

<https://elhurgador.blogspot.com/2013/12/rinocerontes-xlvi.html>

El Hurgador [Arte en la Red]

Blog dedicado a difundir imágenes e información sobre arte, artistas, eventos y material en general relacionado con cuestiones artísticas.

Publicado por Javier Fuentes

MARTES, 3 DE DICIEMBRE DE 2013

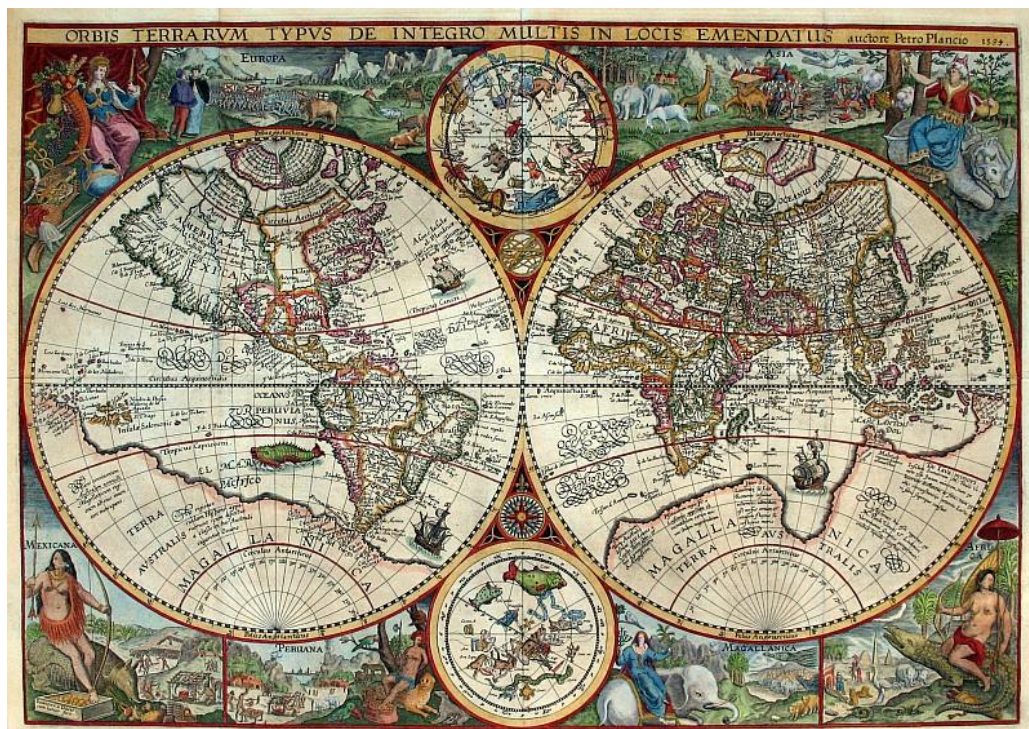
Rinocerontes (XLVI)

Mapas antiguos / *Antique Maps*

En los mapas antiguos también encontramos rinocerontes ilustrando la fauna de África y Asia. Como era de esperar, la influencia de Durero es más que notoria. Traducción al inglés al final del post, indicada con [*] en cada párrafo.

In ancient maps also find rhinos illustrating the wildlife in Africa and Asia. As expected, Dürer's influence is more than noticeable. English translation at the end of this post marked with [] in each paragraph.*

Petrus Plancius



ORBIS TERRARVM TYPVS DE INTEGRO MULTIS IN LOCIS EMMENDATUS

Según podemos leer en la web de origen de la imagen:

"Este es el primer mapamundi que presenta los bordes profusamente decorados con representaciones alegóricas de los continentes que dominarían los mapas del mundo más tarde, en el s.XVI, con Willem Blaeu, Henricus Hondius y otros. La escena en la parte superior izquierda es de Europa, con representaciones alegóricas de Europa y un cuerno de la abundancia, dos ejércitos en batalla, dos personas y una escena pastoral con animales. Asia está en la parte superior derecha, con un asiático portando joyas sentado sobre un rinoceronte, dos ejércitos en lucha y varios animales asiáticos, incluido un unicornio. Las Américas (como "Mexicana" y "Peruana") están abajo a la izquierda, con un indio americano sentado sobre un armadillo y varios escenas de vida de los Indios. África aparece abajo a la izquierda con un africano sentado sobre un cocodrilo y una escena de un poblado africano, pirámides don numerosos animales (elefantes, leones, etc.). Detrás de África está Magellanica (por Magallanes), el supuesto gran continente del sur, con una persona sobre un elefante rodeada de otros animales. Las escenas están inspiradas por el trabajo de Theodore de Bry acerca de la temprana exploración del mundo realizada pocos años antes.

Éste hermoso mapa fue grabado e impreso por el famoso maestro holandés Joannes van Doetecum o Doetichum II, activo en Amsterdam entre 1592 y 1630, y fue el hijo más joven de Johannes Doetichum el Viejo. Este es probablemente su trabajo más famoso."

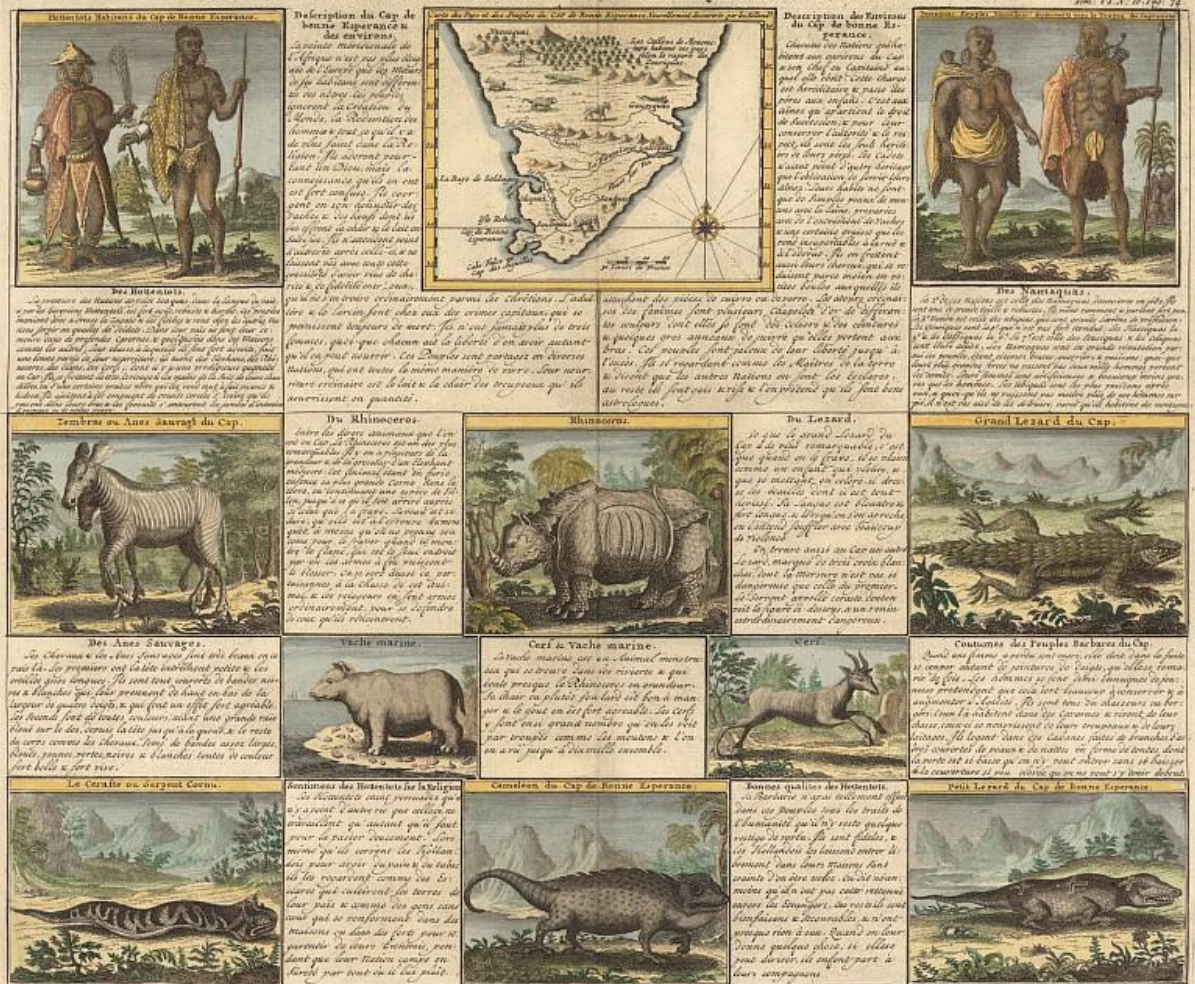
Más información en "**Hemispheres**" [1]



Petrus Plancius (Dranouter (ahora Heuvelland), 1552 - 15 de mayo de 1622), forma latinizada de Pieter Platevoit, fue un teólogo, cartógrafo y astrónomo holandés. Es conocido por introducir el método de proyección de Mercator en los mapas de navegación y por desarrollar un nuevo método de medir la longitud. Publicó varias guías y diarios de navegación, siendo su obra más conocida un mapa del mundo, el Nova et exacta Terrarum Tabula geographica et hydrographica (1592).

