November 1953
75 cents

ART NEWS

Berenson: Lotto

McBride: Wyeth

The new Picassos

Spender: English art

November 1953 Volume 52, Number 7, Part 1

ARTNEWS®

This month

Famous as one of the internationally influential English "poets of the 'thirties," Stephen Spender is also an informed and piercing commentator on modern culture. His latest book is an autobiography, *World within World* . . . Bernard Berenson needs no introduction in these pages. This section from his monumental monograph, *Lorenzo Lotto,* completely revised since its initial appearance in 1895, appears here for the first time . . . painter-scholar Jean Charlot was born in France and became a leader of the muralist movement in Mexico; he is now a professor at the University of Hawaii . . . A. L. Chanin co-authored the Museum of Modern Art's publication on Gabo and Pevsner when these Constructivist sculptors, who are also brothers, had their retrospective.

Next month

Two unpublished documents of modern art: Seurat notes, and conversations with the late John Marin . . . Younger European painters and sculptors seen by Robert Goldwater . . . Randall Jarrell's penetrating criticism of André Malraux's controversial book, *The Voices of Silence* . . . Jeanne Reynal makes a mosaic.

Editor and Publisher Alfred Frankfurter
Managing Editor Thomas B. Hess
Associate Editors Henry A. La Farge, Eleanor C. Munro
Contributing Editors Henry McBride, Dorothy Gees Seckler
Editorial Associates Lawrence Campbell, Robert Goodnough, Barbara Guest, Betty Holliday, Fairfield Porter
Design Director Bradbury Thompson

Associate Publisher Robert E. Baker
Circulation Manager Lewis W. Solomon
Production Manager David W. DeArmand; Asst., E. F. Zitrin

Advertising representatives:
New York, N. Y. Leslie Okin, Adv. Sales Manager, 654 Madison Avenue; TEmpleton 8-3730
Chicago, Ill. Harvey R. Kipen, 360 North Michigan Avenue; CEntral 6-8972
Great Britain Will Kitchen, Jr., Magazines, Ltd., 131 Fleet Street, London, E. C. 4

ARTNEWS is published monthly from September to May, quarterly June-July-August, and copyright 1953 by The Art Foundation, Inc., 654 Madison Avenue, New York 21, N. Y.

Subscription rates: Full subscription, consisting of the ten monthly issues and ART NEWS ANNUAL CHRISTMAS EDITION, $9.50 per year in U.S.A. Regular monthly edition *only*, $7. per year in U.S.A. (Foreign postage $1. per year additional.) Single copies of the regular monthly edition, 75¢ each. Single copies of ART NEWS ANNUAL CHRISTMAS EDITION, $3.50 each.

The Editor welcomes and is glad to consider MSS and photographs sent with a view to publication. When unsuitable for publication, and if accompanied by return postage, every care will be exercised toward their return, although no responsibility for their safety is undertaken. Under no circumstances will the custody of any object of art whatever be accepted if sent to the magazine unsolicited for inspection. No opinions on authorship, authenticity or valuation can be given, nor can the magazine act as the intermediary in sales.

The complete contents of each issue of ARTNEWS are indexed in *The Art Index*, published quarterly and available in public libraries. The name, cover, colorplates and entire contents of ARTNEWS are fully protected by copyright in the U.S.A. and in foreign countries and may not be reproduced in any manner, in whole or in part, without written consent. Title registered U. S. Patent Office. Entered as second-class matter Feb. 5, 1909, re-entered June 17, 1948, at the Post Office, New York, N. Y., under the act of Mar. 3, 1879.

Articles

English artists vs. English painting 14 Stephen Spender
The Louvre salutes Louisiana 18
Lorenzo Lotto: resulting impression 20 Bernard Berenson
Picasso brings himself up to date 26 Alfred Frankfurter
Who discovered America? 30 Jean Charlot
Gabo makes a construction 34 A. L. Chanin
Wyeth: serious best-seller 38 Henry McBride

Major illustrations

Studies for a Portrait 14 Francis Bacon
The Benediction 19 Chardin, colorplate
Danaë 20 Lotto, colorplate
Head of Xipe 33 Aztec sculpture
Kinetic Construction 37 Gabo, colorplate
Portrait of Karl 38 Andrew Wyeth, colorplate

Departments

Editor's letters 6
Art news of America 7
Amateur standing 8
Coming auctions 10
Editorial 13
Reviews and previews 40
Art news from Los Angeles 44 Jules Langsner
The print collector 65 Irvin Haas
New sources, new materials 68
Where and when to exhibit 69
Competitions, scholarships 69
The exhibition calendar 69

Cover

This 4-foot terra cotta, representing Diana, goddess of the hunt, has just been acquired by the City Art Museum, St. Louis. Attributed to an Etruscan artist of ca. 480 B.C., it shows archaic Greek influence upon the typical stocky realism of this mysterious culture. It is the only complete (reassembled from 21 fragments) female figure of its type and has been named one of the greatest Etruscan finds in history [see p. 7].

