

HISTORY BRAHMA BREEDING

SIGRID VAN DORT
& FRIENDS

BRAHMA & BANTAMS



Content

To the reader of this book 6
 Foreword to the Dutch Edition 6
 From the editor 7
 History, Brahmas, politics and drugs 8
 On the ancestors 10
 The story begins in 1843 13
 Song: Don't bet your money on de Shanghai 14
 Chinese Chickens 18
 Shanghai Burnham & Bennett 20
 Present for the Queen 27
 Shanghai, Dixon 29
 Shanghai, Winfield, 32
 Partridge Shanghai 38
 Burampootras 40
 Imitation is the sincerest form of flattery 47
 About the comb again 48
 Miner's rants & bragging 50
 New England in the 1850s 52
 Burnham Bashing 57
 On Miner's Domestic Poultry Book 59

*The origin of this
 book is Dutch,
 therefore no short
 of the country of
 origin is used after
 Dutch names*

Nicknaming the Fowls 61
 Something old, something new 62
 Perspective 65
 Bennett's fantasy breeds 66
 Mix 'n match modern 'Shanghai' 69
 Lady Barbara Arbuthnott 70
 A Shanghai love story 73
 The name 'Cochin China' 74
 Development in illustrations 75
 Unique paintings from Ludlow 78
 Development of the English Brahma 80
 Development of the American Brahma 86
 Dorking in dark Brahma 94
 Elsewhere in the Brahma world 95

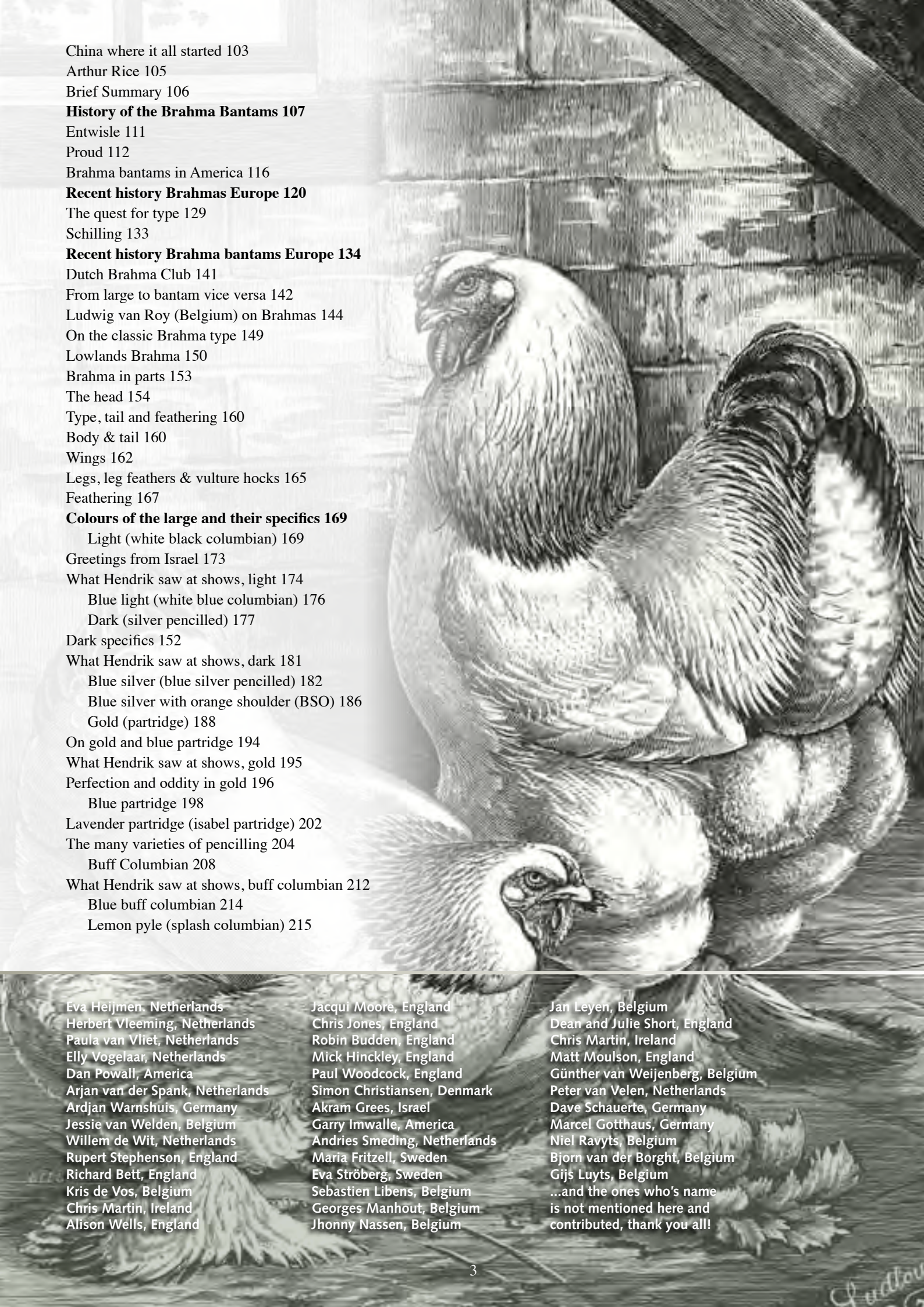


English edition with the cooperation of:

