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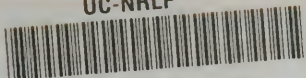
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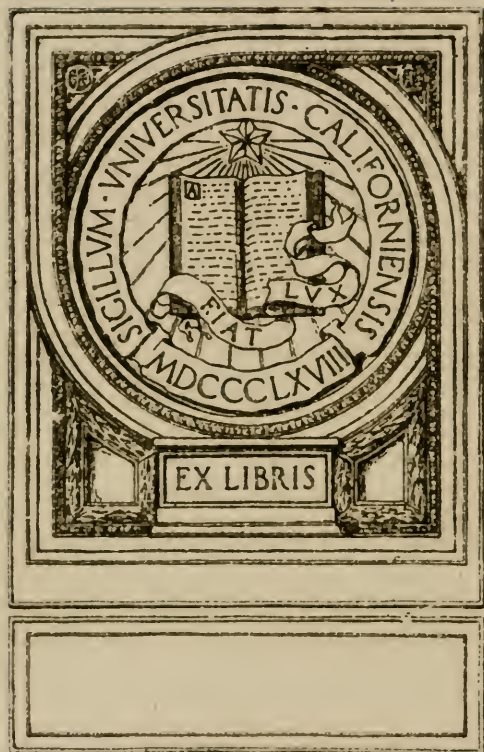
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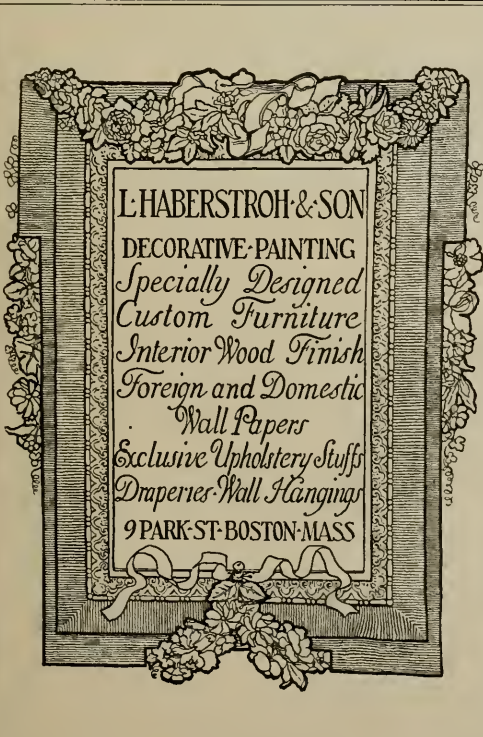
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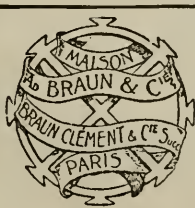
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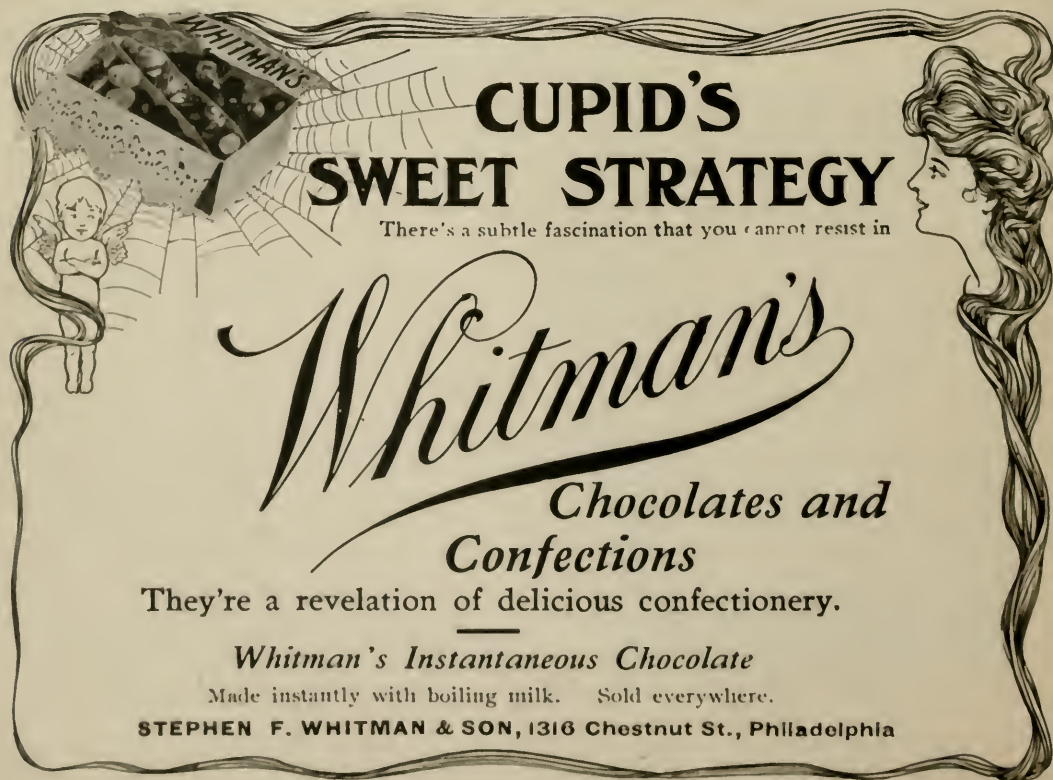
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The illustration features a central text area framed by a decorative border. On the left, a winged cupid figure stands near a box of chocolates. On the right, a woman's profile is shown with her hair styled in a long braid. The background includes a spiderweb.

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MASTERS IN ART

|| ————
Lorenzo Lotto
—————

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LOTTO
PORTRAIT OF A LADY WITH A FAN
BRERA GALLERY, MILAN

IMM. OF
CALIFORNIA.

LOTTO
MADONNA AND CHILD WITH SAINTS
IMPERIAL GALLERY, VIENNA



MASTERS IN ART PLATE II
PHOTOGRAPH BY HANFSTAENGL
[131]







LOTTO

SAN BERNARDINO ALTAR-PIECE
CHURCH OF SAN BERNARDINO, BERGAMO









Lorenzo Lotto

BORN 1480: DIED 1556
VENETIAN SCHOOL

THE honor of being the birthplace of Lorenzo Lotto has been claimed alike by Bergamo and by Treviso, but documents discovered within the last few years prove him to have been one of the few great artists who was actually a native of Venice, where he was born in the year 1480.

Until lately he has been numbered among the scholars of Giovanni Bellini, but is now generally regarded as the pupil of Alvise Vivarini, the head of a rival school, who held an important place in Venetian art at the close of the fifteenth century.

Much of Lotto's life was spent away from his native Venice. The district of Treviso, that pleasant and joyous land of the old Venetian writers, was the scene of his first efforts, and here, between 1503 and 1506, he painted his first important altar-pieces, at Santa Cristina and at Asolo. In 1505, when only five and twenty, he is mentioned as a "*pictor celeberrimus*," living at Treviso; and yet when he left that town a year later he was so poor that he had to give up his furniture and most of his clothes to pay the rent of his lodgings. All his life Lotto seems to have been the same—a hard worker but an improvident man, generous and kindly to others, but setting little store by his gains, and taking no thought for the morrow.

From Treviso he went to Recanati, in the province, or march, of Ancona, where he spent the next two years, and painted an altar-piece for the Church of San Domenico there.