By Jean Charlot

Who discovered America?

The famous Arensberg Collection of Pre-Columbian objects—which until recently stood among Brancusis, Duchamps and Miros in that collector's Hollywood home—is presented for the first time to the public by its new owner, the Philadelphia Museum. Some 175 works, from a huge Aztec calendar stone to little Tarascan puppies, are installed in a special show lasting to December 5. On this occasion, painter-scholar Jean Charlot offers a provocative analysis of how informed European taste—from Dürer to Dali—has reacted to this savage, compelling art.

Coatlicue, the Aztec primal mother-goddess, was excavated in 1790, hastily reburied and finally rediscovered in 1803 by Humboldt. Ca. 1400; 8 feet high, it is in the Museum of Archaeology, Mexico City.

Contrary to the current prideful cliché, primitive art was not wholly unappreciated in the past. From the sixteenth to the eighteenth centuries many a non-classical masterpiece has been lovingly preserved for us in the *cabinets de curiosités* of the amateur. Though mingled as a rule with other curios—stuffed crocodiles or giant clams—its magic nevertheless may well have worked on its cultured collector, too shy to publicize an appreciation that ran against the taste of his day.

More recently and openly, the rapport of so-called primitive cultures has enriched immeasurably the form and manner of our contemporary arts. Insomuch as the dictatorship of taste imposed by Greco-Roman forms waned, advanced artists and critics, as eager as were their Victorian predecessors to lean on precedent, filled the void with a new or renewed appreciation of African, Oceanic and Amerindian arts. In this indirect form of specialized pleading, once the finger is put on comparable facets in primitive and modern art, the need is filled, and interest lags.

I wish to review here the shifting standards that Occidental taste successively used in its appreciation of pre-Hispanic art. Such a review may expose the relative shallowness of our convictions when faced with Aztec, Mayan or Tarascan works, and underline the fact that, notwithstanding their present aesthetic canonization, these forms and their original meaning remain largely for us *terra incognita*.

In the case of Mexico, we possess critical texts dating from the earliest days of the Conquest. Hernan Cortez was a lawyer at heart and a *conquistador de facto;* yet who could miss his awe at the beauty of the Aztec royal treasure as he took time out of the very act of plunder to report the news to his Emperor: "What could be more astonishing than that a barbarous monarch

Newly installed objects from the Arensberg Collection at the Philadelphia Museum; a group of Tarascan and Totonac domestic pieces [right], an Aztec earth goddess [left], with palmas, masks and idols.

such as he [Montezuma] should have reproductions made of gold and silver, precious stones and feathers, of all things to be found in his land, and so perfectly reproduced that there is no goldsmith or silversmith in the world who could better them, nor can one understand what instrument could have been used for fashioning the jewels. As for the featherwork, its like is not to be seen in either wax or embroidery, it is so marvelously delicate."

And again, writing just after the siege and sack of Tenochtitlan: "Among the other booty taken from the city were many golden shields, crests and plumes, and other such marvelous things that they could not be described in writing nor comprehended unless they were actually seen; so that it seemed fitting to me that they should not be divided, but rather that they should be presented as a whole to your Majesty."

When the Aztec loot reached Spain at last, the Crown Treasurer had it measured and weighed with calculating intent; the value of precious metals and rare stones took precedence over the even more precious imponderables that neither scales nor calipers could detect:

"*Firstly:* a large wheel of solid gold with a monster's face upon it, worked all over with ornaments in bas-relief and weighing 3,800 pesos of gold.

"*Item:* two collars of gold and precious stones. In another square box a huge head of an alligator in gold. . . . Also two large eyes of beaten metal and blue stones to put in the head of the alligator.

"*Item:* eighteen shields ornamented with precious stones with colored feathers hanging from them.

