

## CHAPTER 12

### Löwchen in Art



Lady and Unicorn Tapestry. This one is known as “Desire”. Cluny Museum

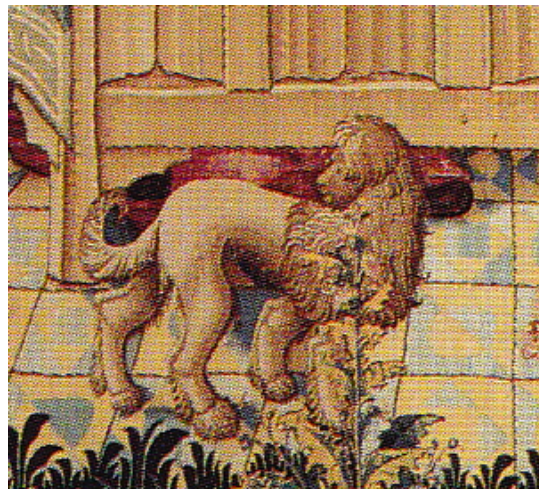
Löwchen and art have been intertwined since the earliest days of the breed. The breed’s early history can be traced by chronicling the breed as it appeared in art works. Countless artists such as Albrecht Dürer, Lucas Cranach, Hieronymus Bosch, Titian, Rembrandt and Goya, portrayed the Löwchen. The primary art period in which Löwchen are easily found is the Renaissance. It is during this period that large numbers of Löwchen can be found, especially in art stemming from Holland, Germany and Poland. The later part of the 19th century finds more frequency of Löwchen in French, Spanish and British art.

Artwork with Löwchen is not limited to woodcut prints and paintings. During the Renaissance period Löwchen were included in tapestries with the most notable work being the *Lady and the Unicorn* housed at

Paris's Cluny Museum. Look also to porcelain, glass, bronze and stone carvings and later art, photographs. Thought to be created in France is a small Löwchen statue that was reputed to belong to Marie Antoinette. Löwchen abound in many mediums, looking much like the Löwchen of today. It would not be difficult to create a reallife tableau based on a Renaissance master painting by inserting a Löwchen of today to create a scene just like the artist based his work on so many years ago.

Until the 2014 Löwchen World Congress held in France, it was believed that in the Amiens Cathedral, also in France that there was a Löwchen carved at the foot of a tomb. A delegation from the congress came to see this but ended up concluding the “dog” was a Lion, not a Löwchen. There were other art pieces that might have Löwchen, but they were inconclusive. It seems the dogs were lions, following the theme of lions representing valor.

Art serves many purposes and has different meaning for different people. To dog fanciers and historians art can reveal a breed history. Art in any form was the camera of yesteryear. Before cameras and even the written word, art was used as a means of both expressing and preserving ideas and



images. Many dog breeds can partially trace their history through art treasures as simple as a book page illustrated by an unknown artist to great masterpieces.



Detail from "Triumphal Arch of Maximilian I." Woodcut Print. Albrecht Dürer c. 1515 Print Ashford Collection.

Dog historians rely both on written word and breed representations included in when trying to reconstruct a breed history. artwork to trace individual breed histories. To look to art with less than a knowledgeable and open eye can reap disastrous results. Assumptions made in haste can paint inaccurate pictures. Remember that dog historians must rely on their existing knowledge of breeds in making determinations concerning the dogs they find in art works. During the last century when the Löwchen had become relatively unknown, those studying artworks in an attempt to reconstruct breed histories assumed that the dogs prancing through so many European art pieces were early Poodles. At the time it was a valid assumption, since there was little living evidence of another breed that so closely matched those dogs. Of course, as later research proves, these dogs were not Poodles since the breed had not yet evolved at the time those art pieces were executed.

One must have familiarity with art techniques and the results they produced; an artist's accuracy in regards to the subject being rendered; and knowledge of various artists, their period and techniques. Some artists were very exacting with details, others more fluid and light. The more exacting and detailed an artist was, the better a picture of the breed emerged. For example, it would be hard to determine what type of dog Picasso would have illustrated if he drew a Löwchen, yet Goya's works are easily discernible in his depiction of a Löwchen.

