

# **Pietro Longhi's Oblique Perspective: Venetian Painting, its Past and its Present**

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Volume II: Illustrations

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**Table of Contents**

Volume II

List of Illustrations .....3

Introduction ..... 14

Chapter 1 ..... 15

Chapter 2 .....43

Chapter 3 .....62

Chapter 4 .....91

## **Access Condition and Agreement**

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## List of Illustrations

### Introduction

Figure 1. Pietro Longhi, *The Lion's Booth*, 1762, oil on canvas, 61 x 50 cm, Fondazione Querini Stampalia, Venice.

### Chapter 1

Figure 2. Pietro Longhi, *An Interior with Three Women and a Seated Man (The Sagredo Sisters)*, c.1740, oil on canvas, 61.3 x 49.5 cm, the National Gallery, London.

Figure 3. Pietro Longhi, *The Sagredo Family*, c.1752, oil on canvas, 61 x 50 cm, Fondazione Querini Stampalia, Venice.

Figure 4. Pietro Longhi, *An Interior with Three Women and a Seated Man (The Sagredo Sisters)*, detail. c.1740, oil on canvas, 61.3 x 49.5 cm, the National Gallery, London.

Figure 5. Andrea Zucchi after Pietro Uberti, *The Portrait of Gerardo Sagredo*, 1718, engraving, 42 x 30 cm, Museo Correr.

Figure 6. Pietro Longhi, *The Fall of the Giants*, c. 1734, fresco, Ca' Sagredo Hotel, Venice.

Figure 7. Pietro Longhi, *San Pellegrino Condemned to Death*, 1732, oil on canvas, 400 x 340 cm, the Parish Church of San Pellegrino, Lombardy.

Figure 8. Paolo Veronese, *Saints Mark and Marcellinus being led to Martyrdom*, c.1565, oil on canvas, 355 x 540 cm, the Church of San Sebastiano, Venice.

Figure 9. Titian, *The Portrait of the Vedramin Family*, c.1540–45, oil on canvas, 206.1 x 288.5 cm, the National Gallery, London.

Figure 10. Pietro Longhi, *San Pellegrino Condemned to Death*, detail. 1732, oil on canvas, 400 x 340 cm, the Parish Church of San Pellegrino, Lombardy.



Figure 11. Pietro Longhi, *San Pellegrino Condemned to Death*, detail. 1732, oil on canvas, 400 x 340 cm, the Parish Church of San Pellegrino, Lombardy.

Figure 12. Titian, *The Pesaro Madonna*, 1519–1526, oil on canvas, 478 x 266 cm, the Church of Santa Maria Gloriosa dei Frari, Venice.

Figure 13. Pietro Longhi, *Shepherd Boy*, c. 1735–40, oil on canvas, 60 x 47.5 cm, Palazzo Leoni Montanari, Vicenza.

Figure 14. Pietro Longhi, *A Study for San Pellegrino Condemned to Death with a countrywoman*, c.1729–32, black and white chalk on brownish grey paper, 29.3 x 44.5 cm, Museo Correr, Venice.

Figure 15. Pietro Longhi, *The Adoration of the Magi*, c.1732, oil on canvas, 190 x 150 cm, Scuola Grande di San Giovanni Evangelista, Venice.

Figure 16. Jacopo Bassano (Jacopo dal Ponte), *The Adoration of the Magi*, c. early 1540s, oil on canvas, 183 x 235 cm, the National Gallery of Scotland, Edinburgh.

Figure 17. Pietro Longhi, *The Adoration of the Magi*, detail. c.1732, oil on canvas, 190 x 150 cm, Scuola Grande di San Giovanni Evangelista, Venice.

Figure 18. Pietro Longhi, *The Baptism*, from *The Seven Sacraments* series, c.1755–57, oil on canvas, 60 x 49 cm, Fondazione Querini Stampalia, Venice.

Figure 19. Pietro Longhi, *The Fall of the Giants*, detail. c. 1734, fresco, Ca' Sagredo Hotel, Venice.

Figure 20. Pietro Longhi, *The Fall of the Giants*, detail. c. 1734, fresco, Ca' Sagredo Hotel, Venice.

Figure 21. Pietro Longhi, *the Fall of the Giants*, detail. c. 1734, fresco, Ca' Sagredo Hotel, Venice.

Figure 22. Pietro Longhi, *the Fall of the Giants*, detail. c. 1734, fresco, Ca' Sagredo Hotel, Venice.

Figure 23. Pietro Longhi, *the Fall of the Giants*, detail. c. 1734, fresco, Ca' Sagredo Hotel, Venice.

Figure 24. Paolo Veronese, *The Olympic Room (Sala dell'Olimpo)* 1560–1, fresco, Villa Barbaro, Maser.

Figure 25. Pietro Longhi, *The Nude Figures*, c.1734, charcoal and white chalk on brownish paper, 22.3 x 35.6 cm, Museo Correr, Venice.

Figure 26. Charles Jervas, *Elizabeth Howland, Duchess of Bedford, and her Children*, 1713, oil on canvas, 238.8 x 315 cm, Woburn Abbey.

Figure 37. *The Apparition of the Relics of Saint Mark*, detail. first half of the 13th c., mosaic, the south transept of St Mark's Basilica, Venice.

Figure 28. Pietro Longhi, *The Elephant*, 1774, oil on canvas, 66 x 53 cm, Palazzo Leoni Montanari, Vicenza.

Figure 29. Pietro Longhi, *The Geography Lesson*, c.1750, oil on canvas, 63 x 50 cm, the Civic Museum, Padua.

Figure 30. Jacob Frey after unknown artist, *the Portrait of Gregorio Barbarigo*, 18th c., etching, 28.3 x 19.1 cm, Museo Correr, Venice.

Figure 31. Canaletto, *The Feast Day of Saint Roch*, c.1735, oil on canvas, 147.7 x 199.4 cm, the National Gallery, London.

Figure 32. Pietro Longhi, *The Confession*, from *The Seven Sacraments* series, c.1755–57, oil on canvas, 60 x 49 cm, Fondazione Querini Stampalia, Venice.

Figure 33. Pietro Longhi, *The Michiel Family*, c.1780, oil on canvas, 49 x 61.2 cm, Fondazione Querini Stampalia, Venice.

Figure 34. Pietro Longhi, *The Conversation*, c.1750–59; oil on canvas, 71.4 x 59.7 cm, Cantor Art Centre, Stanford University.

Figure 35. Pietro Longhi, *The Tutors of the Venier Family*, c.1754, oil on canvas, 80 x 98 cm, Palazzo Leoni Montanari, Vicenza.

Figure 36. Pietro Longhi, *The Hairdresser*, c. 1760, oil on canvas, 63 x 51 cm, Ca' Rezzonico, Venice.

Figure 37. Pietro Longhi, *The Tickle*, c. 1755, oil on canvas, 61 x 48 cm, Museo Thyssen-Bornemisza, Madrid.

Figure 38. Tintoretto, *Mercury and the Graces*, c.1576–77, oil on canvas, 146 x 155 cm, Palazzo Ducale, Venice.

## Chapter 2

Figure 39. Pietro Longhi, *The Visit to the Lord (The Temptation)*, 1746, oil on canvas, 61 x 49.5 cm, the Metropolitan Museum of Art, New York.

Figure 40. Johann Balthasar Gutwein after Pietro Longhi, *The Visit to the Lord (The Temptation)*, 1746, engraving, 45.4 x 34.9 cm, the British Museum, London.

Figure 41. Jacopo Amigoni, *Jupiter and Callisto*, 18th c., oil on canvas, 37.2 x 47.6 cm, Private Collection.

Figure 42. Fabio Berardi after Giambattista Piazzetta, *The Sleeping Peasant Woman*, 18th c., etching and engraving, 49.1 x 32.1 cm, Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco.

Figure 43. Pietro Longhi, *The Sleeping Peasant Woman*, c. 1735–40, oil on canvas, 61 x 50 cm, Fondazione Querini Stampalia, Venice.

Figure 44. Pietro Longhi, *The Spinners*, c. 1735–40, oil on canvas, 60 x 49 cm, Fondazione Querini Stampalia, Venice.

Figure 45. Fabio Berardi after Giambattista Piazzetta, *A Peasant Woman Giving a Fruit from her Basket to a Beggar*, 1745–1786, etching and engraving, 51.3 x 33.8 cm, the British Museum, London.

Figure 46. Pietro Longhi, *The Furlana*, c. 1750, oil on canvas, 62 x 51 cm, Ca' Rezzonico, Venice.

Figure 47. Laurent Cars after Jean-Antoine Watteau, *The Feast of Venice (Festa Veneta)*, 1732, etching and engraving, 46.1 x 34.8 cm, the British Museum, London.

Figure 48. Pietro Longhi, *Pastoral Landscape (recto)*, c. 18th c., red chalk and red chalk wash, on laid paper, 20.7 x 39.2 cm, the Morgan Museum and Library, New York.

Figure 49. Pellegrino da Colle after Francesco Maggiotto, *The Study of Copper-plate Etching*, 18th c., engraving, 36.5 x 44.8 cm, Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco.

Figure 50. Tintoretto, *Ecce Homo*, c. 1566–57, oil on canvas, 390 x 260 cm, Scuola Grande di San Rocco, Venice.

Figure 51. Silvestro Manaigo (draughtsman), Andrea Zucchi (engraver) after Tintoretto, *Ecce Homo*, 1720, 34 x 48.3 cm, etching, the British Library, London.

Figure 52. Pietro Longhi, *The Last Rite*, from the series *The Seven Sacraments*, 1755–57, oil on canvas, 61 x 50 cm, Fondazione Querini Stampalia, Venice.

Figure 53. Pietro Longhi, *The Ordination*, from the series *The Seven Sacraments*, 1755–57, oil on canvas, 61 x 49 cm, Fondazione Querini Stampalia, Venice.

Figure 54. Marco Alvise Pitteri after Pietro Longhi, *The Last Rite*, from series *The Seven Sacraments*, c.1755–57, engraving, 54.5 x 44 cm, Museo Correr, Venice.

Figure 55. Marco Alvise Pitteri after Pietro Longhi, *The Ordination*, from series *The Seven Sacraments*, c.1755–57, engraving, 54.5 x 44 cm, Museo Correr, Venice.

Figure 56. Amedeo Gabrielli after Pietro Longhi, *The Ordination*, from series *The Seven Sacraments*, late 18th c., engraving, 27 x 33 cm, Diocesan Museum of Padua.

Figure 57. Charles Joseph Flipart after Pietro Longhi, *The Dancing Lesson*, c.1742, etching and engraving, 40.9 x 34.2 cm, Museo Correr, Venice.

Figure 58. Unknown artist after Pietro Longhi, *A Lady's Awakening* and *The Dancing Lesson*, 18th c., etching, 23 x 34.5 cm, Bado e Mart Auctions, Padua, 18 December 2019, lot 414.

Figure 59. Unknown artist after Pietro Longhi, *The Meeting* and *The Declaration*, 18th c., etching, 23 x 34.5 cm, Bado e Mart Auctions, Padua, 18 December 2019, lot 414.

Figure 60. Giuseppe Maria Mitelli, *Buy whoever wants*, 1684, etching, 20 x 27 cm, the British Museum, London.

Figure 61. Pietro Longhi, *The Tooth Puller*, 1746, oil on canvas, 50 x 62 cm, Pinacoteca di Brera, Milan.

Figure 62. Pietro Longhi, *The Fortune Teller*, 1752, oil on canvas, 62 x 50 cm, Ca' Rezzonico, Venice.

### Chapter 3

Figure 63. Pietro Longhi, *The New World*, (*Il mondo nuovo*), c. 1750, oil on canvas, 49 x 61 cm, Fondazione Querini Stampalia, Venice.

Figure 64. Pietro Longhi, *The New World*, (*Il mondo nuovo*), c. 1750, oil on canvas, 49 x 61 cm, Palazzo Leoni Montanari, Vicenza.

Figure 65. *A New World (Il mondo nuovo)*, 18th century, painted wooden peepshow box, Museo Correr.

Figure 66. Stefano Della Bella, *The Marvels of Mondo Nuovo*, mid 17th c., black chalk and grey wash, pen and brown ink, 8.0 x 28.2 cm, Private Collection, New York.

Figure 67. Athanasius Kircher, *Camera Obscura* from *The Great Art of Light and Shadow* (Rome: Hermann Scheus, 1646), Plate 28 of vol.10, sec.2, engraving.

Figure 68. Marcellus Laroon, *Oh rare shoe* from the series *The Cries of the City of London*, 1688, etching and engraving, 24.8 x 16 cm, the British Museum, London.

Figure 69. Gaetano Zompini, *Mondo Nuovo* from the series *Venice of the Arts*, 1785, etching, 26.4 x 18.4 cm, the British Museum, London.

Figure 70. Giandomenico Tiepolo, *Mondo novo*, 1791, fresco, 250 x 525 cm, Ca' Rezzonico, Venice.