"*Also:* two books such as the Indians use.

"*In addition:* a huge silver wheel; also bracelets and beaten silver ornaments."

Ominously suggestive was the estimate of the raw metal's weight. Before being melted and cast into more acceptable currency, Cortez' gift to the Crown was paraded before courtiers, rather than as an art exhibition, as a reminder of the far-reaching might of the sovereign. When Charles V made his triumphal entry into Antwerp in 1521, the American loot was part of the many carnival exhibits. Albrecht Dürer saw it there and then on his tour of the Netherlands, and jotted in his diary the earliest estimate by an artist of the strange objects: "Further, I have seen the things brought to the King from the new golden land: a sun, wholly of gold, wide a whole fathom; also a moon, wholly of silver and just as big; also two chambers full of their implements, and two others full of their weapons, armor, shooting engines, marvelous shields, strange garments, bedspreads and all sorts of wondrous things for many uses, much more beautiful to behold than miracles. These things are so costly that they have been estimated at a hundred thousand florins; and in all my life I have seen nothing which has gladdened my heart so much as these things. For I have seen therein

16th-century Catholics destroyed such Zapotec ritual objects as this clay mask, to stamp out the native religion. Ca. 600 A.D., 7 inches high.

Aztec carvings, like this stone serpent, offended 19th-century sensitivity to the "less genteel aspects of nature." 7½ inches high.

A burnt-jade warrior head from Vera Cruz, one of the few realistic Totonac pieces appealing to Victorian taste. Ca. 600 A.D.; 9 inches high.

wonders of art and have marveled at the subtle *ingenia* of people in far-off lands. And I know not how to express what I have experienced thereby."

If it tells us something about Aztec art, this text is equally eloquent as concerns Dürer himself. The Italianate veneer of the mature master washed off when confronted with this American revelation. To the fore came his Gothic training as a German goldsmith and a taste for Apocalyptic intricacies that could well rejoice in the fullness of craft linked with nightmarish visions of his Indian counterparts.

All through Colonial times in Mexico, cultural matters remained in the hands of missionaries, mostly Franciscans and Dominicans. Properly to convert the heathen, the missionary learned his tongue and assimilated his customs. Influences worked both ways, with the conqueror not always cast as the victor in this cultural bout. In the sixteenth century, the preacher orated in *nahuatl* to a squatting congregation, pointing with a stick to pictures painted, or rather sign-written by native converts. Their style, in its Indian-ness, belies the foreign subject matter. A Franciscan *mestizo*, Fray Diego Valadez, learned even to engrave didactic plates that stand halfway between Aztec hieroglyphs and the symbolical theological tableaux that were then the fashion in Europe. Though not in words, his works constitute a sixteenth-century critical appreciation of Amerindian aesthetics, appreciative to the point of mimicry.

However the business of the missionaries was to convert natives to Christianity; and it was passionate business, carried on with passion, and replete with incidents that appear brutal when looked at with a hindsight colored by modern liberalism: the willful toppling over high cliffs of monolithic idols that would smash on the rocks below; the staged bonfires of manuscripts; the melting of pagan jewels to be remodeled into vessels for use at the altar. A simple enumeration of wreckings and burnings may be misleading, for this mayhem was unconcerned with art; it never was the form, line or color that was then under judgment as was to be the case in Victorian times. The theologian at bay was convinced that, behind the daemonic force of the forms lurked an actively demoniac power. It was not unappreciatively that the monk hacked at and put to the torch such works, but, as it was, fully conscious of their worth. Thus, when the great stone *Coatlicue* [p. 30] was unearthed on the main plaza in the eighteenth century, it was speedily and fearfully buried again. In 1803, Baron von Humboldt stepped over the awesome idol, "stretched out in one of the galleries of the edifice of the University . . . covered with three or four inches of earth."