Henri Abraham Châtelain

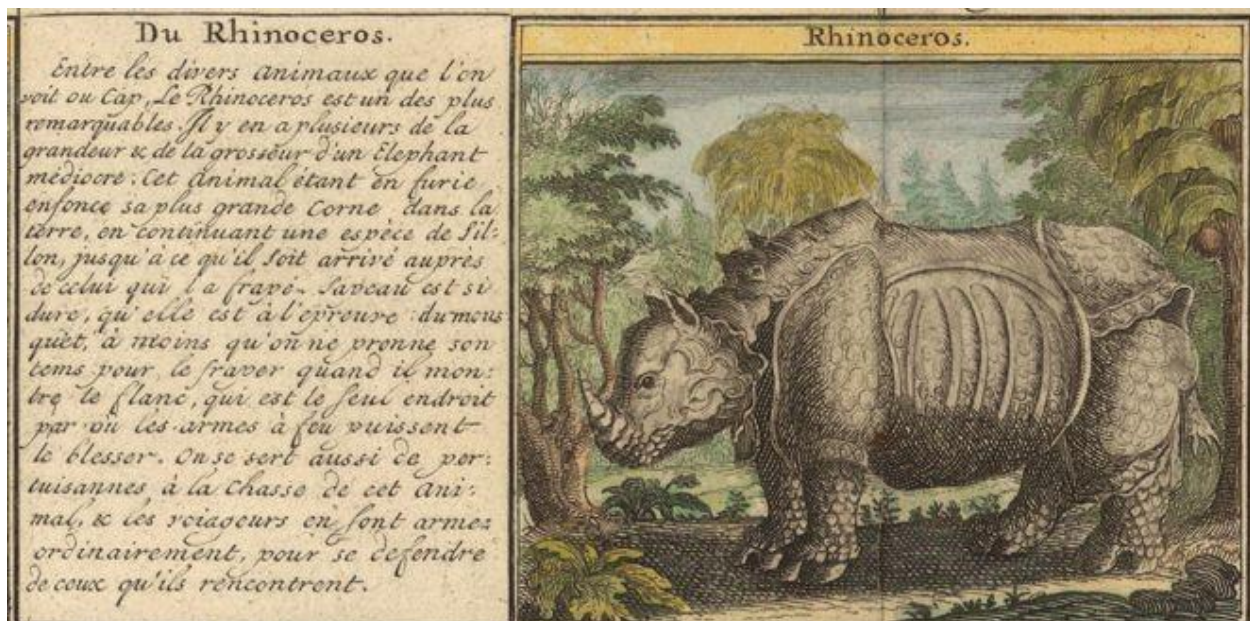
COUTUMES MOEURS & HABILLEMENS DES PEUPLES QUI HABITENT AUX ENVIRONS DU CAP DE BONNE ESPERANCE AVEC UNE DESCRIPTION DES ANIMAUX ET REPTILES QUI SE TROUVENT DANS CE PAIS.



"Coutumes moeurs &c habillemens des peuples qui habitent aux environs du Cap de Bonne Esperance avec une description des animaux et reptiles qui se trouvent dans ce pais."
"Vestidos, modos y costumbres de las personas que habitan en los alrededores del Cabo de Buena Esperanza, con una descripción de los animales y reptiles que se encuentran en este país."

Grabado en cobre coloreado, 10 x 12 cm., junto con otras 10 imágenes y bloques de texto en una lámina de 38 x 44 cm. Del "Atlas Histórico" o "Nueva Introducción a la Historia, la Cronología y la Geografía antigua y moderna..." (Amsterdam, 1705-1720). [3]

Este mapa de África del sur fue realizado en 1719 por Henri Abraham Châtelain.
This map of South Africa was created by Henri Abraham Châtelain, 1719



(una buena traducción de este texto sería bienvenida / a good translation of this text will be welcome)

Henri Abraham Châtelain (1684 - 1743) fue un pastor hugonote de orígenes parisinos. Vivió consecutivamente en París, St. Martins, Londres (c. 1710), La Haya (c. 1721) y Amsterdam (c. 1728). Es conocido como cartógrafo holandés, más concretamente por su contribución cartográfica en su Atlas Historique, una obra en 7 volúmenes publicada en Amsterdam entre 1705 y 1720. Innovador para su tiempo, este Atlas combina finos grabados en un gran trabajo artístico junto con estudios académicos de geografía, historia, etnología, heráldica y cosmografía. Algunos estudiosos creen que el Atlas Historique no fue compilado exclusivamente por Châtelain, según la creencia general, sino que fue una empresa familiar que involucró a Henri, su padre Zacharie y su hermano, también Zacharie.

Texto traducido de [aquí](#) [4]

Heinrich Scherer



Idea Naturalis Americae Borealis Digito Dei Fromata Geographice Proposita A. MDCC'
'Cum Suo Apparatu Volcurum Piscium et Quadrupedum A MDCC'

Este mapa de Norteamérica fue publicado en 1702 y fue diseñado por Heinrich Scherer.
Antique map of North America by Heinrich Scherer published in 1702.

Aún cuando el propósito del mapa parece ser ilustrar los animales indígenas de Norteamérica y sus hábitats, extrañamente el cartucho está decorado con animales y plantas que se encuentran mayormente en África.

El "Atlas Novus" de Scherer consiste en 8 volúmenes, 187 láminas, y fue publicado entre 1702 y 1710. El trabajo fue considerado innovador por su combinación de una iconografía católica sumamente decorativa y una cartografía muy precisa. Scherer, que era jesuita, cartografió el revival y expansión de la fe católica entre fines del s.XVJ y el s.XVII.

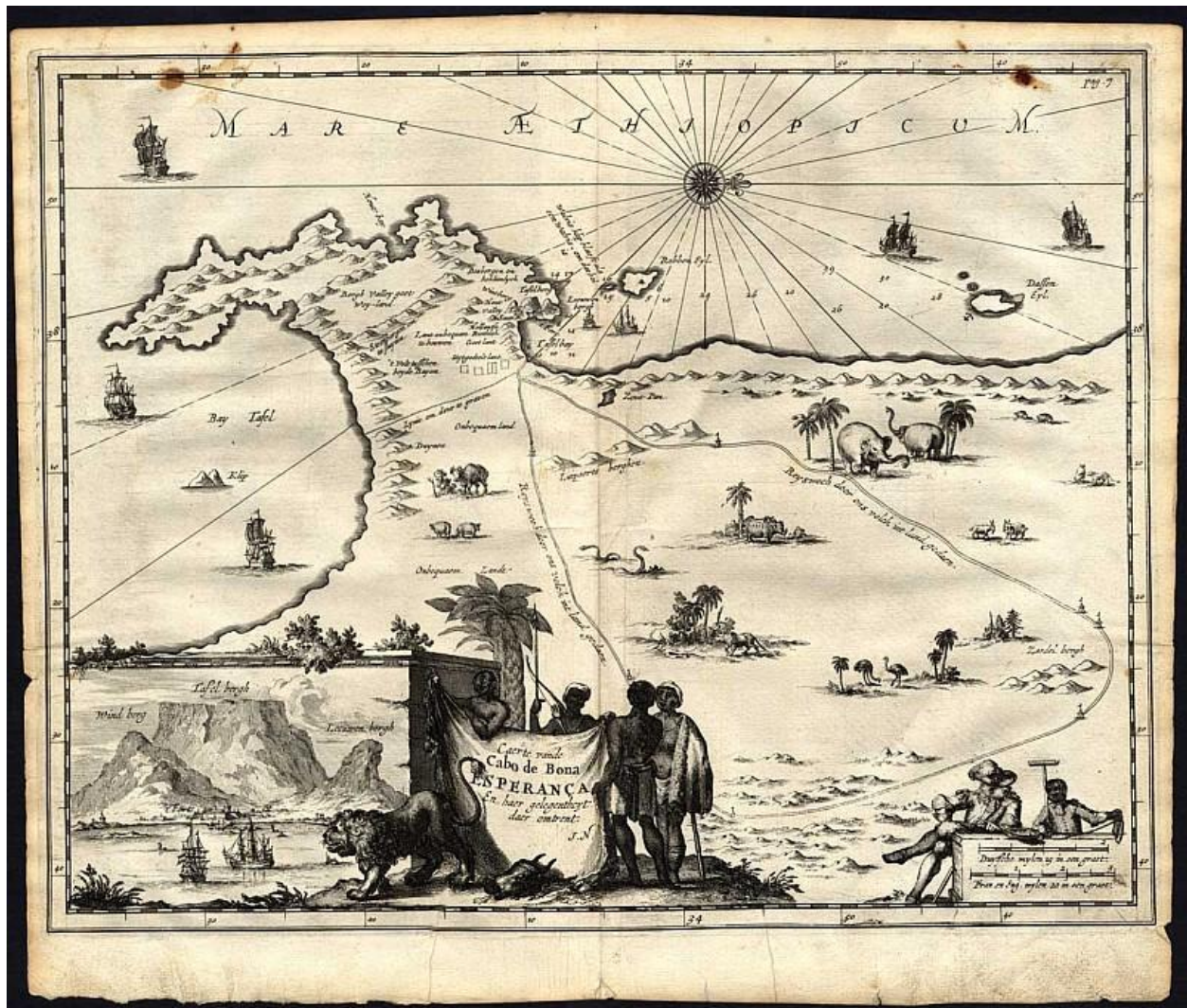
Texto traducido de **aquí**. [5]



Heinrich Scherer (1628-1704) fue profesor de matemáticas y devoto jesuita. Su "Atlas Novus", publicado por primera vez en Munich entre 1702 y 1710, conformado por un inusual, casi revolucionario trabajo en términos de creación de mapas en Europa a principios del s.XVIII, ya que condensa en siete volúmenes separados, organizados por temas. Además de su abordaje temático de la cartografía, Scherer introdujo el concepto, revolucionario para la época, de mostrar montañas y bosques en relieve físico, con los cursos de agua más importantes y sistemas hidrográficos claramente indicados. Los mapas de Scherer eran inusuales por su iconografía católica decorativa y temática natural.