From 1508 to 1512 Lotto was in Rome, and was employed in the Vatican during the memorable days when Raphael was painting the Stanze in that palace and Michelangelo was at work in the Sistine Chapel. A document preserved in the Corsini Library, Rome, records that Lotto received one hundred ducats for frescos to be painted in the upper story of the Vatican. No trace of these works remains; but whether he ever executed them or not, he was certainly brought into contact with Raphael, whose influence is apparent in many of his works.

In 1513 Lotto was summoned to Bergamo by Alessandro Martinengo (a grandson of Bartolommeo Colleoni, whose statue by Verocchio is in

Venice) to paint the altar-piece now in the Church of San Bartolommeo, Bergamo; and during the next twelve years that city was his headquarters. This was the most prosperous period of Lotto's life, a period fruitful in great works, and in which he first began to reveal the full extent of his powers. His quick sympathy with the joys and sorrows of the men and women about him, his tender interest in humanity, led him to fill the backgrounds of his sacred pictures with the most varied and lively imagery. It may be that his sympathies were deepened by the circumstances of his own existence, for all his life Lotto was a lonely man, a wanderer from city to city with no fixed place of abode and no close family ties. As early as 1513, before he went to Bergamo, he had no home of his own at Venice, but was living in the great Dominican convent of San Giovanni e Paolo, and in two wills which he made at different times he left the friars of this convent all his possessions.

In 1524 Lotto was engaged in executing several series of works in fresco, the most important of which are those in the Oratorio Suardi at Trescorre, near Bergamo, illustrating the stories of St. Barbara and St. Clara. In the sacristy of the old church of Credaro, not far from Trescorre, are some much injured frescos by him, and in Bergamo itself are the remains of others in a chapel in the Church of San Michele del Pozzo Bianco. Interesting also are the *intarsias* of the choir stalls in the Church of Santa Maria Maggiore, Bergamo, illustrating scenes from the Bible, made from Lotto's designs, many of which are so full of thought and feeling that "regarded even as mere illustrations," writes Mr. Berenson, "they are of such an order that had Lotto been an engraver and scattered these designs through the world instead of squandering them upon the church of a provincial town, it is likely that he would have come down to us as the acknowledged rival of Dürer."

Towards the end of 1526 Lotto returned to Venice, where he spent most of the next sixteen years. Here he renewed an early friendship with the painter Jacopo Palma, and became intimate with Titian, who in after years retained a sincere regard for Lotto, and sent him friendly messages from the court of the Emperor Charles v. "O Lotto, good as goodness, and virtuous as virtue itself," wrote Pietro Aretino in April, 1548, "Titian from imperial Augsburg, surrounded as he is by all the glory and favor of the world, greets and embraces you. In a letter which he sent me two days ago, he says that the pleasure that he feels in seeing the emperor's satisfaction with his works would be doubled if he could show them to you and have the benefit of your approval. For he feels how much the value of your judgment is increased by the experience of years, by the gifts of nature and of art, as well as by that sincere kindness which makes you judge of the pictures and portraits of others with as much justice and candor as if they were your own. Envy is not in your breast. Rather do you delight to see in other artists certain qualities which you do not find in your own brush, although it performs those miracles which do not come easy to many who yet feel very happy over their technical skill."

This letter from Aretino, a will which Lotto made in 1546, and an account-book which he kept during the last fifteen years of his life, tell us more

about his old age than we learn of any other part of his career. They all bear witness to the gentleness and seriousness of the painter's nature, to his kindliness of heart and religious spirit. Years had only deepened his habits of devotion, and his unworldliness and earnest piety were well known in Venice. "Holding the second place in the art of painting," wrote Aretino to him, "is nothing compared to holding the first place in the duties of religion, for doubtless heaven will reward you with a glory beyond all the praise of this world."

These deeply religious convictions may well have brought Lotto into relation with some of those earnest reformers, such as Contarini or Sadoletto, who, without forsaking the fold of the Church, longed to purify it from its sins and errors. Venice was at that time the meeting place of many such thinkers, and although there is no actual evidence of Lotto's intercourse with them, the personal nature of his religion and his profound interpretation of Old Testament history render it probable that he was familiar with some members of this little band; and it is significant that one of the first entries in his account-book should be a note of the completion of the portraits of Martin Luther and his wife, which he finished in October, 1540.

Meanwhile the painter's relations with the monks of San Giovanni e Paolo remained as intimate as ever, and their convent in Venice was still his favorite home. In March, 1542, he finished his great altar-piece for their church, showing St. Antoninus, Archbishop of Florence, throned in glory. The price of the picture was fixed at one hundred and twenty-five ducats, but Lotto asked only ninety, on condition that at his death he should be buried in the convent church free of charge, and in the garb of the Dominican Order. But San Giovanni e Paolo was not to be his last resting place after all. That autumn he went to Treviso and took up his abode in the house of a friend, Zuane del Saon, hoping to find that care and family affection for which he longed, "seeing," he tells us himself, "that I was advanced in years, without loving care of any sort, and of an anxious mind." It was Lotto's hope that Zuane's son would be benefited by him in the art and science of painting, "for my friend greatly delighted in me," he wrote, "and it was very dear to him to have me in his house, not only to him, but to his entire family, by whom I was respected and honored. Nor would he have me spend anything or pay a farthing, but remain always with him. And thus I was persuaded to enter into such fellowship, united in Jesus Christ, with the firm intention, however, of repaying so much courtesy and Christian kindness. So I went there. Then they besought me to be pleased to assure them that in case of my death he [their son, who was to be Lotto's heir] should not be molested or annoyed in any way by my relatives. Thereupon I most willingly set my signature to a declaration that in case of my death no relative of mine should be empowered to ask for an account of any goods left over by me." When, however, this agreement became known in Treviso "respectable people," Lotto tells us, "turned a cold shoulder to me, saying that I had become a child's nurse, eating away under the roof of another without earning my salt." This was more than the painter could bear, and accordingly it was

arranged that he should pay his host a yearly sum for board and lodging. But the experiment proved a failure; and after three years Lotto left Treviso, "for divers reasons," he says, "and chiefly because I did not earn enough by my art for my own support."

A few months after his return to Venice, on March 25, 1546, he made another will, again leaving all his possessions to the Hospital of San Giovanni e Paolo, and directing that the thirty cartoons which he had made for the tarsias, or pictorial designs inlaid in wood, of the Bergamo choir stalls, on which he seems to have set special store, should be given as a dowry to two maidens, "of quiet nature, healthy in mind and body, and likely to make thrifty housewives," on their marriage with two "well-recommended young men setting out in the art of painting, likely to appreciate the cartoons and to turn them to good account."

In June, 1549, Lotto left Venice to paint an 'Assumption' in a church at Ancona; and early in the following year, having resolved to spend the rest of his life in the Marches (certain Adriatic provinces in the central part of Italy), he sent for the pictures which he had left behind in the charge of Titian's friend Sansovino. He remained at Ancona painting altar-pieces for neighboring churches two years longer, and, in August, 1552, he settled at Loreto, attracted by the beauty of the spot and the presence of the famous sanctuary there. On September 8, 1554, "being tired of wandering, and wishing to end his days in that holy place," he dedicated himself and all his worldly goods to the service of the Blessed Virgin, and became an inmate of the Holy House of Loreto. Among the conditions named in the deed of gift it was expressly stipulated that he should have rooms, clothing, and a servant, "that he should enjoy the same consideration as a canon, be prayed for as a benefactor, and have one florin a month to do what he pleased with."

In this quiet retreat Lotto spent the last years of his life, growing daily more feeble, and having almost entirely lost his voice. To the end he worked with his brush, painting not only pictures for the chapels in the basilica of the town, but a series of works in the Palazzo Apostolico there. The last entry in Lotto's account-book belongs to the latter part of 1556, so that his death could not have occurred until the close of the year. "The last years of the painter's life," remarks Vasari, "were exceedingly happy. His soul was filled with a blessed peace, besides which, they had the advantage of winning him eternal life, which he might, perhaps, not have attained had he remained plunged in the affairs of this busy world."

