured.” My remarks, of course, apply equally to Gazzi and Schietti, always remembering that Gazzi are pied Pigeons of the markings described in the last chapter, and that Schietti are self-coloured, in the same way as Dragoons, Carriers, Almond Tumblers, Ice Pigeons, and Suabians, for instance, may be called self-coloured.





**Bronze Modena Cockerel.**

A son of "Beauty."

1st Manchester, and 2nd Palace, 1911.

The property of Mr. W. F. Holmes.

(Reproduced from THE FEATHERED WORLD YEAR BOOK, 1912).





The first colour he mentions is “Sauro,” which means sorrel or red-brown. This must be our ordinary red. There are no standards for colour in Modenas, except those which common sense applies. Naturally, the richest shades in uni-colours and the most strongly contrasted and brightest colours in chequers, etc., will always find most acceptance.

In reds, the redder, richer, and more uniform the colour from head to tail the better. The most likely faults are bluish or purplish under-body colour and tail, and a tendency to barring in the tail. Some of the red Gazzi are wonderfully rich in colour, but, unfortunately, they are not very short or typical. The best in style are rather more what fanciers term a brick red. I do not think there is much to say against this tint if it is rich and uniform, but I think the blood red should have a slight preference.

Secondly, we have the “Caldano” or “Cannella carico,” or rich cinnamon colour, which is our yellow. Some of the words used, especially for colours, are now more or less obsolete, and this is evidence of the great antiquity of the Modena. I think there is no doubt that the origin of them was in some cases forgotten even in 1876 when Bonizzi wrote, as he made at least one undoubted mistake, viz., “covro,” which he confused with “corvo,” as we shall see. Caldano, he says, is a made-up masculine form of “calda” or “caldana,” meaning great heat, and the suggestion is that the yellow Pigeon is the same colour as the yellow glow of a hot fire. This is Bonizzi's version, but Giachetti states that there is a tradition that the family Caldani of Modena were the first to produce this colour. Personally, I should think this is the correct origin of the word.

Here, again, the colour should be very rich and brilliant, and some really finely coloured birds are found, but, like the rich blood reds, the quality leaves something to be desired. The best birds I have seen are creamy yellow, a very beautiful shade, especially if the colour is sound all over, and not silvery under body and in tail.

The third colour is black, “Nero.” A rich, velvety black is desirable, with good iridescence, but it is not always obtained, many failing by being slaty or bronzed owing to attempts, frequently very successful, to improve the type by introducing blues or bronzes. The blacks, however, if carefully colour-bred, are most excellent in colour, with a beautiful sheen.

No. 4 is a sub-variety of black called “Nero rospato di rosso.” This is an entirely black Pigeon, except for the wings being sprinkled with little chestnut splashes.



The fifth on the list is another sub-variety of the black, called “Nero dalla spalla rossa,” or chestnut-red-shouldered blacks, where the tips, small in the last variety, are so large that they cover the whole of the shoulders. They are not, of course, uni-coloured feathers, but tipped black ones. The rest of the bird is solid black. I translate “rosso” by chestnut-red or bronze rather than red only, as the former is the real colour we find, and what we term red the Italian describes as “sauro.”

Bonizzi states that he omits from his list some other less important sub-varieties of the blacks, such as forms of the two last named, Nos. 4 and 5, where the tips are more yellow than bronze or red (I have a Gazzi cock and Schietti hen of this variety paired together, but they are not very attractive, and do not breed true); also the blacks with “striscia rossa,” that is bronze or red bars.

No. 6 is the last of Bonizzi's present group, and it is a colour which is little esteemed. It is termed “Maltinto,” or badly dyed, and is “Nerofreddo,” or weak black, with bars of a rich iridescent black. I think I have bred a very nice Schietti hen of this colour this year, but she is not quite the sort of bird which should pay visits to shows, on account of her colour, which is simply a bad black. Bonizzi adds that sometimes the bronze bars are found on this weak black colour, but it should be remembered that the basis is a weak black and not a dark blue.

Bonizzi deals with the dun varieties a little later, Nos. 14 and 15, but as we consider the dun a unicoloured variety, I propose to take them here out of their order.

No. 14, then, is “Pietra scura” or “dark stone,” i.e., dun. Bonizzi describes the colour as smoke-coloured, more or less intense, but uniform all over the body. I have found darker dun wing bars a frequent failing both in Gazzi and Schietti. Giachetti mentions these as usual.

No. 15 is “Pietra scura dalla spalla gialla,” or dun with yellow shoulders, this being due to yellow tips to the small dun wing feathers, the variety thus corresponding with the bronze-shouldered blacks. I have had these yellow-shouldered dun Gazzi, but never with sufficient yellow, and the patchiness of the colouring therefore spoiled the birds' appearance. Bonizzi illustrates the variety, and says of it that it is “worthy of all the attention of the Fancy.” Anything in the way of cream or pale yellow colours seems to have been much admired in the old days, perhaps because far removed from ordinary Pigeons.

There is also an intermediate variety, the “Pietra scura dalla verga gialla,” or “duns with yellow bars.” All these dun and yellow birds would be attractive if the colouring were really good, but in such quality I have never seen it. Nearly or quite



all the duns I have known have been hens. As usual, the Gazzi are more valued than the Schietti, but the most typical birds I have known have been of the latter class.

To sum up this section, we therefore have blacks, reds, yellows, and duns as standard colours, with a few sub-varieties of more or less attractive off-colours, which, if exhibited at all, would probably mostly be put in chequered or laced classes.

## II.

The next section has given me considerable trouble, and I cannot be quite sure of having identified all the colours. I will translate as carefully as possible, so that others may make the attempt also. The first four colours are grouped together as "Pigeons in which the coloured feathers are some of one colour and some of two colours, but the colours always remain distinct and are simple tints." By which I suppose Bonizzi means that they are not chequered or laced or spangled birds.

The first colour, No. 7 in our list, is "rosso," by which he means nothing so simple as "red." The description is, "a tint similar to the colour sauro (red-brown, or our red), but more inclined to rosso," which is the bright bronze or red we get in the bars of the blue Gazzi. He continues that "in this colour we find a light lead coloured bar at the end of the tail."

The Schietti were not sought after in this colour in Modena. I can only understand this colour to be the reddish tint we get in some of the would-be red laced Schietti where the lacing is absent, the shoulders being a uniform light reddish tint, and the bluish red tail has a still more blue or lead-coloured bar. Evidently an "off-colour."

No. 8 was even less of a favourite; really, I do not think we try to name these off-colours here, but call them a kind of a sort of a red, strawberry, or bronze, as the case may be; anyhow, No. 8 is "schivone." This word means Slavonic, also "a sturdy slave." I cannot trace the connection, and even Bonizzi does not try. Of course, in the days when the birds were used for flying performances, one colour was as good as another, and so had to have a name. Here I think we should kill them without baptism. We are informed, however, that the "schivone" are somewhat darker than the "rosso," and that the bar of the tail is nearly black. Another off-colour, then.

No. 9 is a colour of greater interest and importance, and is considered by Bonizzi worthy of an illustration, which in this instance is pretty good. It is this colour over which he makes such an obvious "howler." In 1872 he has the bird described as "gazzo di covro," but in 1876 it is "gaz ed cover" in Modenese, and "gazzo di corvo" in Italian. Corvo means



crow, and poor Bonizzi flounders badly with “owing to the dark colour in some way resembling a crow. “One might as well say “very like a whale.”” But the bird is illustrated as a bronze, and there is an obsolete Italian word “covero,” meaning copper, with which Bonizzi must have been unfamiliar. A very strange mistake for a professor, and I felt duly pleased when I found out his error. Since then I have found that Giachetti has restored “covro.”

Obviously, a bronze Gazzi Modena is more like the colour of copper than like a crow. Bonizzi's detailed description is, “of rosso colour similar to sauro, but darker (i.e., dark chestnut); the tail and the tips of the flights are dark or blackish colour, the tail bar being very nearly black.”

This bronze colour is somewhat darker than Mr. Butcher's bronzes, but I have bred them, I believe from imported birds, closely corresponding to this description. The tail is very dark and the shoulders a rich bronze. All I have had have been very moderate in quality, and not good enough for exhibition.

I believe the lighter bronze colour we know here has been obtained owing to constant line-breeding, and it was somewhat of a novelty to some Continental breeders who first saw it here.

“Covro” Modenas are not laced or chequered, but plain dark bronzes—such is my understanding.

“Dorato” is our tenth colour, a very much admired one in Bonizzi's day. He describes it as a very beautiful blonde yellow or pale yellowish colour, the tips of the flights being of a silvery tint, and the tail silver with darker bar. In the Schietti the throat, breast, and under-body are of a slightly fuller colour than the pale straw tint of the head and shoulders. Evidently the extreme delicacy of tint in this variety made it very highly valued in Italy. I imported a hen of somewhat this colour some years ago, a Gazzi of beautiful type but imperfect marking. She had won 1st at a big Continental show, but as her success was only achieved by the partial removal of her tail, and a generous plucking elsewhere, I have never shown her here. By a yellow Schietti cock she was the mother of my cream Schietti, and the grandmother of the silver Schietti. I yet hope to get some more of her strain over, as, unfortunately, her breeding days are now past. I never had a cock to match her.

We see, then, that there are what might be described as ordinary bronzes and corresponding red-bronzes, dark reddish bronzes and pale straw bronzes, of which only the ordinary bronzes and pale straw bronzes were much esteemed. Here only the ordinary bronzes are frequently met with.

The next three colours, Nos. 11, 12, and 13, are the “trigano” varieties of the “rosso,” “covro,” and “dorato.”



The “sciavone” does not appear this time. The Schietti in these “trigano di rosso,” etc., colours, are not greatly valued.