The earliest art period with which a Löwchen researcher needs to be familiar is the Byzantine period since any semblance of the Löwchen as a breed does not show up until this period. In fact, recognizable breeds can be found in illustrations from the Byzantine years. Only after Byzantine times did dogs begin to play increasingly crucial roles in artistic compositions.

Animals were widely used as symbols in art, especially during the Middle Ages. Dogs symbolized fidelity and were common in scenes depicting wives, lovers and royalty. Lions symbolized valor, strength and wisdom. It is not hard to be fooled into assuming a Löwchen is being depicted, when in actuality it's a small or miniature lion. To discern between the two, remember that lions were illustrated with large, clawed feet and flat, clean faces. Some artists also drew monkeys, which if not examined closely, could lead to the conclusion on the part of the viewer, that it was either a dog or lion instead of a monkey.

To date the earliest identifiable example of Löwchen in art is dated 1422. In the *Birth of the Baptist*, a painting by Jan van Eyck, a birth scene of a religious figure is depicted. In the foreground a honey colored Löwchen and cat sit side-by-side, lapping milk. Many artists have repeated this domestic scene in varying versions in the years since. From this time on you will find many examples of Löwchen in art. The dogs are sized from as small as a pinhead on the canvas, to life size versions such as the Löwchen in Adriaen van Utrecht's "Festive Meal" painted between 1550-1570. They come in all colors and clips. Especially predominant in the early paintings are



Above: Stained Glass from the workshop of Lukas Zeiner c. 1500-1505. 15 X 22 inches. The coat of arms belongs to Kaspar von Hohenlandenburg. This stained glass was originally found in the Fish and Falcon Society's assembly hall.

Below: Close-up of the dog in the panel.



crèmes, blondes, browns and black colored Löwchen. There are many undiscovered examples of Löwchen just waiting to be added to the list of known examples of Löwchen in art. Maybe someone will find a piece with Löwchen dating even earlier than 1422.

One of the more prolific artists to include Löwchen was Albrecht Dürer. Born in Nuremberg, Germany, in 1471, he dominated

the art scene until his death. Among his many works that are praised by renowned authorities world wide for his attention to detail and exactness of scale, are a group of illustrations including Löwchen. The first showed Chancellor Gerson as a religious pilgrim done in 1494. A pen and ink watercolor *Young Couple on Horseback* was completed in 1496 and was followed by another horseback theme, this being the *Knight on Horseback & Lansquenet*. That and the *Flagellation* were both executed between 1496-97. Created during 1497-98 were the *Martyrdom of St. John the Evangelist* and the *Bearing of the Cross*. Dürer finished a watercolor and ink in 1503 featuring the *Virgin with a Multitude of Animals*. Following this was *The Visitation*, 1503-04. After a gap of eight years, one finds a Löwchen again in the last religious themed art piece created by Dürer to include a Löwchen, *Christ before Caiapas* (1511). At this point while still personally deeply religious, Dürer's workshop took on more commercial ventures, designing coats of arms and nonreligious pieces. A Löwchen is found in the Scheurl & Tucher family coat of arms designed between 1512-14 to celebrate the combining of the two families through marriage. In 1515 Dürer was commissioned by Emperor Maximilian to design a triumphal arch, much like the ones created by Roman Emperors Augustus, Constantine and Titus. The difference being it would only exist on paper since Maximilian's coffers were too sparse to create one in stone. Dürer completed the design in 1515. The Emperor, satisfied with his work, commissioned Dürer again in 1516 to oversee and work on the Triumphal Procession which existed again only on paper. This was completed in 1519. Dürer's Löwchen are among the best known Löwchen created by an artist. All that fancy the breed instantly recognize his name.

