

miners in Essen, with their blurred contours and sooty blackness (eg. *Coal miners*, drypoint, 1921) endow the miners' polluted and physically debilitating lives with more immediate impact. Their uncomplicated comradeship in the face of high risks underground impressed Felixmüller as much as the visual spectacle of the pithead buildings rearing upwards from amidst the rows of terraced houses. On a different tack, his woodcut portraits of older artistic contemporaries are masterful. The filigree of Liebermann's wrinkled features and the more sombre characterisation of Corinth are particularly outstanding.

The inclusion of the painter's own writings provides the most valuable written contribution to the catalogue. They accompany the forty or so full page illustrations, supplying illuminating commentaries and biographical contexts. A fully illustrated catalogue of the bequest with around eight small reproductions on each page helps assess the thematic continuities of Felixmüller's long career. A scholarly concordance collates the catalogue numbering to that of the *œuvre* catalogue. In short, this is a very thorough and extensive guide.

SEAN RAINBIRD

The Rhinoceros from Dürer to Stubbs. 1515-1799. By T.H. Clarke. 219 pp. + 32 col. pls. + 131 b. & w. ills. (Sotheby's Publications, 1986), £29.50. ISBN 0-85667-332-6.

This is a study of that neglected aspect of the exotic, the place of the rhinoceros in the European imagination over nearly three centuries. T.H. Clarke, who modestly admits to being a specialist only in eighteenth-century porcelain, tells us that he first became interested in the rhinoceros some thirty years ago. In 1973-74 his two articles on 'The Iconography of the Rhinoceros' appeared in *The Connoisseur* (Vol. 184; No. 739 and Vol. 185; No. 744). Few who read those articles will have forgotten them; no doubt there are many general readers like myself who preserved them as reminders that learning need not be blinkered, nor scholarship dull.

The present book expands and richly illustrates the subject. Clarke clearly defines its limits. He is concerned only with one species, the one-horned Indian rhinoceros (*Rhinoceros unicornis*), and his emphasis is on the animal in the visual arts rather than in literature. The period of his study lies between 1515 and 1799, during which eight rhinoceroses reached Europe alive. Clarke follows their travels (or 'deambulations'), and demonstrates that such knowledge helps to identify and date any work of the fine or applied arts in which the rhinoceros appears. Within these limits, he finds a field fertile enough to have engendered a vast and wonderfully diverse brood of rhinocerotic images.

Undoubtedly the most influential was

Dürer's image of the rhinoceros which arrived in Europe in 1515. 'Iconographically, this proved to be the most important of all images, fixing in the European mind a cumbersome armour-plated beast; distinguished from all others by a gratuitous wrythen horn on its withers: an image that has lasted well into the present century' (it might be added that it appears to linger in the Suzuki logo of today). But Dürer's image was not drawn from life. He never saw a living specimen; the pen and ink drawing which he made in 1515 and translated that year into a highly successful woodcut was based on a sketch sent from Lisbon, the rhinoceros's first port of entry. Dürer embellished the sketch with exotic details inspired partly by fantasy and partly by his experience in designing decorative armour. One of Clarke's most telling illustrations juxtaposes Dürer's woodcut with his design for a jousting helm of c. 1515. Dürer's is 'one of the great images of European art, known to all'; why Burgkmair's more realistic woodcut also of 1515 should by comparison have been an iconographical non-starter remains a mystery.