Bonizzi states these birds retain the ground colours of the “rosso,” covro,” and “dorato,” but have on the wings “punteggiature” (literally punctuations) and “macchie” (spots or speckles). As some of these birds are said to be “trigano” or “triganato,” and others “quadrinato,” words which are not found in the dictionaries, but are fairly obvious in their meanings, I think we may take it that arrow-head and square markings or chequerings, respectively, are meant.

He adds that the tips of the flights, and especially the tail, vary correspondingly, and gives the following colour details : “Trigano di rosso” Head light tobacco (perhaps snuff) colour, wings red bronze, with light ash-coloured chequering; flights a little lighter in shade, tail light ash coloured, with a reddish tint and a dark, reddish bar. It is rather difficult to visualise this bird, but I am pretty confident we should call it an off-colour and esteem it lightly.

“Trigano di covro.”—Bronze coloured wings, with chequering of leaden red colour. Flights bronze, with somewhat darker tips. Tail dark lead colour, bar same colour, but a little darker.

“Trigano dorato.”—Very similar to “dorato” or light straw coloured, with silver tail, but with darker chequerings (probably silver) on the wings. This colour is stated to be rarely found.

Nos. 14 and 15.—These dun varieties we have already dealt with out of their order, immediately after No. 6.

### III.

We now come to another category of colourings. Pigeons in which the colours are not simple—that is to say, which have the coloured feathers a mixture of various colours. These comprise the very beautiful barred varieties, and the chequered, etc., variations of them. I have found it difficult to identify all of them with birds known to me. However, I will enumerate them to the best of my ability. We will start with the mealy colours.

No. 16 is “Mugnaio del grano” or “flour miller.”

No. 17 is “Mugnaio frizzato” or “sprinkled or ticked miller.”

No. 18 is “Mugnaio frizzato con verga rossa” that is; “as last, but with red bars.”

No. 19 is “Mugnaio sanguigno,” or “blood-red miller” (this colour requires careful translation). I will deal with this colour separately and last.



Bonizzi describes them as sky blue or sea-water colour, out then says they have a slight tendency to the red colour of the turtle dove, and that the term “miller” refers to the colour of the clothes of those good people. From the coloured illustration and the name “mugnaio” or miller, which simile we meet with again in the French term “meunier,” and, of course, our “mealy,” there is no doubt what is meant, but such terms as “azzurrognolo” and “acqua del mare” (which I translate above) applied to mealies seem misleading.

Another difficulty is that he does not mention the red bars of the bird we have called the mealy, and it is certainly clear that No. 17 has none. If No. 16 has no bars, then our mealv is not described here, and No. 17 also is a ticked or chequered bird with no bars. No. 18 is the only one mentioned as having red bars.

The only bird I can identify as a barless mealy is a strangely neutral-tinted bird I had from Italy about ten years ago (curiously enough, I called it “the old miller”). It had no style and was long ago killed off. It can be exactly compared to the light creamy or very pale fawn suitings worn sometimes by millers, and sometimes by middle-aged gentlemen in the form of country suits—I seem to recollect that the gentlemen are generally stout. Surely the cloth I refer to will be recognised. It may be that this colour and a ticked variety are Nos. 16 and 17. If so, I do not think there are any in the country. Nos. 16, 17, and the red barred, No. 18, seem to be true mealies, of grizzle pattern.

The Modena hitherto called a mealy here is not, like a mealy Dragoon, for instance, a bird of grizzle pattern. It is just a variation of blue in the same way as silver is. The prevailing colour can best be described as dove colour. The wing bars are of a dull, brick red, and are edged with dun or reddish brown colour. The red and dun bar colours correspond respectively to the chestnut and black in the blue Modena, and the yellow and dark grey in the silver Modena. All are tri-coloured birds, but the contrast between the red and the dun in the mealy's bars being less marked, the fact of this variety being tri-coloured is apt to be overlooked.

Miss Lyon's mealies were the first I ever saw. She then called them silvers and, as we shall see, quite correctly, but when the yellow-barred silvers appeared I called the red-barred silvers “mealies.” This was a mistake which I now wish to correct. When we come to Nos. 23 and 24 we shall see that the old name was the correct one, and we should return to it.

We now come to the “Mugnaio sanguigno,” No. 19 on our list. The Schietti were not sought after. I think that as a general rule only the colours we should call standard ones were



valued in Schietti, but that the taste of the Italians was wider so far as Gazzi were concerned. I think most of us would agree with them.

The “blood red miller” Gazzi is described as “head and bib of dark chestnut, approaching- the colour of dried blood; wings of the same colour, but a rather clearer red; the inner parts of the flights and secondaries (the parts next the quill) of a light pearly grey. Tail feathers white, or rather pale grey with some black spots or streaks and little marks, almost imperceptible, which recall the red of the wings. Rump slightly darker ash colour, and under tail a little fuller coloured than the principal tail feathers, which are of a clearer ash colour.” The “Mugnaio slavato” was somewhat similar, but rather lighter in colour.

We now come to the blue varieties. No. 20 is undoubtedly the premier Modena colour. “Bigio dalle striscie rosse,” or “blue with chestnut red bars.” This colour was much valued in Schietti as well as in Gazzi, and was very highly prized in Modena. We are bidden to note that the wings must be of the most beautiful blue colour, without chequering or marking of any kind. Of the Gazzi, Bonizzi says : “This is truly a wonderful variety,” and indeed it is when seen in perfection. Unfortunately, we seem in only too many cases to lose the rich bar colour.

M. Gittee's best birds, which were bred from some he imported from Italy, had the most splendidly coloured bars. They were selected from large consignments sent to him in the days when they could easily travel backwards and forwards between Belgium and Italy. Whatever the cause of the chestnut bar, the bar is the cause of many Modena colours. The bronze chequered blue is only a blue where the bar colour has overflowed on to the shoulders. Yet a stage further, and we have the shoulder all plain bronze, but the head, flights, and tail remain almost unaltered.

This bronze bar, then, may be considered the leading feature in Modena coloration, and therefore the retention of this bar in its bright chestnut hue should be considered of the greatest importance to the Fancy, especially as the beauty of the lovely tri-coloured chequered birds depends on this. The bars of red and yellow barred silvers are, of course, dilute examples of the same feature.

The bronze chequered Schietti would be ordinary blue chequers if the blues had only black bars.

Bonizzi's description of the blue Modena is, head and bib of blue colour (“ash coloured sky-blue” are his exact words), but we all know what is required in a blue Pigeon, and I think



good blue Modenas are the bluest of all blue Pigeons. The wings are of the same colour, but a little brighter and lighter, forming a very beautiful tint, and the flight feathers are darker. The tail is of the same colour as the head, and has a black bar. The question has been sometimes put to me as to whether the head should be of the same colour as the shoulders. I thought that it should be darker, and it will be seen that this opinion is confirmed. The bars are of a beautiful chestnut red colour, and better and brighter in the Gazzi than in the Schietti. We find, I think, that in all colours this applies, or perhaps it may be that the presence of the white causes the Gazzi to look more brilliant in hue.

Bonizzi mentions that blues with black or dark chestnut bars are also found, but that they are not valued at all, as resembling common Pigeons. These colours find no place in his list.

Strangely enough, in Germany, I understand, the black-barred blues are the standard colour, and in Neumeister's "Der Ganze der Taubenzucht" the birds illustrated are a black and a black-barred blue Gazzi. The blue is then more the colour of the blue Strasser.

The black-barred blue Gazzi which I had from M. Gittee, were bought by him at the big Leipzig Show. It is fatal to both varieties to cross them—kept separate I think they are both attractive, although I much prefer the chestnut barred. I have never known the black barred quite so good in type as the chestnut barred, but they may exist abroad. No doubt outside Germany the black-barred birds have received little attention. Occasionally one breeds very dark, smoky blue Schietti with black bars. These, in my opinion, are wretchedly ugly birds, and only fit for sudden death.

Equally beautiful, in Professor Bonizzi's opinion, is No. 21, the "trigano di bigio" or "chequered blues." As we have seen with other chequered birds, these may be "arrow-head" marked birds or "trigano," or "square-marked birds" or "quadrinato." It is not stated what is the colour of the chequering, and the Gazzi is not illustrated. The Schietti variety, however, forms the subject of the only illustration of this class of Modena, and the bird shown is a bronze chequered bird with blue body and neck—not blue-black.

I think we may assume, then, that this colour is what we term "bronze-chequered blue" (perhaps even better, "chestnut-chequered blue"). The colour of the Schietti shown does not equal in brilliance the Gazzi we know and admire under the above description, but that is only in accordance with the usual darker







**Red Laced Schietti Hen,**

Winner of 3rd Manchester and 3rd York, only times shown.

**Bred and exhibited by Mr. J. Alan Walker.**



hue of the Schietti, and certainly I have never known one of the latter to approach the bronze-chequered blue Gazzi in brightness of colouring.

As I mentioned above, Bonizzi does not say what is the colour of the chequering, nor does he in any other instance, but I think we can always assume that the chequerings are of the same colour as the bars. The bar of the blues being chestnut and black, the chequering will therefore be chestnut and black on a blue ground.

No. 22 is the variety called “Bissone” or “Biscione,” that is, “snake coloured.” Bonizzi describes this colour as dark or leaden blue with dark edges, to a certain extent resembling the scales of a snake. The bars are reddish, black and dark bars not being at all appreciated. This colour is illustrated, and seems very much to resemble the birds we have called dark chequers with bronze bars. I have a very nice bird of this colour, with brick-red bars, which we should consider an off-colour. It is marbled rather than laced, but I doubt if the Italian birds were well or clearly laced.