Texto traducido de [aquí](#). [6]

Joan Nieuhoff



"Caerte van de Cabo de Bona Esperanca en haer gelegentheynt daer omtrent"
"Mapa del Cabo de Buena Esperanza y sus alrededores / Map of Cape of Good Hope and surroundings"

Este mapa, en el que podemos ver un pequeño rinoceronte en el centro derecha, pertenece a la obra

'Gedenkweerdige Brasiliaense Zee en Lantreize ...' de Johan Nieuhoff, publicado por Jacob van Meurs, Amsterdam, 1682, en su primera y única edición holandesa. Hubo una posterior inglesa publicada por Churchill en 1744.

Información de **aquí**. [7]

Esta página forma parte de "Una embajada de las Provincias Unidas de la Compañía de las Indias Orientales ante el Gran Tartar Cham, Emperador de China (...) También una epístola del padre John Adams (...) Con una apéndice con varias observaciones del padre Atanasio Kircher.", por John Ogilby, 2ª Edición, publicado en Londres en 1673. Esta es de hecho una traducción de un trabajo original de Johan Nieuhoff, publicado por primera vez en Holandés en 1665 ('Gezantschap der Nederlandtsche Oost-Indische Compagnie ...').

La obra fue famosa por sus ricos grabados, mientras que el texto está basado en antiguas fuentes jesuitas.

Los grabados en la edición original holandesa se basaban en ilustraciones (cerca de 150) hechas por artistas de China.

Texto traducido de [aquí](#). [9]

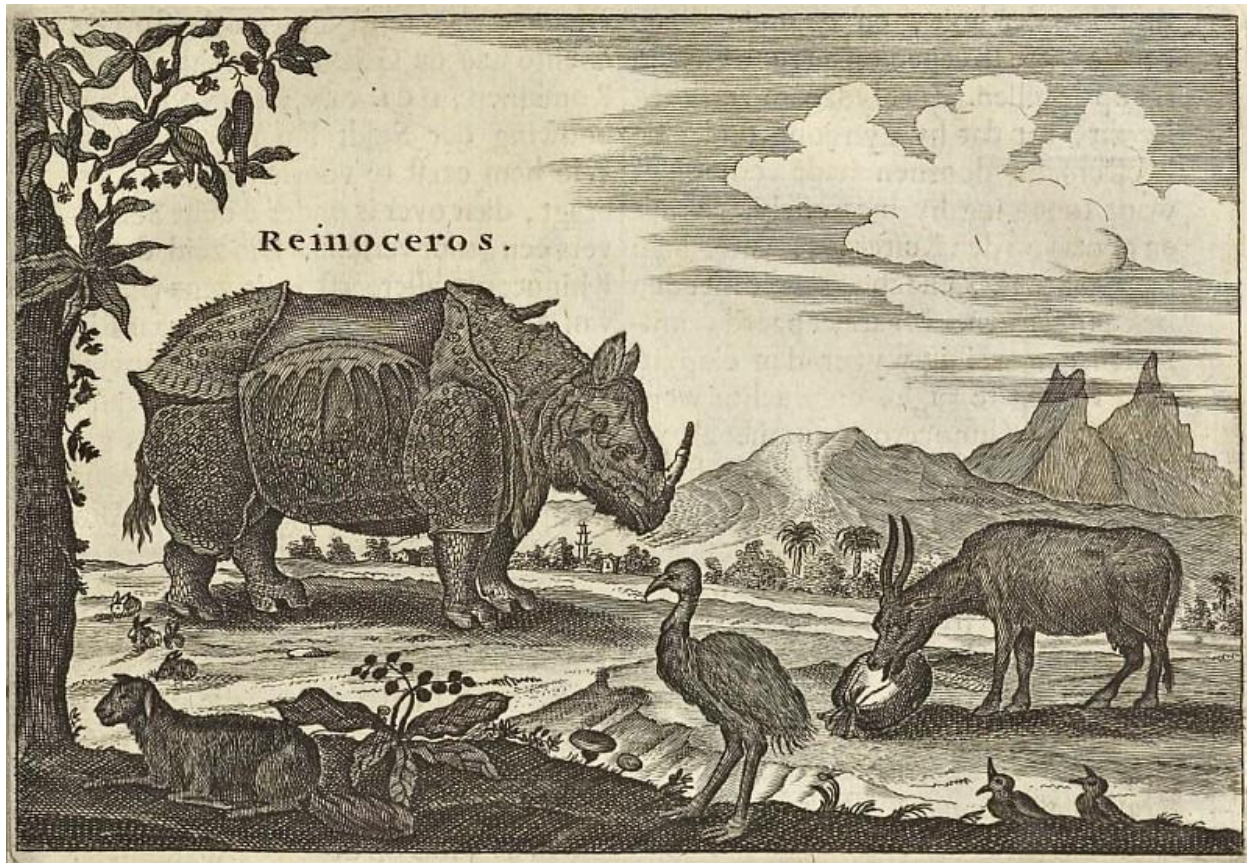


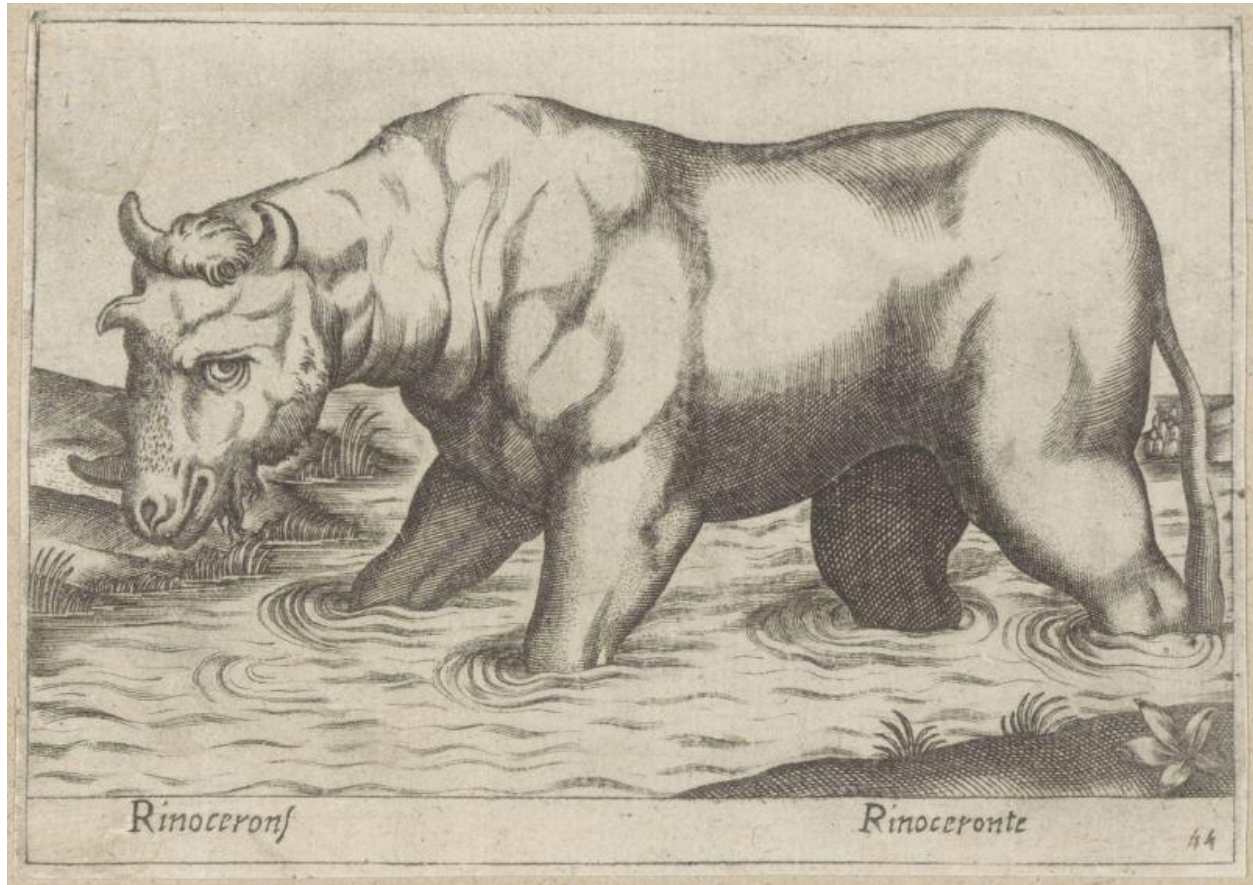
Imagen de la edición holandesa de 1693. Se puede leer y descargar la obra completa [aquí](#).

Image of the Dutch edition, 1693. You can read and download the full book [here](#).

