

PRESS RELEASE

Lorenzo Lotto

PORTRAITS

19 June – 30 September 2018

The Museo del Prado and the National Gallery in London are presenting the first major monographic exhibition on portraits by Lorenzo Lotto, one of the most unique and fascinating artists of the Italian *Cinquecento*. The intensity of these works and the variety and sophistication of the visual and intellectual resources that they deploy make Lotto the first modern portraitist.

Organised with the sole sponsorship of Fundación BBVA, this exhibition features 38 paintings, 10 drawings, a print and around 15 sculptures and objects similar to those depicted in the portraits, the latter offering a reflection of material culture of the time. The exhibition is on display in Rooms A and B of the Prado's Jerónimos Building and is curated by Enrico Maria Dal Pozzolo of the University of Verona, and Miguel Falomir, director of the Museo del Prado.

Madrid, 15 June 2018. The Museo del Prado is presenting the first major monographic exhibition on Lorenzo Lotto's portraits. Co-organised with the National Gallery in London, it is benefiting from the sole sponsorship of Fundación BBVA and is the Museum's most important exhibition this summer.

Lorenzo Lotto (Venice, 1480 – Loreto, 1557) was one of the most unique and fascinating artists of the Italian *Cinquecento*. His reputation has consistently grown

PRESS RELEASE

among scholars and art lovers since Bernard Berenson devoted the first monograph to him, *Lorenzo Lotto. An Essay in Constructive Criticism*, published in 1895. Writing at the time of the emergence of Freudian psychoanalysis, Berenson saw Lotto as the first portraitist to be interested in reflecting his sitters' states of mind, and as such the first modern one. Although interest in the artist has been particularly notable since the 1980s, until now no exhibition has focused exclusively on the portraits, making this project a pioneering one.

The exhibition focuses on already known aspects of Lotto's portraiture such as their varied typology, psychological depth and complex symbolism. In addition, it explores other less familiar ones such as the artist's use of similar resources in his portraits and religious works, the importance of the objects present in the portraits as reflections of material culture of the day, and the creative process behind the realisation of these works.

Lorenzo Lotto. Portraits also offers an unprecedented perspective on the artist's works through the presence in the galleries of objects similar to those seen in the portraits, in a reflection of material culture of the day. In addition, it looks at the way in which the artist conceived and executed his portraits and in this regard and given the lack of technical analyses of these works, the inclusion of drawings by him (rarely displayed alongside the paintings) are of particular importance.

The variety of typologies that Lotto employed; the overt or concealed symbolism within them; the psychological depth with which he imbued his models; and the importance he gave to objects in order to define their status, interests and aspirations all give these portraits a degree of profundity which allow Lotto to be seen as the artist who best reflected Italy at the time, a country experiencing a profound period of change.

Download information and images

<https://www.museodelprado.es/en/museum/professional-access>

PRESS RELEASE

The exhibition

Title: Lorenzo Lotto. Portraits

Venue: Museo Nacional del Prado, Jerónimos Building. Rooms A and B.

Dates: 19 June – 30 September 2018

Curators: Enrico Maria Dal Pozzolo (University of Verona) and Miguel Falomir (Museo del Prado)

With the sole sponsorship of Fundación BBVA

Lorenzo Lotto (Venice, ca.1480 – Loreto, 1556/57) was one of the great Renaissance portraitists due to the variety of typologies that he employed, the psychological depth with which he endowed his sitters, and his judicious use of objects to define the status, interests and aspirations of his subjects.

An artist who experienced both success and failure, after his death Lotto fell into almost complete oblivion until the late 19th century when the art historian Bernard Berenson (1865-1959) rediscovered him, presenting him as the first Italian painter interested in depicting his sitters' states of mind and hence the first modern portraitist. This interpretation, which is still accepted today, found fertile ground in a society increasingly concerned with profound aspects of the individual, and it is seemingly not by chance that Berenson was a contemporary of Sigmund Freud (1856-1939) and of the birth of psychoanalysis.