As we shall -see later, all the laced birds and white-barred varieties seem to have been the result of a cross with a German breed, which a Signor Gnoli carried out in Modena some half-century or more ago. That is possibly the reason why, to this day, such birds are usually longer and inferior in type to the other colours, as the Modena style quickly disappears in a cross. They do not appear in Bonizzi's lists.

Nos. 23 and 24 I will deal with together. They are “pietra chiara dalla verga rossa” and “verga gialla” respectively; that is light stone or silver, as we term it, with red and yellow bars. As I wrote above on my false christening, we have for some time called the red-barred silvers “mealies,” but, as the colour is not a grizzle such as the real mealy should be, I hope it is not too late to go back to the correct terms and call these beautiful varieties by their proper names, red-barred silvers and yellow-barred silvers. The red bars have a dark, reddish dun edging, and the silver bars have a greyish edging, so that both these varieties are tri-coloured. This is much more apparent in their chequered cousins.

No. 25 is the red-chequered silver. The yellow-chequered silver is mentioned, but finds no place in the list. We might call it No. 25a. They are sometimes called sulphur chequered here.

Bonizzi agrees with us in admiring all these beautiful varieties, and alludes to the milky appearance on the shoulders of the yellow-barred silvers and the slight blonde tinge. In the red-barred silvers there is a corresponding pinky tint. All these



varieties naturally have a darker bar to the tail. They are nearly equal in beauty to their near relations the blue and bronze chequered blues, and exceed them in delicacy of tint. I hope they will become more and more plentiful, and that the same number of classes may soon be allotted to silvers as to blues.

No. 26 is a difficult colour from the writer's point of view, and hard to identify. Fortunately, there is an illustration, but it does not much resemble any bird I am familiar with. I can only suggest that it is a bird similar to No. 22—the “Serpent” —but with a dusky blue all over shoulder and no lacing. (I have since seen a bird of this colour belonging to Capt. Godfrey Heseltine.)

Malmusi says it is the result of crossing No. 16, “the miller,” with blues. The bird has the strange name of “puliscifosso” or “ditch cleaner,” on account of its muddy colour. Once again the Modenese seem to have been severely practical rather than poetical in their choice of name.

The colour is described as ashy, with a slight reddish tint, and the bars were of a fine red, sometimes inclining a little to yellow.

No. 27 is the corresponding chequered variety or “trigano puliscifosso.” I don't think we know these birds or should much esteem them. Probably we could produce them if we ever import any “millers.”

No. 28 is another prosaically-named colour—“brodoceci” or “pea soup,” according to Bonizzi on account of a certain distant resemblance to the colour of the water in which chick-pease have been boiled. The Gazzi are stated to be rather rare.

The wings are of a bluish colour, with a rosy tinting or veiling, and the bars are red.

Another less-valued barless variety is mentioned, where the shoulders are mixed reddish and blue, but I understand Bonizzi to consider these are more properly No. 27, the “trigano puliscifosso.”

M. Robert Fontaine, however, in his contribution to M. Richard de Boeve's “*Traite Pratique de Pigeons*” (Roubaix, 1894), says: “The Brodoceci Pigeon has the shape of the Gazzi, but differs in the plumage. It has the head, neck, and chest of a golden fawn, and the tail and wings blue; the latter are barred with chestnut, and the nights are tipped with the same colour. It is the Italian Archangel.” Apparently very much like the gold and slaty blue Gimpels, which Mr. Butcher showed at the Palace in 1911.

There are none of these birds in the country. When, and if, they arrive, no doubt we shall be able to identify them. M. Fontaine evidently writes of a Schietti.



The next birds are those of a colour similar to cinnamon but lighter. As we identified the “cannella carico” or rich yellow with our ordinary yellows, I think we can be fairly sure that these pale ones are what we call cream. Giachetti says they have darker yellow bars. This, then, is No. 29, or “pietra bianca,” that is, “white stone.”

No. 30 is the same, only chequered, no doubt with the same darker shade of yellow.

No. 31 is of a colour similar to latte e caffè—our old friend of the hoardings, “kaffay-o-lay” backwards—but lighter. This can, I think only be a light dun. Giachetti terms it light lava colour, with a yellowish tint, and says it has no wing or tail bars. The wing may be lightly laced.

No. 32 is the customary chequered relation—I suppose with a darker shade of dun.

The next group of four are the Zolfanino or Zolfanello varieties, literally “a sulphur match.” Bonizzi is quite unable to understand the meaning or origin of the term. The description is “dark lead coloured mixed with white.”

No. 33 is the “Zolfanino,” as just described.

No. 34 is the “Zolfanino frizzato di nero,” or with little black speckles in addition.

No. 35 is the “Zolfanino dalla spalla rossa,” that is, as No. 33, but with red tips on the shoulders.

No. 36 is the “Zolfanino dalla spalla gialla,” the same as the last, but yellow in place of red.

Sometimes in addition these two last are also “frizzato di nero,” or with little black speckles. All these wondrous-sounding birds are quite unknown to us—they are not Magnani or almond feather marked birds. I wonder if they are still to be found in Italy, or if they could be produced here by the matings given at the end of this chapter.

No. 37 is a colour in which the feathers are a mixture of white, red, and black in the same feather. The Modenese name is “Rosp,” which Bonizzi Italianises as “Rospo,” a toad—as usual on account of a “lontanissima somiglianza” or “very distant resemblance” to the skin of a toad. I should think very distant; in fact, miles away. Surely, it is more likely to be connected with “rospato,” which word means sprinkled, as with No. 4, “Nero rospato di rosso,” or “black with red tips or splashes.” Anyhow, I have never seen red, white and black toads.

Bonizzi says it was a difficult colour to produce, and I can well believe it. It was one of the most beautiful colours, in his opinion. The head should have tri-coloured feathers, red, black,



and white, the two former predominating. The same tri-coloured effect should be seen on the shoulders, where sometimes the red and sometimes the white is the most noticeable, both varieties being very beautiful. The flights should be tri-coloured, with black tips, and the tail either like the flights or all black. Altogether a very finely coloured Pigeon, which, unfortunately, is quite unknown to us.

For No. 38, the “Varazzo,” I can find no translation. I suppose it means variegated. It is a black and white mixed Pigeon, not a black Magnani, where some feathers are white, some black, and some irregularly parti-coloured, but a bird which has every coloured feather a mixture of black and white. It is really the same as the last variety, but without the red. This colour, again, is quite unknown to us all here, and was one of the rarest in Italy.

We now jump over 19 Magnani varieties (Nos. 39 to 57), and 15 Zarzanelli (Nos. 58 to 74), which we will deal with presently, and come to the last two colours on the official Bonizzi list.

No. 75 is the “trigano smagliato” or “sparkling chequer,” another rare vintage, and a truly splendid colour in Professor Bonizzi's eyes. The sparkling chequer is described as having a blending or “sfumatura” —the idea is of the delicate graduations in a cloud of smoke or steam—of two or more colours with a prevailing yellowish tint, the variations being especially evident in the flights. There are numerous little darker yellow splashes on the shoulders, which give the sparkling effect. When the darker yellow splashes are absent, the bird is a “smagliato” only. According to Giachetti, the colour is dun laced, with a golden yellow tinge, and a darker bar to the tail.

No. 76 is the “Z” of our alphabet, and is called “penna furba.” These birds are of a light pearly colour, sometimes mixed with feathers of different colours. “Penna furba” means “the cheat or rogue feather,” and Bonizzi suggests it is because this colour escapes or avoids all attempts to classify it, but I doubt if, before his day, there had been any attempt to classify colours. Giachetti says the plumage was whitish with a yellow tinge, tail light lava ticked darker, wing bars of similar colour but very faint indeed. These birds were scarce, and occasionally very attractive. They were “sports,” and did not breed true, which I suggest is the real source of their name; or again, it may merely mean a pale, elusive colour.

Here our numbered list ends—pages 38 to 40 in the 1876 edition—but before we go back for our final struggle with the Magnani and, much worse, the Zarzanelli, which neither I nor anybody I know ever heard of except in Bonizzi and Giachetti, there are still a few other varieties to mention.



There are birds called “scherzo,” i.e., a jest, and these were Pigeons one colour on one side and another colour on the other. Naturally, these freaks were very rare. It would be interesting to see whether they would reproduce their like if a pair could be procured.

Plain white Schietti were rare, and not valued at all, as I have recorded elsewhere, but I repeat, if we care to breed and show them there is nothing to prevent us from doing so. It will be noticed that with the exception of the “bissone or biscione” (the snake variety) we have not come across a single laced bird, and even the “snake” I believe only had a sort of lacing. (Giachetti, however, terms the pietra di marmo and smagliato “squamato” or scaled.) The reason is that the laced birds were the result of a cross with a German breed, probably the Starling or Suabian in Bonizzi's opinion (the Swiss according to Giachetti), and as I have said before, this was the work of Signer Gnoli some time before 1872. The other breeders termed all Gnoli's crosses “Uccelli” or “Uccellini,” that is literally “birds” or “pretty little birds,” which hardly sounds as if they appreciated his results very greatly.

The only one illustrated is a Gazzi similar to the blue-black Schietti we know, with very, very pale tipped wings and lacing, and this is called “all argentate,” or “wings overlaid with silver,” a most excellent description. The French call the same colour “argente,” so we can establish a clear identity. Bonizzi says the head and tail were black, but I should think the tail was probably a very dark blue-black, with black bar and not quite an all-black tail.

I suppose, strictly speaking, none of these light tipped feathers on the shoulders, even those where the lacing is so pale as to be almost invisible, is really a true white, as the base of the feather is dark, but I have examined birds where the shade was so pale that hardly any word would adequately describe it but white. The best term we can use is, I think, silvery or silvered—not silver.