Of Lotto's personal appearance we have no information, and no authentic portrait of him has come down to us.

[The foregoing life of Lotto is based upon an article by Julia Cartwright in *The Art Journal* for 1895.]

The Art of Lotto

UNTIL the appearance in 1895 of the first edition of Mr. Bernhard Berenson's 'Lorenzo Lotto, an Essay in Constructive Art Criticism' many beliefs concerning the painter had been unquestioningly accepted as facts which Mr. Berenson's exhaustive study has rendered no longer tenable. Vasari's statement that Lotto was a pupil of Giovanni Bellini, as were his contemporaries Giorgione, Titian, and Palma, has been repeated by every writer of the history of Italian art, including Crowe and Cavalcaselle, and even Lotto's more appreciative critic, the late Giovanni Morelli. Mr. Berenson, however, refutes this tradition with many and carefully considered arguments. Lotto, he believes, was the direct pupil, not of Bellini, but of Alvise Vivarini, a Muranese painter of distinction who became the chief of a school in Venice which rivaled, but was in no way connected with, that of Bellini. The influence of Alvise Vivarini, he points out, is plainly perceptible in the work of his pupil, Lorenzo Lotto, who, long after the fifteenth century had ceased to be aught but a memory to Giorgione, Titian, and Palma, his older contemporaries, remained, in composition, coloring, and technique, immersed in its traditions, carrying them on even into the perfect Renaissance of the sixteenth century.

Mr. Berenson divides Lotto's works into various periods. Those painted prior to 1509 are in his first manner and bear most distinctly the marks of his early training. In them the types are antiquated, almost archaic, the coloring timid, and the composition simple and somewhat severe.

Always susceptible by nature, Lotto was quick to feel the influence of other artists, and in the course of his career we can trace in his works the impress, not only of his master, Alvise Vivarini, but of Jacopo di Barbari, Bartolommeo Montagna, Cima da Conegliano, Giovanni Bellini, Carlo Crivelli, and others. After his return from Rome in 1512 the influence of Raphael is perceptible in many of his paintings, which show more dramatic treatment and an inclination to exaggerate certain of Lotto's own inherent tendencies—a blond, almost golden, tone of coloring and an over-expressive gesture of the hands. The effect of the artist's acquaintance with Jacopo Palma is also observable in works of about this time. Occasionally, however, Lotto, so to speak, asserted his independence, and especially in his portraits gave evidence that neither Palma nor Raphael nor any other had been followed, but that a distinctly individual note had been struck and a delicate psychological insight shown such as none of his contemporaries could surpass, if, indeed, they could equal.

During the twelve years following 1513, which Lotto, with occasional breaks, spent in Bergamo—a time that has been designated as his "Bergamask period"—he was thrown little with other Venetian painters, and in consequence his individual style became more developed. The works executed at this time have a freshness and exuberance about them that invest them with a peculiar charm.

It was, however, after this, between 1529 and 1540, that his greatest pictures were painted—pictures that most clearly reveal his powers as a psychologist, a poet, and a profound thinker. Indeed, as M. Müntz has said, “No more striking instance could be found of the metamorphosis of a primitive painter into a champion of the golden age of art.” Titian’s influence has been traced in the breadth of treatment and rich coloring which characterize many of Lotto’s religious pictures of this late period, as well as in some of the wonderful portraits painted at this time in which the technique recalls the greatest of the Venetian masters, but in which he shows a certain subtle introspective quality and suggestiveness peculiarly his own.

During the last years of his life Lotto produced many works remarkable for their vigor and keen insight into character. He continued painting to the end, and his last works—a series of pictures of unequal merit, almost monochrome in tone—are at Loreto, where his days were ended. Mr. Berenson lays stress upon the modern quality of much of Lotto’s latest works, and notes that the way in which the paint is put on strongly recalls the French impressionists of to-day.

Lotto left but few imitators. His style never attained the popularity of many of the artists of his time. His types, when different from those of his precursors and contemporaries, were too much the expression of his own personality to admit of any imitation that was not caricature. “Like Raphael, like Michelangelo, like Correggio,” writes Mr. Berenson, “Lotto completely exhausted a certain vein, leaving nothing for followers; and it must be added that Lotto himself approached too close to the brink of decadence for imitators not to plunge into the gulf.”

EDMUND G. GARDNER

‘THE GENTLEMAN’S MAGAZINE’ 1898

WITH few exceptions, all Lotto’s works are religious pictures or portraits; the former marked by an intense fervor, the latter by an extraordinary psychological insight into character, and a power of catching and perpetuating transient emotions and delicate shades of feeling. His peculiar melancholy sentiment, that anxious craving expression seen in so many of his portraits, together with certain qualities of coloring and an extreme gracefulness of form, distinguish his pictures from those of the other Venetian masters. . . .

There are no Madonnas in the whole range of Venetian art more lovely than those in Lotto’s three great altar-pieces at Bergamo, in which the painter poured out the poetry of his soul. There is a freshness and brightness about them which we scarcely find in his later altar-pieces, splendid though these often are; they are more lyrical, more free, and almost joyous. Lotto’s angels, even at the end of his career, breathe forth a purely Raphaelesque tenderness and grace quite unlike those of any other Venetian painter of the sixteenth century; in his picture of the ‘Madonna and Child with Saints’ at Vienna, where the angel crowns the Madonna with a garland of flowers, in the ‘Nativity’ at Brescia, in his ‘Annunciations’ at Recanati and Ponteranica, they are spiritual beings of surpassing beauty. . . .

Exquisite though his religious pictures are, however, it is his portraits especially which place Lotto among the world's great artists; and it is his sensitiveness, sometimes almost morbid, and his great psychological skill that make these portraits so marvelous. Morelli has observed: "To understand Italian history it is absolutely necessary to study portraits both male and female, for some portion of the history of the period is always written in those faces if we only knew how to read it."

Lotto in his art, as in his life, seems the type of the class of persons who, sickened with the immorality of their century and conscious of Italy's downfall, were turning to religion and anticipating the Catholic reaction. The burden of the portraits he painted is, that all Italy was not so corrupt as we sometimes are inclined to suppose; there were men and women untainted by its vices; there were priests and prelates full of apostolic fervor and pure zeal. Look at the portrait of the 'Prothonotary Juliano' in the London National Gallery, and at the deacons receiving petitions and distributing alms in the St. Antoninus altar-piece in the Church of San Giovanni e Paolo, Venice—these are the new clergy arising, as the Rome of the Borgias passed away, to perform within the Church what Luther was professedly doing without. Equally admirable are Lotto's portraits of the laity, men and women; each tells us a life history, a soul's comedy or tragedy, as the case may be. The comedy is perhaps rarer, for, as a rule, there is an air of oppressive sadness about Lotto's sitters, as though the painter's own melancholy view of life made him read into them a little of his own morbid self-consciousness and his religious aspirations.