Berend Beekhuis, Netherlands
 Martin Linskens, Netherlands,
 Hans Ringnalda, Netherlands
 Hendrik Timmer, Netherlands
 Ludwig van Roy, Belgium
 Hub Maar, Netherlands
 Archive Aviculture Europe, Netherlands
 Wilco Bril, Netherlands
 Pierre Fressy, France
 Willie Groote Schaarsberg, Netherlands
 Jos Breden, Netherlands
 Joyce Siepel, Netherlands
 Hein van Grouw, England

Stuart Kay, Australia
 Volker Kazenmayer, Germany
 Alan Kemp, England
 Henk Kweens, Netherlands
 Maarten Kweens, Netherlands
 Juul Lauwers, Belgium
 Patric Calebout, Belgium
 André Lampaert, Belgium
 Marc van Paemel, Belgium
 Steven Polfliet, Belgium
 Rachel Littlewood, England
 Geri Glasra, Netherlands
 Piet Stokkermans Jr., Netherlands

Ria Lubbers, Netherlands
 Abe Heerdink, Netherlands
 André Mißbach, Germany
 Bobo Athes, Romania
 Luc Van Muylem, Belgium
 Erwin Plant, Netherlands
 Jan Schaareman, Netherlands
 Holger Schellschmidt, Germany
 Peter Schroé, Belgium
 Victoria & Albert Museum, England
 Lammart van Beek, Netherlands
 Theo Visser, Netherlands
 Sander Visser, Netherlands



China where it all started	103
Arthur Rice	105
Brief Summary	106
History of the Brahma Bantams	107
Entwisle	111
Proud	112
Brahma bantams in America	116
Recent history Brahmas Europe	120
The quest for type	129
Schilling	133
Recent history Brahma bantams Europe	134
Dutch Brahma Club	141
From large to bantam vice versa	142
Ludwig van Roy (Belgium) on Brahmas	144
On the classic Brahma type	149
Lowlands Brahma	150
Brahma in parts	153
The head	154
Type, tail and feathering	160
Body & tail	160
Wings	162
Legs, leg feathers & vulture hocks	165
Feathering	167
Colours of the large and their specifics	169
Light (white black columbian)	169
Greetings from Israel	173
What Hendrik saw at shows, light	174
Blue light (white blue columbian)	176
Dark (silver pencilled)	177
Dark specifics	152
What Hendrik saw at shows, dark	181
Blue silver (blue silver pencilled)	182
Blue silver with orange shoulder (BSO)	186
Gold (partridge)	188
On gold and blue partridge	194
What Hendrik saw at shows, gold	195
Perfection and oddity in gold	196
Blue partridge	198
Lavender partridge (isabel partridge)	202
The many varieties of pencilling	204
Buff Columbian	208
What Hendrik saw at shows, buff columbian	212
Blue buff columbian	214
Lemon pyle (splash columbian)	215

Eva Heijmen, Netherlands
Herbert Vleeming, Netherlands
Paula van Vliet, Netherlands
Elly Vogelaar, Netherlands
Dan Powall, America
Arjan van der Spank, Netherlands
Ardjan Warnshuis, Germany
Jessie van Welden, Belgium
Willem de Wit, Netherlands
Rupert Stephenson, England
Richard Bett, England
Kris de Vos, Belgium
Chris Martin, Ireland
Alison Wells, England

Jacqui Moore, England
Chris Jones, England
Robin Budden, England
Mick Hinckley, England
Paul Woodcock, England
Simon Christiansen, Denmark
Akram Grees, Israel
Garry Imwalle, America
Andries Smeding, Netherlands
Maria Fritzell, Sweden
Eva Ströberg, Sweden
Sebastien Libens, Belgium
Georges Manhout, Belgium
Jhonny Nassen, Belgium

Jan Leyen, Belgium
Dean and Julie Short, England
Chris Martin, Ireland
Matt Moulson, England
Günther van Weijenberg, Belgium
Peter van Velen, Netherlands
Dave Schauerte, Germany
Marcel Gotthaus, Germany
Niel Ravyts, Belgium
Bjorn van der Borgh, Belgium
Gijs Luyts, Belgium
...and the ones who's name
is not mentioned here and
contributed, thank you all!

Ferguson 1854



Birchen 218

Black 220

Cuckoo 222

History of the cuckoo Brahma, Netherlands 223

Black mottled 224

White 227

Blue 204

Blue mottled (project) 230

On project colours 232

Gold cuckoo (partridge cuckoo) 234

Double laced in gold and silver 236

Dark and blue silver cuckoo 238

Lavender silver pencilled cuckoo 240

Solid lavender 240

Blue buff columbian cuckoo 242

Lavender silver double laced 244

Lavender cuckoo 244

Mottled (black) cuckoo 245

The art of combining existing colours 245

Silver laced project 246

Buff laced project 247

Blue laced gold project 248

Lemon blue partridge project 249

Wing patch and feather shredder of lavender 249

Salmon colour project 250

Lavender salmon 252

Berend & friends projects 253

American Dream Brahma colours 254

Musings on breeding, selection and showing 256

Chris Jones 259

On Brahma bantams 260

Colours of the bantams and their specifics 261

Gold (partridge) 262

Blue partridge 264

Blue silver 266

Lavender partridge (isabel partridge) 267

Details on lavender partridge 268

Light (white black columbian) 271

Blue light (white blue columbian) 272

Buff and blue buff columbian 273

The buff columbian dream 274

Birchen and gold birchen 278

Black 279

Blue 280

Blue silver with orange shoulder (BSO) 281 White 282

Blue white 283

Red partridge and red columbian project 284

Cuckoo project 285

Lavender buff columbian project 286

Vulture hocks! 290

When you are a dirty light 292

Not mottled 296

Big bird Frizzled Brahma 297

Robin Budden 298

Maria Fritzell's Brahmas 299

Time shift 302

White Brahma bantam again 306

Literature list 307

ISBN 978 946 228 7389

Published by TuinVee

chickencolours.com

info@chickencolours.com

Text, layout & illustrations

Sigrid van Dort

Printed by: Nextprint

First edition 2016.