Figure 71. Francesco Guardi, *The Parlour of the Nuns at San Zaccaria*, 1750, oil on canvas, 108 x 208 cm, Ca' Rezzonico, Venice.

Figure 72. Gabriele Bella, *Charlatans in the Piazzetta*, c. 1779, oil on canvas, 94.5 x 146.5 cm, Fondazione Querini Stampalia, Venice.

Figure 73. Giuseppe Filosi, *Officina Burlini* (Fondamenta dell'Osmarin), from *The Collection of machines, and optical instruments that are manufactured in Venice by Biagio Burlini* (Venice: Modesto Fenzo, 1758), etching, Carlo Montanaro Archive, Venice.

Figure 74. Unknown artist, *Fabrica di Biasio Burlini Ochialer sopra la fondamenta dell'Osmarin a S. Provolo in Venezia all'Archimede*, sign for wrapping paper, etching, 26 x 21.4 cm, Carlo Montanaro Archive, Venice.

Figure 75. Pietro Longhi, *The Indiscreet Gentleman*, c. 1740, oil on canvas, 60 x 50 cm, the National Museum of Western Art, Tokyo.

Figure 76. Donato Bertelli, *A Courtesan and a Blind Cupid* from *True images and descriptions* (Venice: Donato Bertelli, 1578), engraving, the Miriam and Ira D. Wallach Division of Art, Prints and Photographs, the New York Public Library.

Figure 77. Tintoretto, *Susanna and the Elders*, c. 1555–56, oil on canvas, 146 x 194 cm, Kunsthistorisches Museum, Vienna.

Figure 78. Pietro Longhi, *Shepherd Girl with a Flower*, c. mid 1730s (?), oil on canvas, 61.5 x 48.5 cm, the Civic Museum, Bassano del Grappa.

Figure 79. Giuseppe Maria Crespi, *The Woman Looking for Fleas*, c.1715-20, oil on canvas, 49.5 x 38 cm, the Barber Institute of Fine Arts, Birmingham.

Figure 80. Pietro Longhi, *The Seduction*, oil on canvas, 60 x 50 cm, Private Collection, Milan.

Figure 81. Pietro Longhi, *Gentleman Offering Money and Old Woman* (preparatory drawing for *The Seduction* painting), black and white chalk on brownish paper, 29.6 x 43 cm, Museo Correr, Venice.

Figure 82. John Bulwer, an illustration from *Chirologia, or The Natural Language of the Hand* (London: Thomas Harper for Henry Twyford, 1644), engraving.

Figure 83. William Hogarth, *A Harlot's Progress*, Plate 3, 1732, etching and engraving, 31.8 x 38.3 cm, the British Museum, London.

Figure 84. Giovanni Francesco Costa, *Scholars Consulting Books and a Globe*, c. 1747, hand-coloured etching with watercolour and gouache, 20.4 x 29.7 cm, the National Gallery of Art, Washington D.C.

Figure 85. Henry Carington Bowles after Herbert Pugh, *A Group of well-known Connoisseurs at a Sale of Pictures*, 1773, mezzotint, 25.5 x 38.7 cm, the British Museum, London.

Figure 86. Pietro Longhi, *The Geography Lesson*, 1750–52, oil on canvas, 60 x 48.5cm, Fondazione Querini Stampalia, Venice.

Figure 87. Francesco Bartolozzi after Pietro Longhi, *The Singing Lesson*, 1762, etching, 41.7 x 34.1 cm, Museo Correr.

Figure 88. Pietro Longhi, *The Philosopher Pythagoras*, 1762, oil on canvas, 130 x 91 cm, Gallerie dell'Accademia, Venice.

Figure 89. Casimir Freschot, a map game from *Geography Games for Teaching the Young Venetian Nobility* (Venice: Giovanni Pare, c.1680), engraving, 61.3 x 83.3 cm, Biblioteca Marciana, Venice.

Figure 90. Unknown maker, *Zograscope*, ca. 1850, wood, glass, and ivory, 62.5 x 26 x 19.6 cm, Adler Planetarium & Astronomy Museum, Chicago.

Figure 91. Unknown artist, *Spatium Armamentarii Augustae, plateae S.ti Mauricii versus/ La Place de l Arcenal vers la place St. Maurice, a Augsbourg/ La Piazza de l Arsenale d Augusta verso la piazza di S. Maurizio/ Der Zeug-Plaz gegen S. Morizen Plaz zu Augspurg*, c.1750, hand coloured engraving, 30 x 42 cm, published by Georg Balthasar Probst, Augsburg, Germany, Buch & Kunst Antiquariat Flotow, Bavaria, Germany (<https://www.abebooks.com/Spatium-Armamentarii-Augustae-plateae-S.ti-Mauricii/22544637535/bd>).

Figure 92. Unknown artist, *Veduta della Piazza del Gambaro in Brescia/ Vue de la Place appellee del Gambaro a Bresse*, 1778, hand-colour engraving, 32 x 42 cm, published by the Remondini, Bassano del Grappa, Italy, Ideaaremaps art dealers, Borgosatollo, Brescia, Italy (<https://www.ideaaremaps.com/en/>).

Figure 93. *Vue du Chateau de Vincennes du cote de l'entr e*, c. 1750, hand-coloured copper engraving, 34 x 45 cm, France, the Richard Balzer Collection (<https://www.dickbalzer.com/1750-1799.566.0.html>).

Figure 94. *Vue du Chateau de Vincennes du cote de l'entr e*, detail. c. 1750, hand-coloured copper engraving 34 x 45 cm, France, the Richard Balzer Collection (<https://www.dickbalzer.com/1750-1799.566.0.html>).

Figure 95. Pietro Longhi, *Painter in the Studio*, c.1740-46, oil on painting, 41 cm x 54 cm, Ca' Rezzonico, Venice.

## Chapter 4.

Figure 96. Pietro Longhi, *The Rhinoceros*, 1751, oil on canvas, 62 x 50 cm, Ca' Rezzonico, Venice.

Figure 97. Giambattista Tiepolo, *Young Lady in a Tricorn Hat*, c. 1755–1760, oil on canvas, 62.2 x 49.3 cm, National Gallery of Art, Washington D.C.

Figure 98. Venetian School (formerly attributed to Pietro Longhi), *The Rhinoceros*, oil on canvas, 55.5 x 72.1 cm, Palazzo Leoni Montanari, Vicenza

Figure 99. Unknown artist, *All animal lovers in Leipzig are informed...*, 1747, woodcut, 11.4 x 19.7 cm (rhino image only), 28 x 40.7 cm (paper), Regensburg City Library Archive, Germany.

Figure 100. Unknown artist after Johann Friedrich Schmidt, *True illustration of a living rhinoceros*, 1747, etching and engraving, 19.1 x 29 cm, Rijksmuseum, Amsterdam.

Figure 101. H. Oster, *True Illustration of a Rhinoceros*, 1741, etching and engraving, 40.9 x 55 cm, the British Museum, London.

Figure 102. Venetian School, *Clara in Venice*, c. 1750-51, oil on canvas, Rhino Resource Center (<http://www.rhinoresourcecenter.com/images/Clara-in-Venice> ).

Figure 103. David Redinger, *A True and drawn from life illustration of the lying rhinoceros*, 1748, woodcut, 7.4 x 32.5 cm, Zürich Central Library, Switzerland.

Figure 104. Albrecht Dürer, *A rhinoceros*, 1515, woodcut, 24.9 x 30.3 cm, Royal Collection Trust, UK.

Figure 105. Charles Grignion after Jan Wandelaar, *Human Skeleton (front) with a Young Rhinoceros* (Plate 4) published in Bernhard Siegfried Albinus, *Tabulae Sceleti Et Musculorum Corporis Humani*, 1747, engraving, 57 x 40.1 cm, Royal Academy of Arts, London.

Figure 106. Pietro Longhi, *Cage and Parrot*, c. 1760, black and white chalk on brownish paper, 28.5 x 42.6 cm, Museo Correr, Venice.

Figure 107. Jean-Baptiste Oudry, 1749, *Rhinoceros*, oil on canvas, 306 x 453 cm, Staatliches Museum, Schwerin, Germany.

Figure 108. Pietro Longhi, *The Giant Magrath*, 1757, oil on canvas, 61 x 50 cm, Ca' Rezzonico, Venice.

Figure 109. Pietro Longhi, *Magrath the Giant, and the Rhinoceros*, whereabouts unknown, published in Terisio Pignatti, *Pietro Longhi* (London: Phaidon, 1969).



Figure 110. Pietro Longhi, *The Exhibition of a Rhinoceros at Venice (The Rhinoceros)*, probably 1751, oil on canvas, 60.4 x 47 cm, the National Gallery, London.

Figure 111. Pietro Longhi, *The Elephant*, oil on canvas, 48.3 x 60.3 cm, Sarah Campbell Blaffer Foundation, Houston.

Figure 112. Pietro Longhi, *The Elephant*, 1774, oil on canvas, 48.5 x 61.5 cm, Private Collection, Casalsérugo, Padua.

Figure 113. Pietro Longhi, *The Elephant*, oil on canvas, 47.5 x 61 cm, Private Collection.

Figure 114. *De Naso*, engraving (plate XXI, page 73), from Giambattista Della Porta, *De Humana Physiognomonica* (Naples: Tarquinium Longum, 1602).

Figure 115. Pietro Longhi, *The Fortune Teller*, oil on canvas, 61.8 x 50.8 cm, Private Collection.

Figure 116. Pietro Longhi, *The Fortune Teller*, detail. oil on canvas, 61.8 x 50.8 cm, Private Collection.

Figure 117. Pietro Longhi, *The Fortune Teller*, oil on canvas, 60 x 49 cm, Gallerie dell'Accademia, Venice.

Figure 118. Pietro Longhi, *The Fortune Teller*, detail. oil on canvas, 60 x 49 cm, Gallerie dell'Accademia, Venice.

Figure 119. Giovanni Volpato, after Francesco Maggiotto, *A Fortune Teller (l'Astrologo)* from the series *Le arti per via*, c. 1765, etching and engraving, 38.3 x 29.1 cm, the British Museum, London.

Figure 120. Giovanni Volpato after Francesco Maggiotto, *A Fortune Teller (l'Astrologo)* from the series *Le arti per via*, detail. c. 1765, etching and engraving, 38.3 x 29.1 cm, the British Museum, London.

Figure 121. Unknown maker, *Puppet Theatre* (previously owned by the Grimani ai Servi family), 18th c., Carlo Goldoni's House, Venice.

Figure 122. Alessandro Longhi after Pietro Longhi, *The Rhinoceros*, after 1751, etching, 41.4 x 51.5 cm, the Metropolitan Museum of Art, New York.

Figure 123. Pier Leone Ghezzi, *Self-portrait*, 1747, pen and ink, the Library of Valletta, Malta.

Figure 124. Jean Jacques Flipart, after Pierre Alexandre Aveline, *Le Rhinocéros. Tragédie du Temps*, from Jean-Baptiste Guiard de Servigné, *Le Rhinocéros*, 1750, etching, 16.9 x 10.2 cm National Library of France, Paris.

Figure 125. Thomas Rowlandson, *Heads of rhinoceros and old woman, cockatoo and gentleman* from the sketchbook of Rowlandson's *Sketches on Comparative Anatomy. Resemblances between the Countenances of men and beasts* (1822–1827), watercolour, the British Museum, London.

Figure 126. *The Physionotrace*, English, early 1800s, watercolour lithographs on cardboard, the Getty Research Institute, Los Angeles.

Figure 127. Pietro Longhi, *The Quack*, 1757, oil on canvas, 62 x 50 cm, Ca' Rezzonico, Venice.

Figure 128. Gaetano Zompini, *Street Entertainer Playing a Drum with Two Dancing Dogs*, from the series *Venice of the Arts*, 1785, etching, 26.8 x 18.6 cm, the British Museum, London.

Figure 129. *Leonine specimens* (page 34) from Giambattista Della Porta, *De Humana Physiognomonica* (Naples: Tarquinius Longum, 1602).

Figure 130. Charles Le Brun, *Relationship of the human figure with that of the lion*, c. 1671, black chalk, pen and black ink, brush and grey wash, white gouache on stained and yellowed white paper, squared with black chalk, 21.7 x 32.7 cm, Louvre Museum, Paris.

Figure 131. Pier Leone Ghezzi, *Saint Jerome in the desert*, oil on canvas, 113 x 77 cm, Private collection (Collezione Lemme), Rome.

Figure 132. Alessandro Longhi, *Portrait of Pietro Longhi*, from Alessandro Longhi, *Compendium of the Lives of the Most Celebrated Venetian Painters...* (1761), etching, 50.5 x 36 cm, the British Museum, London.

## Introduction



Figure 1. Pietro Longhi, *The Lion's Booth*, 1762, oil on canvas, 61 x 50 cm, Fondazione Querini Stampalia, Venice.

## Chapter 1



Figure 2. Pietro Longhi, *An Interior with Three Women and a Seated Man (The Sagredo Sisters)*, c.1740, oil on canvas, 61.3 x 49.5 cm, the National Gallery, London.