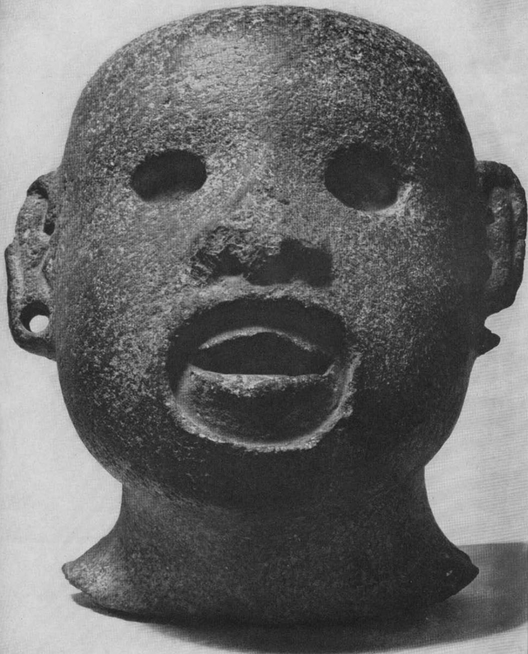
Touched, as was his class and his generation, by the spirit of the free-thinking French *philosophes*, Baron von Humboldt could look at pre-Hispanic art factually, merely as carved stone or as painted agave paper. His is the first modern dispassionate appraisal of Aztec art for art's sake. Unlike Albrecht Dürer, Humboldt, nurtured on the classical theories of beauty of Raphael Mengs, could not wash away from his consciousness the Greeks and the Romans, but [Continued on page 49]

Surrealists were among the first moderns fascinated by the macabre Aztec rituals: in this stone carving [right] a priest wears the flayed skin of a victim, impersonating the god Xipe. 8 inches high.

Curved planes merge and lock like Cubist forms in this Totonac basalt vulture and skull. Ca. 600 A.D., 9 inches high.

Stylized like a Brancusi is this Totonac stone palma. 16 inches high.

As tubular and mechanized as a Léger canvas is this Zapotec slab from Monte Alban, of a man in a plumed headdress. 15 inches high.



have made it a matter of conscience to put them all in. The effect is to make life look accidentally dead, where with Bacon it looks instantly vivid. Every painting by Freud is a kind of autopsy, a dissecting and analysis of the person or object. When he paints something watchfully alive—such as the wide open eye of a model—the fact of its being alive is examined with something like a fascinated horror. He seems most at peace when the question of life or death scarcely arises: when he is painting hair or feathers, which would look the same whether the subject were alive or dead, so long as putrefaction had not set in. As a matter of fact, in some of his paintings of birds, there is actually putrefaction.

The danger for Freud is that his kind of deadness adapts itself very well to a certain kind of academicism. Only a slight modification is required to turn an autopsy into a Royal Academy portrait and recently Freud has shown a willingness to make this adaptation.

One or two stalwarts of French Impressionism and "pure color" remain respectable figures on the English scene. Duncan Grant is an English Impressionist, at present out of fashion, but a painter of very solid achievement. The exhibition of Matthew Smith at the Tate Gallery reminds one of the very considerable achievements of a kind of English taste, which, drawing strength from France, manages to grow vigorously, freely and independently of French greatness. Matthew Smith, one of the most important English painters, goes back to Wilson Steer and other excellent minor masters.

But among the younger men, there seems little energy which is not adventurous, and English painting seems today to be developing more seriously in search of a modern English tradition than it has done since the first World War. Whatever one thinks of Sutherland, his exhibition at the Biennale showed that he has painted enough pictures to be a whole school of painting unto himself. Bacon has painted much less, but he has a forcefulness which compensates for quantity in Sutherland. The Neo-Romanticism of Piper seems to be in decline, and younger painters seem almost incapable of producing work which does not imitate Sutherland or Bacon, though an exhibition I have just seen of recent paintings by Keith Vaughan shows great strength in a young artist who has developed Cézanne's manner of painting the nude. All the same, at present painting and music are the most alive arts in England.

Who discovered America?

continued from page 33

handled the resulting conflict with great equanimity. After having described the extensive collection of casts—Apollo Belvedere, Laocoön, etc.—given by the King of Spain to the Mexican Academy of Art, he mused: "The remains of the Mexican sculpture, those colossal statues of basaltes and porphyry, which are covered with Aztec hieroglyphs, and bear some relation to the Egyptian and Hindu style, ought to be collected together in the edifice of the Academy, or rather in one of the courts which belong to it. It would be curious to see these monuments of the first cultivation of our species, the work of a semibarbarian people inhabiting the Mexican Andes, placed beside the beautiful forms produced under the sky of Greece and Italy."

So in advance of the times was this proposition to exhibit pre-Hispanic sculpture in a museum of art that it had to wait until our days to come true.

