

SEPTEMBER, 1905

CLAUDE LORRAIN

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Masters in Art

A Series of Illustrated Monographs

Issued Monthly

CLAUDE LORRAIN



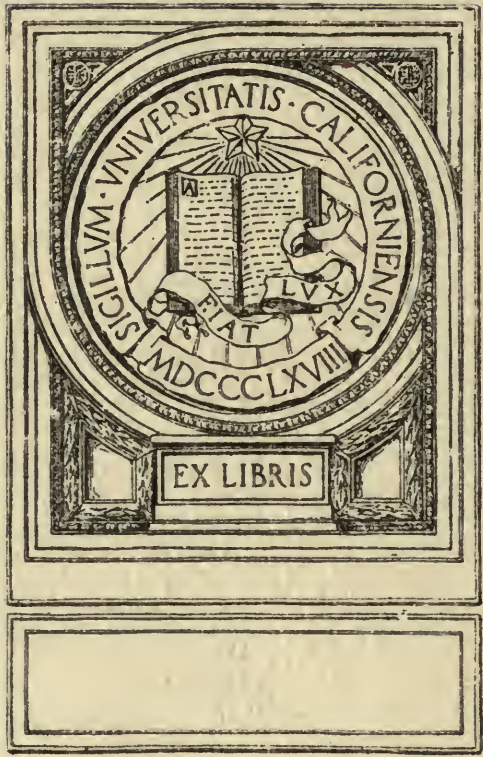
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Masters in Art

A Series of Illustrated Monographs

The numbers of 'Masters in Art' which have already appeared in 1905 are:

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 PART 62, FEBRUARY PALMA VECCHIO
 PART 63, MARCH MADAME VIGÉE LE BRUN
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 PART 66, JUNE BENOZZO GOZZOLI
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 PART 69, SEPTEMBER CLAUDE LORRAIN

PART 70, THE ISSUE FOR

October

WILL TREAT OF

Verrocchio

NUMBERS ISSUED IN PREVIOUS VOLUMES OF 'MASTERS IN ART'

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MASTERS IN ART. PLATE III
PHOTOGRAPH BY BRAUN, CLÉMENT & C^{IE}.
[343]

CLAUDE LORRAIN
EMBARKATION OF THE QUEEN OF SHEBA
NATIONAL GALLERY, LONDON



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MASTERS IN ART PLATE IV
PHOTOGRAPH BY BRAUN, CLÉMENT & CIE.
[845]

CLAUDE LORRAIN
LANDING OF GLEOPATRA AT TARSUS
LOUVRE, PARIS



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THE MILL
DORIA GALLERY, ROME



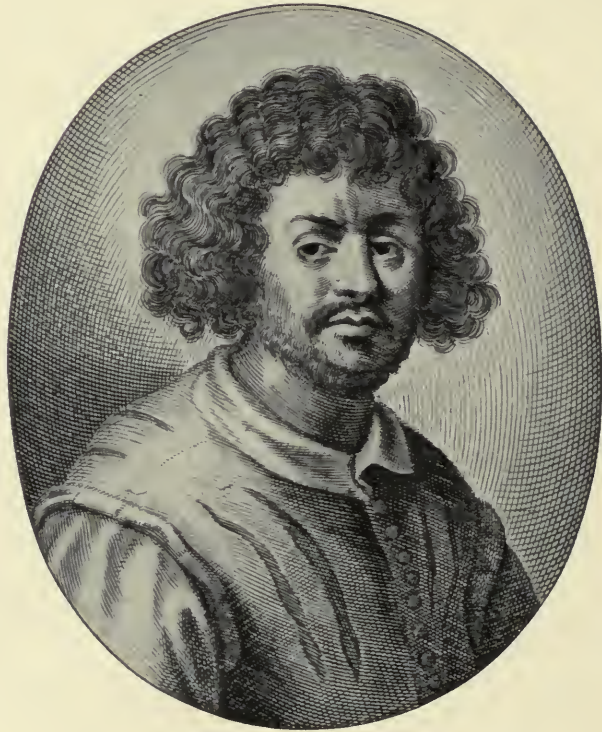
MASTERS IN ART PLATE VII
PHOTOGRAPH BY BRAUN, CLÉMENT & CO.
[351]

CLAUDE LORRAIN
THE TEMPLE OF APOLLO AT DELOS
DORIA GALLERY, ROME



MASTERS IN ART PLATE IX
PHOTOGRAPH BY BRAUN, CLÉMENT & CIE.
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Small decorative printer's marks or ornaments at the top of the page, consisting of various geometric and floral patterns.



PORTRAIT OF CLAUDE LORRAIN BY JOACHIM VON SANDRART

In his will Claude left a copy of a portrait of himself to the Church of St. Luke. Portrait and copy have both disappeared. The only likeness of the artist which has any claim to authenticity is the engraving by Sandrart in his "Academia Nobilissimæ Artis Pictoriæ," published at Nuremberg in 1683.

Claude Gellée

CALLED

Claude Lorrain

BORN 1600: DIED 1682
FRENCH SCHOOL

CLOSE to the northern boundary of the modern French department of the Vosges, some half-mile distant from the right bank of the Moselle, and hard by the Forest of Charmes, is the little village of Chamagne. In this rural hamlet, once the chief place in the seignory of the same name in the old Duchy of Lorraine, Claude Gellée—or, to give him the name, Claude le Lorrain, which he received from his native country, although not a sixth part of his long life was spent in it—first saw the light in the year 1600. The exact place of his birth can still be pointed out. Towards the end of the village street, where it approaches the meadows which form the common grazing-ground, is an old house which bears on its walls a tablet, commemorating that therein the great landscape-painter of the French school drew his first breath. Beyond the fact that his parents, Jean Gellée and Anne Padose, were in humble circumstances, the exact nature of the rustic occupation which kept the wolf from their door is now unknown. They had a large family, of whom five were sons: Jean, Dominique, Claude, Denis, and Michel.

Thus far the brief accounts of Claude's birth and parentage present no difficulty. Concerning the events of his boyhood and youth, however, his biographers differ considerably. Their information is derived from two sources. One of these is Joachim von Sandrart, a German painter, engraver, and writer on art, who resided some years at Rome, where he became intimate with Claude. His reminiscences of him are contained in his 'Teutsche Academie,' of which a Latin translation, entitled 'Academia Nobilissimæ Artis Pictoriæ,' was published in 1683. The other authority is Filippo Baldinucci, a Florentine artist, whose account was derived from Jean Gellée and the Abbé Joseph Gellée, the grand-nephew of the painter, and is included in his 'Notizie de' professori del disegno.'

