Volume 16

# The Society News\_Letter

The Society for the Perpetuation of Desert Bred Salukis

Winter 2020-2021



Society for the Perpetuation of Desert Bred Salukis

THE SALUKI IN MIDDLE EASTERN CULTURE
ARCHEOLOGICAL ORIGINS
CRN UPDATES

THE SOCIETY AND THE KAZAKH TAZY

\*Smoke Bint Samir CRN 142



\*Samir Turki Al-Fhanni Al-Fhanni CRN 131



\*Brandi Bint Dawsari CRN 86



\*Sattam Min Al-Qahtani CRN 104



THE SALUKIS

OF

BANI DAWSARI

Bani Dawsari's Red Reno
CRN 169
\*Sammi Turki Al-Fhanni Al-Fhanni x Kahaylah Bint Dawsari



Bani Dawsari's Red Reno

Kahaylah Min Bani Dawsari
CRN 134
\*Sattam Min Al-Qahtani x \*Brandi Bint Dawsari



# A SALUKI IS A SALUKI.

# An unregistered Saluki

#### IS A HUMAN TECHNICALITY

#### THAT CAN BE OVERCOME.

#### From the President's

It's time for me to say "Ma'a Salaama" as your President. My role and tasks are now completed. It is in the best interests of the Society for the gavel to be passed to a younger and more involved generation conversant with the issues confronting twenty-first century country of origin Saluki fanciers, owners, and breeders.

This organization ... the Society for the Perpetuation of Desert Bred Salukis ... is all about service ... service to the people working to perpetuate or, in some cases, salvage an endangered lineage that remains precariously within a great breed of dogs ... service with one eye on the successes and failures of the past, and the other on assessing those results for future generations ... and service in terms of strategizing for a future viable organization.

Each person should have a voice in this organization but no single voice should be the only voice heard or acted upon. What everyone brings to the table is a twenty-first century perspective and experience, just as I brought my vision and experience from mid to late twentieth century Arabia and the United States. Decisions made on the basis of what we each bring forward are not necessarily right or wrong ... they either fulfill the mission, or not.

The future, as I see it, is shifting from the United States to the countries of origin if the Society wishes to perpetuate the traditional Saluki, regardless of the culture or people owning and breeding it today. We don't know the Saluki's origins ... although some people arrogantly claim that they do. What we have today is an amalgam of ancient genes and modern adaptations.

Across Southwest Asia, the migratory lifestyles of many peoples once responsible for breeding and hunting with Salukis are fading into the contemporary industrialized, urbanized over-populated world in which the long-established prey of the Saluki is either disappearing or is protected. So ... how can the Society help to perpetuate the traditional Saluki selected for its hunting prowess? The creatures hunted by the Saluki are entitled to survival just as much as the Saluki is. It's a delicate balance ... the Society must advocate for conservation measures by virtue of its mission at the same time owners and breeders of Salukis must test their hounds' hunting ability.

In this environment ... what can we learn? We have to listen and open our minds to what others around the world are recommending. We have to evaluate and sift through all the alternate positions presented. We have to keep in mind the words "Service" and "Mission" at all times. Don't ignore "Integrity" and "Ethics." Every decision formulated must be guided by ethics, integrity, and even courage. We must work with likeminded people and disregard the self-centered or grasping individuals who will seek to influence and coopt our mission.

Always remember ... it's not about your own beautiful hounds and their descendants. It's about Salukis, all of them, and the people striving to do the right thing by their hounds.

It's a journey I hope you are willing to embark upon. I wish you peace, safety, success, and outstanding Salukis.

Elizabeth Al-Hazzam Dawsari

#### SPDBS Board of Directors

President- Elizabeth Dawsari Vice-President- Mary Beth Rogers Treasurer- Ken Stahli Secretary-Lauri Domski secretary@desertbred.org

Board of Directors-Oksana Belova Marsha Bradbury Sir Terence Clark Jenna Lowe Susan Schroeder Kathleen Tigan

Registrar-Mary Beth Rogers spdbs.registrar@gmail.com

Webmaster: Mary-Wynn Rogers

Newsletter Editor- Mary Beth Rogers

www.desertbred.org

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The Society and the Kazakh Tazy by Mary Beth Rogers

Society for the Perpetuation of Desert Bred Salukis

On the front cover: Plaque with Greyhound by Benvenuto Cellini. This small bronze piece now resides at the Bargello Museum in Florence, Italy. Cellini sculpted this piece in 1545 as a trial cast in bronze prior to sculpting his famous Perseus with the Head of Medusa found in the Loggia dei Lanzi.

Cellini lived a volatile life in his early years, his art and its patrons saved him from his predilection to adventure.

It is an interesting reflection on our sighthound to see a perfectly sculpted Saluki executed by a Master in the Mannerism school 450 years ago and that Saluki could grace any of our couches today.

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On our back cover is the Iranian girl Savar. Photo is courtesy of Mitra Hashemi, taken outside of Tehran, Iran this fall.

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# Social Media.....and what it means

Social media is a term that has become ubiquitous in todays world. Wikipedia defines Social Media as "interactive computer-mediated technologies that facilitate the creation or sharing of information, ideas, career interests and other forms of expression via virtual communities and networks." A Hashtag is a type of metadata used on social networks that allows users to easily find messages or specific content on social media platforms. They are found on You Tube, Facebook, Twitter, Instagram, Reddit as well as throughout many websites.

Currently, our Vice-President Elizabeth Dawsari maintains our Facebook presence and our page has over 1200 followers across the globe. If you have not already visited, it is worth your time and Elizabeth is always looking for suitable content to share. You can help!!!

We also have a # (hashtag) or two. If **YOU**, as a member, add these hashtags to your picture captions, you will add to the searchable "library" of images associated with the tag. #spdbssalukis and #spdbsgraduates are up and running.... It is an easy add, and it works! Try it! Add **YOUR** SPDBS Salukis so ALL of us are found.

The more we support our Facebook page and our hashtags across the various platforms, the easier it is for us to be relevant to the next generation of SPDBS owners.

As there were no Nominations from the Floor, the Nominating Committee Slate is seated as per our By-Laws.

The Society Board of Directors and Officers are as follows:

#### **SPDBS Board of Directors**

**President/Registrar**– Mary Beth Rogers president@desertbred.org/spdbs.registrar@gmail.com

Vice-President- Elizabeth Dawsari

Treasurer- Ken Stahli

treasurer@desertbred.org

Secretary-Lauri Domski secretary@desertbred.org

#### **Board of Directors**

Sir Terence Clark Susan Schroeder Kathleen Tigan Oksana Belova Marsha Bradbury Jenna Lowe

# New Litters

Michael R. Berry

Ikov Ha'din et Ha'har 925 Ruah Midbar CRN 0770-016-2 x

El Riyah Zain Safiya AKC HP 43426701

Two females, Four males

Whelped August 31, 2019, Bogota, TX

Generation 3



Terence S. Wright

Rataki Waylon CC,CM CRN 0753-014-2 x Laa Yudaani Forouzan CRN 0698-012-2

Two females, Two males

Whelped Jan 3, 2020, College Station, TX

Generation 3



Dr. George and Mary Beth Rogers, and Mary-Wynn Rogers

\*Gare-Qush of Iran CRN 0830-019-0 x

\*Qushabee of Boorchin CRN 0737-013-0

Five females, Three males

Whelped November 3, 2020, Milford, VA

Generation 1



# CRN 0698-012-2 thru CRN 0839-020-0

Laa Yudaani Forouzan

Bitch. CRN 0698-012-2

Black, Feathered

July 19, 2012

Whelped in La Mesa, NM

Breeder: Steven and Valerie Kaeppler

By Wahiba Farid Finale AKC HP20019501 x

Melik's Laa Yudaani Inbisaat CRN 0534-006-1

Owner: Terence S. Wright



\*Tayre of Urfa

Bitch. CRN 0813-018-0

Black Mask, Irish marked, sabled red, Smooth

September 18, 2015

Whelped in Urfa, Turkey

Breeder: Abdullah Kiliç

By Topal x Teyre Nim

Owner: Paul Perez and Beth Rogers



Melik Rataki Xerxes

Dog. CRN 0810-017-1

Shaded Red, Grizzle, Feathered

September 9, 2017

Whelped in Ignacio, CO

Breeder: Lorraine Trenholm

By Melik Khaliis CRN 0719-013-1 x

\*Aram de Diba of Boorchin CRN 0641-011-0

Owner: Paul S. Domski/Mary Beth Rogers



# CRN 0698-012-2 thru CRN 0839-020-0 con't



\*Gare-Qush of Iran
Dog. CRN 0830-019-0
Black, white markings, Feathered
March 30, 2018

Whelped in Arak, Iran

Breeder: Mohammed Masoumi

By Shekar x Chita

Owners: Dr. George Rogers and

Mary Beth Rogers

Melik Baanu-Abee e Sheyda Laa Yudaani Bitch. CRN 0833-020-3 Black and grey, White Markings, Feathered