Ferguson 1854



TO THE
Amateurs, Fanciers, and Breeders
OF
POULTRY,
THE SUCCESSFUL AND UNFORTUNATE DEALERS,
THROUGHOUT THE UNITED STATES;
AND
THE VICTIMS OF MISPLACED CONFIDENCE IN
THE HEN TRADE, GENERALLY,
I DEDICATE
This Volume.



From: *The hen fever*, Geo. P. Burnham

TO THE READER OF THIS BOOK

It was 2011, while working on Genetics of Chicken Extremes, I found myself doing historical research to find when genetic traits first were documented in various breeds. This ad hoc research was the start of 'Cold Case' an investigation on the history of the Shanghai, Brahma and Cochin. The material found and e-book (Dutch) written was way too interesting to let it sink away back into its dusty tomes without being used for the many interested Brahma and Cochin fanciers abroad. The body of work was the basis for the Dutch Brahma book. It was extended and the same was done again for this English edition. The history of the Brahma is the foundation of this breed. Understanding it, makes you understand your birds. With the help of many breeders the Brahma history is once again documented including the history of today. I hope you enjoy this book just as much as I did making it. Thank you all who helped and taught me!



January 2016



Cold Case: Shanghai, Cochin and Brahma (2011)

FOREWORD TO THE DUTCH EDITION

Brahma and Cochins have near identical histories dating back to about 1875, both rich and intertwined with world politics, these breeds descend from the same successive imports from the harbour of Shanghai China.

In the past there were hardly any breed books published on one specific breed. Descriptions from history about the development of poultry breeds, both actual reports and 'stories' or anecdotes can be found scattered around the world in antique books in libraries and within universities and often within closed private collections. With help from the hundreds of illustrations from the English artists as Harrison Weir and Ludlow and to Sewell along with Wippell, Megargee, Graham and

Schilling in North-America, we can see the development of the Brahma and Brahma bantam from approximately 1850 to 1950 in both England and N.America. Plus the many unsung painters and illustrators who were also charmed by the 'Shanghais' during the second part of the 19th century. Their works may be nearly forgotten and unknown but due to the willing cooperation of i.a. the Victoria & Albert Museum in London,

I have identified a few. Mr. Awe Palthe (Netherlands) provided a few special historical illustrations from his private archive. The history contained in this book was completed with the aid of almost unknown information on imports in Europe from the archives of the French Société Impériale Zoologique d'Acclimatation, unique cartoons from the archive of Yale university N.America and by Stuart Kay from Australia who provided photos of English birds between approximately 1925

and 1935 from the historical archive from the English photographer Arthur Rice. Also Juul Lauwers from Belgium, the Delin-expert, contributed by providing unique illustrations from his archive of René Delin a Belgian painter of rural life and its animals (1877-1961). Willem Voskamp (Netherlands) added photos from app.1960 to 1990 from the photo archive of Coen Aalbers. Thanks to these photos the Dutch history was described past and present of the development of the Brahmas we see displayed today. Diane Jacky, famous contemporary illustrator from N.America and Chris Jones, from England both gifted artists who paint our poultry breeds, willingly cooperated on this book. Composing this book was 'a hell of a job' mainly with the choices which had to be made. My library and photo archive contains so much material that on the history of Brahma, more books could have been made!

I am sure you will agree the pain of choosing, selecting and securing historical information on the Brahma as a biological cultural inheritance in both pictures and stories for future generations is a noble and worthy endeavour...

This is for the Dutch edition done by the Dutch Brahma Club with the cooperation of a lot of passionate Brahma people.

Hans Ringnalda, April 2015



The Dutch book, a hard cover with dust jacket, full colour print 160 pages, 2015.

Never has there been a better time for the modern Brahma breeder to claim a place in history amongst the pioneers, heroes & heroines past and present of our great hobby.

It is sincerely hoped you will find this book a useful guide on your journey no matter which path you take.

PS Fox

Paul Fox

Editor





HISTORY

Brahmas, politics and drugs

Early in the 19th century what England imported above all else from China was tea but as the years moved on trading opium from India to China became more lucrative.

Millions of Chinese became addicted. The Chinese paid for English opium in silver, resulting in massive economic problems. By bribing officials and civil servants the English prevented the Chinese Emperor stopping the flood of opium. In 1839 Lin Zexu was installed as Imperial inspector, soon after in Kanton he confiscated the whole English opium stock and was ordered to destroy everything. Compared to today's conversion rates the trade value translated as over 300 million euros worth.

The English were not particularly amused of course and in 1839 they sent battleships to China to 'secure' their trade interests. This was the onset of the first Opium War in which the Chinese triangle shaped 'dragon flag' warship was no match to the technologically much better equipped English fleet.