According to Sandrart, Claude was a dull boy, a very dull boy—*scientia*

valde mediocri—and learned little or nothing at school—*parum, imo nihil fere, proficeret*. The statement is borne out by such scraps of writing as Claude in later years scrawled on the backs of his drawings. In these short notes he jumbles up French, Italian, and Latin; he spells his own name in a half-dozen different ways, so much so that in his will he has to record the correct spelling of it as Gellée; and in his attempt to spell other people's names, even those of his best friends, he goes hopelessly astray.

Seeing that there was nothing to be made of the boy as a scholar, his parents apprenticed him to a pastry-cook. Later Claude set off with some of his countrymen for Rome, "whither," so Sandrart informs us, "the cooks and pie-makers of Lorraine had for centuries been accustomed to repair."

Thus far Sandrart. Baldinucci's narrative differs. Claude, he tells us, had lost both his parents by the time he was twelve years old, and was obliged to cross the Rhine and seek a home under the roof of his eldest brother, Jean, who had set up at Freiburg as a wood engraver and carver. Here Claude remained twelve months, receiving instruction from his brother in the elements of drawing. At the end of that time a relative, a dealer in lace, the production of which was then, as it is now, an important industry in the neighborhood of Claude's native place, passing through Freiburg, on his way to Rome with his wares, offered to take the boy with him. In Rome Claude found a lodging near the Pantheon, and continued his studies as best he could, apparently unaided.

Thrown entirely on his own resources, Claude made his way to Naples, attracted thither, it would appear, by the reputation of a German landscape-painter, Gottfried Waels, with whom he remained two years, studying architecture, perspective, and color. Then he returned to Rome, where he was admitted into the household of Agostino Tassi, from whom he received board, lodging, and "instruction in the best principles of art," in return for his services as stable-boy, color-grinder, and general "slavey." Such is Baldinucci's account. The only point of real importance in which it does not tally with that of Sandrart is as to the instruction from Waels.

How long Claude remained under Tassi's roof Sandrart does not tell us. Baldinucci states that he left Rome in April, 1625, and began a series of wanderings, which lasted over two years. His first stage was the Santa Casa of Loretto. Thence he went to Venice; then through Bavaria to his native village in Lorraine. This short account given by Baldinucci of Claude's journey has been amplified by later biographers and adorned with picturesque details. Knight Payne, for example, would have us believe that the young painter spent some time at Harlaching, a little village near Munich. To commemorate this supposed sojourn of Claude at Harlaching, a monument, bearing his portrait and an inscription, was erected in 1865 by King Ludwig I. of Bavaria.

From Chamagne Claude repaired to Nancy, the capital of Lorraine and seat of the Ducal Court, a court famous for its love of luxury and its patronage of the arts. Through a relative who resided there, Claude was fortunate enough to secure an introduction to Claude Deruet—Derwent in Baldinucci's text—painter-in-ordinary to the reigning duke.

Shortly after Claude's arrival at Nancy Deruet was called on by the prior of a Carmelite monastery, erected at the beginning of the century, to ornament the roof of the newly built church of the community. On this task Claude was set to work, along with Deruet's other assistants. Claude's share in the work was, according to Baldinucci, restricted to the architectural ornaments. Unfortunately this church and its contents were destroyed during the French Revolution. This work proved distasteful to Claude, and, having already tasted the joys of life under a southern sky, he quitted the uncongenial service of Deruet, left Nancy and his native country, which he was destined never to see again, and in the summer of 1627 set his face southward, and made his way toward Italy, choosing this time the most rapid route, namely, by Lyons to Marseilles. Here, while waiting for a ship to take him to Italy—so at least his later biographers relate—he was stricken by an attack of fever, which well-nigh proved fatal. On his recovery he found that he had been robbed of nearly all he possessed. After a series of adventures he finally reached Rome by way of Civita Vecchia on St. Luke's Day 1627.

To read the account of his life given by Baldinucci, one would be tempted to believe that Claude at once sprang into notice and sold his works to wealthy patrons, both Italian and foreign. Sandrart, however, who arrived about this time in Rome, and made Claude's acquaintance there, gives us an account from which we gather that the next few years of Claude's life were years of constant study, and that the results of this study, though in the end they brought both fame and riches, were at first of small pecuniary profit.

"Claude"—it is Sandrart who speaks—"was indefatigable in his endeavor to get a real solid basis of art-training, to penetrate into the inmost secrets of nature." Day after day he would be up before dawn and far out into the Campagna. Heedless of fatigue, he would stay there till after night-fall, noting every phase of dawn, straining to seize the tints of sunrise, sunset, and the gloaming hours, tints which he would endeavor to match with his colors on his palette. Then in his studio or garret he would set to work with the palette thus prepared, and endeavor to produce a transcript of the effects which he had seen, and which he succeeded in rendering "with a veracity which no painter before him has ever obtained."

During this period of study, and before he had succeeded in producing those landscapes which the connoisseurs of his day sought so eagerly, Claude executed several frescos which are referred to by his biographers with almost unstinted praise. They were landscape subjects, of realistic treatment, but have been either destroyed or repainted.

When not engaged in studying in the open air or painting frescos for his livelihood, Claude would spend his time drawing from the life, or from statues at the Academy. In this pursuit he persevered diligently, even to his latest years. His application, so far from being profitable to him, was noxious. The fact is that Claude did possess a certain facility for indicating figures, as is shown by many of his drawings. When, however, he set himself to elaborate these sketches, to put in all the muscles which the Academic teaching of the day insisted upon, he produced very painful results. In his pictures this defect

asserts itself even more plainly. The figures are nearly always painted with all the conscientiousness of incapacity, and with a heavy touch which is entirely out of harmony with the treatment of the rest of the canvas; the atmosphere which envelops the landscape seems, as it approaches the figures, to become suddenly exhausted; sometimes the sun forbears to cast a shadow!

Of his weakness in this branch of art the painter was fully conscious. He used to say that he sold the landscapes, but gave the figures.

Following a custom common in his century, Claude had frequently recourse to other artists for the execution of the figures in his pictures, but he always himself carefully indicated their movements and their place in the composition. Among the painters from whom he derived assistance in this branch were Francesco Allegrini, Filippo Lauri, Jan Miels, and one, perhaps both, of the brothers Courtois. It was, however, in his middle and later periods that Claude had recourse to these collaborators; in his earlier works the figures are nearly always his own, occasionally by Allegrini.