This exhibition, the first on Lotto's portraits, includes works created in the places where this nomadic painter was active: his native Venice, Treviso, Bergamo, Rome and the Marches, produced over the course of fifty years. The earliest reveal echoes of Antonello da Messina, filtered through his master Alvise Vivarini and Giovanni Bellini, in addition to northern elements (principally Dürer) and the influence of Giorgione, Raphael, Leonardo and finally Titian in the 1540s. Lotto re-elaborated these sources to formulate his own language in which looks, gestures and objects combine to transcend the physical description of the sitters and their status and thus reveal their innermost thoughts. These are paintings possessed of a powerful narrative potential which invite the viewer to imagine the lives of their subjects while also testifying to the period of profound transformation experienced in Italy at that time.

PRESS RELEASE

EARLY YEARS IN TREVISO

Lotto produced his first works in Treviso, north of Venice, around 1498. At this point he was an artist dominated by the “myth” of Antonello da Messina, active in Venice between 1475 and 1476, although this influence was modified by that of other painters. The technique of his early portraits recalls Alvise Vivarini, his probable master, but his models derive from Giovanni Bellini, the preeminent figure in Venetian painting at that date. In addition, Lotto’s work reveals both direct northern influences (German painters were present in Treviso), and indirect ones derived from prints. This Germanic component increased following Dürer’s arrival in Venice in late 1505.

The Treviso period was a successful one, during which Lotto established contacts with prominent intellectuals such as Bishop Bernardo de’ Rossi, and his reputation spread to towns such as Asolo where he painted Caterina Cornaro, the last Queen of Cyprus. He similarly flourished in Recanati in the Marches and by this point his career provided a sufficient basis to confront the great challenge of Rome, where his arrival was probably facilitated by Bramante, architect to Saint Peter’s. Lotto is documented working in the Stanza della Segnatura and di Eliodoro in 1509 although nothing survives of that project, now concealed by Raphael’s frescoes.

BERGAMO, 1513-1525

Following his lack of success in Rome, in 1510-13 Lotto returned to the Marches (Recanati and Jesi) where he painted various portraits present in the exhibition (Museo Thyssen-Bornemisza and the Uffizi), before moving to Bergamo in 1513. It was there, particularly from 1521 onwards, that he produced some of his finest portraits, commissioned by members of a wealthy and ambitious upper middle class prepared to accept innovative artistic solutions. With their encouragement Lotto experimented with every representational type and with an originality unparalleled in Italian art of the period. He brought significant innovations to the individual and double portrait and also to the crypto-portrait and portraits included in devotional works. These are living images which reflect both his sitters’ social status and their cultural sophistication. They include numerous references to mythology, classical art and the culture of emblems and all are characterised by their ability to establish a dialogue with the viewer.

PRESS RELEASE

THE MATRIMONIAL PORTRAIT

Lotto responded to the freedom conceded to him by the social elites in Bergamo with unprecedented pictorial formats. The most innovative was undoubtedly the matrimonial portrait, showing a couple in a single visual field accompanied by objects and elements open to a symbolic reading. It has been suggested that this typology is northern in origin and earlier family portraits are certainly known from Flanders and Germany. Given Lotto's artistic origins, however, a classical influence should not be rejected, derived from both sculpture and from numismatics and gem carving. In these portraits, most of them associated with the prominent Cassotti family, Lotto employed an innovative horizontal format, the success of which subsequently led him to use it in Venice for individual portraits.

RETURN TO VENICE

Equipped with the expressive and formal resources that he devised in Bergamo, Lotto reappeared in Venice in late 1525. In the context of painting, the city was more dynamic than ever due to the *renovatio Urbis* [modernisation of the city] promoted by the authorities under Doge Andrea Gritti (1523-38). Portraiture was, however, the pictorial genre most subject to earlier conventions, with a focus on individuals of high social rank depicted in half-length or three-quarter format. This explains the success of the innovative proposals offered by Lotto, who adapted the horizontal format of his matrimonial portraits to individual ones, introducing a "speaking" space into the painting through the sitters' gestures or the objects that accompany them. During these years Lotto produced some of his most memorable creations, depicting intentionally enigmatic figures in dynamic compositions of considerable size.

