

1969 Pignatti, Terisio. 1969. Pietro Longhi; paintings and drawings. Complete edition. London, Phaidon

p.24 The famous Rhinoceros commissioned in 1751 by Giovanni Grimani de' Servi clearly includes portraits of members of the family of his noble client. Close in date are the various Family Groups (Plates 117, 119, 120, 123, 128, 132) and The Moor's Letter, and all these paintings have a certain rarefied atmosphere which confers importance on the rather childish attitudes of the sitters, whose expressions and gestures certainly do not suggest any preoccupation with problems of moment.

p.77 London, National Gallery (no.1101) Rhinoceros. Oil on canvas, 60.4 x 47 cm
Collections: Oldofredi, Milan; perhaps Gambardi, Florence.

Datable, like the prototype in Ca' Rezzonico (Pl. 116) to c. 1751, this is a work of considerable pictorial subtlety. The rhinoceros caused a great stir when it was brought to Europe in 1741 by its captor, a certain Captain David Montvandermer (Molmenti, 1908, III, 208). After being exhibited in Nuremberg, it arrived in Venice in 1751, when Longhi immediately painted it. Literature: Levey, 1956, 72.

p.90 Venice, Ca' Rezzonico (no.1312). Rhinoceros. Oil on canvas, 62 x 50 cm

The inscription says 'True portrait of a Rhinoceros brought to Venice in the year 1751, painted by Pietro Longhi by command of the Nobleman Giovanni Grimani dei Servi, Venetian Patrician. This is one of Longhi's masterpieces, showing how his brushwork freed from certain early mannerisms which are now absorbed and diffused harmoniously into the work as a whole. A similar painting, but lacking an inscription, is in the National Gallery, London (Pl. 118). Alessandro Longhi made an engraving in reverse of this Rhinoceros (Fig. 33).

Fig. 33 [on p. 90] the rhinoceros. Engraving in reverse by Alessandro Longhi (cj.pl. 116).

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Literature: Bercson, 1894, 104; Ravà, 1923, 50; Valcanover, 1956, 25; Moschini, 1956, 26; Levey, 1956, 73; Pallucchini, 1960, 182; Pignatti, 1960, 210.

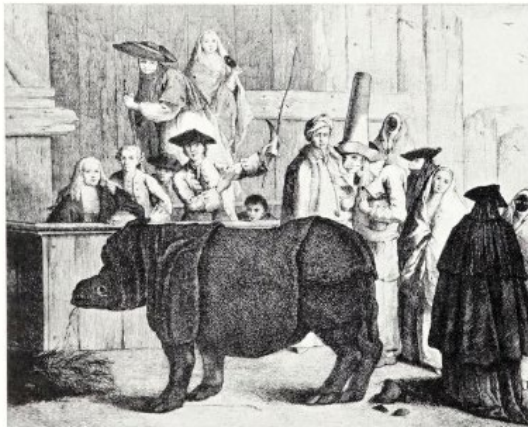


Fig. 33. THE **RHINOCEROS**. Engraving in reverse by Alessandro Longhi (cf. pl. 116).

VENICE, Ca' Rezzonico (no. 256)

Literature: Ravà, 1909, fig. 117; Pignatti, 1960, 201.

VENICE, Ca' Rezzonico (no. 1308)

SCENES OF PEASANT LIFE - A GIRL SPINNING Plate 15
Oil on canvas, 61x50 cm.

Collection: Gambara, Venice.

A drawing in the Museo Correr, no. 557, reproduces exactly the figure of the mandoline player, but the late dating of this drawing, in the 1760s, is by no means certain; on the contrary, its heavy line and careful detail suggest that it belongs to the drawings of Longhi's youth, and this would agree with the early date of the painting (Valcanover, 1956, 25) (Pl. 14).

Literature: Ravà, 1909, fig. 117; Arslan, 1943, 52; Pallucchini, 1945, 133; Valcanover, 1956, 24; Pignatti, 1960, 20.

VENICE, Ca' Rezzonico (no. 1306)

SCENES OF PEASANT LIFE - THE WASHERWOMEN Plate 16
Wood, 61x50 cm.

Collection: Gambara, Venice.

Signed 'Longhi P.' on the washtub. It is not known why this painting was made on wood, and the existence of an unsigned copy in the Museo Civico, Padua, does not help to suggest a reason (Grosato, 1957, 96).

Literature: Ravà, 1909, fig. 117; Pignatti, 1960, 201.