BERNHARD BERENSON

'LORENZO LOTTO'

IN 1480, when Lotto was born, Giorgione, Titian, and Palma were already alive. These three pupils of Giovanni Bellini form a group who carried painting beyond the methods and ideals of their master, even before his death; and Lotto, although not their fellow-pupil, but attached to the kindred school of Alvise Vivarini, kept abreast of the advance they made. Giorgione died young; Palma's talents were not of the highest order; Titian, therefore, remained without a rival among the younger generation of Bellini's followers, taking that place in the Venice of the sixteenth century which was Bellini's in the fifteenth. This position he took and continued to hold, not by mere chance, but by right, for his genius was of the kind which enabled him to embody the dominant tendencies of his age, as Bellini had embodied those of an earlier generation. Titian alone, of all the Italian painters of the sixteenth century, expressed the master feelings, the passions, and the struggles then prevailing. The expression he gave to the ideals of his own age has that grandeur of form, that monumental style of composition, that arresting force of color, which make the world recognize a work of art at once, and forever acclaim it a classic; but with all these qualities, Titian's painting is as impersonal, as untinged by individuality, as Bellini's. Indeed, to express the master passions of a majority implies a power of impersonal

feeling and vision, and implies, too, a certain happy insensibility—the very leaven of genius, perhaps.

This insensibility, this impersonal grasp of the world about him, Lotto lacked. A constant wanderer over the face of Italy, he could not shut his eyes to its ruin, nor make a rush for a share in the spoils. The real Renaissance, with all its blithe promise, seemed over and gone. Lotto, like many of his noblest countrymen, turned to religion for consolation, but not to the official Christianity of the past, nor to the stereotyped Romanism of the near future. His yearning was for immediate communion with God, although, true to his artistic temperament, he did not reject forms made venerable by long use and sweet association. He is thus one of the very few artists who embodies in his works a state of feeling in Italy which contained the promises of a finer and higher life, and a more earnest religion. As these promises were never realized, Lotto at times seems more like a precursor of the counter-Reformation; but at all events, he is there to witness to an attitude of mind in Italy which, although not the dominant, could have been by no means rare. To know the sixteenth century well it is almost more important to study Lotto than Titian. Titian only embodies in art-forms what we already know about the ripe Renaissance, but Lotto supplements and even modifies our idea of this period. . . .

The chief note of Lotto's work is not religiousness—at any rate not the religiousness of Fra Angelico or the young Bellini—but personality, a consciousness of self, a being aware at every moment of what is going on within one's heart and mind, a straining of the whole tangible universe through the web of one's temperament. This implies exquisite sensitiveness, a quality which could not be appreciated by a people who were preparing to submit to the double tyranny of Spain and the papacy. Nor was a man who strained the whole universe through a sensitive personality like to interpret Scripture and the legends of the saints in a way that would be pleasing to the new catholicism.

Lotto's temper of mind was thus a hindrance to his success, but a sensitive personality has a more vital drawback still in those inevitable fluctuations of mood which make it so much more difficult for a man like Lotto than for one like Titian to keep the level he has once attained. But Lotto's very sensitiveness gave him an appreciation of shades of feeling that would utterly have escaped Titian's notice.

He was, in fact, the first Italian painter who was sensitive to the varying states of the human soul. He seems always to have been able to define his feelings, emotions, and ideals, instead of being a mere highway for them; always to recognize at the moment the value of an impression, and to enjoy it to the full before it gave place to another. This makes him preëminently a psychologist, and distinguishes him from such even of his contemporaries as are most like him: from Dürer, who is near him in depth, and from Correggio, who comes close to him in sensitiveness. The most constant attitude of Dürer's mind is moral earnestness; of Correggio's, rapturous emo-

tion; of Lotto's, psychological interest—that is to say, interest in the effect things have on the human consciousness. . . .

Like other painters of the Italian Renaissance, Lotto, precocious as he seems to have been, did not attain full expression of his genius at a single bound. Although the entire series of his early works, from Sir William Martin Conway's 'Danaë' (London), painted before 1500, to the Recanati altarpiece of 1508, have qualities of drawing, of chiaroscuro, and of color which clearly distinguish them from the work of any other artist of the time, nevertheless the dominant note of his spirit is as yet scarcely apparent. Nor is this surprising when we stop to reflect that even the born psychologist must have the material of experience to work upon. In these early essays, therefore, we find Lotto even more dependent in spirit than in technique upon the school he comes from. The religious severity and asceticism which characterize the school of the Vivarini, even at a time when the Bellini had become paganized, stamp all Lotto's youthful works. They have none of the pagan quality that marks the Madonnas Giorgione and Titian were painting at the same time, and nothing could be more utterly opposed to them in feeling than the decorous little garden-parties—the "Sante Conversazioni"—infallibly called to mind when the name of Palma is mentioned. . . . Unpsychological as Lotto is in his first works, he is groping toward something far more conscious and personal than any of his Venetian predecessors had attained; and it is this initial note of personality, added to the asceticism of the school in which he was trained, that gives his own early pictures a moral earnestness and a depth of feeling which place them beside Dürer's. . . .

It is a temptation to speak of the portraits at greater length than their relative number warrants, because they gave freest scope to psychological treatment. But Lotto was not like Moroni, a mere portrait painter. Religious subjects occupied most of his energies, and we shall see presently to what extent his psychological spirit permeates these works as well. Devoting our attention for a moment, however, to his portraits, we find that not one of the score still existing leaves us indifferent. They all have the interest of personal confessions. Never before or since has any one brought out on the face more of the inner life. His psychological interest is never of a purely scientific kind. It is, above all, humane, and makes him gentle and full of charity for his sitters, as if he understood all their weaknesses without despising them, so that he nearly always succeeds in winning our sympathy for them; and even where he has sitters to whom no other painter of the time would have managed to give a shred of personality, he succeeds in bringing out all that is more personal in them, all that could possibly have differentiated them from other people of their age and station. Taken all together, his portraits are full of meaning and interest for us, for he paints people who seem to feel as we do about many things, who have already much of our spontaneous kindness, much of our feeling for humanity, and much of our conscious need of humanities and sympathy. . . .

I have said that Lotto, as distinguished from other artists of his time, is

psychological. He is intensely personal as well. But these qualities are only different aspects of the same thing, psychological signifying an interest in the personality of others, and personal, an interest in one's own psychology. In his portraits Lotto is more distinctly psychological; in his religious subjects—the only other class of paintings which, with few exceptions, he ever undertook—he is not only psychological, but personal as well. He interprets profoundly, and in his interpretation expresses his entire personality, showing at a glance his attitude towards the whole of life.

When Lotto went to Bergamo he was thirty-three years old, and complete master of his craft. He was in the full vigor of manhood and entering upon the happiest period of his career. His pictures of this time, particularly those still preserved at Bergamo, have an exuberance, a buoyancy, and a rush of life which find utterance in quick movements, in an impatience of architectonic restraint, in bold foreshortenings, and in brilliant, joyous coloring. There is but one other Italian artist whose paintings could be described in the same words, and that is Correggio. Between Lotto's Bergamask pictures and Correggio's mature works the likeness is indeed startling. As it is next to impossible to establish any actual connection between them, this likeness may be taken as one of the best instances to prove the inevitability of expression. Painters of the same temperament, living at the same time, and in the same country, are bound to express themselves in nearly the same way—not only to create the same ideals, but to have the same preferences for certain attitudes, for certain colors, and for certain effects of light. Yet Lotto, even in these Bergamask works, differs from Correggio by the whole of his psychological bent. Correggio is never psychological; he is too ecstatic, too rapturous. He is as tremulously sensitive as Lotto, but his sensitiveness is naively sensuous, while Lotto reserves his most exquisite sensitiveness for states of the human soul. His expression is less complete than either Correggio's or Titian's, for in him there is ever the element of self-consciousness, of reflection, reduced for a brief while within the narrowest limits, yet never entirely absent. The altar-pieces in Bergamo at San Bartolommeo, at Santa Spirito, at San Bernardino, the larger tarsias at Santa Maria Maggiore in that city, and the frescos of the chapel at Trescorre are all full of this Renaissance intoxication, sobered down before it grows Dionysiac by a correcting touch of self-consciousness. They have beauty, they have romance, they have quickness of life and a joy in light, as if sunshine were the highest good; but the beauty is an extremely personal ideal, too strange, too expressive, to be unconscious; the romance is too delicate, the quickness of life too subtle, and the joy in light too dainty not to betray an artist vividly conscious of it all as he lives and creates.

