

## 'king of Paris—



### The Abominable Snow-woman:

This shaggy coat story is one of the biggest things to come out of Paris. Like all designers too young to remember, 34 year old Yves Saint Laurent is nostalgic about the Forties. For winter this shapes up into a blitz kit like this square-shouldered gorilla coat, (lamb, actually) worn with jacquard knit jumper, cap and pants pushed into worker's boots. DEIRDRE McSHARRY

looked as if we would get the chance to wear clothes suited to the life we lead.

But ergonomics became fashionable — and so it soon was forgotten. It was a short-lived gimmick, with designers turning out three-piece gardening outfits — with flowered shirt of course — that had deep pockets for tools; a touring jacket with a mid-chest pocket to hold maps and guide-books handily; a walking suit with a sleeveless jacket that unzipped to form a groundsheet to sit on; and even apres-swim outfits. In fact, a really active man would have spent all day dressing and undressing.

It doesn't seem a lot to ask, to be able to wear well-designed clothes without worrying whether, fashion-wise, they match up to someone else's arbitrary standards. Conformist pressures, backed by slick persuasion, are heavy enough already. I'm always discovering that my sexual and social failures are due to using the wrong petrol, smoking the incorrect cigarettes, and not wearing the right after-shave.

Can't my underwear, at least, remain a private concern? The only escape will be to persuade everyone that nudity is the fashionable thing. O Cologne! O tempora! O mores!

Oh, Calcutta, anyone?

JOHN WALKER

## What's it worth?



That is the question which the owner of this vase asked ART & ANTIQUES WEEKLY, Britain's only weekly magazine in its field. The vase A&A reported, was Japanese, one of a 19th century pair worth £80. Similar enquiries are answered in A&A's column "Fake or Fortune?" every week.

And there is much, much more besides: authoritative articles on subjects ranging from the Adam Brothers and their great 18th century Age of Elegance to collecting picture postcards; detailed auction reports; "Methuselah's" diary of all that is going on in the wheeling-dealing world of picture galleries and antique shops — plus a uniquely fascinating assortment of small ads.

Subjects covered by Art & Antiques Weekly in the past four months include: The arms and armour boom; Victorian marine paintings, Rembrandt's etchings, the rarity of Stevengraph silk "paintings", the new vogue for Art Nouveau silver, Chinese snuff bottles, political posters, toys of antiquity, Meissen porcelain, musical boxes, Victorian work tables, ancient glass and relics of the stage-coach era. And there is more every week.

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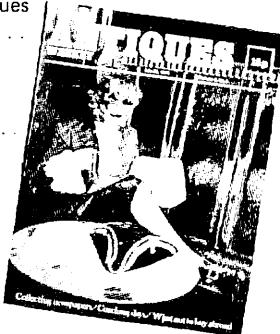
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*For two thousand years Europe has had its fun with the rhinoceros. We have tortured it, exhibited it, gaped at it – even painted it. Now it is time that we tried to protect it from extinction, writes DR. ROBERT FOUNTAIN.*

# The beauty of the beast

Kings and courtiers were out in all their finery. Philosophers and natural scientists gathered to witness the spectacle – and artists, marvelling at it, tried to depict the scene. The parade took all day to pass through the stadium: besides the thousands of domestic animals, there were nearly one hundred elephants, sixty lions, twelve camels, fifty men carrying trees with rare birds on them, a white bear, a giraffe and a single specimen of an Ethiopian rhinoceros. The scene: 'Alexandria shortly after the death of Alexander the Great. It was the first of many spectacles featuring the rhinoceros and intended to satisfy the jaded tastes of ancient audiences.

In Rome, from Caesar's time until the Roman Empire disintegrated four centuries later, the rhino was almost always exhibited alone, and seldom doing much beyond either getting killed (once, to his honour, by the personal hand of the Emperor Commodus) or itself killing bears or bulls.

In his epigrams, Martial describes how one two-horned rhinoceros was persuaded after considerable goading to toss a bear. This was hardly a very impressive feat, however, at a time when elephants were walking tight ropes, lions catching hares alive, headless ostriches galloping round the arena – and scenes from Greek Mythology being acted out authentically with the death of the characters as required by the plot.

Although the rhino was not up to such parlour tricks, its rarity, its massive armour-plated bulk and its amazing speed in a short charge must have produced an unforgettable spectacle. So great was the rhino's prestige value, in fact, that its image was minted on Roman coins.

Even by the third century AD, endearing characters such as the Emperor Elagabalus, who used to put toothless lions, leopards and bears into the rooms of his sleeping and drunken guests, were still faithfully exhibiting the rhinoceros. But a century later, the rhino was no longer mentioned – and it is probable that the animal was not seen in Europe again for the next thousand years. By then, even the existence of a two-horned species was doubted.

