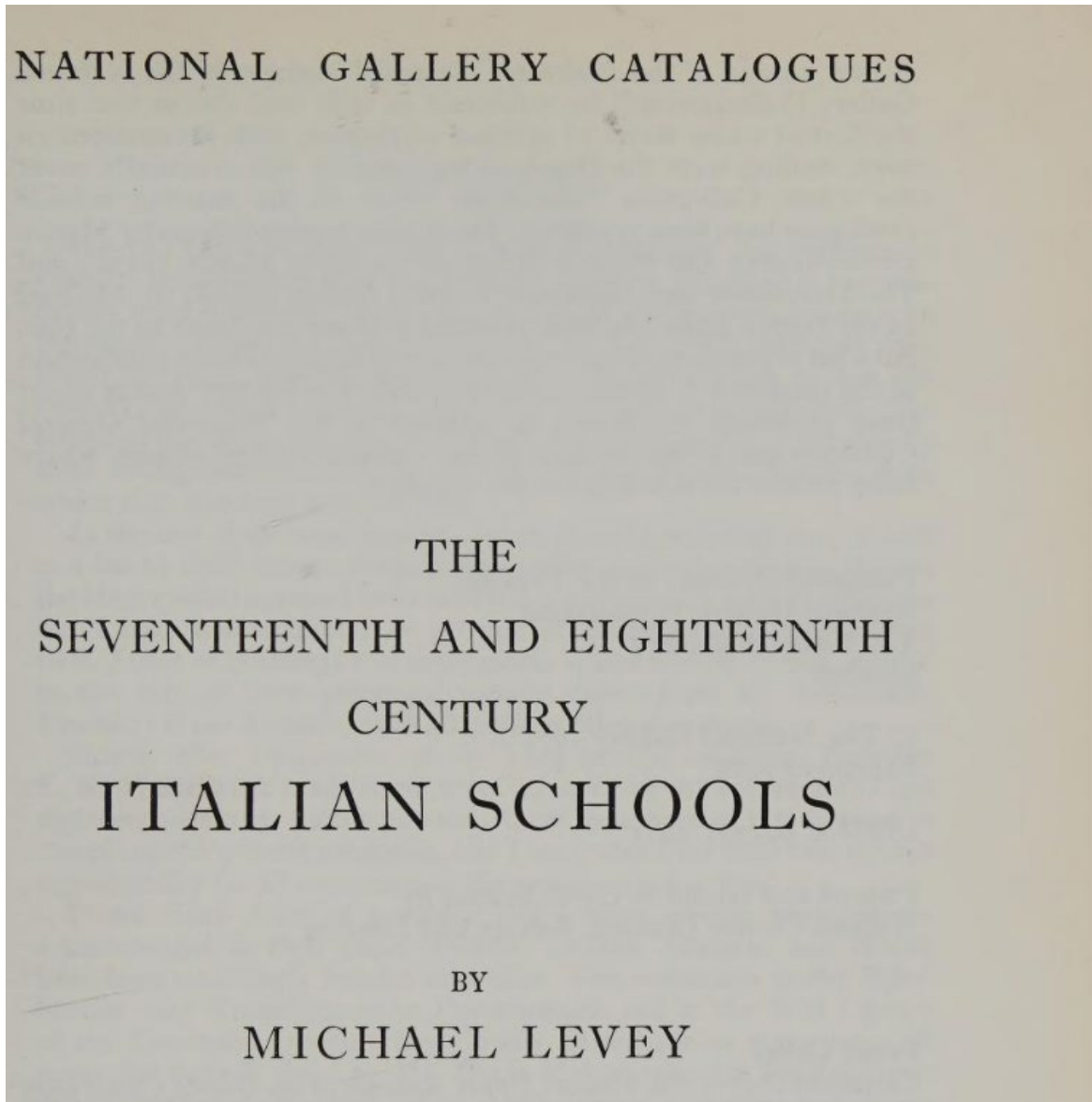


Levey, M., 1971. National Gallery catalogues: The seventeenth and eighteenth century Italian schools. London, National Gallery, pp. 1-264

title



A new edition of the *Illustrated General Catalogue* of the National Gallery Collection will be published in 1986 and also at that time the first of a new series of detailed catalogues, with illustrations en suite, dealing with the Dutch School, which will eventually cover the whole Collection. Meanwhile three of the existing schools catalogues have been reprinted, *The Earlier Italian Schools* by Martin Davies (1961), *The Flemish School* by Gregory Martin (1970), and *The Seventeenth and Eighteenth Century Italian Schools* by Michael Levey (1971). Each has been reissued without alteration to the text, but a list of paintings of the relevant school acquired since publication of the catalogue is added as an appendix. For further details about these paintings the reader is referred to the *Illustrated General Catalogue* and to the editions of the *National Gallery Report*, where fuller entries for acquisitions are supplied.