VENICE, Ca' Rezzonico (no. 1305)

SCENES OF PEASANT LIFE - THE POLENTA Plate 18
Oil on canvas, 61x50 cm.

p.105 MAGRATH THE GIANT AND THE RHINOCEROS

Plate 209c

Oil on canvas, 50.5x64 cm.

Perhaps from the Count Mapelli collection, Bergamo.

This unpublished work is a composition to the Forlana (pl. 299d). Here again Longhi had evidently been commissioned to repeat two earlier works (pl. 116 and 179). In fact the original descriptions appear here as a reminder. The painting appears in a good state of preservation. Showing the deeper tones of the late period, with vibrant touches of light in the faces and clothes.

*Painting: Magrath the giant was dated 1757, in Ca'Rezzonico [Internet: Pietro Longhi, 1757, "True portrait of the Giant Cornelio Magrat the Irishman; he came to Venice in the year 1757; born 1st January 1737, he is 7 feet tall and weighs 420 pounds. Painted on commission from the Noble Gentleman Giovanni Grimani dei Servi, Patrician of Venice." Museo di Rezzonico, Venice.]

fig. 299c



299c. MAGRATH THE GIANT, AND THE
RHINOCEROS. Whereabouts
unknown.



p.122 Segromigno Monte, Heirs to the Salom Collection
the Rhinoceros, plate 480

Oil on canvas, 76 x 60 cm

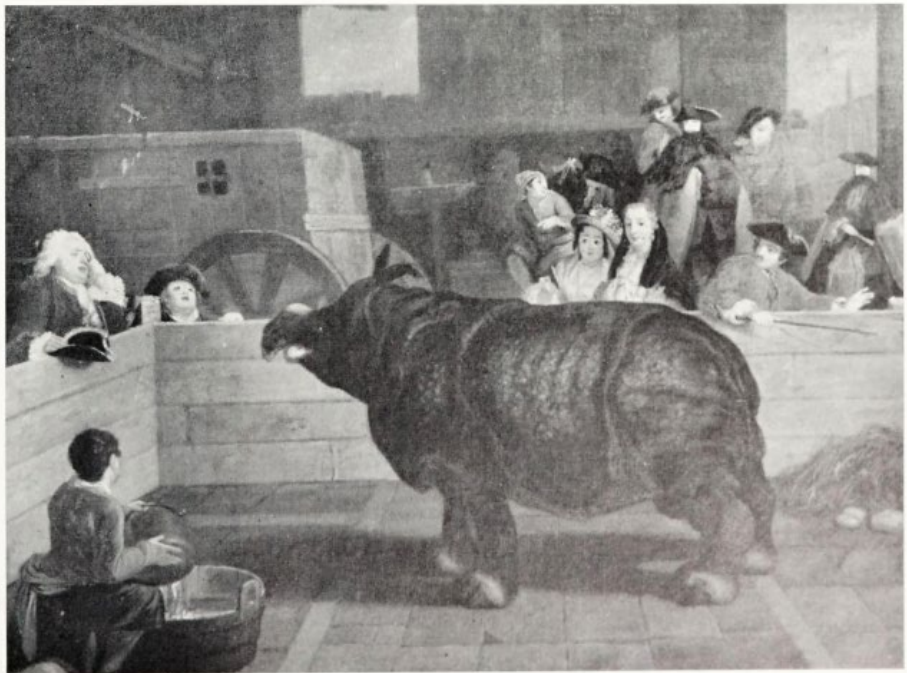
Attributed to Pietro Longhi by Rava and confirmed by Bassi, but considered by Moschini and Palacchini to be the work of a follower of the artist. Fiocco attributes it to Alessandro with another version, which he reproduces in a private collection in Venice (1929, pl.87), which however seems more probably the work of Gramiccia. This is certainly a painting of considerable merit, not readily to be rejected as an attribution to Pietro Longhi.

Rava 1923, p.57. Fiocco 1929, 67. Bassi 1950, p.34. Moschini 1956, p.54. Palacchini, 1960, 190.

fig. 480



479. FOLLOWER OF PIETRO LONGHI: *Games at the Villa*. Bergamo, Accademia Carrara.



480. P. LONGHI (?): *The Rhinoceros*. Segromigno Monte, Heirs to the Salom Collection.



1870. Teatro della Fenice, Venice, Ca' Rezzonico.



117. THE CONCERT, Milan, Galleria di Brera.



118. THE RHINOCEROS, London, National Gallery.