

PLATES

Fig. 1 Dürer, woodcut of the Rhinoceros, 1515. By Courtesy of the Trustees of the British Museum.

Fig. 48 Poster of the rhinoceros in Zürich, March 1748. Zentralbibliothek, Zurich.

Fig. 49 Broadsheet of the rhinoceros in Zürich by David Redinger, summer 1748. 48,3 cm high. Zentralbibliothek, Zürich.

Fig. 50 Another broadsheet by David Redinger of the 'Dutch' rhinoceros in Zurich, 1748. 38,5 cm wide. Zentralbibliothek, Zurich.

Table 1

Fig. 2: Drawing of a Panzernashorn, Saxon, circa 1715. Kupferstich-Kabinett, Dresden.

Fig. 3: Meissen rhinoceros, by Kirchner, 1731. Musée Nationale de Céramique, Sèvres. 106 cm long. Traces of cold painting.

Table 2

Fig. 4: Another white rhinoceros, by Kirchner, modelled in 1731. Porzellansammlung, Dresden. (Deutsche Fotothek, Dresden.)

Fig. 5: Meissen rhinoceros, cold-painted in brown, modelled by Kirchner in 1731. Porzellansammlung, Dresden. (Deutsche Fotothek, Dresden.)

Fig. 6: Meissen brown-painted rhinoceros, 106 cm long. From the Johanneum Duplicate Sale, Berlin 1921.

Table 3

Fig. 7: Water-colour drawing of the Plat de Ménage from the Northumberland Service of Meissen porcelain, circa 1750. The Duke of Northumberland.

Fig. 8: Meissen Plat de Ménage, with Holzschnittblumen, 46 cm wide, from the Northumberland Service at Alnwick Castle, circa 1745. The Duke of Northumberland.

Table 4

Fig. 9: Meissen dish from the same service with deutsche Blumen, circa 1745, 30 cm diameter. The Duke of Northumberland.

Fig. 10: Chelsea porcelain dish copied from figure 9. 32,5 cm long, circa 1754. Irwin Untermyer Collection, Metropolitan Museum of Art, New York.

Fig. 11: Meissen bowl from a tea service, circa 1760. David Newbon, London.

Table 5

Fig. 12: Arms of the Society of Apothecaries, engraving, late 17th century. Trustees of the Hunterian Library, University of Glasgow.

Fig. 13 a-b: English delftware pill slabs, circa 1660-1760. Sotheby & Co.

Table 6

Fig. 13 c-e: English delftware pill slab, circa 1660-1760. Sotheby & Co.

Fig. 14: Lambeth delft drug jar, circa 1700. Collection of L. G. Matthews.

Fig. 15: Liverpool delft wall tile. Circa 1765. City Art Gallery, Bristol.

Fig. 16: Detail from *The Ladies' Amusement*, 1762.

Table 7

Fig. 17: Philippe Galle, Rhinoceros, 1586, engraving of the second rhinoceros to arrive in Europe, Lisbon and Madrid, 1579-86. 20,5 by 27 cm.

Fig. 18: Rhinoceros whetting its horn on a rock, etching by Hans Sibmacher from J. Camerarius, *Symbolorum et ex animalibus quadrupedibus desumptorum centuria altera*, first published in Nuremberg in 1595.

Fig. 19: Rhinoceros tossing a bear, etching by Sibmacher from the same book as fig. 18.

Fig. 20: Wrisbergholzen faience tile, 27 cm high, circa 1748. Schloss Wrisbergholzen.

Fig. 21: Another Wrisbergholzen faience tile, 27 cm high, circa 1748.

Table 8

Fig. 22: Wiesbaden creamware group personifying Asia, 20 cm wide, circa 1770. Museum für Kunsthandwerk, Frankfurt.

Fig. 23: Detail of frontispiece to John Parkinson, *Theatrum Botanicum; the Theatre of Plantes*, London 1640.

Table 9

Fig. 24: Abraham de Bruyn, engraving after Dürer, circa 1583. By Courtesy of the Trustees of the British Museum.

Fig. 25: Dutch delft tile, blue and white, 132 mm sq. Private Collection, Holland. Second quarter 17th Century.

Fig. 26: Dutch delft tile, blue and white, 128 mm sq, 2nd half 17th Century. Private Collection, Holland.

Table 10

Fig. 27: Adriaen Collaert, engraving of the Madrid rhinoceros, from *Animalium quadrupedum*, Antwerp, circa 1612.

Fig. 28: Dutch delft tile, polychrome, 126 mm sq, mid-17th century. Private Collection, Holland.

Fig. 29: Dutch delft tile, blue and white, after Philippe Galle but with two horns, 112 mm sq, 2nd quarter 17th century. Collection of A. R. Jungerius, Rotterdam.

Fig. 30: Dutch delft tile, blue and white, 130 mm sq, mid-17th century. Collection of H. E. Muller, Leiden.

Fig. 31: Dutch delft tile in blue of rhinoceros and dog, 126 mm sq., 2nd half 17th Century. Collection of J. van Dijk, Zwolle.

Table 11

Fig. 32: A Saxon enamelled Humpen, dated 1621. Schloss Pillnitz, Dresden.

Fig. 33: Wheel-engraved Roemer, S. German, circa 1730-40. Kestner Museum, Hanover.

Fig. 34: A Fulham brown stoneware shard, from a large jug, recently excavated at John Dwight's Fulham pottery, London. 13,5 cm wide. Circa 1684. By Courtesy of the Archaeological Section of the Fulham and Hammer-smith Historical Society.

Fig. 35: Anonymous engraving of the London rhinoceros of 1684. The Trustees of the Hunterian Library, Glasgow University.

Table 12

- Fig. 36: Meissen rhinoceros, 17 cm long, after a model of circa 1749, this example of the Marcolini period. Staatliche Kunstsammlungen, Dresden.
- Fig. 37: Meissen rhinoceros, 17 cm long. Sotheby Parke Bernet & Co.
- Fig. 38: Engraving of the 'Dutch' rhinoceros by M. Bodenehr, Dresden, 1747. 30,3 by 33,5 cm. Zentralbibliothek, Zürich.

Table 13

- Fig. 39: Meissen rhinoceros, 17 cm, circa 1750. Dr. A. Torre, Zürich.
- Fig. 40: Nashorn and Pagoda figure, with Louis XV ormolu mounts, 34 cm wide, circa 1750. Museum für Kunsthandwerk, Frankfurt, Inv.-Nr. 12335.
- Fig. 41: Bronze rhinoceros on gilt-metal base. Probably French, circa 1750. Private Collection, London.

Table 14

- Fig. 42: Louis XV bronze and ormolu rhinoceros clock with musical base, circa 1750. Private Collection, Paris.
- Fig. 43: Louis XVI rhinoceros clock in bronze and ormolu, circa 1770. The Antique Porcelain Co. AG, Zurich.
- Fig. 44: Meissen group of a Turk on a rhinoceros, 27,5 cm long, circa 1752. Historisches Museum, Bern. From the Kocher Collection, Inv.-Nr. 27878.
- Fig. 45: Another example of the Meissen group of a Turk and rhinoceros, 27,5 cm long, circa 1752. Schloss Wilhelmsthal, Kassel. Inv.-Nr. Z 47/48.

Table 15

- Fig. 46: Zurich mezza maiolica inkstand, 20,5 cm long, here dated circa 1750. Schweizerisches Landesmuseum, Inv.-Nr. 12087. On loan to the Zentralbibliothek, Zurich. Formerly owned by Gottfried Keller.
- Fig. 47: Back of the Zurich inkstand in fig. 46.

Table 16

- Fig. 51: Ludwigsburg group of a Turk on a rhinoceros, after the Meissen model, 21 cm wide, circa 1760. Irwin Untermyer Collection, The Metropolitan Museum, New York.
- Fig. 52: Engraving of the 'Dutch' rhinoceros, 20 November, 1747. Rijksmuseum, Amsterdam.

Table 17

- Fig. 53: Frankenthal rhinoceros, 38 cm long, 1777. Present whereabouts unknown.
- Fig. 54: Frankenthal rhinoceros clock, 38 cm long, mark CT in blue, circa 1777. Residenz, Munich.

Table 18

- Fig. 55: Bronze rhinoceros, 46,1 cm long, 3rd quarter of 18th century. The Barber Institute of Fine Arts, University of Birmingham.
- Fig. 56: Marble rhinoceros, 48 cm long, third quarter of 18th century. Bowes Museum, Barnard Castle, Co. Durham, England.

Table 19

- Fig. 57: Indian rhinoceros on the rim of a Spode plate from the Caramanian Service, circa 1808. After an aquatint in Capt. Thomas Williamson's *Oriental Field Sports*, 1801—4.
- Fig. 58: A pair of lead-glazed pottery rhinoceroses, 19th century. Metropolitan Museum of Art, New York.
- Fig. 59: Detail of a cover to one of the two Rockingham rhinoceros vases, 1826. Victoria & Albert Museum, London.
- Fig. 60: Worcester copy of a Meissen rhinoceros, circa 1865. Photo by courtesy of the Dyson Perrins Museum, Worcester.