Soon after Humboldt spoke, the Victorian spirit closed in upon most cultivated men's understanding of art. The Mexicans themselves were far from immune to this narrowed attitude, even though it denied value to their racial tradition. Typical of a correct gentleman's opinion in the mid-nineteenth century is that of José Bernardo Couto, great appreciator of Colonial art, but blinded by fashionable prejudices to what had come before. In his *Dialogue of the History of Painting in Mexico*, 1860, he has only this to say of Aztec paintings: "One should not look in them for a knowledge of chiaroscuro or of perspective, or for a taste for beauty and grace . . . They failed to express moral qualities and the moods of the soul . . . and showed a certain propensity to observe and to copy the less genteel aspects of Nature, such as animals of disagreeable aspect."

It can be said that a new broadening of understanding, already on its way when Couto spoke so flatly in the negative, was a fruit of Romanticism. The accepted love of ruins, especially if bathed in moonlight, could not but influence explorers. Men nurtured on graveyard elegies and troubadour clocks were naturally awed by the Gothic silhouettes of Mayan ruins seen against a Yucatecan full-moon. Exoticism, a love of the far-flung in space and in time, was another factor. It had thrived early on news of Napoleon's Egyptian campaign, with Mamelukes artfully vignetted between sphinxes and pyramids. Travelers such as Catherwood could hardly miss the parallel between the American pyramids and the African ones, and Indians could do for Arabs. Waldeck, fearless explorer, doctored subconsciously his reports to fit the fashion: he saw and sketched a Mayan mural relief of an owl in flight as if it were a winged scarab, then a popular Egyptian motif. Last of the romantics, Dr. Le Plongeon, in the 1870's, was to go Waldeck one better with his theory concerning Queen Moo. Born eight thousand years ago, this Mayan princess, of whom the good doctor spoke with familiarity, fell in love with a pre-Dynastic Egyptian prince and followed him to his native country with, for her dowry, the Mayan culture that gave rise to the Egyptian one.

Despite such romanticized appraisals, there remained throughout the nineteenth century the stark stumbling block of style. The few norms used to estimate art remained all too close to nature: the classic norm upheld a well-proportioned, healthy human body as its ideal; the Renaissance norm, somewhat hesi-

New Products by ANCO

If it doesn't bear the ANCO trademark, it is not an ANCO product.

The Sensational New
NO. 81A MASTER EASEL

The only studio easel with all these features . . .

1. New adjustable canvas rest with built-in palette holder. Oversized additional tray for larger paintings . . . Simple thumbscrew adjustment.
2. New adjustable canvas holder . . . pins hold stretched canvas or panel
3. Rear support easily set at best working angle . . . folds flat for storage
4. Smooth-operating metal slides on Rest, Holder, and Rear Support
5. Front stabilizers permit easel to be leaned forward to avoid glare on painting
6. Base has non-skid rubber domes
7. Selected kiln-dried lumber, stained walnut . . . 78" height

Individually packed
Shipping wt. 15 lb.
NEW List Price $9.50

New White Hardboard Palettes

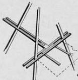
will eventually replace all other types of palette . . .

- White coating shows colors as they will appear on canvas
- White coating is non-absorbing, easy to clean
- No messy papers to dispose of . . . reduced fire hazard
- Thumb grip shaped to fit both right and left hand

911W OVAL — List Price: 10" x 14" $1.25; 12" x 16" 1.50

910W OBLONG — List Price: 9" x 12" $1.00; 10" x 14" 1.10; 12" x 16" 1.25

NEW No. 501A Berkshire Stabilizer-Sketch Box Rest with Palette Holder



- New ingenious palette holder . . . keeps palette level while easel slopes
- Easily attached without tools to any tripod sketching easel
- Supports any standard size sketch box
- Made of selected lumber stained walnut

List price $2.75

Sold by leading art supply stores everywhere. Dealers' selling prices may vary due to freight differential.

Anco Wood Specialties, Inc.
71-08 80th Street • Glendale 27, Long Island

Lacquer paintings by Virginia O'Neal Louisville, Ky.

DEV-O-LAC Paintings
are making NEWS at shows everywhere

$3.95 buys a complete set of 14 items. Ask your dealer or write direct giving dealer's name.

Artist's Lacquer — a major proven medium for all surfaces and textures — Have you had the thrill of trying it?

DEVOE
Artists' Materials

DEVOE & RAYNOLDS COMPANY, INC., LOUISVILLE, KY.