LOTTO AND THE DOMINICANS

On his arrival in Venice in 1525 Lotto stayed with the Dominican community of Santi Giovanni e Paolo where he painted its treasurer, Marcantonio Luciani. Soon after this the Order may have commissioned him to execute the large *pala d'altare* shown in this gallery and depicting *The Alms of Saint Antoninus*, completed in the early 1540s. Lotto's connections with the Dominicans, particularly its Observant branch, would be close and in his will of 1531 he expressed the wish to be buried in the Order's habit. In addition, part of the fee for the painting of Saint Antoninus came from sermons given by Friar Lorenzo da Bergamo, whose portrait is displayed later in the exhibition. Another Dominican monk, Angelo Ferretti, is represented

PRESS RELEASE

with the attributes of Saint Peter Martyr in the last section of the exhibition. This gallery also offers a reflection on the relationship between portraiture and religious painting and on one of the liveliest debates in art at the time: the *paragone*, which disputed the relative merits of painting and sculpture.

FREEDOM IN THE MARCHES

Despite a few partial successes, Lotto never achieved his desired triumph in Venice. Competition brought enemies, leading to various failures. The result was psychological distress, and in a letter of this period he admitted to being “of greatly altered mind due to various and strange disturbances.” During his time in Venice he maintained his connections with the Marches, to where he regularly sent works and where he finally moved, probably in search of a less stressful artistic environment. In 1534 he was in Ancona, in 1535 in Jesi, then again in Ancona in 1538, followed by Macerata and Cingoli in 1539, places with a less sophisticated local clientele. For these portraits Lotto used his experience gained in Bergamo and Venice but we witness an increasing appearance of isolated, melancholy individuals, as in *Portrait of a Man* from the Galleria Borghese, who seem to echo his own state of mind.

“ALONE, WITH NO TRUSTWORTHY GUIDE AND VERY ANXIOUS OF MIND”

Aged nearly sixty, in 1540 Lotto returned to Venice, only to leave two years later for Treviso. It was there, between 1542 and 1545, that he painted some of his most intense portraits in which he represented the irreversible and devastating effects of suffering and old age, devoid of any concessions to idealisation. Most of these works are imbued with the painter’s own melancholy. A veil of sadness almost like the shadow of death spreads over the sitters who posed for him and paradoxically their sumptuous clothes almost acquire the significance of a *vanitas*. These works’ chromatic and compositional sobriety reflects the impact of Titian, albeit more in formal than conceptual terms as Lotto avoided idealising his models. In 1545 he returned to Venice for the last time, drawing up a second will on 25 March 1546 in which he included the phrase used as the title for this section of the exhibition: “Alone, with no trustworthy guide and very anxious of mind.”

PRESS RELEASE

DRAWINGS

Drawings by Lotto, whether portraits or religious compositions, have been almost entirely absent from exhibitions on the artist, which has complicated their study. The present one includes various examples of different types attributed to the artist. Some must have been made as preparatory studies for painted portraits, ranging from rapidly-executed sketches to squared-up designs to be transferred to panel or canvas. Others are so highly finished that they seem independent works, possibly made as gifts. From the *Libro di spese diverse*, in which Lotto set out his accounts, we know the variety of drawing materials that he acquired (charcoal, black and white chalk, tailor's chalk and ink), revealing his versatility as a draughtsman. Also on display is a fascinating portrait in oil on paper recently attributed to the artist, which has the spontaneity of a sketch from life and represents an example of this technique, recorded in documents but known from very few surviving examples.

LATE PORTRAITS

In 1549 Lotto left his native Venice for the last time and returned to the Marches. By now physically weak, weary and disillusioned, he was so in need of money that he organised a lottery in Ancona to sell his works but with disappointing results. It was here that he painted his last portraits, characterised by an intensity and inventiveness no longer present in his large religious compositions of this period.

Lotto spent his last years in the sanctuary at Loreto, which he entered in the summer of 1552. He became a lay member in 1554 and was buried there in late 1556. Significantly, he painted various works for the sanctuary but none of them were portraits. He left his few possessions there, including his account book, the *Libro di spese diverse*, a unique document which allows for a detailed reconstruction of the last two decades of his life and identifies the individuals whom he portrayed.

