GIFT OF
A. F. Morrison
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THE

Varieties of Dogs,

AS THEY ARE FOUND IN OLD SCULPTURES, PICTURES, ENGRAVINGS, AND BOOKS.

With the Names of the Artists by whom they are represented, showing how long many of the numerous Breeds now existing have been known.

By Ph. Charles Berjeau.

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GIFT OF
A. F. MORRISON

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This Work

IS RESPECTFULLY DEDICATED

BY

HIS OBEDIENT AND FAITHFUL SERVANT,

Ph. CHARLES BERJEAU.
THE VARIETIES OF DOGS.

"Lo, the poor Indian . . . .
But thinks, admitted to that equal sky,
His faithful dog shall bear him company."

_Essay on Man, Ep. I._

The fidelity of dogs is so much more proverbial than that of their masters, that an instance equally honourable to both is worth knowing. The chariot of Indru was waiting to carry Yoodhish’t’hu’ru to heaven; he came to the place, his dog following. "I don’t take dogs," says Indru. "Then I don’t go," replies Yoodhish’t’hu’ru. The dog, however, turned out to be Humu, a god, and the difficulty was got over.*

But we do not pretend to consider dogs in a theological point of view. We will simply state here to what purpose we present in the following plates the varieties of dogs as found in antique marbles, in

books, drawings, and pictures, down to the 17th century. According to Darwin's *Theory of Selection*, the forms of animals are, in the course of ages, modified by climate and habits, even when their species may be brought back to a type almost unique, and not complicated as regards size and general outline of the body. Are such modifications highly observable in dogs, of which the common type may be, and is, in fact, varied almost *ad infinitum* by cross-breedings? Such is the question which the present book will, perhaps, help to bring a little nearer its solution.

Some of the greatest artists seem to have had a particular fancy for dogs, and they have, without doubt, given correct likenesses of such as they have drawn. The inspection of their drawings, collected from every available source, and reproduced as much as possible in fac-simile, must, therefore, be acceptable to all who take an interest in such questions.

The last exhibition of sporting and other dogs which we have just witnessed in the last week of March 1863, consisting of more than 1200 dogs, very fairly represented all the varieties now extant in England. Let us enumerate here the varieties exhibited as a point of comparison with our drawings, in which, certainly, the greater part of these varieties may be still recognised.

**The first division, sporting dogs, showed us:**

1. The fox-hound.  
2. The fox-terrier.  
3. The bloodhound.  
4. The otter-hound.  
5. The deer-hound.  
6. The harrier.  
7. The beagle.  
8. The greyhound.  
9. The pointer.  
10. The setter.  
11. The black and tan setter.  
12. The Irish setter.  
13. The retriever.  
14. The Russian retriever.  
15. The Clumber spaniel.  
16. The spaniel.
The second division, dogs not used in field sports, included the rest of the canine varieties:

17. The mastiff dog.  
18. The Newfoundland.  
20. The Dalmatian.  
21. The large size bull-dog.  
22. The small size bull-dog.  
23. The bull terrier.  
24. The black and tan terrier.  
25. The white English terrier.  
26. The English terrier.  
27. The white Scotch terrier.  
28. The fawn Scotch terrier.  
29. The blue Scotch terrier.  
30. The Skye terrier.  
31. The Dandy Dinmont.  
32. The pug dog.  
33. The Italian greyhound.  
34. The Blenheim spaniel.  
35. The King Charles’s spaniel.  
36. The Maltese dog.  
37. The Scotch colley.  
38. The French poodle.  
39. The Esquimaux dog.  
40. The Pomeranian dog.

Among the large foreign dogs were:

41. A truffle-hunter.  
42. A Russian dog.  
43. A boar-hound.  
44. A Labrador dog.  
45. A Secellan wolf-hound.  
46. A reindeer or elk dog.  
47. A hyæna and wolf-hound.  
48. A wolf and fox-hound.  
49. A Danish boar-hound.  
50. An Australian dog.  
51. A Prussian terrier.  
52. A Turkish dog.

Among the small foreign dogs were:

53. A Cuba spaniel.  
54. A dog supposed to be a variety of the wild prairie dog of India.

Leaving to the sportsman and to the artist, to find in the drawings the varieties which best correspond with those above enumerated, we will now point out more fully than it could be done under the drawings, the sources from which they are derived.

Marco Polo found in Thibet dogs of the size of ales, strong enough to hunt all sorts of wild beasts. The Assyrian dog (Plate 1), taken from a wild-æs hunt in one of the bas-reliefs of Nineveh at the British Museum, perhaps belonged to this variety, which Turner,
in his *Embassy to Thibet*, saw in a row of wooden cages, and describes as "huge dogs, tremendously fierce, strong, and noisy." The following (Plates 2 and 3), drawn from the antique, are more like bloodhounds, while the type of the greyhound is easily traced to those of Plate 4, likewise drawn from an antique statue of Acteon, in the British Museum.