A hard worker, both from love of his art and from the necessity of gaining his daily bread, the young Lorrain had little leisure or inclination to mingle in society. With the exception of Sandrart, he does not appear to have had any intimate friends among the cosmopolitan colony of artists in Rome. The most prominent French painter then residing at Rome was Nicolas Poussin, an artist with the general bent of whose genius Claude must have had much sympathy. The character of the two men, however, was entirely different—Claude, a rustic by birth and breeding, illiterate, simple; Poussin, an aristocrat, a scholar, a would-be-philosopher, not to say a pedant. It would only have been by the law of contraries that these two men could have been friends.

“Absorbed in his work, Claude,” says De Piles, “never visited any one.” “Of a kind and sincere nature,” says Sandrart, “he sought no other pleasure than that which came to him from his art.” Apart from the intrigue for patronage, apart from the drinking and brawling in taverns in which so many of his contemporaries passed a large portion of their lives, Claude led a serene, secluded existence, his days measured by the uprising and the setting of the sun, his soul wrapped in the contemplation of nature, his heart in his work.

How and when Fame first came to Claude we cannot exactly determine. It would appear from his account that before Sandrart left Rome Claude's reputation was firmly established. Sebastian Bourdon, a French painter remarkable for his wandering and adventurous career, arrived in Rome about 1634. Having seen in Claude's studio a half-finished landscape, on which the artist had been engaged for a fortnight, Bourdon set to work, and in eight days produced a finished copy of it, executed with such *mæstria* that it was hailed by the connoisseurs of Rome as a masterpiece of Claude. Claude had the curiosity to go and see the forgery, and was so enraged at it that he would have taken a summary vengeance had not Bourdon discreetly kept out of his way. Bourdon would scarcely have been at the trouble of counterfeiting the work of a man who had not already won a reputation. We also know that before Sandrart left Rome Claude had sent for a nephew, Jean Gellée, to whom he entrusted the whole management of his household, even the purchase of his

colors, in order to have his time quite free. From all this we may gather that before 1635 Claude had an established reputation and clientèle.

One of Claude's earliest patrons would seem to have been Philippe de Béthune, Comte de Selles et de Charost, who in 1627 was for the second time appointed ambassador of France at the Papal Court. For him Claude painted two fine canvases now in the Louvre, one representing a seaport with a classic arch and a long vista of marble palaces, bathed in the golden light of the westering sun, the other a view of the Campo Vaccino, or Forum.

It was apparently about this time that Claude came under the notice and the protection of Cardinal Guido Bentivoglio, one of the most distinguished prelates of the Roman Court, and one of the ablest diplomatists of the day. For this influential patron Claude painted two landscapes. This commission proved the turning-point in the artist's career. The Cardinal, who was an old and intimate friend of the then Pope Urban VIII., brought these works under the notice of the pontiff, and aroused his interest in the young painter.

When the Pope showed the example, the Cardinals and Monsignori of his court hastened to follow it. Among the great prelates who patronized Claude in the earlier part of his life were Cardinal Rospigliosi (afterwards Pope, under the name of Clement IX.), Cardinal Medici, Cardinal Faustus Poli, and Cardinal Angelo Giorio. For the last-named prelate Claude painted no less than seven canvases: three landscapes, three seaports, and a figure-subject.

Claude's reputation was not limited to Rome. Orders soon began to come to him from beyond the Alps. As early as 1644 we find him painting a picture for England, the exquisite little landscape, introducing the fable of Echo and Narcissus, which now hangs in the National Gallery. Many of his works at this period were executed, as the 'Liber Veritatis' shows, "pour Paris," or for French patrons. Amongst them was M. Passart, the *maître des comptes*, who was also the patron of Nicolas Poussin. For this amateur Claude painted two fine landscapes, one now in the museum at Grenoble, the other at Windsor. Both represent views of Tivoli, and are remarkable as being direct renderings of actual scenes rather than classical compositions.

In 1644 Claude lost his two most influential patrons, Cardinal Bentivoglio and Urban VIII., who died within a few months of each other. The conclave held in the same year resulted in the election of Cardinal Giambattista Pamfili, who now assumed the tiara under the title of Innocent X. These changes do not appear to have affected Claude prejudicially. On the contrary, he gained by them a new patron in the person of the Pope's nephew, Prince Camillo Pamfili. For him Claude painted four pictures. Three of these, a landscape with 'Mercury Stealing the Cattle of Admetus,' 'The Mill,' and 'The Temple of Apollo at Delos'—the two latter perhaps Claude's most celebrated pictures—still form part of the Doria Collection at Rome. The fourth picture of this set, 'The Ford,' is in the National Gallery at Pesh.

For the Duc de Bouillon Claude painted a replica, with some variations, of 'The Mill,' or, as it is otherwise called, the 'Marriage of Isaac and Rebecca,' and another picture, a seaport, entitled the 'Embarkation of the Queen of Sheba.'

Claude had now achieved a world-wide celebrity. The crowning honor came to him in a commission from Philip IV. of Spain. It has been surmised that the order came through the agency of Velasquez, for the great Spanish painter had been sent to Italy in 1649 with a roving commission to purchase works of art for his royal patron.

The order consisted, according to Baldinucci, of eight works: four subjects from the Old Testament, four from the New. All these, with the addition of two from the collection of Philip V., are now in the Prado. Time and the climate of Madrid have wrought havoc with several of the number. Those which have escaped unharmed show Claude at his best.

It was about the time of this commission, according to Baldinucci, that Claude, annoyed by the constant forgeries of his work, determined to form an album containing sketches of all works produced by him. Baldinucci calls this book the 'Libro d'Invenzioni' or 'Libro di Verita'; in England it is better known by the Latin title 'Liber Veritatis.'

In calling the 'Liber Veritatis' a monument to Claude's memory we are using no figure of speech. In this wonderful book we have an epitome of the artist's life and work, an epitome written and illustrated by his own hand. It is a collection of two hundred drawings—not, as the title might lead us to expect, studies from nature, but sketches from or perhaps for the artist's pictures.

"Poor Claude," says Baldinucci, "simple-minded as he was by nature, not knowing whom to guard against among the many who frequented his room, nor what precautions to take, seeing that every day similar pictures were brought to his house that he might pronounce whether they were by his hand, resolved to make a book, which I saw with great pleasure and admiration, he himself showing it to me in his own house in Rome; and in this book he began to copy the composition (*invenzione*) of the works which he executed, expressing in them with a truly masterly touch every smallest detail of the picture itself, making a note also of the person for whom it had been painted, and, if I remember rightly, the sum he had received for it."

