

Burlington Fine Arts Club

1872

EXHIBITION

OF

DRAWINGS AND ETCHINGS

BY

CLAUDE LE LORRAIN.



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SPOTTISWOODE AND CO., PRINTERS, NEW-STREET SQUARE

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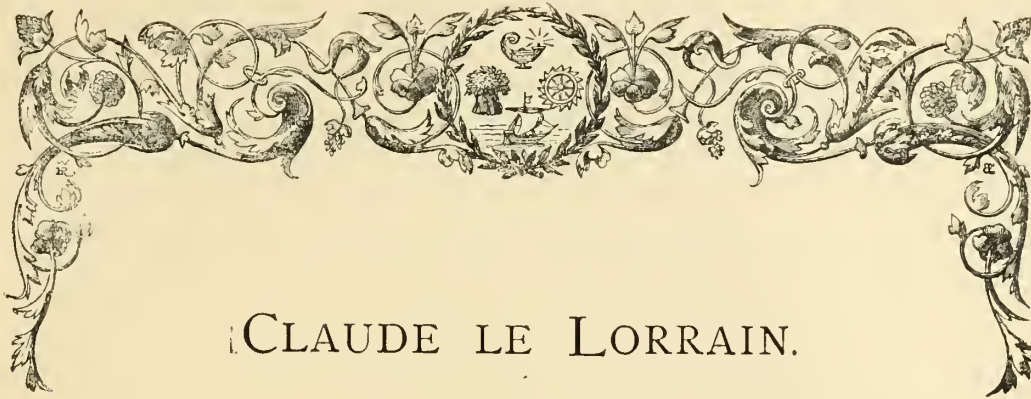


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CLAUDE LE LORRAIN.

CLAUDE GELLÉE, better known as Claude le Lorrain, was born in the year 1600, at Champagne, near Charmes, Département des Vosges ; and died at Rome, about the year 1680.

‘ His pictures,’ according to *De Piles*, ‘ have gained for him an immortal reputation. No painter has ever put more brilliance or truth into the tones with which he has expressed the various hours of the day, or better understood the secret of aerial perspective.’ This eulogy is certainly confirmed by the picturesque effect of chiaroscuro in nearly, if not quite, all the etchings executed by this charming artist. Very few works of this kind will bear comparison with the Nos. 4, 5, 7, 8, 9, 10, and 13 especially, of the present collection ; Nos. 14, 15, 16, 20, are all nearly equally admirable.

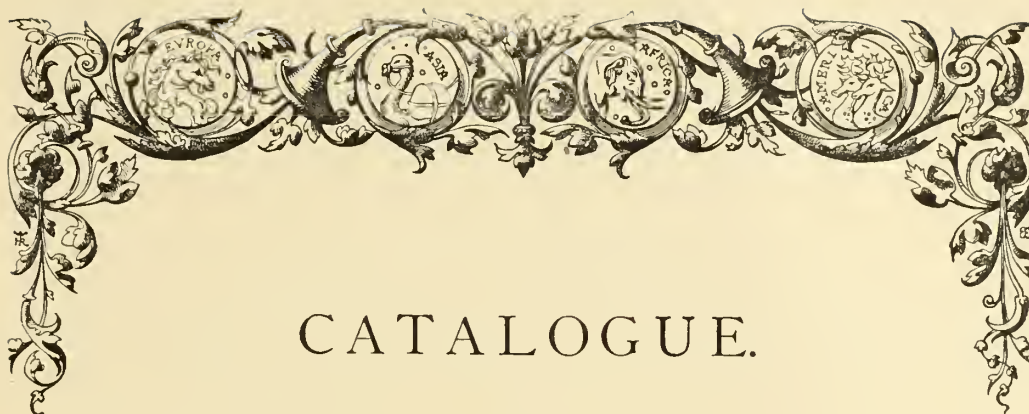
These delightful prints are objects of the greatest admiration and research to amateurs, especially on the Continent, and *first states* and fine impressions are, therefore, excessively rare. Time and opportunities have been wanting in order to make the present Collection perfect in these respects : it has been, in some cases, impossible to find any impression of a

rare plate; in others, a *second state* was the best that could be found within reach. In spite of these difficulties, a good many very fine examples have been collected together, and it will be satisfactory if by this means the admirable etchings of Claude become more widely known and appreciated than they have hitherto been in this country.

The drawings upon the south wall are specimens from a few well-known Collections. They form an interesting group, showing varieties of manner and execution, contrasting forcibly with the very delicate method of most of the etchings on the opposite wall, and in some cases giving the original design for those etchings. Examples of this may be seen in Nos. 29, 30, and 35, which will be found reproduced in Nos. 4 or 20, 30A, and 23. On the backs of some of the drawings and prints are inscriptions in Claude's handwriting, which show that his education was not so much neglected as some of his biographers have described it.