Table 20

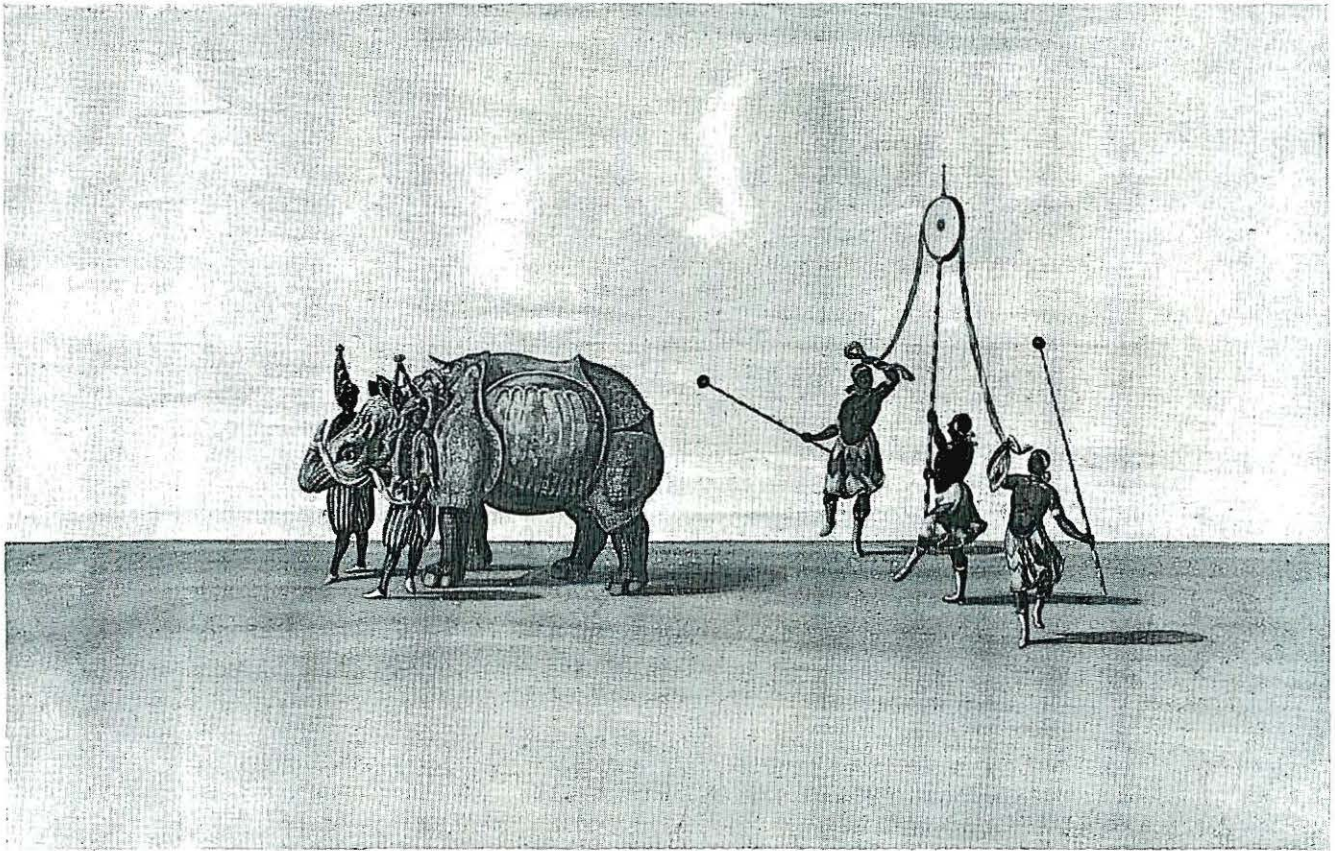
- Fig. 62: Doulton stoneware rhinoceros by L. Harradine, London, 1910.
- Fig. 61: Faience rhinoceros vase by Theodor Deck, 46 cm high, circa 1885. Dr. Peter Ducret, Zurich.

Footnotes

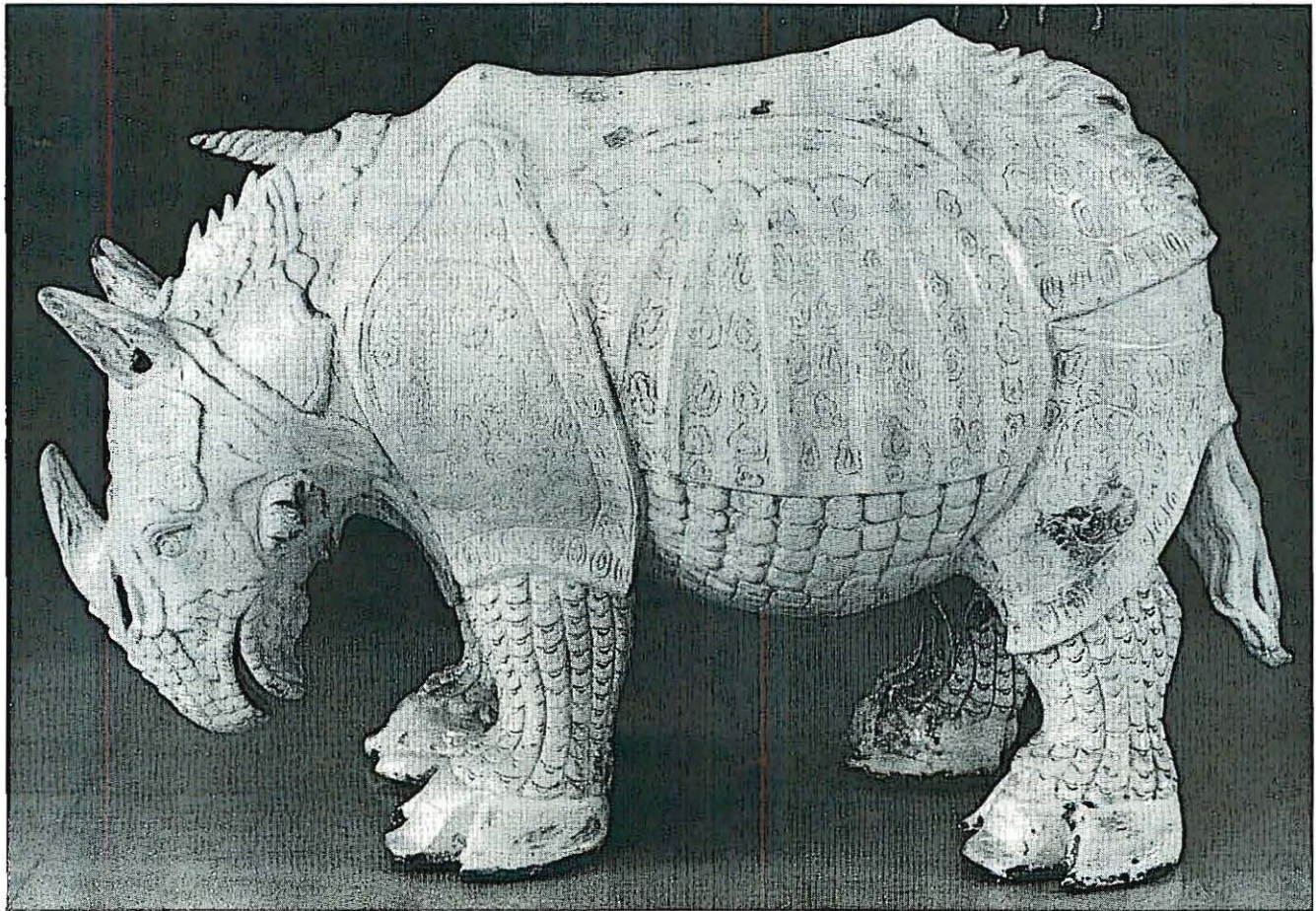
- ¹ For detailed information on the Lisbon rhinoceros see A. Fontoura da Costa, *Deambulations of the Rhinoceros (Ganda) of Muzafar, King of Cambaia*, Lisbon, 1937 (English, French or Portuguese); Campbell Dodgson, 'The Story of Dürer's Ganda', in *The Romance of Fine Prints*, Kansas City, 1938; Donald F. Lach, *Asia in the Making of Europe*, vol. II, A Century of Wonder, Book One, The Visual Arts, pp. 158—172, Chicago 1970; and T. H. Clarke, 'The Iconography of the Rhinoceros from Dürer to Stubbs, Part I: Dürer's Ganda', *The Connoisseur*, September, 1973, pp. 2—13.
- ² In the Kupferstich-Kabinett, Dresden (no. Ca 197, Blatt 5). The companion body-colour drawing of the dummy elephant by Johann Gottlieb Schoene was shown at Zurich in 1971 in the exhibition *Kunstschätze aus Dresden*, no. 234. A detail of the rhinoceros drawing is shown by Sponcel, *Kabinetstücke der Meissner Porzellan-Manufaktur von Johann Joachim Kaendler*, Leipzig, 1900, p. 68.
- ³ The undecorated white rhinoceros in the Dresden collection has been much illustrated, e.g. by Sponcel, *op. cit.*, p. 69; F. H. Hoffmann, *Porzellan*, 1932, fig. 272; Albiker, *Die Meissner Porzellantiere*, 1935, pl. I, fig. 2 and the 1959 edition, fig. 2.
- ⁴ Ernst Zimmermann, *Kirchner: der Vorläufer Kaendlers an der Meissner Manufaktur*, 1929, p. 24; Sponcel: *op. cit.*, p. 70; and Albiker, *op. cit.*, 1935, pp. 17—8.
- ⁵ Albiker, *op. cit.*, 1959 edition, p. 9.
- ⁶ Sponcel, *op. cit.*, pp. 52, 54, 56 and 57. The 1735 Specificatio is also included as an appendix to Karl Berling, *Das Meissner Porzellan und seine Geschichte*, 1900, p. 184.
- ⁷ Sponcel, *op. cit.*, pp. 69—70.
- ⁸ Rudolph Lepke, Berlin, Catalogue no. 1854.
- ⁹ This exchange of 1837 was first brought to my attention by M. Fourest, Conservateur of the Musée National de Céramique at Sèvres. Details can be found in A. Brogniart and P. Riocreux, *Description méthodique du Musée céramique de la Manufacture Royale de Porcelaine de Sèvres*, Paris, 1845. The 53 pieces included much Böttger stoneware, some of which is illustrated on pl. XXV.
- ¹⁰ First published in *The Connoisseur*, see footnote 1.
- ¹¹ *Keramos* 70/75.
- ¹² Yvonne Hackenbroch, *Chelsea and other English Porcelain in the Irwin Untermyer Collection*, 1956, pl. 17, fig. 48.
- ¹³ Agnes Lothian, 'Vessels for Apothecaries: English Delft Drug Jars', *The Connoisseur Year Book*, 1953.
- ¹⁴ L. G. Mathews, 'Apothecaries' Pill Tiles', *Transactions of the English Ceramic Circle*, 1970, vol. 7, pp. 200—209.
- ¹⁵ Agnes Lothian, *loc. cit.*, p. 6 and fig. XXXIII. Another English delft drug jar in the British Museum has the rhinoceros crest in yellow and ochre as well as blue.
- ¹⁶ Anthony Ray, *English Delftware Tiles*, 1973, pl. 36, no. 359.
- ¹⁷ For a full account of the Madrid animal see Donald F. Lach, *Asia in the Making of Europe*, vol. II, A Century of Wonder, Book One, Visual Arts, Chicago, 1970, pp. 168—70.
- ¹⁸ Dr. Martin Boyken, *Die Spruchfliesen von Wrisbergholzen*, 1966 and an article by the same author, 'Die geistesgeschichtlichen Quellen für die Spruchfliesen von Wrisbergholzen' in *Alt-Hildesheim*, no. 39, 1968.
- ¹⁹ The Indian rhinoceros has on at least one occasion been used to personify Africa; see the Munich (Alte Pinokothek) Catalogue, Jan van Kessel, *Die vier Erdteile*, 1973, pl. 9 (7).
- ²⁰ Inv. no. V 219. Illustrated by Michel Oppenheim, *Keramos* 46/69, 'Wiesbadener Fayence', pp. 3—43, fig. 5 and in the exhibition catalogue, *Figürliche Keramik aus zwei Jahrhunderten*, Museum für Kunsthandwerk, Frankfurt, no. 44. W. B. Honey wrongly believing that this group was of saltglazed stoneware, suggested that it was of Staffordshire origin, attributing the blue mark 'Wd' to a certain Warland-Dwight; see *European Ceramic Art*, 1952, p. 261.
- ²¹ Heinrich Kreisli, *Die Kunst des deutschen Möbels. Spätbarock und Rokoko*, fig. 316.
- ²² For example, the Augsburg table sold at Sotheby's 15 June 1973 lot 65 and a clock at Mentmore in the Rosebery Collection.
- ²³ *Dieren op tegels*, 1974 by J. Pluis. M. van den Akker and H. E. Muller, nos. 75/76 of the *Mededelingenblad v. d. Vrienden van de Nederlandse Ceramiek*.
- ²⁴ Mr. Pluis has generously let me have photographs of all the Dutch tiles here illustrated.
- ²⁵ F. W. H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts*, ca. 1450—1700, 1949, 596—615.
- ²⁶ Inventory no. A 67.
- ²⁷ Inventory no. 1957, 16. Kestner Museum Catalogue, *Glas Sammlung*, 1957, no. 112.
- ²⁸ *The Diary of John Evelyn*, ed. E. S. de Beer, 1955, vol. IV, pp. 389—90.
- ²⁹ Inv. no. F. P. 2847 (Fulham Pottery Excavation).
- ³⁰ Hunterian Library, University of Glasgow. From an archive of rhinoceros interest bequeathed by William Hunter (1718—1783).
- ³¹ 'A Letter from Dr. Parsons to Martin Folkes, Esq., President of the Royal Society, containing the Natural History of the Rhinoceros', *Philosophical Transactions*, 1743, no. 470, pp. 523—41.
- ³² I am indebted for many of the details of the 'Dutch' rhinoceros's journeys to L. Rookmaaker, an ardent fellow-rhinocrophil, some of whose researches were published in the Dutch zoological journal *Bijdragen tot de dierkunde*, 43 (1)—1973, in an article on 'Captive Rhinoceroses in Europe from 1500 until 1810'.
- ³³ One at the Ca' Rezzonico, Venice, the other in the National Gallery, London.
- ³⁴ The Earl of Ilchester and Mrs. Langford-Brocke, *The Life of Sir Charles Hanbury-Williams*, 1929.
- ³⁵ The uncoloured model from the Zwinger here figured bears the mark of the Marcolini period, it shows the incised markings which are obscured in the coloured examples. It is the one used by Albiker in both editions of *Meissner Porzellantiere*, pl. XLVI, no. 202 of the 1935 edition and fig. 176 of the 1959 edition.
- ³⁶ *Figürliche Keramik aus zwei Jahrtausenden*, 1963—4, Catalogue no. 75. The date there given, 1735—40, is too early both for the Meissen rhinoceros and for the mount. About 1750 would be more accurate.
- ³⁷ Rückert, *Meissener Porzellan*, 1966, nos. 1051 and 1060.
- ³⁸ *Catalogue of the Kocher Collection*, Bern, 1965, p. 88.
- ³⁹ *Le Livre-Journal de Lazare Duvaux*, Paris 1873, ed. Courajod, vol. II, no. 1007, p. 110.
- ⁴⁰ Keller's inkstand is illustrated in an article by Mme. Christine Coste, 'Anciennes figurations du Rhinocéros de l'Inde', *Acta Tropica* III, 2, 1946, p. 126; see also Rookmaaker, *loc. cit.*, p. 56. I am particularly grateful to Agnets Rutz of the Zentralbibliothek, Zurich for providing photographs and information. She has found mention of the rhinoceros in advertisements dated 7 and 14 March 1748 in the local newspaper, *Donnstags-Nachrichten*.
- ⁴¹ The inscription reads: 'anno 1748 im Merz ward dieser Rhinocor zu Zürich auf dem Münsterhoff in einem sonderbar dazu aufgerichteten Hauss zu sehen'.
- ⁴² Yvonne Hackenbroch, *Meissen and other Continental Porcelain: the Collection of Irwin Untermyer*, 1956, fig. 153, pl. 126. The source of this group was the A. Beckhardt Collection, Frankfurt and the date is given as circa 1760. It was exhibited at the Metropolitan Museum in 1949, see Masterpieces of European Porcelain, no. 21.

