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Even within the rather limited confines of his subject matter, there is much to interest the general reader, not least in the plentiful and fascinating illustrations (although these are unsourced). The famous Dürer woodcut was based on a merchant's drawing done in Lisbon in 1515, and the Pietro Longhi rhino painted in Venice in 1751 may have been a Javan. The tufted-eared Sumatran in Fig. 78 makes clear the naming of 'Rapunzel' in the Bronx Zoo. Surprising facts are many throughout this book - Joymothi, the Basel matriarch, had 70 descendants at the time of writing, and Clara from Assam, who toured Europe in 1758 was priced too high even for Sun King, Louis, XIV's elastic purse. Such subtext gives the book a third gain: it entertains while it instructs.

LE RHINOCÉROS DANS L'ART DE LA PRÉHISTOIRE A NOS JOURS.

Pierre Millet

Paris, privately published, 1995, pp, i-v, 1-83, illustrated. Price not stated.

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In that wonderfully chatty and informative newsletter *Really, Rhinos!* which is already in its twelfth year, the editor Judyth Lessee regularly includes profiles of people affected by some kind of 'rhinomania' and who collect everything 'rhinocerotic' obtainable. That such people are not only found in the Americas is obvious, and Pierre Millet of Paris, France is a case in point. Although he would have liked to state in truth that he was drawn to rhinoceros horn in search of an ingredient which could give a local brand of cigarettes some kind of aphrodisiacal property, his hobby in fact started when searching for a nicely esoteric way to occupy his ailing wife. Soon the house was filled with hundreds of these solitary animals in all shapes and kinds. His book, a slim volume of 83 pages, is a rather more comprehensive tour through realms of rhinocerotic art. One chapter is devoted to the animal in rock engravings, found in France and in Africa. The second chapter deals

with rhinos in China, in the Indus valley, in Egypt and in comparison with unicorns. He continues with the rhinoceros depicted by Dürer and its manifold derivations. A last chapter is a mixed bag of more recent images, including the life-size bronze rhinoceros made by Alfred Jacquemart in 1877 and now standing in front of the Musée d'Orsay in Paris, another in mahogany by Mateo Hernandez found in the gardens of Armande Béjart in Meudon, just outside Paris, and a 1979 painting of a rhinoceros being carried on a bier by Stanislas Lepri. Zoological notes, a chronology of paleontological styles, an extract of a traditional Chinese medicine, the unicorn passages in the Bible, and a bibliography of 58 items conclude the volume. Millet did not aim his book to be as comprehensive as T.H. Clarke's *The Rhinoceros from Dürer to Stubbs* (1986) and it would fall short in many other respects as an academic treatise. The French text is intricate, the plates interesting but often poorly reproduced. This book will appeal to any rhinoceros aficionado looking for the esoteric, the eccentric, the unusual, not least because the book, privately published, seems to be just about unobtainable.

LE RHINOCÉROS: AU NOM DE LA CORNE.

Alain Zecchini

Paris, Editions l'Harmattan, 1998. pp. 1-270, with 8 monochrome plates. ISBN 2-7384-6677-x. Price in UK: STg: 22.95.

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Disgraceful, antediluvian, anachronistic, heavy, homely, stubborn, solitary, irascible, dangerous, but more than this, essentially lovable. That is how the author starts this book stated to be the first monograph on the rhinoceros in the French language. For once, that claim rings a bell of truth, unless one would consider Claude Guérin's extensive (1185pp.) treatise, primarily on extinct species, but with many interesting comparisons with the recent rhinos (*Les Rhinoceros du*