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**Front Cover**

Canaletto 1697–1768, *Venice: Upper Reaches of the Grand Canal with S. Simeone Piccolo* (detail)

portrait of No. 1100 but not in the engraving (which has a plain background) nor in Uberti's painting (which has open sky, a balustrade at the right and part of a façade at the left).

3. Compare *The Hairdresser* in Ca' Rezzonico with an inscribed portrait of Doge Ruzzini (who died in 1734); the picture is clearly of later date. It is reproduced by A. Ravà, *Pietro Longhi*, 1909, p. 63.

4. For Goldoni and Longhi see E. Masi, *Sulla Storia del Teatro Italiano nel Secolo XVIII*, 1891, pp. 239 ff. Masi quotes vague analogies between some of Goldoni's comedies and some of Longhi's paintings, but his conclusions indicate that no actual illustration of a Goldoni play by Longhi does exist.

5. Professor G. Ortolani of the Casa Goldoni was kind enough to consider the question in connection with No. 1100. He was quite certain that it is not related to any play by Goldoni.

6. V. Moschini, *Pietro Longhi*, 1956, pl. 93.

7. T. Pignatti, *Pietro Longhi*, 1968, p. 89 (and pl. 70).

8. In *Emporium*, August, 1943, pp. 51 ff.

9. However, if No. 1100 ever formed part of the series of pictures

always appeared in Gallery catalogues, is no doubt on information from Baslini at the time of sale. It is not mentioned in such of Baslini's letters as are preserved in the Gallery archives.

13. Seen by Sir Frederick Burton in Milan (presumably at Baslini's) in the summer of 1880. The reference is in the *Minutes of the Board of Trustees*, October 1880.

14. A further provenance for, by implication, No. 1100 (and No. 1101?) is contained in a note in the Volpi sale catalogue, New York, 17-19 December 1917 (under lots 441-6). This would include No. 1100 as one of a series painted by Longhi for the Gambardi family at Florence and passed later to the Marchese Freschi, Padua. Of these some are said to be in the Brera, Milan; others in the Metropolitan Museum, New York. The provenance is not included in any edition of the Brera catalogue. It does appear in the 1941 Metropolitan Museum catalogue. While the provenance may be correct there does not seem to be any evidence to confirm it. The present writer is grateful to Miss M. Salinger of the Metropolitan Museum for sending the text of the Volpi catalogue note and for investigating the origin of that note.

#### 1101 EXHIBITION OF A RHINOCEROS AT VENICE

The rhinoceros stands in the centre foreground. Behind a barrier a



showman who holds the horn of the rhinoceros, a woman and three masked figures. On a higher level appear two women and a small girl.

Canvas,  $23\frac{3}{4} \times 18\frac{1}{2}$  (0.604 × 0.470).

The whole picture is slightly rubbed; wearing is most apparent on the faces. The straw and the ground are damaged and repainted in parts, as also is the snout of the rhinoceros.

The rhinoceros in the picture was brought to Europe in 1741, apparently by a certain Captain David Montvandermeer.<sup>1</sup> At Nuremberg a medal was struck in its honour.<sup>2</sup> It arrived in Venice for the carnival of 1751. Bizarre animals, or even comparatively ordinary animals, were often brought to Venice on such occasions, as Longhi has recorded in other pictures.<sup>3</sup> This rhinoceros was probably the first in Europe since that presented to Emanuel I of Portugal, the subject of Dürer's woodcut of 1515.<sup>4</sup> In 1750 it had been painted at Paris by Oudry.<sup>5</sup> In 1751 Scipione Maffei published a dissertation on it<sup>6</sup> and it was later at Verona, where the Tiepolesque painter, Lorenzi, recorded it for a patron.<sup>7</sup>

The three masked figures behind the barrier wear the *bauta*, a white mask commonly worn in Venice at carnival time. One of the two women on the raised level behind wears a small oval mask known as the *moreta*; the other carries her *moreta*. The *bauta* was worn indifferently by men and women. The *moreta*, usually painted black as here, by women.