Other results of the cross were black with silvery bars or pale rosy or flesh-coloured bars—we get that tint again, of course, in the laced birds. Gnoli again had black with dark red bars. I have myself had black Gazzi with light bars from Italy, but poor in quality, and the strain has died out with me. Some of the young came with crests. White bars were also introduced into the blues, the bronze chequered blues, the dark laced or chequered blues, the mud-coloured or “pullscfosso” birds, and some others. Neither red laced nor yellow laced Gazzi or Schietti are mentioned. Probably they were subsequent productions in Italy or elsewhere on the Continent.



In my experience the lacing is quickly lost when barred or chequered birds are introduced as a cross with the laced varieties, and the laced birds are rarely as short or typical as blues and the chequered birds, for instance. That, however, is no reason why they should not be improved in the future.

I must say, though, that I have never found a colour which could be put to the argent or blue-black with silvered wings without destroying the latter colour at once.

We will now go back to the Magnani and Zarzanelli, pronounced “Man-yani” and, I suppose, “Dzar-tzanelli” — we have none of the last, dear reader, so do not be alarmed.

“Man-yani” is quite simple, don't you think? Magnani, then, can, like the other colours we have already described, be either Schietti Magnani or Gazzi Magnani. They do not form a third category, nor do the Zarzanelli. They can best be described as almond feathered or Hodge-podge coloured birds, but are of all colours, their names being based on the prevailing or fundamental tint.

Bonizzi's definition is “birds of a prevailing colour mixed with regular or irregular markings of white or black, or other dark colour (or colours). They are not chequered or laced, or anything of that kind; the feathers are just haphazard, and in the flights, especially, nearly every feather will differ from its fellows, at any rate until with age the bird gets too solid in colour, for these birds darken from year to year in all colours, precisely as does our Almond Tumbler, to which it is an exact parallel.

Magnani can be of all the colours already noted, but Bonizzi lists only the following principal ones, of which not quite half are, I suppose, known to us, and those only in Schietti.

The much-prized Gazzi Magnani are unknown in this country, and I believe elsewhere, except in Italy, where they may still survive.

There is no reason whatever why we should not produce them for ourselves, and they should be very striking indeed.

I will now tabulate the colours of Magnani mentioned by Bonizzi:—

- 39 Magnano di sauro or red Magnani.
- 40 caldano or yellow Magnani.
- 41 nero or black Magnani.
- 42 schiavone or brick red Magnani.
- 43 covro or bronze Magnani.
- 44 pietra scura or dun Magnani.
- 45 rosso or reddish Magnani (blue barred tail).
- 46 mugnaio or “miller” Magnani.



- 
- 47 Magnano di bigio or blue Magnani.
  - 48 biscione or dark blue chequered or laced Magnani.
  - 49 pietra chiara or silver Magnani.
  - 50 puliscifosso or mud-coloured Magnani.
  - 51 trigano puliscifosso or chequered mud-coloured Magnani.
  - 52 brodoceci or pea-soup Magnani (perhaps yellow Gimpel colour).
  - 53 zolfariino or leaden blue and white mixture Magnani.
  - 54 cenerino or ash-coloured Magnani.

This term only appears in the name of this Magnani, although used partly to describe some other colours.

- 55 Magnano di persichino or peach blossom colour Magnani.
- 56 giuggiola or jujube colour Magnani.

The jujubes I consumed in my youth were attractively assorted in colour, but I understand the true and original jujube, made from the gum of the jujube tree, is reddish yellow.

- 57 Magnano di penna furba or pearl Magnani.

M. Robert Fontaine also speaks of a Magnano di Timpano, white with black, and red feathers, of which I have a specimen. His “Magnani grigi” seem to be the same as the blue or else the ash coloured. Sometimes Magnani will have a large blotch of a distinct colour on one side only. Such birds are called, in addition, “dalla pezza,” which means a “whole piece or web.” I will describe the colours I know later in the chapter on breeding.

The origin of the word Magnani is wrapt in mystery-Bonizzi suggests that it is because the birds are spotted with black and dark colours like locksmiths, which is the meaning of Magnani. Personally, I don't think this is the origin.

Magnano is an Italian surname, and the first to produce these birds may have been Magnano by name or by calling, and the birds have been so named in his honour, but not because of his possibly dirty face or clothing. Magnani is also a name given to Woodpeckers in an old Dictionary of Natural Science published at Florence in 1845, because of their tapping on the trees. The spotted Woodpeckers may be considered to have some resemblance to Magnani Modenas, but I believe the true origin is as I have suggested above. If Caldani, why not Magnani ?

Ornithologists may be interested to know that the Dartford Warbler is Magnanino in Italy. I can trace no connection whatever.





Finally, and perhaps to my readers it may be welcome news, for such a recital as this cannot be very enthralling, although useful for reference, we come to the (to us) unknown Zarzanelli.

They are—	58	Zarzanello di sauro.
	59	, , caldano.
	60	, , covro.
	61	, , dorato.
	62	, schiavone.
	63	, trigano di rosso.
	64	, pietra scura.
	65	, mugnaio.
	66	, bigio.
	67	, biscione.
	68	, pietra chiara.^
	69	, trigano puliscifosso.
	70	, brodoceci.
	71	, pietra bianca.
	72	, zolfanino.
	73	, rospo.
	74	, trigano smagliato.

All these terms have been translated before, so I will merely refer back any interested reader. It is noticeable that black is not included in the list, but Giachetti includes it, perhaps carelessly. As I cannot claim to identify these birds, and nobody seems ever to have heard of them, I will give Bonizzi's description verbatim for future reference :—

“Colombi che hanno una delle sopradette tinte per fondo, ma sulle penne si vede una regolare sfumatura dello stesso colore fino al bianco,” which I translate as “Pigeons which have one of the above-mentioned colours as base colour, but on the feathers one sees a regular clouding of the same colour shading off to white.”

Zarzanelli is another word of unknown derivation. Zanella is a little basket, and Zara is a game of dice. Whether the name is a combination of the two words, suggesting a dice or basket-work pattern I cannot tell without knowing the birds. I think the suggestion is far-fetched and very probably wrong.

A dorato or yellow blonde Zarzanello Gazzi is illustrated— not very clearly—and the bird might be either a yellow and white chequer or perhaps a yellow laced.

The silvery shouldered birds, called “ucelli”, however, are shown with a much more distinct lacing, yet they are not described as Zarzanelli. The only description which can anywhere be taken clearly to describe a lacing is in the case of the “biscione” (No. 22) or “snake colour,” where Bonizzi says the shoulders are “piu scure al lembo e formano delle





macchie,” that is, “are darker at the hems (or outskirts) and form marks “which distinctly resemble the scales of a snake. But we get Biscione in the Zarzanelli, so where are we then? We must, I think, leave it there for the present. If the birds appear, no doubt we shall be able to recognise them.

I will conclude this chapter on the old Italian colours by giving the classification of Modenas at the Poultry, etc., Show held in 1911 in connection with the Turin Exhibition. All classes were for cock and hen, any age, and only the pen or “gabbia” numbers and names of the owners of winners and of “menzione” birds are put in the catalogue. It is, therefore, rather guesswork as to how many were in each class, but I have filled in the probable numbers :—

1. Uni-coloured Schietti, four entries.
2. Barred Schietti, three entries.
3. Chequered Schietti, nine entries.
4. Schietti Magnani, three entries.
5. Black Gazzi, four entries.
6. Red Gazzi, two entries.
7. Barred Gazzi, nine entries.
8. Chequered Gazzi, six entries.

Or approximately forty in eight classes. There were only 250 Pigeon entries all told. There were two Frenchmen and two Italians among the winners, and one other Italian had a single “menzione.”

No addresses were given, and I failed to get in touch with the Italian exhibitors. The two Frenchmen I knew—one is dead and the other no longer keeps Modenas; but many of my birds are descended from their stock. They did well in the last two classes, but apparently had few birds competing in the others.

In 1902 there was a Pigeon Show of, I believe, some importance in Modena. I only heard of it this year (1920), and am afraid a catalogue is hardly obtainable now.

I also give here a list of the various matings advised by Giachetti for producing the different fancy colours, but I have not tried them, and should be rather doubtful whether everything would always work out satisfactorily, even if the parents could be obtained as desired. However, it is doubtless based on experience. I give the Italian names, which can be referred to above by number :—

- Covro (9) and Caldano (2) give Dorato (10).
- Biglo (20) and Mugnaio (16) give Pullscifosso (26).
- Dorato (10) and Trigano di Covro (12) give Smaglato (75).
- Nero (3) and Pietra Bianca (29) give Zolfanino (33).
- Nero (3) and Zolfanino (33) give Varazzo (38).
- Magnano and various colours give Zarzanello.



Nero (3) and Bianco (white, perhaps with bars) give Zolfanino (33).

Bigio (20) and Covro (9) give Brodoceci (28).

Mugnaio (16) and Pietra Bianca (29) give Penna Furba (76).

Mugnaio (16) and Caldano (2) give Pietra Bianca (29).

Mugnaio (16) and Pietra Scura (14) give Pietra di Marmo (31).

Covro (9) and Pietra Scura (14) give Pietra Scura dalla spalla  
rossa (15, but red shoulders).

Uccello (blue-black, light laced) and Pietra Scura (14) give Pietra  
Scura dalla spalla bianca (15, but white shoulders).

Dorato (10) and Pietra Scura (14) give Pietra Scura dalla spalla  
gialla (15).

Varazzo (38) and Covro (9) give Rospo (37).

Sauro (1) and Mugnaio (16) give Sanguigno (19 or near).

I may mention here as a remarkable fact, that Giachetti gave a list of 121 colours in Flying Homers!