This consciousness is at the very opposite pole from ordinary self-consciousness. It is in no way connected with social ambitions or unattainable ideals. Its whole result, so far as beauty is concerned, is to make the artist linger more over his work with a more intimate delight. Lotto has too keen

a joy in his art to treat any detail, even the smallest, as a matter of indifference or convention. His landscapes never sink to mere backgrounds, but harmonize with the themes of his pictures like musical accompaniments, showing that he was well aware of the effect scenery and light produce upon the emotions. Far from treating the hand as a mere appendage, he makes it as expressive, as eloquent, as the face itself, and in some of his pictures the hands form a more vital element in the composition than even in Leonardo da Vinci's 'Last Supper.' Even in decoration Lotto entirely casts loose from architectural convention, letting himself be swayed by his personal feeling only for what is tasteful. He displays a sense almost Japanese for effects to be obtained from a few sprays of leaves and flowers arranged as it were accidentally, or joined loosely with a ribbon so as to form a frame—for scattered rose-petals or trees blown by the wind on a cliff.

It is in this period of his career, while he was at Bergamo, that Lotto, as we have seen, is most in touch with the general spirit of his time. This explains why his Bergamask pictures appeal far more than his earlier or later works to all lovers of classic Italian painting—that is to say, to all people who feel the spell of the Italian Renaissance. Yet even here his way of painting separated him widely from his more successful Venetian contemporaries. They were without exception followers of Giorgione. It is true that in delicacy of touch and refinement of feeling no one came so near to that great master as Lotto, but these qualities counted for little with a public indifferent to what was individual in Giorgione's spirit, but so enamored of the glitter and flash, the depth and warmth of his coloring, that they would welcome no picture which did not give them a distinctly Giorgionesque effect. Lotto's coloring is never distinctly Giorgionesque. In the works of his earlier and of his Bergamask years it is subtle, it is spontaneous, but it is a world removed from Titian's. . . . His type of beauty also, although during these Bergamask years it comes nearest to being a definite type, differs from Titian's and Correggio's in the same way in which his spirit differs from theirs, being more refined, more subtle, more expressive, and, as compared with Titian's at any rate, less like a mask. Lotto cannot always reproduce the same face. He colors it too much with his own mood; it is too highly charged with expression to conform to any fixed ideal of outline or feature. . . .

Both Titian and Lotto are dramatic. Titian attains his dramatic effect by a total subordination of individuality to the strict purposes of a severe architectural whole. The bystanders are mere reflectors of the emotion which it is the purpose of the artist their presence should heighten; their personality is of no consequence. Lotto, on the other hand, attains his dramatic effect in the very opposite way. He makes us realize the full import of the event by the different feelings it inspires in people of all kinds. He does this, of course, because his real interest is psychological, while Titian's method follows with equal consequence from the epic nature of his genius. But what makes both Titian and Lotto in their different methods equally dramatic is that they have an equal power of vivid representation. In the one case, the

subject is the event itself; in the other, the emotion roused by the event—not the emotion of a chorus, but the emotion as felt by distinct individuals.

Lorenzo Lotto was, then, a psychological painter in an age which ended by esteeming little but force and display, a personal painter at a time when personality was fast getting to be of less account than conformity, evangelical at heart in a country upon which a rigid and soulless catholicism was daily strengthening its hold. Even the circumstances of his life, no less than his character, were against his acquiring a reputation. Restless and a wanderer, he left but few pictures in Venice, his native town, so that the sixteenth-century amateurs, from whom we have derived our current notions about the art of that time, did not find there enough of Lotto's work to carry away enthusiastic accounts of it. But even if circumstances had been more favorable, it is probable that Lotto's reputation would have paled before that of his great rival, who gained and kept through a long lifetime the attention of the public. Achievements so brilliant and so well advertised as Titian's could leave but scant room for the European fame of a painter the appreciation of whose peculiar merits required a better trained eye and a more delicate sense of personality than were common in the camp of Charles v. or the court of Philip II.

But for us Lotto's value is of a different sort. Even if modern art were not educating us, as it is, to appreciate the technical merit of work such as his, nevertheless, in any age personality molding a work of art into a veritable semblance of itself is so rare a phenomenon that we cannot afford to neglect it. Least of all should we pass it by when that personality happens to be, as Lotto's was, of a type towards which Europe has moved during the last three centuries with such rapidity that nowadays there probably are a hundred people like Lotto for one who resembled him in his own lifetime. His spirit is more like our own than is, perhaps, that of any other Italian painter; it has all the appeal and fascination of a kindred soul in another age.

VERNON LEE

'COSMOPOLIS' 1896

ALTHOUGH a Venetian in the essential painting quality, and in a certain voluptuous solemnity, Lorenzo Lotto stands out quite separate from the two great exchangeable earlier Venetians, Giorgione and Titian, and their retinue. Separate, different, shining out in virtue of a more lively composition, more vehement and momentary gesture, a more pathetic, episodic fancy, as of Tasso's poignant romance compared with the idyllic heroism of Spencer—the restless, inventive romance as compared with the lyric—steeped in sentiment and suggestion, he leaves in the mind, with his brilliancy and sort of diagonal vivacity, a sense of discomfort mingled with delight. His pictures can be distinguished from those of other Venetians almost across the width or length of a church. They call one, as with clarion march music, with their vivid, unusual tints. The sapphire blues and geranium reds of the Virgin's robe; the meadow green and shot orange with which these are balanced; the exquisite rose-color and lilac, which make certain groups of flut-

tering angels like hyacinth plantations in spring; nay, the whole picture, the lovely ivory-faced Virgin on her throne, the blond St. Sebastian with the first down on his cheeks, the dark, passionate St. Roch, the stately St. Barbaras and St. Catherines, palmed and towered into so many human or celestial flowers. This man loves—which is uncommon in great painters—beautiful things, not merely things which look beautiful when painted. His women are exquisite, not merely in hair and skin, but in body and feature, delicately carved of living ivory. His draperies have dyes of gem-like depth and vividness, sapphire blue and marvelous lacquer scarlet; and he studies plants for their beauty, not merely for decoration and suggestion. . . .

Even more noticeable in this highly-strung, over-excitabile artist is the romantic, imaginative light in which he sees actions and men, insisting upon the element of hidden pathos or trouble in all his sitters, and composing his religious pictures, not like the other Venetians, as solemn liturgic pageants, but as rapid, unclutchable visions born of ecstatic hope.

The Works of Lotto

DESCRIPTIONS OF THE PLATES

'PORTRAIT OF A LADY WITH A FAN'

PLATE I

IN a letter dated April 19, 1543, Lotto speaks of two half-length portraits upon which he was then at work, one representing "Messer Febo da Brescia," and the other his wife, "Madonna Laura da Pola." These paintings were completed in the following spring, and in all probability are the companion pictures now in the Brera Gallery, Milan, of which that of the lady is reproduced in plate I.

Madonna Laura (if the attribution may be accepted) is richly dressed in a gown of dark silk with a gold chain about her waist. Red drapery covers a high-backed chair behind her, and at one side is a red curtain. She wears an embroidered head-dress, and around her throat a necklace of pearls. In one hand she holds a prayer-book, and in the other a fan of ostrich plumes.