The motive assigned to the artist by Baldinucci for the composition of the 'Liber Veritatis' has been frequently called in question. Were the drawings studies for or sketches from the pictures? The generally received opinion is that they were made from his finished pictures, as is asserted by Baldinucci.

The 'Liber Veritatis' was to Claude much what the fly-leaf of the family Bible was to many families of the last generation—a place to register the birth of each new member and note any important events of after life. To Claude his pictures were his children.

The first impression which we receive as we turn over the pages of the 'Liber Veritatis' is that of the intense artificiality of the art that it records. It is, as it were, a man speaking Latin instead of his own mother-tongue. Classic ruins, seaports, pasture lands, herds and herdsmen, piping shepherds, dancing peasants, gods, saints, banditti, sportsmen, all seem to belong to an unreal world—a world where things arrange themselves, or rather are evidently arranged by the artist, with a view to certain preconceived ideas about composition. The harmony of line, the unity of ensemble, aimed at by the artist,

and nearly always attained, aggravate the eye of a generation taught to shun in landscape-art the well-balanced composition which delighted the seventeenth century. You have but to surrender yourself to the charm of this unreal world, however, to lose sight of its unreality and live in it as one lives in a dream.

Side by side with their poetic charm the drawings possess technical qualities of a high order. They express the most difficult effects of light and atmosphere with a simplicity and a directness which it would be difficult to surpass. The two hundred drawings are executed with pen or pencil, washed with bistre or Indian ink, the high lights touched in with white.

The value which the artist set on the 'Liber Veritatis' is shown by the special mention which he makes of it in his will; and his wishes were strictly adhered to. The 'Liber Veritatis' remained for some time an heirloom in the Gellée family. About 1770 it was purchased by the then Duke of Devonshire, and since then has remained in the possession of the Cavendish family in that great treasure-house of art, Chatsworth.

Besides the drawings contained in the 'Liber Veritatis,' and numerous others still preserved in public and private collections, there are extant some forty-four etchings by Claude. From the dates which some of them contain it would appear that the artist devoted himself to etching at two distinct periods, between 1630 and 1637 and in 1662 and 1663. Claude's etchings are of unequal merit, but in his best work he attains a delicacy and tenderness which few other etchers of any period have equaled, none surpassed.

The next personage of importance for whom Claude worked was the son of the Comte de Brienne, Secretary of State to Louis XIII., Henri Louis de Loménie, for whom—or perhaps through him for Louis XIII.—Claude painted the two curious little oval pictures now in the Louvre, representing the siege of La Rochelle and the forcing of the pass of Susa, the figures in which are attributed to one of the brothers Courtois, probably Jacques. Both are painted on copper plated with silver, a new invention about that time.

In 1653 Claude painted for Signor Cardello the big picture 'The Worship of the Golden Calf,' now in Grosvenor House.

In 1655 Innocent x. died, and was succeeded by Alexander VII., who devoted himself to the patronage of men of letters, architects, and artists. Among the last-named was Claude, who painted for him two pictures. One of these represents 'The Rape of Europa,' apparently a favorite subject with the artist, for he has treated it in three other canvases, in an etching dated 1634, and in a finished sketch dated 1670, in the British Museum. The other is a landscape known as 'The Battle of the Bridge,' from the bridge covered with combatants which forms the foreground. Both these pictures are now in the gallery of Prince Youssouppoff in Russia. For one of the Pope's nephews, Don Camillo, the splendid palace in the Piazza Colonna was built. For this magnificent abode Claude painted in 1658 the picture now in the National Gallery, variously known as 'David at the Cave of Adullam' and 'Sinon Brought before Priam.' For the grand simplicity of composition and for the rendering of atmosphere this canvas ranks as one of the artist's best.

The year following the election of Alexander VII. was marked by a visitation of the plague which decimated Rome. Many fled the city. Claude and Poussin remained, painting on serenely. Among the three pictures mentioned in the 'Liber Veritatis' under this date, one, a landscape with 'Jacob Bargaining for Rachel,' remarkable for a peculiar silvery quality of light, deserves special mention. It is now one of the chief treasures of Petworth.

It would be impossible within the limits of our space to enumerate all Claude's works during the next few years. The artist, if he was a slow worker, was an assiduous one, sometimes producing as many as five pictures in one year. The whole number credited to him in his long life is about four hundred.

Among the principal pictures of this period we may mention the 'Metamorphosis of the Apuleian Shepherd' painted for M. Delagarde in 1657, now in the Bridgewater Collection, a combination of landscape and marine with figures of Polyphemus, Acis, and Galatea for the same patron, now in the Dresden Gallery, a very fine 'Flight into Egypt,' painted for Antwerp, now in the Hermitage, and 'The Decline of the Roman Empire,' now in Grosvenor House.

Fame and wealth had come to Claude, but the latter years of his life were not without their trials. One of these was his failing health. Baldinucci informs us that from the age of forty Claude was much troubled with the gout. To a man of Claude's active habits such a malady must have been a terrible burden. No more walks in the dewy morning or the misty evening over the Campagna, no more sunny days at Tivoli and Subiaco; the poor artist, mewed up in his studio, would be obliged to have recourse to his souvenirs and to his sketches from nature. How much store he set on the latter we know from Baldinucci, who relates that Claude painted one very fine picture for himself from nature at Vigna Madama, near Rome, for which his Holiness Clement IX. offered him as many gold pieces as would cover it, but was never able to get it out of his hands; for he asserted, as was indeed true, that "he made use of it every day to see the variety of trees and foliage." We may note too that in his will Claude expressly qualifies two of the pictures which he kept in his house, 'The Flight into Egypt' and 'The Journey to Emmaus,' as "painted on the spot by my hand" and "a landscape painted from nature." From this will we learn that in February of 1663 Claude was suffering from an illness which threatened to prove fatal. Believing his end to be at hand, the artist set about putting his affairs in order, and on February 28, 1663, made his will.

His illness did not, however, last long, for we find an entry under May 26, 1663, in the 'Liber Veritatis,' referring to a large landscape with Mercury and Bacchus now in the Collection of the Duke of Devonshire. The artist's energy was unimpaired. For the next few years he continued to produce three or four pictures every year. His skill, however, was not always on a level with his energy. His hand, doubtless under the influence of the gout, often seems to have lost its old cunning. Side by side, however, with canvases which show sad evidences of advancing age we find others in which the artist's genius reasserts itself with all the old charm.