Figure 3. Pietro Longhi, *The Sagredo Family*, c.1752, oil on canvas, 61 x 50 cm, Fondazione Querini Stampalia, Venice.



Figure 4. Pietro Longhi, *An Interior with Three Women and a Seated Man (The Sagredo Sisters)*, detail. c.1740, oil on canvas, 61.3 x 49.5 cm, the National Gallery, London.



Figure 5. Andrea Zucchi after Pietro Uberti, *The Portrait of Gerardo Sagredo*, 1718, engraving, 42 x 30 cm, Museo Correr.





Figure 6. Pietro Longhi, *The Fall of the Giants*, c. 1734, fresco, Ca' Sagredo Hotel, Venice.



Figure 7. Pietro Longhi, *San Pellegrino Condemned to Death*, 1732, oil on canvas, 400 x 340 cm, the Parish Church of San Pellegrino, Lombardy.





Figure 9. Paolo Veronese, *Saints Mark and Marcellinus being led to Martyrdom*, c.1565, oil on canvas, 355 x 540 cm, the Church of San Sebastiano, Venice.



Figure 8. Titian, *The Portrait of the Vedramin Family*, c.1540–45, oil on canvas, 206.1 x 288.5 cm, the National Gallery, London.



Figure 10. Pietro Longhi, *San Pellegrino Condemned to Death*, detail. 1732, oil on canvas, 400 x 340 cm, the Parish Church of San Pellegrino, Lombardy.



Figure 11. Pietro Longhi, *San Pellegrino Condemned to Death*, detail. 1732, oil on canvas, 400 x 340 cm, the Parish Church of San Pellegrino, Lombardy.





Figure 12. Titian, *The Pesaro Madonna*, 1519–1526, oil on canvas, 478 x 266 cm, the Church of Santa Maria Gloriosa dei Frari, Venice.



Figure 13. Pietro Longhi, *Shepherd Boy*, c. 1735–40, oil on canvas, 60 x 47.5 cm, Palazzo Leoni Montanari, Vicenza.



Figure 14. Pietro Longhi, *A Study for San Pellegrino Condemned to Death with a countrywoman*, c.1729–32, black and white chalk on brownish grey paper, 29.3 x 44.5 cm, Museo Correr, Venice.





Figure 15. Pietro Longhi, *The Adoration of the Magi*, c.1732, oil on canvas, 190 x 150 cm, Scuola Grande di San Giovanni Evangelista, Venice.



Figure 16. Jacopo Bassano (Jacopo dal Ponte), *The Adoration of the Magi*, c. early 1540s, oil on canvas, 183 x 235 cm, the National Gallery of Scotland, Edinburgh.



Figure 17. Pietro Longhi, *The Adoration of the Magi*, detail. c.1732, oil on canvas, 190 x 150 cm, Scuola Grande di San Giovanni Evangelista, Venice.



Figure 18. Pietro Longhi, *The Baptism*, from *The Seven Sacraments* series, c.1755–57, oil on canvas, 60 x 49 cm, Fondazione Querini Stampalia, Venice.



Figure 19. Pietro Longhi, *The Fall of the Giants*, detail. c. 1734, fresco, Ca' Sagredo Hotel, Venice.





Figure 20. Pietro Longhi, *The Fall of the Giants*, detail. c. 1734, fresco, Ca' Sagredo Hotel, Venice.





Figure 21. Pietro Longhi, *The Fall of the Giants*, detail. c. 1734, fresco, Ca' Sagredo Hotel, Venice.



Figure 22. Pietro Longhi, *The Fall of the Giants*, detail. c. 1734, fresco, Ca' Sagredo Hotel, Venice.



Figure 23. Pietro Longhi, *The Fall of the Giants*, detail. c. 1734, fresco, Ca' Sagredo Hotel, Venice.



Figure 24. Paolo Veronese, *The Olympic Room (Sala dell'Olimpo)* 1560–1, fresco, Villa Barbaro, Maser.



Figure 25. Pietro Longhi, *The Nude Figures*, c.1734, charcoal and white chalk on brownish paper, 22.3 x 35.6 cm, Museo Correr, Venice.





Figure 26. Charles Jervas, *Elizabeth Howland, Duchess of Bedford, and her Children*, 1713, oil on canvas, 238.8 x 315 cm, Woburn Abbey.

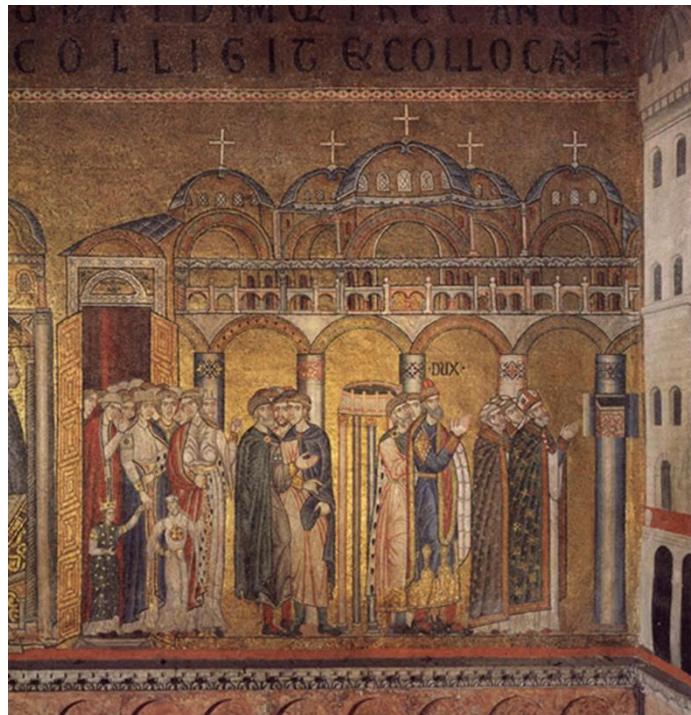


Figure 27. *The Apparition of the Relics of Saint Mark*, detail. first half of the 13th c., mosaic, the south transept of St Mark's Basilica, Venice.



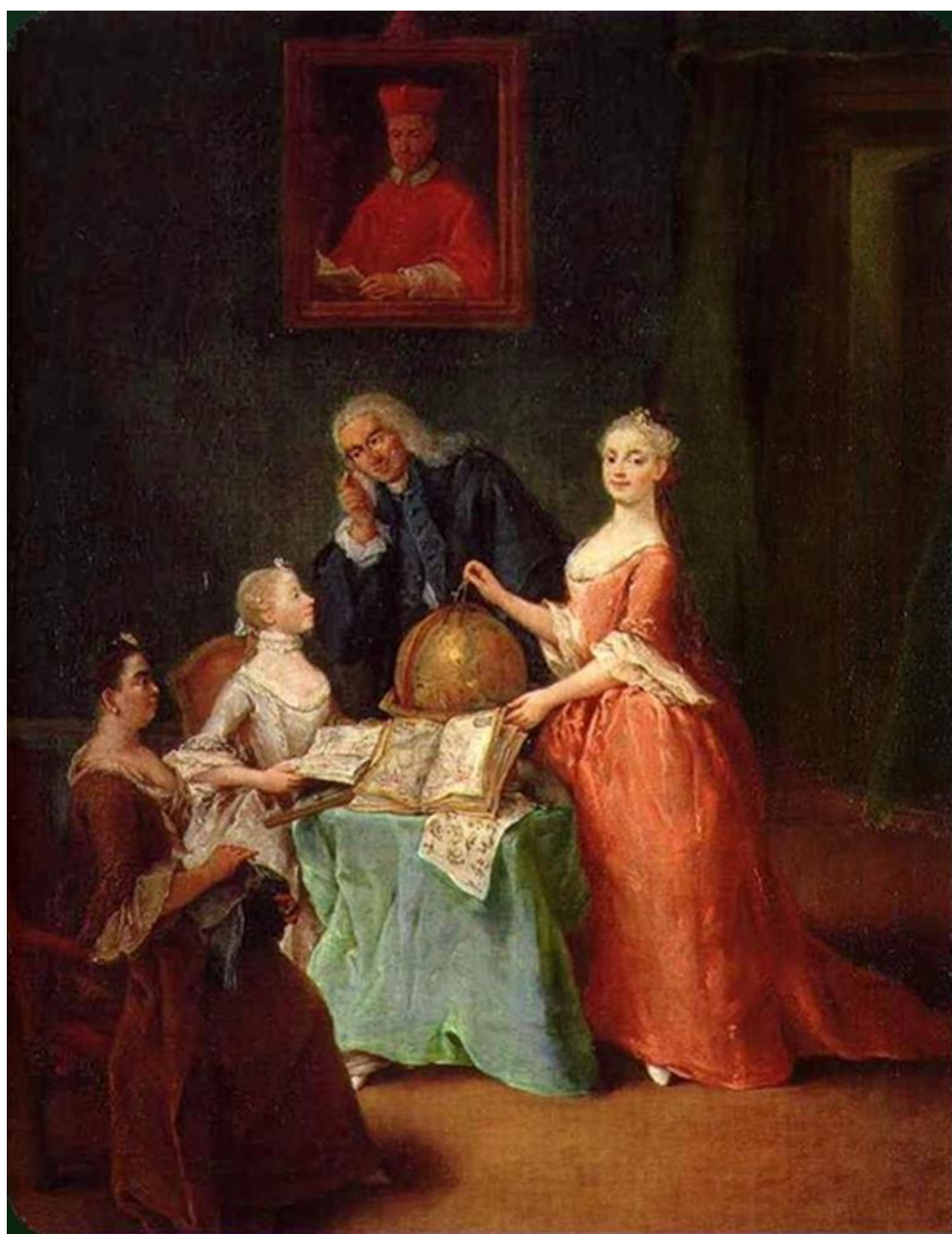


Figure 29. Pietro Longhi, *The Geography Lesson*, c.1750, oil on canvas, 63 x 50 cm, the Civic Museum, Padua.





Figure 30. Jacob Frey after unknown artist, *The Portrait of Gregorio Barbarigo*, 18th c., etching, 28.3 x 19.1 cm, Museo Correr, Venice.



Figure 31. Canaletto, *The Feast Day of Saint Roch*, c.1735, oil on canvas, 147.7 x 199.4 cm, the National Gallery, London.





Figure 32. Pietro Longhi, *The Confession*, from *The Seven Sacraments* series, c.1755–57, oil on canvas, 60 x 49 cm, Fondazione Querini Stampalia, Venice.



Figure 33. Pietro Longhi, *The Michiel Family*, c.1780, oil on canvas, 49 x 61.2 cm, Fondazione Querini Stampalia, Venice.



Figure 34. Pietro Longhi, *The Conversation*, c.1750–59; oil on canvas, 71.4 x 59.7 cm, Cantor Art Centre, Stanford University.



Figure 35. Pietro Longhi, *The Tutors of the Venier Family*, c.1754, oil on canvas, 80 x 98 cm, Palazzo Leoni Montanari, Vicenza.





Figure 36. Pietro Longhi, *The Hairdresser*, c. 1760, oil on canvas, 63 x 51 cm, Ca' Rezzonico, Venice.



Figure 37. Pietro Longhi, *The Tickle*, c. 1755, oil on canvas, 61 x 48 cm, Museo Thyssen-Bornemisza, Madrid.





Figure 38. Tintoretto, *Mercury and the Graces*, c.1576–77, oil on canvas, 146 x 155 cm, Palazzo Ducale, Venice.



## Chapter 2



Figure 39. Pietro Longhi, *The Visit to the Lord (The Temptation)*, 1746, oil on canvas, 61 x 49.5 cm, The Metropolitan Museum of Art, New York.



Figure 40. Johann Balthasar Gutwein after Pietro Longhi, *The Visit to the Lord (The Temptation)*, 1746, engraving, 45.4 x 34.9 cm, the British Museum, London.





Figure 41. Jacopo Amigoni, *Jupiter and Callisto*, 18th c., oil on canvas, 37.2 x 47.6 cm, Private Collection.



Figure 42. Fabio Berardi after Giambattista Piazzetta, *The Sleeping Peasant Woman*, 18th c., etching and engraving, 49.1 x 32.1 cm, Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco.



Figure 43. Pietro Longhi, *The Sleeping Peasant Woman*, c. 1735–40, oil on canvas, 61 x 50 cm, Fondazione Querini Stampalia, Venice.