Whelped in College Station, TX

January 3, 2020

Breeder: Terence Stephen Wright

By Rataki Waylon CC, CM CRN 0753-014-2 x Laa Yudaani Forouzan CRN 0698-012-2

Owners: Carola Butler and Jan Isley





Melik's Asal Shahin e Sheyda Laa Yudaani

Dog. CRN 0835-020-3

Gold, Feathered

January 3, 2020

Whelped in College Station, TX

Breeder: Terence Stephen Wright

By Rataki Waylon CC,CM CRN 0753-014-2 x Laa Yudaani Forouzan CRN 0698-012-2

Owner: Seth Hall

# CRN 0698-012-2 thru CRN 0839-020-0 con't

\*Atash de Boorchin of Iran

Dog. CRN 0836-020-0

Grey, White Markings, Feathered

October 8, 2019

Whelped in Tehran, Iran

Breeder: Ali HashemiNezhad

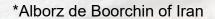
By \*Gare-Qush of Iran CRN-0830-019-0 x

Tooka of Boorchin

Owners: Israel and Paul Perez/Dr. George and

Mary Beth Rogers





Dog. CRN 0837-020-0

Grey, Irish Markings, Feathered

October 8, 2019

Whelped in Tehran, Iran

Breeder: Ali HashemiNezhad

By \*Gare-Qush of Iran CRN 0830-019-0 x

Tooka of Boorchin

Owners: Hanna and Arto Ojanperä



\*Afra de Boorchin of Iran

Bitch. CRN 0839-020-0

Black, White Markings, Feathered

October 8, 2019

Whelped in Tehran, Iran

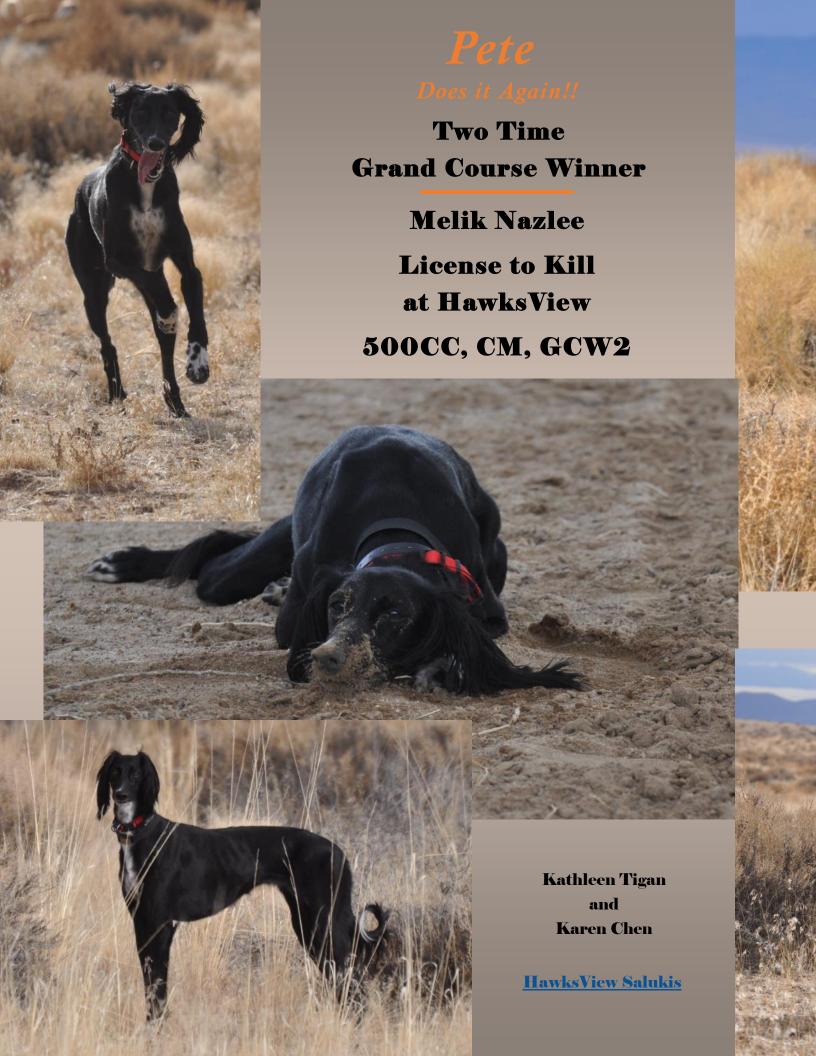
Breeder: Ali HashemiNezhad

By \*Gare-Qush of Iran CRN 0830-019-0 x

Tooka of Boorchin

Owner: Pirjo Puttonen







# Ruminations on the AKC



The Society maintains a studbook for Salukis who do not have a three generation AKC or FCl pedigree. Our process is completely transparent, each Saluki critiqued is printed in this publication.

Nothing about our process is easy. It takes time, it takes a great investment on the part of each participant both financially and emotionally.

That emotional investment has been much on my mind. At the SCOA Annual General Meeting Lesley Brabyn brought forward a proposal that would <u>REQUIRE DNA</u> Breed purity testing on all Salukis in our program going forward. She would no longer require this purity testing once a Saluki left our strict registration parameters and entered the much looser registration requirements in the AKC studbook. It mattered not to Ms. Brabyn that there is no purebred DNA purity test.

As I gave the SPDBS rebuttal to this proposal I admit it felt personal. When I listened to Gail Goodman's magnificent statement, I heard the echoes of that personal feeling. When I took phone calls subsequently from our



Melík Jadhwah FCh, NACC CRN 0618-010-1 Two time winner CLCA Grand National.

members, I heard from them how they felt it was personal. When I was interrupted by Ms. Brabyn's declaration that it was a lie, no SPDBS Saluki had won our National, I began to understand the actual personal nature of Ms. Brabyn's proposal.

The entire AKC Studbook is built on our population, imports from Country of Origin and their direct progeny. The Pine Paddocks Kennel is celebrated for its inclusion of Ch. Lady Yeled Sarona Ramullah (note the AKC championship) and Ch. Abdul Farouk of Pine Paddocks (note the AKC championship) and these imports were owned and promoted by Esther Bliss Knapp, at the time President of SCOA. Esther's last

desert bred was a puppy out of The Little Lady, CRN 0075 sired by Sarab of Wadi Tathlith and ad-Duwadami, CRN 0047, born in 1982. Kennels that resonate with history within our breed, Windswift, Montebello, Billa de Esta, Mazuri, Knightellington to name a few, all incorporated imports from country of origin. Yet here we are today.

CA CH, US GR CH Tamarisk Cemal Coroarrah did win the 2014 SCOA National Best of Breed. She is a Gen 3, SPDBS registered Saluki CRN 0654-011-3 bred by Joanne



Melík Nazlee License to Kill at HawksView CC, CM, CM500, GCW,GCW2 2017 and 2020 NOFCA Grand Course Winner CRN 0776-015-2

Klova and Celeste Johnson. She is out of the program shepherded by Gertrude Hinsch, El Baz, based on the Saudi import Shamal and the Turkish Import Tek Kulak's Acik Goz bred to the Saudi girl Arusa. I have no doubt Ms Brabyn would take exception to Goz's ear set and gay tail.

Five times SPDBS registered Salukis have won the NOFCA Grand Course. Since 2006 SPDBS Salukis have routinely been in the NOFCA Saluki Top 10.

The ASFA Pyramid Cup has been won three times by imports directly from country of origin. Four winners have come from our studbook. In

fact, Salukis from our studbook competing in ASFA have attained Number one overall status.

We now have a number of AKC Champions from our Gen 3 population, numerous ASFA FChs, through the years, numerous OFC title holders in all hunting clubs. We, as Breeders within the Society, produce high performing

Salukis that can also succeed in the AKC showring if given the chance.

Each of us who have invested our hearts into this magnificent being, whose roots are either directly in his homelands or very near his homelands, understand how precious he is. Yet, each of us has felt the disapproval from a very small yet vocal subset of the western Saluki community. If one of our collective family has success in the showring, that judge can face recriminations, that owner has often been personally attacked. If one of our Salukis has success in the hunting fields, the very same thing occurs. We have now seen an AKC Breeder judge say, in a public club setting, that the win earned by one of our Salukis did not occur.

In closing, it is my hope that we, as the Breeders of SPDBS, remain strong, none of us are alone. Together, we walk the same road thousands of breeders before us have walked all along the Silk Roads. I am grateful the SCOA Board gave us the chance to adequately respond to Ms. Brabyn. I am grateful to all of those out there who see the beauty and the potential our sector of the Saluki population in the USA has to offer. I am grateful to those of you who persevere. I am grateful this glorious creature continues to grace our lives.



AKC Ch.Balabar Ulfric S'tyana JC CRN 0524-006-3



\*Nazee FCh ASFA Pyramid Cup Winner 2010,2012 Import Iran CRN 0550-007-0



CA Ch, US GRCh Tamarísk Cemal Coroarrah CRN 0654-011-3 and US GRCh, FC Tamarísk Cemal Desert Cerenade FCh, SC CRN 0653-011-3

I think most of us will always reflect on 2020 as a year of changes that were entirely unanticipated. This is also true for the Society as we have had more than a few curve balls this year. Some of those issues are detailed in the Secretary's Minutes, and these minutes reflect our first go at Teleconferencing. While not without some glitches with dialing in, we all felt it was a success.

You are reading our foray into digital publishing, we hope that this will allow us to easily expand our magazine format, and encourage more of you to advertise. We will also be doing our best to provide some of the articles in multiple languages on our website. If you can assist in this project, please let us know.

As we move forward with our digital platform at the same time, we have created a new password protected side of our website. We will be placing our financials and minutes on this part of our website for our membership as well as the current Society News and recent back issues.



Before Covid-19 and Rabbit Hemorrhagic Disease (RHDV2) most likely stopped all Open Field Coursing hunting in New Mexico, SPDBS was slated to sponsor an end-ofseason hunt with the South West Coursing Club. If this does not happen, we will try for next season and hope both viruses are under control. This is part of the Society's effort to encourage OFC coursing and introduce our new members to the larger community and the sport. Open Field Coursing is one of things those living in western USA can do that gives us a window into who our Salukis are in their homelands. Remembering that our Salukis are who they are because of what they do, The Society is doing all that we can to support hunting both here in the US as well as in the Middle East.

We have long had our Salukis competitively participating in Open Field venues, as well as ASFA lure coursing and all families and strains have shown just how capable our Salukis can be if given the chance. The Society feels we need to more actively invest in open field coursing as without participation the sport will have a hard time continuing. New people need to get introduced to the joy of seeing Salukis hunt as they hunt in the Middle East, hunt here in the US, and as they have hunted for thousands of years. Stay tuned for how this all goes forward.

This year has also seen the first steps on the FCI road finally reach inside Iran. The very beginnings of the registration of the indigenous population has started. The Society has been providing guidance to several breeders inside Iran and it has been an interesting dialog. In the western world the registration of dogs is routine and well-understood. This is not the case inside of Iran, or most of the countries of origin. In these countries, registration is a totally foreign concept (no pun intended). Explaining why registration is desired has been an interesting conversation. The UAE is now also on an FCI path while Turkey has full Contract status BUT has deliberately segmented off the smooth population from their designated Saluki, Sultan Anadolu Tazisi.



An image from John D the American Colony. Reading Room. This im

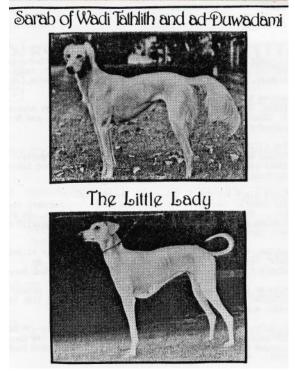


.Whiting, Whiting was born in Jerusalem and lived his life as a noted member of The above image is part of the Library of Congress archive, Prints & Photographs tage is from his 1935 trip to Cappadocia in Turkey.

ctures/item/2008676355/

Registration in rural areas is extremely limited to non-existent. There are signs Turkey is in the process of changing their stance. On both segmenting off the smooth Saluki population and their Nationalism stance on breed origin.

Here on the domestic front, registrations of Gen 3 litters are occurring as the Salukis that founded SPDBS finish transitioning into AKC. New imports are limited, but we have added Tayre of Urfa and two imports from Iran, Gare-Qush of Iran and Shirin of Iran as well as progeny from Gare-Qush. These Salukis are found in our CRN report.



Parents of Esther Bliss Knapp's last desert bred out of the SPDBS Studbook.

In closing, our Board passed to SCOA a proposal for SCOA to petition the membership and AKC to allow our Salukis to compete in AKC Performance events. The proposal, if passed, would allow SPDBS registered Salukis to compete in AKC events such as Lure Coursing, Agility, Rally, and Obedience without being de-sexed. It would not allow Conformation competition other than what we already have. We do not know at this time how this will move forward, but it is in the works, so stay tuned.

Finally, also on the SCOA front, Lesley Brabyn put forward a request at the Annual General meeting to have the SCOA Board require our Salukis to have DNA BREED testing through Wisdom for all new imports and all of their progeny through Gen 3. Both myself as SPDBS Registrar and Gail Goodman were afforded the time to respond. At this time this has been referred back to the SCOA Board for consideration. As we get news on this, the membership will be informed.

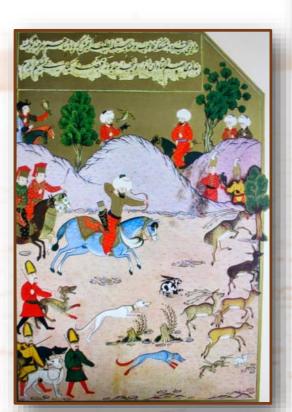
Stay safe, and hopefully, we will all see each other again soon.