- ⁴³ F. H. Hofmann, *Frankenthaler Porzellan*, 1911, vol. II, pl. 124, no. 520. Then in the collection of Dr. Becker.
- ⁴⁴ Emil Heuser, *Porzellan von Strassburg und Frankenthal im achtzehnten Jahrhundert*, 1922, p. 166.
- ⁴⁵ F. H. Hofmann, *op. cit.*, vol. II, pl. 191.
- ⁴⁶ K. Rookmaaker, *loc. cit.*, p. 57.
- ⁴⁷ This is the bronze which the great Wilhelm Bode once declared to be 'one of the best animal bronzes of the Renaissance'. See H. R. Weihrauch, *Europäische Bronzestatuetten*, 1967, p. 443 and fig. 526.
- ⁴⁸ J. K. des Fontaines, 'Underglaze Blue-printed Earthenware with particular reference to Spode', *Transactions of the English Ceramic Circle*, vol. 7, part 2, 1969, p. 139.
- ⁴⁹ L. C. Rookmaaker, *loc. cit.* (cf. n. 32), pp. 58—9.
- ⁵⁰ Louise Avery, 'English Earthenware in the Carter Collection', *Metropolitan Museum of Art Bulletin*, October, 1945, pp. 84—6.
- ⁵¹ D. G. Rice, *Rockingham Ornamental Porcelain*, 1965, Appendix B, pp. 94—5, figs. 141—2.
- ⁵² Illustrated by J. F. Blacker, *The A.B.C. of English Saltglaze Stoneware*, 1932, p. 173.

Table 1

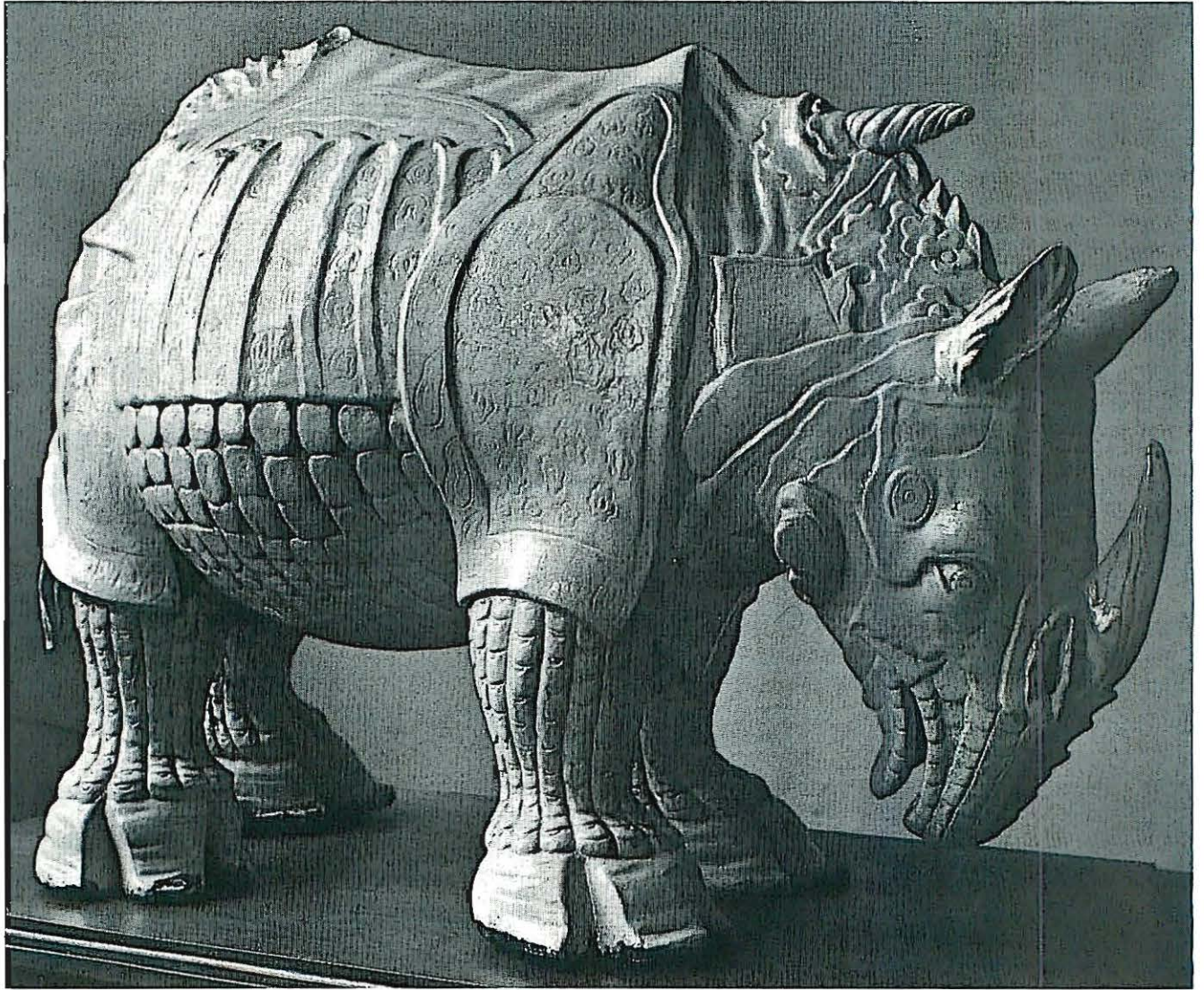


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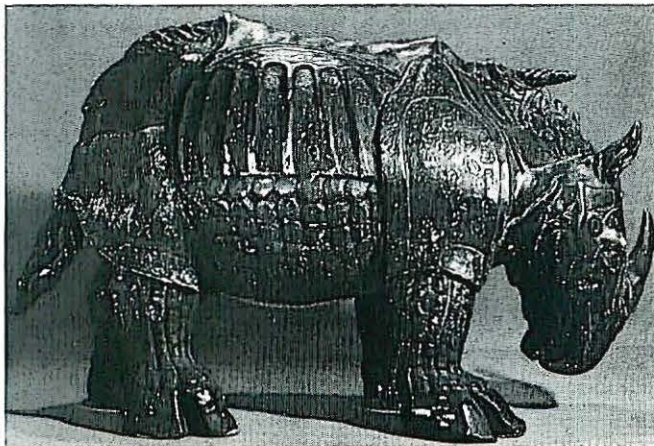