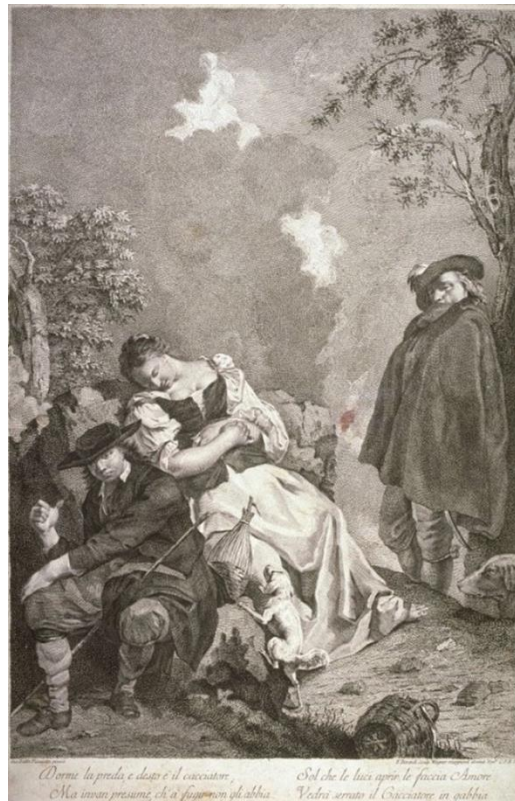


Figure 44. Pietro Longhi, *The Spinners*, c. 1735–40, oil on canvas, 60 x 49 cm, Fondazione Querini Stampalia, Venice.



Figure 45. Fabio Berardi after Giambattista Piazzetta, *A Peasant Woman Giving a Fruit from her Basket to a Beggar*, 1745–1786, etching and engraving, 51.3 x 33.8 cm, the British Museum, London.



Figure 46. Pietro Longhi, *The Furlana*, c. 1750, oil on canvas, 62 x 51 cm, Ca' Rezzonico, Venice.



Figure 47. Laurent Cars after Jean-Antoine Watteau, *The Feast of Venice (Festa Veneta)*, 1732, etching and engraving, 46.1 x 34.8 cm, the British Museum, London.





Figure 48. Pietro Longhi, *Pastoral Landscape* (recto), c. 18th c., red chalk and red chalk wash, on laid paper, 20.7 x 39.2 cm, the Morgan Museum and Library, New York.





Figure 49. Pellegrino da Colle after Francesco Maggiotto, *The Study of Copper-plate Etching*, 18th c., engraving, 36.5 x 44.8 cm, Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco.



Figure 50. Tintoretto, *Ecce Homo*, c. 1566–57, oil on canvas, 390 x 260 cm, Scuola Grande di San Rocco, Venice.



Figure 51. Silvestro Manaigo (draughtsman), Andrea Zucchi (engraver) after Tintoretto, *Ecce Homo*, 1720, 34 x 48.3 cm, etching, the British Library, London.





Figure 52. Pietro Longhi, *The Last Rite*, from the series *The Seven Sacraments*, 1755–57, oil on canvas, 61 x 50 cm, Fondazione Querini Stampalia, Venice.



Figure 53. Pietro Longhi, *The Ordination*, from the series *The Seven Sacraments*, 1755–57, oil on canvas, 61 x 49 cm, Fondazione Querini Stampalia, Venice.





Figure 54. Marco Alvisi Pitteri after Pietro Longhi, *The Last Rite*, from series *The Seven Sacraments*, c.1755–57, engraving, 54.5 x 44 cm, Museo Correr, Venice.



Figure 55. Marco Alvise Pitteri after Pietro Longhi, *The Ordination*, from series *The Seven Sacraments*, c.1755–57, engraving, 54.5 x 44 cm, Museo Correr, Venice.



Figure 56. Amedeo Gabrielli after Pietro Longhi, *The Ordination*, from series *The Seven Sacraments*, late 18th c., engraving, 27 x 33 cm, Diocesan Museum of Padua.





Figure 57. Charles Joseph Flipart after Pietro Longhi, *The Dancing Lesson*, c.1742, etching and engraving, 40.9 x 34.2 cm, Museo Correr, Venice.





Figure 58. Unknown artist after Pietro Longhi, *A Lady's Awakening* and *the Dancing Lesson*, 18th c., etching, 23 x 34.5 cm, Bado e Mart Auctions, Padua, 18 December 2019, lot 414.



Figure 59. Unknown artist after Pietro Longhi, *The Meeting* and *the Declaration*, 18th c., etching, 23 x 34.5 cm, Bado e Mart Auctions, Padua, 18 December 2019, lot 414.



Figure 60. Giuseppe Maria Mitelli, *Buy whoever wants*, 1684, etching, 20 x 27 cm, the British Museum, London.



Figure 61. Pietro Longhi, *The Tooth Puller*, 1746, oil on canvas, 50 x 62 cm, Pinacoteca di Brera, Milan.





Figure 62. Pietro Longhi, *The Fortune Teller*, 1752, oil on canvas, 62 x 50 cm, Ca' Rezzonico, Venice.

### Chapter 3



Figure 63. Pietro Longhi, *The New World*, (*Il mondo nuovo*), c. 1750, oil on canvas, 49 x 61 cm, Fondazione Querini Stampalia, Venice.





Figure 64. Pietro Longhi, *The New World*, (*Il mondo nuovo*), c. 1750, oil on canvas, 49 x 61 cm, Palazzo Leoni Montanari, Vicenza.



Figure 65. *A New World (Il mondo nuovo)*, 18th century, painted wooden peepshow box, Museo Correr.



Figure 66. Stefano Della Bella, *The Marvels of Mondo Nuovo*, mid 17th c., black chalk and grey wash, pen and brown ink, 8.0 x 28.2 cm, Private Collection, New York.

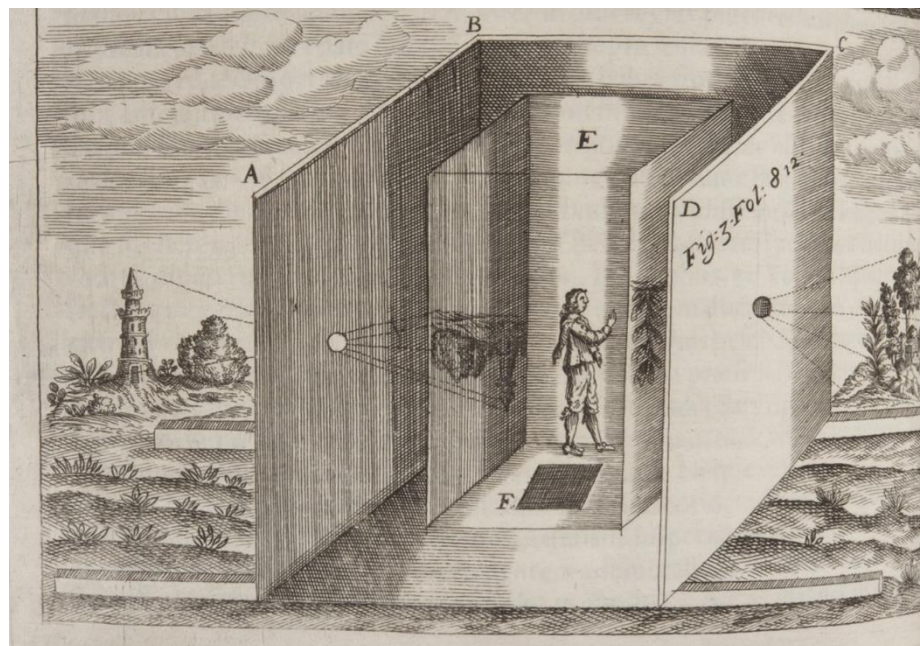


Figure 67. Athanasius Kircher, *Camera Obscura* from *The Great Art of Light and Shadow* (Rome: Hermann Scheus, 1646), Plate 28 of vol.10, sec.2, engraving.





Figure 68. Marcellus Laroon, *Oh rare shoe* from the series *The Cries of the City of London*, 1688, etching and engraving, 24.8 x 16 cm, the British Museum, London.



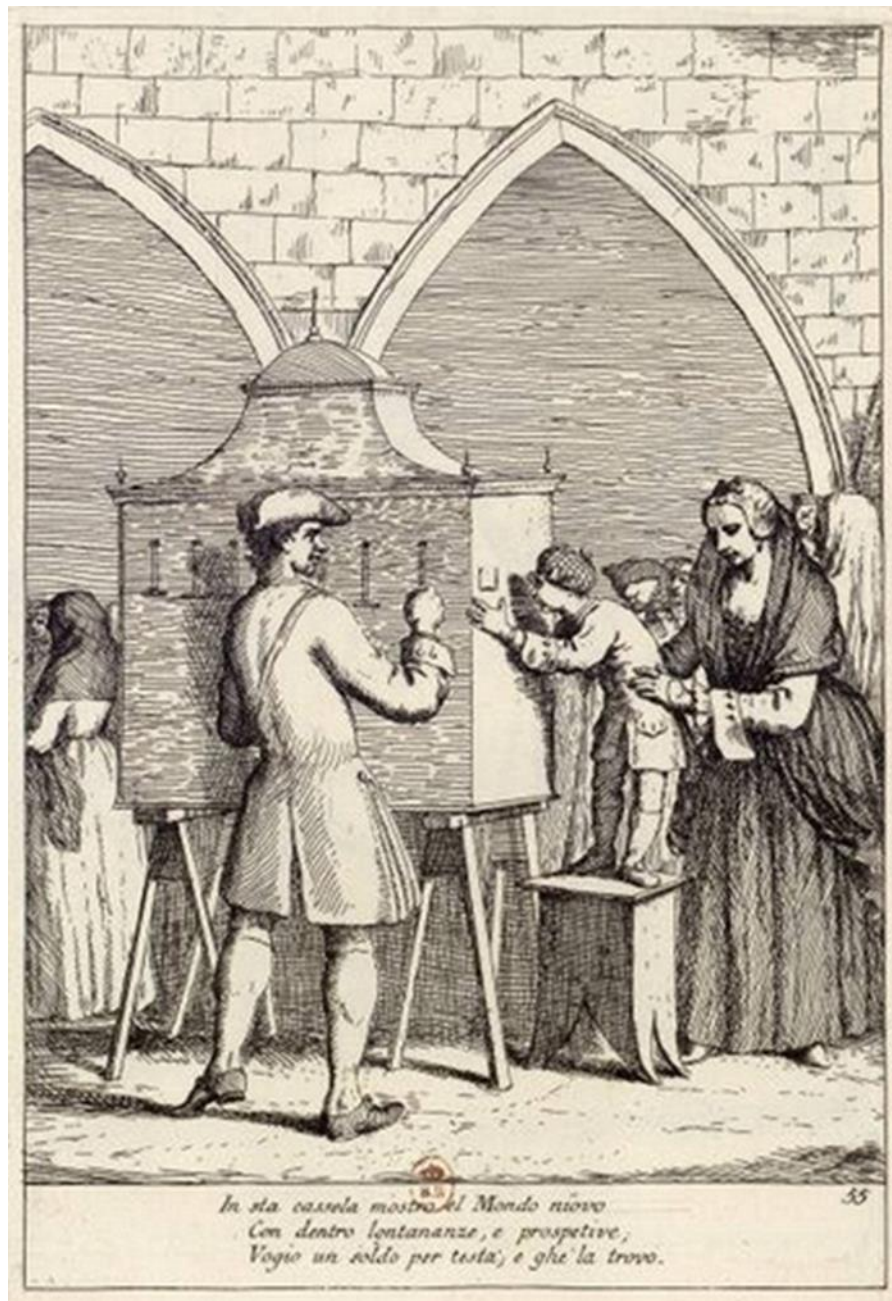


Figure 69. Gaetano Zompini, *Mondo Nuovo* from the series *Venice of the Arts*, 1785, etching, 26.4 x 18.4 cm, the British Museum, London.



Figure 70. Giandomenico Tiepolo, *Mondo novo*, 1791, fresco, 250 x 525 cm, Ca' Rezzonico, Venice.



Figure 71. Francesco Guardi, *The Parlour of the Nuns at San Zaccaria*, 1750, oil on canvas, 108 x 208 cm, Ca' Rezzonico, Venice.





Figure 72. Gabriele Bella, *Charlatans in the Piazzetta*, c. 1779, oil on canvas, 94.5 x 146.5 cm, Fondazione Querini Stampalia, Venice.





Figure 73. Giuseppe Filosi, *Officina Burlini* (Fondamenta dell'Osmarin), from *The Collection of machines, and optical instruments that are manufactured in Venice by Biagio Burlini* (Venice: Modesto Fenzo, 1758), etching, Carlo Montanaro Archive, Venice.