The longest-lived of Clarke's team of rhinoceroses was the fifth to arrive – the so-called 'Dutch' rhinoceros which arrived in 1741 and toured Europe for some seventeen years before dying in London in 1758. The deambulations of this rhinoceros (affectionately known as '*die Jungfer Clara*') were so extensive that Clarke resorts (completely successfully) to recounting them in diary form. This was the rhinoceros which 'sat' to Oudry, Ridinger and Longhi, among others. Clarke's study of this visitant has enabled him to 'transform a Watteau into an Oudry and a Stubbs drawing into one by Ridinger', reattributions which he first published in 1984 in *THE BURLINGTON MAGAZINE*, CXXVI, No. 979. Oudry's image was given respectability by being taken over by Buffon for his *Histoire Naturelle*; Longhi's (and here Clarke reproduces the Ca' Rezzonico picture rather than the more familiar (?) and later) animal in the National Gallery had 'little impact on rhinocerontine iconography, apart from leaving in the minds of a few Englishmen on the Grand Tour an impression of a gentler creature than they had been brought up to believe in'. Stubbs's rhinoceros (it was entirely thanks to Clarke's generosity with his material that this was correctly dated in the 1974-75 *Stubbs* exhibition), the 'third London' rhinoceros, in England during 1790, was a still gentler creature; one spectator noted that 'his docility was about equal to that of a tolerably tractable pig'.

Clarke's quest of the animal in the applied arts leads him into the fields of embroidery and tapestries, pottery, porcelain and glass, sculpture, furniture and arms and armour. The rhinoceros's ponderosity and patient mien made it a perfect support for clocks. In pageantry and allegory the rhinoceros, it seems, could represent almost anything one wished it to: it is found drawing a chariot on nuptial flights, topped by an obelisk surmounted by the figure of France as Bellona in Henry II's 'joyous entry' into Paris and as a personification of America

(sic). The objects which Clarke has found are amazingly diverse and wonderfully bizarre. He is to be congratulated not only on finding them, but also on keeping his head and ordering them into a select and uncluttered narrative.

For this is an admirably well-disciplined book. The text is after all short, occupying only 169 of the book's 219 pages (and sharing most of those with illustrations); the remaining fifty pages are devoted to scrupulously careful notes, many of them reading as entertainingly as the text. Clarke sticks to his subject and resists the temptation to overplay its oddities; nor does he overwork such tempting derivatives as rhinomania, rhinocerontine and, perhaps most beguiling of all, rhinocerotica. This is *au fond* a serious book. Without the author's lightness of touch, it might have seemed merely quaint and repetitive; as it is, Clarke's gifts of succinct description and brisk narration and his impeccably-controlled sense of humour make this a consistently entertaining as well as hugely informative book.

Mary Osborne as designer faithfully reflects the spirit of the book, devising ornamental flourishes from details of engravings and achieving, on the double-spread of Part I's title, a wonderfully mysterious quasi-abstract effect as if of the animal's spoor – it is in fact an inspired enlargement of Dürer's woodcut patterning of his animal's carapace.

JUDY EGERTON

Der Drechselnde Souverän. By Klaus Maurice. Translated by Dorothy Ann Schade. 157 pp. + 133 b. & w. ills. (Verlag Ineichen, Zurich, 1985). ISBN 3-906500-17-9.

On 27th November 1743 Mrs Delany noted that her friend, the Duchess of Portland would be 'shut up in her turning shop all next week'. In *War and Peace* Tolstoy describes Prince Nikolai Andreyevich Bolkonsky turning snuffboxes on his lathe. Klaus Maurice, in this enterprising and original account of ivory turnery, mainly royal and aristocratic, illustrates a lathe which belonged to Emperor Maximilian in the early sixteenth century and another presented by Queen Victoria to Archduke Otto of Habsburg in 1886. Although the Science Museum in London possesses a spectacular rococo lathe tentatively attributed by Maurice to Würzburg and the Victoria & Albert Museum has a fine ivory cup turned by Ferdinand de' Medici in 1681 and another by his mentor Philipp Senger (summoned to Florence from Copenhagen by Cosimo III in 1675), the great collections of turned ivory are elsewhere, in Florence, Dresden, Vienna and Copenhagen. That in the Uffizi was famous in 1644 when John Evelyn inspected 'such rare tourneries in Ivory, as are not to be described for their curiosity', while the 1587