The portrait is painted in a broad and masterly manner with delicate gradations of light and shade and subtle atmospheric effect. "There is harmony in every part," write Crowe and Cavalcaselle; "in true contrasts of tint, in true balance of chiaroscuro, and in modeled relief."

The picture measures three feet high by two and a half feet wide.

'THE MADONNA AND CHILD WITH SAINTS'

PLATE II

THIS picture, in the Imperial Gallery, Vienna, is the only existing 'Santa Conversazione' (Holy Conversation), as such compositions are sometimes called, which Lotto painted in the style of Palma, though Palma's influence is clearly marked in the works of one period of his career.

it is remembered that in all probability the two painters had no personal knowledge of each other's works.

Mr. Berenson has pointed out qualities in this altar-piece that show the influence of Lotto's master, Alvise Vivarini: the gesture of the Madonna's hand, the figure of St. John—the prototype for which he finds in the compositions of Alvise and his school—and the spreading of the curtain behind the Madonna's throne. "Faults," he writes, "this picture has, but, Lotto once granted, they are slight. For a work in which the touch is so dainty and where there is so much movement and feeling, the arrangement is too architectural, the pedestal too massive, and unfortunately the canopy and the angels supporting it make the composition a little top-heavy. In structure, also, the figures leave much to be desired, and the snail-shaped coil of drapery over the Baptist's left arm is scarcely to be excused. Yet in few other pictures is an idea conveyed to the spectator so directly and through such flower-like line and color."

The altar-piece is on canvas, and measures about ten feet high by nine feet wide.

'PORTRAIT OF THE PROTHONOTARY JULIANO'

PLATE VI

THIS portrait of a prothonotary apostolic, or member of the college of ecclesiastics charged with the registry of acts and proceedings relating to canonization, etc., was painted by Lotto in or about the year 1522. It represents a man past middle life standing by a table covered with a Turkish carpet, on which, besides the book that he holds in both hands, lie two letters addressed to himself. He wears a black velvet gown trimmed with ermine, and his head with its smooth gray hair and clear-cut features is relieved against a dark green curtain. Through an open window in the background is seen a landscape with a range of hills and a low horizon. Thoroughly modern in its rendering, "it is," writes Mr. Berenson, "the quietest of all portraits by Lotto, and—if I may be allowed the word—the most 'gentlemanly.'"

The picture measures about three feet high by a trifle over two feet wide, and hangs in the National Gallery, London.

'ST. ANTONINUS AND THE POOR'

PLATE VII

ST. ANTONINUS, a member of the Dominican Order of Monks of San Marco, the archbishop of Florence in 1441, and a close friend to Fra Angelico, is here represented seated upon a high throne holding an open scroll in both hands. Angels draw aside heavy red curtains revealing a rose-hedge behind the throne, and above the blue sky dotted with cherubim, while other angels whisper into the ears of the saint, noted for his many deeds of charity, prayers of intercession for the poor who are gathered below. At the feet of Antoninus, behind a balcony hung with an Eastern carpet, stand two deacons distributing alms and receiving petitions from the crowd which eagerly presses forward beneath.

In execution this work is broad and free; the composition is marked by originality, and the coloring, although somewhat dimmed by time, is rich and

deep. The faces of the two deacons are full of individuality, and, especially in that of the one receiving petitions, there is much of the psychological interest with which Lotto invests his portraits. The varied and expressive gestures are noteworthy, as is the skill with which the few figures pressed together in the foreground are made to produce the impression of a multitude.

According to an entry in Lotto's account-book he finished this famous altar-piece for the Dominican Church of San Giovanni e Paolo, Venice, where it still remains, on March 28, 1542. The canvas measures about eleven feet high by seven feet nine inches wide.

'PORTRAIT OF A MAN WITH A CLAW'

PLATE VIII

ONE of Lotto's finest and most characteristic portraits is the life-sized one here reproduced, representing a Venetian nobleman. He wears a dark flowing gown brought into relief by the scarlet curtain that forms the background of the picture. His hair and beard are light brown, his eyes blue, his face pale. One arm rests upon a table covered with a green cloth, and in one of his white, delicately formed hands is the claw of an animal modeled in gold. "The head," observes Morelli, "as in all Lotto's portraits, is full of subtlety, intellect, and distinction."

The belief that this was the portrait of the celebrated Italian naturalist, Ulysses Aldrovandi, has been proved to be without foundation, for Aldrovandi was but a child of five when in 1527 Lotto painted this picture. It now hangs in the Imperial Gallery, Vienna, where it has been successively attributed to Titian and to Correggio before being justly ascribed, as it now is, to Lotto.

'AGOSTINO AND NICCOLÒ DELLA TORRE'

PLATE IX

THIS picture, purchased in Bergamo from the late Signor Giovanni Morelli in 1862, and now in the National Gallery, London, represents Agostino della Torre, a professor of medicine in the University of Padua, and Niccolò, his brother, who stands behind him. It was painted in the year 1515. Lotto was then temporarily in Venice, and, on his return to Bergamo, where he was at that time living, probably stopped over at Padua, and there painted the portrait of Agostino della Torre. He then took the picture with him to Bergamo and delivered it to Niccolò, who was living in that city. Morelli's suggestion that Niccolò's portrait was added as an afterthought seems plausible from the crowded and somewhat awkward composition; but both in technique and in conception this is, nevertheless, one of Lotto's most vigorous and characteristic works.

It measures two feet nine inches high by two feet three inches wide, and the figures are the size of life.

'ST. NICHOLAS IN GLORY'

PLATE X

PAINTED in 1529, when Lotto, then nearly fifty years old, was at the height of his powers, this altar-piece in the Church of Santa Maria del Carmine, Venice, although in a much ruined condition, gives proof of his mastery in composition and technique. In no other of his works is the in-

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fluence of Titian so perceptible, for though conception and feeling are thoroughly characteristic of Lotto, the rich reds, delicate whites, and ruddy flesh-tints recall the glowing colors of that Venetian master.

In the upper part of the picture St. Nicholas, a patron saint of Venice and Bishop of Myra in Asia Minor (often called St. Nicholas of Bari, from the place where he was finally buried), is seated between angels, two of whom bear his insignia of office, while a third holds a dish containing purses, emblematic of the saint's charity in giving three purses of gold to a poor nobleman as dowries for his three daughters. At the feet of the bishop are seated St. John the Baptist in an attitude of prayer, and St. Lucy wearing a green robe and a red mantle. Beside her in a dish are her eyes, which according to the legend she herself plucked out and sent to an importunate lover who had declared that they had captivated his heart. Beneath, in a landscape opening upon the sea, Lotto has painted St. George in combat with the dragon, while the princess, whose life he thus saves, flees towards a castle. Such, however, is the ruined condition of this great altar-piece that these minor details are scarcely distinguishable.

"The incomprehensible neglect in which this masterpiece is still left," writes Mr. Berenson, "is all the more to be regretted because, everything considered, it seems to have been one of Lotto's greatest achievements. In few other works has he created types so strong and beautiful, and seldom has his drawing been so firm, his modeling so plastic, and his coloring so glowing and harmonious. The landscape must have been one of the most captivating in Italian painting, and even now, although it is coated with candle-grease, the sweep of its outlines, the harmony of its colors, and the suggestiveness of its lights make an unwonted appeal to the imagination."

The picture is on canvas and measures nine feet ten inches high by about five feet wide.