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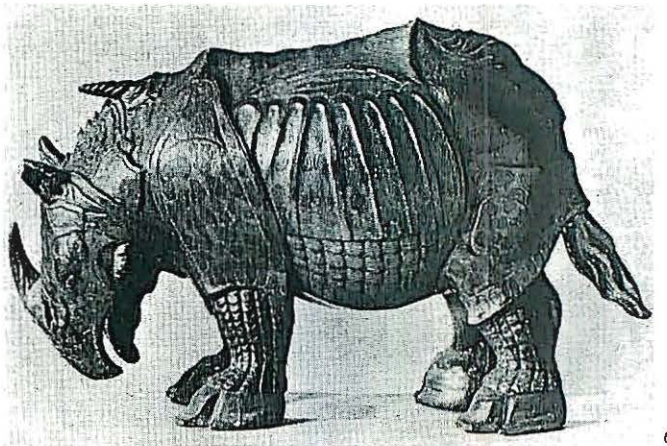
Table 2



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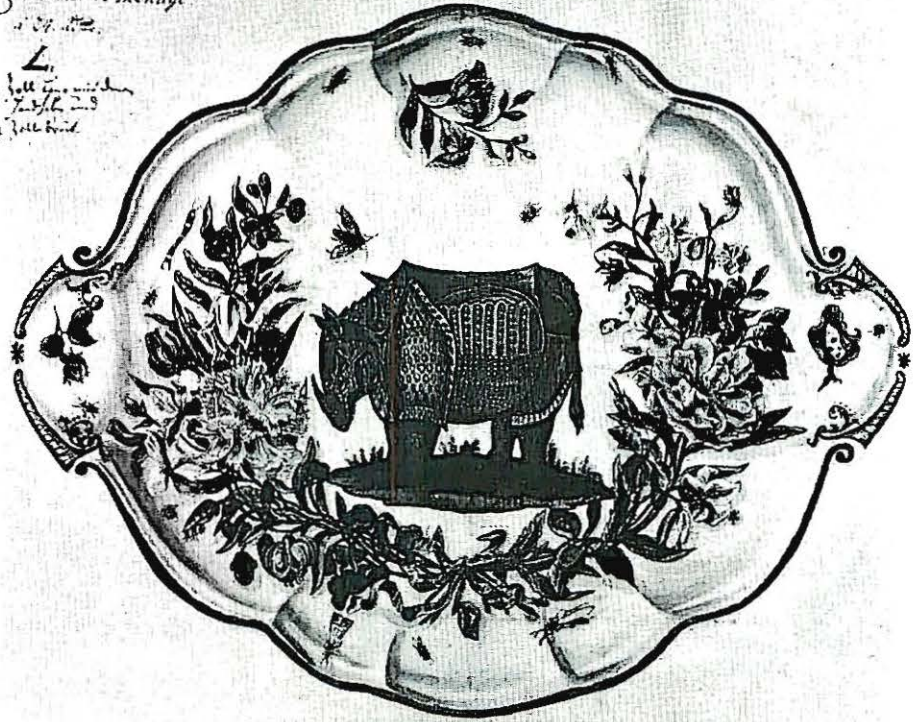
Cin Plat de ménage

à 24. 1722.

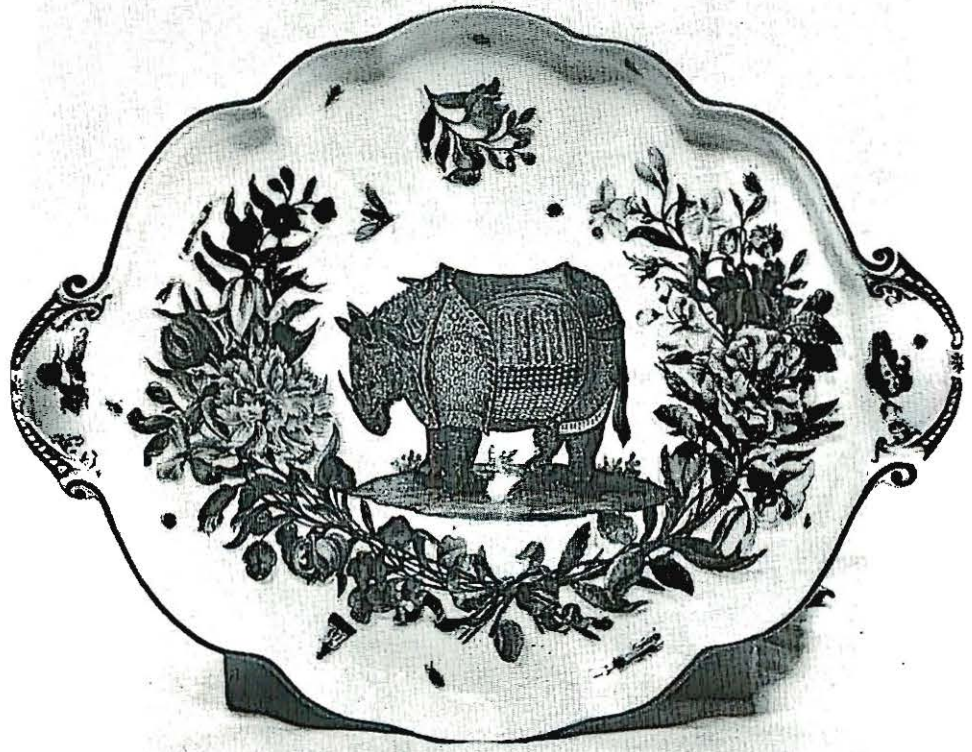
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18. 1722. 1723.

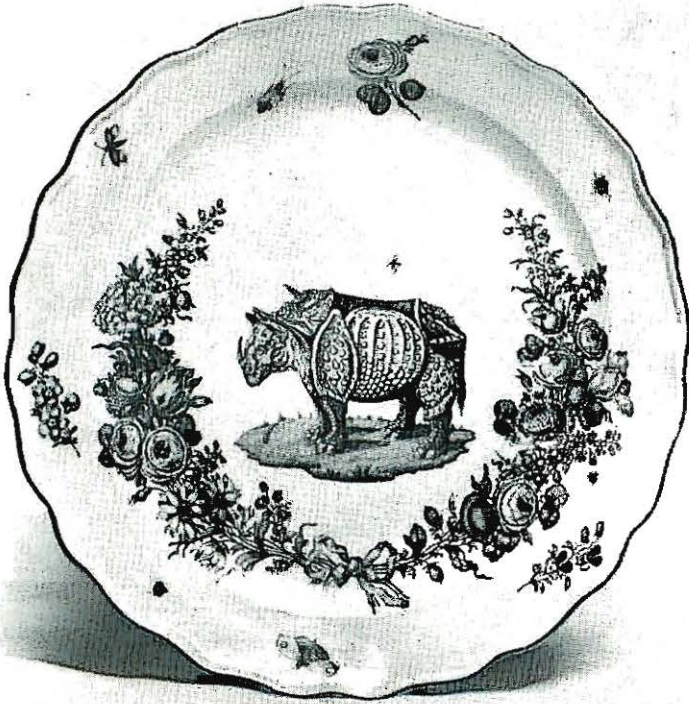
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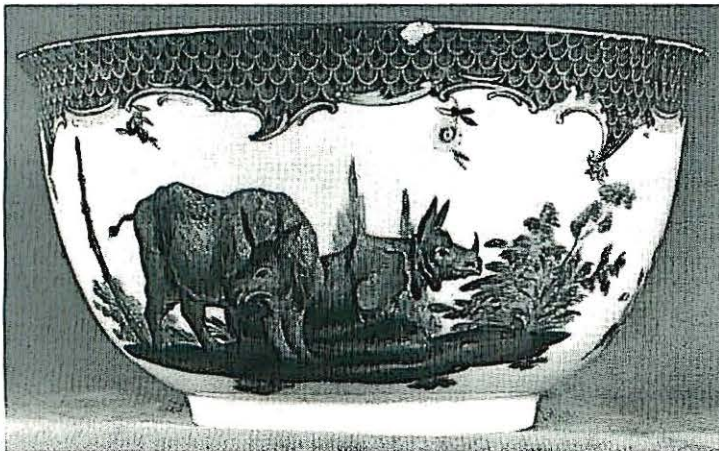
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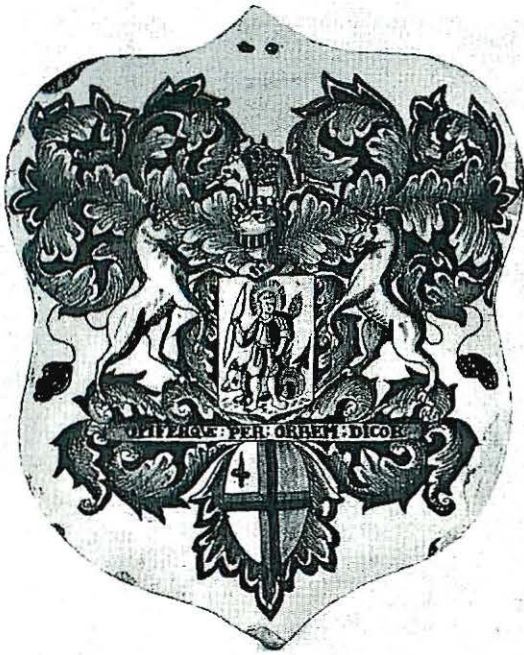
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13a