ACTUALIZACIÓN / UPDATE: 5/12/2013

Agregada ésta imagen de mejor calidad / *Added this better quality image.*

Antonio Tempesta



"Rinoceronte / Rhino", aguafuerte / etching, 9,5 x 13,7 cm., 1650 o antes / or before
Rijksmuseum (Ámsterdam, Holanda / Netherlands)

Esta curiosísima imagen de un "rinoceronte" africano (ya que presenta dos cuernos), pertenece a la obra "Nova raccolta de li animali piu curioso del mondo (Nueva colección de los animales más curiosos del mundo)", Gio Jacobo Rossi, Roma, 1650. Su autor es Antonio Tempesta y es de presumir que el diseño es fruto de la pura imaginación del autor. [10]



"Un rinoceronte lucha contra un elefante / *A Rhinoceros Fights With an Elephant*"

Aguafuente / *etching*, 9,3 x 13,1 cm., 1600

Rijksmuseum (Ámsterdam, Holanda / *Netherlands*)

Según podemos leer en **este interesante artículo** del blog "en son de luz":

"El profesor Manuel Barbero Richart (Universidad Complutense de Madrid) publicó en 1999 su obra 'Iconografía Animal: la representación animal en libros europeos de historia natural de los siglos XVI y XVII', donde se reproduce una estampa atribuida también a Tempesta, en la que este artista escenificaba la lucha entre el rinoceronte y el elefante. Como el autor me ha informado la reproducción aparece en la obra 'The Rhinoceros. From Dürer to Stubbs (1515-1799)' de T.H. Clarke. (1986)" [11a]



"Dio crea gli animali / Dios creando a los animales / *God Creating the Animals*"

Aguafuerte / *etching*, 33,6 x 45,3 cm., 1590-99

Fine Arts Museum of San Francisco (California, EE.UU./ CA, USA)

Encontré también ~~aquí y aquí~~ estos dos aguafuertes de Tempesta en los que pueden verse pequeños rinocerontes a lo lejos. ~~Por desgracia no encontré imágenes de mayor tamaño para ampliar detalles.~~

I also found ~~here and here~~ this two etchings by Tempesta in which you can see small rhinos in the distance. Unfortunately I didn't found bigger images to enlarge details.



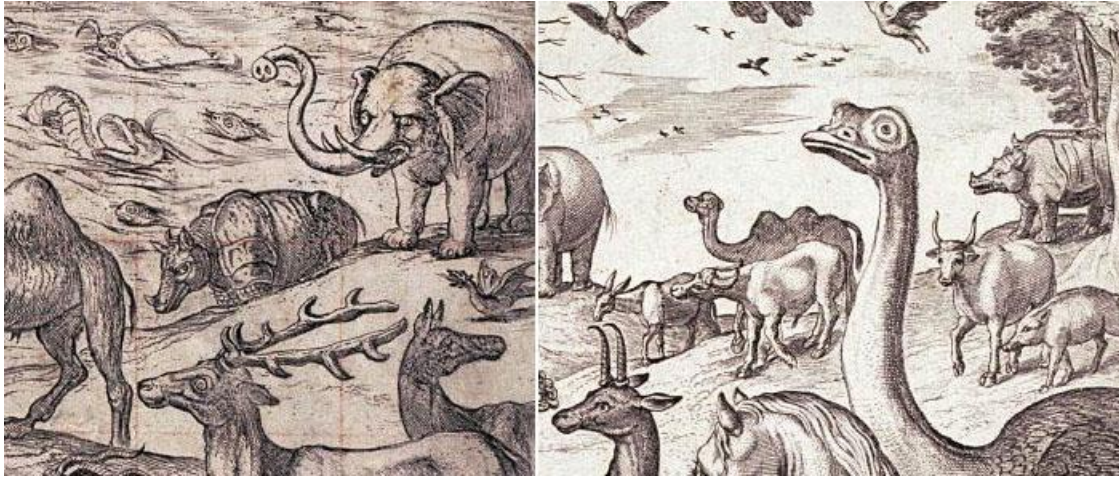
Aguafuerte / *etching*, 33,6 x 43,8 cm., principios de / *early* s.XVII
Fine Arts Museum of San Francisco (California, EE.UU./ CA, USA)

Antonio Tempesta (1666 - 1630) fue un pintor y grabador italiano, un punto de contacto entre el Barroco de Roma y la cultura de Amberes. Nació y estudió en Florencia y pintó en una variedad de estilos, influenciado en alguna medida por el "Contramaniera". Se inscribió en la Academia Florentina de las Artes del Diseño en 1576, fue pupilo de Santi di Tito y más tarde del pintor flamenco Joannes Stradanus. Es reconocido como impresor y grabador. Entre sus seguidores se cuenta Marzio di Colantonio.

Fue parte de la larga lista de artistas que trabajaron para Giorgio Vasari en la decoración interior del Palazzo Vecchio.

Sus temas favoritos fueron las batallas, cabalgatas y procesiones. Se trasladó a Roma donde se asoció con artistas holandeses, lo que puede haber dado lugar a su facilidad para la pintura de paisaje.

Más información en **Wiki**. [11b]



Detalles de los grabados de arriba / *Details of engravings above*

John Harris



"El rinoceronte visto por los antiguos. El rinoceronte dibujado del natural.
Una audiencia de ofrenda al monarca desde su elefante. 1727.
Del Volumen 1, p.465 de "Navigantium atque itinerantium bibliotheca" o "Colección completa
de viajes."

*The Rhinoceros as described by ye ancients. The rhinoceros drawn from life. An Indian
monarch giving audience from his elephant.*

*1727. From Vol. 1 p.465, John Harris. Navigantium atque itinerantium bibliotheca. Or, a
complete collection of voyages and travels.*

Te Papa Blog (Ed.1764)

Resulta sumamente interesante la comparativa entre el rinoceronte "tradicional", al estilo del
acorazado de Durero a la izquierda y el dibujado del natural a la derecha.

La obra "Navigantium..." está disponible para lectura y descarga **aquí**. [12a]

Erudito, científico, escritor y topógrafo, John Harris fue un miembro distinguido de la Royal
Society que publicó esta obra por primera vez en 1705 para competir con la colección de viajes
editada por Churchill en 1704. El trabajo de Harris difería del de su rival en su objetivo de proveer
una historia comprehensiva en lugar de una simple colección relatos publicados previamente.

Texto traducido de **aquí**. [12b]

Illustrated Sporting and Dramatic News



THE MOCHOCO, OR COMMON WHITE RHINOCEROS.



THE KEITLOA, OR TWO-HORNED BLACK RHINOCEROS.

SPORT UPON THE UPPER TRIBUTARIES OF THE LIMPOPO, AND IN MAKALAKA LAND.

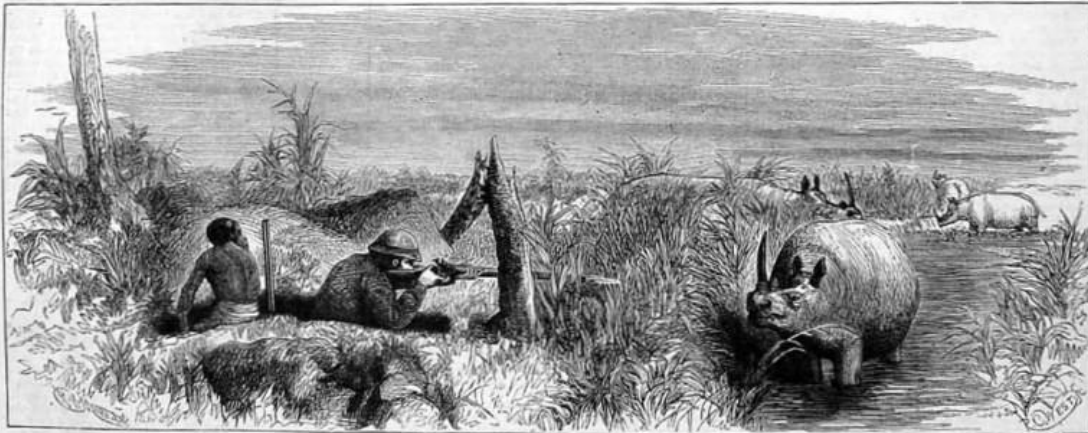
(Continued from page 68.)

One long chase after the elephant had led us quite twenty miles from our camp at Mastringe, and as the day was nearly spent we knocked up a kind of impromptu kraal for the protection of our horses, a couple of huts for ourselves, and in less than an hour had established a comfortable bivouac for passing the night. Large watch-fires were lighted round which we reclined and talked over the events of the day and our plans for the morrow, and it was decided that three of our number, with a party of Kaffirs, should remain to collect the ivory, whilst the rest of us returned to camp to send back a waggon for its transport. All our people were regaling themselves to surfeit on elephant's flesh, and as the night came on it was a strange sight to see them cutting up the carcasses by the light of huge fires, like so many demons.

Hardly had the sun gone down than we were serenaded by a party of lions, and during the livelong night the camp was entertained by the dismal choruses of hyenas and jackals, who, attracted by the smell of the flesh, collected in great numbers round the dead elephants. The next morning we were afoot and at breakfast soon after dawn, and the sun was just making his appearance above the horizon as we got into the saddle. Leaving some of our number to make their way back direct to camp, Ruyter, Van Jansen, Stevenson, and I took a southerly direction, so as to skirt the edge of the Linguapo hills, a range said to be full of game, lying on the left bank of the River Schaschi.