No. 1101 is a version of a picture which was commissioned from Longhi by Giovanni Grimani.<sup>8</sup> That picture is now in Ca' Rezzonico, Venice. Apart from its inscribed cartouche it is similar to No. 1101, except that two figures shown in it unmasked appear masked and in very slightly altered poses in No. 1101. In the first edition of this catalogue it was suggested that No. 1101 was a duplication for another patron. This is now established, since during relining the original canvas was revealed as inscribed: '*... per commissione del Nobile Uomo Sier | Girolamo Mocenigo | Patrizio Veneto*'. For both pictures it is

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An unrelated composition but showing presumably the same rhinoceros was in the Galleria Salom at Venice.<sup>10</sup> There is an engraving by Alessandro Longhi,<sup>11</sup> engraved as after a painting by his father, which reproduces the rhinoceros, the showman, and one of the women in the background, much as they appear in No. 1101 and the Ca' Rezzonico picture. The rest of the composition is quite different. No picture corresponding exactly with this engraving seems to exist.

**VERSIONS:** A version that probably antedates No. 1101 is in Ca' Rezzonico, Venice. A version was in an anonymous sale, New York, 12 November 1952 (lot 23), ascribed to P. Longhi and atelier. Other pictures, within the orbit of Longhi, of unrelated composition but with the rhinoceros, are mentioned in the note 10 below.

**PROVENANCE:** Painted for Girolamo Mocenigo, as explained above. In the Count Oldofredi collection, Milan, prior to 1880.<sup>12</sup> Purchased from G. Baslini,



Milan, 1881. Lent to the exhibition *Life in XVIIIth Century Venice*, Kenwood, 1966 (no. 28).

REPRODUCTIONS: *Illustrations: Italian Schools*, 1937, p. 192. *Eighteenth Century Italian Schools: Plates*, 1956, p. 50.

REFERENCES: 1. The facts given here are from P. Molmenti, *La Storia di Venezia nella Vita Privata*, 1908, vol. III, p. 208. See the note 8 below for Longhi's own inscription giving the date.

2. Reproduced by Molmenti, *op. cit.*, *ib.*

3. For instance, a picture of a lion, also brought for a carnival, is in the Galleria Querini-Stampalia, Venice; see further Pignatti, *op. cit.*, pp. 109-110 and pl. 252.

4. In addition to the standard Dürer literature, see E. W. Palm in *Gazette des Beaux-Arts*, Nov. 1956, pp. 65 ff.

5. Exhibited at the 1750 Salon (no. 38): 'Cet animal a été peint dans sa Loge à la Foire S. Germain.'

6. 'Sopra il Rinoceronte che si è veduto in Venezia'; cited by G. Silvestri, *Un Europeo del '700*, 1954, p. 54.

7. Cf. D. Zannandreis, *Le Vite dei Pittori, Scultori e Architetti Veronesi*, 1891, p. 428.

8. It is inscribed: *Vero Ritratto di un Rinocerotto condotto in Venezia l'anno 1751 fatto per mano di Pietro Longhi per commissione del N.O.*

*Giovanni Grimani dei Servi; Patrisio Veneto.*

9. Pignatti, *op. cit.*, p. 89.

10. Further for this picture, now at Segromigno Monte, which has received various attributions, see Pignatti, *op. cit.*, p. 137, with bibliography. Fiocco reproduced (as by Alessandro Longhi) another picture showing the rhinoceros, in a private collection at Venice, cf. *Venetian Painting of the Seicento and Settecento*, 1929, plate 87A. Another picture of the rhinoceros, rearing up in its pen, was in an anonymous sale, London, 12 May 1954 (lot 137), as by 'Longhi'.

11. There is a print in the Museo Correr, Venice. Beneath the engraving is the following quatrain: *Il gran Rinoceronte qui si vede | Dall'Africa condotto in sto contorno | E della Belva Smisurata in fede | Del suo naso cornuto eccovi il corno.*

12. On information presumably from Baslini. An earlier provenance for, by implication, No. 1101 has been discussed under No. 1100. It is clear that No. 1101 (not earlier than 1751) and *The Visit* in the Metropolitan Museum (dated 1746) cannot have formed part of the same series as that provenance would imply.