# The Saluki In Middle Eastern Culture,

A walk through time by Sir Terence Clark

Many travelers to the Middle East expecting to see Salukis in their native habitat may never see one. This is because they tend to be guarded carefully away from covetous eyes or thieving hands. Even if you are lucky enough to see one, it may look quite

different from the popular image of the Saluki from the western show ring, with a tall, elegant frame more often than not generously feathered. The native Saluki, or Salūqī as it is called in Arabic, is more likely to be smooth and of smaller stature, often with cropped ears and henna-stained feet, for this is a working hound that has been bred for millennia



Sultan Bayazid from an image in the Topkapi Museum, Istanbul, showing cropeared hounds with hennaed feet.



A typical crop-eared Syrian Saluki with hennaed feet.

principally for coursing gazelle and hare over open terrain, according to the societal norms of its time.

So, what is it that makes a mere dog so special, especially in a Middle Eastern context? History shows that the Saluki is no ordinary dog. Indeed, it should never be referred to in Arabic as Kalb (dog) but only as a Salūqī or 'al-Hurr' ('the free or noble one'). This is not a recent distinction, for it has enjoyed an exceptional position in Middle Eastern societies for millennia, and not for nothing was it sometimes called the Companion of Kings, because it was often portrayed in the company of rulers across the region, whether with an Egyptian Pharaoh or an Ottoman Sultan.

But its history goes back much farther into the cradle of civilization in Mesopotamia, the Land of the Two Rivers, the Tigris and Euphrates. It was here that the early huntergatherers became settled farmers and here that we find some of the earliest evidence of the emergence of a hunting hound that resembled the breed we know today as the Saluki.



Tutankhamun's Painted Box, showing him hunting with feathered Salukis, by permission of the Griffith Institute, Oxford

Like all breeds of dog, the Saluki derives from the

wolf, probably the smaller Arabian wolf than the European grey wolf. The process of its domestication and the development of a distinct breed of hunting hound took many



Courtesy of the Penn Museum, in Philadelphia PA, Skull of a Saluki dog found in a well at Tepe Gawra ca.3500 BCE

thousands of years but by the late fifth millennium BC it is clear from a skull excavated from the debris in a well in the great archaeological mound at Tepe Gawra near Mosul in Iraq that a Saluki-type dog was by then already established. From Eridu in southern Iraq, reputed to be the oldest city of ancient Sumer, a skeleton described by British archaeologists as "probably of a Saluki-type dog" was excavated from a grave of a young boy in a cemetery dating to early in the fourth millennium. British archaeologists also

excavated at Tell Brak in NE Syria the complete skeleton of a dog dating from c. 2,500 BC, which an expert at the British Natural History Museum described as "certainly of greyhound build". A comparison of the bones with those of one of the first Salukis to be imported to the UK from Egypt in 1895, whose skeleton has been preserved at the Natural History Museum, Tring, UK revealed striking similarities.

The earliest representation of a Saluki in art appears in a faded wall painting from the Halaf period c.5800 BC at Çatal Hüyük in SE Turkey. Rather clearer are images from seal impressions in sun-dried clay from the Chalcolithic period c. 5000 BC which were described



Deer hunt, detail of a wall painting from Level III, Çatal Höyük, Turkey ca. 5750 BCE

4<sup>th</sup> millennium beaker from

by the British excavators at Tell
Arpachiya near Mosul as of "some kind
of coursing dog, perhaps a greyhound".
About 300 similar seals and seal
impressions at Tepe Gawra near Mosul
show many hounds in hunting scenes
and the excavators commented:

"The animals
depicted are
rarely of any
domesticated
variety, except
for the
commonly
represented
Saluki". Similar
seals and seal
impressions have
been found at

From a 4<sup>th</sup> millennium cemetery at Susa in Khuzistan, Iran come painted pottery pieces, described by the excavators as showing the oldest representations of the Saluki type of hunting hound. A small copper figurine excavated at Tell Aqrab east of Baghdad dating from the Sumerian period of c. 3600 BC clearly show a Saluki with lop ears.

Susa, Iran

By this time, people had long since lost the need to hunt purely for subsistence for agriculture and animal husbandry were both well developed. So, their frequent portrayal in art forms may suggest that apart from their use in hunting, dogs may have been important in social interaction through giving of gifts, dowries, bribes, tribute and sacrifice. In short, well-bred hunting dogs could have facilitated and participated in many different types of social interaction – much as they still do today. For example, I heard stories in Syria illustrating the extraordinary value of the Saluki whereby one hunter was ready to exchange a water pump and a horse for one, while another even offered his daughter for one; and it was common to gift puppies to high-placed officials or shaikhs to curry favour with them.

In Ancient Egypt, the walls of tombs as well as artefacts from the third millennium onwards are often decorated with both smooth and feathered Salukis, some of which are even named. Sometimes these hounds are shown being delivered as tribute from the Land of

Punt, a mythical country to the south of Egypt, possibly extending into South Arabia, which might suggest that the Saluki was in fact an import. However that might be, it is only from the Egyptians that we have examples of mummified dogs to give us more tanaible evidence of how the early Saluki might have looked.

In the Levant and on Cyprus, artefacts showing Salukis from the second millennium have been found. The Ancient Greeks certainly used fast coursing



Mummified Saluki in the Cairo Museum

hounds for hunting and Arrian, the chronicler of Alexander the Great, in the 4th century AD gives a fine description of them that would fit a Saluki. Moreover, it is possible that it is to Seleucus I Nicator, one of Alexander's generals and his eventual successor, who founded the Seleucid Empire in BC, which at one time stretched over much of the Middle East, with its capital at Seleucia in Mesopotamia, that we owe the very word Saluki, for Seleucid translated into Arabic became Salūqī. The Romans too were equally fond of hunting with Salukis and represented them often in their mosaics from the Middle East and North Africa.





Oryx in Oman, which have been known to spear wolves on their horns.



The Saluki record is then carried on by the pre-Islamic poets of the Arabian Peninsula. Poetry has always been an important part of Arabic culture. Indeed the very word for poet – sha'ir – was held to be a person with supernatural knowledge, a wizard in league with spirits and enjoying magical powers. At that time, poetry was in the form of the qasidah or ode, poems with strict rules of composition that were meant to be recited. Some of the best of these have survived in a collection known in English as The seven golden odes of pagan Arabia, known also as The Moallakat. Legend has it that in the sixth century, in the period known as the Jahiliyah or Ignorance before the coming of Islam, there was an annual fair held at 'Ukaz near Mecca, where poets met in rivalry and recited their best compositions, the most successful of which were written down (some sources say on fine Egyptian linen in letters of gold) and affixed to the door of the Ka'ba in Mecca. 'Moallakat' is indeed a transliteration of the Arabic word for 'suspended' or 'hung'. This is a colourful story but it is generally dismissed by both Arab and Western commentators as improbable, not least because there is no reference to such an event in the Qur'an or in ancient histories of Mecca.

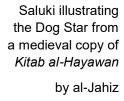
Whatever the explanation, the seven odes in the collection represent some of the finest descriptions of Bedouin life of the period, particularly the natural wonders of the desert: such as in Labid ibn Rabi'a's rhapsody on a female Oryx, likened to a pearl shining white in the

night, which first loses her calf to wolves, while sleeping among the sand-dunes through a night of incessant rain, and then, as she searches desperately for it, she is pursued by hunters, who let loose after her their two "lop-eared hounds", which, when they catch up with her, she dispatches one after the other with her spear-like horns. In this ode, the hunters' hounds are merely described as 'lop-eared' and it may be open to question therefore whether they were necessarily Salukis; but it was a common stylistic device of poets of the time to use metonymy, the omission of the noun and substitution of a characteristic adjective or descriptive phrase, and 'lop-eared' was identified with Salukis. Moreover, as such hounds were the great favourite of hunters among the poets and the only breed known to have been used by the Bedouin for hunting in the desert, it might have been seen as superfluous to cite repeatedly the breed by name. Indeed, another poet of roughly the same period in the late 6th century, al-Muzarrid ibn Dirar al-Dhubyani, leaves no doubt about the breed when in a long *qasidah* he refers quite specifically to *banat saluajyain* (the daughters of two Salukis).

The classic saga-like *qasidah* remained popular over the following centuries but by the establishment of the Umayyad dynasty as caliphs ruling from Damascus in 661-750, a new specific genre of hunting poetry or *tardiyah*, as it was called, began to appear, though it only reached its full flowering under the Abbasid caliphs, ruling from Baghdad in 749-1258, especially from the prolific pen of Hasan bin Hani, known as Abu Nuwas, who died in c. 814. His poetry ranged widely and he was particularly known for his inspired verses on love and wine. However, the hunting hound clearly held pride of place, as no less than 27 of his 55 poems of the chase describe hunting with hounds. As with the pre-Islamic *qasidah*, in none of his hunting poems does Abu Nuwas employ the word Saluki as such but he comes closest in a fine poem, which reflects the traditional view of Arab geographers and lexicographers that the *Saluqi* came originally from a place called Saluq near Ta'izz in modern Yemen rather than the Seleucid Empire, though Saluq was set in a mountainous area unsuited to the Saluki. He wrote:

I will sing the praises of a hound who cannot be outstripped, of perfect conformation, he courses over all types of terrain.

He was brought by kings from Saluq, as if on a long flexible leash.





In the chaos of the collapse of the Byzantine and Persian Empires in the 7-8<sup>th</sup> centuries AD, when the Arabs burst out of the Arabian Peninsula to conquer the surrounding region and eventually wider, from North Africa to China, it is clear the conquerors took their Salukis with them not only from contemporary evidence but also from descriptions of them appearing in the hunting treatises that have survived across the region, notably in *al-Hayawan* (On Animals), the encyclopaedic work of the great 9<sup>th</sup> century Abbasid historian al-Jahiz. The Saluki also appeared more graphically and increasingly in art forms. For example, the vault over the entrance to the Umayyad hunting palace at Qusayr 'Amra east of Amman in



Mural of Salukis hunting Onager at Qusayr 'Amra, Jordan

Jordan, which is attributed to the Caliph Walid I from c. 715 AD, is covered with a vast mural of a pack of Salukis chasing Onager or wild ass into a circle of nets in which the reputed figure of the Caliph is shown spearing them, despite the Islamic prohibition on the representation of living forms.

So, it is clear that despite the injunction on Muslims not to handle dogs, which are generally regarded as *Najis* or 'unclean', unless ritually cleansing themselves afterwards, right from the start of Islam an exception was made for the Saluki. Grounds for this

may be found in the Qur'an and in the Hadith, the sayings attributed to the Prophet. Thus, in Sura V – Al-Maidah (The Table), Muslims are specifically allowed to eat the meat of prey caught by "trained hounds", which has obviously not been ritually slaughtered by having its throat cut. In the Hadith, this permission is qualified by the proviso that the Basmallah (In the name of God) has been said before the hounds are released. At the time of the Prophet in the Hijaz the only trained hounds used for hunting such prey were Salukis. There was a brief time when the Prophet issued an order that all dogs should be slaughtered to prevent rabies, especially black dogs with orange pips over their eyes. But the order was soon modified to exclude useful hunting, herding and guarding dogs. So the Saluki continued to enjoy its privileged position and, as unto today, it was allowed inside the Bedouin tent and its companionship was enjoyed without inhibition. As Abu Nuwas wrote:

I will sing the praises of a hound whose owners' good fortune is assured by his tremendous efforts.

All the good things they have come from him; all the assistance they have comes from him.

His master is always like a slave to him; at night he brings him nearest to his bed.