A LIST OF THE PRINCIPAL WORKS OF LOTTO
WITH THEIR PRESENT LOCATIONS

AUSTRIA-HUNGARY. BUDAPEST GALLERY: Angel—CRACOW, OWNED BY COUNT PUSLOWSKI: Madonna and Child—VIENNA, IMPERIAL GALLERY: Portrait of a Man with a Claw (Plate VIII); Madonna and Child with Saints (Plate II); Three Views of a Man—ENGLAND. HAMPTON COURT, ROYAL GALLERY: Portrait of Young Man; Portrait of Andrea Odoni—LONDON, NATIONAL GALLERY: Agostino and Niccolò della Torre (Plate IX); The Prothonotary Giuliano (Plate VI); Family Group—LONDON, BRIDGEWATER HOUSE: Madonna and Saints—LONDON, OWNED BY MRS. MARTIN COLNAGHI: Madonna and Saints—LONDON, OWNED BY SIR W. M. CONWAY: Danaë—LONDON, DORCHESTER HOUSE: Lucretia—WILTON HOUSE, LORD PEMBROKE'S COLLECTION: St. Anthony—FRANCE. NANCY MUSEUM: Portrait of a Man—PARIS, LOUVRE: St. Jerome; Christ and the Adulteress; Recognition of the Holy Child—GERMANY. BERLIN GALLERY: Christ taking leave of His Mother; Portrait of Young Man; St. Sebastian and St. Christopher; Portrait of an Architect—BERLIN, PROF. R. VON KAUFMANN'S COLLECTION: Portrait of a Jeweler—DRESDEN, ROYAL GALLERY: Madonna—HAMBURG, CONSUL WEBER'S COLLECTION: St. Jerome—MUNICH GALLERY: Marriage of St. Catherine—ITALY. ALZANO, PARISH CHURCH: Assassination of St. Peter Martyr—ANCONA GALLERY: Madonna Enthroned—ASOLO, CATHEDRAL: Assumption of the Virgin—BERGAMO GALLERY, CARRARA COLLECTION: Marriage of St. Catherine (Plate IV); Por-

trait of a Lady; Predelle to San Bartolommeo Altar-piece — BERGAMO GALLERY, LOCHIS COLLECTION: Holy Family; Sketches for Predelle of San Bartolommeo Altar-piece — BERGAMO, CHURCH OF SANT' ALESSANDRO IN COLONNA: Deposition — BERGAMO, CHURCH OF SANT' ALESSANDRO IN CROCE: The Trinity — BERGAMO, CHURCH OF SAN BARTOLOMMEO: Altar-piece of Madonna and Saints — BERGAMO, CHURCH OF SAN BERNARDINO: San Bernardino Altar-piece (Plate v) — BERGAMO, CHURCH OF SAN MICHELE: (frescos) God the Father; The Visitation; Marriage of the Virgin; Presentation of the Virgin — BERGAMO, CHURCH OF SANTO SPIRITO: Altar-piece of Madonna and Saints — BERGAMO, OWNED BY SIGNOR A. FRIZZONI: Two Angels (frescos) — BERGAMO, OWNED BY SIGNOR PICCINELLI: Madonna and Two Saints — BRESCIA, TOSIO GALLERY: Adoration of the Shepherds — CASTELLO DI COSTA DI MEZZATE: Marriage of St. Catherine — CELANO: Assumption of the Virgin — CINGOLI, CHURCH OF SAN DOMENICO: Madonna and Saints in Rose-garden — CREDARO, CHURCH OF SAN GIORGIO: (frescos) God the Father; St. Joseph, Saints and Shepherds; St. Stephen; St. George; St. Catherine and John the Baptist; Annunciation; St. George; St. George and the Princess — FLORENCE, UFFIZI GALLERY: Madonna and Saints — JESI, LIBRARY: Entombment; Annunciation; Madonna and Saints; St. Lucy before her Judges; Visitation and Annunciation — JESI, MUNICIPIO: Story of St. Lucy (three panels) — LORETO, PALAZZO APOSTOLICO: Christ and the Adulteress; St. Sebastian, St. Roch, and St. Christopher; Recognition of the Holy Child; Sacrifice of Melchizedek; Two Prophets; St. Michael and Satan; Presentation; Baptism — MILAN, BRERA GALLERY: Assumption; Portrait of a Lady with a Fan (Plate i); Portrait of a Man; Portrait of an Old Man; Portrait of a Man; Pietà — MILAN, BORROMEO COLLECTION: Crucifixion — MILAN, MUSEO CIVICO: Portrait of a Youth — MILAN, POLDI-PEZZOLI MUSEUM: Madonna and Saints — MILAN, OWNED BY SIGNOR B. CRISPI: Portrait of Niccola Leoncinio — MILAN, OWNED BY SIGNOR G. FRIZZONI: St. Catherine — MOGLIANO: Madonna and Saints — MONTE SAN GIUSTO, CHURCH OF SANTA MARIA IN TELUSIANO: Crucifixion — NAPLES, MUSEUM: Madonna and Saints; Portrait of a Man — OSIMO, MUNICIPIO: Madonna, Child, and Angels — PONTERANICA: Altar-piece (in part) — RECANATI, MUNICIPIO: Madonna and Saints; Transfiguration — RECANATI, CHURCH OF SAN DOMENICO: St. Vincent in Glory — RECANATI, ORATORIO DI SAN GIACOMO: St. James — RECANATI, CHURCH OF SANTA MARIA SOPRA MERCANTI: Annunciation (Plate III) — ROME, BORGHESI GALLERY: Madonna and Saints; Portrait of a Man — ROME, CAPITOLINE GALLERY: Man with a Musket — ROME, DORIA GALLERY: St. Jerome; Portrait of a Man — ROME, ROSPIGLIOSI GALLERY: Triumph of Chastity — SANTA CRISTINA, PARISH CHURCH: Madonna and Saints — SEDRINA: Madonna in Glory — TRES-CORRE, ORATORIO SUARDI: (frescos) Story of St. Barbara; Figure of Christ; Scenes from Legend of St. Clara; Communion of Mary Magdalene — TREVISO GALLERY: Portrait of a Man — VENICE, CHURCH OF SAN GIACOMO DELL' ORIO: Madonna Enthroned (replica of Ancona altar-piece) — VENICE, CHURCH OF SAN GIOVANNI E PAOLO: St. Antoninus and the Poor (Plate VII) — VENICE, CHURCH OF SANTA MARIA DEL CARMINE: St. Nicholas in Glory (Plate x) — RUSSIA. ST. PETERSBURG, LEUCHTENBERG GALLERY: St. Catherine — SPAIN. MADRID, THE PRADO: Bridal Couple; St. Jerome.