In 1842 China was forced to give access to five harbours for foreign vessels ...the uneasy arrangement didn't last long within a few short years came a second Opium War between 1856 and 1860 of which also France was part. A war with Japan (1894-1895) followed and one in 1900 with England, France, Germany, Japan, Russia, Austria, Italy and America because more than a few cocky politicians saw 'opportunities' to land grab from the Chinese. Ironically, if the first two opium wars hadn't have occurred, the first Shanghais would probably entered Europe and America until perhaps decades later!

Without the by 'cocky behaviour' caused imports of 'chinese chickens' the Fancy would never have been the way it is today and creative breeders in the past would never have made Brahmas, Cochins, Wyandottes, Orpingtons, Plymouth Rocks, Rhode Islands, Australorps, Faverolles, Marans, Welsumers, Barnevelders...



Cartoon from Keppler, 1895. A Japanese surrounded by the 'cocks', which are the leaders of the European superpowers.

As early as 1340 the predecessors of the 'Brahmas' were described in a report from Ibn Batuta, after he visited the Chinese Emperor in Peking. Also Morga wrote about these giant fowls in which he saw in the Philipines in 1690 where they were called 'Chinese'. In 1821 they are mentioned by Eversmann, who saw them in Bucharía (Uzbekistan, central Asia).

It's assumed that sometime after 1842 that the first giant fowls (without leg feathers) were shipped to England from the harbour of Shanghai as a gift for Queen Victoria. In England they were known as Cochín Chinas by that time.

In French publications it is told a vice-admiral called Cécille sent some Shanghai to France. However, these imported clean legged birds from China soon disappeared.

Around 1847, Shanghai (as chickens from China were being called), with leg feathers arrived in America, also around 1850(?) The Zoological Garden in Berlin managed to lay hands on a few of these animals. The first 'good' illustration was made by Harrison Weir, from birds (with leg feathers) which were given by Burnham to Queen Victoria in 1852. The greys (dark) and lights with a peacomb finally became Brahmas. The other colours with single comb became Cochins.

There are quite a lot of illustrations to be found in historical literature, especially after 1860 the China fowl were popular with artists for earning extra income.

The most representative ones are depicted in this book. Engravings and paintings depicting Shanghai and Brahma Pootra were massively popular and therefore wanted. German or French illustrations where particularly scarce and hard to find because there were not many of them created.

In England during 1875 and onwards a real craze for them developed, in America some time later, after 1900.

The development of the Brahma in the early years before photography, is visualized thanks to artists like: Weir, Ludlow, Sewell, Megargee, Wippell, Lydon, Graham and Schilling.

Lemon Shanghai by Harrison Weir in: The Poultry Book from Winfield & Johnson 1854. In later editions, of which Tegetmeier was one of the editors, this colour plate was not included.

Looking at the birds you see a few black feathers on the body of the birds. Black feather tips especially in the petticoat of the cock and a few on the breast of the hen and both in lower hackle, are signs of impure columbian (Co/co+). These so called 'lemon' birds are the predecessors of the buff columbians based on asiatic partridge (eb). These are not based on wheaten (eWh) like the buffs. Burnham describes a similar colour in silvers (which he calls 'whites'), which had black feathers distributed all over the body. These became later the light Shangai or Brahma and without columbian they were the grey or dark (silver pencilleds).



ON THE ANCESTORS

Explorers told fantastic stories of what they had discovered about chickens in Asia, sometimes exaggerated and full of 'facts' to make it more interesting. The result was a mix of historical facts, fantasies and tasty anecdotes. Thus stories which were greatly enjoyed, included fantasy and exaggeration, a tall story is always more fun than reality and truth.

How could we devise fact from fiction? Brahmas came from the region of the Brahma Pootra river in India? And Cochins come from Cochin China? English Major Croad discovered and then imported into Europe fowl and called them Croad Langshans? Therefore the names, sounds authoritative... don't they?

Beautiful stories, partly true and partly fantasy which are still persistent in breed descriptions remain attractive to 'everybody' who wants to breed something special with a 'history'. They may well assume their breeds were from the beginning a true breed as we are used to today, they may just be surprised?

Poultry market in The Halls in Paris, 1874 from The Illustrated London News.



Saturday night in the Metropolitan poultry market, 1874 from The Illustrated London News.



Leadenhall poultry market 1876.



Fact or Fiction? Only Japan had a long standing culture of pure poultry breeding, that had gone on for centuries. The Western world had been introduced to longtail fowl and Japanese bantams (Chabo) from this country. Throughout the rest of Asia chickens were usually kept to eat, eggs, cock fight or temple use. For these animals feather colours were not usually important. The explorers didn't visit poultry shows in China looking for excellent birds, that's too much honour for the mongrel chicken. Chickens were taken on trading ships as food, the fat ones were eaten and the poor quality,

skinny rickety ones, too sick to taste good, were sold in the harbour towns.

Yet these scabby birds were supposed to be the ancestors of one or more chicken breeds? Reality was often way less attractive or interesting than the actuality. The remainder of the ragbag bunch which came ashore in the ports, was a gallimaufry of not particular uniform individuals. These birds were mixed into the barnyard fowls which already existed and this is how 'poultry breeds' arose. These 'breeds' were in Europe and America further developed to something with a 'long history', and thus branded as unique and special.

The todays Brahmas and Cochins all descend from the imports from China which were called the Shanghai which came to America and England around 1855 and bred till the gentle giants of the chicken world today.