When, however, we come to consider what we can call the standard colours of the Modena in this country, I do not think we can add very many to the following list.

*In both Gazzi and Schietti—*

Black.

Red.

Yellow and Cream.

Dun.

White (in Schietti only).

Blue, with chestnut bars.

Blue, with black bars (not dull, dark chestnut).

Silver, with yellow bars. Silver, with red bars.

Bronze (plain shoulders).

Bronze laced.

Bronze chequered.

Bronze chequered Blue.

Yellow chequered Silver.

Red chequered Silver.

*In Schietti only—*

Blue-black, with light shoulders, laced. (Argent.)

Red, with light shoulders, laced.

Yellow, with light shoulders, laced.

Red laced (all over).

*Magnani—*

Any well mixed colours, principally reddish dun, black, blue, dun and light ground hens with dark feathers. (Tortoiseshell.)

I will give what hints I can as to the breeding of these in the next chapter.



## CHAPTER VI.

### HINTS ON THE BREEDING OF MODENAS.

The old Italian breeders, to whom great variety of colour was the chief attraction, were great fellows for mixing colours, and I have given some of their recipes, without guaranteeing that the produce will be according to formula. Personally, I think it is a mistake to cross one colour with another for exhibition purposes except—and this is a very important exception—with a definite purpose. If, for instance, a particular colour is only obtainable in poor quality, one must introduce a little class in style and carriage from another colour, although by so doing we may partially destroy the first colour and regain it only by several seasons of patient work and selection.

Take black Gazzi, for example; type has been improved probably by crosses with bronzes or blues, but the beautiful, rich, iridescent colour, with its beetle-green sheen, has in many cases been lost. It was the right step to take, but the colour must be regained before all is well.

Do not, therefore, cross haphazard to see what turns up. Mate like to like unless you expect to get some improvement by introducing another colour which is strong in the desired point. Naturally, the young birds resulting from a cross will not themselves breed quite true. Mendel's law applies in most cases, both as regards colour crosses and Schietti-Gazzi crosses. Those who are not familiar with Mendelism should read Mr. R. C. Punnett's book on the subject. It will be time and money well spent.

For a simple example we will take blue Gazzi and silver Gazzi, and assume our old birds are pure-bred. Blue has been found by experience to be dominant to the recessive colour silver. The blue we will call B and the silver S. The young ones resulting from this cross will be half of each (BS), but as the blue is dominant, that will be the apparent colour, the silver remaining latent. When these BS birds are bred together we get three different combinations, viz., BB or pure blue, BS or



---

impure blues containing silver blood latent, and SS or pure silver, in the proportions of 1, 2, 1, respectively, appearing as three blues and one silver. All recessives must be pure, but dominant colours may be birds of pure or of mixed blood. Silvers cannot breed any colour but silver.

Years ago I wrote that I had produced a young blue from a pair of silvers. That was quite true, but I certainly believe now the father was not the hen's real mate, but another cock bird in the loft. I am convinced that there is much more illegitimacy in Pigeon lofts than we suspect. Where a breeder has only one colour in a loft he can only have faint suspicions, and very likely has none. Where, as in Modenas, the birds are frequently mixed in each house, things happen which obviously cannot be explained on a basis of strict morality.

When your. Gazzi breed a young Schietti you may assume infidelity with assurance, but Schietti, being dominants and possibly of mixed blood, may quite innocently produce an occasional Gazzi baby.

To revert to our blacks, then, I have found pure blacks to be dominant to bronze or blue or chequers, but, I believe, not to red. The young, however, will not be of very good colour, although I have won many prizes with these crossed birds, and so, I am sure, have other people. The colour does not show much under canvas or in a bad light, but in a really good light it is noticeable. The result, however, has been that the type of blacks has much improved, so we have a nett gain, and the beetle-green sheen will doubtless be retrieved before long.

Black Schietti are the easiest thing in the world to produce for yourself. Black Gazzi to almost any Schietti will do it. Afterwards you must experiment and select to get your strain pure both for colour and Schietteness, and here again Mendel must be your guide. I have never bought, borrowed, or stolen a black Schietti (except one barren hen, which I duly paid for), yet I have all I want and could get them any time I desired. I started with black Gazzi to blue-black laced Schietti, but probably black Gazzi of good colour to bronze chequered Schietti would give better type youngsters, as the blue-black with light laced shoulders are mostly rather long in feather.

A good many blacks have had pearl eyes in the past, but we are getting over that now. Of course, the clever people, and they are always with us, suspect a Tumbler cross directly they see a pearl eye in a self Schietti, but I am afraid they are quite wrong again. I have known a good many such where the pearl eye colour came from a Gazzi parent.

Duns are not very common and, to my mind, are frequently spoiled by the appearance of bars. They are mostly hens, and are bred sometimes by Magnani and sometimes by the meeting



---

of black and silver blood. For instance, a blue containing silver blood, mated with a black, may give the dun colour in youngsters. I think golden duns should be useful to mate back to Magnani in the same way as they are with almonds.

Reds and yellows may be mated like to like or crossed without harm, but do not introduce any other colour if it can be helped.

Silvers can be used with yellows and less harm be done than blues do to reds, because we do not so much mind a creamy yellow unless the silver bar shows too much in the tail, but a plummy red is horrible, and red tails do disappear so quickly. I have suffered, so I know from experience, but all the same, type has been improved in this way also, and colour is coming back. It is, however, the work of several generations, and should not be entered upon lightly, and only if the silvers it is proposed to use are robust and of good quality.

There seems a tendency for all pale, recessive colours to be rather more delicate than others, and, of course, they are usually hens. With Gazzi, reds very frequently have coloured backs, and yellows tend to white or partly white tails and bad markings. This was so in Bonizzi's time, and Nature does not alter. Many reds, Schietti and Gazzi, are rather Tumbler-headed. This is not evidence of a cross, as it can be traced back to the red Gazzi we first had over from the Continent ten years or so ago, and I do not think anyone would suggest that the long-beaked, white-cere'd red Gazzi I refer to had any Tumbler blood in them.

From time to time I have heard rumours of novices crossing other varieties with their Modenas, but never have I heard of any winning bird being produced in this way. Personally, I consider it the greatest possible mistake, and I would warn anybody from giving it a moment's thought. Modenas may have improved other breeds—that I don't know—but other breeds can only, in my opinion, do harm to Modenas.

Everything we want to perfect our variety can be found better in some colour or other of Modena than elsewhere. The colours mentioned above, black, red and yellow—with cream as a sub-variety—together with duns, form the uni-coloured varieties. It is always a moot point with me as to whether the duns are uni-coloured or barred. They ought to be uni-coloured, but frequently are hardly so. Probably the best ruling is that if the bars are of a darker dun they come in with the uni-colours, but if they are yellow they should be considered as barred in the same way as blacks with white or coloured bars. All these, however, are rarely seen, and then usually of poor quality. Such birds with ticked or laced shoulders, or chequered shoulders,



would go in their respective classes, but generally speaking, only the standard colours—by which I mean those that are obviously ordinary and true breeding colours—need concern us at present.

The last uni-colour we have to consider is white Schietti— obviously there can be no white Gazzi. These birds are sometimes bred from Magnani, as I believe Almond Tumblers eventually breed whites, but like them (I am quoting from "Fulton's Book of Pigeons ") they tend to be bladder-eyed, or blind, or in some way degenerate. I have never reared such an one to maturity, and have never seen any from other breeders, although I have heard of them being bred. Have they also gone wrong in some way?

In 1914 I started crossing a common white Pigeon with Gazzi, and now have birds 15-16ths Modena and pure white, but the 1-16th of out-cross still shows a little in type and prevents them from being first-class Modenas. Let this be a warning against the unnecessary use of other breeds. Of course, I hope eventually to get the whites of good type and free from the afflictions which have beset my Magnani-bred specimens.

Before dealing with the other colours I will mention some of the faults, which should never appear in both parents. Broken eyes, white under tail, foul marked breast, especially at the sides near the wing butts, foul hocks, and coloured backs. Unless very good in type I would never advise using a broken-eyed bird except to mate with a Schietti; but of course, if one's purse is a shallow one, a broken-eyed bird may have to be tolerated. Such a bird is not fit for exhibition, and should not be priced very highly as a rule, although, naturally, some birds otherwise excellent might be regarded as possible breeders of champions. A proportion of the progeny would, however, almost certainly have broken eyes, unless perhaps the other parent was rich in colour and full in markings. The cause of the broken eye is the white admixture in the Gazzi—it is the first step towards a bull-eye, such as we get in whites. Coloured Schietti are almost or quite invariably sound eyed. As I nearly always discard a broken-eyed bird I cannot claim much experience in breeding from them, but think it likely than an over-marked, rich coloured mate might prove satisfactory, as suggested above.

Avoid white-flighted birds and those with white tail feathers. It should be a point of honour never to pull or cut these important feathers to enable the bird to be exhibited, and I should unhesitatingly pass a specimen where suspicion was aroused by such feathers being absent, unless in the ordinary sequence of the moult.





With regard to the trimming of small foul feathers, I think we all clip them off close to the skin with nail-scissors; at least, I do, and have never yet met anybody who denied trimming Gazzi a little. In moderation it is legitimate and generally recognised—in any case, it could hardly be detected if in moderation. If it is overdone, call it an error of judgment and leave the bird cardless—the owner's judgment will then improve. You can always tell him privately, or write him if absent.

Personally, I never trim a bird specially for sale, and if I sell a bird that has been exhibited, and therefore trimmed, I always tell the prospective buyer frankly what has happened. I believe that has been my invariable custom, and I think it the best that can be adopted. Schietti, of course, do not need any preparation, for which I am often duly thankful when a big show is upon us. To return to our breeding hints.