It was Marco Polo who identified the rhinoceros with the unicorn. Describing his travels in Sumatra, he wrote that the people there 'have wild elephants and plenty of unicorns, which are scarcely smaller than elephants with a single large black horn in the middle of the forehead. They



*The rhino has long been a source of fascination for artists. This remarkable*

*spend their time by preference wallowing in mud and slime. They are very ugly brutes to look at. They do not attack with their horn, but only with their tongue and knees: for their tongues are furnished with long sharp spikes. They are not at all such as we describe them when we relate that they let themselves be captured by virgins."*

This last reference is puzzling – until one reads of the approved way of capturing a unicorn: "No other beast is so hard to capture," writes Richard de Fornival. "He has one horn on his nose which no armour can withstand, so that no-one dares go forth against him except a virgin girl. Therefore, wise huntsmen who know his nature set a virgin



*painting of the beast, by George Stubbs, hangs in London's Royal College of Surgeons*

in his way. He falls asleep in her lap, and while he sleeps the hunters, who would not dare approach him awake, come up and take him."

If Pliny is to be believed, the Indian was the more frequent species to be shown in ancient Rome. This may have been because the African species was less hardy, shorter-lived and more bad-tempered — or because the Indian variety was already in collections in Asia, and their transport by overland route may have presented fewer obstacles than the treacherous journey up the Red Sea.

The Indian rhinoceros eventually re-appeared in Europe in 1515, by which time it had become almost as mythical as *europa magazine no. 6*

the dragon. Following a long tradition of gifts of wild animals as tools of diplomacy, the animal was presented by the Sultan of Guzerat to King Emanuel of Portugal. It was received at the Portuguese mission in Goa and arrived in Lisbon the next year.

The first action of the king was to test the theory of the deadly enmity between the rhinoceros and the elephant. In the splendid setting of the Portuguese port, on a Sunday of the Blessed Trinity, the animals were matched. At one side of a courtyard, the rhinoceros was held by a chain behind some tapestries. A young elephant was then led through the waiting crowds into the arena and the tapestry drawn aside.

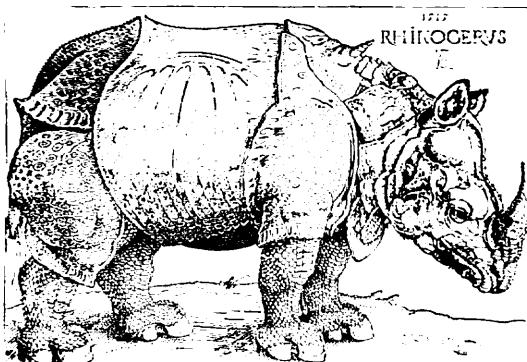


Fig. 7. p. 125.



Fig. 5. p. 124.

Fig. 6. p. 125.

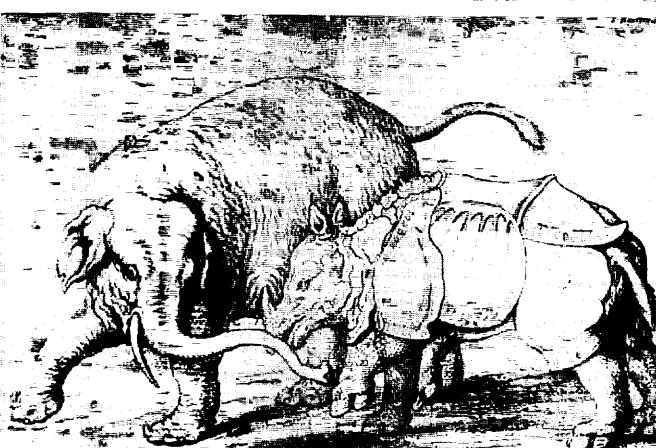
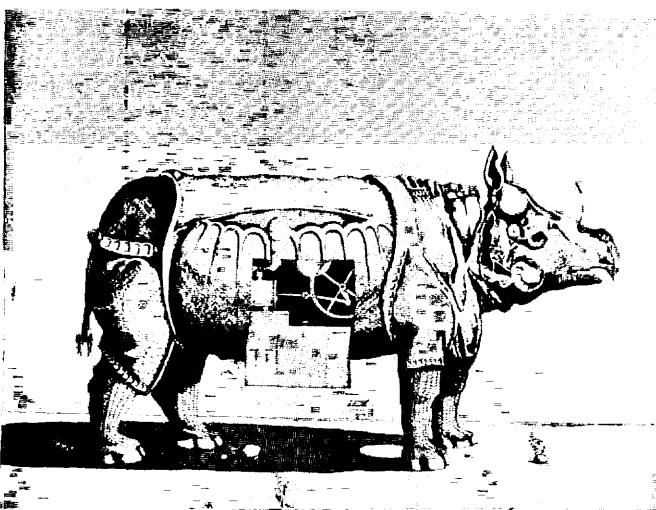


The rhinoceros in history: Column 1, from top: Perhaps the earliest illustration, in Stone Age paintings of Dordogne Valley; The rhinoceros as one of the stars of Roman Games, from coin of Emperor Titus; Dürer's famous engraving of first rhino to appear in Europe – imported to Lisbon in 1515 – with imaginative extra horn on withers. Above: Distinguished example of the species (imported to Europe, 1747) by Albinus the anatomist. Below: Illustration from Captain Williamson's *Oriental Field Sports*, 1806.