13b



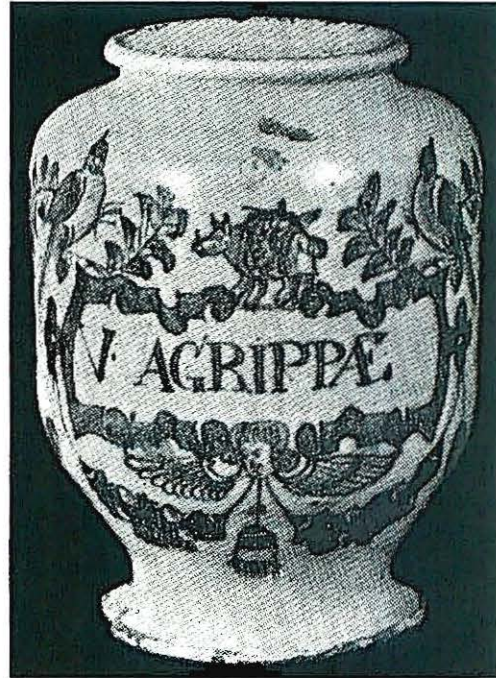
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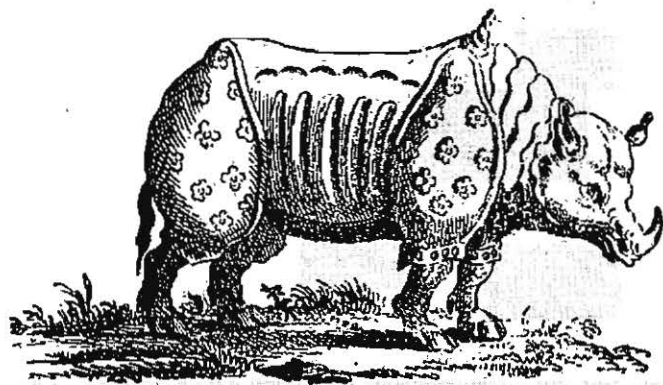
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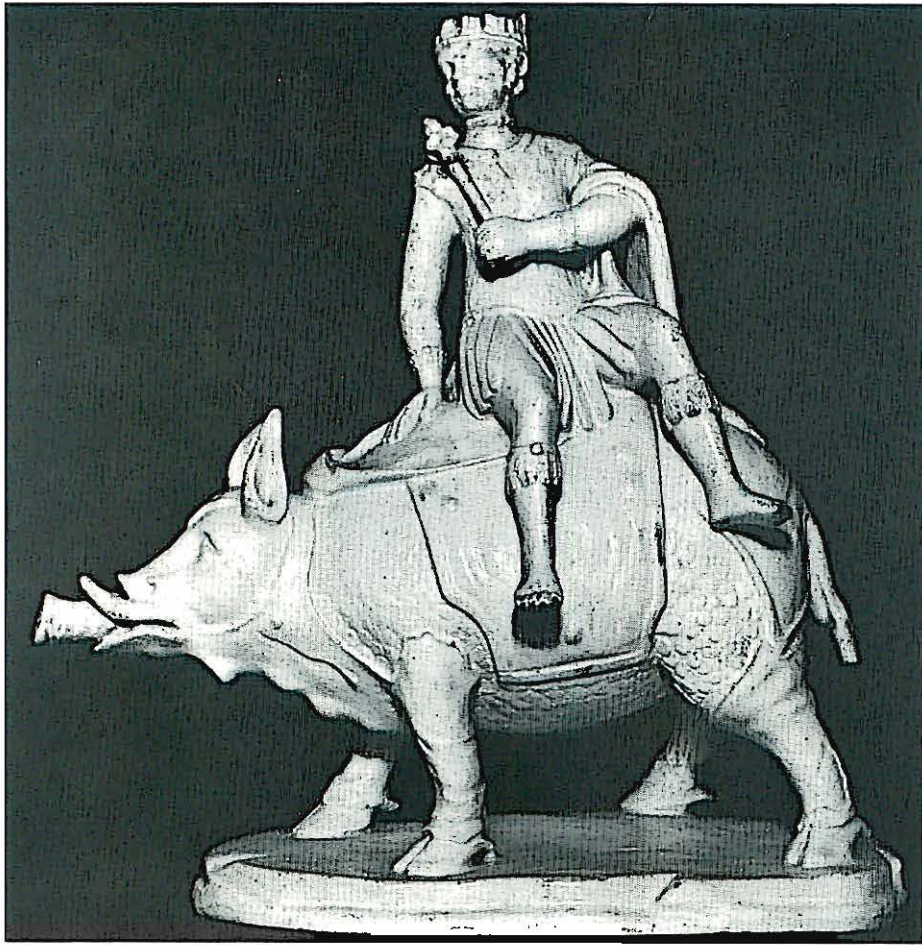
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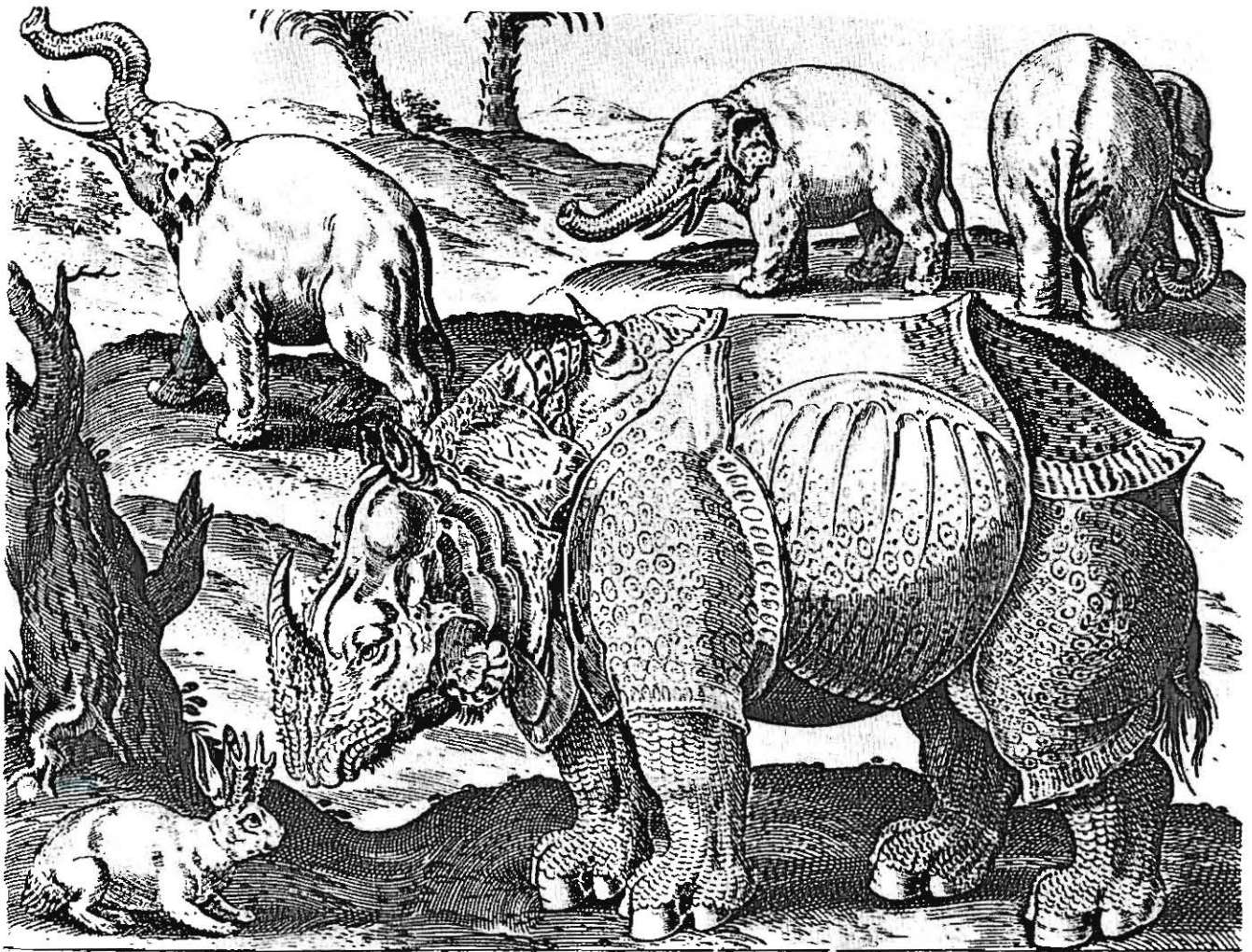
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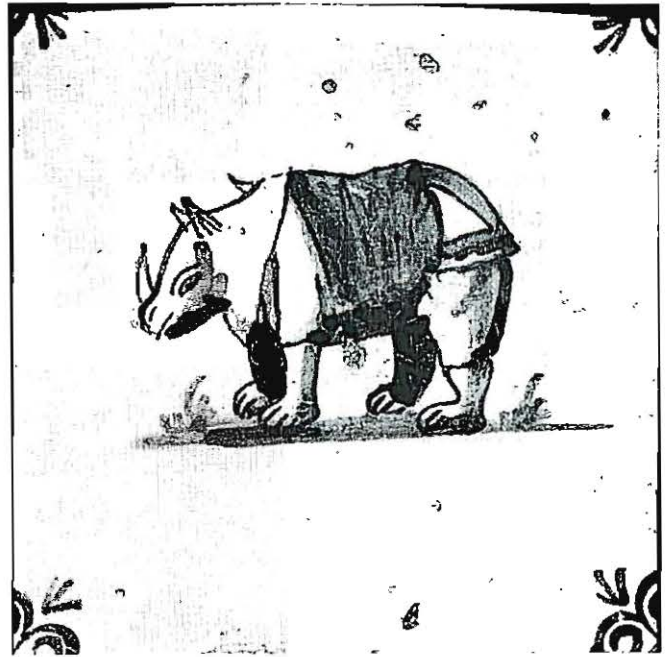


5 Insrenis sum rhinoceros, qui grandia quondā Bella gero utuersus barrhos mea preda elephants 5

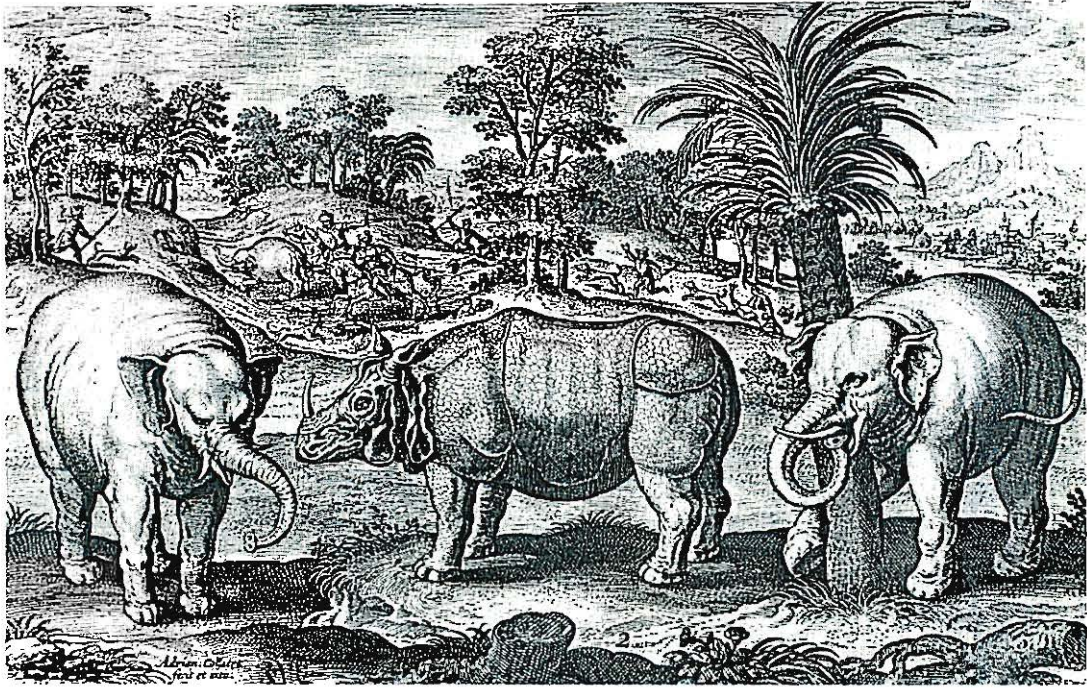
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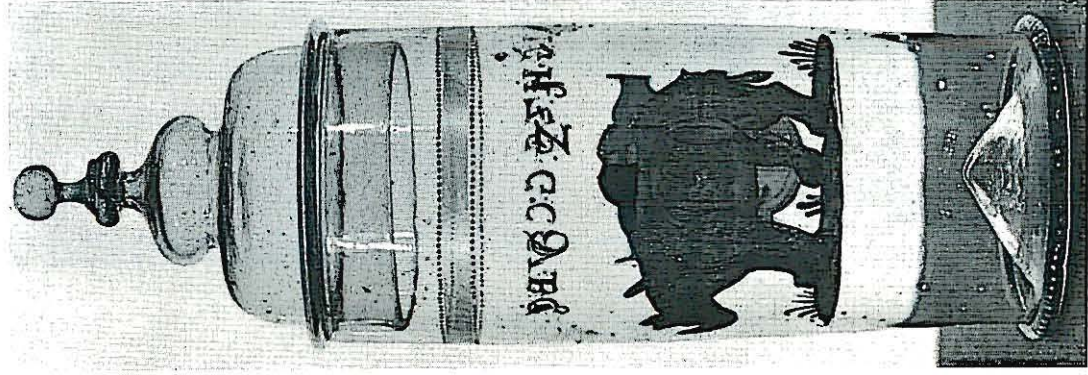