Lotto Bibliography

A LIST OF THE PRINCIPAL BOOKS AND MAGAZINE ARTICLES
DEALING WITH LOTTO

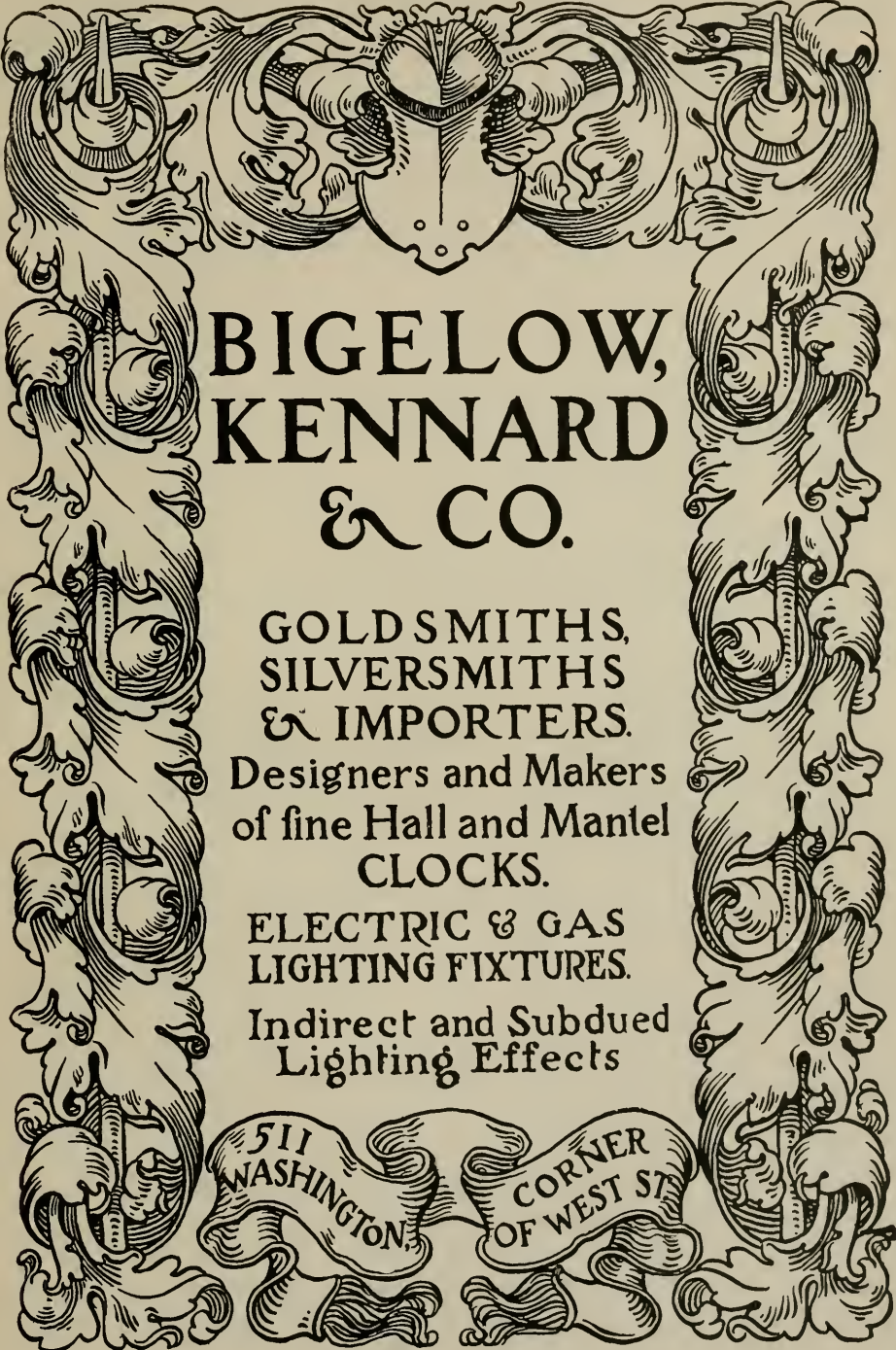
MR. BERNHARD BERENSON'S 'Lorenzo Lotto, an Essay in Constructive Art Criticism,' published in London and New York in 1895, and since reissued in a revised edition in 1901, forms the most complete study of this artist that has yet appeared; and whether all Mr. Berenson's hypotheses concerning Lotto be accepted or no, his careful

and exhaustive study stands to-day as the most important and the most authoritative work on the subject. In addition to this the writings of Signor Frizzoni, Signor Locatelli, Dr. Gustavo Bampo, and Dr. Hugo von Tschudi, which will be found listed in the bibliography that follows, form valuable contributions to the study of Lorenzo Lotto.

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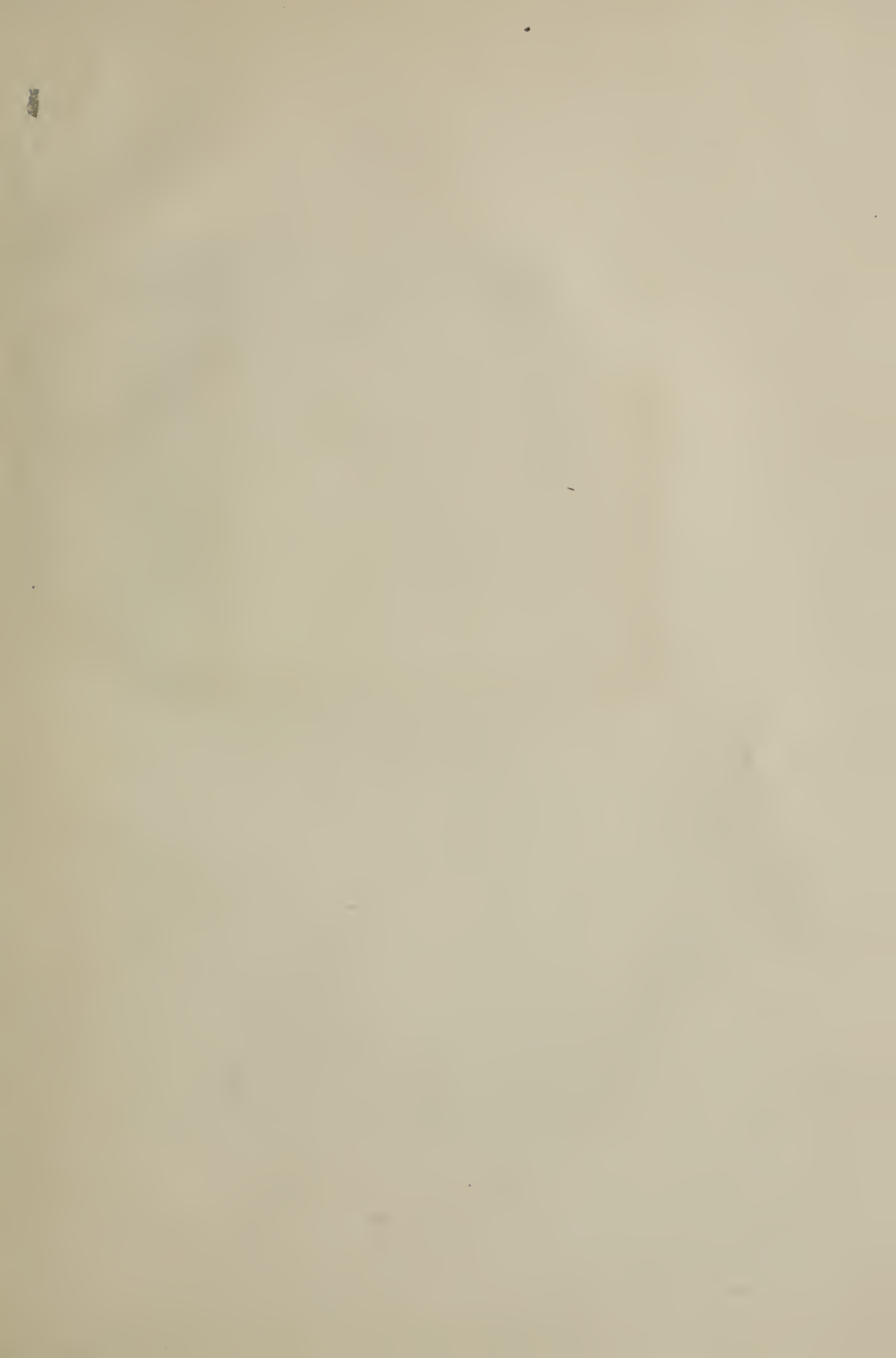
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