The chief patron of Claude's latter years was the Constable of Naples, Don

Filippo Colonna, head of the great Roman family of that name. The 'Liber Veritatis' records eight pictures painted for this nobleman. The major part of these pictures, and most of the others by Claude, which once adorned the Palazzo Colonna in Rome, are now in private collections in England. One, 'Egeria and Her Nymphs,' is in the Museum of Naples. The most famous is the exquisite landscape, one of two in which the artist has introduced the myth of Cupid and Psyche, generally known as 'The Enchanted Castle,' now in the possession of Lord Wantage.

Another constant patron of the artist at this period was Monseigneur de Bourlemont. Claude painted three landscapes and a marine for him: 'Moses and the Burning Bush,' 'Cephalus and Procris,' 'Apollo and the Cumæan Sybil,' and 'Demosthenes on the Seashore.' Of these works, one, the 'Cephalus and Procris,' is in the Doria Palace at Rome; the others have found their way to England.

Commissions continued to come to Claude from all sides. In 1668 he painted two landscapes for a German patron, the Count Waldstein. Both these pictures are now in the Pinakothek at Munich.

In June of 1670 Claude was again so seriously ill that on the twenty-fifth of the month he sent for a notary to add a codicil to his will; but he was not long recovering from this illness. His energy was still unabated. Not so his powers. From Baldinucci we know that the artist in his latter years was able to work only two or three hours a day. In all the works of this period there is evidence of his failing health. It becomes more marked in some of his subsequent pictures. The cold tone which pervades many of them is totally unlike the golden sunshine of Claude's earlier days.

It would seem that ill health was not the only cross which cast its shadow over the latter years of the artist's life. Envy and ingratitude conspired to disturb his peace of mind. He continued to suffer from the old annoyance of forgeries. In connection with this Baldinucci tells a curious story. Claude, mindful perhaps of the kindness which he himself had received at Tassi's hands, had taken into his household a poor lame and deformed boy, Giovanni Domenico. Domenico passed twenty-five years under Claude's roof, and is said to have acquired great skill in painting after the manner of his master. Envious tongues whispered that Claude's works were not painted by his own hand. The whispers reached Domenico's ears, and so inflated him with vanity that, having quitted Claude's house, he claimed remuneration for his services during the years that he had been the artist's pupil and protégé. Claude, valuing his peace of mind more than his money, without delay or demur caused the claim to be paid out of his funds in the Bank of Santo Spirito. Domenico, it is added, died very shortly after.

Though Claude's powers were failing him, his patrons, new and old, kept him fully occupied. The latest date which occurs in the 'Liber Veritatis' is 1681, in which year Claude painted several pictures, among them one for Constable Colonna, a landscape, 'Parnassus and the Muses.' We know, however, from a drawing of 'The Temple of Castor and Pollux' dated 1682, now in the British Museum, that the artist worked up to the last year of his life.

Despite the high prices paid to him for his pictures, Claude died relatively poor. Baldinucci states that owing to his great generosity to his relatives during his life, the artist's property at his death amounted only to the value of 10,000 scudi.

Claude was buried, as his will directed, in the Church of Sta. Trinità de' Monti. Over his grave in front of the chapel of the Santissima Annunziata his nephews placed a slab with a laudatory Latin epitaph. In 1798, during the occupation of Rome by the French, this church was ransacked by the soldiery; the slab disappeared, and for nearly forty years Claude's grave remained unmarked. In 1836 the French Government decided to remove the great artist's remains from the Trinità de' Monti to the Church of St. Luigi de' Francesi, near the Pantheon.—ABRIDGED FROM G. GRAHAME'S MONOGRAPH ON CLAUDE LORRAIN IN 'THE PORTFOLIO'

The Art of Claude Lorrain

GEORGE GRAHAME

'PORTFOLIO' 1895

THE man who first substituted for the golden or colored chequer background in picture or illuminated letter a blue sky graduated to the horizon may rank as the initiator of landscape-painting, as we understand that art. This was, as one critic has remarked, "the crisis of change in the spirit of medieval art," the transition from the symbolic to the imitative method. It took place early in the fifteenth century. Giotto having got hold of something sufficiently like a mountain or a tree to pass for such in the eyes of men who know nothing about geology or botany and do not scrutinize real trees and real mountains, several generations of Italian painters—Masaccio always excepted—are satisfied to go on painting the Giottesque mountain and tree without further reference to nature. While landscape, always a mere accessory, is being thus cultivated by the Italians, the Flemish artists, Hubert and Jan van Eyck, take up the tale and unfold to the wondering eyes of the northern world visions of Paradise based on their own glimpses into southern lands. Rome, while contributing nothing to the arts, save the memory of her greatness, became the meeting-place of all schools. Educated in this art center, Claude united the Flemish love for and knowledge of perspective—Orizonte was the nickname by which Claude was known among the Flemish artists in Rome—to the atmospheric touch of the Venetians.

Claude's landscapes are seldom, if ever, true in color; and yet, contrast them with the works of some colorists. Take Corot, for instance. Step from Claude's picture of the Campo Vaccino in the Louvre to the study of Corot, which hangs in an adjoining room, of the same subject from another point of view. Corot is infinitely superior to Claude in his analysis of each separate fragment of the color-mosaic of the scene; but which of the two artists has

most successfully rendered the general impression of that scene? Every one who loves Rome and knows its atmosphere will, I think, decide in favor of Claude.

Claude has sometimes been called "the father of modern landscape art;" but that title might be claimed for Titian and other Venetian painters, who before Claude's day had from time to time painted landscape pure and simple.

Claude's real merit, a merit as to the magnitude of which his admirers and his detractors are at one, his real service to landscape art, lay in this: that he was the first painter to grapple seriously with the problem of representing the disc of the sun. Claude took up the idea seriously and worked it out successfully. It is difficult for us who have been accustomed to see the sun constantly represented in pictures to realize how great a revolution he thereby wrought in landscape art.

Claude's influence on the landscape art of his own and of the following centuries was enormous. The result of it was deplorable. Landscape-painters went to Claude instead of going to nature. They copied, as imitators are prone to do, all the defects of their model; they failed to perceive the good points. They borrowed all Claude's formulas of composition and never moved beyond them. Nature was poured like jelly into a mold.