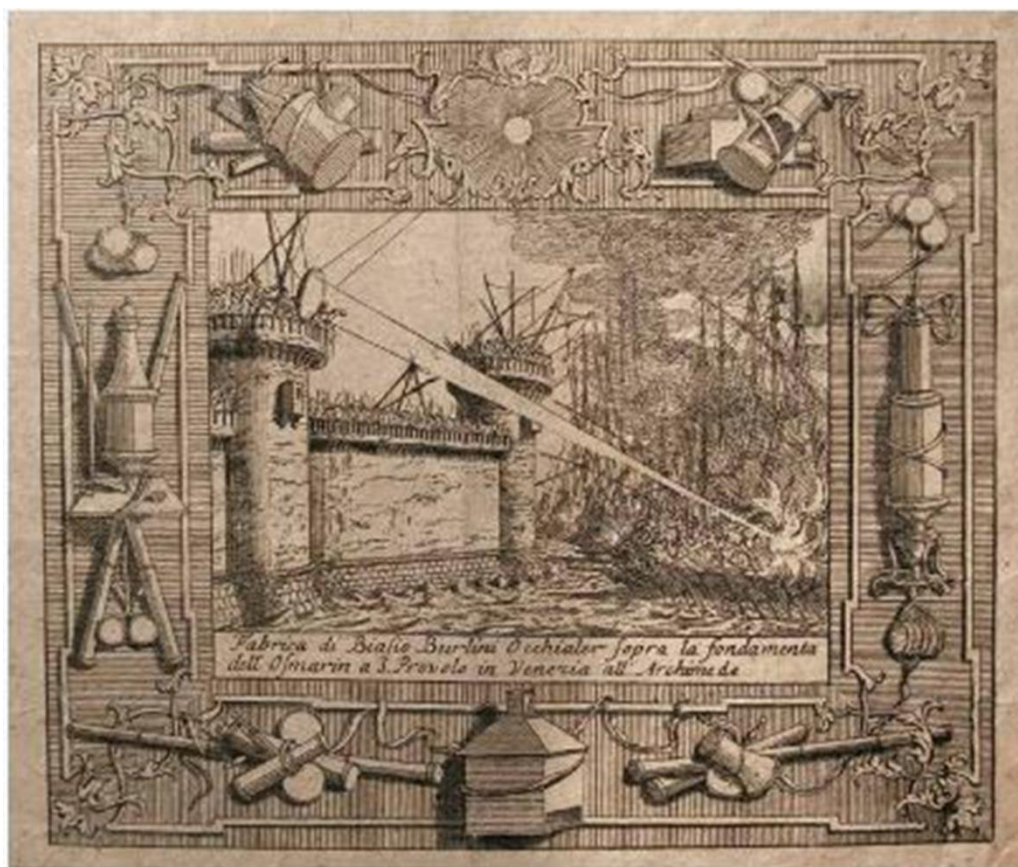


Figure 74. Unknown artist, *Fabbrica di Biasio Burlini Ochialer sopra la fondamenta dell'Osmarin a S. Provolo in Venezia all'Archimede*, sign for wrapping paper, etching, 26 x 21.4 cm, Carlo Montanaro Archive, Venice.





Figure 75. Pietro Longhi, *The Indiscreet Gentleman*, c. 1740, oil on canvas, 60 x 50 cm, the National Museum of Western Art, Tokyo.





Figure 76. Donato Bertelli, *A Courtesan and a Blind Cupid* from *True images and descriptions* (Venice: Donato Bertelli, 1578), engraving, the Miriam and Ira D. Wallach Division of Art, Prints and Photographs, the New York Public Library.



Figure 77. Tintoretto, *Susanna and the Elders*, c. 1555–56, oil on canvas, 146 cm x 194 cm, Kunsthistorisches Museum, Vienna.



Figure 78. Pietro Longhi, *Shepherd Girl with a Flower*, c. mid 1730s (?), oil on canvas, 61.5 x 48.5 cm, the Civic Museum, Bassano del Grappa.





Figure 79. Giuseppe Maria Crespi, *The Woman Looking for Fleas*, c.1715–20, oil on canvas, 49.5 x 38 cm, the Barber Institute of Fine Arts, Birmingham.



Figure 80. Pietro Longhi, *The Seduction*, oil on canvas, 60 x 50 cm, Private Collection, Milan.

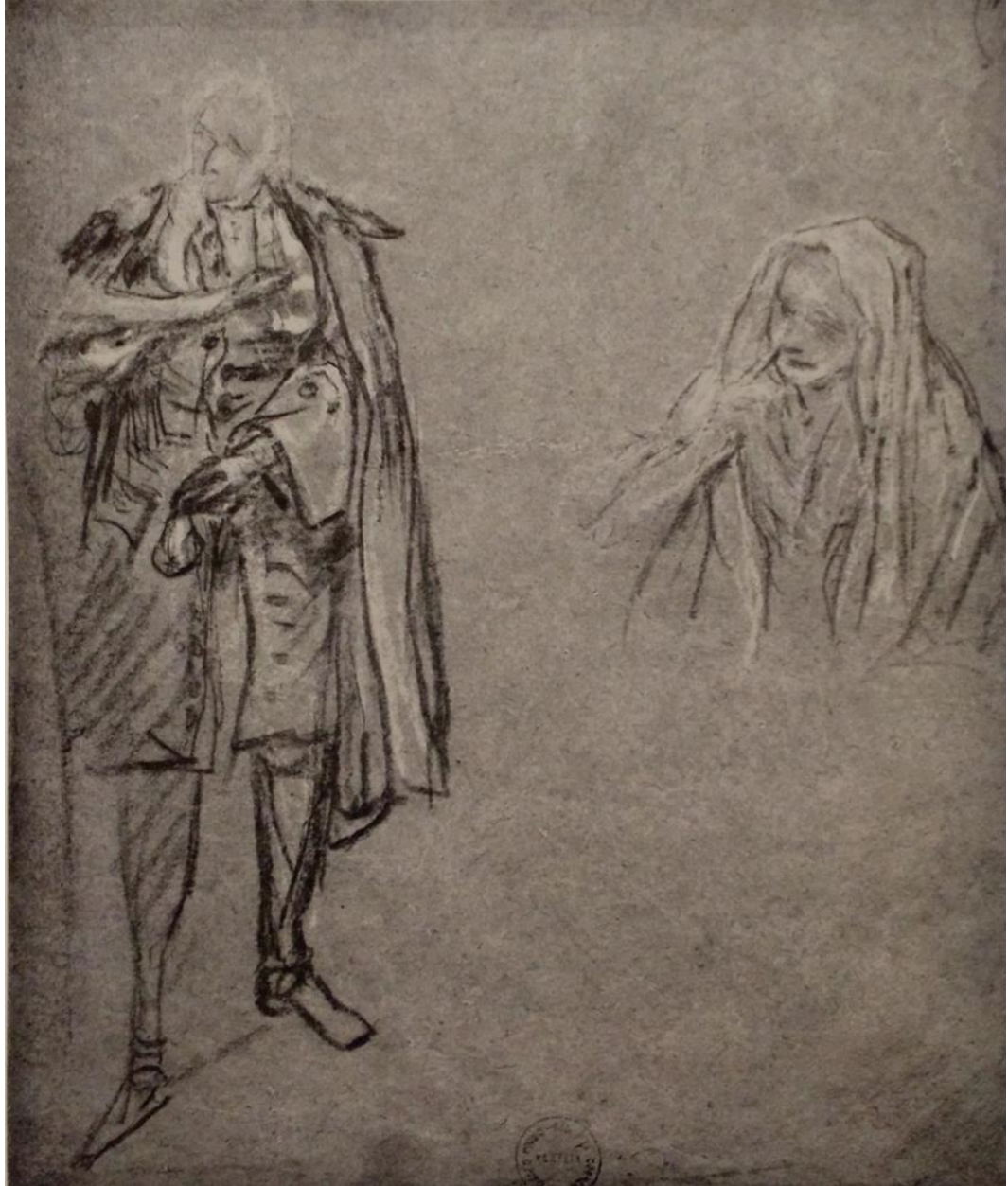


Figure 81. Pietro Longhi, *Gentleman Offering Money and Old Woman* (preparatory drawing for *The Seduction* painting), black and white chalk on brownish paper, 29.6 x 43 cm, Museo Correr, Venice.



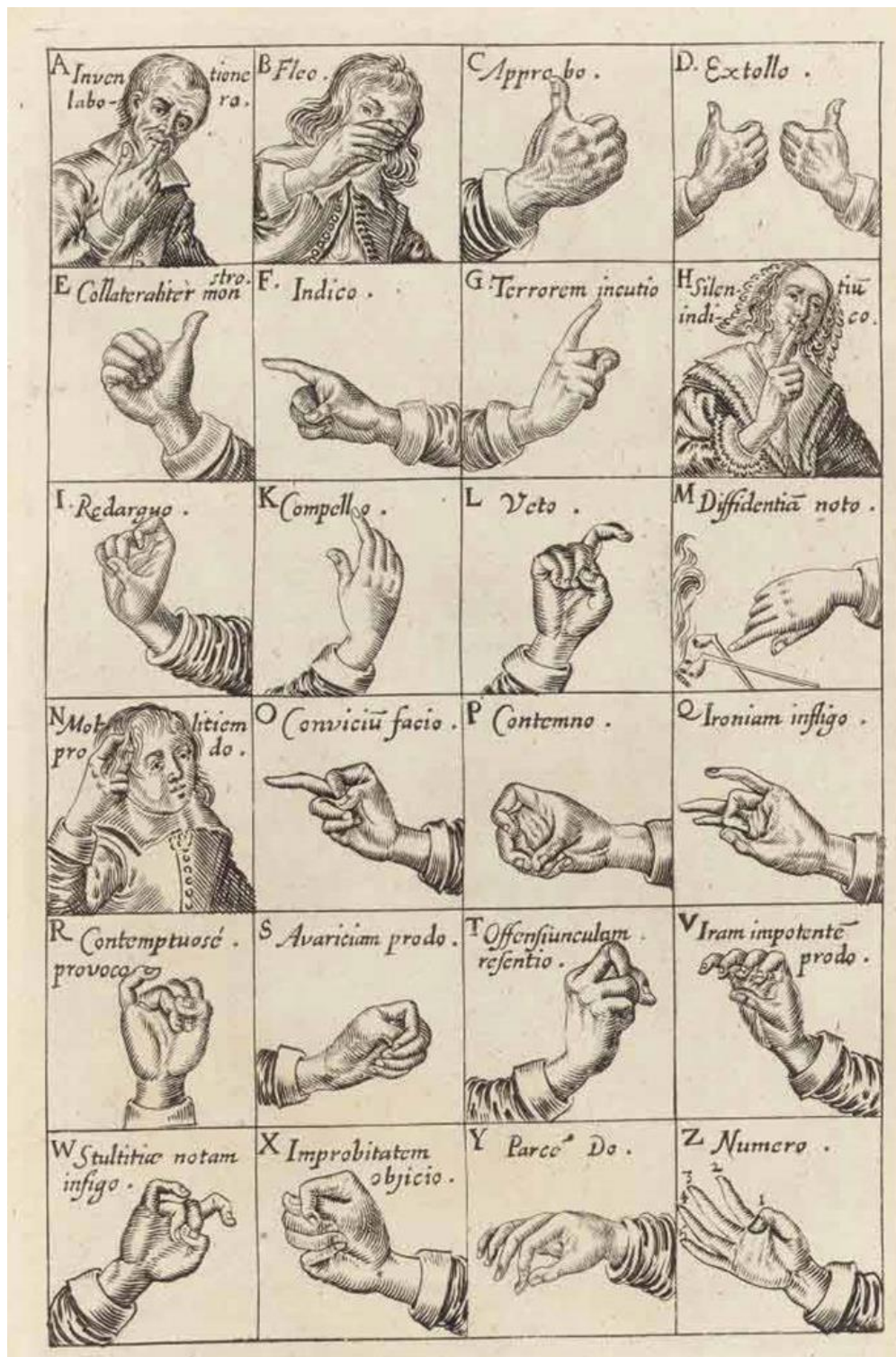


Figure 82. John Bulwer, an illustration from *Chirologia, or the Natural Language of the Hand* (London: Thomas Harper for Henry Twyford, 1644), engraving.



Figure 83. William Hogarth, *A Harlot's Progress*, Plate 3, 1732, etching and engraving, 31.8 x 38.3 cm, the British Museum, London.



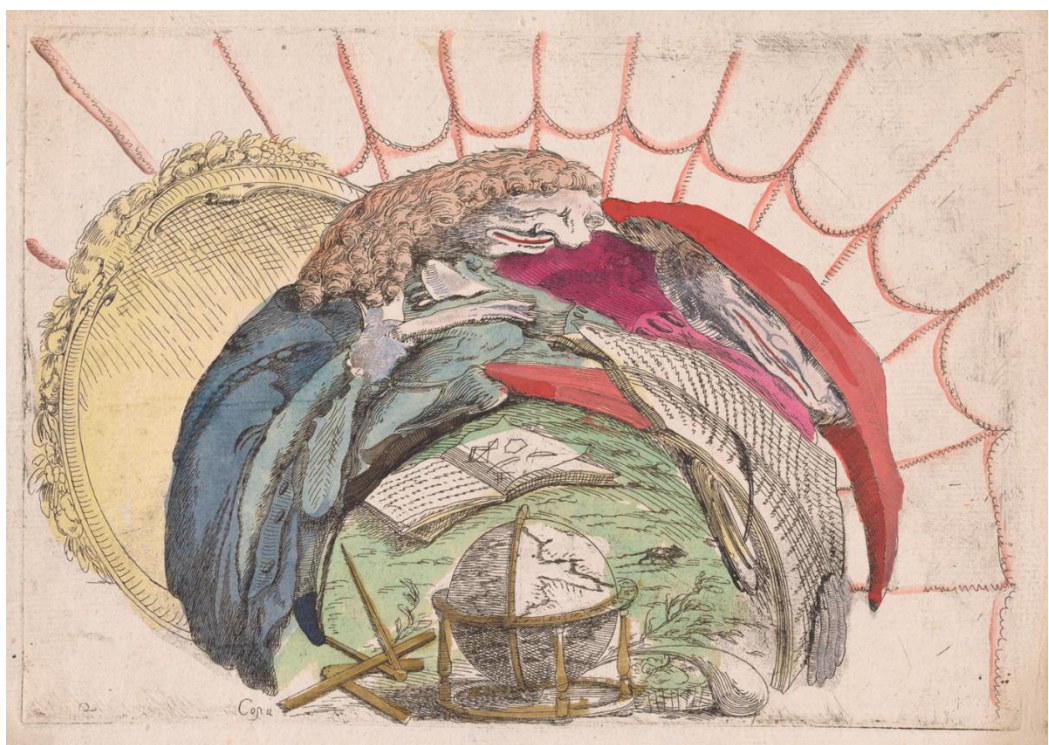


Figure 84. Giovanni Francesco Costa, *Scholars Consulting Books and a Globe*, c. 1747, hand-coloured etching with watercolour and gouache, 20.4 x 29.7 cm, the National Gallery of Art, Washington D.C.