Several illustrations with Löwchen done during the same period that Dürer lived and worked came from Slavic countries. The Wawel Illuminator's Workshops produced a miniature *Te Deum Laudamus*, translated to *Enthronement of the King*. In it a Löwchen sits in front of important personages attending a coronation. Sitting in the same pose, in a illustration by Master M.Z. titled *The Ball* is

another Löwchen, only this time it sits in the middle of a dance floor at a royal ball, in the way as usual. Important to note is that around this period Löwchen sported erect ears! For approximately fifty years erect ears, similar to terrier or spitz breeds, were common. This trait may signify that the breed was infused at that time with terrier or spitz blood. A lovely example of this comes in a miniature executed by the Master of the Behem Codex: *The Bell Foundry*. Done in 1505, a light-colored Löwchen stands with its back to the viewer. Clearly identifiable are its erect ears. This portrait was chosen to illustrate a Polish stamp, one of a few postage stamps graced by Löwchen. Dürer also illustrated both types of Löwchen, those carrying erect ears and Löwchen with drop ears. A contemporary of Dürer's, Lucas Cranach der Elder, painted Katerina von Mecklenburg with her crème-colored Löwchen at her side and it too had erect ears.

By 1555 erect ears were no longer found. This year a woodcut with a Löwchen (looking much like today's Löwchen) stands in front of several other dogs in the frontispiece for a book by German writer and scientist Conrad Gessner. It was in this book *Historie Animalium*, that the first written description of the Löwchen was included. Titian's *Actaeon and Diana* painted in 1559 also included a Löwchen with the drop ear looking much like a modern dog. One of the few paintings by an Italian artist featuring a Löwchen can be found in the book *Toy Dogs and their Ancestors*, written by the Hon. Mrs. Neville Lytton. Jacopo da Empoli painted it in 1575. A crouching Löwchen is in the center of the portrait, surrounded by other dogs. To the right side of the painting sits a dwarf on whose lap lounges a small dog, quite possibly a Löwchen puppy. There are many illustrations of Löwchen through the years. Highlighting a few are the following:

1626 Rembrandt: *Anna accused by Tobit of stealing the Kid*. This piece shows a trimmed blonde Löwchen sitting at the feet of Tobit, a blind man.

1635 Rembrandt: *The Pancake Woman*. A line drawing showing a Löwchen trying to steal a



Löwchen statue in the gardens of Powerscourt House, Enniskerry, County Wicklow, Ireland. Photo Janet Perret-Green

pancake from a child set in the fore ground. This piece is a black and white pen & ink. It can be found in the British Museum.

1653 Unknown: A Dutch engraving of the *Dissolution of Parliament* on April 20, 1653 shows a Löwchen chasing the old Parliament out the door along with another dog.

1665 Jan Steen: *The Dancing Dog*.

1667 Jan Steen: *Inn with Violinists and Card Players*. These two pieces depict dogs that are very similar in looks. Large Löwchen with short shaggy manes and trimmed faces, these dogs appear in every day settings.

1653 Lacko Slott: A beautiful piece commemorating a marriage of Danish Royals. The Löwchen crouches down in front of the couple as if he were inviting them to play.

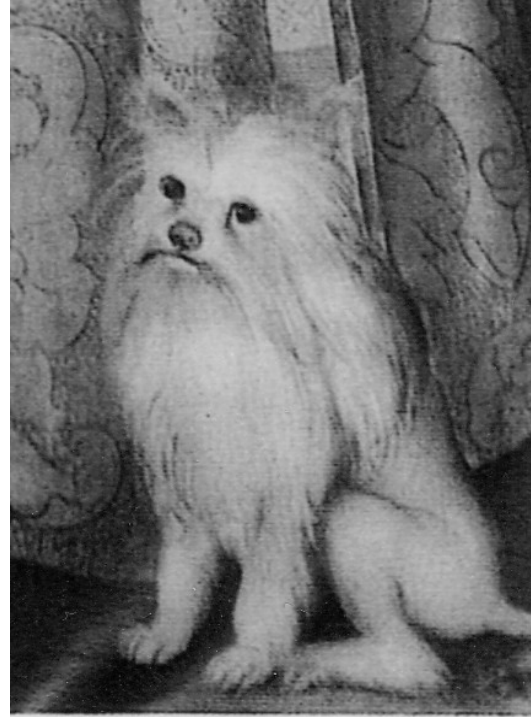
1653 Unknown: Woodcut depicting the opening of Parliament by Cromwell. Includes two dogs and an oversize owl. The Löwchen is in its typical pose, leaping into the air.

1656 Robert Walker: An oil painting on Canvas 49 x 82 inches. A portrait of four children, the dog sits facing the second eldest. Painted towards the end of Walker's life.