GRUMBACHER
Superba ARTISTS' *White* ...the enduring white

WHITE...the most important color on your palette

- Non-yellowing
- Titanium Base
- Pure • Permanent
- Intermixable

Guaranteed by
M. Grumbacher

STUDIO SIZE IX LARGE SIZE X
LARGEST SIZE XI

AT YOUR FAVORITE ART SUPPLY STORE

M. GRUMBACHER
INC.
474 WEST 34th STREET
NEW YORK 1, N. Y.

tantly, stuck a smile by Leonardo on a Virgin by Raphael; at the end of the century, the most current was the photographic norm, patterned after the styleless style of the painter then considered as the greatest living master, Ernest Meissonier. What small pickings there were in pre-Hispanic art when looked at from these points of view were tested by Dr. Gamio, the Mexican archaeologist. He gave to cultured laymen a heap of archaeological specimens to sort, asking them to single out what they considered to be artistic objects. Though the test was taken individually, no man knowing what the next one would do, the results pretty much agreed. Gamio noticed how the objects rejected as non-artistic were unfamiliar to his friends, that is had no parallel in European culture. The favorite among art objects was a realist head of a knight, its martial profile seen between the open prongs of a beaked helmet. It looked a twin to the head of Alexander in the guise of Hercules, its profile seen inside the jaws of a lion pelt—a Greek medal that is a standard illustration in college textbooks.

I myself experienced the impact of what I have called the Renaissance norm when at work with Dr. Grace Morley in the ruins of the Temple of the Warriors in Chichen-Itza. At the back of the inner chamber on top of the pyramid were found seventeen stone atlantean columns that once supported the slab of the main altar. Out of these seventeen pieces, all related in craft and style, we at once picked one as a masterpiece, neglecting the other sixteen. We called the elect the "Mona Lisa of Chichen-Itza"; it was photographed and published, and became mildly famous. Years after, reflecting on the choice, I realized that our "Mona Lisa" was the only one of these statuettes whose lips curled upwards!

A slackening of naturalistic taboos coincides with the advent of Cubism, that took as its slogan Cézanne's dictum: "Treat nature by the cylinder, the sphere, the cone." The new ideal widened immeasurably the scope of appreciation of pre-Hispanic specimens. Minus its romantic moonlight, the pyramid could still thrill as Cézanne's cone. The lack of naturalism in pre-Hispanic objects, that had proved a block to the devotee of Meissonier, had positive value for the lover of Braque and Picasso. In Mexico City, the Museum of Archaeology became, without transition, both a Louvre and a Museum of Modern Art. Aztec theogonic sculptures, great serpent heads, blood basins, sacrificial and calendar stones, seemed suddenly the imposing pre-forms of the purist trend that had just swept from pictures all the boot-blacks shooting crap, the cardinals eating lobster, the naked women, that had passed for art only a generation before.

However, so completely were the tables turned that there now was an uneasy feeling that the pre-Hispanic artist still stood ahead of those of the School of Paris in the uncompromisingness of his means. The flat colors of the illuminated Aztec manuscripts, with raw hues paired in refined discords, could pass as the goal towards which the Matisse of *Music* and *Dance* took his first hesitant steps. The anatomies that Léger put together as if with ruler and compass were doubtless veering away from Bouguereau, but still had far to go on their semi-mechanical legs to equal the frightfully abstract countenance of a *Tlaloc* or of a *Tzontemoc*. Just emerged out of Paris and of Cubism, Diego Rivera could say in 1921: "The search that European artists further with such intensity ends here in Mexico, in the abundant realization of our national art. I could tell you much concerning the progress to be made by a painter, a sculptor, an artist, if he observes, analyzes, studies, Mayan, Aztec or Toltec art, none of which falls short of any other art, in my opinion."