If he is uncovered, his master puts on him his own coat.

He has a blaze and his legs are white.

His excellent conformation is pleasing to the eye; also the receding corners of his mouth and his long muzzle.

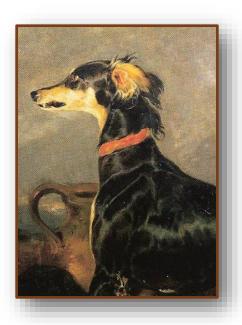
Gazelles are really in trouble when he is hunting; he relishes his hard-running attacks on them,
Hunting them down, twenty [of them], in his headlong course!
What a fine hound you are, without equal!



Saluki puppy by the camp fire in Wadi Rum, Jordan

Traditions die hard, but right across the region in the last 60-70 years or so major upheavals such as revolutions, wars, migrations and the settlement of the nomads have profoundly affected the old way of life and the Saluki did not come through unscathed. Even as recently as the 1980s, when I first became involved with Salukis in Iraq, they were regarded as a treasure to be strictly protected and given, never sold, only to assured owners. The sudden increase in oil wealth of the Gulf states changed all that and opened up a market for Salukis. Fresh impetus to the commercialization of the

Despite the devastation wreaked upon the Abbasid Empire by the Mongols in the 13th century, the Saluki survived and frequently appears in art forms from Persia, Ottoman Turkey, Mughal India and China, maintaining its special status as the hunting companion of the nobility. It seems also to have been carried to Europe, possibly initially by returning Crusaders, and it often appears in major works of art, particularly from some of the great Italian masters such as Veronese (1528-88). Even Queen Victoria had one from Turkey, which was painted by Landseer in 1840.



Queen Victoria's Saluki painted by Sir Edwin Landseer

breed came about 10 years or so ago from the development of a new form of sport in the Gulf – Saluki racing. It had been tried first in the mid-1990s in al-Ain, Abu Dhabi but it was not a success on an oval track in a stadium. However, they then tried a different, more natural approach by adapting a straight section of a couple of kilometers of a camel racetrack. At the start a live gazelle is presented to the hounds to fire up their enthusiasm. It is discreetly replaced with a stuffed gazelle suspended from a boom mounted on a pickup. The vehicle is driven parallel with the course and the hounds pursue the stuffed creature over distances of up to 2.5 km. The events are attended by crowds of mainly young people and the winning owners are often handsomely rewarded. As a consequence, some of the young shaikhs now maintain huge racing establishments to be compared with the kennels of the Abbasid rulers.



Saluki racing in Abu Dhabi

Some purists in the West decry this new sport as they believe it will lead to a demand for a sprinter rather than an all-round hunter, but such views ignore the fact that in its traditional role the Saluki has always pursued the gazelle more or less in a straight line, very much as on the track. Certainly the sport has revived great interest in this aspect of the Arabs' cultural heritage and it often forms part of the festivals that some of the Gulf rulers support in order to keep their history and traditions alive in the public memory. Moreover, changing attitudes internationally towards the preservation of wildlife has led to the introduction of hunting bans or restrictions in many of the Saluki's countries of origin. This has given rise to fears that the Saluki will lose some of its innate hunting characteristics. However, the hunting bans are often circumvented, not least by those who can afford to take their hounds with them on hunting expeditions to those countries where hunting is still allowed. So, one way or another, the Saluki is still being bred with the ability to perform its traditional role.

There is a down side to this upsurge in the demand for racing Salukis. It comes mainly from young enthusiasts for ready-made hunting Salukis, as they are often too impatient to go through the process of breeding their own hounds, and it far outstrips their availability in the Gulf. As a result agents comb the more northerly parts of the region for top-class runners. This has encouraged the growth of puppy farms on the one hand and an increase in abandoned hounds that do not make the grade on the other. Some of these puppy farms are also resorting to crossbreeding with Greyhounds to produce faster sprinters, but they do not have the staying power of the Saluki for the sort of racing currently in favour over 1.5 km or longer. The situation is in constant evolution and change, not least because political upheaval in much of the Saluki's countries of origin has encouraged owners of racing kennels in the Gulf increasingly to breed their own stock, often based on previously imported stock. However, it is clear that the Saluki has once again adapted to a changing world and is still managing to retain its elevated status in many parts of the region.

# A Tale of Two Fish (a parable for Open Field Coursing)

By William S.Toombs

There once were two rival fish that lived in a stream fed pond. Each had aspirations to be the biggest fish in the pond.

One day while lurking under some lily pads, they heard a pair of Egrets talking about a much larger pond that was a short distance downstream. The first fish was fascinated with the very thought of a larger "world," even if it meant more (and larger) fish to compete with. The second fish thought it sounded simply terrible; it would make it's dream of becoming the biggest fish that much harder to reach.

Thus things stood until a pair of beavers took up residence and started to construct a dam midway across the pond. The first fish thought this was terrible while the second fish thought it was a great thing, especially if the first fish ended up on the other side of the beaver dam (because then his dream of being The Big Fish would be easy to reach).

Just as the dam was nearing completion, a very heavy rain fell and raised the pond level so that water was gushing through the overflow pipe. The first fish had already decided to leave and jumped (literally) at this opportunity and went through the overflow and made it's way downstream to the much larger pond.

A year passed and the first fish thrived on the competition and, while not the largest fish in the new pond, was steadily getting larger. The second fish was happy and content on the upstream side of the beaver dam because it was now The Big Fish (the beavers having eaten all of other larger fish).



Having spent some decades in the breed with both AKC and COO salukis, I find some relevance of the above tale to what I have observed in both the breeding and open field coursing worlds. In the open field coursing world, there are multiple personalities and drivers involved, but I have noted two in particular that really stand out:

Strong Drive to win, welcomes competition, willing to do whatever it takes by way of physical conditioning and training, seeks out highly competitive salukis to compete with. When they don't win, they redouble their efforts.

Strong Drive to win, strongly vested in their breedings/bloodlines. When they don't win, they seek to "shrink the pond" by casting dispersions on the "purity" of their competition (color, brindle, too straight an upper arm, ear carriage, are all "purity" indicators that I have seen used).

On the breeder side, I have noted two nearly opposite mindsets (with a continuum in between):

Established bloodlines, line breeding focus to "fix the type," AKC Title focus (breed toward what wins in the ring).

Some in this class welcome competition and are not threatened by graduates of the SPDBS critique program.

Others in this class want to "shrink the pond" by casting dispersions on the "purity" of these graduates.

Outcross to bring in genetic diversity, breed for performance/functionality in the field, interact with COO breeders to get their insight, DNA test for health issues.

An attempt (at the SCOA Annual Meeting) to enforce DNA based breed purity testing on all Salukis critiqued by SPDBS (the non-existence of such a test notwithstanding, or rather the guaranteed failure to demonstrate breed purity using any existing test, which was no doubt the goal), brought the tale of two fish to mind.

While the SPDBS BoD and pro-breed diversity members of the SCOA continue to fight the good fight on this, I have a sudden hankering to eat pan-fried largemouth bass and think I'll go fishing.

#### Postlog.

The following summer, a drought lowered the water level above the beaver dam to the point that the second fish became easy prey for an Osprey (limiting competition and genetic diversity eventually makes for a dead end). As for the first fish, I haven't caught him yet but I have dined on several of his offspring. They were very tasty!

# THE OLDEST DEPICTIONS OF CANINES AND A POSSIBLE EARLY BREED OF DOG IN IRAN

 $F. H_{OLE}$  and  $C. W_{YLLIE}$ 

Abstract: While dogs occur in Levantine Natufian sites as early as the 13th millennium BC, images of canines date only to the early 8th millennium. The oldest depictions of dogs and the first representations of a breed similar to that of the modern Persian Gazelle Hound or saluki are found in sites in Deh Luran and Khuzestan, Iran. This brief paper shows the oldest illustrations of canines and evidence for a saluki-like breed. We conclude with some possible social implications of dog depictions on the Susa A pottery.

Keywords: Dog, Domestication, Susa, Tepe Gawra, Iran, Iraq, Chalcolithic.

The two oldest depictions of dogs<sup>1</sup> come from Iran<sup>2</sup>, but the oldest probable dogs known from Southwest Asia (approximately 14,000 years old) are in Natufian burials at Ain Mallaha and Hayonim Cave, both in the eastern Mediterranean<sup>3</sup>. In one case, an elderly woman was buried with a puppy and in the other, a man was buried with two small dogs. Five thousand years later, remains of dogs are found in the Early Neolithic villages of Çayönü in south-eastern Anatolia<sup>4</sup>, and Jarmo in northeastern Iraq<sup>5</sup>. All of these dogs are similar in size to the modern local wolf, Canis lupus pallipes.

Dogs were the first mammal domesticated and they have played important roles ever since as guards, hunting aids, and companions<sup>6</sup>. Their origin lies with the wolf Canis lupus, but under selection innumerable named breeds have been developed. Modern breeds are just that, although broad groupings of breeds that have geographic and functional integrity, some with considerable antiquity, have been revealed through

microsatellite genotypes<sup>7</sup>.

#### **DEPICTIONS OF DOGS**

Around 8,000 years ago, at a time when naturalistic pictures of any kind were rare on pottery, dogs were painted on vessels from Tepe Sabz in Deh Luran<sup>8</sup> and Chogha Mish in Khuzistan<sup>9</sup>, two small-scale agricultural villages in southwestern Iran. The dogs depicted on ceramics from both sites closely resemble the ubiquitous guard dogs seen in villages and camps today, a form and size not too far removed from wolves. These painted shards are examples of the earliest buff ware ceramics, hand made and usually densely painted with geometric designs. There are two depictions of dogs from Tepe Sabz (fig. 1: 1-2). One consists of a single sherd from a painted bowl and the other of several pieces from a similar bowl with three identical dogs shown encircling circumference of the vessel. Their domestic status is implied by the up-turned curly tail and short snout, traits

7.PARKER et al., 2004; see also SAVOLAINEN et al., 2002. On the basis of microsatellite data, the sight hound group is one of four clusters of breeds that appear to have ancient origins (PARKER et al., 2004).

8.HOLE et al., 1969: fig. 50g.

9.DELOUGAZ et al., 1996: fig. 2, no. 11, pl. 160N and Q.

<sup>1.</sup> The term "dog" implies domesticated status.

<sup>2.</sup>A possible earlier example identified as a saluki is shown on a wall painting at Çatal Hüyük, a Neolithic site in Central Anatolia (MELLAART, 1965: fig. 10). In this image it is not certain that the animal following a deer is a dog rather than, say a fawn.

<sup>3.</sup>CLUTTON-BROCK, 1962; DAVIS and VALLA, 1978; LAWRENCE, 1966; LAWRENCE and REED, 1983; TCHERNOV and VALLA, 1997.

<sup>4.</sup>LAWRENCE, 1980.

<sup>5.</sup>REED, 1983; BRAIDWOOD et al., 1983.

<sup>6.</sup>CLUTTON-BROCK, 1994; DAYAN, 1994; MORAY, 2006

not present in modern wolves. As Flannery wrote, "we presume that by 5500 BC in Khuzestan, canids resembling the Kurdish guard dog were already inhabiting the dump-heaps of our early villages. In all probability they were descendants of the local wild Canis lupus pallipes, who had been allowed by the villagers to become semi-domestic scavengers."