The French poodle (Plate 5), copied from a curious engraving in the Print-room of the British Museum, by an unknown French master, is accompanied by the following curious inscription. Above his head, in a scroll, is:

**Ie suis Loyal Barbet veillant.**

And under him:

<table>
<thead>
<tr>
<th>Qui veut entrer dans la maison</th>
<th>Dans la maison entre maints fots</th>
</tr>
</thead>
<tbody>
<tr>
<td>Il doit hurter premierement,</td>
<td>Pour y prendre où crocheter,</td>
</tr>
<tr>
<td>En ouurat dire sa raison</td>
<td>D'autre l'en vont voir dans le pot,</td>
</tr>
<tr>
<td>Car s'il y entre lourdement</td>
<td>Qu'il y a pour le rapporter</td>
</tr>
<tr>
<td>On crira, Barbet arreste.</td>
<td>Telz fots ont gaigne le frotter</td>
</tr>
<tr>
<td>Cric, mord-le hardiment,</td>
<td>Ils font bien alez a coignoitre</td>
</tr>
<tr>
<td>Car c'est comme toy vne beste.</td>
<td>Car font ennemis de mon maistre.</td>
</tr>
</tbody>
</table>

Le bon chien domestique veille, cependant que son maistre dort,  
Et s'il vient quelqu'un il l'eeville, quand par fortune il dort trop fort.

An early German master shows us a pointer and a wolf-hound in Plate 6.

We do not recommend as models of beauty the two monsters (Plate 7) taken out of the *Directtorium Humane Vitae* (1480), but very likely they were drawn from a cross-breeding between the greyhound and mastiff. Bergman von Holpe, in the first edition of the *Stultifera*
Navis (1494), has drawn a lion-dog (Plate 8, No. 1); while grey-hounds are represented by Ant. Sorg, in Æfop's Fables (Augsburg, 1475); and Fußt and Schöffer, in the illuminated B of the famous Psalter of 1457 (Plate 8, Nos. 2 and 3). The drawings of Plate 9 are taken from the first edition of the Ship of Fools, and show bull-terriers and two dogs licking the fores of the poor pilgrim at the door of the rich man.

In Plates 10 and 11 are the varieties of dogs seen, or more likely imagined, by the artist who illustrated the curious book of Fables compiled by Sebastian Brandt, and printed at Basle by Jacobus de Phortzheim in 1501. Has Mich. Wohlgemuth, the master of Albert Dürer, drawn from nature this singular cross-breeding between mastiff and greyhound, with his lion-tail (Plate 12, No. 2), in the Nuremberg Chronicle, 1493? More faithful to nature, perhaps, but very little artistic, are those represented by Wynkyn de Worde in the famous St. Alban's Book of Juliana Barnes (1496). Ifrael van Meckenzen, the early Dutch or German master (1482–1489), has represented in his curious engravings (Plates 13 and 14) greyhounds, French poodles, fox-hounds, cur-dogs, spaniels, setters, &c. Albert Dürer (1471–1528) represents blood-hounds (Plate 15), greyhounds (Plate 17), lion-dogs, poodles, and Scotch terriers (Plate 18), a boar-hound, and, perhaps, a Newfoundland, in his engraving of the Knight followed by Death (Plate 19).

John van Eyck's terrier (Plate 16) is drawn from the picture in the National Gallery, London. In the book of the Toifon d'Or, by Guillaume de St. Bertin (Paris, 1541, in folio), is, perhaps, what we may call a King Charles (Plate 20, No. 1); while No. 2 are, perhaps, boar-hounds, taken from the Discours du Songe de Poliphile (Paris, 1541).
Lucas Cranach (1470–1553) represented (Plate 21) spaniels, and a savage-looking wolf-dog. The dogs of Lucas van Leyden (1516, Plate 22) show the bull-dog, the pointer, the fetter, and an Italian greyhound. Burgkmair (Plate 23), in the triumph of Maximilian, depicted a lion-dog and a spaniel, very much like a Newfoundland. In Plate 24 are a harrier and a black and tan terrier, by Robetta, 1520; a bloodhound by Montagna.

Urs Graf, or the master known also by the name of Gamperlein, introduced many dogs in his Passione, printed by Knoblouch, Straßburg, 1507 (Plates 25 and 26). Martin de Vos (1579–1586) represented (Plate 27) greyhounds, spaniels, King Charles’s, &c. But the first appearance of dogs, beautifully drawn, in an English book, may be traced to George Turberville’s Noble Arte of Venerie, or Hunting, London, 1576 (Plate 28), in which is a mastiff bitch with her pups, a black or Swiss fox-hound (Plate 29); harriers, retrievers, a mastiff dog (Plate 30); in the frontispiece of the book, here reproduced in fac-simile, a whole pack of fox-hounds (Plate 31). Londerzeel (1586) shows a water-spaniel; and Mair (1501) Scotch terriers. Among German masters, Hans Shaeuflein (Plate 32) represented a wolf-hound, a fetter.