CRYPTO-PORTRAITS

Crypto-portraits were a speciality of Lotto's which he cultivated throughout his career, comprising depictions of the sitter with the attributes of the figure with whom they identified; a classical deity such as Venus, an ancient heroine or a saint of their special devotion. Particularly numerous are Lotto's portraits of Dominicans monks with the symbols of saints of their Order and this exhibition includes examples of friars portrayed as Saint Thomas Aquinas or Saint Peter Martyr. It is very likely they were commissioned by these monks' communities as "mirrors of

PRESS RELEASE

virtue” for their members but in many cases the degree of identification achieved by Lotto between sitter and saint is troublingly ambiguous.

THE CATALOGUE

The catalogue that accompanies this exhibition, the first to be devoted to Lotto’s portraits, follows the footsteps of this nomadic painters from his native Venice to Treviso, Bergamo, Rome and the Marches through the portraits which he painted over the course of fifty years. These works reveal a range of influences from Antonello da Messina to Titian, in addition to his master Alvise Vivarini, Giovanni Bellini, Albrecht Dürer, Giorgione, Raphael and Leonardo. Lotto reinterpreted these sources in order to formulate his own visual language in which looks, gestures and objects combine to transcend the sitters’ physical appearance and social status and reveal their innermost thoughts. These are works of enormous narrative potential which invite the viewer to imagine the lives of the subjects while reflecting on the nature of Italy at the time, a country in a profound state of transformation.

Edited by Miguel Falomir and Enrico Maria Dal Pozzolo and with the collaboration of Matthias Wivel, the catalogue includes texts by leading specialists which focus on technical, material, social and iconological issues relating to Lotto’s portraits in addition to a revision of the documentary sources essential for their study.

372 pages, 24 x 30 cm

Paperback, Spanish and English editions. Price: 35 Euros

AUDIO GUIDES

The exhibition “Lorenzo Lotto” offers the option of audio guides in 5 languages (Spanish, English, French, Italian and Korean), featuring an introduction and 16 commentaries on the works. Price: 3.50 Euros (6 Euros, audio guide to the exhibition and the Permanent Collection).

More information: www.museodelprado.es

PRESS RELEASE

Ticket prices

A standard, single ticket to the Museum costs 15 Euros (for reduced price tickets and free entry, see standard terms and conditions). It includes a visit to the Permanent Collection, to the exhibition *Lorenzo Lotto. Portraits* and to any other temporary exhibition on at the time.

On Mondays to Saturdays from 6pm to 8pm and on Sundays and public holidays from 5pm to 7pm visitors wishing to see the exhibition can benefit from a reduction on the price of their ticket. Visitors entitled to a standard ticket can thus acquire one for 7.50 Euros and all those entitled to a reduced price ticket can buy one for 3.75 Euros.

The exhibition's opening hours are: Monday to Saturday, 10am to 8pm; Sundays and public holidays, 10am to 7pm.