We had ridden over an undulating plain for about an hour without putting up any other game than a few palish and reitbok, when Stevenson, after sweeping the horizon with his telescope, pointed out a couple of sable antelope that were grazing about a mile distant. Stevenson and Ruyter took one flank and Van Jansen and I the other, and we made a circuit before commencing the pursuit, as all antelope, when alarmed on a plain, make off with their heads to the wind; and our

object was to get on each side of our quarry before starting him. With a little management this was effected, and the chase began. For the first mile the antelope got over the ground at a great rate, and seemed to go two yards to our one; but before the second mile was covered they were quite blown, and Stevenson and Ruyter, who were admirably mounted, were almost within shooting-distance, when we lost sight of them in a dried-up watercourse overgrown with bush and high reeds. Here a strange contrivance happened, for which we were quite unprepared, for as Stevenson and Ruyter were spooring up the antelope's slots, two black rhinoceros suddenly made their appearance, and without the slightest provocation, charged and knocked down Ruyter's horse before he could get out of their way. Stevenson, who was riding close to him, managed to wheel his horse round, scramble on the bank, and discharge both barrels at the assailants just as they were returning to the charge, and Van Jansen and I, who came up at the time, gave them a volley which made them beat a retreat. Both Ruyter and his horse were a good deal shaken by the fall, but no bones were broken, and neither of them were



SHOOTING THE KOBORA, OR LONG-HORNED WHITE RHINOCEROS.

seriously hurt; so, after a mouthful of "schnaps," we agreed to follow up and punish his assailant. The spoor was plain enough; and that one was hard hit we could see, as blood had flowed freely as he went along. Still, it was necessary to keep a bright look-out, as a wounded and infuriated bovine is one of the most vindictive and formidable animals a hunter can encounter. Whilst we were following up the spoor of the rhinoceros the two sable antelopes sprung up from behind a bush where they had been lying, and, by a fortunate shot, I hit one of them at the back of the head, and secured a magnificent pair of antlers; and, almost at the same moment, the two bores broke out into the plain. Our task was now a comparatively easy one, and, moreover, it afforded considerable fun. They charged us repeatedly, and fairly scouted with rage when they found that they could not get near our horses in the open. At last, after repeated discharges, they succumbed, and we left them as they fell, for their flesh is too tough and bitter to be eatable.

In this part of Africa we came across four varieties of rhinoceros—the *horri*, or black rhinoceros; the *keitloa*, or two-

horned black rhinoceros; the *mochocho*, or common white rhinoceros; and the *tsabele*, the long-horned white rhinoceros. The black rhinoceros are much smaller than the white varieties, and have but comparatively short horns; but they are much more vicious and pugnacious. The black rhinoceros live upon thorny bushes, and their flesh is bitter and worthless; whilst the white varieties are essentially grass eaters, and their flesh is succulent and of good flavour. To an African hunter who keeps up a large retinue of native followers, and who has many mouths to feed, a white rhinoceros is a welcome addition to the larder, as it yields between two and three thousand pounds of wholesome food. The black rhinoceros is a difficult animal to kill, as, besides being extremely tenacious of life, his brain is so small and his skull so thick, that there is very little use firing at his head, unless with hardened bullets driven by a very large charge of powder. The most vulnerable point is just behind the shoulder when the forearm is moved forward, and there the bullet, if fired from a proper angle, is most likely to penetrate the heart or lungs. Unless confronted or annoyed by them, I generally made it a practice to give them a wide

berth, as they have no spoils worth taking, and their flesh is useless.

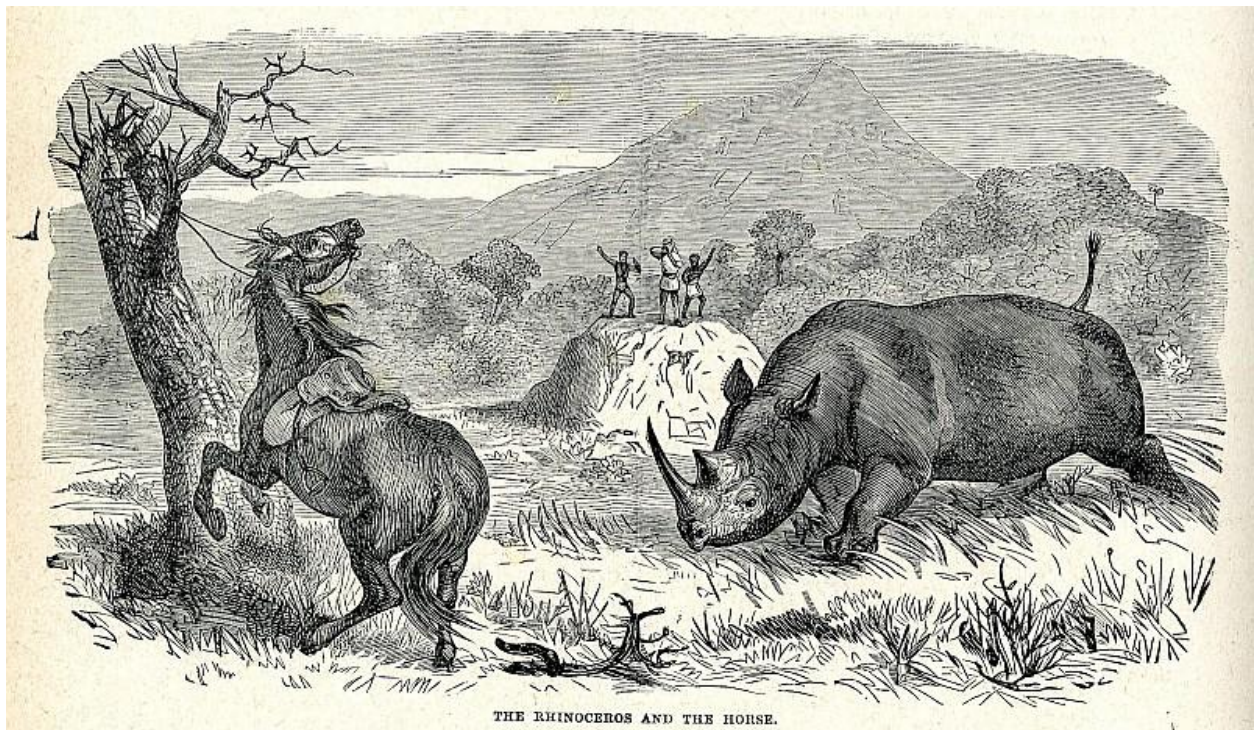
After having disposed of the rhinoceros, even to Ruyter's satisfaction, we continued our route, and as we neared the Linguapo Hills a troop of seven eland were descried, and it was determined to drive them towards our camp if possible. Had our party been larger this would have been an easy matter, for a line of horsemen would have guarded each flank and obliged them to head in the direction required; as it was, the task required very careful strategy to ensure success. However, my companions were up to every move on the board in driving game, and they anticipated no difficulty. Stevenson and Van Jansen made a detour so as to get between them and the wooded hills, whilst we rode some distance on their flank so as to start and drive them forward, although without giving them any unnecessary alarm. This was satisfactorily accomplished, and Van Jansen and Stevenson at the same time showing themselves on the other flank, they set off at a rapid pace in the direction in which our camp lay, distant about seven miles. Our object was not to press them, but they went

Una impresión de 1875 tomada de "**Illustrated Sporting and Dramatic News**", Volumen 3. Un periódico semanal de clase alta con deportes, artes, literatura, música y drama.

Podemos ver un artículo titulado "Deporte en los afluentes superiores del Limpopo y en la tierra de Makalaka", encabezado por dos cabezas de rinocerontes: el "Mochocho, o rinoceronte blanco común", y el "Keiloa, o rinoceronte negro bicornes".

Texto traducido de **aquí**. [13]

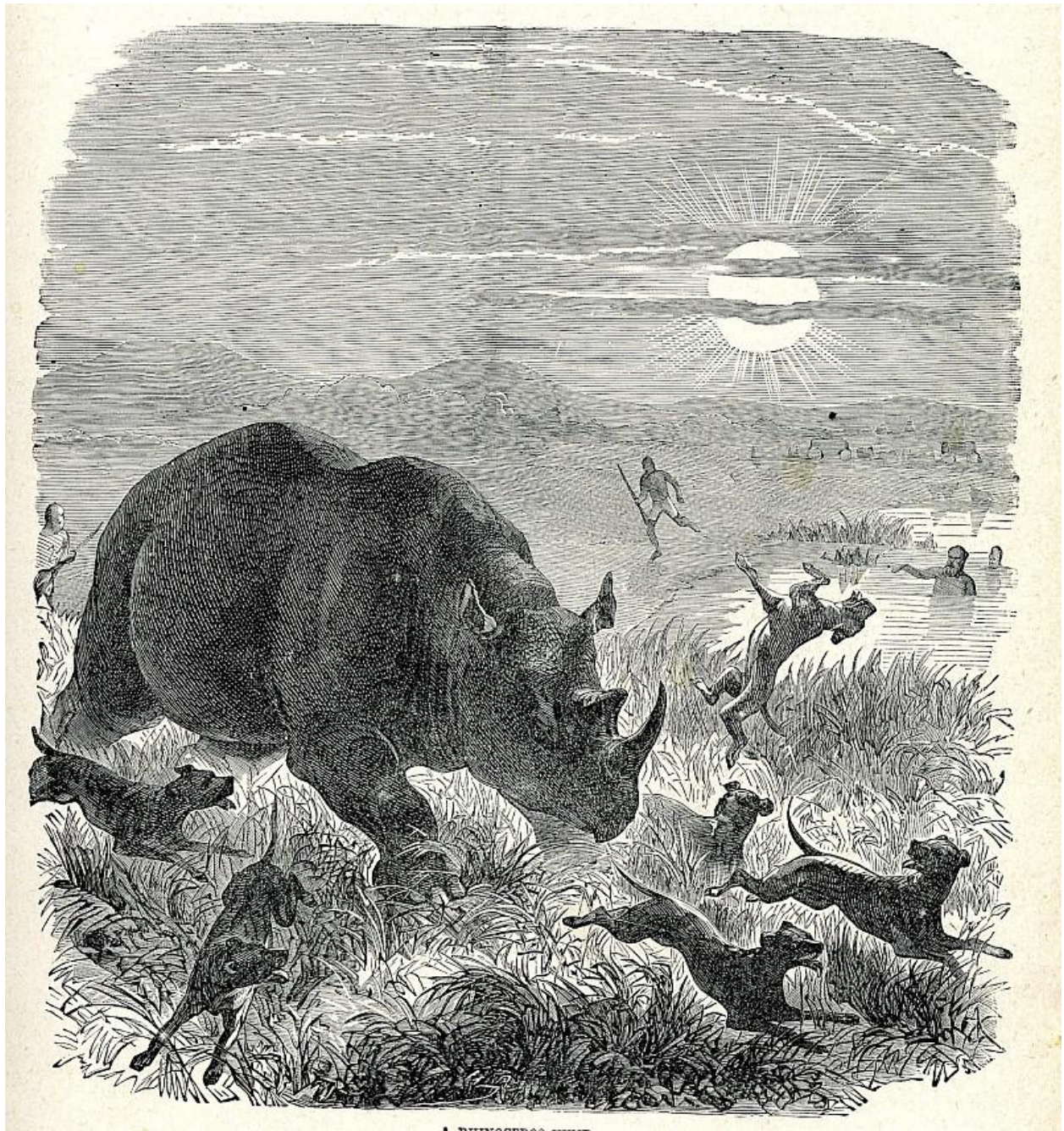
El Reino de la Naturaleza / *The Kingdom of Nature*



"El rinoceronte y el caballo"

Estas imágenes pertenecen a "El Reino de la Naturaleza: un museo ilustrado del mundo animal...". Esta obra de Mrs. Frank Leslie fue editada en Chicago por Thompson & Thomas en 1888. El volumen, de 440 páginas, presenta casi 1000 ilustraciones.