M. Robert Dumesnil gives a list of 42 etchings by Claude, including some small and unimportant plates. Numerals, referring to his list, are placed after the name of each print in this Catalogue.





CATALOGUE.

ETCHINGS.

No. 1.—THE FLIGHT INTO EGYPT. (R. D. 1.) 2nd state.

Lent by F. S. Haden, Esq.

No. 2.—THE APPARITION. (R. D. 2.) 1st state.

Lent by F. S. Haden, Esq.

No. 3.—THE FORD. (R. D. 3.) 1st state.

From the Collection of W. Esdaile Lent by F. S. Haden, Esq.

No. 4.—THE DANCE BY THE WATERSIDE. (R. D. 6.) 1st state.

Lent by F. S. Haden, Esq.

The subject of this will be partly found in the drawing No. 29.

No. 5.—THE COWHERD. (R. D. 8.) 3rd state.

From Mr. Brooke's Collection Lent by F. S. Haden, Esq.

One of the most beautiful of the series; the earlier states are almost unique.

No. 6.—THE HERD OF CATTLE AT THE WATER. (R. D. 4.)
1st state.

From the Collection of M. Dumesnil Lent by F. S. Haden, Esq.

No. 7.—THE DANCE UNDER THE TREES. (R. D. 10.) 2nd state.

Lent by F. S. Haden, Esq.

No. 8.—THE HARBOUR WITH THE LIGHTHOUSE. (R. D. 11.)
2nd state.

Lent by F. S. Haden, Esq.

In this print there is a beautiful effect of sunrise.

No. 9.—THE HARBOUR WITH THE GREAT TOWER.
(R. D. 13.) 2nd state.

Lent by F. S. Haden, Esq.

In this print there is a fine effect of sunset.

No. 10A.—THE ROBBERS. (R. D. 12.) 1st state.

Lent by F. S. Haden, Esq.

This state of the plate, before the suppression of two of the branches of the palm-tree, on the right, is extremely rare and beautiful; the colour of the masses in the foreground, and the delicacy of the distance and atmospheric effect, are all equally admirable.

No. 10B.—THE ROBBERS. (R. D. 12.) 3rd state.

From the Collection of H. Dreux Lent by F. S. Haden, Esq.

The print in this state is still rare.

No. 11.—THE THREE GOATS. (R. D. 26.) 1st state.

From the Collection of M. R. Dumesnil Lent by F. S. Haden, Esq.

This and the next plate were at first only one.

No. 12.—THE FOUR GOATS. (R. D. 27.) 1st state.

Lent by F. S. Haden, Esq.

This and the preceding formed originally one plate, and were cut in sunder by the etcher, leaving part of the goat on the right hand in No. 12 still apparent on the extreme left of No. 11.

No. 13.—THE SETTING SUN. (R. D. 15.) 3rd state.

From the Collection of M. R. Dumesnil Lent by F. S. Haden, Esq.

One of the most beautiful of the works of Claude. The earlier states are most rare.

**No. 14.—THE CATTLE IN STORMY WEATHER. (R. D. 18.)
1st state.**

Lent by R. Fisher, Esq.

No. 15.—TIME, APOLLO, and the SEASONS. (R. D. 20.) 1st state.

Lent by Julian Marshall, Esq.

At the back of this impression is an inscription by the hand of Claude, presenting it to
'M. L'Assard, à Paris. Recommandé par M. Colignon.

(Signed) 'Monsieur, Je suis,
'Votre &c. CLAUDE.'

This is a very beautiful composition.

No. 16.—THE RAPE OF EUROPA. (R. D. 22.) 1st state (undescribed).

From the Vanden Zande Collection Lent by Julian Marshall, Esq.

An early impression, undescribed, before the plate was cleaned. The print in this state is exceptionally full of colour.

No. 17.—THE WOODEN BRIDGE. (R. D. 14.) 2nd state.

Lent by R. Fisher, Esq.

**No. 18A.—THE SHEPHERD AND SHEPHERDESS. (R.D. 21.)
1st state.**

Lent by F. S. Haden, Esq.

In this first and rare impression the trees near the middle of the plate, towards the right hand, nearly reach the top of the composition.

18 B.—SECOND STATE Lent by F. S. Haden, Esq.

In this state the trees are reduced in height.

18 C.—FOURTH STATE Lent by F. S. Haden, Esq.

From the Collection of J. Barnard.

In this, the town seen between the trees has been removed, and a landscape has been substituted for it.