The history of the Brahma and Cochin is connected to each other because the start is the same. Stories change over time and it is difficult to reconstruct the past without extensive research and analyzing trusted and partly trusted sources. The only primary evidence we have are actually the illustrations both in word and picture that were published in the West at the end of the 19th century. We must analyse all the sources to compare, destill and extract from this reference material the grains of salt that must be the truth. The following work is derived from the above and a working knowledge of the human mind (ref: Cold Case, history of the Shanghai, Brahma and Cochin as mentioned in the foreword).

Reconstruction of events can only be attempted based on research, as the forfathers of poultry are no longer with us, so let us take a look how and what has happened based on what is published.

Then History of the Brahma in England can't be indevisable from America, its actually one history. There is much more published about the Brahma in America compared to England. Even if the artists of the time had lots of imagination, the birds from the imports did not look at all like the Brahmas and Cochins of today.

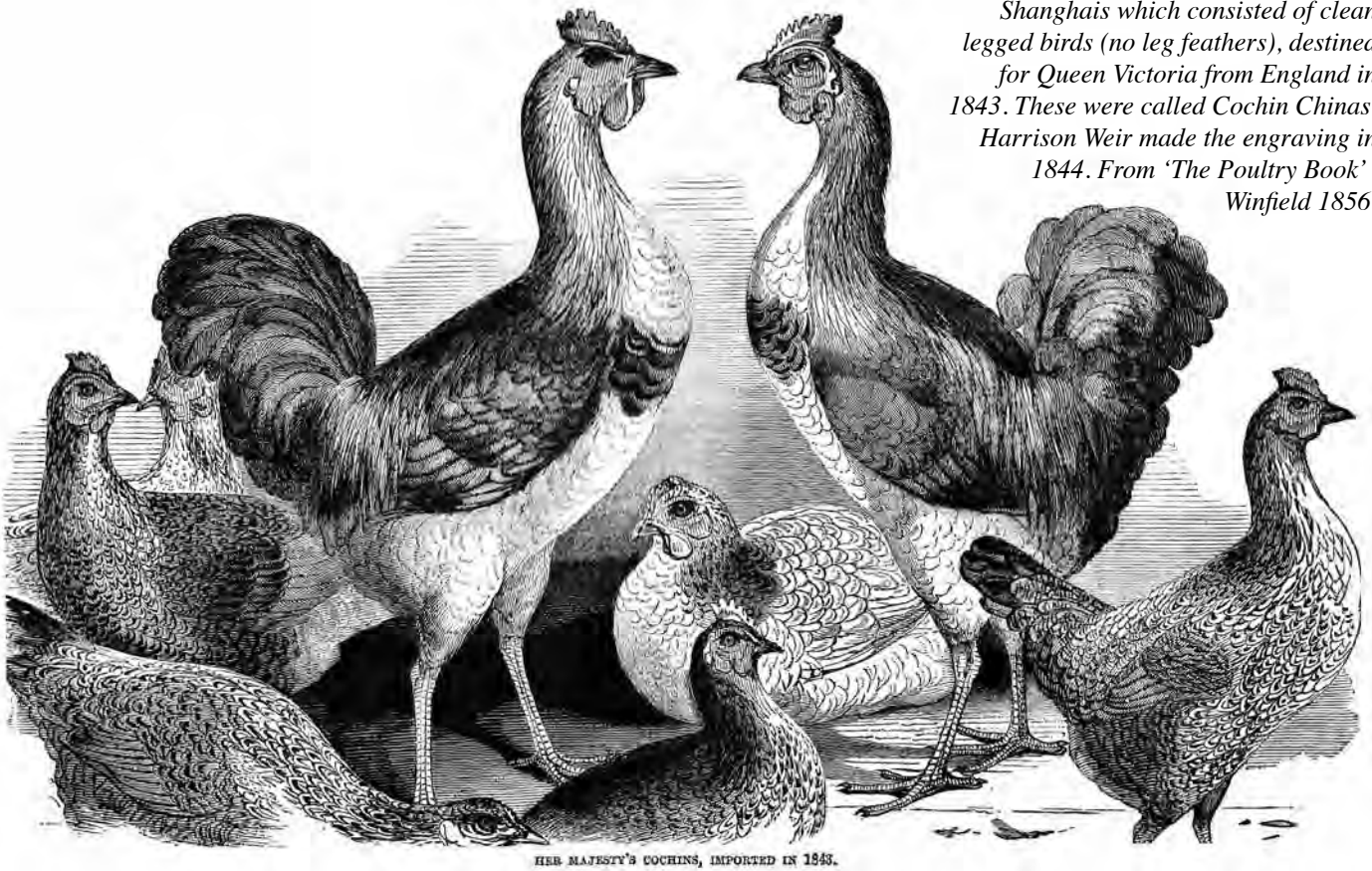


Drawing of the Shanghai, 1849-1850 from China Fowls.

English steamers destroy the Chinese war junks in Anson's bay, January 17 1841.