Of course, sometimes we may succumb to the temptation to use the white-flighted birds for stock, and some good results may be obtained, but it is rather playing with fire, and there is no telling when the fault will turn up later on.

Never put two Pigeons together with weak, pinched heads, or even worse things will befall. Although I do not believe in looking at the head of a Modena first and not troubling about the rest of the bird, as seems the case with some varieties, competition in a class would have to be very weak for a snipy-fronted Modena to win. A decent head should be expected on a Modena as a matter of course. I would not attach too much importance to small differences of quality if the heads of competing exhibits passed a reasonable standard, but I would penalise an obviously weak headed bird. Once judges start making awards on slight superiority of head points, then goodbye to the all-essential points of type—carriage, shape, and shortness. There are plenty of one-point birds, the one point usually being the head. Let us retain the Modena as an all-round bird, special attention being given to its distinguishing characteristics just enumerated.

I find that I wrote, over eight years ago, in the 1912 "Feathered World" Year Book as under: "Modenas are not a one-point variety, shortness alone is not sufficient; the all-round bird should be the winner, the bird which, besides being short in feather and in body, has good carriage, good head, good neck, good eyes, good legs, good colour, and good markings. A difficult bird to breed, this, and one that has not yet been hatched, but something approaching this can and will be bred. If judges, however, merely look for the shortest bird and place that first, the best bird will frequently not win, and Modenas will suffer a set-back."



---

That is as true to-day as it was then, on the occasion of the first publication of the Club standard.

We will consider the barred varieties next. They are blue with chestnut bars, silver with yellow bars, and silver with red bars. The brightness of the bar, and the freedom of the rest of the shoulders from ticking or chequering are important in all three. It is only too easy to get, at any rate, the first two with dull bars, and if such are crossed, that is blue and yellow-barred silver, the blue youngsters tend to be very pale and washy in colour, and once lost it is very difficult to get the good colour again. If the silvers, however, have a really bright, rich yellow bar, I doubt if the same harm to the blues would result.

The red-barred silvers mated to blues seem to give a darker blue in the young birds, but I doubt if, on the whole, the blues benefit from any silver cross, however good. Red-barred silver to yellow-barred silver I have never tried.

The difficulty in all these colours is to keep the blue or silver clear from ticking and chequering and the bars bright. Third bars or traces of them are, as usual, disliked in the Modena, whether Gazzi or Schietti. The barred Schietti are usually of excellent type and beautiful colouring, but are not plentiful.

The corresponding chequered Gazzi varieties—the bronze chequered blue, the yellow chequered silver, and the red chequered silver may all be crossed with the plain barred varieties in order to keep the chequering an open one, which renders the tri-colour markings more apparent, but I should not like to say that the plain barred youngsters (possibly 50 per cent of the progeny) would show any benefit from the cross. It might improve colour, but I have not yet experimented sufficiently in this way to speak with assurance. I think, however, I can safely recommend this kind of mating as, at least, very likely to be successful in both directions.

About the blue with black bars I will only say—keep them to themselves, and let the bar really be a black, not a halfhearted attempt at it. There is no reason why a chequered variety of these, black chequered blue, of course, should not appear, and be admissible in chequered classes.

Blue with white bars I have never seen in Gazzi. In Schietti the blue is usually very dark and rather chequery, and the bars are of pale flesh colour or nearly white. All I have had have been weak in head, slender and long in body, and more like cross-breeds than pure Modenas, although, to the best of my knowledge, no out-cross had been resorted to for many generations.



So long as the bar colours and the corresponding chequerings are kept bright and rich, there is no reason why bronze chequered blue Schietti, etc., should not be very attractive. Such birds would probably have a rather light and perhaps chequery under-body, but if the shoulders were richly and brightly coloured, I think that might be tolerated. Unfortunately, however, the bronze in these birds is only too frequently dull and lifeless, and such specimens cannot be considered attractive in colour, however typical in form.

Crossing with very richly coloured blue Gazzi would probably be the best way to get more attractive colouring, but dull-barred Gazzi would be quite useless.

We now come to the plain shouldered bronze, the bronze laced, and the bronze chequered. All these are built up on the blue foundation, and have blue heads and tails, although in the plain bronze the head is frequently a little bronzed in colour. The small, coloured shoulder feathers of the blue are, of course, plain blue; in the bronze chequered blue they are blue with bronze spots on each side, edged with black, but the blue runs from end to end down the centre of the feather, and is plainly visible in the chequered appearance of the shoulders.

In the bronze chequered the feather, blue at the base, is a mixture of bronze and black at the end, with a small speck of blue at the very tip, which forms the chequering, but does not prevent the bird from looking mainly bronze and black.

In the bronze laced the blue tip is absent, and the bronze feather has simply a black edging or lacing, although the base or underfluff of the feather is still blue.

In the plain bronze the black lacing also has gone, and we have a feather with blue underfluff and bronze at the other end, and with only bronze showing from the outside.

For the first time we are this year dividing these colours at our Club Show, and the plain bronzes and bronze laced will form one class, together with laced of any other colour, while chequered birds of all kinds and colours will be together in another. A moment's examination of the small shoulder feathers will at once show whether any particular bird is chequered or laced. If the blue tip is there, the bird is a chequer.

The bronze chequered blue is, to my mind, easily the most beautiful of the series, and I should not cross it with any other except the plain blue, and probably blue to ordinary bronze chequered would give bronze chequered blues. Otherwise the various grades of colour are perhaps best bred like to like.



Obviously, laced birds should be clearly laced, and chequered birds plainly chequered, while indistinct markings are to be discouraged. Intermediates are not so attractive. Any kind of marking is admissible, but let it be definite and clear cut.

The corresponding variations of red barred silvers and yellow barred silvers are quite easily imagined, but are rarely, if ever, seen apart from the red chequered silvers and yellow chequered silvers already described.

The plain bronze, bronze laced, and bronze chequered Schietti should have the under-body as dark as possible, blue-black if it can be obtained, in which case there should be a nice iridescence. Richness of the bronze colour is, as always, very desirable, but only too often is conspicuous by its absence. In my opinion, it is essential to beauty in these varieties. Generally speaking, with Schietti the lighter the shoulder the darker the under-body, therefore the plain bronze will probably have darker under-bodies than the laced or chequered birds, while even the plain bronze will not have the very richly coloured, almost black, bodies of the light or white shouldered laced birds we shall discuss next.

These are only known to me in the Schietti, although Gazzi may exist somewhere on the Continent, but I have had blue laced Gazzi, which may be the corresponding colour in that kind. The head and tail of the Schietti are very dark blue, almost black, and the under-body appears to be black, but on examination the plumage will be found to consist of dark blue feathers with black tips and rich iridescence. The lighter the shoulders the better, ranging from pale flesh colour to almost white.

The lacing may be either faint or distinct, in the former case being of light flesh colour, just a shade darker than the rest of the visible part of the feather. In the latter case the lacing may be rosy red to black. All the feathers are dark blue at the base. If the closed flights, which are very dark, show light tips, it is an added beauty. I identify these birds as the crosses called "Uccelli" or "Uccellini," produced by Signer Gnoli. The best name I can suggest for them is "Argent."

I know of no other colour that can be mated with these birds without at once destroying their beautiful colour. It would, I presume, reappear in later generations, but personally I always mate like to like, and try to improve their quality—they are rather large and long, although the carriage is not bad—by careful selection. There are similar birds with red bodies, and others with yellow bodies—in the latter I have only known hens. The shoulders are very pale, and laced with the body colour, the yellow lacing being almost invisible. In all cases these light shouldered, dark bodied birds should have dark



---

neck hackles, but they frequently fail in these, being light tipped as they near the shoulders and breast—a fault the French describe as “fleuri.” It seems difficult to avoid in reds and yellows if the light shoulders are present.

Finally, we have the all-over red laced or pink laced. This colour is frequently rather more of a red roan, but the redder the better. The underbody and the shoulders are not so strongly contrasted, and I do not consider a light tipped neck so much out of place, as the bird is really laced or tipped everywhere.

I have bred the all-over red laced from bronze laced Schietti, to which they are akin, but the light shouldered reds are more parallel to the blue-black with light shoulders.

No doubt the reader will have noticed that no mention of red laced is made in Bonizzi. Probably they were obtained from the “Uccellini” or blue-black light shouldered birds, either as recessives or by crossing with some other breed, either in Italy or in France.

We have now only to consider the Magnani. I believe these are Mendelian dominants, but that many of them are impure or “heterozygous,” hence plain ordinary Schietti frequently appear in the young birds. There is also a great tendency for birds to come too light in colour, especially in hens.

Those who remember my three black, blue and dun Magnani cocks may be interested to learn that they were produced from a reddish dun Magnani cock—the commonest colour—and a black Schietti hen with a good many foul white feathers. She was herself the product of a black Gazzi cock and a blue-black, black laced Schietti hen. There were also dun Schietti and white and black Magnani—all hens—produced by this pair.

I repeat here some words I wrote in 1914, which apply to all Modenas :—

“The young birds must have time to acquire cobbiness of body, and their carriage is not at its best until they are well through their moult. Modenas seem to pass through a hobbledehoy stage. When they leave the nest they look very smart and short, as their tail and flights are not full length, but as they develop the birds go off very much and look long and disappointing—very much the flapper stage—after that they broaden out, and as they come through their moult it is possible really to judge what one has got.”

Don't, then, be too impatient, especially if the parents are good specimens. The youngsters wilt make up.



Laced Schietti get very much lighter in the first moult after very dull and ordinary nest feathers, and Magnani cannot be judged at all until then, as the dark feathers only outcrop as the youngsters pass through their moult. As I have said, too, Magnani continue darkening for years. Like the grizzled birds shown at the Natural History Museum at South Kensington— the result of Messrs. Bonhote and Smalley's experiments— Magnani appear capable of three degrees of intensity, dark, medium, and light.