This influence left its mark indelibly on Turner. In his 'Carthage' and Claude's 'Embarkation of the Queen of Sheba' the two artists have treated kindred subjects in a kindred way; indeed, Turner's picture shows at every point the influence of Claude. In both we have the same well-balanced masses of pseudo-classic architecture, a too evidently artificial composition, helped out by the judicious disposition of the figures, a similar effect of sunlight. At the very first glance we see the superiority of Turner, the limitation of Claude. Claude seems like a caged bird, singing, and singing very sweetly, but always the same trill. Turner is like Shelley's skylark. He has seen all heaven and all earth, and caught in his flight the real radiance of the sun.

It is in the rendering of lights, particularly of the direct rays of the sun, that Turner is incontestably Claude's superior. Claude had grasped one big fact, the warm glow of sunlight, and repeated it *ad infinitum*, spreading it with an even touch over every inch of canvas. Turner went a step further. He analyzed this glow, caught from nature the secret of the subtle silvery tones, the touches of cold color which occur even in the warmest effects of light and help to heighten those effects.

To Turner, moreover, sunlight was the first, the essential thing. He never hesitated to sacrifice other things to it. Not so Claude. With a complacency bordering upon dullness, he painted square and fair every stone of his edifices, and, obedient to a tradition handed down from the early Italian masters through Perugino and Raphael, traced carefully and mechanically, as it were, with compass and ruler, every line of his architecture, showing thereby that he considered the object illuminated quite as worthy of his skill as the light itself.

Yet when all has been said that can be said about Turner's superiority and

Claude's shortcomings, there remains to the older master a charm of serenity and sweetness which it is impossible to gainsay. Just as it is possible to admire the colossal genius of Wagner and yet listen with enjoyment to the melody of Mozart or Haydn, so too we may give Turner all his due without shutting our eyes to the merits and beauties of Claude.

SARAH TYTLER

'THE OLD MASTERS AND THEIR PICTURES'

CLAUDE LORRAIN'S name has become a very vexed name with art critics. There was a time when he had an unsurpassed reputation as a landscape-painter. The possession of a Claude was enough to confer art glory on a country house, and possibly for this reason England, in public and private collections, has more "Claudes" than are held by any other country. But Claude's admirers, among whom Sir George Beaumont, the great art critic of his generation, took the lead, have had their day, and, if they have not by any means passed away, are on the wane.

The wrathful indignation of the English landscape-painter, Turner, at the praise which was so glibly lavished on Claude helped to shake the English art world's faith in its former idol. Mr. Ruskin's adoption and proclamation of Turner's opinion shook the old faith still further. This reversal of a verdict with regard to Claude is peculiar. It is by no means uncommon for the decision of contemporaries to be set aside. In fact, it is often ominous with regard to a man's future fame when he is "cried up to the skies" in his own day. The probability may be that his easy success has been won by something superficial and fleeting. But Claude's great popularity has been in another generation, and with another nation. English taste may have been in fault; or another explanation seems preferable—that Claude's sense of beauty was great, with all its faults of expression, and he gave such glimpses of a beautiful world as the gazers on his pictures were capable of receiving, which to them proved irresistible.

Mr. Ruskin has been hard on Claude, whether justly or unjustly I cannot pretend to say. The critic denies the painter not only a sense of truth in art, but all imagination as a landscape-painter. "Of men of name," Mr. Ruskin writes, "perhaps Claude is the best instance of a want of imagination, nearly total, borne out by painful but untaught study of nature, and much feeling for abstract beauty of form, with none whatever for harmony of expression." Mr. Ruskin condemns in the stoniest terms "the mourning and murky olive browns and verdigris greens in which Claude, with the industry and intelligence of a Sèvres china-painter, drags the laborious bramble-leaves over his childish foreground." But Mr. Ruskin himself acknowledges, with a reservation, Claude's charm in foliage, and pronounces more conditionally his power, when it was at its best, in skies—a region in which the greater, as well as the less, Poussin was declared to fail signally. "A perfectly genuine and untouched sky of Claude," Mr. Ruskin writes, "is indeed most perfect, and beyond praise in all qualities of air; though even with him I often feel rather that there is a great deal of pleasant air between me and the firmament, than that the firmament itself is only air."

W. C. BROWNELL

'FRENCH ART'

IT seems hardly fanciful to say that the depreciation of Claude by Mr. Ruskin, who is a landscape-painter himself, using the medium of words instead of pigments, is, so to speak, professionally unjust.

"Go out, in the springtime, among the meadows that slope from the shores of the Swiss lakes to the roots of their lower mountains. There, mingled with the taller gentians and the white narcissus, the grass grows deep and free; and as you follow the winding mountain paths, beneath arching boughs all veiled and dim with blossom—paths that forever droop and rise over the green banks and mounds sweeping down in scented undulation, steep to the blue water, studded here and there with new-mown heaps, filling the air with fainter sweetness—look up towards the higher hills, where the waves of everlasting green roll silently into their long inlets among the shadows of the pines."

Claude's landscape is not Swiss, but if it were it would awaken in the beholder a very similar sensation to that aroused in the reader of this famous passage. Claude indeed painted landscape in precisely this way. He was perhaps the first—though priority in such matters is trivial beside preëminence—who painted *effects* instead of *things*. Light and air were his material, not ponds and rocks and clouds and trees and stretches of plain and mountain outlines. He first generalized the phenomena of inanimate nature, and in this he remains still unsurpassed. But, superficially, his scheme wore the classic aspect, and neither his contemporaries nor his successors, for over two hundred years, discovered the immense value of his point of view, and the puissant charm of his way of rendering nature.

C. H. STRANAHAN

'A HISTORY OF FRENCH PAINTING'

LIKE Poussin, Claude had the feeling, caught indeed from Poussin's advice, that the dignity of classic structure was necessary to his scene. At the same time, study led him, more profoundly than all other masters, to penetrate the secrets of nature. His thorough study of nature is abundantly attested by his sketches. Reynolds said there would be another Raphael before there would be another Claude. His three great charms are: the unlimited space expressed in his pictures, effected by the use of soft vapor to define separate distances, and equaled, perhaps, only by Corot; the effects of air, shown in veiling and subduing outlines and tints, as well as in causing the foliage to quiver, light clouds to sweep across the sky, and water to ripple; and the brilliant effects of light on a charming coloring.

But far as the eye may wander away into space in Claude's pictures, it is always able to retrace its wanderings to a definite and beautiful foreground, where all is repose and serenity, crowned with some one of the varied mysteries of light; the ethereal drapery of aerial perspective or the more tangible, though still dreamy, mist of sunrise or sunset. He painted nature's worship, the morning and evening hymn of praise rising to heaven, unperceived of unanointed eyes.