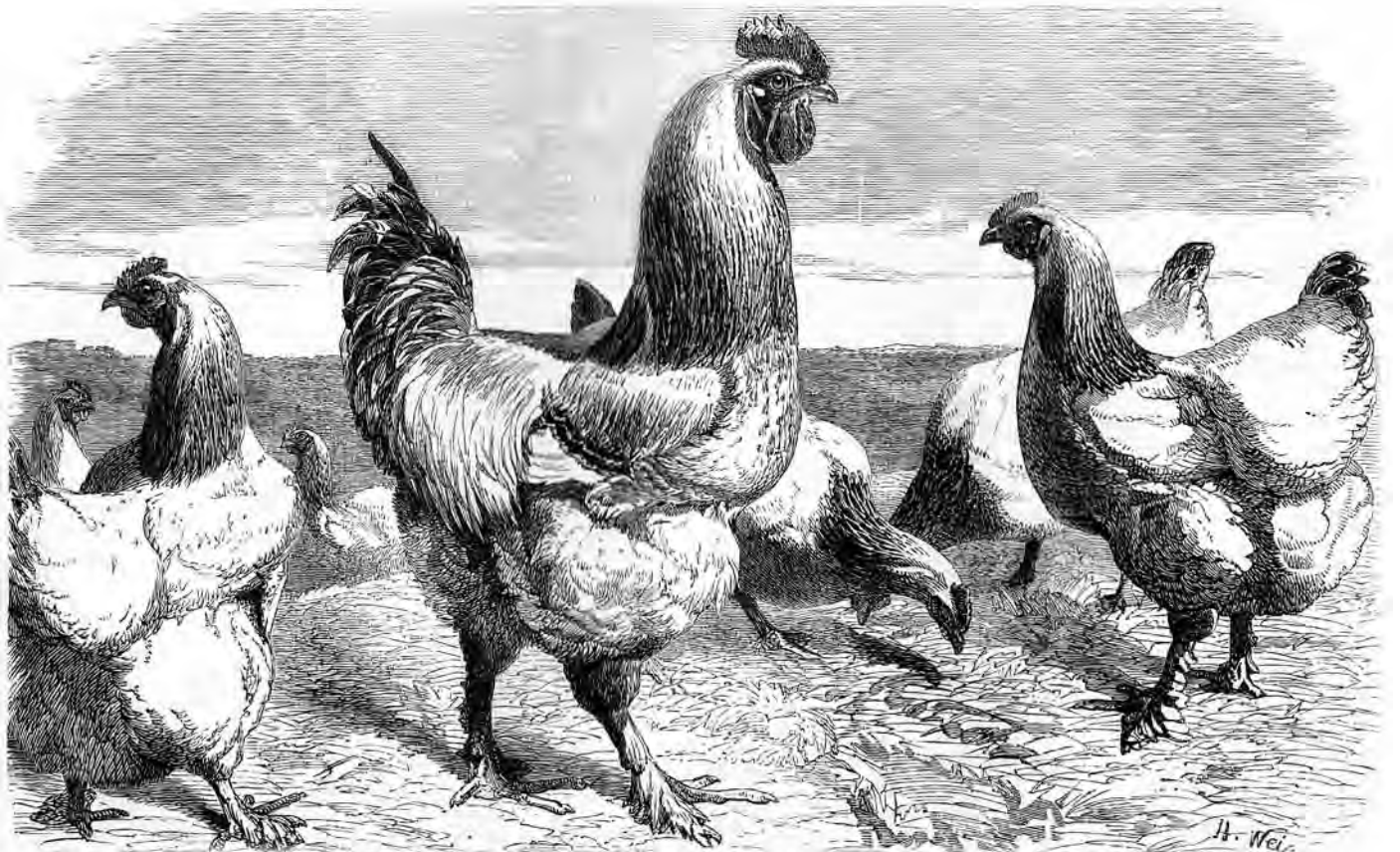


First documented import from Shanghais which consisted of clean legged birds (no leg feathers), destined for Queen Victoria from England in 1843. These were called Cochins. Harrison Weir made the engraving in 1844. From 'The Poultry Book', Winfield 1856.



The Most famous engraving of the Shanghais which were given to Queen Victoria by Burnham in 1852. By Harrison Weir and published in The Illustrated London News.

With the wealth of literature on the 'origin' and development of the Brahma in American and English literature, research, archives and testament. I've tried to find out what really happened and hope it will help you decide yourself if the provided facts are enough to convince you that it is most likely the way it was.



An American(!) illustration from Shanghais with pea comb(!). From *Domestic Poultry*, Sanders, 1865.



The story begins in 1843, when the first chickens from China set foot on English ground. Rather quickly all sorts of origin stories were written by gentlemen who bestowed themselves the honour of giving these Chinese chickens all sorts of names to distinguish them as ‘their’ Birds after importing them.

Those days, many people suffered from the so called ‘hen fever’ and chickologists from both continents published and advertised until the epidemical spread. The most fantastic stories were told especially on the size of the Chinese chickens.

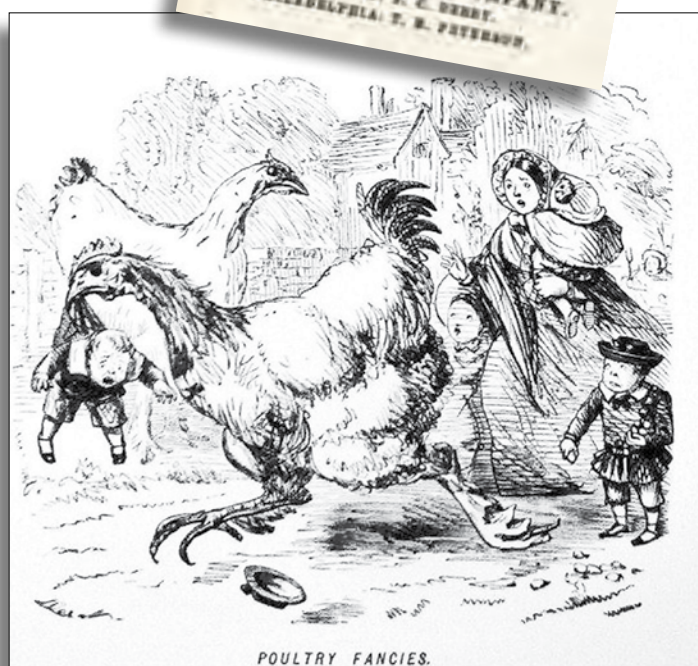
In *The Hen Fever* (Boston), a humorous little book Burnham published in 1855, the Shanghais were depicted as really giant chickens. After Burnham initiated a Polka composed about the Shanghai craze, he wrote in 1861 that the at that time famous songwriter Stephen Foster even made a song about the birds. The audience loved it.