PRESS RELEASE

Exhibits List

1. Portrait of a Young man

Lorenzo Lotto

Oil on panel, 34.2 x 27.9 cm

c. 1498 - 1500

Bergamo, Accademia Carrara - Pinacoteca di Arte Antica

2. Young Dominican Monk

Lorenzo Lotto

Oil on panel, 33 x 23 cm

c. 1505

The National Trust, Upton House, Warwickshire

3. Portrait of a Young Man with a Lamp

Lorenzo Lotto

Oil on panel, 42.3 x 35.3 cm

c. 1506

Vienna, Kunsthistorisches Museum, Gemäldegalerie

4. Portrait of Bishop Bernardo de' Rossi

Lorenzo Lotto

Oil on panel, 52 x 40 cm

1505

Naples, Museo e Real Bosco di Capodimonte

5. Allegory of Virtue and Vice

Lorenzo Lotto

Oil on panel, 56.5 x 47.2 cm

1505

Washington, National Gallery of Art, Samuel H. Kress Collection, 1939.1.156

6. Assumption of the Virgin with Saints Anthony Abbot and Louis of Toulouse

Lorenzo Lotto

Oil on panel, 175 x 165 cm

1506

Asolo, cathedral de Santa Maria Assunta

7. Portrait of a Man

Lorenzo Lotto

Oil on panel, 29 x 23 cm

c. 1512 - 1513

Florence, Galleria degli Uffizi

PRESS RELEASE

8. *Portrait of a Man*

Lorenzo Lotto

Oil on panel, 43 x 35 cm

1510 - 1513

Madrid, Museo Thyssen Bornemisza

9. *Portrait of a Man with a Rosary*

Lorenzo Lotto

Oil on panel, 78.5 x 62 cm

c. 1518

Nivå, The Nivaagaard Collection

Objects related with the painting mentioned above:

10. *Rosary*

Amber

c. 1600

Florence, Galleria degli Uffizi, Tesoro dei Granduchi, Museo degli Argenti

11. *Ornamental Ring*

Gold

XVI Century

Oxford, Ashmolean Museum, University of Oxford. Presented by c.D.E. Fortnum in honour of Queen Victoria's Diamond Jubilee, 1897

12. *Giovanni Agostino Della Torre with His Son Nicolò*

Lorenzo Lotto

Oil on canvas, 85 x 68.2 cm

c. 1515 – 1516

London, The National Gallery

13. *Lucina Brembati*

Lorenzo Lotto

Oil on panel, 52.6 x 44.8 cm

1520 - 1523

Bergamo, Accademia Carrara - Pinacoteca di Arte Antica

14. *Drawing of a Weasels's fur*

Hans Mielich

Opaque pigments on parchemin

c. 1551 - 1555

Munich, Bayerisches Nationalmuseum

PRESS RELEASE

15. *Christ taking Leave of his Mother, with Elisabetta Rota*

Lorenzo Lotto

Oil on canvas, 126 x 99 cm

1521

Berlin, Staatliche Museen, Preussischer Kulturbesitz, Gemäldegalerie

16. *Virgin with the Child and Six Saints*

Lorenzo Lotto

Oil on canvas, 98 x 115 cm

1524

Rome, Galleria Nazionale d'Arte Antica di Palazzo Barberini

17. *Mystic Marriage of Saint Catherines with donor Nicolò Bonghi*

Lorenzo Lotto

Oil on canvas, 172 x 143 cm

1523

Bergamo, Accademia Carrara - Pinacoteca di Arte Antica

18. *Marriage Portrait*

Lorenzo Lotto

Oil on canvas, 96 x 116 cm

c. 1523 - 1524

Saint Petersburg, The State Hermitage Museum

19. *Study for a Double Portrait*

Lorenzo Lotto

Pen and dark grey ink, squared in red chalk, 169 x 217 cm

c. 1524 - 1525

Amsterdam, Rijksmuseum

20. *Men's shirt*

Taffeta, lace and linen

1650 - 1700

Prato, Museo Tessuto

21. *Portrait of Marsilio Cassotti and his wife Faustina*

Lorenzo Lotto

Oil on canvas, 71 x 84 cm

1523

Madrid, Museo Nacional del Prado

PRESS RELEASE

Objects related with the *Portrait of Micer Marsilio Cassotti and his wife Faustina*

22. *Querinian Dyptich*

Ivory, 14 x 25 cm

5th century AD

Brescia, Fondazione Brescia Musei. Santa Giulia

23. *Cameo Faustina la Mayor*

Agate and gold

XVI Century

Florence, Galleria degli Uffizi, Tesoro dei Granduchi, Museo degli Argenti

24. *Áureos de Antonino Pío a nombre de Faustina hija*

Gold, 2 cm diameter

Rome, 141-161 B.C.