Información de **aquí**. [14]



Miriam Leslie (1836 - 1914) fue una editora y autora estadounidense, esposa de Frank Leslie y heredera de su negocio editorial. Al morir éste se hizo cargo de la firma y cambió su nombre a Frank Leslie en 1881. Reorganizó el negocio y se convirtió en su presidenta. Más información en [Wiki](#). [15]



THE BIRD-GUARDIAN OF THE RHINOCEROS.

"El pájaro guardián del rinoceronte"

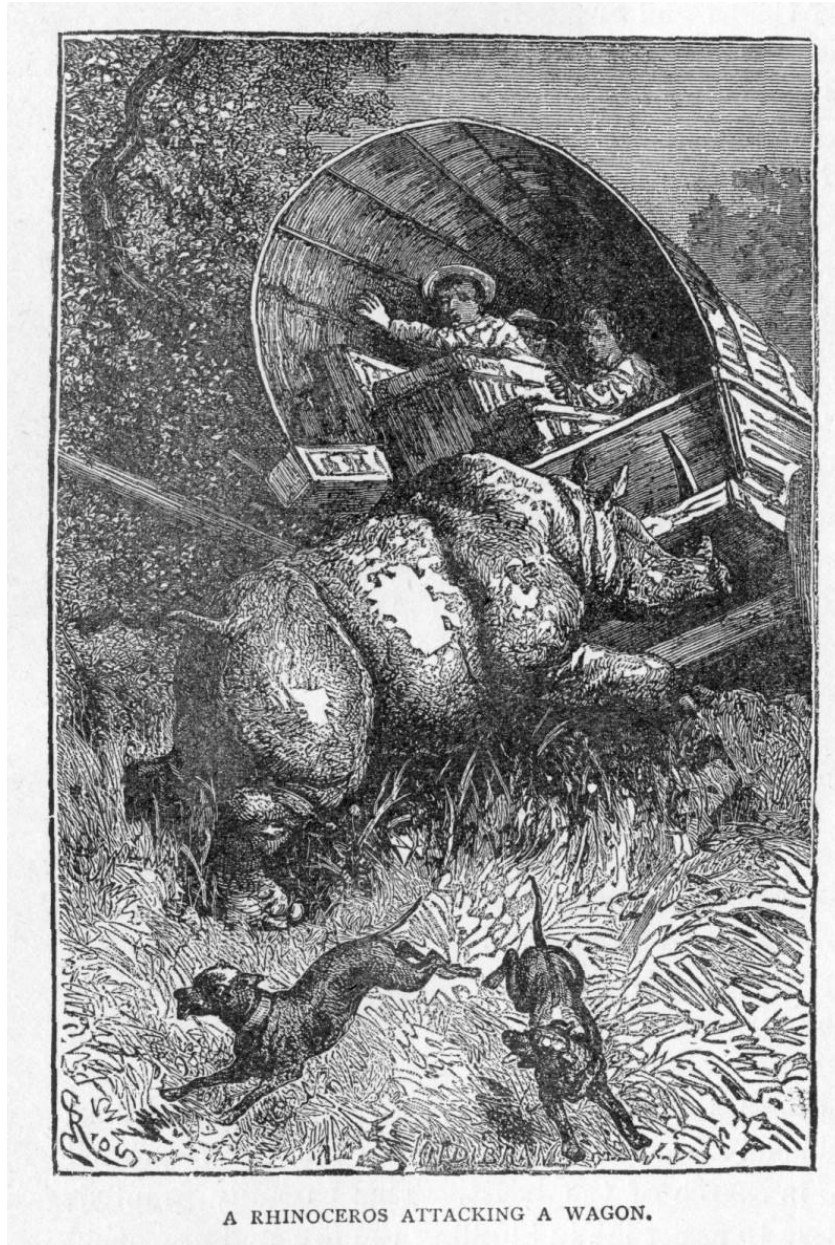
Mar y Tierra / *Sea and Land*



A GREAT HUNTER IN A PERILOUS POSITION.

"Un gran cazador en una situación peligrosa", página / page 615

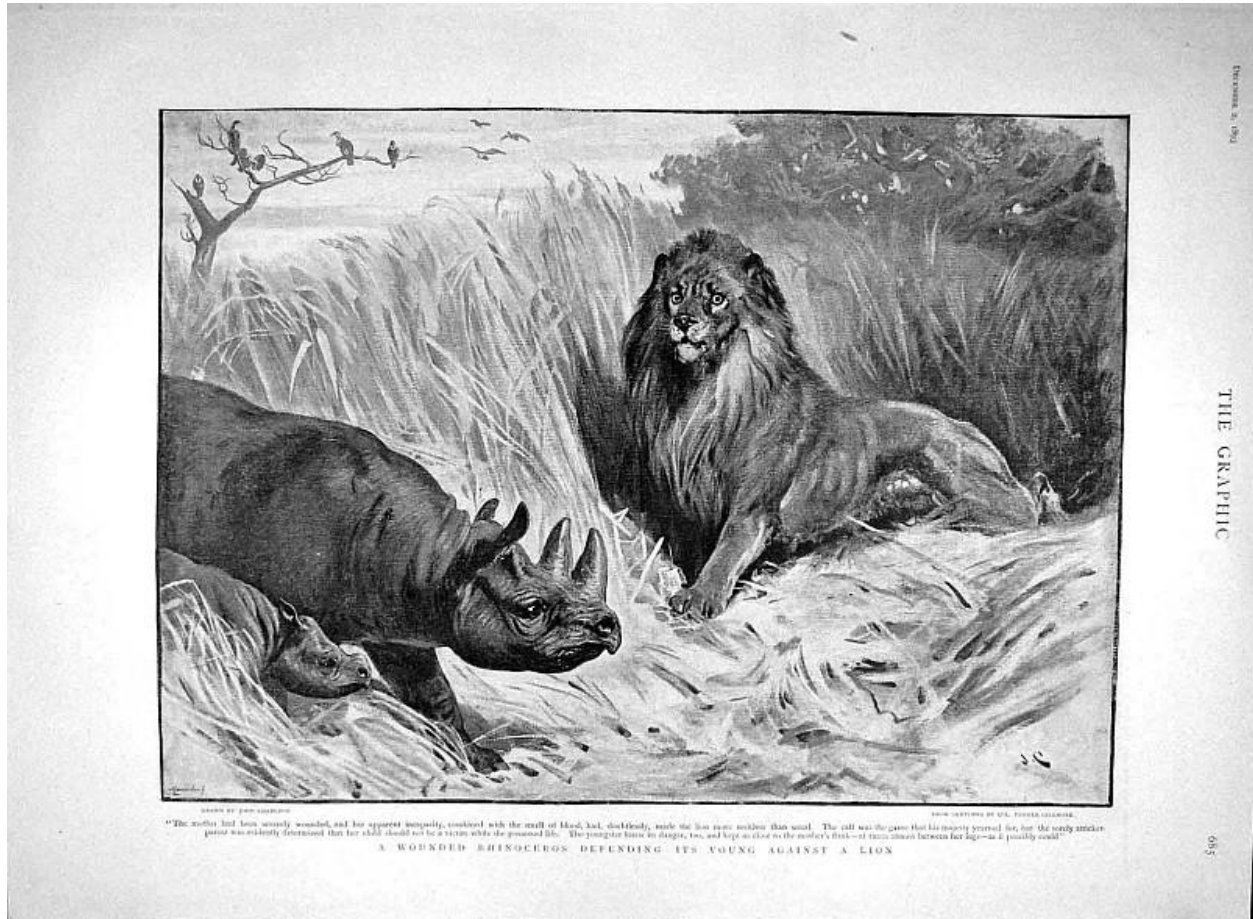
La obra de J. W. (James William) Buel de 1889 "Mar y Tierra" es una colección de deliciosamente pintorescas ilustraciones de la flora y fauna terrestres. Muchas de estas pinturas representan la miríada de graciosas formas en que el reino animal ataca y devora a los humanos. La obra está disponible para consulta y descarga [aquí](#). [16]