A lot of stories are based on hearsay and it is difficult to find substantiated facts, a lot is still vague and there were only a few who kept accurate documentation. The importation of the Chinese chickens and what the gentlemen kept in their backyards is not particularly ‘world history’ although we might think it is. There were only very few who were really interested and who saw the implications of this happening from a broader perspective.

Of course with hindsight it is pretty logical since who, in that time period, had the contacts and networking to inform others about what was happening in the poultry scene? And what could the recipients do with the given information?

Therefore it took considerable time before Europe was aware of Burnhams’ publications. It was the Dutch painter and writer Van Gink who played an important role in the history of poultry of The Netherlands. Due to his knowledge of English he could read books and articles to inform himself while the majority of the Dutch only spoke local dialects

The only data known on Brahma came from Van Gink. Considering the fact he had contacts in America, it is strange he focussed fully on the publications from Lewis Wright in London. Due to this fact, only the British interpretation about the origin of the Brahmas (and Cochins) was considered the only correct one.



“Naughty little boy a ‘cochin’ it for throwing stones at the fowls”



FOSTER'S MELODIES
1852.

Don't bet your money on de Shanghai



PLANTATION SONG
WRITTEN AND COMPOSED BY
STEPHEN C. FOSTER.

Adapted by GLENDY BURK, OLD FOLKS AT HOME, & C. & C.

NEW YORK
PUBLISHED BY
MATH. POND & CO. 347 Broadway

NEW YORK
PUBLISHED BY
MATH. POND & CO. 347 Broadway

NEW YORK
PUBLISHED BY
MATH. POND & CO. 347 Broadway

NEW YORK
PUBLISHED BY
MATH. POND & CO. 347 Broadway

Copyright 1852 by Stephen C. Foster. Printed & Published by Math. Pond & Co. 347 Broadway, New York.

1.

De Shanghai chicken when you put him in de pit
He'll eat a loaf of bread up but he can't fight a bit
De Shanghai fiddle is a funny little thing
And ebry time you tune him up he goes ching! ching!

Chorus — Oh! de Shanghai!

Don't bet your money on de Shanghai!
Take de little chicken in de middle of de ring
But don't bet your money on de Shanghai.

2.

I go to de fair for to see de funny fowls
De double headed piglon and de one eyed owls
De old lame goose wid no web between his toes
He kills himself a laughing when de Shanghai crows.

Chorus — Oh! de Shanghai! &c. —

3.

De Shanghai's tall but his appetite is small
He'll only swallow ebry thing that he can overhaul
Four bags of wheat just as certain as your born
A bushel of potatoes and a tub full of corn.