FRANZ KUGLER

'HISTORY OF PAINTING'

THESE, however, are but the external features of Claude's pictures, and they form only the framework by means of which he sets before us the true creative power of nature, shown, as in the works of G. Poussin, in the effect of air, and still more in the brilliant and vivid workings of light. The quivering of the foliage, the silent sweep of light clouds across the clear sky, the ripple of the lake or the brook, the play of the waves of the sea, the pure breezes of morning, the soft mists of evening, and the glistening dew upon the grass are all truth itself, and all seem instinct with joyous life. A soft vapor separates one distance from another, and allows the eye to wander into boundless space, only to be recalled by the warmth and richness of the foreground. Light pervades the whole, and every object breathes a blessed serenity and repose. Claude paints the forms of earth, indeed, but he veils them in an ethereal drapery, such as is only at moments visible to our eyes; he paints that worship of the Creator which nature solemnizes, and in which man and all his works are only included as accessories.

The Works of Claude Lorrain

DESCRIPTIONS OF THE PLATES

'THE ANNUNCIATION'

PLATE I

AS in most of Claude's historical or mythological subjects, the story-telling portion of this picture, from which it has received its title, is a distinctly secondary matter. The landscape is of first importance; and although the figures take their place in the general composition, they, as well as the story they are intended to convey, are subordinated to the pictorial quality at which Claude always aimed.

The subject is supposed to be either 'The Annunciation' or 'The Angel Appearing to Hagar,' and it is of little moment which we choose, for the main interest for us lies in the scene rather than in the episode. The figures in the foreground to the left are so placed as to balance the larger mass of trees at the right, which cover a great portion of the picture. In the middle ground is a broad, winding river to which the shores slope gradually, over which a single-arched bridge conducts to a high rock occupying the center of the middle distance, and which is surmounted by a castle or town. The view is bounded by low mountains.

This picture is recorded in the 'Liber Veritatis' as No. 106, and was painted in 1654 or 1655 "pour Paris." It came into the possession of the National Gallery in London upon its establishment in 1826, with the collection of Sir George Beaumont, who had promised to donate all his pictures to the nation as soon as the government should allot a proper place for their recep-

tion. This picture was however so great a favorite with Sir George that he requested permission to have it returned to him during his lifetime.

It is painted on canvas, and is only one foot eight inches high by one foot five inches wide.

‘A SEAPORT AT SUNSET’

PLATE II

THIS seaport, sometimes known as ‘The Ancient Port of Messina’ and sometimes as ‘The Combatants,’ from the group of figures struggling in the foreground, represents a harbor with Claude’s favorite perspective of porticos and palaces, amongst which appears the Villa Medici (now the French Academy in Rome). The whole canvas is illuminated with a ruddy glow of light from the setting sun, which is about to dip below the horizon. Here and there the color has gone in patches, but not sufficiently to mar the fine general effect.

This picture was one of four painted by order of Pope Urban VII. (Maffei Barberini). The order was the result of Claude’s first interview with the Pope, to whose attention he had been brought by Cardinal Bentivoglio, one of the painter’s former patrons. Together with ‘The Village Dance,’ another of the four, and also in the Louvre, it bears the inscription “CLAUDIO INV. ROMÆ 1639.” These two are the master’s earliest dated works in oil.

A replica, with the composition reversed, is in the collection of the Duke of Northumberland, while another similar subject (No. 28 of the ‘Liber Veritatis’) is in the Uffizi Gallery in Florence. This is No. 14 of the ‘Liber Veritatis,’ and measures four feet three inches high by four feet six inches long.

‘EMBARCATION OF THE QUEEN OF SHEBA’

PLATE III

THE Queen of Sheba and her attendants are descending a broad flight of steps upon the right of the picture to enter a boat which is waiting to receive them, while a ship lies at anchor near the center of the port.

The similarity of subject and treatment in Claude’s seaports is shown by comparing this picture with the preceding one and with ‘The Landing of Cleopatra at Tarsus’ and ‘Ulysses Restoring Chryseis to Her Father.’ In all four the arrangement and composition are the same, the figures grouped in the foreground in complicated but carefully studied relation; the rows of classic buildings in sharp perspective upon one or both sides; the shipping and buildings of mediæval architecture in the middle distance; and the sea, marked by a distant horizon and reflecting the rays of the sun which hangs just above the horizon line, in each case occupying the center of the picture. So striking is this similarity that one is tempted to accuse the artist of employing a formula. But his mastery of the formula and the never-ceasing charm of varied detail are sufficient answer to such a charge.

This picture is represented in morning light; the whole scene is suffused with it; there is not a single discordant note to mar the fresh tranquillity; every figure is enveloped in an atmosphere which pervades and unifies the whole composition.

In 1648 Claude painted this picture for the Duc de Bouillon (and it is known

as the "Bouillon Claude"), in whose family it remained until the French Revolution. It was then sold in Paris for eight thousand pounds to Mr. Angerstein, whose collection was purchased in 1824 by the British Government, and formed, together with that of Sir George Beaumont and others, the nucleus of the National Gallery.

This picture is very like but not an exact facsimile of that in the Doria Gallery in Rome, and is generally treated as a replica. It bears the inscription "La Reine de Saba va trouver Salomon." It is numbered 114 in the 'Liber Veritatis,' and measures four feet eleven inches high by six feet seven inches long.

'LANDING OF CLEOPATRA AT TARSUS'

PLATE IV

CLEOPATRA, whose treasure-laden galleys are moored close to the shore, has stepped out of a richly caparisoned boat onto a quay strewn with fragments of sculpture. Leaning on the arm of a negro, and followed by her handmaidens, she advances to meet Mark Antony, who comes forward from a lofty palace portal with attendant pages. The figures are not fortunate. Indeed, they look like what they are,—men and women of the seventeenth century playing in a classical charade. Lady Dilke believes the figures to have been painted by Filippo Lauri. But these shortcomings cannot destroy the interest or mar the beauty of the wonderful cloud-flecked sky, iridescent with the light of a sun new risen, and still partially veiled by the morning mist, and of the blue waters—barred with a streak of silver light—whose wavelets come lapping up against the galleys and the marble quays.