Figure 85. Henry Carington Bowles after Herbert Pugh, *A Group of well-known Connoisseurs at a Sale of Pictures*, 1773, mezzotint, 25.5 x 38.7 cm, the British Museum, London.



Figure 86. Pietro Longhi, *The Geography Lesson*, 1750–52, oil on canvas, 60 x 48.5cm, Fondazione Querini Stampalia, Venice.





Figure 87. Francesco Bartolozzi after Pietro Longhi, *The Singing Lesson*, 1762, etching, 41.7 x 34.1 cm, Museo Correr.



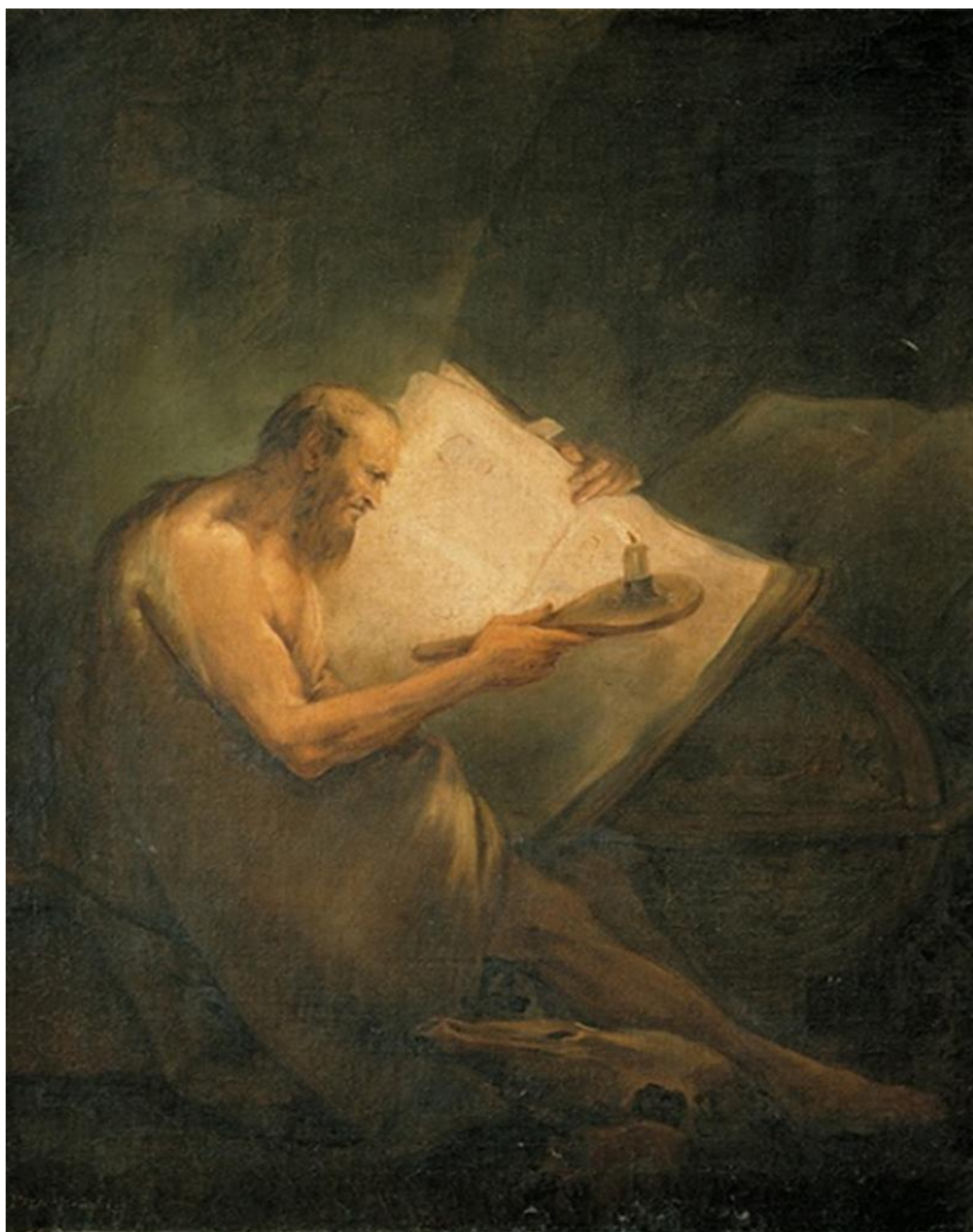


Figure 88. Pietro Longhi, *The Philosopher Pythagoras*, 1762, oil on canvas, 130 x 91 cm, Gallerie dell'Accademia, Venice.

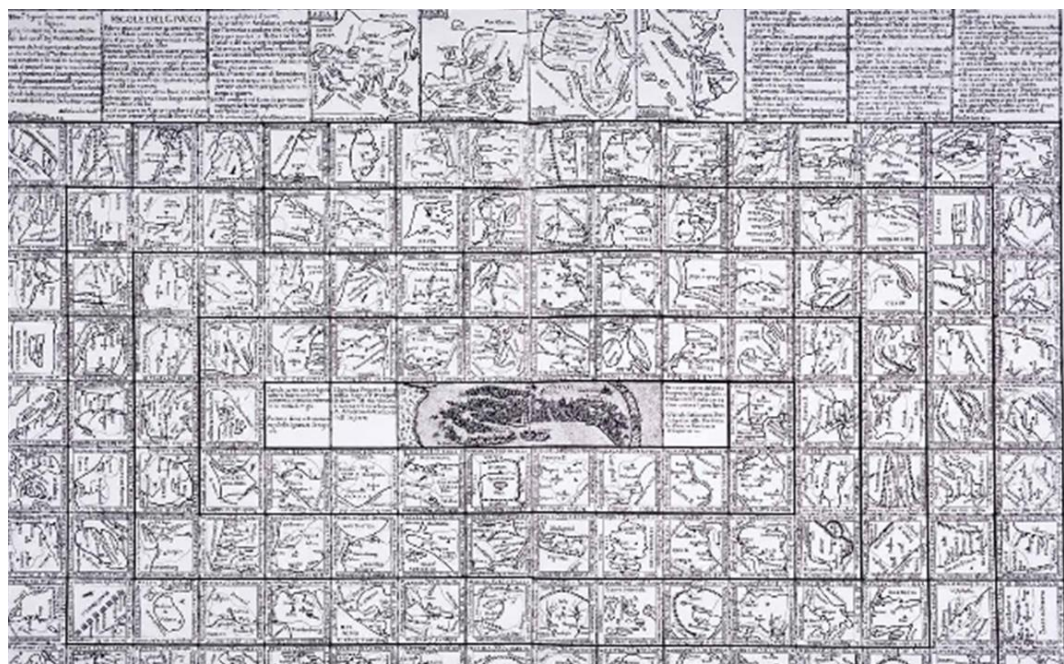


Figure 89. Casimir Freschot, a map game from *Geography Games for Teaching the Young Venetian Nobility* (Venice: Giovanni Pare, c.1680), engraving, 61.3 x 83.3 cm, Biblioteca Marciana, Venice.



Figure 90. Unknown maker, *Zogrscope*, c. 1850, wood, glass, and ivory, 62.5 x 26 x 19.6 cm, Adler Planetarium & Astronomy Museum, Chicago.



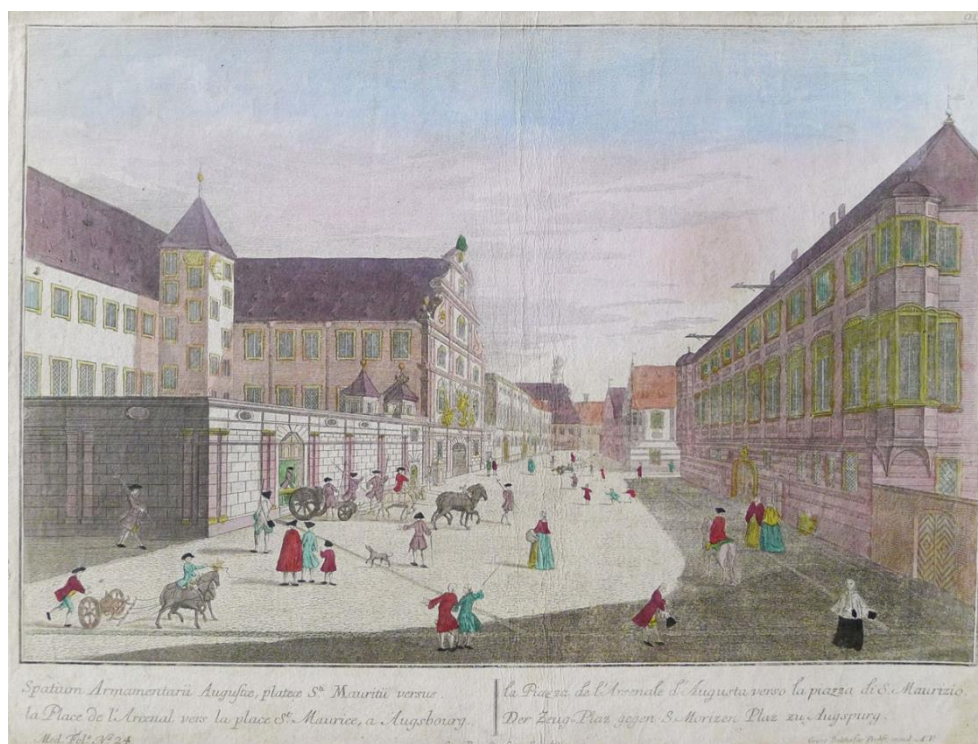


Figure 91. Unknown artist, *Spatium Armamentarii Augustae, plateae S. ti Mauricii versus/ La Place de l Arcenal vers la place St. Maurice, a Augsbourg/ La Piazza de l Arsenale d Augusta verso la piazza di S. Maurizio/ Der Zeug-Platz gegen S. Morizen Platz zu Augspurg*, c.1750, hand coloured engraving, 30 x 42 cm, published by Georg Balthasar Probst, Augsburg, Germany, Buch & Kunst Antiquariat Flotow, Bavaria, Germany (<https://www.abebooks.com/Spatium-Armamentarii-Augustae-plateae-S.ti-Mauritii/22544637535/bd>).



Figure 92. Unknown artist, *Veduta della Piazza del Gambaro in Brescia/ Vue de la Place appellee del Gambaro a Bresse*, 1778, hand-colour engraving, 32 x 42 cm, published by the Remondini, Bassano del Grappa, Italy, Idearemaps art dealers, Borgosatollo, Brescia, Italy (<https://www.idearemaps.com/en/>).



Figure 93. *Vue du Chateau de Vincennes du cote de l'entrée*, c. 1750, hand-coloured copper engraving, 34 x 45 cm, France, the Richard Balzer Collection (<https://www.dickbalzer.com/1750-1799.566.0.html>).



Figure 94. *Vue du Chateau de Vincennes du cote de l'entrée*, detail. c. 1750, hand-coloured copper engraving 34 x 45 cm, France, the Richard Balzer Collection (<https://www.dickbalzer.com/1750-1799.566.0.html>).





Figure 95. Pietro Longhi, *Painter in the Studio*, c.1740-46, oil on painting, 41 x 54 cm, Ca' Rezzonico, Venice.



## Chapter 4



Figure 96. Pietro Longhi, *The Rhinoceros*, 1751, oil on canvas, 62 x 50 cm, Ca' Rezzonico, Venice.