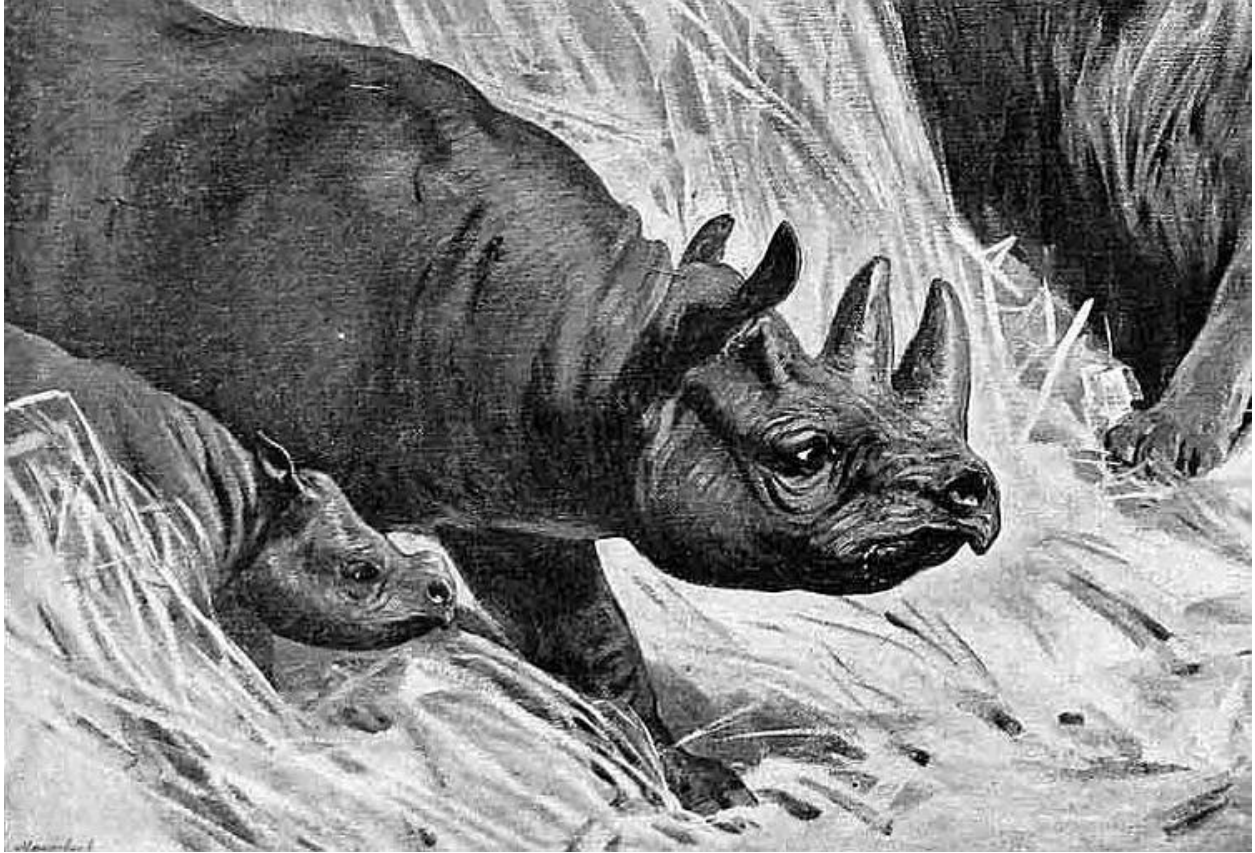
"Un rinoceronte atacando una carreta", página / page 610

J. W. Buel (1849 - 1920) fue un escritor profesional de muy diversos temas, responsable de numerosos trabajos publicados en San Luis. (...) Buel no se caracterizaba por su respeto a la exactitud de los hechos, y se dice que trabajó en base a la premisa: "Se non è vero, è ben trovato" (aunque no sea cierto, es un buen hallazgo)". Información de [aquí](#). [17]

The Graphic



Una página del semanario ilustrado "**The Graphic**" fechada en 1893. La publicación es un buen ejemplo de registro británico de temas de sociedad y eventos del mundo. La información está tomada de [aquí](#). [18]

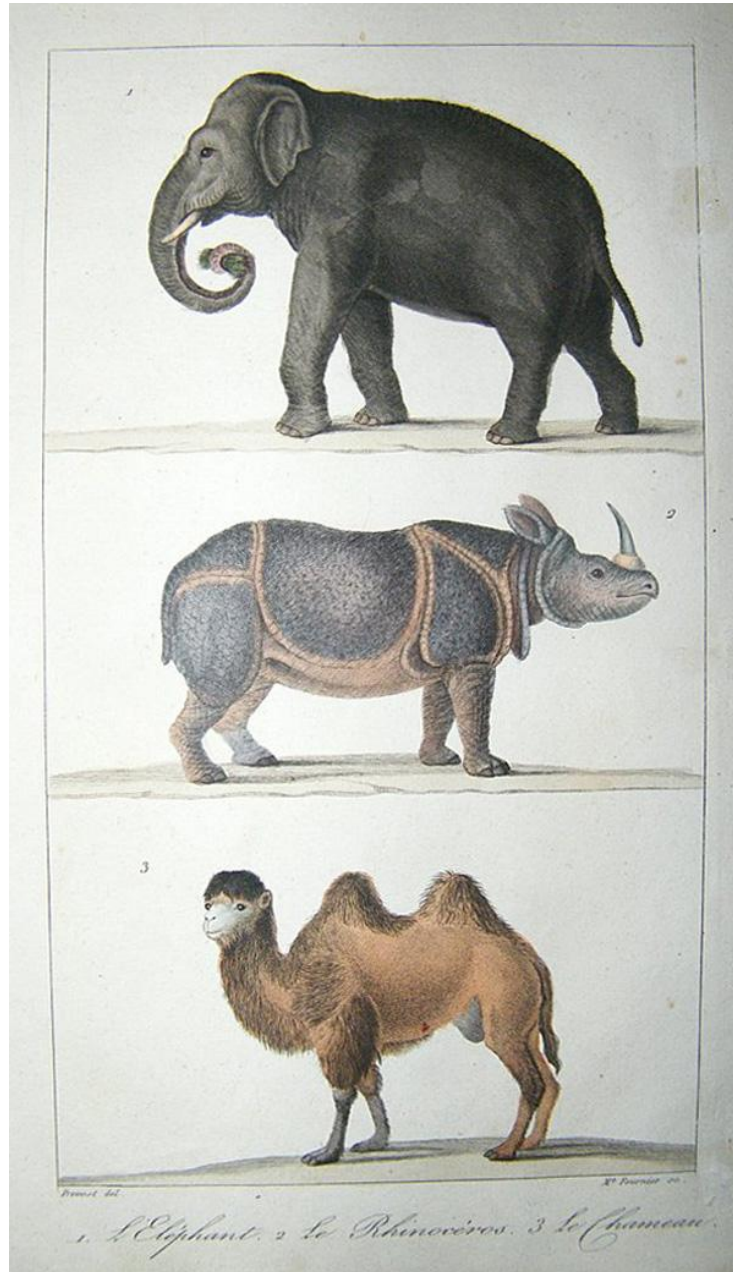


El texto que acompaña la imagen es el siguiente:

Un rinoceronte herido defendiendo a su cría ante un león.

"La madre había sido herida severamente, y su aparente incapacidad, combinada con el olor de la sangre, había vuelto al león, indudablemente, más osado de lo habitual. La cría era la presa anhelada por Su Majestad, pero la sumamente afectada madre estaba evidentemente determinada a que su hijo no fuera la víctima mientras le quedase vida. El joven también era consciente del peligro, y se mantenía tan cerca del flanco de su madre (a veces casi entre sus piernas) como le era posible." [19]

Georges Louis Leclerc, Conde de Buffon



"Elefante, Rinoceronte, Camello"

Por último, este grabado y aguafuerte publicado en 1835 por Pourrat, Paris, para las "Obras completas de Buffon", por Antoine Richard. Ilustrado por Edouard Travies, Paul Oudart y otros.

Georges-Louis Leclerc, Conde de Buffon (1707 - 1788) fue un naturalista, matemático, cosmólogo y autor enciclopédico francés.

Sus trabajos influenciaron a las dos generaciones de naturalistas que le siguieron, incluyendo a Jean-Baptiste Lamarck y Georges Cuvier. Buffon publicó treinta y seis volúmenes de su Historia

Natural durante su vida, con volúmenes adicionales basados en sus apuntes y subsiguientes investigaciones que se publicaron en las dos décadas que siguieron a su muerte.

Se ha dicho que "En realidad, Buffon fue el padre de todo el pensamiento sobre historia natural en la segunda mitad del s.XVIII."

Buffon ostentó el cargo de Intendente (Director) del Jardin du Roi, actualmente llamado Jardin des Plantes, el equivalente francés de los Kew Gardens.

Más información en **Wiki**. [20]

Georges Louis Leclerc en "El Hurgador" / *in this blog*: [Todos los enlaces / All Links]

Traducción al inglés / *English translation*

[1]

As we can read in the map's website:

"This is the first world map to use the highly decorative border scenes with allegorical representations of the continents that came to dominate world maps later in the 17th century under Willem Blaeu, Henricus Hondius and others. The scene in the upper left is of Europe with an allegorical representation of Europa and a cornucopia of plenty, two armies engaged in battle, and two people and a pastoral scene with animals. Asia is at the top right with an Asian wearing jewels sitting on a rhinoceros, two armies in battle, and various animals, including a unicorn, of Asia. The Americas (as "Mexicana" and "Peruana") is at the bottom left with an American Indian sitting on an armadillo with various scenes of Indian life. Africa is at the bottom right with an African sitting on a crocodile and a scene of an African village, pyramids with numerous animals (elephants, lions, etc.). Beside Africa is Magallanica (from Magellan), the supposed great southern continent, with a person on an elephant surrounded by other animals. These scenes are inspired by Theodore de Bry's work about early exploration of the world from a few years before.