The most usual dark colour is a sort of reddish dun, with darker and lighter markings of red and blue, the whole having somewhat the appearance of brawn. The tail feathers and flights are usually a mixture of dun and blue feathers, some marked with white. This colour is mostly seen in cocks, and usually gets too dark with age; but they are usually rather light and short of spangling under the body, as are all hens. Cocks of other colours, however, do not seem to fail in that respect. Pearl eyes are only too usual in them all.

In estimating the probable future value of young Magnani, I think the colour of the tail is not a bad guide. If there is a good mixture and depth of colour, the bird is hopeful especially if a hen. For exhibition purposes a bird should be mixed in colour as markedly as possible, and the more varied each individual feather the better.

I think I have now come to the end of my task, and only hope that something of what I have written may be of interest and use to my brother and sister enthusiasts.

The Club standard forms a fitting conclusion to the book of the Modena.

#### STANDARD FOR THE MODENA PIGEON, AS ADOPTED BY THE CLUB.

Size.—Medium in size, and as short as possible. Where birds are of different size but of the same proportions, the smaller bird should be preferred, but a small bird lacking in type and stoutness should be placed below a rather larger bird of more cobby build; style always taking precedence.

Shape.—Chest broad, round and prominent. Back wide at the shoulders, short and well rounded, not flattened. Body short and cobby.

Carriage.—Proud and erect, with head high, and held a little back. The tail should be tilted upwards. The flights must never be carried below the tail, but should rest on it, with the tips of the wings just meeting.



Head.—Medium length. Face well filled in and not pinched. The top of the skull should be well rounded, forming a graceful curve with the neck. It should not be flat topped.

Beak.—Medium length, fairly stout, and with scarcely any stop. Dark or horn-coloured according to the colour of the bird. Dark-coloured birds must have a light coloured beak. Wattles small and of fine texture.

Eye and Cere.—Iris, red or orange. A pearl eye is undesirable, a broken eye is an objectionable fault. The cere is small.

Neck.—Of medium length, with a gradual but well-marked increase in fulness from the throat to the chest. It is slightly arched and the head carried a little backwards.

Wings.—Short, tightly folded, carried well cocked up, and rather prominent at the chest. The tips of the flights meet above the tail, which they should never equal in length. The flight feathers should be short and broad.

Tail.—Very short, tightly folded, and broad webbed. It should be tilted upwards, but not carried erect or above the flights.

Legs and Feet.—The legs are very straight, and rather long, but length must not be carried to excess. The thighs are well shown, the legs bright red and unfeathered, the toes fine and well spread out. Crooked legs or cow hocks are a great fault.

Markings.—Modena Pigeons are divided into Gazzi or Pied, Schietti or Self-coloured, and Magnani or Harlequin. The Gazzi have the head, the upper part of the throat, the wings, flights and tail coloured, all other parts are white. On the head the colour ends at the back of the skull, and the line of demarcation runs in an even curve about a finger's breadth below the eye to the upper part of the throat. When the beak is pressed down on to the throat, the coloured bib should not extend beyond the tip of the beak, and the coloured marking should then appear egg-shaped when viewed from above.

There must not be more colour on one side of the head than the other, and the bib must be well rounded and not end in a point.

Too deep a bib is objectionable. White feathers under, the tail are a bad fault.



An even more serious fault is white flights or tall feathers. The back should be white, and coloured feathers here are objectionable, also on the thighs and hocks.

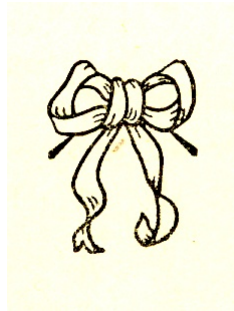
Colour.—In every variety richness of colour is desirable.

THE FOLLOWING IS THE SCALE OF POINTS.

Carriage	...	...	...	...	...	20
Size and Shape of Body	...	...				20
Head, Neck and Eye	...	...	...			20
Colour and Marking	...	...	...			20
Legs	...	...	...	...	...	10
Condition	...	...	...	...		10
Total	...	...				<u>100</u>

Hon Secretary and Treasurer—

W. F. HOLMES, The Thatched House, Hampton Wick.





## INDEX.



	Page		Page
Argent	55, 68	Legs	37
Articleson the Modena	4—13	Lyell, Mr. J. C..	5—8
Beak	27, 28	Magnani	41, 60, 70
Blacks	43, 44, 62	Malmusi, Sig. C.	1, 7
Blues	49, 50, 66	Markings	39
Blues (black barred)	50, 66	Modena Club	2, 23—26
Body	33	Modenas in 1896, etc.	20
Bonizzi, Prof. P.	4, 5	Mendel's Law	61
Books on the Modena	4—13	Neck	32, 33
Broken Bye	29, 64	Neef, Mr. Otto	8, 14, 15
Bronzes	46, 67	Palace Show of 1910	25
Bronze Chequers	49, 68	Penning	39
Butcher, Mr. W.	16, 17	Reds	43, 66
Carriage	37, 38, 39	Red-laced	69
Ceres	30, 31	Schietti 9, 15, 39, 40, 41, 68, 69	
Colours	9, 10 43—60	Silvers (red barred)	48, 51, 66
Colour Breeding	61—70	Silvers (yellow barred)	51, 66
Duns	44, 69, 70	Size	34, 35
Esquilant, Mr. F.	15	Standard	2, 24, 70, 71, 72
Eyes	29	Standard Colours	60
Feet	37	Tail	36
Flying Sport in Modena	6, 7	Triganieri	5, 6, 7
Fulton's "Book of Pigeons	11, 12	Trimming	65
Gazzi	10, 39—42	Turin Show	59
Geflugel Borse	12, 13	Wattles	28
Giachetti, Sig. O. C.	3	Whites	64
Head	31, 32	Wings	35, 36
History of Modenas in England	14	Yellows	44, 66
La Perre de Roo, M. V.	9, 10, 11	Zarzanelli	58



# W. F. HOLMES

Breeder & Exhibitor  
of all colours of

MODENAS  
IN  
GAZZI,  
SCHIETTI,  
AND  
MAGNANI.



BIRDS FOR STOCK OR EXHIBITION  
USUALLY FOR SALE, ESPECIALLY  
FROM OCTOBER TO APRIL.

---

---

The Thatched House  
HAMPTON WICK.



## MODENAS.

W. J. SLIPPER,

Breeder and Exhibitor of High-Class

GAZZI, SCHIETTI  
and MAGNANI. .

Birds generally for sale at Reasonable Prices.

---

The Chalet, 31 Queen's Rd.  
CHELMSFORD.

---

MODENAS

BRONZE AND BLACK.

---

Capt. GODFREY HESELTINE,  
LUTTERWORTH . . . LEICESTERSHIRE,



# A. H. LANFEAR

Breeder of the Highest-Class

GAZZI and  
SCHIETTI  
MODENAS.

---

Usually a few Birds for disposal.

“Churston,” Grove Road,  
RAMSGATE.

---

# F. W. HARDY

Breeder of

BLUE, BLACK, BRONZE and  
SILVER GAZZI, also SCHIETTI.

**T**HIS Stud has bred some of the best of above colours that have been shown in the last six or seven years, and has won thousands of prizes in the very best competition.

Latest win—Blue Gazzi Cock awarded Challenge Bowl for Cocks at the recent Middlesex Young Stock Show, 1920.

My strain at the Middlesex won 1st, 2nd, 3rd in Blue Cocks also V.H.C.; 1st, 2nd, 3rd in Blue Hens; 1st, 2nd in Black Cocks, and also Cup for best bird in show. At the Dairy, Cup for best Adult Blue Cock, two 1sts, three 2nds, one 3rd, besides one V.H.C., two H.C. and Specials.

**BIRDS  
NEARLY  
ALWAYS  
FOR  
SALE.**

52, VICTORIA ROAD,  
ROMFORD, Essex.



# J. H. Martin-Smith

**Breeder of Modenas.**

TYPE and COLOUR in  
BLUE & SILVER GAZZI.

Enquiries Invited.

---

**37, RANELAGH ROAD**

SOUTH TOTTENHAM, London, N.15.

---

**Fanciers' Printing.**

---

---

We are specialists in all kinds of Show and Fanciers Printing. We have facilities for doing this class of work that ordinary printers do not possess. We have hundreds of illustrated blocks to select from. With our long experience of the Fancy we know exactly what is wanted.

**PRICE LISTS, BOOKLETS, MEMOS, Etc.,  
FOR PIGEON KEEPERS A SPECIALITY.**

**Please give us a Trial. We will satisfy you.**

**WATMOUGHS LIMITED,**

(Late Fanciers' Newspaper and General Printing and Publishing Co., Ltd.)

**IDLE, BRADFORD, Yorks.**



## **F. T. Croft**

Breeder and  
Successful  
Exhibitor of

**Blue & Silver  
GAZZI.**

1st at Birmingham, Manchester,  
Edinburgh and many local  
Shows since 1914.

BIRDS USUALLY FOR SALE.

**7, Coldbath Road,  
King's Heath, BIRMINGHAM.**

## **William E. BELCHER,**

Breeder and Exhibitor  
for several years of

**Gazzi Modenas,**

Including Black, Bronze,  
Bronze Laced, Bronze  
Chequers, Reds . and  
Yellows.

Closely related to my Dairy Winners  
Generally a few birds for disposal at  
very moderate prices.