No. 19.—THE CAMPO-VACCINO. (R. D. 23.) 4th state.

Lent by F. S. Haden, Esq.

No. 20.—THE VILLAGE DANCE. (R. D. 24.) 1st state.

Lent by F. S. Haden, Esq.

This is partly reproduced from the original drawing, No. 29. In this state the print is nearly unique, and is remarkably delicate and beautiful.

No. 21.—STARTING FOR THE FIELDS. (R. D. 16.) 2nd state.

Lent by A. Morrison, Esq.

No. 22.—THE TWO LITTLE LANDSCAPES. (R. D. 40.)

A Sketch Study.

Lent by F. S. Haden, Esq.

No. 23.—THE SKETCHER. (R. D. 9.) 2nd state.

Lent by H. Brodhurst, Esq.

The original drawing is No. 35.

No. 24.—THE SHIPWRECK. (R. D. 7.) 2nd state.

From the Collection of J. Barnard Lent by R. Fisher, Esq.

No. 25.—THE GOATHERD. (R. D. 19.) 2nd state.

Lent by H. Brodhurst, Esq.

No. 25.*—MERCURY AND ARGUS. (R. D. 17.) 1st state.

Lent by H. Brodhurst, Esq.

This subject will be found differently treated in the drawing No. 43.

DRAWINGS.

No. 26.—LANDSCAPE, with buildings.

Lent by G. Salting, Esq.

No. 26.*—LANDSCAPE, with trees in the foreground and mountains
in the distance.

Lent by F. S. Haden, Esq.

No. 27.—LANDSCAPE, with a shepherd and other figures.

Lent by G. Salting, Esq.

No. 28A.—LANDSCAPE, with two figures and cattle in the foreground.

Lent by F. Locker, Esq.

This drawing has passed through the collections of W. Esdaile, Sir Thomas Lawrence, B. West, and R. Hudson.

28 B.—REPRODUCTION OF THE ABOVE, in Mezzotint, by R. Earlom.

Lent by F. Locker, Esq.

No. 29.—THE VILLAGE DANCE.

Lent by H. Vaughan, Esq.

In this drawing will be found the original idea of the compositions Nos. 4, 7, and 20 (Etchings).

No. 30A.—THE STORM.

Lent by H. Vaughan, Esq.

30 B.—A COMMON IMPRESSION OF THE ETCHING (R. D. 5), for which the above drawing is the original design. In the earlier states of the print, the figures in the foreground are as they appear in the drawing.

No. 31.—ITALIAN LANDSCAPE, with goatherd's hut and goats.

From the Collection of W. Esdaile Lent by J. Malcolm, Esq.

No. 32.—LANDSCAPE, known as 'Le Champignon,' probably from the mushroom-shaped tree on the left.

Lent by C. S. Bale, Esq.

No. 33.—CLASSICAL LANDSCAPE; in the middle distance is a Castle with a round tower.

From the Wellesley Collection Lent by J. Malcolm, Esq.

No. 34.—CLASSICAL LANDSCAPE, with Castle on a rock.

Lent by J. Malcolm, Esq.

No. 35.—LANDSCAPE, in the form of a long frieze.

From the Dimsdale and Wellesley Collections Lent by J. Malcolm, Esq.

This is the original of the etching No. 23.

No. 36.—LARGE LANDSCAPE, with figures on the right in the foreground, one of which is shooting with a crossbow.

Lent by F. S. Haden, Esq.

No. 37.—LANDSCAPE, with trees ; in the middle is a stone bridge.

Lent by H. Vaughan, Esq.

No. 38.—LANDSCAPE, with trees on the left, rocks and buildings on the right, and mountains in the distance.

Lent by C. S. Bale, Esq.

No. 39.—IDEAL CLASSICAL LANDSCAPE, with Sunset effect.

From the Wellesley Collection Lent by J. Malcolm, Esq.

No. 40.—LANDSCAPE, the Tiber, with the Ponte Molle.

From the Collections of T. Dimsdale, Sir T. Lawrence, W. Esdaile, and Dr. Wellesley Lent by J. Malcolm, Esq.

No. 41.—LANDSCAPE. In front is a grove of trees on the margin of a lake.

From the Dimsdale, Lawrence, Esdaile, and Wellesley Collections.

Lent by J. Malcolm, Esq.

No. 42.—LANDSCAPE, called 'MOSES and the BURNING BUSH.'

From Mr. Woodburn's private Collection

Lent by H. Vaughan, Esq.

No. 43.—LANDSCAPE, MERCURY and ARGUS.

From Dr. Wellesley's Collection

Lent by J. Malcolm, Esq.



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