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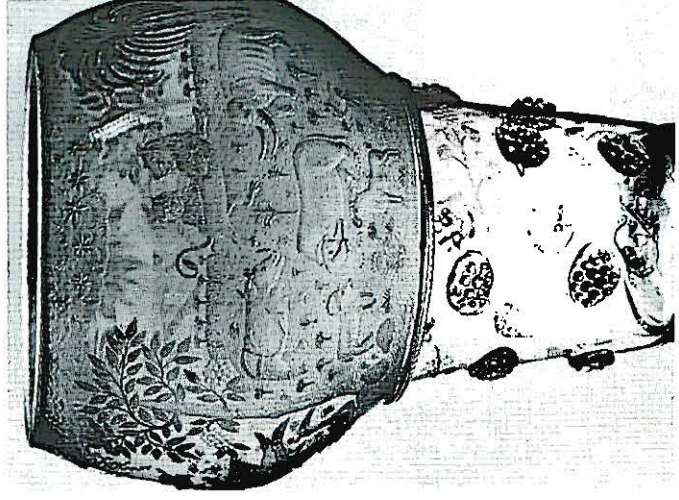


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Table 11



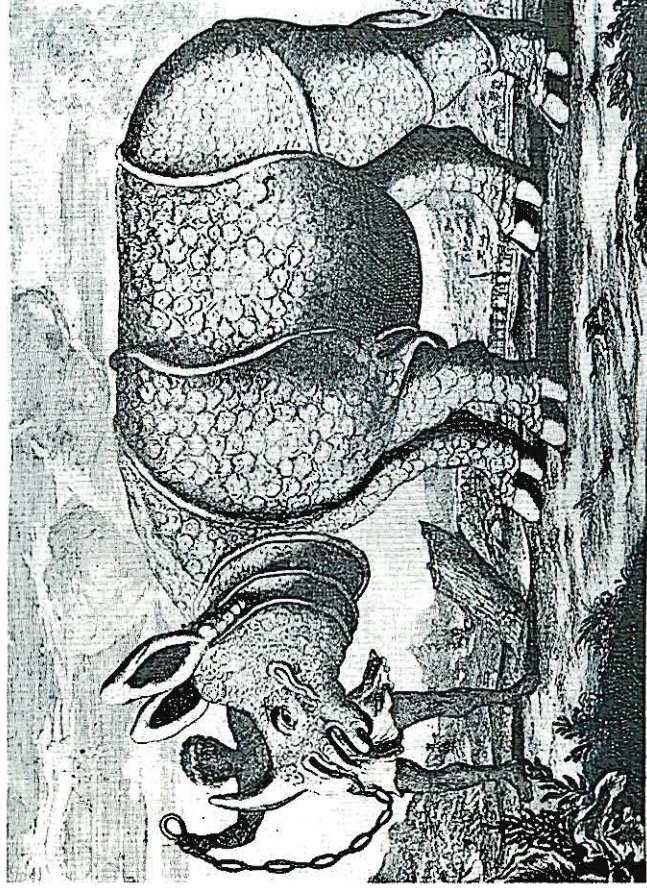
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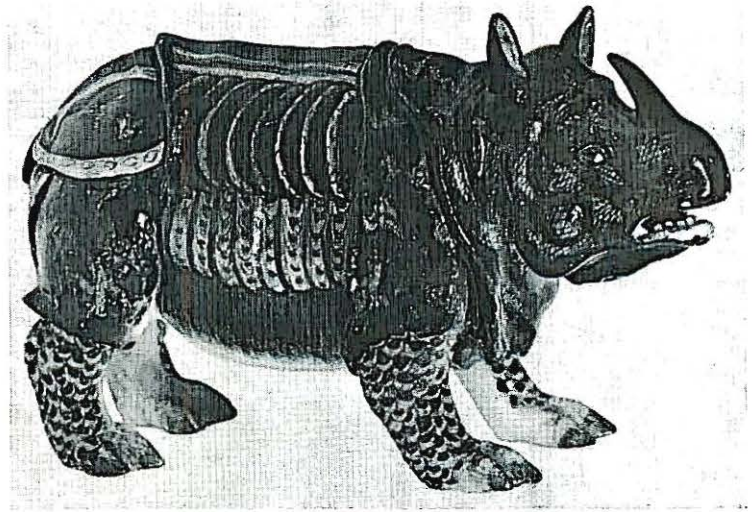


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Exact Draughts of that famous Beast the RHINOSERUS that eat the grass