Above: The rhinoceros as seen by Longhi in a Venice carnival.  
 Below: Engraving by Frederick Meckseper, and drawing by Francis Barlow (1684) illustrating the long-held belief that the rhino and the elephant inevitably engaged in mortal combat.



The rhino was furious and rushed forward, breaking its chain. The elephant raised its trunk, gave a tremendous cry before fleeing in the direction of a barred window. His keeper was thrown to the ground and the terrified animal, reaching the window, tore aside the iron bars with its trunk and forced its way through to start on a mad career back to its stable.

The king, satisfied with his exhibition, soon found a diplomatic use for the animal. In the hope of further papal favours, such as he had received following the dispatch of an elephant the year before, he sent the rhinoceros — in a green velvet collar adorned with gilded roses and carnations — to Pope Leo X.

The ship reached Marseilles safely, but on the final leg of its journey the vessel was overwhelmed by a storm in the Gulf of Genoa. Although the precious rhinoceros and all aboard were drowned, the animal's corpse was washed ashore, where it was stuffed and sent along on its journey. An engraving of it was published in the same year by Albrecht Dürer.

The artistic skill and reputation of this master artist ensured that it was to be the standard rhinoceros for the next two centuries. Unfortunately, Dürer had never seen the animal; his drawing was based on some sketches done by a Portuguese artist. There were some curious errors — the hard plicated hide became an elaborate set of armour and the animal, in addition to the single horn on its nose, had an extra one placed on its withers. The reason for this imaginative addition is unknown, but it may derive from a classical description of a two-horned rhinoceros. Perhaps Dürer, finding only one in the sketches, played it safe by putting an extra one where he thought it should be.

The Indian rhinoceros with the most distinguished career was brought to Europe in 1947. In Amsterdam it was painted by the anatomists Camper and Albinus. The following year it reached King Louis XV in Versailles, contained in a carriage drawn by 20 horses. Louis tried to buy the animal for 100,000 écus for his menagerie, the largest in the world. But this was not enough. The animal continued its tour to Paris, where Oudry painted it, and Venice, where it was again portrayed — this time by Longhi in an oil that now hangs in London's National Gallery.

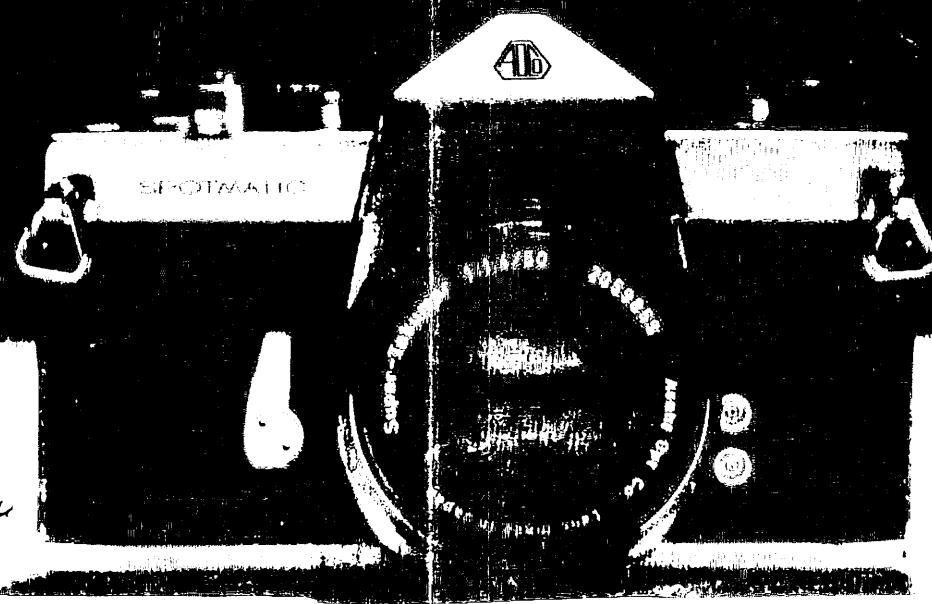
Another painter and anatomist to find the rhino an interesting artistic subject was George Stubbs. His work, now hanging in the Royal College of Surgeons in London, was the first realistic painting of the Indian rhinoceros and a monument to the scientific curiosity of the age.

It was not until the end of the 18th century that eminent zoologists were beginning to admit grudgingly the presence of a two-horned species. And the mystery did not disappear until the 19th century, when the African and Asian species were on show in both the *Jardin des Plantes* in Paris and the Zoological Gardens in London — albeit with their horns often sawn off as a safety precaution.

Today, 17,000 years after cavemen in the Dordogne Valley in southern France first depicted the rhinoceros in a famous wall painting, the species is threatened with extinction. Only a few dozen of the Jarvan rhinoceros remain. The two-horned Sumatran species is down to about one hundred in East Pakistan. At the last count, the once numerous Indian was down to about seven hundred and fifty animals.

By the end of this century, if we are not careful, several species may have vanished completely — victims of the aphrodisiac myth, our biological urge to hunt and the inroads of progress. The choice is ours.

# BEAUTY



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R. Schmidl  
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F. LEHMANN, Zurzen Schautiden u Karusse (1952)