Katerina von Mecklenburg with her Löwchen. C. 1500. Notice the standup ears. Photo Gini Denninger

1665 Unknown: An illustration of a reclining Löwchen with a human face, titled *An Iceland Dog*, from the book *The Book of Animals*. Did the artist know the breed and think of them as almost human as we often do? Author unknown.



Close detail of the Löwchen in Katerina von Mecklenburg's portrait.

1667 Matthieu Naiveu: Features a small Löwchen, holding a toy in his mouth, inviting its owner to play. Richard de Lamarre: *A Löwchen seated by a quill*. Housed in the Fine Art Photographic Library in London.

1750 Unknown: Löwchen included in Buffon's *Historie Naturelle*.

1759 Christophe Huet: *A Löwchen and a Blue Persian Cat Playing by a Kennel*. This 23 1/2 x 29" painting was sold at Christies in London on December 8, 1989.

1787 Unknown: *la Promenade du Jardin du PalaisRoyal* also known as the PalaisRoyal Garden Walk. A small Löwchen is posed in front of many grand ladies and gentlemen, crouching down as if he were barking. This work is attributed to Debucourt but is probably by Le Coeur, in the style of Desrais.

1783-1819 Period of Goya: It was during these years that Goya figured importantly as a court painter. He illustrated several Löwchen. The most recognizable one is who was reputed to be his paramour at that time. Another painting is *The Letter*, painted in oil on canvas, it was finished about 1814. Two



'The Duchess of Alba' painted by Goya.

women, standing under a parasol absorbed by reading a letter, are oblivious to the Löwchen at their feet who is begging for their attention. The Löwchen found in his portrait of the *Duchess of Alba*, is a beautiful example of the breed. One must look at Goya's works carefully when looking for Löwchen. Not all the shaved rascals he painted were Löwchen. One painting of his son includes a Poodle which wishful thinking could turn into a Löwchen.

1806 Baltard: *Vue de la Cour du Louve*. A print illustrating the yard outside of the Louve. Among the people on promenade are dogs chasing each other, including a Löwchen.

1807 Unknown: A fashion print from London. Two ladies posed against a wall with a very small Löwchen perched on top.

1833 Francis: Two prints. Of significance is the second print, which is of the Grande



Portrait of the marriage of Magnus Gabriel De la Gardie and Marie Eufrosyne. C. 1653. Below: close up of the Löwchen.



Chien Lion. Aside from rumors of the existence of such a variety, this is the first physical evidence of its possible existence. The first print is of two small Löwchen, *Petits Chiens Lion*.

1860 Alfred Dedreux: *Riche et Pauvre*, translated as Rich and Poor. A well-groomed pure white Löwchen crouches on a tasseled red velvet pillow, protecting it against a small mongrel that would like to possess the pillow.



'The Letter' Goya painting located in Lille, Musée des Beaux-Arts.

1869 Unknown: A lithograph of a black woman in the French Quarter in New Orleans, U.S.A. This print is of great significance since it provides evidence pointing to the possibility that the Löwchen lived in the United States prior to the Civil War.

1930 Martin Munkasci: Photographed in Berlin during the German modern art renaissance, this is the first art photo found of a Löwchen. The small dog is balancing on a man's hand. It looks to be a lovely example of the breed.

There are some artworks that stand out to us because of their sheer beauty or the story behind them. Each piece of art has a story, most are long forgotten and will never be retold, but here are some stories about some of our more famous and not so famous examples of Löwchen in art.



Close up of the Löwchen in 'The Letter'.



Close up of Löwchen in painting by Alfred Dedreux 'Riche et Pauvre' c. 1860.

### **The Lady and the Unicorn**

One of the world's greatest art treasures and most famous of tapestries too, *The Lady and the Unicorn* is not one but a series of tapestries, six total. Exhibited by the Cluny Museum in France, the tapestries surround you in a round hall, enveloping you and drawing you into their weave. The



Close up of the Löwchen in the Lady and the Unicorn tapestry 'Desire'. Cluny Museum, Paris.

colors, somewhat faded with age, are still vibrant yet harmonious. Colors jump out at you when gazing at the tapestries. The red background sets off the gold, tans, greens and blues that make up the themes illustrated.