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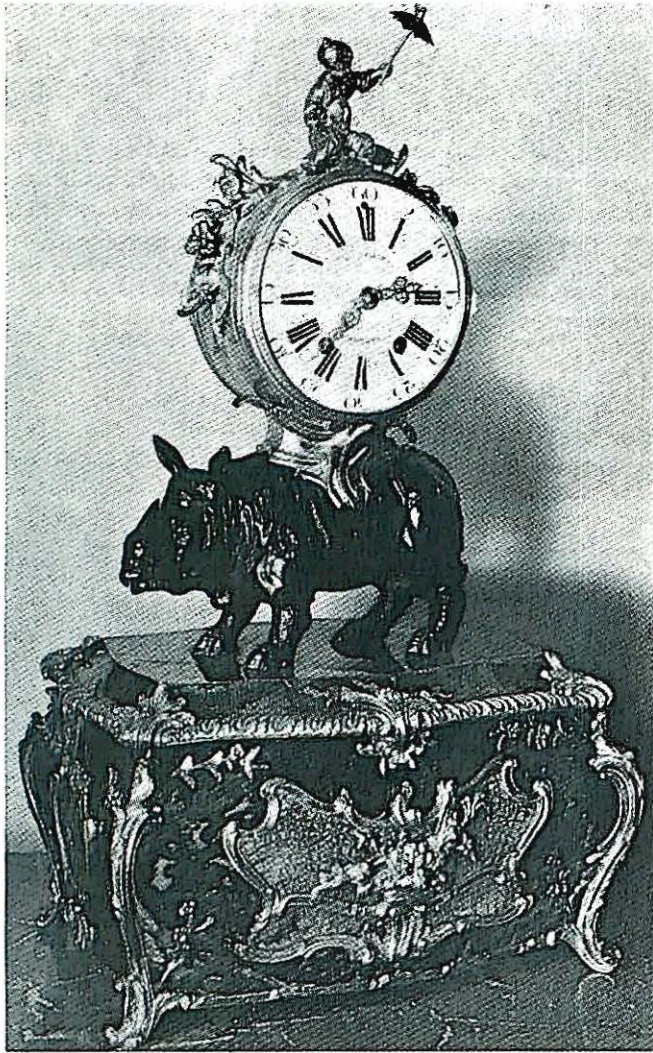
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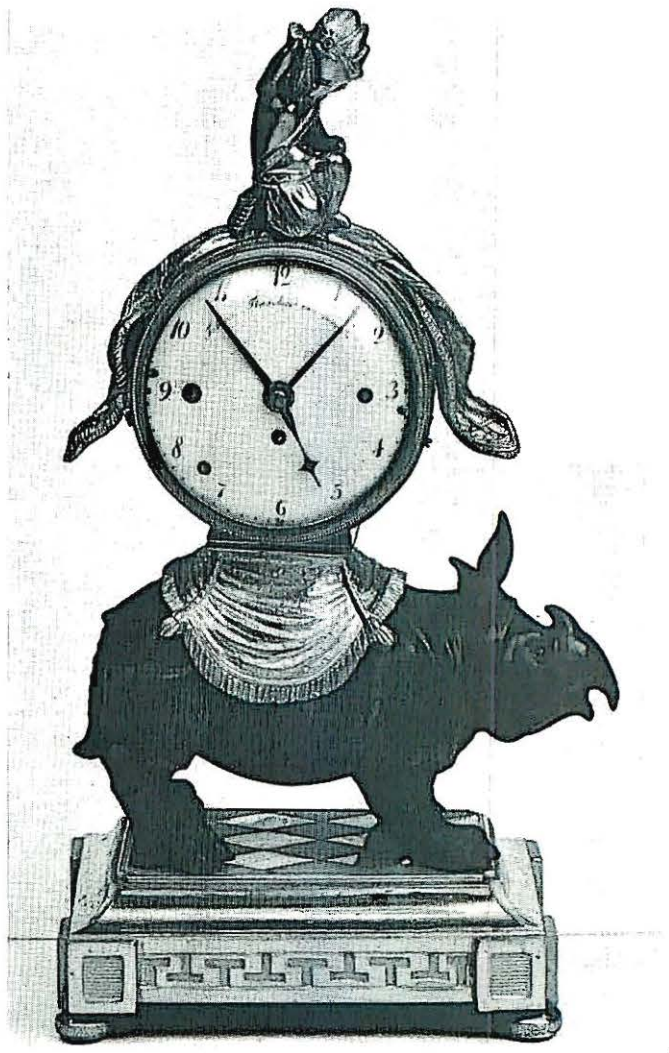
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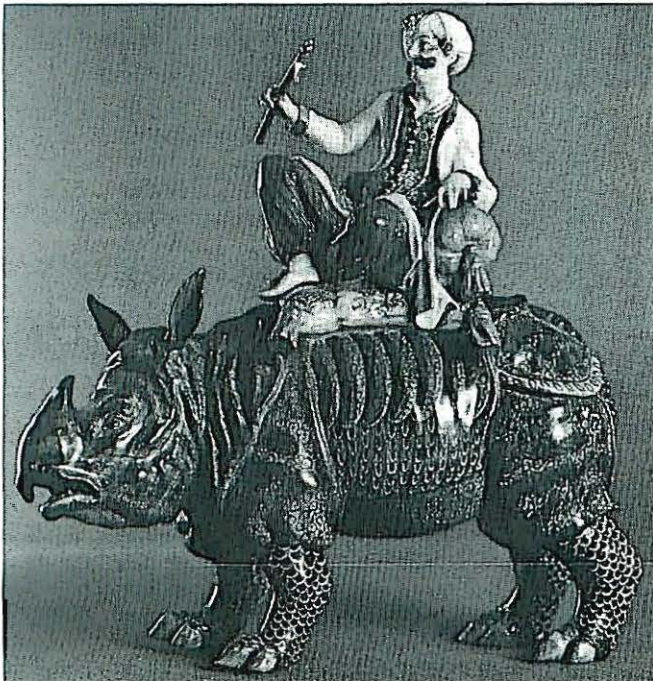
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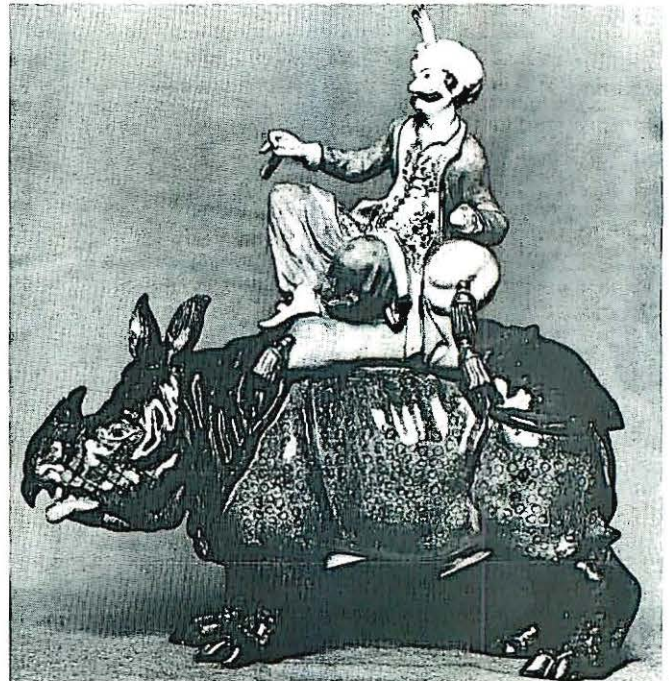
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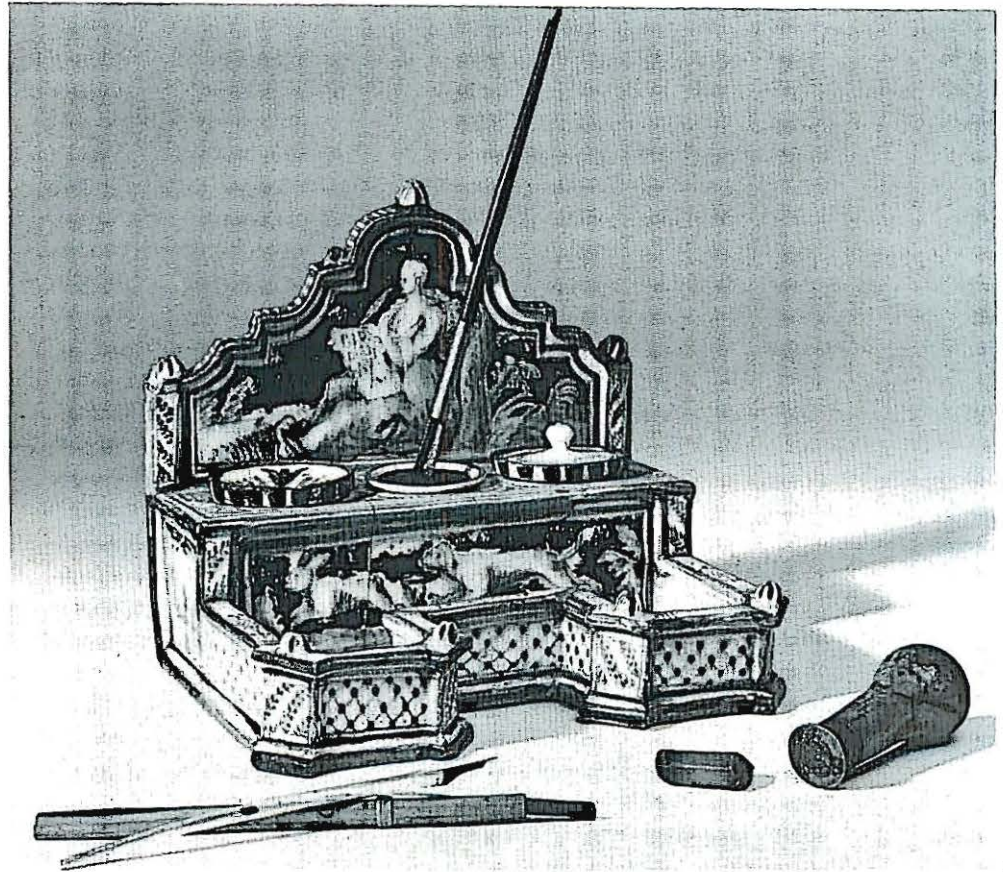


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Table 15



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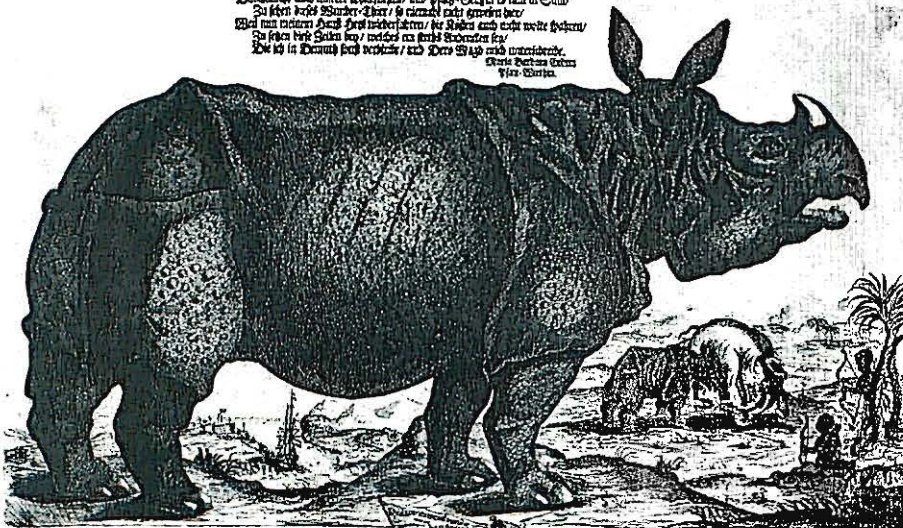


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51

Am 17. April 1797/ CARL THEODOR Dinkler in Wien
 Der berühmte 24 Novemb. die Zeit der Geschichte
 Deren Namen sich befindet aus / beide Dinkler in der
 Zu dieser Zeit ist auch ein / der Rhinoceros ist
 Dinkler und seine Geschichte / und die Geschichte ist in
 Zu dieser Zeit ist auch ein / der Rhinoceros ist
 Die erste Zeit der / der Rhinoceros ist
 Die ist in der Zeit der / der Rhinoceros ist
 Die ist in der Zeit der / der Rhinoceros ist



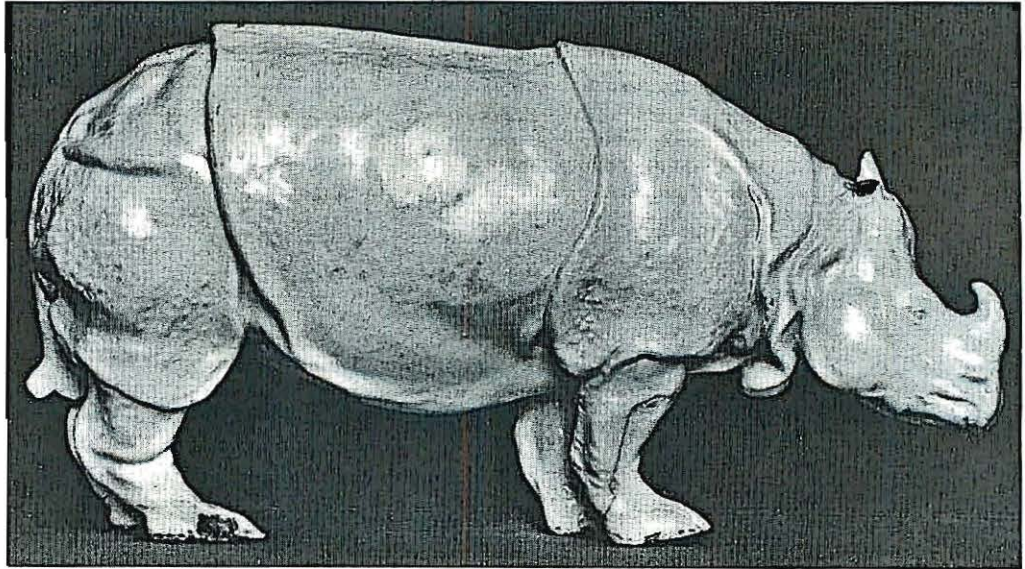
Vereffentlichung von Carl Theodor Dinkler
 Die ist in der Zeit der / der Rhinoceros ist
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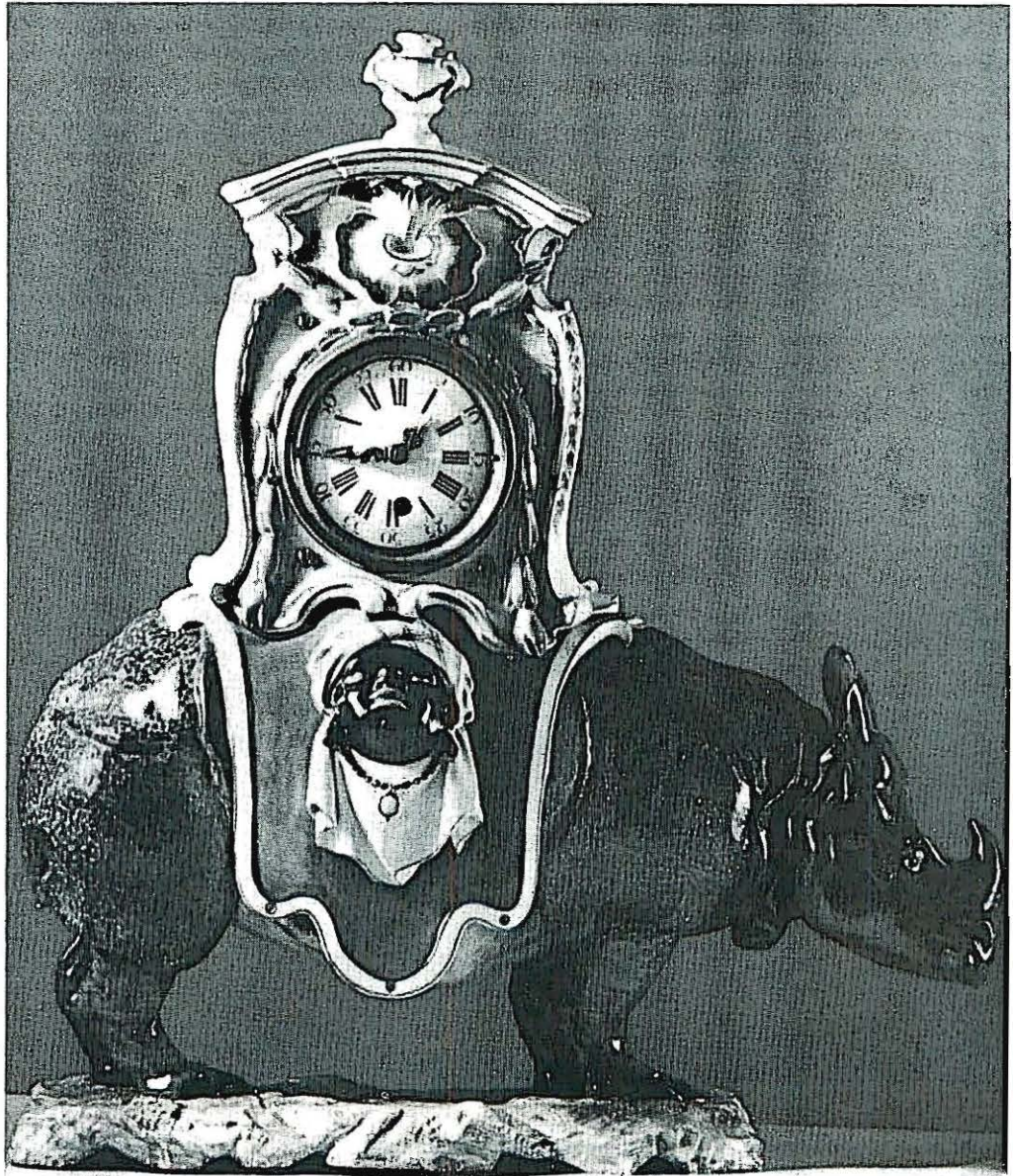
Vereffentlichung von Carl Theodor Dinkler
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 Die ist in der Zeit der / der Rhinoceros ist