Why R. Pynson introduced a bear-baiting, several times reproduced, in the Antibosson (London, 1521, in 4to.), is easy to guess in the hatred which even grammatical disputes were able to produce in the pure scholastic era. The poor bear is assailed here (Plate 33) by a host of mastiffs, and perhaps of bull-dogs, which the artist has not very faithfully represented.

Early Italian artists designed few dogs in their works. One of the large wolf-hounds of Nicoletti da Modena (1536, Plate 4) is represented
with the muzzle now and then imposed on dogs in France by the police authorities, when they suppose the temperature susceptible of engendering hydrophobia—a mistake which often causes a hetacomb of innocent canine victims.

Joist Ammon, in his very curious book on hunting, entitled, *Künstliche wohlgeriessene neu Figuren von allerlai Jagt Kunst. F.furt am Mayn* (1592, 4to.), has drawn almost all the known varieties of sporting dogs (Plates 35-42). The dog (Plate 43, No 1) with his tongue after the heraldic fashion, illustrates the title of Sir Thomas Cockaine’s *Short Treatise of Hunting* (London, 1591, in 4to.), which may be considered as the starting-point of fox-hunting as since practised in England. The three drawings Plate 43, No. 1, and Plate 44, are taken from a very curious little book of drawings printed at Lyons by Jean de Tournes, in 1556 (8vo.), without any text, but which had been used formerly by him in his printed books.

In Plates 45 and 46 are the dogs drawn by Boiflard, and so beautifully engraved by Theodor de Bry. The following Plate (47) has drawings by Beckerweld (1626). Plate 48 is a fac-simile of the title-page of *The Discovery of Witches, in Answer to several Queries lately delivered to the Judges of Assize for the county of Norfolk* (London, 1647, 4to.), by Matthew Hopkins, to whom Butler alludes in his *Hudibras*, p. ii. canto 3. This Hopkins’ secret to discover a witch was to throw the suspected old woman in the water. If she could swim and save herself of a watery grave, she was sure to be burnt as a witch; if drowned, she was considered innocent of the heinous crime of witchcraft. Some relations of the numerous victims of Hopkins imagined that Hopkins could not discover the witches unless himself a wizard. In consequence, they
resolved to subject him to the water's trial, and as he could not swim and was drowned, they concluded he was, after all, a very poor wizard. Although Hopkins' imps are rather fantastical, dogs have been seen very like them, if their devilish appendages are taken away.

From a curious print of the time is taken (Plate 49) a butcher's dog, as known in 1652. The print accompanies the life of Hind, the great robber, and pretends to represent him when he was a butcher's boy. The dogs (Plates 50 and 51) engraved by W. Faithorne, are drawn from the illustrations of the English translation of Homer, by John Ogilby (London, 1660, in folio). The last, but not least, drawing (Plate 52) is from an engraving by Cornelius van Noorden (1683), in the Print-room of the British Museum.
ASSYRIAN FROM THE BRITISH MUSEUM.
ANTIQUE FROM THE BRITISH MUSEUM.
ANTIQUE I MARMI DEL DONI. (2) D'O BRITISH MUSEUM.
ANTIQUE FROM THE BRITISH MUSEUM.
EARLY GERMAN MASTER, XVTH CENTURY
(1) BERGMANN VON OLPE, 1494  (2) ANT. SORG, 1475.
(3) FUST & SCHÖFFER, 1457.
1 FROM A M.S. IN THE BIBLIOTH. ROY. PARIS.
(2) NÜRENBERG CRONICLE, 1493. (3) WYNKYN DE WORDE, 1496.
ISRAEL VAN MECKENEN, 1482-1498.
ISRAEL VAN MECKENEN, 1482 - 1498
ALBERT DÜRER, 1471 - 1528.
ALBERT DÜRER, 1471-1528
(1) TOISON D'OR, 1541. (2) SONGE DE POLIPHILE, 1541
GEO. TURBERVILLE, 1575.
(1) LONDERSEEL, 1586. (2) MAIR, 1501.
(1) J. AMMON, 1575.  
(2) J. HOFFER, 1560.
(1) TH: COKAINE, 1591. (2) IAN DE TOVRNES, 1556.
BECKERVELD, 1626.
Matthew Hopkins, Witch Finder General

1. Ilemauzar
2. Byewackett
3. Pecks in the Crowne
4. Griezzell Greedigutt

Holt
Sacke
Sugar
Newes
Vinegar
tom
Hind, the Great Robber, When He Was a Butcher's Boy. 1852
WILLIAM FAITHORNE, 1660.
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