Each panel is composed with some of the following: flowers, trees such as oak, holly, pine and orange trees; animals such as foxes, dogs, ducks, partridge, lion cubs and panthers. Curiosity and surprise enters one's mind when one's eyes lay on an ancient beast only believed-in during time long ago the Unicorn. Long thought to possess magical powers, its mystery survives to present time. A royal lady appears in all six panels accompanied by a servant woman. Questions linger when viewing her. Who was she? Did she exist or was she a figment of the tapestry designer's imagination?

That this incredible work survived to this day is amazing considering its story. The Cluny Tapestries were nearly destroyed by the elements in a dark, damp chateau in France. Additionally, several badlyexecuted restorations did further damage. The tapestries were, at last, expertly and correctly restored between 1941 and 1944 by the house of Berger. In June of 1975, they were cleaned again, using the most modern techniques todate, to reveal the original brilliance of



Close up of the Löwchen in the Lady and the Unicorn tapestry 'Taste'. This a fitting tapestry to include Löwchen in, since they are always so eager to eat! Cluny Museum, Paris.

colors as when viewed during the Middle Ages.

During the Renaissance, tapestries were more than wall decorations as we commonly view them today. Prior to central heating, they gave comfort, providing some escape from the drafts and condensation of damp cold that radiates from stonewalls. Tapestries often brought the outside indoors into windowless rooms, reminding the occupant waiting out the winter, of the promise of spring to come. They were also used as room dividers. Strong, light and flexible, they transported easily, making them a must for army commanders to line their tents as well as for the nobility, who took them from castle to castle as they moved.

Tapestry weaving was recognized as a craft in Europe by the fourteenth century. A tapestry could be commissioned directly from weavers or ordered through dealers. The buyer often helped design the pattern. Among subjects popularly chosen were spring scenes, bible stories, mythology,





A Löwchen seated by a Quill. Painted by Florent-Richard de Lamarre (1630-1718). Fine Art Photographic Library, London.

legends, hunts and battles. Also woven in were coats of arms and lyrics. Originally designed in the early years by the weavers, by the Renaissance it was popular to hire painters to design the tapestries thus denying weavers the freedom of interpretation they had previously enjoyed. Tapestries evolved by the seventeenth century to woven imitations of paintings, surrounded by borders simulating picture frames. By this time, tapestries began to fall out of favor. Lowered ceilings, larger and less drafty windows, fortified walls, smaller rooms and more efficient means of heating and less expensive wall decorating options such as painted and printed fabrics, wall paper and paints, led to their decline. While tapestries were produced into the late eighteenth century, they were purely for ornamental purposes. At the end of the 18th century, the last of the Flemish workshops producing tapestries closed, bringing an end to this timehonored craft. Modern decor began to dictate the disappearance of hanging tapestries. Some tapestries owned by the same family for centuries were stored in attics, others not so treasured, were cut into floor mats or used as stuffing for cracks in walls. Repeated interest in the Renaissance would periodically revive interest in tapestries but it was not until artistically perfect tapestries such as the Cluny tapestries came to the public attention that they were ensconced as artistic treasures to be preserved.

The romantic history of the Cluny tapestries originally credited their creation to the Orient. Until 1883, it was believed that they had been woven for Zizim, the son of Mohammed II. The lady was supposed to be his love interest. But in 1883, Edmond Du Sommerard recognized on the banners, standards, emblazoned capes and escutcheons, the arms of the Le Viste family. Speculation was that they were woven as a present for a fiancé about to be married and that she was the lady in all six panels. Thought to be Claude Le Viste, daughter of Jean Le Viste, this series of tapestries was believed to commemorate her marriage in 1513 to Jean de Chabannes, Lord of Vandenesse. Others, thinking this would date the tapestries too late, claimed that they were woven for Antoine Le Vista, brother of Jean. They believe Antoine commissioned the series for his wife, Jacqueline Raguiet.

Later study debunked the idea that the tapestries were woven as a wedding present. This was concluded since only one family's coat of arms is present. If it were woven to commemorate the combining of two families, the arms from both parties would be woven into the pattern. It is now believed Jean commissioned the tapestries between 1484 and 1500 when he died, to celebrate his family's ascension into the ruling classes.