The Chogha Mish examples, located inside the bowl, are nearly identical to those from Deh Luran in their stance, tail, and short snout (fig. 1: 3). In all these examples, heavy diagonal brushstrokes fill the contours of stylized canine bodies. The stance of the Chogha Mish dogs differs from that of Tepe Sabz in that they are either facing or looking away from the viewer. This perspective accounts for the three "bumps" representing the ears and top of the head (fig. 1: 3).

While ceramic depictions are rare, dogs are well represented among the lightly fired clay figurines found in slightly earlier sites dating to the Late Neolithic, such as Jarmo in Iraq, and Sarab (fig. 1: 5) near Kermanshah<sup>11</sup>. Interestingly, although similar figurines are found at most Neolithic sites in Iran<sup>12</sup> they are seldom modeled in sufficient detail to allow confident identification as dogs, rather than another quadruped.

Following the depiction of dogs on the early bowls of Tepe Sabz and Chogha Mish there was a succession of regional ceramic styles during the next 1,500 years culminating in the Susa A style<sup>13</sup>. Nevertheless, during this long interval no further images of dogs have been found despite the fact that life forms as well as geometric designs occur in the Susiana sequence of painting styles<sup>14</sup>.

#### DOGS ON THE SUSA VESSELS

Susa was the largest prehistoric settlement in Khuzestan and perhaps in all of Iran by the beginning of the 4th millennium BC. <sup>15</sup> Susa was founded at a time when other regions were being abandoned and there was environmental instability and social unrest throughout the Near East <sup>16</sup>. During this age of upheaval, residents of Susa constructed a small mud-brick platform, followed by a

massive stepped platform, and they buried more than 1,000 bodies in a compact mound. After two episodes of destruction of the platform's façade and structures, the site was abandoned<sup>17</sup>. Most of the ceramic vessels described in this paper came from grave goods deposited in the cemetery at the very end of, or slightly later than, the terminal Ubaid period in Mesopotamia (ca 4000 BC). Unfortunately, the precise relation of the cemetery to the episodes of destruction can no longer be determined<sup>18</sup>.

Susiana pottery is noted for the striking contrast of its deep brown or black paint against the cream-colored background of the vessel surface. Distinctive beakers and bowls host a variety of design motifs ranging from the representative to the abstracted and geometric, with some taking on a nearly pictographic quality. A beaker, bowl and jar formed an assembled set accompanying the deceased into the afterlife<sup>19</sup>. Susa A ceramics are unusual in their frequent display of animal forms, including stylized paintings of goats, birds, insects and reptiles<sup>20</sup>. Our largest sample of painted pottery is from the cemetery at Susa where well over a thousand vessels were recovered. From this abundant assemblage, a small number of dogs are shown on beakers, jars and on open and hemispherical bowls, but rarely in "scenes" in interaction with other species<sup>21</sup>.

The canines on Susa ceramics look like breeds saluki and Afghan hound, both of which may have deep genetic lineages<sup>22</sup>. The figures we illustrate constitute the oldest representations of this general breed. Dogs of this conformation today rely on their keen sight and ability to see moving game, often at great distance, rather than on their senses of smell and hearing. This adaptation is particularly suited to open terrain characteristic of the desert and dry regions of the Near East. The defining characteristics of the saluki are great speed and endurance, lean build, long legs, short hair, intelligence and temperament to hunt in packs, and loyalty to their human masters. Until the last few decades, salukis were widely used in Southwest Asia for hunting hares, gazelles, fox and ibex and they are still worked along with falcons in Arabia. Historically, as today, salukis were favored pets

10. HOLE et al.,1969: 314.

11.BROMAN MORALES, 1990; MORALES, 1983.

12.ALIZADEH, 1997; DELOUGAZ et al., 1996; HOLE, 1974; HOLE et al., 1969; HOLE, 1977; MORTENSEN, 1963.

13. HOLE, 1984.

14.ALIZADEH, 1996 and 2004; DELOUGAZ et al., 1996: pl. 160N and Q; DOLLFUS, 1971: fig. 18, nos. 1 and 5; 1978: fig. 19, no. 3.

15.KOUCHOUKOS, 1998.

16. HOLE, 1994.

17.CANAL, 1978; HOLE, 1990; J. Perrot (personal communication, 2007) sees continuity in the site after Susa A.

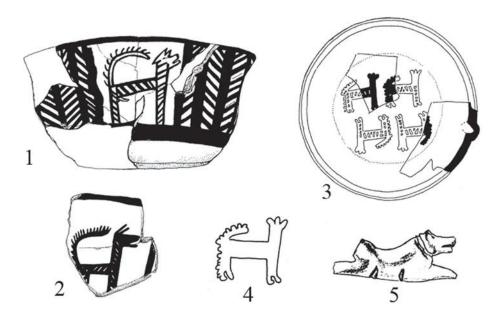
18.KOUCHOUKOS, 1998: 66.

19.MORGAN, 1912.

20.CONTENAU, 1938.

21.MECQUENEM, 1912.

22.PARKER et al., 2004; SAVOLAINEN et al., 2002; VILA et al., 1997. Note that the first firm evidence for the association between dogs and humans consists of burials (MORAY, 2006).



**Fig. 1:** 1: Sabz Phase bowl from Tepe Sabz; 2: Sabz Phase bowl sherd ( $H_{OLE}$  et al., 1969: fig. 50g); 3: Chogha Mish bowl ( $A_{LIZADEH}$ , 2003: fig. 56m); 4: reconstruction of dog depiction on Chogha Mish bowl; 5: curly-tail dog from Tepe Sarab ( $B_{ROMAN}$   $M_{ORALES}$ , 1990: pl. 4 $^e$ ).

and often shared their master's houses or tents. Their use as hunting aids is mentioned and approved in the Koran despite a general prohibition against handling of dogs in Moslem countries (Surah Al-maidah 5. Part 6 Aayah 4). Given the several thousand years during which breeds could have been developed—comparable morphology, environment to which such dogs are well adapted, and modern parallels of their use as hunting dogs—make it likely that the Susa dogs were similar in conformation and behavior to modern salukis.

There are numerous dog depictions in the late Susa period (ca 4200-3900 BC), represented in the Susa cemetery and deep trench excavations, as well as in Jaffarabad<sup>23</sup>. The cemetery yielded an uncounted number of vessels of which approximately1,000 vessels have been restored <sup>24</sup>. Tall Susa beakers with dogs have been prominently displayed in books on Persian art history <sup>25</sup> (fig. 2: 1-2), yet dogs are more commonly found on the insides of open bowls and less frequently on the outside of small bowls and jars (fig. 2: 3-5). Considering the large number of vessels from the cemetery <sup>26</sup>, there are only 28 vessels containing images of canines, on some of which dogs appear more than once.

There is remarkable consistency in the depiction of these dogs and, with two exceptions, all have salukitype body form and are shown lying down. One of these shows two dogs attacking an antlered animal, probably a deer (fig. 3: 2). According to those who have hunted with salukis, the dogs leap onto the neck of an animal and pull it to the ground in the manner shown on this vessel <sup>27</sup>. One dog that may not be a saluki is shown standing between two equids, probably onagers Equus hemionus (fig. 3: 2). The relatively stocky form of this dog with upturned tail more closely resembles the older examples from Chogha Mish and Tepe Sabz, and the ubiquitous Iranian guard dogs that live in villages and herders' camps, rather than the lithe, elongate bodies of the salukis. That this form of dog is shown on contemporary ceramics reinforces the idea that the artists were depicting actual types of dogs and not just following a single convention. The Susa dogs have been described as if on the chase: « chien galopant [...] elle donne bien l'impression d'une course furieuse » <sup>28</sup>. This perception may be an illusion resulting from the rhythmic repetition of the dog forms placed at regular intervals along an upper register of the vessel wall; the rotational progression creating an energetic reentrant composition (fig. 2: 1 and 4). While salukis have been bred to hunt,

<sup>23.</sup> DOLLFUS, 1971: fig. 17, nos. 5 and 7; 1978: fig. 19, no. 3.

<sup>24.</sup>F. Hole studied these vessels in the Musée du Louvre and de Saint-Germain en Laye.

<sup>25.</sup>HOLE, 1992; POPE and ACKERMAN, 1967.

<sup>26.</sup> HOLE, 1983 and 1992.

<sup>27.</sup> CLARK, 1995.

<sup>28.</sup> CONTENAU, 1943: 178.

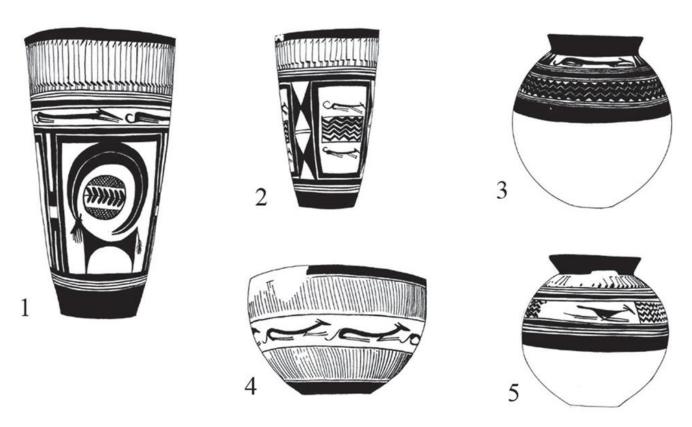


Fig. 2: Beakers, jars and an open bowl from Susa with dog images.

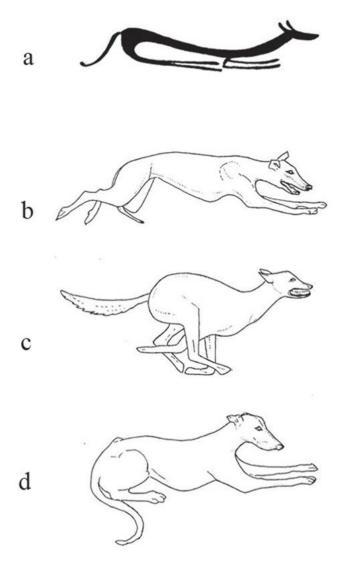


Fig. 3: 1: Bowl with dog standing between two equids; 2: dogs leaping onto the backs of stags.

relying on their eyesight and speed, with the exceptions noted above, all the depictions show dogs at rest, in one of the characteristic poses of the breed (fig. 4: d). This contrasts vividly with the dog running, as shown in figure 4: b-c where the legs are alternately tucked beneath the body and stretched out at nearly full length. Moreover, when running, the tails normally do not remain fully curled and they may be carried low or even between the legs, as seen in figure 4: b.

The possible use of dogs in hunting is shown in a from the Susa settlement. This shows an individual holding what appears to be a leash, possibly attached to the dog (fig. 5: 1) <sup>29</sup>. In the other hand the person holds two curved implements similar to boomerangs or throwing sticks. Another larger sherd, from a similar vessel shows a series of dogs and goats, perhaps intending to show the dogs about to attack the goats (fig. 5: 2). It is interesting that even when action may be implied, as in these examples, the dogs' hind feet are tucked up under the body as if at rest. Once depicted in this manner, the same form was repeated almost without variation in every other case. This artistic convention may have arisen because the original dog drawn by the artist was at rest and this example became the canon of how a dog was "supposed" to look. In fact, because these dogs are very fast, it may have been difficult for an observer to see the way the legs actually move when the dogs are running. This same problem occurred with drawings of running horses, until the late 19th century when Muybridge's stop-action photos showed the actual motion of the legs for the first time <sup>30</sup>.