The Cubists, better to appreciate what they called the pure plastic forms of Amerindian sculpture, concentrated on its physical aspect only, an artful conglomeration of cubes, cylinders, cones and spheres, wholly disdainful of make-believe. It was in a way disingenuous to deal thus in terms of style with the fruits of a culture that had no name in its tongue for the "fine art" artist and no concept of art for art's sake. The next step—to take into consideration this essential truth—came again as the backwash of strong currents unleashed from a far-off milieu: reacting against a period in which subject matter in art was slighted as literary, and emotion skirted around as old-fashioned, Surrealism readmitted factors that the Cubists had shunned as obsolete: symbols of life, love and death, inspiration, magic. Surrealism helped the informed critic to investigate in turn the passions, sadism or ecstasy, intimately woven in the "Cubist" body of pre-Hispanic masterpieces. Successive interpretations of a single object can illustrate the change. To the Cubist, the head of Xipe [p. 33] was beautiful for purely plastic reasons: the ovalized spherical segment of the mask, a positive form, was answered by the negative space of the O of the open mouth; it was truly as pure a sculpture as the best Brancusi. Surrealism helped one remember also how these lovely circular rhythms were mysteriously built around a less delicate event: the flaying alive of a God-impersonating victim, and the priest clothing himself in the warm and dripping hide. Out of old folios came facts trustfully collected by the missionaries concerning the incests and bestiality, the massacres, mutilations and planetary suicides related of the Indian theogonies. Thus, in 1945, Leo Katz could give us a renewed estimate of *Coatlicue:* "Vitzilopuchtli's first act after birth is the destruction of his many older brothers, the stars, and of his plotting sister, Coyolxauhqui, the moon, all blotted out by the rising sun. From the point of view of the subconscious, we have a very interesting analysis of Vitzilopuchtli's Oedipus complex in protecting his mother, and the Electra complex of the daughter Coyolxauhqui against her. It is a perfect Freudian background for the Surrealist power of this symbolic image with its skulls, its serpents, its cut-off hands and cut-out hearts, so strongly reminiscent of early Surrealist films."

Thus we come back today to our point of departure in time, with a passable understanding of both the

form and content of pre-Hispanic art. A familiarity with modern art has truly increased our potential familiarity with Amerindian art. Perhaps, after all, when the missionaries of Colonial times took fright at sensing the energy dormant in Aztec sculptures, and retaliated by physically maiming them, they paid the fullest homage possible to this art, never intended by its makers for Platonic appreciation.

Lorenzo Lotto continued from page 25

tioned. Although one of the first of Lotto's known pictures is usually interpreted as a mythological subject, a Danaë, it is treated far more ascetically than was the penitent Magdalen by Italian painters of a generation or two later. She illustrates indeed a tendency in the Renaissance exactly opposed to the one that is usually pointed out: instead of paganizing Christianity, Lotto Christianizes paganism. Nothing could be less premeditated than this little picture, in which the childlike Danaë sits, fully clothed, in a wooded landscape. Sincerity and naïveté are its distinguishing qualities as indeed of all of Lotto's early pictures. Yet that we note such qualities as sincerity and naïveté at all, proves that the painter has already passed beyond the stage in which impersonal feelings and beliefs find unconscious expression.

In 1513 Lotto was called to Bergamo, where off and on he remained for twelve years. When he went there 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 at this time, particularly those still preserved at Bergamo, have an exuberance, a buoyancy and rush of life which finds 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. A sensation, or a feeling, comes over him with the rush of a tidal wave, sweeping away every trace of conscious personality. He is as tremulously sensitive as Lotto, but his sensitiveness is naïvely sensuous, while Lotto, as has been said, reserves his most exquisite sensitiveness for states of the human soul.

In these years Lotto felt that immense joy in life, that exaltation of man realizing the beauty of the world and the extent of his own capacity, which found perfect expression in Titian's *Assunta* and in Correggio's Parma *Assumption*. Lotto's 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

Lotto's psychological realism gives dramatic tension to *St. Lucy Before the Judge*, ca. 1531, a panel in his St. Lucy altarpiece (Pincoteca, Jesi).

IMPORTED

POLYCHROMOS

COLORED Crayon PENCILS
and MATCHING COLORED CHALKS

A kaleidoscope of the most beautiful colors that makes an adventure of sketching, drawing, rendering and tempera painting.

Luminous, light-proof, brilliant, they give you entrancing effects in color and tone. Ideal for aquarelle and tempera—also for photo coloring, silk and textile designing. Can be used with matching chalks for versatile compositions.

POLYCHROMOS CHALKS
in boxes of 13 to 60 colors.

POLYCHROMOS PENCILS in sets of 6 to 64 colors.

For intriguing metallic effects, use COLOREX CHALKS in Aluminum, Silver and Gold.

If your Dealer doesn't carry POLYCHROMOS, please write to us direct.

the drawing pencil with the Master Degrees

A.W. FABER-CASTELL PENCIL COMPANY INC., NEWARK 4, N.J.

*Imported from West Germany