Upon his death, his property passed into several hands, the tapestries ending up either at MontaiguleBlin or Boussac. Jean's only daughter, Claude, married Jean de Chabannes in 1513. When she died without children, her property was divided between Charles de Chabannes, and Jeanne, daughter of Antoine le Viste. The tapestries were given to Jeanne and after her, through several bequests, became the property of Jeanne de la Roche Aymon, who with her marriage to Francois de Rilhac, brought the tapestries to her husband's chateau at Boussa. Her descendent, Louise se Rilhac, married Francois se Carbonnieres in 1730, bringing the chateau into his family where it remained until 1837.

During October 1835, the husband and son of the famous author George Sands visited Broussac, then the home of the district subprefect who had his apartment and offices in the chateau. They brought her attention to the works, eventually leading her to write several articles on the tapestries in the hopes of drawing public attention to them. Prior to those articles coming out, Prosper Merimee, inspector of historic monuments, was also aware of the works and tried to persuade the State to acquire them for the sum of 3,000 francs. Negotiations ensued, resulting in their eventual purchase forty years later. By then they were in poor shape. Forty years earlier, when Merimee was concerned about their preservation, he proposed that the panels be removed from laying directly against the walls and be mounted on wooden frames away from the dampness which was slowly destroying them. This did not happen and they continued to deteriorate. By 1853, three of the panels were lying, rolled up and abandoned, attacked by rats and dampness, in the town hall of Boussac.

In 1877, the town council negotiated the sale of the tapestries to a member of the Rothchild family. Once the sale was finalized, the six panels were then deposited in the Museum of the Thermae and Cluny and were exhibited there from 1883 until after the World War Two. Following the liberation, the museum was renovated with a circular hall to better display the tapestries, where they are to this day.

The six panels of the tapestries represent the five senses; taste, sight, smell, touch, hearing and, it is surmised, human desire. The Löwchen is present in two of the panels. Appropriately, it appears in the panel representing taste (considering the Löwchens insatiable hunger), and desire.

In the Taste tapestry, the Lady is in the center; on her right are a lion and the lady's handmaiden. To her left is the prancing unicorn. Sitting on her train is a small blonde Löwchen wearing a jewel encrusted gold collar. He gazes up at her, eyes longingly eyeing her hand which is reaching into a comfitdish of edibles.



'A cat and dog' oil on canvas created 1789 by I. Groot. Print Ashford Collection.

The Desire tapestry is considered the most beautiful of all. The Lady is placing her jewels into her jewel box, which is held by her handmaiden. Again flanking her are the Lion and Unicorn. The Löwchen sits on a velvet brocade pillow on a wooden bench, looking out at the viewer pensively. Is the meaning of this tapestry a reminder that our worldly goods are just that? One must not place too much importance on them?

What ever the tapestries mean, if they hold meaning in their content, Löwchen lovers the world over can delight to see a representative of the breed so vividly featured. It is both an honor and revelation to see the breed on such an important artwork from the past.

### **Saint Elisabeth**

This story is little known outside of Germany where St. Elisabeth lived. In Marburg's large church dominating this ancient university city in midGermany, you will find an exceptional example of the Löwchen in the early Renaissance period. Upon entering the church to your right is a triptych, which illustrates St. Elisabeth's life story. In the lower right corner is a gray Löwchen watching the scene unfolding in the triptych, with its back to the viewer. The Löwchen inclusion is surely symbolic of fidelity, given St. Elisabeth's story.

During feudal times, villagers expected their Lord to maintain their security from marauding bands of thieves and warlords seeking to dominate them. It was



Triptych with a Löwchen at the vision of Christ to Graff Phillipe. This oil painting c. 1510 is on display in St. Elizabeth's Church, Marburg Germany. Photo Felizitas Dylla.

his job to ensure that his peasants remained under his protection and were not ravaged by neighboring fiefdoms. It was **during this period that Elisabeth was married to Land Graf Phillipp von Hessen.**

Elisabeth was not well liked by those in the castle since she was an outsider and also because she was not active in the self-indulgent court life. She had a place in her heart for the poor and sick and spent much of her time with them. The castle residents did not approve, since in their minds that was not appropriate behavior of a Graf, which was her title.