The depictions on the vessels are quite uniform and plausibly represent sight hounds. In all cases the ears are pronounced and in a straight line back from the elongated muzzle. There is a deep chest and thin waist. The tails are always curled up. The only observable difference among the dogs is that in a few cases their paws are shown, leading Contenau to claim that the animal was a lithe feline <sup>31</sup>.



**Fig. 4:** a: Typical Susa dog; b-c: drawings of living salukis in different poses: b-c, running, and d, resting.

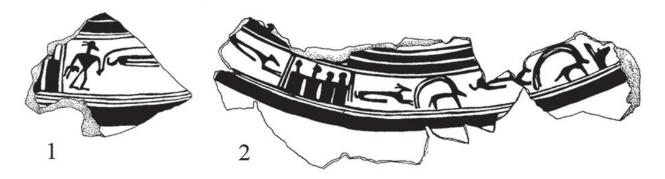


Fig. 5: Possible hunting scenes on two bowls from the Susa settlement.

29. MECQUENEM, 1934: figs. 11-12; 1938: figs. 7 and 9B.

30.PRODGER, 2003.

31.CONTENAU, 1938: fig. 25.

#### OTHER EVIDENCE OF DOGS

The skull of a dog identified as a saluki was recovered at Tepe Gawra in northeastern Irag, from a well attributed to Layer XIII, somewhat older than the Susa A depictions<sup>32</sup>. The most important data from Gawra are a large number of seals that depict wild animals, especially goats. The distinctive saluki form occurs on many of these seals, some of which are so well rendered that the identification would seem to be unequivocal (fig. 6). Animal forms like those on the Tepe Gawra seals are entirely absent on the ceramics from this site, which contain no naturalistic designs at all. Most of these seals are dated to the Gawra, Middle Late Chalcolithic 2 period (ca 4200-3800 BC), contemporary with the ceramic depictions at Susa and Jaffarabad<sup>33</sup>. A difference between the dogs on the Gawra seals and those on the Susa ceramics is that at Gawra the depictions normally show the dogs standing<sup>34</sup>. However, two seals (fig. 6: c-d)<sup>35</sup> show a dog lying in the same posture as in the Susiana ceramic depictions. Although sealings from Susa do not show dogs, one from contemporary Jaffarabad may show a saluki at rest<sup>36</sup>.

#### **POTTERY DESIGNS**

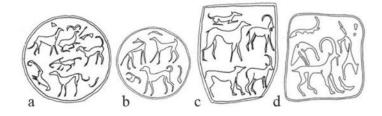


Fig. 6: a-c: Gawra seals (Gawra seals 167, 164, 157, 174 [TOBLER, 1950: pl. CXLVIII, CXLIX]) showing saluki-type dogs in standing posture; c-d: also show a dog lying down.

The cemetery ceramics represent a uniquely large set of dog images with direct counterparts at Jaffarabad and in domestic contexts in the Susa Acropole and in Mecquenem's deep trench<sup>37</sup>. As described in an earlier paper<sup>38</sup>, the Susa vessels conform to a rigid format that

defines the Susiana region. While certain design elements can be found outside Susiana, the entire composition of the painting on the vessels is restricted to the area immediately around Susa. Such stylistic similarity is called "emblemic", meaning that it would be recognizable and signify to natives as well as to outsiders, affiliation within the Susiana region. Within an emblemic style, there is, however, much room for individual variation that can be regarded as "assertive", identifying a person or status<sup>39</sup>.

The elaborately painted vessels in the cemetery are clearly for display rather than utilitarian use; some of the tall beakers are so thin as to be unserviceable for holding liquid. The open bowls are functional, yet with the design on the inside, it is likely that they were made to be seen rather than filled with food. To be sure, there are also many unpainted pots and bowls with simple band designs from the cemetery that may have been strictly utilitarian. Unfortunately because of the mode of excavation and the apparent secondary nature of the interments, there are no recorded individual associations of pots with bodies, except for the two partial skeletons excavated by D. Canal<sup>40</sup>. These verified, as the earlier excavators maintained, that each skeleton was interred with a beaker, open bowl and small jar; however, the range of objects found in the cemetery, from copper axes and mirrors to elaborate beakers, bowls and cooking pots suggests significant social differentiation among the deceased 41. In view of the large number of very distinctive vessels, we propose that many of the burial vessels were made to signify individuals whose role and status was symbolized on the pottery.

While many of the tall Susa beakers are essentially identical to one another, the open bowls are by far the most varied and complex in design. These vessels are individually unique but still conform to the several typical Susiana formats in which they share a common repertoire of motifs that can be displayed within the overall structure of the design (see examples in figure 7). On one stylistic group the design is bilaterally symmetrical, curving around the bowl's interior, but the use of different design elements

<sup>32.</sup>TOBLER, 1950: 32. Found in the well, Stratum XIII, "the skull of a saluki (Plate XXXVI.b) was discovered within it, which is of interest because this breed of hunting dog is frequently depicted on contemporary seals and impressions." It was not stated who identified the skull.

<sup>33.</sup>TOBLER, 1950: pl. CLXVI, CLXVIII, CLXIX.

<sup>34.</sup> AMIET, 1980; TOBLER, 1950: 174.

<sup>35.</sup> Ibid.: pl. CLXIII, no. 174.

<sup>36.</sup> DOLLFUS, 1971: fig. 23, no. 7.

<sup>37.</sup> LE BRUN, 1978: fig. 30, no. 1.

<sup>38.</sup> HOLE, 1984.

<sup>39.</sup> WIESSNER, 1983.

<sup>40.</sup> CANAL, 1978.

<sup>41.</sup> HOLE, 1983

makes each vessel unique. Each half of the design features a deep rectangular niche, opposite its counterpart on the other half, into which the dogs and other special assertive design elements are placed.

A few bowls in the cemetery group stand out as differing from the local canons of composition, but with Susiana design elements. One small bowl has a circular composition of standing goats with an array of dogs (facing left) above and between the arcing goat horns (fig. 8: 1). Another set of four dogs comprises the central design element. Unlike most vessels, this one is crowded with design elements. A second unusual bowl has the deep rectangle format but the dog is not in a niche and the overall design is not bilaterally symmetrical (fig. 3: 1). In this case the dog standing between two equids occurs not in the rectangular niche but inside the design frame and opposite a checkerboard pattern. The third vessel with dogs that deviates from the normal rectangular pattern has a triangle design structure. There are many bowls with this format but no others have dogs. On this vessel there are two dogs, both facing to the left (fig. 8: 2). These three aberrant bowls reinforce the impression that individuality was normally displayed on the open bowls, but that these design element expressions were held within predictable bounds.

#### STYLIZATION, ABSTRACTION, AND INTENTION

Inevitably the assertion that ancient depictions can be used as evidence for a particular breed of animal raises questions whether the depictions are representations of literal reality, or stylized imagery responding primarily to aesthetic needs. Unquestionably the Susa artists adopted conventions that emphasized dominant characteristics of the life forms, e.g. the arcing horns of the goats, or the vertical lines that denote the long-necked water birds that encircle some of the tall ceramic beakers (fig. 2: 1-2). Such conventions have been employed since the Upper Paleolithic where artists indicated the mass and form of a mammoth or a bison with just a few deft strokes. One does not doubt, in such instances, that the artist was depicting an animal that we can confidently identify, rather than imaging a fictional animal. Similarly it is clear that the Susa artists had considerable skill and it defies logic to assume that they just happened to make up images that look like dogs of a type that we know today as salukis.

A second issue concerns whether the animals should be called salukis. The fact that they look like salukis cannot be used as an argument that they were the genetic antecedents to today's breeds. Given the thousands of years of domestication that preceded Susa, it is unrealistic to suppose that "breeds" had not been developed. Despite the 6,000 years that have elapsed since the dogs were painted on the vessels, there is much continuity in human and animal life in the region. Saluki-like sight hounds are

used today for hunting and we can reasonably infer that they were so used in the past. The sherd that shows a person, possibly holding a leash, following a dog (fig. 5: 1), suggests hunting or at least controlled companionship.

Some of the Gawra seals depict dogs in a standing posture, unlike those at Susa. However, the conformation of their bodies strongly suggest that they represent a saluki-like hound. While the artistic conventions, as well as the media (seals and ceramics) on which they are represented differ at the two sites, in both cases the animals appear to be the same breed: the artists knew such animals and could represent their essential characteristic in a way that is recognizable.

We argue on the one hand for a literal interpretation of the dogs as a type of breed, while also arguing that faithful adherence to reality may give way to stylistic convention. Obviously we cannot know the inspiration for the depictions, but it is noteworthy that the Susa dogs associated with the antlered animal are depicted in a resting position while simultaneously appearing to leap toward and onto the deer. Still, this is not the same type of dog as in figure 3: 1 which more resembles village guard dogs than lithe saluki types. That two rather different conformations of dog are depicted in these two images implies that the artists knew the differences and could express them when desired, albeit with certain stylistic conventions.

#### SIGNIFICANCE OF DOG DEPICTIONS

It is tempting, though probably fruitless, to speculate about what any design element might have meant, but it is not unreasonable to assert that the variability of the vessels carried meaning within Susian society. At the least, individuality implies that each bowl was made with an individual, family or clan in mind. That is, certain elements might have had symbolic, rather than literal value while the overall design structure served as an indication of larger group identity. Many of the highly stylized motifs of birds and goats, for example, may have been derived ultimately from more naturalistic depictions and it is noteworthy in this regard, that the dogs are the most natural representations of all. This suggests that dogs (and probably goats) may have had a special significance in society.

The vessel depicting a dog on a "leash" (fig. 5: 1) implies that hunting with dogs was an established practice. Today, saluki dogs are prized possessions of men who use them for sport hunting 42 and it is worth considering whether they may have been bred for prestige and sport even in the 5th millennium. When the Susa vessels were painted, people had long since lost the need to hunt purely for subsistence, for agriculture and animal husbandry were both well developed. Apart from their use in hunting, dogs may have been important in social

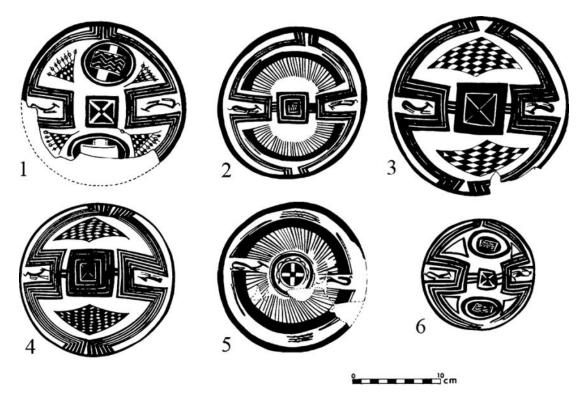


Fig. 7: Various open bowls from the cemetery with depictions of dogs.

interaction through giving of gifts, dowries, bribes, tribute and sacrifice. In short, well-bred hunting dogs could have facilitated and participated in many different types of social interaction as well as signifying group identify.