**Mount Hill Avenue,  
CHELMSFORD.**

## **Fred Cox,**

PIGEON FANCIER,

Breeder of

**Blue Gazzi  
MODENAS,**

In all I buy, in all I sell,  
Honesty is my guide;  
Get the best, the strains that tell,  
And put you on the winning side.

**Devizes, Wilts.**

MODENAS—THE BEST.

## **Philip WHITE,**

**Blue & Bronze  
Gazzi,**

MY SPECIALITY.

I have won at all the principal  
Northern Fixtures, and only keep  
the very best.

Have usually a few choice birds  
for sale at reasonable prices.

**6, Moreland Street,  
ROKER, SUNDERLAND.**



**W. J.  
WORTHINGTON,**

—✂—  
Breeder of  
SCHIETTI  
MODENAS,  
Bronze Laced  
and Chequer,  
also  
Blue Barred.

—✂—  
**5, Stubb Street,  
Burslem, STOKE-ON-TRENT.**

**THOMAS B.  
ANDREWS,**

BRONZE GAZZI,  
Plain,  
Laced,  
and  
Chequered.



**Dover House,  
Welling, Kent.**

**A. C. Tattersall**

—✂—  
MODENAS,  
GAZZI &  
SCHIETTI.

—✂—  
**Watlingford,  
Altrincham.**

**F. Pickering**

VETERINARY SURGEON.

Breeder of  
GAZZI MODENAS,

Mostly Blacks, Reds,  
Yellows, and Bronze  
Chequers.

A FEW GENERALLY  
FOR SALE.

—  
**Hexham-on-Tyne**



# YOUR ONLY SOURCE OF INFORMATION

on matters dealing with Show and High-  
flying Pigeons, and Short Distance Flying  
Homers is



THE ONLY WEEKLY PAPER DEALING  
EXCLUSIVELY WITH THESE SUBJECTS.

EVERY FRIDAY, 3d., from all Newsagents  
and Railway Bookstalls; post free from the  
publishers, 18/- per annum, inclusive of  
Christmas Number (1/-), and all Special  
Numbers, Coloured Plates, etc.

---

SPECIMEN COPY FREE FROM  
"PIGEONS & THE SHORT  
DISTANCE FLYER,"

IDLE, . BRADFORD, . YORKS.







**T**HE only weekly paper in the World dealing with Rabbits, Cats, Cavies, Fancy Mice and Rats, and Rabbits for Food and Fur.

Contains Interesting and Instructive Articles on the above subjects, full reports of shows, photographs, and sketches of animals, advertisements of stock; in fact, a budget of information every week upon the keeping and management of small stock.

EVERY FRIDAY, 3d. Order from Newsagents and Bookstalls. Post free from publishers, 19/- per year, inclusive of Spring and Christmas Numbers, and all Special Editions, Coloured Plates, etc.

---

SPECIMEN COPY FREE

**“FUR & FEATHER,” IDLE  
BRADFORD, Yorks.**



## The PIGEON

### Fanciers' Library

- PIGEONS AND ALL ABOUT THEM (Revised Edition).-By C. A. HOUSE. The Pigeon fancier's vade mecum. 3/6, post free, 3/9.
- THE MODENA PIGEON.—By W. P. HOLMES. The only work solely devoted to the variety. Price, post free, 3/6.
- PIGEON-KEEPING FOR Beginners.-By W. WATMOUGH. No novice who desires to breed and exhibit Show Pigeons can afford to be without this work. Price 2/6, post free 2/8,
- THE DRAGOON PIGEON.—By C. H. TATTEESALL & S. F. BUTTEBWORTH. Undoubtedly the finest book ever published on the Dragoon! Price 6/-, post free 6/6.
- MAGPIES, AND ALL ABOUT THEM.— By C. A. HOUSE; Tella all about the production of the Modern Magpie. Price 2/1; post free 2/2.
- GEMS OF THE ORIENT: THE ORIENTAL FRILL PIGEON.-By F. MACHIN. A most exhaustive treatise on this large and beautiful Columbarian family. Price 7/6, post free 7/9.
- THE OWL PIGEON.-By BEV. W. F. LUMLEY. The only work dealing separately with Owls. Price 1/6, post free 1/8,
- UTILITY PIGEONS.—By ELIZABETH LOWE. To those who breed Pigeons for the table this work is invaluable. Price 1/-, post free.
- THE Jacobin.—By JOHN WATEES. Tells practically all there is to be told about Jacobins, from every point of View. Illustrated. Price 1/1; post free 1/2.
- 
- THE TIPPLER PIGEON.—By H. B. WEDGWOOD and Others. Deals exhaustively with both Plying and Exhibition Tipplers. Price 1/6, post free 1/9.
- THE SHOW HOMER.—By VICTOR WOODFIELD. An admirable book on this leading variety. Price 1/6, post free 1/9.
- CARRIERS AND BARBS.—By BEOAD and FIBTH. Treats upon these famous old varieties from all points of view. Price 1/1; post free 1/2.
- DISEASES OF PIGEONS.—By EICHAED WOODS. Gives you the treatment for all Pigeon diseases. Price 1/1; post free 2/2.
- THE MODERN Turbit.—By H. P. SCATLIFF. An up-to-date work on this popular short-faced variety. Price, post free, 1/3,
- PIGEON FOODS AND FEEDING.—By O. A. HOUSE. Winning often depends upon condition, and condition mostly depends on feeding. Price 7d., post free 8d.
- MOULTING, SEPARATING STOCK, SHOWING, ETC.! SELECTION AND MATING; NESTING AND LAYING; HATCHING AND FEEDING; PIGEON LOFTS AND FITTINGS.—By W. FELLOWS. Four very useful and cheap books. Price 8d. each, post free.

"Pigeons and the Short Distance Flyer," IDLE, BRADFORD.



The principal colors in both Gazzi and Schietti are bronze, blue, silver, black, dun, red, yellow, and tri-colour, and of course in the Schietti the pure white birds; also the Argents with laced wings in nearly all colors, fl. less popular sub variety of the Schietti is the Magnani which is mottled or spangled over the body, wings and tail, generally in three different colors on the same bird.

Modenas are good breeders and excellent feeders; they are easily tamed, and owing to their small size, can be raised successfully in a small loft.

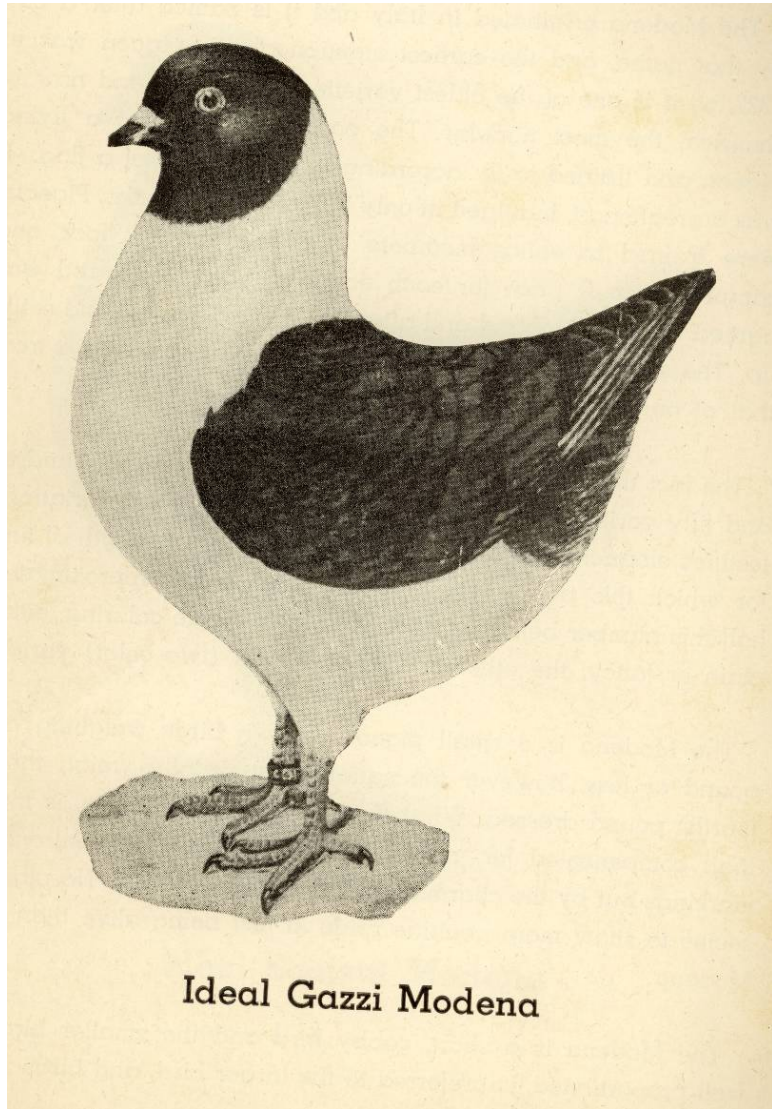
To show the popularity of these birds, the last three all Modena Shows, held by the Houston Modena Club, cooped over four hundred (400) birds in all colors.

The National Modena Club, which sponsors this bird of curves, has had as many as three hundred and fifty members, which shows the bird is very popular throughout the United States. The National Modena Club sponsors one annual Meet, one Young Bird Meet and six District Meets each year to promote friendly competition. There are also several local Clubs sponsoring the Modena, the most outstanding being the Houston Modena Club at Houston, Texas, and the Hagerstown Club at Hagerstown, Maryland.

For real enjoyment in your hobby, breed the Modena and for successful breeding, feed Red Chain Pigeon Feed.

COMPLIMENTS  
RED CHAIN FEED CO.  
"THE FRIENDLY STORE" 702 DOWLING — HOUSTON — P-5387





Ideal Gazzi Modena