52

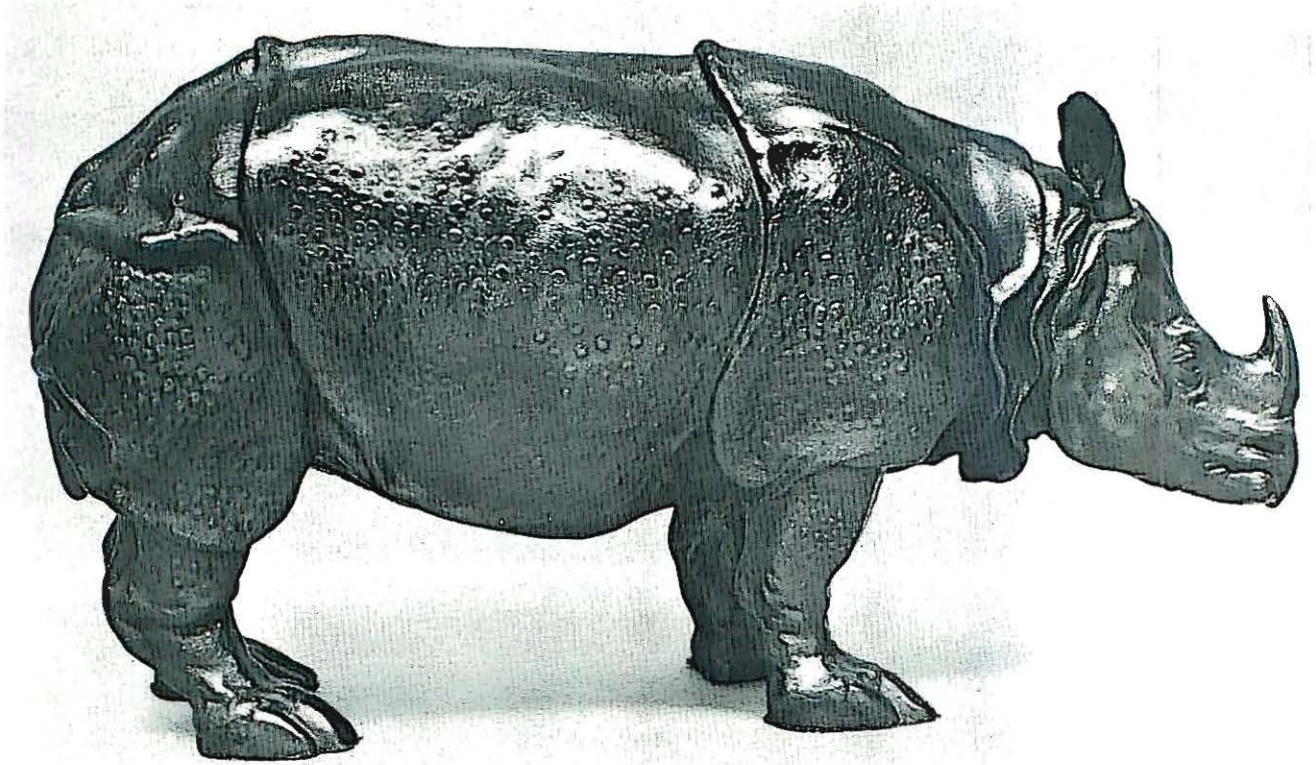
Table 17



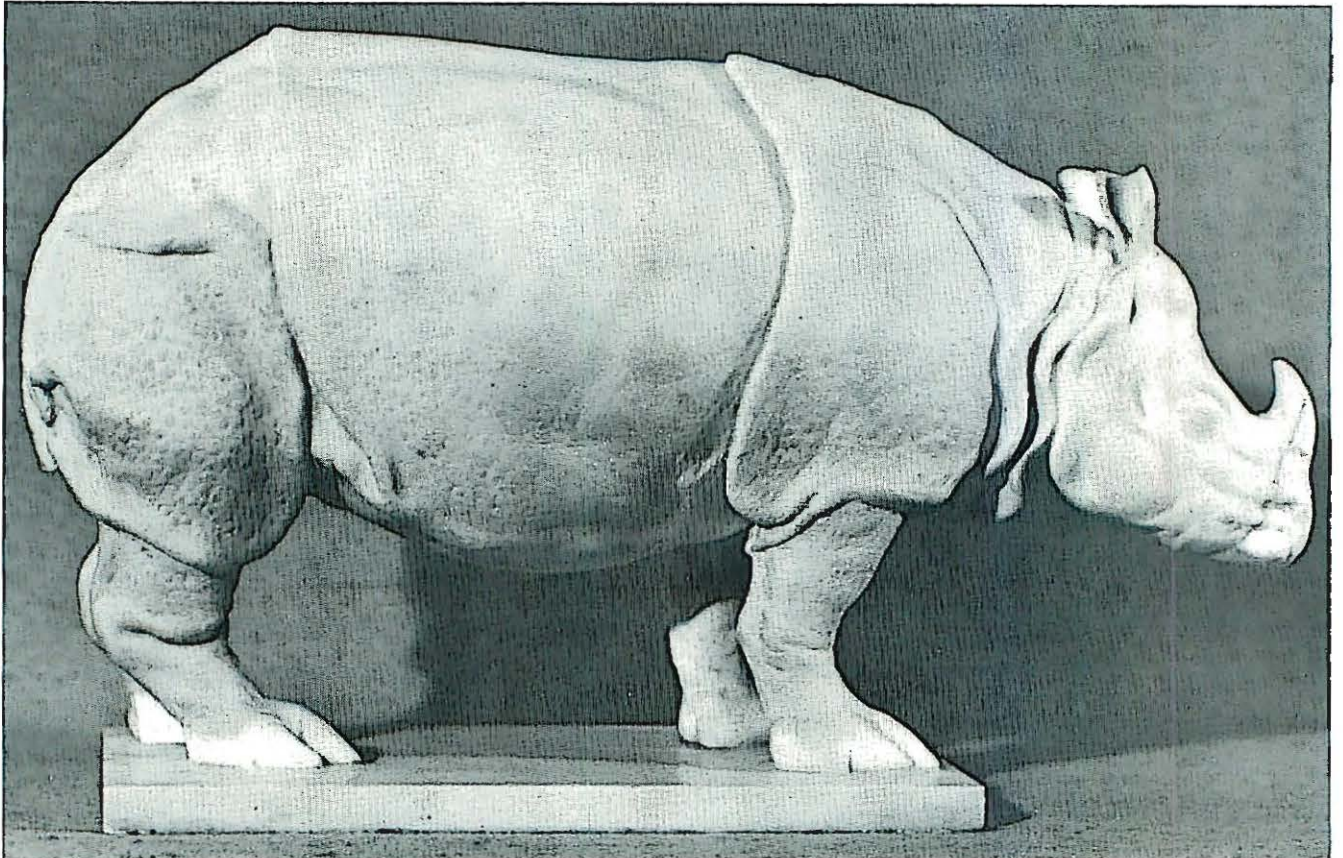
53



54



55



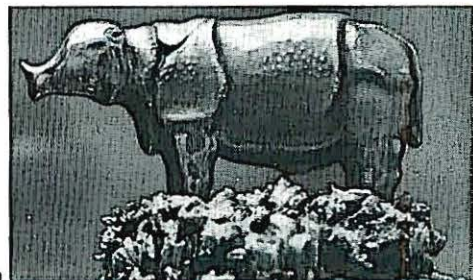
56



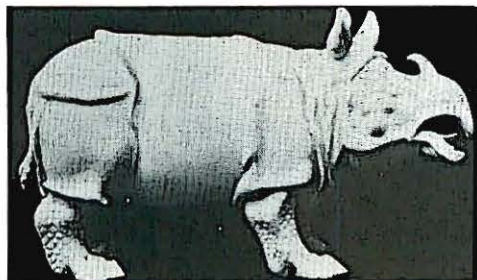
57



58



59



60

2000



61



62