#### **CONCLUSIONS**

In this brief review we have shown the oldest depictions of dogs yet known from Southwest Asia, as well as the oldest images of a breed similar to that of the Persian Gazelle Hound, or saluki. It is likely that the saluki-type breed was developed on the lowland steppe and desert and spread from there into regions where the open terrain favored the sight hounds. Although the Iranian examples

appear only in the late 5th-early 4th millennium BC, it is possible that sight hounds were domesticated earlier, perhaps in southern Mesopotamia or Arabia from the lithe Arabian wolf Canis lupus arabicus whose body is adapted to open desert and steppe, and high temperatures. The evidence from the Susa cemetery, with its rich set of design motifs allows us to speculate about the social significance of the vessels. The presence of dogs on these vessels signifies a style of life and social status that was enjoyed by relatively few six thousand years ago.

Fig. 8: Unusual bowls with dog depictions from Susa cemetery.

1: dense composition of dogs and goats; 2: bowl with triangular format and two dogs.





#### **ACKNOWLEDGEMENTS**

Hole's research on the cemetery vessels was carried out in 1978 in the Musée du Louvre and Musée de Saint-Germain en Laye, visits that were facilitated by Dr. P. Amiet, Conservateur en chef, du Musée du Louvre, Ms. A. Spycket and Mrs. F. Talon. Useful references were kindly provided by Dr. M. Zeder and an anonymous reviewer. The discussion has benefited from queries and comments from reviewers, although the opinions expressed are ours.

Travel to study the cemetery ceramics was supported by a grant from the American Council of Learned Societies. Except where indicated, the ceramics were drawn at Yale University from photographs of the vessels. Ch. Wyllie drew copies of the Gawra seals (fig. 6); the Tepe Sabz vessels from the originals; the reconstructed Chogha Mish dog (fig. 1: 3), figure 2: 4 from the original; and the poses of saluki dogs, from photographs (fig. 4). The drawings in figures 2, nos. 3, 5, 7, and 8 were made by J. Braburn at Yale University from photographs of the vessels. Figure 1: 5 was drawn by V. Broman<sup>43</sup>; figure 1: 4 is from A. Alizadeh (2003).

Frank H<sub>OLE</sub>

University Department of Anthropology, Box 8277 New Haven, CT 06520-8277 – USA

frank.hole@yale.edu

Cherra Wyllie

University of Hartford Department of Art History 200 Bloomfield Avenue

West Hartford, CT 06117 – USA wyllie@hartford.edu

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#### PROUD OF OUR DESERT BRED HERITAGE

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# MBISS GCHB Tamarisk Diwan Jovial Nairang of Skye

Multiple BISS winner and multi group placing
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#8 Saluki AKC breed rankings 2018
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# FC Tamarisk Diwan Takalluf of Skye, FCH

#3 ASFA Saluki 2019 Multi Best in Field winner ASFA & AKC Field Champion



### CH Tamarisk Diwan N'Only Matara Naz

Finished with 3 majors at ASA support and SCOA regional and supports

TAMARISK SALUKIS WITH DESERT SKYE SALUKIS

### From Country of Origin to AKC



\*Nazee (Import, Iran) welcomes her great grandson to the pack.



Rataki Yaar-Jan at Ash-Shi'ra, gen 3, AKC registered.

Ash-Shi'ra Bill and Susan Schroeder ashshira@sbcglobal.net



The Society for the Perpetuation of Desert Bred Salukis (SPDBS) has been dealing with issues around the Kazakh Tazy for a considerable length of time. Several questions are often raised regarding how The Society approaches the registration of Salukis from this area.

### Who is the Society?

The primary mission of the Society (SPDBS) is to record and register Salukis originating along the historical Silk Road routes. The Society is an American Kennel Club (AKC) approved Domestic Registry that maintains official records approved by the AKC and Saluki Club of America (SCOA). The Society's critique process allows these Salukis to build a three-generation approved pedigree, then apply for inclusion in the AKC Studbook. While not our only mission, the process that allows the AKC Breeder access to genetics from the homelands of the Saluki is our main mission.

It is the SPDBS process that opened the AKC Saluki studbook after closure in the late 1930s. This recognition was not easily achieved and many worked hard over three decades to see the program accepted in 2002. For those not steeped in the world of registered purebred dogs, it can be difficult to grasp the magnitude of what was achieved when SCOA voted to accept the Society's studbook and petition AKC for recognition of our registration paradigm. The Society now routinely provides information to other breed clubs on how to keep their studbooks open, and it is our process that is the model for the AKC



A selection of Kazakh Tazy from the Almaty area.

Conditional Registration Program. While the Society's ability to register Salukis is not dependent on AKC and the SCOA, it is this three-way partnership that allows progeny from a Saluki born in Oman (or any accepted country of origin) to enter the AKC Studbook. The Society strives to ensure the process is safeguarded.

Unanticipated bumps in the road have occurred through the years. Prior to the Society moving forward with the request to SCOA to incorporate the SPDBS Studbook, the issue of sighthounds originating in FCI countries in the East seeking SPDBS registration as Salukis, even though they had documentation stating otherwise, had to be addressed. This was the initial exploration of how the Society would deal with registering dogs who were identified in their birth country as a breed other that Saluki.

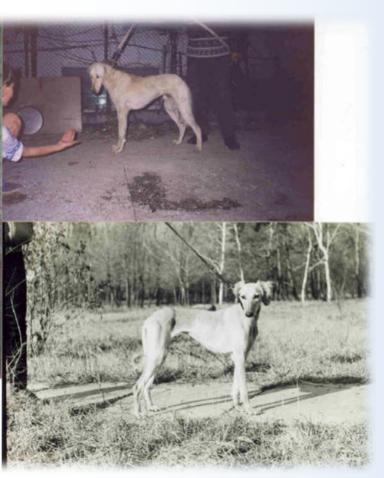
In 1997, the Society dealt with this issue: dogs registered in their birth country as a breed other than Saluki applying for entry into the SPDBS Studbook. By membership vote, the policy was established that all dogs applying for inclusion in the SPDBS Studbook must be registered in their birth countries as Saluki providing a registry with AKC reciprocity exists therein. The results of the vote are available on The Society's website listed under Registration.

Today, both AKC and FCI maintain this same rule. Dogs must be registered in their birth country if a recognized registry exists, and that registration is required when registering in a new affiliate country.

### What is a Kazakh Tazy?

The issue of what is a Kazakh Tazy is not of concern to the Society beyond registration procedures. Our registry deals with the bureaucracy of registration, not the science of genetics. It is actually this simple and this distinction is critical.

Those of us who have been deeply involved with Salukis and have traveled globally may have a different view on the complexity of the dog and his origins than those who have a more parochial approach. It is an absolutely human trait to use personal experience as the measure against which something is judged. When you add the ideas of nationalism and delineated borders, neither of which were generally in play globally until the end of the 1800s, division of a genome that has thrived on thousands of years of inclusion, not exclusion can result.



Jay L. Lush, PhD (The Genetics of Population) states "A breed is a group of domestic animals, termed such by common consent of the breeders, ... a term which arose among breeders of livestock, created one might say, for their own use, and no one is warranted in assigning to this word a scientific definition and in calling the breeders wrong when they deviate from the formulated definition. It is their word and the breeders common usage is what we must accept as the correct definition."

Dr. Lush was one of the leaders on the application of quan titative genetics to animal breeding. What is important to understand is the basic concept that it is the breeders that decide what is a breed.

It is also of vital importance to understand the Kazakh Tazy dilemma has overtaken the common usage of the



Kazakh eagle hunters, early 1900s

word "tazi" and how the Tazi is defined. Throughout much of the range outside the Arabian Peninsula the dog we know as Saluki is known as a Tazi. There are many local variations (Taaji, Tanji, Tasisi), sort of a "you say po-tay-to, I say po-taa-to". The word does not change the genetics of the dog.

When considering the areas of Russian influence, another naming convention is typical. In these cases, you will see the region where the dog originates followed by the type of the dog. Borzaya is a good example. In Russian, Borzaya means simply sighthound. The dog we recognize as Borzoi is known in his homeland as Russkaya psovaya Borzaya –Russian wavy-haired sighthound. There are Stepnaya Borzaya, sighthounds from the steppe; Krimskaya Borzaya, sighthounds from Crimea; Hortaya Borzaya, shorthaired sight hound. The same follows for the Tazi in these areas of historical Russian influence. Kazakh Tazy simply means sighthound from Kazakhstan. Westerners do much the same when referring to "English" Salukis as a generic type of Saluki.

#### What is the relationship between the Kazakh Tazy and the Society?

Kazakhstan is a country subjugated by the Russian Empire in the 1800s. This occupation disrupted the traditional nomadic way of life. Under Joseph Stalin's population transfer policies, the USSR used Kazakhstan as a destination to deport hundreds of thousands to labor camps as well as resettling native Kazakhs into Russia. These policies put the native Kazakh population into the minority resulting in Kazakhstan becoming the last territory to declare itself autonomous from the USSR in 1991.

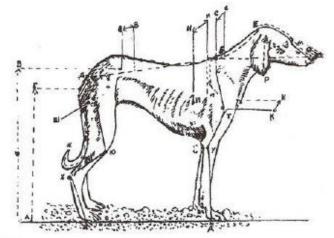


Illustration from "The Central Asian Borzaya Taza and hunting with it", written in 1939 by A.A. Sludsky. Sludsky was born in 1912 and was a Fellow of the Academy of Sciences of Kazakhstan.



It is at this point in 1991, as the Kazakhs started the effort to rebuild after the USSR occupation. that the decision was made to preserve the "cultured" tazi as a part of Kazakh cultural heritage. Of interest is the white paper published in the PADS Newsletter #15, 2009 (Primitive Aboriginal Dog Society) titled "Methods for Standard Developing а Aboriginal Breeds of Dogs (With the Example of the Kazakh Tazy)" authored by Konstantin Plakhov and Anna S. Plakhova.

The Plakhovs are quite entrenched in their view that the native dog is not a Saluki but a native dog with origins in Kazakhstan. This view remains unchanged since efforts were undertaken in 1991 to reestablish the native sighthound. The Plakhov's paper outlines clearly their position and why. It can be accessed on the SPDBS website under the <u>Learning link</u>.

Kazakhstan is an FCI member country as are Ukraine and Russia. Both Ukraine and Russia are Full Members, with only Turkmenistan, Tajikistan and Afghanistan not in some stage of FCI acceptance in the region. Kazakhstan, Uzbekistan, Kyrgystan, Armenia, and Georgia are all Associate members, which puts them at the same administrative level within FCI as Australia, New Zealand, and Egypt. The American Kennel Club has reciprocity with FCI and countries in Associate or Full

membership status are obligated to give CACIB shows (Certificat d'Aptitude au Championnat International de Beauté de la FCI) and maintain specific registration numbers annually. They are also OBLIGATED

"to recognize all of the FCI breeds (provisional or definitive); to respect the FCI breed standards and breed nomenclature" <u>FCI Statutes</u> Article 9, Section 9.3, Sub-section h,i

This has a direct effect on eligibility for registration in the Society's Studbook. While from a broad viewpoint regarding the genome of the Saluki, The Society may feel it is perilous to segregate off any population from the whole, from a bureaucratic viewpoint the issue is clear. Until the National Club of the Kazakh Tazy and those associated with breeding and registering Kazakh Tazy decide inclusion instead of exclusion is a better course of action, The Society can do nothing. Unless the National Club of Kazakh Tazy changes its stance on the breed separation of the Kazakh Tazy, or the SCOA votes to override the Kazakh decision to separate and accept this population as Saluki and AKC concurs, The Society must continue as we do now.

Further, it is unethical not to recognize the registration of an import Kazakh Tazy as a dog bred and registered as a Kazakh Tazy and NOT Saluki, as is clearly the mission of those in Kazakhstan. The Society does not make those decisions. Breed status belongs in the birth country with the breeders.