As the times dictated, her husband Graf Phillipp went off to war with his soldiers. During one of his excursions Graf Elisabeth brought a sick, homeless man to the castle in order to tend to him until he was well. She had him laid in her and her husband's bed. This was unheard of. No one was entitled to lay in Graf Phillip's bed but the lord himself. The castle residents were suspicious and angry; convinced this man was Elisabeth's paramour. They saw their opportunity to be rid of Elisabeth and sent a man out to the battlefield. He told Graf Phillip that the Graf had laid another man in his bed. This was a moment those in the court had hoped for, since they would like to see Elisabeth fall from her venerated position. Graf Phillip hurried home to take charge. Bursting into the castle, he rushed to the bedroom where



Close up of the dog in the triptych found in St. Elizabeth's Church, Marburg Germany. Photo Felizitas Dylla.

he entered alone. As he threw the blanket off the man in his bed, he beheld a vision. In the place of the sick man was a glorious vision of Christ on the cross. As he beheld this, he realized that his wife had not sinned against their marriage. He forbade his people to ever speak poorly of her again. It was then that he recognized the importance of her work with the poor and he supported her in her quest to make life better for the impoverished and sick. It is said that Graf Phillip and Graf Elisabeth lived out their lives deeply in love. They lie entombed together in this church. You can visit their tomb since the church is open daily for visitors and mass is still held there in accordance to church schedule.

### **Bijou's Story**

There is a castle in Weilburg, Germany that was home to real live Löwchen. Visitors to the castle will find pencil and pen and ink drawings done by one of the princes that lived in the castle as a child. But the artwork most important to Löwchen owners who visit is the portrait of Bijou, a parti-colored Löwchen that lived in the castle during the late 1700s. The painting was completed in 1787. It is of the family dog



Bijou's portrait was painted to be life size according to notation by the artist directly on the painting. Finished in 1789, the painting hangs in the bedroom of the baroness at Weilburg Castle on the Lahn River in Germany.

that became famous for his extreme loyalty to his master. Bijou's story has two different endings; one happy, the other tragic. Bijou loved to accompany his master on the hunt. One day the master decided to hunt wild boar, which are very dangerous when cornered. The decision was made to leave Bijou behind, safely locked in a room high above the Lahn River. As the hunt party set out, they crossed the bridge. They heard Bijou barking furiously and all turned to look up at the window where he was perched. Bijou could not stand that he was left behind and he launched himself out the window, 60 feet above the river. It is said that he survived the jump into the river and swam across to join his master. After this extreme demonstration of devotion, what could the master do but include Bijou in the hunt party? Bijou rode the hunt on horseback. The sadder version claimed that Bijou did not survive the jump.

Whichever version is right, the end result is that Bijou is memorialized for all to see in this lovely little portrait, said to be life sized, which hangs in the Baroness's bedroom in a sunny alcove. His devotion to his master and desire to be with him was considered the ultimate form of loyalty.

In preparation for the World Congress, a picture was delivered to this author to be laid next to Bijou's picture on the display table. What is so interesting about this picture is that it is of a dog that is the same size as Bijou. Not only is the dog the same size, but the exact replica of Bijou. She

lives in Münchhausen, Germany with her devoted owner Martina Fitz of the Löffchen Paradise Kennel. She has what must have been the same spunk and personality that Bijou must have had, as well as fierce loyalty. It is as if Bijou has come back to life!

### The Löffchen Detective

Exploring the world of art in search of Löffchen can become a lifetime obsession. There is nothing more exciting than to find a previously unknown piece with a Löffchen or two in it. Almost any art museum around the world can yield up a treasure or two, provided it displays the art periods from the Renaissance through the late nineteenth century. For instance, the Metropolitan Art Museum in New York City has several examples of Löffchen in art. Especially exciting is the glass ewer included in the Lehman collection. This piece is made of clear glass. The mouth of the ewer is the mouth of the dog; its tail is attached to the body by the collar, which is studded with jewels. If you look closely you will see where the mane ends, halfway down the body.