Madrid, Museo Arqueológico Nacional

25. *Portrait of a Young man with a Book*

Lorenzo Lotto

Oil on panel, 34.5 x 27.5 cm

c. 1526

Milano, Pinacoteca del Castello Sforzesco

26. *Andrea Odoni*

Lorenzo Lotto

Oil on canvas, 104.6 x 116.6 cm

1527

London, Hampton Court, The Royal Collection, Lent by Her Majesty the Queen

Objects related with the painting mentioned above:

27. *Hércules and Antaeus*

Lorenzo Lotto

Drawing

1508 - 1510

Milano, Veneranda Biblioteca Ambrosiana

28. *Standing figure reclined in a column*

White marble, 56 cm h.

Padova, Università degli Studi di Padova. Museo di Scienze Archeologiche e d'Arte

29. *Ephesian Artemis*

Marble, 36.8 cm h.

Roman, c.100-125 A.D., and 18th century

Cologne, Private Collection

PRESS RELEASE

30. *Bust of Adriano Grimani*
Marble
Venice, Museo Archeologico Nazionale

31. *Hercules*
Bronze 90 mm h
Madrid, Museo Lázaro Galdiano

32. *Portrait of a Young Man*
Lorenzo Lotto
Oil on canvas, 98 x 111 cm
1530 - 1532
Venice, Gallerie dell'Accademia

33. *An Ecclesiastic in his Study*
Lorenzo Lotto
Drawing, 162 x 198 mm
London, The British Museum, Donated by Count Antoine Seilern, 1951

34. *Portrait of a Lady as Lucretia*
Lorenzo Lotto
Oil on canvas, 96.5 x 110.6 cm
c. 1530 - 1533
London, The National Gallery

Objects related with the painting mentioned above:

35. *Suicide of Lucrecia*
Marcantonio Raimondi after Rafael
Burin, 212 x 130 mm
c. 1509 - 1514
Amsterdam, Rijksmuseum

36. *Triple Portrait of a Goldsmith*
Lorenzo Lotto
Oil on canvas, 52 x 79 cm
c. 1530
Vienna, Kunsthistorisches Museum, Gemäldegalerie

37. *Portrait of a Bearded Man*
Lorenzo Lotto
Drawing, 237 x 178 mm
c. 1530
Edinburgh, National Galleries of Scotland

PRESS RELEASE

38. The Alms-Giving of St. Anthony

Lorenzo Lotto

Oil on canvas, 332 x 225 cm

1540 - 1542

Venice, Chiesa dei santi Giovanni e Paolo

Objects related with the above mentioned painting:

39. Anatolian style "Lotto" carpet

Occidental Anatolia

Wool, 177 x 108 cm

c. 1500

Milano, Zaleski Collection, Courtesy of Moshe Tabibnia Gallery

40. Crist Carrying the Cross

Lorenzo Lotto

Oil on canvas, 66 x 60 cm

1526

Paris, Musée du Louvre, Département des Peintures, Acquis en 1892

41. Bishop Tomasso Negri

Lorenzo Lotto

Oil on panel, 42 x 53.8 cm

1527

Split, Convento franciscano de San Antonio en Poljud / Franjevački samostan sv.

Ante na Poljudu

42. Portrait of a Dominican Friar (Marcantonio Luciani?)

Lorenzo Lotto

Oil on canvas, 78 x 67 cm

1526

Treviso, Musei Civici

43. Portrait of a Gentleman

Lorenzo Lotto

Oil on canvas, 108.2 x 100.5 cm

1535?

Cleveland, The Cleveland Museum of Art, Gift of the Hanna Fund

44. Portrait of a Man

Lorenzo Lotto

Oil on panel, 118 x 105 cm

c. 1535

Rome, Galleria Borghese

PRESS RELEASE

45. *Portrait of a Gentleman*

Lorenzo Lotto

Oil on canvas, 97 x 85 cm

c. 1540

New Orleans Museum of Art, The Samuel Kress Collection 61.79

46. *Portrait of a Man with a Felt Hat*

Lorenzo Lotto

Oil on paper, 57.8 x 46.5 cm

c. 1541

Ottawa, National Gallery of Canada

47. *Portrait of an Architect*

Lorenzo Lotto

Oil on canvas, 105 x 82 cm

c. 1540 - 1542

Berlin, Staatliche Museen zu Berlin, Gemäldegalerie

48. *Portrait of an Elderly Gentleman with Gloves (liberale da Pinedel)*

Lorenzo Lotto

Oil on canvas, 90 x 75 cm

1542 - 1544

Milano, Pinacoteca di Brera

49. *Portrait of the Surgeon Gian Giacomo Bonamigo with His Son Giovanni Antonio*