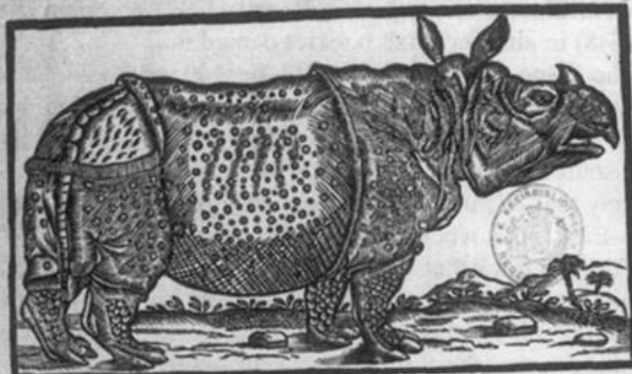
Figure 97. Giambattista Tiepolo, *Young Lady in a Tricorn Hat*, c. 1755–1760, oil on canvas, 62.2 x 49.3 cm, National Gallery of Art, Washington D.C.



Figure 98. Venetian School (formerly attributed to Pietro Longhi), *The Rhinoceros*, oil on canvas, 55.5 x 72.1 cm, Palazzo Leoni Montanari, Vicenza



Es wird allen resp. Liebhabern in Regensburg  
kund gethan.



Was ameha äußere ansehnem ist ein lebendiger RHINOCEROS, der nach vieler Gedan-  
ken der Beherrschung seyn sollte, nach der Beschreibung Diodor, Kap. 40. v. 10. Es ist  
dieses Thier von dieser Sorte welches hier ist gewesen; ist ohngefähr 2. Jahr alt, und  
gleichsam noch ein Kalb dieweil dasselbe noch viel Jahre wächst, und die Thiere auf  
hundert Jahre alt werden. Es wieget ameyo derynabe 5000. Pfund, es ist viel größer und stärker  
als wie es aus Bengalen im Jahr 1741. als es 2. Jahr alt gewesen ist, und durch den Capitain  
Dourvennon nach Holland überbracht worden. Es ist in Asien, unter der Herrschaft des großen  
Moguls, in der Landschaft Nien, welches von hier bey 4000. Meilen weit liegt, gefunden wor-  
den. Dieses Wunder-Thier ist dunkel-braun, hat keine Haare, gleichwie der Elefant, doch  
an den Ohren, und am Ende von dem Schwanz seind einige Härten; auf der Nase hat es sein  
Horn, womit es die Erde viel grüwintler kan umgraben, als niemahls ein Pöner mit dem Pflug  
thut, ist schnell im Lauffen, kan schwimmen und tauchen im Wasser, wie ein Entle; sein Kopf ist  
nach und nach sehr spitzig, die Derrn gleich eines Ecks, die Augen, noch Proportion von dem  
großen Thier, sehr klein, und son nicht anders, als über die Seite von sich ab hängen; die Haut ist,  
als ob sie mit Schildeu gedeckt sey, dieselben schlagen nicht eine Hand breit übereinander hin, sie  
seind 2. Zoll dick; die Hufe sind kurz und dick, als wie des Elefanten, versehen mit 3. Klauen.  
Das Thier ist auch ein großer Feind von dem Elefanten, so, doch wenn es ihn antrifft, denselben  
mit seinem Horn unten im Leib stecket, auch aufreisset und tödtet. Zu täglicher Unterhaltung frisset  
es 60. Pfund Heu, und 20. Pfund Brod, auch kuffet es 14. Emper Wasser. Es ist schon als ein  
Kamm, dieweil dasselbe 1. Monat alt gewesen ist, wie es mit Stricken gefangen, als zuer die  
Mutter von diesem Thier mit Pfeilen von den schwarzen Indiamern tödt geschossen worden. Es  
hat dieses Thier, wie es gar jung gewesen, 2. Jahre in denen Zimmern um den Tisch gelassen, zur  
Kuriertät, wo Damen und Herren gesesset. Das eben-genannte Thier gihet etwas von sich  
nordurch viele Leute crurirt seyn werden von der Einfallenden Krankheit.

SO wunderbar ist Gott in seinen Creaturen,  
Man findet überall der Allmacht weise Spuren.  
Von so viel Tausenden ist keine so groß und klein,  
Wo dessen Herrlichkeit nicht wird zu sehen seyn.  
Betrachte dieses Thier, so du hier vor dir siehest,  
Und mach den Schluss, ob du nicht Recht dich nicht bewusstest,  
Im Werke der Natur nach Gottes Wunder-Macht  
zu seihen emstlich sowohl des Tag als Nacht;  
Das Auge wundert sich, der Mund muß frey bekennen:  
Gott ist wie Allmachts-voll so wunder-sam zu nennen!  
Und dieses treibet uns zu dessen Lobe an,  
Der wohl niemahlen ganz gepriesen werden kan,  
Besonders wann man auch noch dieses bemusset:  
Gott hats gemacht, daß sich der Mensch dard ergethet.

Dieses Thier kan von 9. Uhr frühe bis Mittag um 12. Uhr und Nachmittags von 2. bis 6. Uhr  
Abends gesehen werden.  
Hohe Stundes: Personen geben nach hohen Beliden. Andere einen halben Gulden, ande-  
re 4. Groschen, und Andere 2. Groschen.

Dieser Zettel ist gleichfalls bey den Thier zu bekennen von 1. Groschen. Die großen Kupfer-  
scheibe von 1. halben Gulden, und die kleine Kupferscheibe mit dem Wehren 2. Groschen.  
NB. Es dienet denen resp. Liebhabern zur Nachricht, daß dieses Thier wenig Tage sich hier  
aufhalten wird.

Figure 99. All animal lovers in Leipzig are informed..., 1747, woodcut, 11.4 x 19.7 cm (rhino image only), 28 x 40.7 cm (paper), Regensburg City Library Archive, Germany.

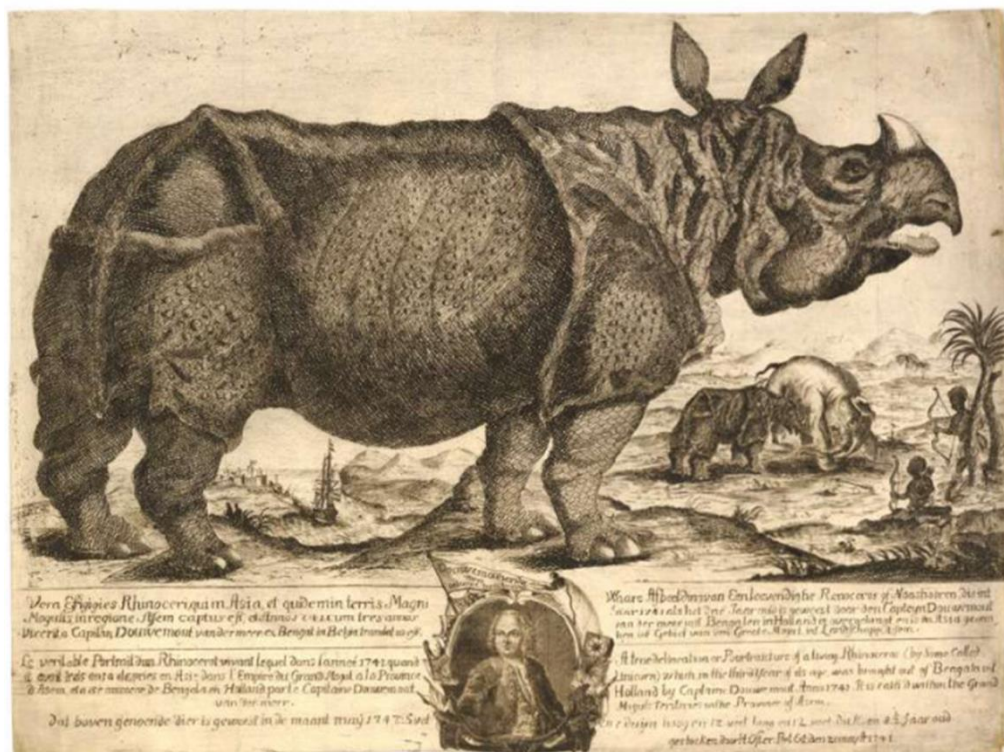




Figure 102. Venetian School, *Clara in Venice*, c. 1750–51, oil on canvas, Rhino Resource Center ([http://www.rhinoresourcecenter.com/images/Clara-in-Venice\\_](http://www.rhinoresourcecenter.com/images/Clara-in-Venice_)).





Figure 103. David Redinger, *A True and drawn from life illustration of the lying rhinoceros*, 1748, woodcut, 7.4 x 32.5 cm, Zürich Central Library, Switzerland.

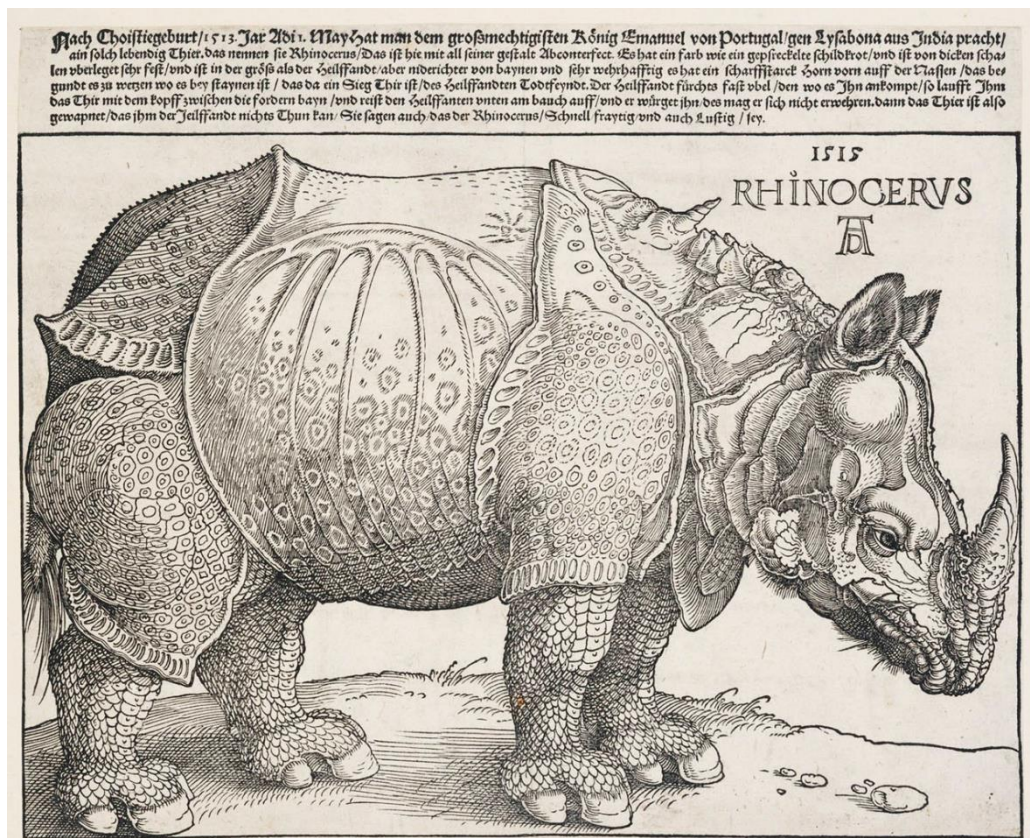


Figure 104. Albrecht Dürer *A rhinoceros*, 1515, woodcut, 24.9 x 30.3 cm, Royal Collection Trust, UK.