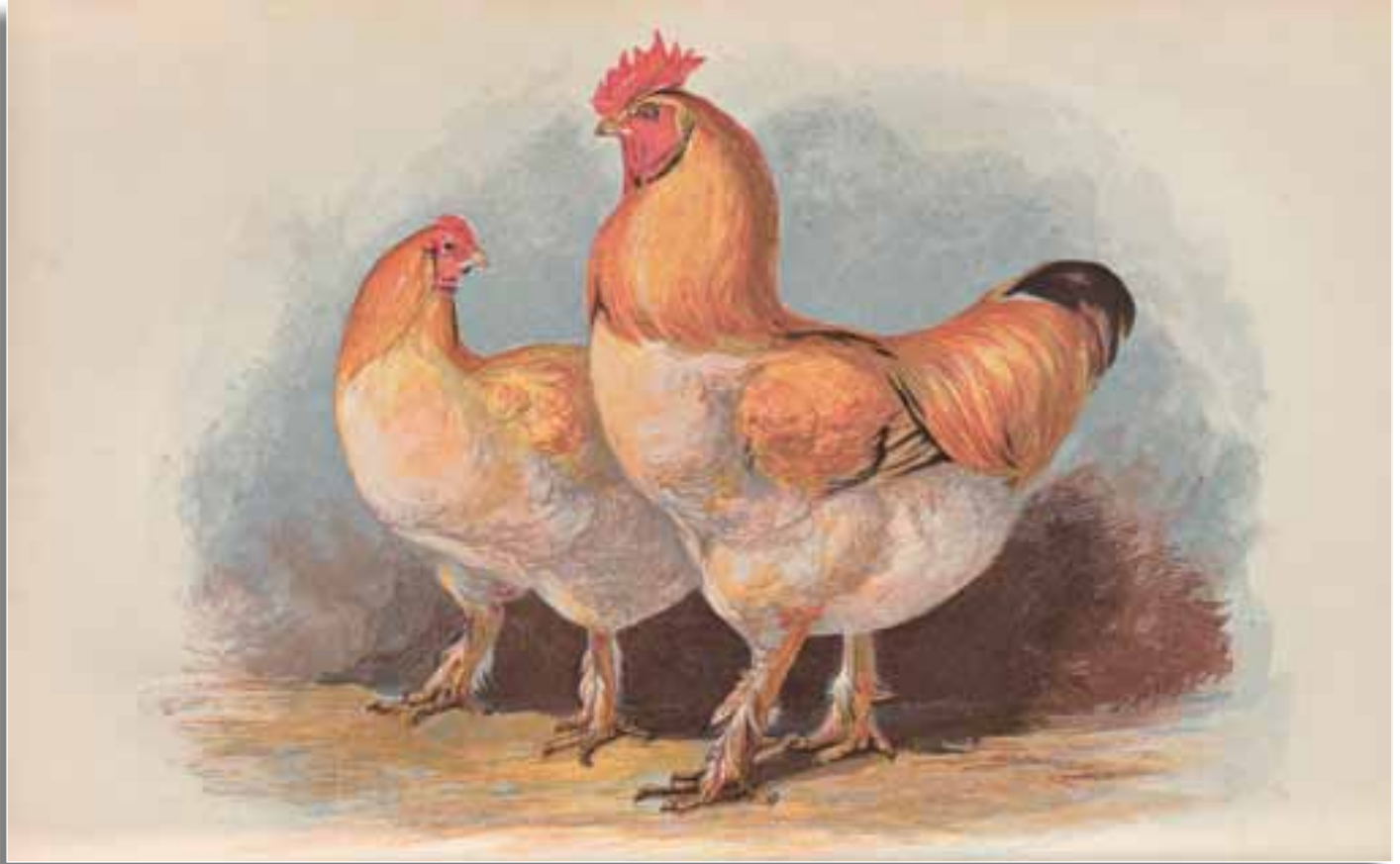
Chorus — Oh! de Shanghai! &c. —

A later Dutch poultry man with influence named Houwink wrote in 1924 the same as Van Gink the Brahmas came from the region of the Brahma Pootra river in India...

(By the way, Van Gink reconsidered his opinion on the origin twice; in 1961 and 1963 in a publication in 'Avicultura'. Which is now, after more than 50 years still not updated in the Dutch Standard).

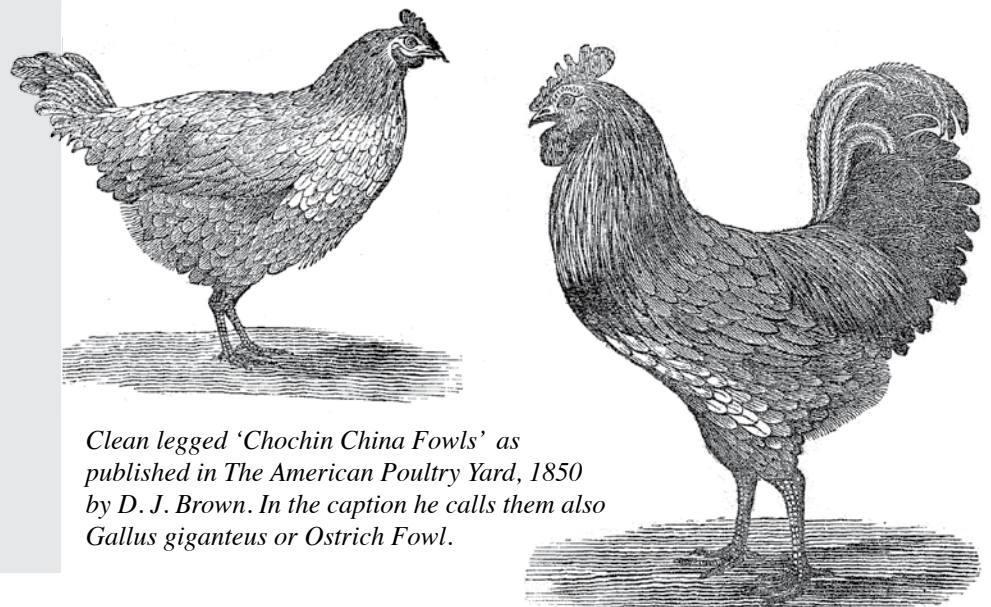
Van Gink was, due to his contacts, within the Dutch fancy an expert with wider geographical knowledge of poultry than anyone else, and he painted and drew better than anyone else. Notwithstanding his overwhelming status and the work he had done on poultry, there are some caveats. Several drawings and illustrations in this book are from his hand.

Buff Shanghai with leg feathers (Pti1-Langshan type) from The Illustrated Book of Domestic Poultry written by Martin Doyle and published in London, 1854, but... years later Martin Doyle was the pseudonym of William Hicky...



Illustrations can be considered doubtful of origin when based on date and breed name. Drawings from an artist were more than often copied by another, a bush added or the shadow a bit different, mirrored and published with another date, another signature and again a new illustration was ready. Sometimes illustrations were remade and provided from a much earlier date but incorporated with the findings from a later date which led to huge confusion. One illustration is dated 1855, and under the 'updated' one 1875, or the other way around. Shanghai pictures were copied at that time, no one gave it a second thought it was just one of those things to the ones involved in the hen craze... we see the same things happening today in popular breeds.

Because the first Shanghais came to England and America between 1843 and 1852 there are no illustrations by English or American artists which are made before 1843.



Clean legged 'Chochin China Fowls' as published in The American Poultry Yard, 1850 by D. J. Brown. In the caption he calls them also Gallus giganteus or Ostrich Fowl.