This beautiful map was engraved and etched by the famous Dutch master, Joannes van Doetecum or Doetichum II. Johannes van Doetichum II was active in Amsterdam from 1592 to 1630, and was the younger son of Johannes Doetichum, the elder. This is probably his most famous work."

*More info in "**Hemispheres**"*

[2]

Petrus Plancius (1552 – May 15, 1622) was a Dutch astronomer, cartographer and clergyman. He was born as Pieter Platevoet in Dranouter, now in Heuvelland, West Flanders. In 1592 he published his best known world map titled "Nova et exacta Terrarum Tabula geographica et hydrographica". Apart from maps, he published journals and navigational guides and developed a new method for determining longitude. He also introduced the Mercator projection for navigational maps.

*More information in **Wiki**.*

[3]

"Garments, manners and customs of people living in Cape of Good Hope with a description of animals and reptiles living in that country." Copperplate map, with added color, 10 x 12 cm., set among ten other images and accompanying blocks of text on a 38 x 44 cm. sheet. From

Chatelain's Atlas historique, ou, Nouvelle introduction à l'histoire, à la chronologie & à la géographie ancienne & moderne...(Amsterdam, 1705-1720).

[4]

Henri Abraham Châtelain (1684 - 1743) was a Huguenot pastor of Parisian origins. He lived consecutively in Paris, St. Martins, London (c. 1710), The Hague (c. 1721) and Amsterdam (c. 1728). He is best known as a Dutch cartographer and more specifically for his cartographic contribution in the seminal seven volume Atlas Historique, published in Amsterdam between 1705 and 1720. Innovative for its time, the Atlas Historique combined fine engraving and artwork with scholarly studies of geography, history, ethnology, heraldry, and cosmography. Some scholarship suggests that the Atlas Historique was not exclusively compiled by Henri Chatelain, as is commonly believed, but rather was a family enterprise involving Henri, his father Zacharie and his brother, also Zacharie.

Text from [here](#).

[5]

While the purpose of the map seems to be to illustrate the indigenous animals of North America and their habitats, strangely, the cartouche is elaborately decorated with animals and plant life mostly found in Africa. All five Great Lakes appear on the map, and Florida is portrayed as highly mountainous. The title is set within an illustration of the base of a statue, which is located underneath a globe that divides into hemispheres, the top half representing what the map is actually showing.

Scherer's Atlas Novus consisted of eight volumes, 187 plates, and was published between 1702 and 1710. The work was considered innovative in its combination of highly decorative Catholic iconography and largely accurate cartography. The Jesuit, Scherer, charted the revival and spread of the Catholic faith in the late 16th and 17th century.

More information [here](#).

[6]

Heinrich Scherer (1628-1704) was a Professor of Mathematics and a devout Jesuit. His 'Atlas Novus' first published in Munich between 1702 and 1710, formed an unusual, almost revolutionary work in terms of the development of European mapmaking at the beginning of the eighteenth century as it comprised seven separate volumes organized according to themes. Besides his thematic approach to mapmaking, Scherer introduced the revolutionary concept for the period of showing mountains and forests in physical relief with all major waterways and river systems clearly indicated. Scherer's maps are unusual because of their highly decorative Catholic iconography and thematic nature. The maps show the revival and spread of Catholicism in the sixteenth and seventeenth centuries principally through the efforts of the Jesuit missionaries around the globe.

Text from [here](#).

[7]

This map where we can see a little rhino in the center right is an antique print from the book: 'Gedenkweerdige Brasiliaense Zee en Lantreize ...' by Johan Nieuhof, published by Jacob van Meurs, Amsterdam, 1682. First and only Dutch edition. Later amended English edition published by Churchill in 1744.

Info from [here](#).

[8]

Johan Nieuhoff (Uelsen, 22 July 1618 - Madagascar, 8 October 1672) was a Dutch traveler who wrote about his journeys to Brazil, China and India. The most famous of these was a trip of

2,400 km from Canton to Peking in 1655-1657, which enabled him to become an authoritative Western writer on China.

More information in [Wiki](#).

[9]

This attractive original old antique print / plate originates from 'An Embassy from the East India Company of the United Provinces, to the Grand Tartar Cham, Emperor of China (...) Also an epistle of father John Adams (...) With an appendix of several remarks taken out of father Athanasius Kircher.', by John Ogilby, 2nd edition, published in London 1673. This is in fact a translation of the original work by Joan Nieuhof, first published in Dutch in 1665 ('Gezantschap der Nederlandtsche Oost-Indische Compagnie ...') The work was famous for its wealth of engravings, while the text was based on earlier (Jesuit) sources as well.

The engravings in Nieuhoff's original Dutch edition were based on illustrations done by artists in China and contained around 150 illustrations.

Text from [here](#).

[10]

This very curious image of a African "rhinoceros" (because the two horns), is part of the work "Nova raccolta de li animali piu curioso del mondo (New collection of the the most curious animals of the world)", Gio Jacobo Rossi, Roma, 1650. The author is Antonio Tempesta, and presumably, the design is the result of pure imagination of the author.

[11a]

As we can read in [this very interesting article](#) (in Spanish) in the blog "en son de luz": "Professor Manuel Barbero Richart (Complutense University of Madrid) in 1999 published his book "Animal Iconography: animal representation in European natural history books of the sixteenth and seventeenth centuries", it was a plate attributed to Tempesta where the artist staged the fight between the rhinoceros and elephant. As the author has informed me the plate appears in the work "The Rhinoceros. From Dürer to Stubbs (1515-1799)" by HT Clarke. (1986)

"

[11b]

Antonio Tempesta (1555 – 5 August 1630) was an Italian painter and engraver, a point of connection between Baroque Rome and the culture of Antwerp.[1] He was born and trained in Florence and painted in a variety of styles, influenced to some degree by "Counter-Maniera" or Counter-Mannerism. He enrolled in the Florentine Accademia delle Arti del Disegno in 1576, and was a pupil of Santi di Tito, then of the Flemish painter Joannes Stradanus. He is now best known as a printmaker in etching and engraving. Among his followers was Marzio di Colantonio.

He was part of the large set of artists working under Giorgio Vasari on the interior decoration of the Palazzo Vecchio.

His favorite subjects were battles, cavalcades, and processions. He relocated to Rome, where he associated with artists from the Netherlands, which may have led to his facility with landscape painting.

More info in [Wiki](#).

[12a]

It's very interesting the comparison between the "traditional" ironclad rhino in the Dürer style on the left and the "drawn from life" rhino on the right.

The book "Navigantium..." can be readed and downloaded [here](#).

[12b]

Scholar, scientific writer and topographer John Harris, a distinguished member of the Royal Society, first published this work in 1705 to compete with Churchill's 1704 collection of voyages. Harris' work differed from his rival in aiming to provide a comprehensive history rather than simply a collection of previously published narratives.

Text from [here](#).

[13]

Antique Print of 1875 taken from the **Illustrated Sporting and Dramatic News** volume 3. A high class weekly journal featuring sports, arts, literature music and the drama.

Here we can see an article entitled "Sport in the upper tributaries of the Limpopo and in Makalaka Land" headlined by two heads of rhinos: the "The Mochocho, or common white rhino" and "The Keiloo, or two-horned black rhinoceros"

Text from [here](#).

[14]

This set of images are part of "The Kingdom of nature : an illustrated museum of the animal world ...", a work by Mrs. Frank Leslie edited Thompson & Thomas, ©1888. The preface advertises a content of almost 1,000 illustrations in 440 pages.

Information from [here](#).

[15]

Miriam Leslie (June 5, 1836 – September 18, 1914) was an American publisher and author. She was the wife of Frank Leslie and the heir to his publishing business.

When Frank Leslie died in 1880, Miriam Leslie took the business in hand and change her name legally to Frank Leslie in June 1881.

More info in [Wiki](#).

[16]

In J.W. (James William) Buel's 1889 book *Sea and Land*, the author laid out delightfully quaint illustrations of the Earth's flora and fauna. Many of these pictures detailed the myriad hilarious ways the animal kingdom eats humans.

This work is available online to read and download [here](#).

[17]

J. W. Buel (1849 - 1920) was a professional writer on incredibly diverse subjects, was responsible for numerous works published in St. Louis. (...) Buel is not admired for his factual accuracy, and is said to have worked from the premise: "Se non è vero, è ben trovato"

Info from [here](#).

[18]

A full page from **the GRAPHIC**, an illustrated weekly newspaper dated 1893. The Graphic is an illustrated newspaper and is a fine example of a historic social record of British and world events up to the present day.

Info from [here](#).

[19]

The text accompanying the image is as follows:

A wounded rhinoceros defending its young against a lion.

"The mother had been severely wounded, and her apparent incapacity, combined with the smell of blood, had doubtlessly, made the lion more reckless than usual. The calf was the game that his

majesty yearned for, but the sorely stricken mother was evidently determined that her child should not be a victim while she possessed life. The youngster knew its danger, too, and kept as close to the mother's flank - at times almost between her legs- as it possible could"

[20]

Georges-Louis Leclerc, Comte de Buffon (1707 - 1788) was a French naturalist, mathematician, cosmologist, and encyclopedic author.

His works influenced the next two generations of naturalists, including Jean-Baptiste Lamarck and Georges Cuvier. Buffon published thirty-six quarto volumes of his Histoire naturelle during his lifetime; with additional volumes based on his notes and further research being published in the two decades following his death.

It has been said that "Truly, Buffon was the father of all thought in natural history in the second half of the 18th century".

Buffon held the position of intendant (director) at the Jardin du Roi, now called the Jardin des Plantes; it is the French equivalent of Kew Gardens.

*More info in **Wiki**.*