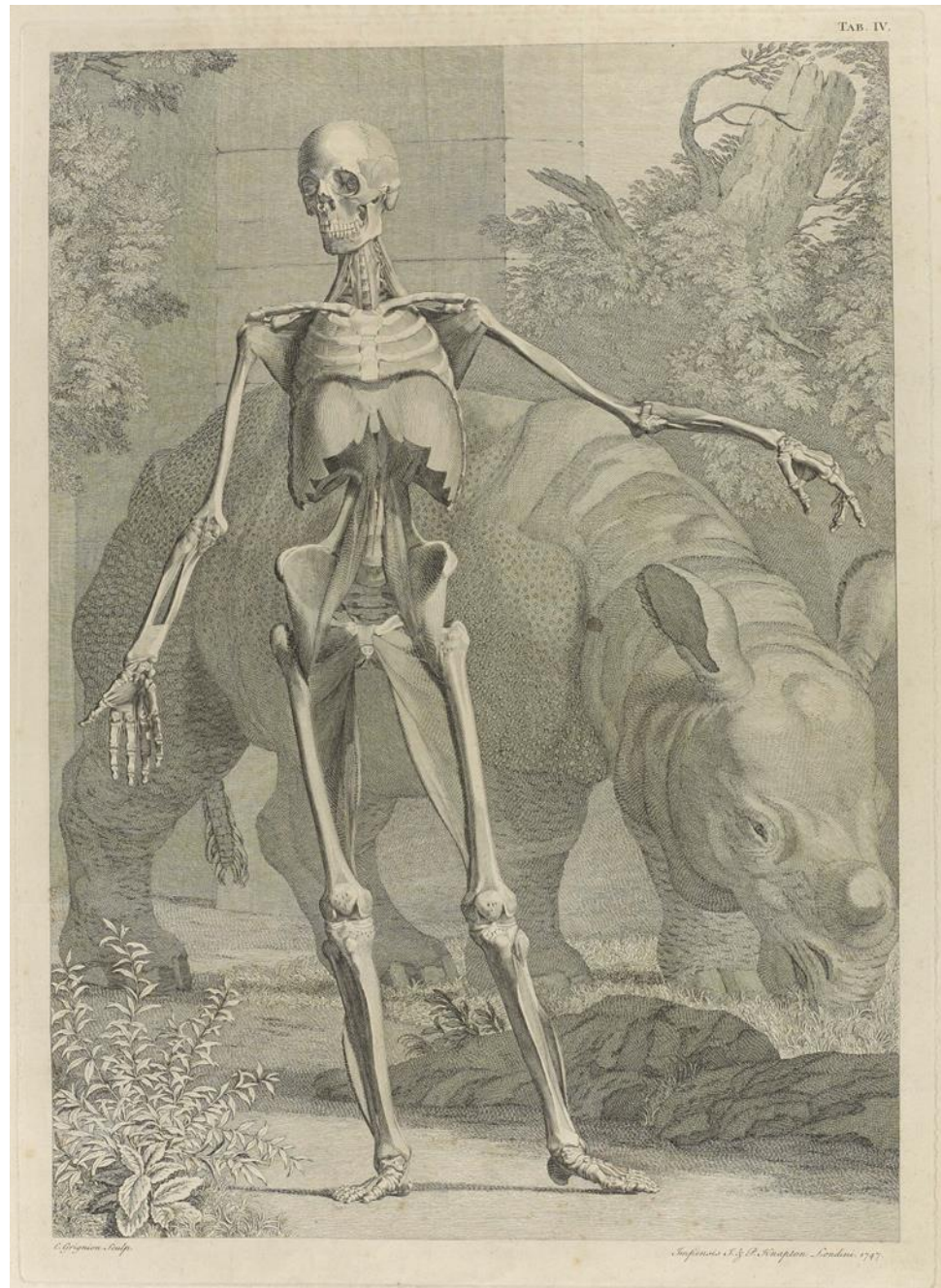


Figure 105. Charles Grignion after Jan Wandelaar, *Human Skeleton* (front) with a *Young Rhinoceros* (Plate 4) published in Bernhard Siegfried Albinus, *Tabulae Sceleti Et Musculorum Corporis Humani*, 1747, engraving, 57 x 40.1 cm, Royal Academy of Arts, London.



Figure 106. Pietro Longhi, *Cage and Parrot*, c. 1760, black and white chalk on brownish paper, 28.5 x 42.6 cm, Museo Correr, Venice.





Figure 107. Jean-Baptiste Oudry, 1749, *Rhinoceros*, oil on canvas, 306 x 453 cm, Staatliches Museum, Schwerin, Germany.



Figure 108. Pietro Longhi, *The Giant Magrath*, 1757, oil on canvas, 61 x 50 cm, Ca' Rezzonico, Venice.



Figure 109. Pietro Longhi, *Magrath the Giant, and the Rhinoceros*, whereabouts unknown, published in Terisio Pignatti, *Pietro Longhi* (London: Phaidon, 1969).





Figure 110. Pietro Longhi, *The Exhibition of a Rhinoceros at Venice (The Rhinoceros)*, probably 1751, oil on canvas, 60.4 x 47 cm, the National Gallery, London.



Figure 111. Pietro Longhi, *The Elephant*, oil on canvas, 48.3 x 60.3 cm, Sarah Campbell Blaffer Foundation, Houston.



Figure 112. Pietro Longhi, *The Elephant*, 1774, oil on canvas, 48.5 x 61.5 cm, Private Collection, Casalserugo, Padua.





Figure 113. Pietro Longhi, *The Elephant*, oil on canvas, 47.5 x 61 cm, Private Collection.

id quod à Galeno iisdem verbis est transcriptum. In Physiognomonicis verò ait: Videbit autem, utiq; quis & canum optimos moderatas aures habere. Polemon & Adamantius: Quadrangulares aures non excedentes magnitudinem, virilem hominem & bonum manifestant. Adamantius virilem, & egregijs sensibus præditum dicit. Conciliator eadem. Sed satis inepte transfert. Loxus optimas aures ita describit. Semicircularis convexa linea in medio aliquantum ex parte connexa, vicius centrum, magnitudine mediocres, capiti decenter adherentes, & mediocriter pilosæ; sic. n. feminalem virtutem, quæ eas efformavit, fuisse pollentem, & optimam iudicatur, ut Albertus ex eo refert. Mediocres aures Augustum habuisse refert Suetonius: unde præclaris moribus ornatus, & animi dotibus præpollens à scriptoribus designatur.

## DE NASO: Cap. VII.

**N**ASVS in facie sensibilis est, hæc siquidem pars hominem præ cæteris, formosum, deformemq; reddit. Estq; in eo varietas maxima, ut nō sit alia facierum distinctio, quàm per nasum. Aristoteles Animalium libro hæc habet de naso: Pars faciei nasus: cartilaginea partem, quæ nares discriminat, interseptum vocamus, utrumq; meatum inane. Eius initium est à glabra, interstitium inter supercilia constitutum. Pars ima est, ubi nasus delatior in aures se fundit. Adnotandum præterea quandam esse proportionem faciei partium ad totius corporis partes, & sibi inuicem correspondere, aut mensuram, aut quantitatem, aut signis.

Habes hic lector Rhinocerotis ad viuum effigiatum nasum magnum, à cuius medio cornu procedit, & Politiani vera effigies.



Figure 114. *De Naso*, engraving (plate XXI, page 73), from Giambattista Della Porta, *De Humana Physiognomonia* (Naples: Tarquinius Longum, 1602).





Figure 115. Pietro Longhi, *The Fortune Teller*, oil on canvas, 61.8 x 50.8 cm, Private Collection.



Figure 116. Pietro Longhi, *The Fortune Teller*, detail. oil on canvas, 61.8 x 50.8 cm, Private Collection.





Figure 117. Pietro Longhi, *The Fortune Teller*, oil on canvas, 60 x 49 cm, Gallerie dell'Accademia, Venice.



Figure 118. Pietro Longhi, *The Fortune Teller*, detail. oil on canvas, 60 x 49 cm, Gallerie dell'Accademia, Venice.



Figure 119. Giovanni Volpato, after Francesco Maggiotto, *A Fortune Teller (l'Astrologo)* from the series *Le arti per via*, c. 1765, etching and engraving, 38.3 x 29.1 cm, the British Museum, London.



Figure 120. Giovanni Volpato after Francesco Maggiotto, *A Fortune Teller (l'Astrologo)* from the series *Le arti per via*, detail. c. 1765, etching and engraving, 38.3 x 29.1 cm, the British Museum, London.



Figure 121. Unknown maker, *Puppet Theatre* (previously owned by the Grimani ai Servi family), 18th c., Carlo Goldoni's House, Venice.





Figure 122. Alessandro Longhi after Pietro Longhi, *The Rhinoceros*, after 1751, etching, 41.4 x 51.5 cm, the Metropolitan Museum of Art, New York.



Figure 123. Pier Leone Ghezzi, *Self-portrait*, 1747, pen and ink, the Library of Valletta, Malta.



Figure 124. Jean Jacques Flipart, after Pierre Alexandre Aveline,  
*Le Rhinocéros. Tragédie du Temps*, from Jean-Baptiste Guiard de Servigné,  
*Le Rhinocéros*, 1750, etching, 16.9 x 10.2 cm National Library of France, Paris.





Figure 125. Thomas Rowlandson, *Heads of rhinoceros and old woman, cockatoo and gentleman* from the sketchbook of Rowlandson's *Sketches on Comparative Anatomy. Resemblances between the Countenances of men and beasts* (1822–1827), watercolour, the British Museum, London.



Figure 126. *The Physionotrace*, English, early 1800s, watercolour lithographs on cardboard, the Getty Research Institute, Los Angeles.



Figure 127. Pietro Longhi, *The Quack*, 1757, oil on canvas, 62 x 50 cm, Ca' Rezzonico, Venice.





Figure 128. Gaetano Zompini, *Street Entertainer Playing a Drum with Two Dancing Dogs*, from the series *Venice of the Arts*, 1785, etching, 26.8 x 18.6 cm, the British Museum, London.



Figure 129. *Leonine specimens* (page 34) from Giambattista Della Porta, *De Humana Physiognomonia* (Naples: Tarquinius Longum, 1602).



Figure 130. Charles Le Brun, *Relationship of the human figure with that of the lion*, c. 1671, black chalk, pen and black ink, brush and grey wash, white gouache on stained and yellowed white paper, squared with black chalk, 21.7 x 32.7 cm, Louvre Museum, Paris.



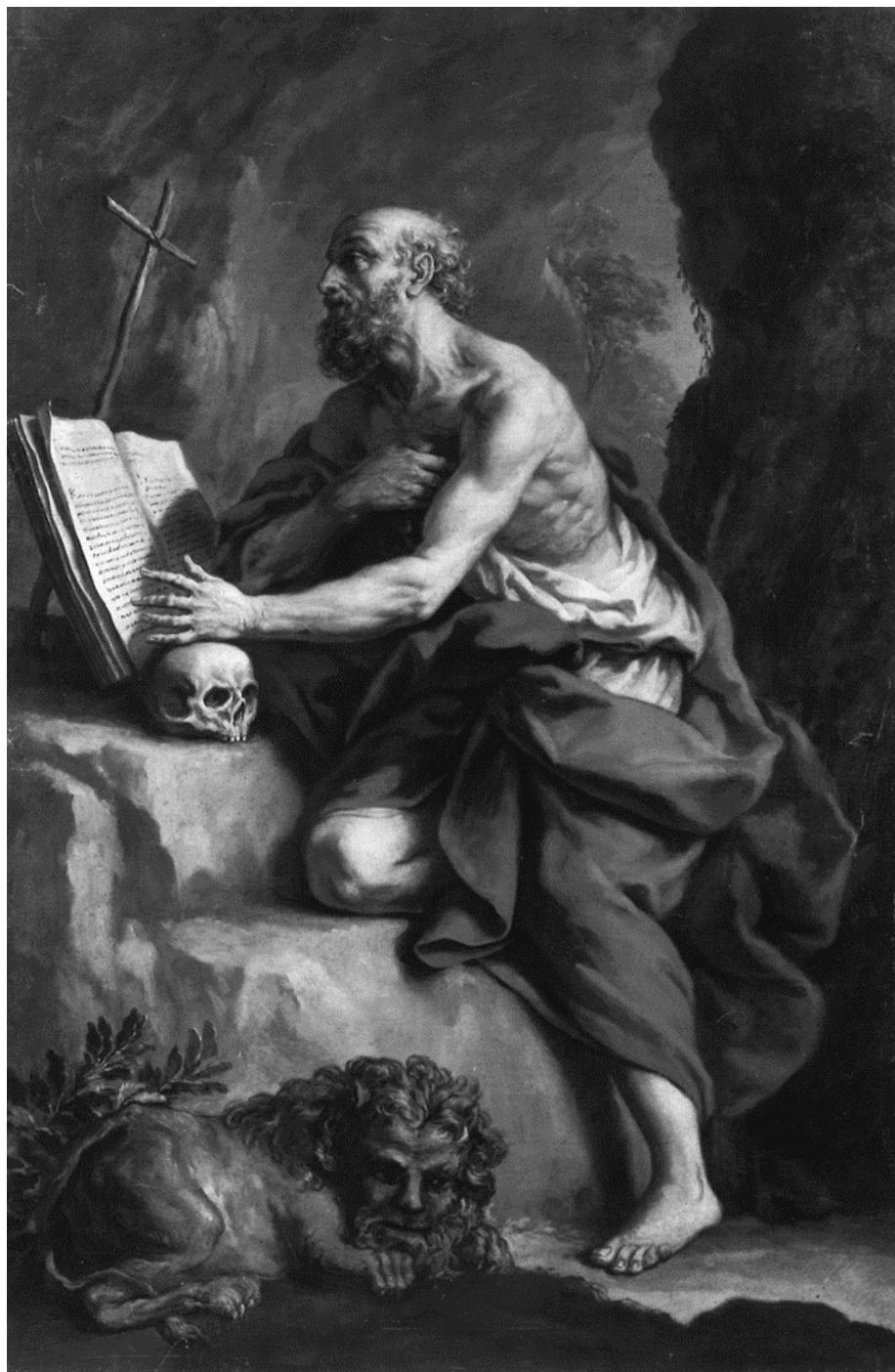


Figure 131. Pier Leone Ghezzi, *Saint Jerome in the desert*, oil on canvas, 113 x 77 cm, Private collection (Collezione Lemme), Rome.





Figure 132. Alessandro Longhi, *Portrait of Pietro Longhi*, from Alessandro Longhi, *Compendium of the Lives of the Most Celebrated Venetian Painters...* (1761), etching, 50.5 x 36 cm, the British Museum, London.