### Why is this the Society position?

In 2007, direct inquiry was made to AKC requesting clarity on accepting Kazakh Tazy as Salukis. The



Zoltar, bred by Steven Bodio, sired by Kiran (In

answer was definitive: if there is a registration body, such as an FCI affiliate in the birth country, it must be used. In Kazakhstan, therefore, it is not an issue of a villager not understanding how to use FCI, it is not an issue of nomenclature. Rather, it is the Kazakhs specifically stating they do NOT have Salukis, they have their own national breed and it is unique.

The Plakhovs write of their efforts in PADS issue 38 starting with their basis for division.

"The first breed standard of the Kazakh Tazy was accepted in 1925, at the First Cynological Convention of the USSR. It was published in 1932 in "The Standard of Industrial Hunting Dogs". In 1939, A. A. Sludsky added numerical data

by taking measurements. It was modified and in 1959 the breed was called the "Central Asian Sighthound" until the time, when the last version was approved by Glavokhota of Russia in 1955. Finally, the appearance of the breed was changed to

such a degree that it prompted suggestions that work on the breed should be abandoned and either switched to the Saluki or returned to the original breed standard (Gusev, 1991)". PADS 38, Page 24.

The Plahovs go on to write::

"Thus, when we began our work in 1991, we dealt with the Tazy breed. It was necessary to analyze its condition in Kazakhstan, determine how it should look like after purging admixtures of other breeds, and plan and implement a program for its preservation, restoration and international recognition." PADS 38. Page 24

By 1996 the efforts of the Plahovs resulted in the initial Kazakh Tazy standard being approved inside Kazakhstan, culminating in 2011 when the National Club of Kazakh Tazy accepted their standard. It should be noted that Kazakhstan has had an active Kazakh Tazy National Breed Club since 2006. <a href="http://uck-kz.org/index/nkp/0-142">http://uck-kz.org/index/nkp/0-142</a>>

The Plakhovs detail their pursuit for international acceptance prior to 2006 in PADS 38 page 28, #4. C. This quest included exploring acceptance by AKC and the Kennel Club in England. Both organizations said no as Salukis were already accepted. This denial to the Kazakh Tazy as a separate breed pre-dated the SPDBS inquiry for

clarification to AKC. It was at this point the Plakhovs turned their efforts toward FCI recognition of their indigenous sighthound as a breed separate from Saluki. It must be understood clearly, the Plakhovs were not denied registration of their native dogs with the Kennel Club or AKC. Rather, they were told they had Salukis and the dogs should be registered as the already existing breed—Salukis. The Plakhovs responded no, the Kazakh Tazy is not a Saluki.

### What is the future looking forward for SPDBS?

The Society cannot register Kazakh Tazy as Salukis. The existing bureaucracies are clear on this. The Society will register Salukis that have FCI export pedigrees from Kazakhstan. Neither Russia or Ukraine are countries of origin for Saluki, and these countries are long standing FCI members. Further,



nport Kazakhstan) out of Ataika (Import Kazakhstan)

The Society does not register unregistered dogs that come in from FCI countries that are outside the scope of the Middle East nor does The Society register dogs that are born in the US without registration.

This issue has been a red flag for us as we see efforts in other countries to do the same thing as

Kazakhstan, declare the native Saluki as a separate breed, often without regard to history and certainly without regard to the science of population genetics. The Society heeded this warning flag and strives to get ahead of regional nationalism. To that end, The Society has given seminars in Turkey and in the US on the issue and the consequences of division in the Middle East. The Society has a website that provides scientifically verifiable historical knowledge on the regional cultures and breed development in



Postal stamp from Kazakhstan issued in 2005

the Salukis traditional regions. We are in the process of providing this knowledge in other languages, ensuring it is accessible to everyone.

The Society respects

The Society respects immensely the work of those who live, raise, and hunt this perfect being we all know as Saluki in its homelands. The Society

Commemorative coin issued by the National Bank of Kazakhstan in 2015.

does everything we can to support these people in their quest to continue the many thousand-year history of the consummate hunting sighthound. Without these breeders in the regions of the ancient Silk Roads, the Saluki will cease to exist as we know him. Dividing regional strains into discreet breeds, thus preventing the exchange of genetic life-blood, is the sure path to extinction and contrary to The Society's mission.

However, the Society accepts the official position of the National Club of the Kazakh Tazy which recognizes and promotes the "Kazakh Tazy" as a separate breed. For registration purposes, until this stance changes in Kazakhstan, the Kazakh Tazy must be treated as a separate breed by The Society.





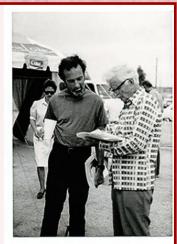
### MBIF Rataki Yalda de Valle Compel

Winner AmunRa Cup at the ASFA Region 5 Invitational. Best in Field in Caledonia, WI and Des Moines, IA. #5 ASFA Saluki as of 9/27/2020. UKC group placing

Melik Nadin x Rataki Valle Voo Gen 3 SPDBS/AKC Reg.

Marissa Jo Wagenaar, Compelling Canines







Yamadan Qişmet for Tallahamra 'Pip' Garamiyas Mago Mahyar for Greendale 'Spatzi'

Pip's Co-Breeders: Stephanie Gamble & Daniela Imre

Spatzí's Breeder: Pía Höggren

Owner: Cecile Chapin



Shelley Victoria

Richard and Julia

# Introducing Garamiyas Mago Mahyar for Greendale

Hawksview's Secret Of The Cosmos at Greendale x Garamiyas Rounaq Breeder Pia Höggren

Co-owners C Chapin & J Holder



Photography ©

Holder, Indiana

# Cosmos & Spatzí

(father & first born son)



Composite artwork by Richard Gentry Photos by J Holder & Lina Höggren Liljeros Spatzi was bred by Pia Höggren (Lina Höggren Liljeros)
Spatzi lives with dear friend & co-owner Cecile Chapin in Canada

# Desí

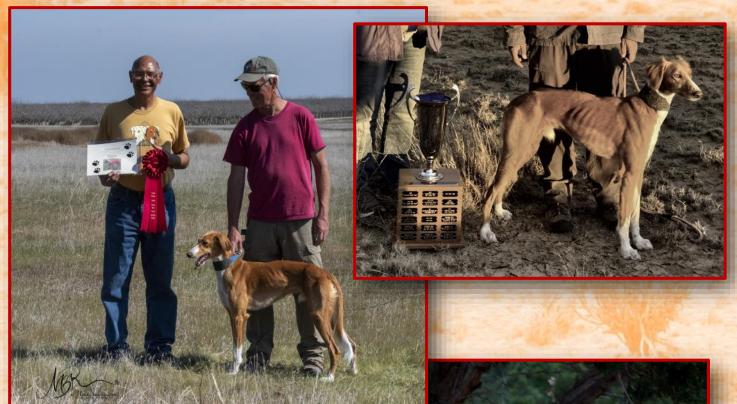
## Yamadan DesertWind from Tallahamra @ Greendale

(Tallahamra Abinitio x El Jabri Nedjma Yamadan)



Thank you always Stephanie & Brad Gamble and Daniela Imre for our precious Desi.

Holder, Indíana



### Rataki Xander

2019 ASA Fatimeh Cup winner

2019 ASA Suki Cup winner

2019-2020 NOFCA
Best Opposite Sex High Score Hound

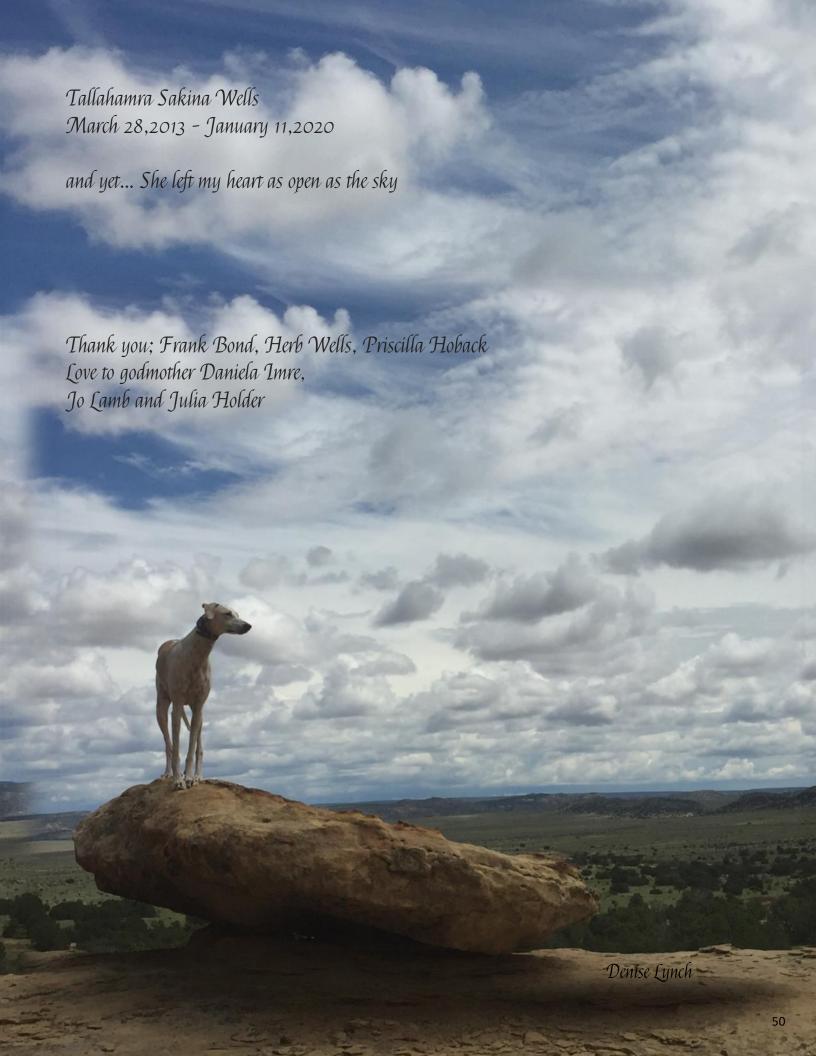
2019-2020 NOFCA Reed and Barton Cup Winner

2019-2020 NOFCA Second Place Saluki Breed Winner

2019-2020 NOFCA Seventh Place All Breed Winner

Melik Khaliis x \*Aram ( Imp. Iran)
Gen 1 SPDBS Reg.







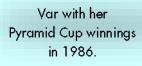
# Yamadan Qismet for Tallahamra - 'Pip'



Thank you Stephanie and Brad Gamble and Danielle Imre for allowing this wonderful boy to share my life.

#### Cecile Chapin

A look back at The Turkish import Tek Kulak Tazi Var LCM owned by Janet and Paul Jones. Var had one litter which has come forward through a thread in Switzerland (Tin Hinan) and a thread through her daughter Tek Kulak's Pafta of Melik. She now has progeny in AKC.





Var in 1985 getting judged (critiqued) by Dr Harry Rymer at the SCOA National.

Tek Kulak Tazi Var , Import Turkey , CRN 138
Photo taken 1986 at the SCOA National Specialty,
Lexington Kentucky.







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TAYRE, RATAKI XUXA AND ISRAEL
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EXCELLING IN THE HUNTING FIELDS
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TURKEY
AND THE UNITED STATES



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