Look also to English bronzes. Löffchen breeders and fanciers Misters Vermandere and Bondue of Belgium have collected four statues that are clearly Löffchen. They are scarce, but an example of what is possible to find. Mrs. Banks of the Cluneen Kennel and Misters Vermandere and Bondue have collections of Staffordshire porcelains. When looking for these, examine a prospective acquisition carefully. Not all are Poodles and not all are Löffchen. There is question over which of these small statues represent the Löffchen or Poodle. Some



Staffordshire porcelain pieces. Owned by Misters Vermandere and Bondue



Painting by Montholon Francois Richard, Paris 1856. Owned by Misters Vermandere and Bondue



Close up of Löwchen in painting by Montholon Francois Richard, Paris 1856. Owned by Misters Vermandere and Bondue

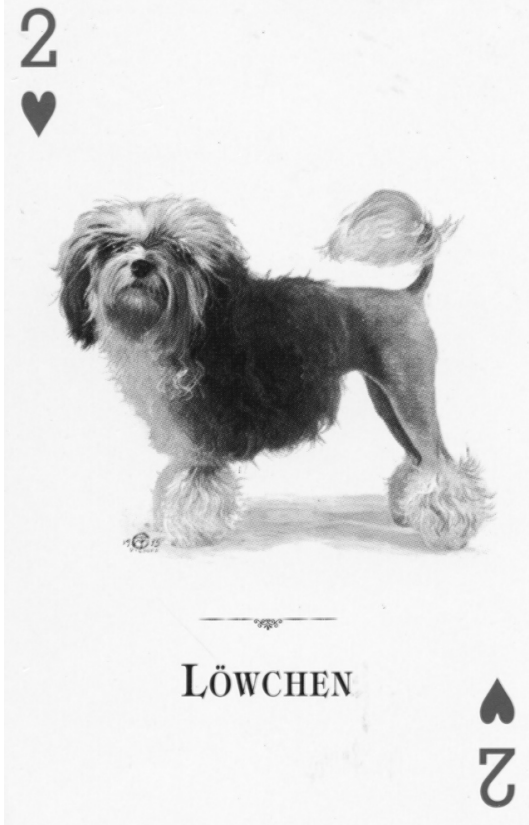
statues feature porcelain dots to represent coat, while fewer still had wavy coats. Another interesting trait is that some have uncropped tails, while others are cropped. More study needs to be done to determine which type of dog these porcelains represented.

Art is objective. Almost any item representing an image or idea is art. You can find Löwchen in so many forms. They come in prints; books; advertisements; statues of stone, bronze and glass or porcelain; photographs, tapestries and paintings. But they are not found only in these mediums. When searching for Löwchen of the past, do not overlook other forms, but be discerning. Remember wishful thinking can cloud judgment. Looking much like Löwchen in Renaissance paintings are monkeys and lions. When determining what species you are looking at, look for some clues. Lions were not always life size in paintings; they could be as small as dogs. Size is not always determinate. What does help is knowing that lions always have claws and often their feet are large in proportion to the body. They also have flat faces framed by large manes. Their tails are longer in proportion to the body when compared with a Löwchen tail and are tipped with a plume only at the end. Usually between one quarter to half of a Löwchen tail is coated in old paintings. Also resembling the Löwchen in old paintings are monkeys. They often had manes and tipped tails. If the portrait appears questionable, look for length of limb since monkey limbs were painted in longer proportions than dogs. The monkeys often, but not always, had hair on their faces, so that is not a telling enough of a clue. Consider also what the creature is doing. Monkeys often are doing monkey things.

Looking at many old art pieces helps you to become more certain and efficient at discovering Löwchen in art. Look first at known art pieces which illustrate Löwchen and go from there. Discovering unknown pieces of art with Löwchen is exciting and fun!



Above: Cigar Bands with Löwchen heads. Below: Playing Card with Löwchen. Ashford Collection



Playing Card. Ashford Collection.



Paraguayan special edition stamp featuring Albrecht Dürers 'Madonna With Multitude Of Animals'.



Austrian Stamp.  
All Stamps Ashford Collection



Oil Painting. "Still Life" or "Festive Meal" By Adriaen van Utrecht, Netherlands. 1644. Rijksmuseum.  
Close up of the Löwchen in Festive Meal. Photo Gini Denninger.  
Note the trim it was common for the time period.