This picture is in excellent preservation and is esteemed one of Claude's finest seaports. It is full of life, and the execution is bold and confident. It has no date or inscription, but is recorded in the 'Liber Veritatis' as No. 63, and was painted in 1646 for Cardinal Angelo Giorio, formerly tutor of the nephews of Pope Urban VIII. It measures three feet eleven inches high by five feet seven inches long.

'MERCURY AND AGLAUROS'

PLATE V

THIS picture, known as 'Mercury and Aglauros' or as 'Landscape with Arcadian Shepherds,' was painted by Claude in 1642. The figures are believed to have been the work of Filippo Lauri, who, although only nineteen years old at this time, is known to have assisted Claude upon many of his pictures.

Herr Bode purchased this picture for the Berlin Royal Museum at the sale of the Marquis of Ganay at Paris in 1880. It was previously in the Pourtales Collection, sold in Paris in 1865. It measures three feet two inches high by four feet three inches long.

'THE FLIGHT INTO EGYPT'

PLATE VI

JOHN SMITH, in the 'Catalogue Raisonné,' gives the following description of this picture under the title of 'A Shepherdess Listening to a Shepherd Playing on a Pipe.' As will be seen by comparison with the reproduction,

there are some slight discrepancies, and the details described in the distant portion of the picture are so dim and indistinct as not to be discernible.

"The landscape represents a delightfully wooded country, having the appearance on the left of a recent inundation, a large portion being covered with water which, distributed into streams, rolls rapidly over broken banks flowing to the front-ground, where it branches off through a narrow channel to the opposite side. In this part is a young woman, kneeling on a stone, filling a pitcher with water from a wooden spout, at the side of the bank, near which sits a shepherdess with a crook listening to the music of a pipe played by a peasant, who stands before her. A number of cows and goats are distributed around them. Considerably beyond these, and close to the left, is introduced 'The Flight of the Holy Family.' From hence the eye looks among clusters of trees of various kinds; and in the more distant landscape, towards the left, may be observed a castle, at the side of a mountain, and buildings on its summit; a bridge composed of several arches, and a very remote town are visible at the base of the cliffs. The effect is that of a fine, clear morning. The picture was painted for M. Parasson at Lyons, and afterwards came into the possession of Count Nosse."

This picture is represented by No. 110 of the 'Liber Veritatis,' and is three feet seven and a half inches high by four feet nine inches long. A duplicate or replica is in the collection of Mr. Thomas Hope.

'THE MILL'

PLATE VII

'THE MILL' is generally conceded to be one of Claude's finest pictures. It is certainly one of his most celebrated ones. It shows him at the height of his power. As compared with 'The Temple of Apollo at Delos,' the composition may appear more forced and less beautiful, but these shortcomings are compensated by a freshness and the perfume of spring, and an incomparable atmosphere of youth and sparkling gaiety. There are, indeed, in the foreground enough figures, accessories to the principal group, to compose a dozen pictures, a fact which has excited the sarcasm of Ruskin and other critics; but this does not materially detract from the beauty of the picture as a whole.

In the center a broad river, arrested in its course by the dam of the mill which stands at the left, forms a small lake, whose water of turquoise blue reflects the sunlight, and is shut in by the gray and misty banks. Upon the gray horizon distant mountains gradually assume the tone of the sky, and merge into a blue as strong as that of the water below. In the foreground the dancing figures are dressed in red and blue, while in the center a single figure robed in white gives a strong point of accent.

This picture was painted in 1648 for Prince Camillo Pamfili, and still remains in the Doria Palace (formerly the Pamfili Palace). It is represented by No. 113 of the 'Liber Veritatis,' and a replica was painted by Claude for the Duc de Bouillon which now hangs in the National Gallery in London, and is sometimes known as 'The Marriage of Isaac and Rebecca.'

The picture measures four feet one inch high by six feet seven inches long.

'NOON,' OR 'THE FLIGHT INTO EGYPT'

PLATE VIII

THE 'Noon,' otherwise known as 'The Flight into Egypt,' is one of four pictures now in the Hermitage Gallery at St. Petersburg. The scene is one of peaceful serenity, and is among Claude's most charming compositions. The Holy Family is placed at the right of the foreground, surrounded by a group of domestic animals. A bridge occupies the center of the picture, beyond which are a mass of trees and a ruined Corinthian temple. In the middle distance a two-arched bridge crosses a river leading to an arm of the sea bounded by a distant shore, with low mountains upon the horizon.

This picture was painted about 1661 "for Antwerp," as the inscription upon No. 154 of the 'Liber Veritatis' indicates. It, with its three companions, 'Morning,' 'Evening,' and 'Night,' formerly adorned the residence of the Empress Josephine at Malmaison, whither it was taken by Napoleon from the Gallery of Cassel. In 1814 the Czar Alexander bore them away to St. Petersburg as his prize. The picture measures three feet nine inches high by five feet one inch long.

'THE TEMPLE OF APOLLO AT DELOS'

PLATE IX

LADY DILKE says, "This is perhaps Claude's most beautiful landscape, reserved and sober, broad and free in handling, and of an extremely fine silvery tone." Sweetser also says of it, "One of Claude's noblest works, replete in beauty and variety, and flooded with fresh and sparkling air." In the foreground a group of priests and priestesses is seen, leading a sacrificial bull towards the temple of Apollo. Beyond there is a vast expanse of country dotted with groves and buildings, intersected by rivers, and bounded by a broad sea. A magical light suffuses the picture. The foreground is less dark and somber than is customary with Claude, while nothing detracts from the delicate charm of the distance; the enchanted country which leads toward the setting sun shows a world of charming details, finally lost in the waters of the river which flows towards the distant sea. The great mass of trees which occupies the center contrasts its shadows with the brilliant light of the distance and the sky. This is a kind of contrast for which the painter had a great fondness, and which he often repeated.

The picture was painted for Prince Camillo Pamfili, and still remains in the Doria Gallery. It is represented by No. 119 of the 'Liber Veritatis,' and measures four feet one inch high by six feet seven inches long.

'ULYSSES RESTORING CHRYSEIS TO HER FATHER'

PLATE X

THE 'Ulysses Restoring Chryseis to Her Father' is another of Claude's typical seaports. It was painted, together with 'The Ford,' also in the Louvre, for the Duc de Liancourt. The figures are supposed to have been painted by Filippo Lauri, who coöperated with Claude upon many of his pictures. Despite the influence of time, this is a fine canvas. It is numbered 80 in the 'Liber Veritatis,' and measures three feet eleven inches high by four feet eleven inches long.

PUBLIC COLLECTIONS

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Claude Lorrain Bibliography

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