Lorenzo Lotto

Oil on canvas, 89.2 x 74.6 cm

1544

Philadelphia, Philadelphia Museum of Art, John G. Johnson Collection, 1917

50. *Friar Lorenzo of Bérgamo*

Lorenzo Lotto

Oil on canvas, 83.1 x 69.6 cm

1542

Baltimore, The Walters Art Museum

51. *Portrait of a Man (Lorenzo Lotto?)*

Attributed to Lorenzo Lotto

Oil on paper, 189 x 187 mm

c. 1540

Berlin, Staatliche Museen, Preussischer Kulturbesitz, Gemäldegalerie, Kupferstichkabinett

PRESS RELEASE

52. Portrait of a Man

Attributed to Lorenzo Lotto

Drawing, 404 x 306 mm

c. 1530

Vienna, The Albertina Museum

53. Head of a Man wearing a Cap

Lorenzo Lotto

Paper, drawn, black chalk and grey wash (much retouched) 269 x 194 mm

c. 1504 - 1506

London, The British Museum. Exchange with Colnaghi, 1902

54. Portrait of Young Man

Attributed to Lorenzo Lotto

Drawing

c. 1520

Florence, Galleria degli Uffizi, Gabinetto dei Disegni

55. Portrait of a Bearded Man

Lorenzo Lotto

Paper, 250 x 186 mm

c. 1540

Florence, Galleria degli Uffizi, Gabinetto dei Disegni

56. Friar Gregorio Belo di Vicenza

Lorenzo Lotto

Oil on canvas, 87.3 x 71.1 cm

1547

New York, The Metropolitan Museum of Art, Rogers Fund, 65.117

Objects related with the painting mentioned above:

57. Gregorio I. Omelie di santo Gregoria Papa sopra li Evangelii: nuovamente stampate, historiate & in lingua Tosca ridotte, & con somma diligentia corrette,
Francesco Bidoni y Mapheo Passini.

Venice, 1543

Venice, Biblioteca Nazionale Marciana

58. Ludovico Grazioli

Lorenzo Lotto

Oil on canvas, 84.5 x 71 cm

c. 1551

Ferrara, Fondazione Cavallini Sgarbi

PRESS RELEASE

59. Portrait of Giovanni della Volta with his Wife and Children

Lorenzo Lotto

Oil on canvas, 104.5 x 138 cm

1547

London, National Gallery, Bequeathed by Miss Sarah Solly, 1879

Object related with the painting mentioned above:

60. Female Dress (called "of the grand Duchess")

Cut crimson velvet and red silk with red silk and gold thread

Florence, c. 16th century

Pisa, Museo di Palazzo Reale

61. Friar Angelo Ferretti as Saint Peter Marty

Lorenzo Lotto

Oil on canvas, 89.9 x 69.4 cm

1549

Cambridge, Harvard Art Museums/Fogg Museum, 1964.4

Object related with the painting mentioned above:

62. Tractatus de gratiis expectatiuis ac aliis litteris gratie at iustitie olim bo

Giovanni Staffileo

Venice, 1540

Barcelona, Biblioteca Nacional de Catalunya

63. Portrait of an Archman (Maestro Battista di Rocca Contrada)

Lorenzo Lotto

Oil on canvas, 92 x 74 cm

1551 - 1552

Rome, Musei Capitolini, Pinacoteca Capitolina

Object related with the painting mentioned above:

64. Crossbow

Wood and steel, 12 x 51.1 x 79.5 cm

End of 16th century

Madrid, Colecciones Reales, Patrimonio Nacional, Real Armería

65. Lorenzo Lotto's Will

Venice, 25 de March 1531, with a codicile 15 January 1533

Venice, Archivio di Stato di Venezia