

**ARTIST-
BIOGRAPHIES.
CLAUDE LORRAINE**

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Artist-Biographies. Claude Lorraine by Moses Foster Sweetser

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MOSES FOSTER SWEETSER

**ARTIST-
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ARTIST-BIOGRAPHIES.

PUBLISHERS' ANNOUNCEMENT.

THE growth of a popular interest in art and its history has been very rapid during the last decade of American life, and is still in progress. This interest is especially directed towards the lives of artists themselves; and a general demand exists for a uniform series of biographies of those most eminent, which shall possess the qualities of reliability, compactness, and cheapness.

To answer this demand the present series has been projected. The publishers have intrusted its preparation to Mr. M. F. Sweetser, whose qualities of thoroughness in research and fidelity in statement have been proved in other fields of authorship. It is believed that by the omission of much critical and discursive matter commonly found in art biographies, an account of an artist's life may be presented, which is at once truthful and attractive, within the limits prescribed for these volumes.

The series will be published at the rate of one or two volumes each month, at 50 cents each volume, and will contain the lives of the most famous artists of mediæval and modern times. It will include the lives of many of the following:—

Raphael,	✓ Claude,	Van Dyck,
Michael Angelo,	Poussin,	Gainsborough,
Leonardo da Vinci,	Delacroix,	Reynolds,
Titian,	Delaroche,	Wilde,
Tintoretto,	Grosse,	Lawrence,
Paul Veronese,	Dürer,	Landseer,
Guido,	Rubens,	Turner,
Murillo,	Rembrandt,	West,
Velasquez,	Holbein,	Copley,
Salvator Rosa,	Toussain,	Aiston.

ARTIST-BIOGRAPHIES.

1878, 1879
CLAUDE LORRAINE.

by
Moses Foster Sweetser



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The Riverside Press, Cambridge.

1878.

65.

PREFACE.

IT is difficult to believe that an artist so renowned as Claude Lorraine, whose long and fruitful life was passed in such an eventful era, has, up to the present time, found no biographer. But no life of Claude can be found in the great libraries of Boston and Cambridge; nor is there any allusion to such a work in the numerous short sketches relating to him, and published in books pertaining to art-history. The best account now accessible is the monograph of M. Edouard Meaume, published in 1871, in the eleventh and supplemental volume of M. Edouard-Dumesnil's "Le Peintre-Graveur Français." Other biographical sketches are found in Smith's "Catalogue Raisonné," vol. viii.; Blanc's "Histoire des Peintres: Ecole Française," vol. i.; and Baldinucci's "Notizie de' Professori del Disegno," vol. xlii.

The history of the earlier part of Claude's life is variously told by different writers, some holding to

Baldinucci's version, and others to Sandrart's. The last-named author was a friend and companion of Claude, from whom he received many details as to his early life; but the obvious inaccuracies in his work, not only as regards the great Lorraine, but also about other artists, lessen the value of the testimony. Baldinucci was not a contemporary writer, but obtained his information from Jean Gellée and the Abbé Joseph Gellée, the grand-nephews of the artist. The Abbé was a wealthy ecclesiastic, mingling in the best society of Rome; and Meaume charges him with a not unnatural suppression of the unpleasant facts of his great-uncle's early life. Baldinucci was a careful and conscientious writer, more accurate than Sandrart (who wrote from memory, in his old age), but usually agreeing with him as to the events of Claude's later life. Blanc, Villot, Dumesnil, and other modern writers have preferred Baldinucci's version, though Meaume, the latest student of Claude's life, has found it profitable to collate both accounts. This example has also been followed in the present biography; and such items about the great landscape-painter as could be gleaned from the history of art in the seventeenth century have been added.

M. F. SWEETSER.

CONTENTS.

CHAPTER I.

1600-1625.

PAGE

- Claude's Birthplace in Lorraine. — His Family. — Journey to Freiburg. — Arrival at Rome. — Studies at Naples. — Agostino Tassi. — The Contemplation of Nature 7

CHAPTER II.

1625-1627.

- Claude's Journey to Loreto, Venice, and Munich. — His Return to Lorraine. — Works at Nancy. — Yearning for Italy. — His Journey to Marseilles. — Once more at Rome 29

CHAPTER III.

1627-1632.

- Nicholas Poussin. — Sandrart, Claude's Companion and Biographer. — Claude's Method of Study. — The Studio at SS. Trinità de' Monti. — Digression on American Artists 49

CHAPTER IV.

1632-1636.

- The Gothic Menace. — Urban VIII. — Cardinal Bentivoglio. — The Pope's Pictures. — Claude's Etchings. — The *Liber Veritatis* 53

CHAPTER V.

1636-1652.

- Claude's Life not understood. — His Household. — The Roman Fireworks. — Cardinal Giorio. — Prince Pamfili. — The Bouillon-Claudes. — Pictures for the King of Spain 66

CHAPTER VI.

1652-1664.

PAGE

Salvator Rosa and Poussin. — An Unworthy Assistant. — Pope Alexander VII. — The Constable Colonna	92
---	----

CHAPTER VII.

1664-1682.

The Closed Studio. — More Colonna Pictures. — Pope Clement IX. — Innocent XI. — Claude's Sickness and Death. — His Monuments	107
--	-----

CHAPTER VIII.

Claude's Private Life. — His Followers. — Classical Tendencies. — Life Work. — Figure-Painting. — Ideals. — Verdicts of Critics	113
---	-----

LIST OF PAINTINGS	141
LIST OF ETCHINGS	148
INDEX	152

CLAUDE LORRAINE.

CHAPTER I.

Claude's Birthplace in Lorraine. — His Family. — Journey to Freiburg. — Arrival at Rome. — Studies at Naples. — Agostino Tassi. — The Contemplation of Nature.

THE great landscape-painters of the seventeenth century aided in leading the standards of art beyond the narrow limits in which they had been held by the Church and the academicians. Into the twilight of the monk's cell and the prince's castle-hall they poured the full glory of the light of the sun, and introduced the melodies of singing birds, lowing kine, rippling waters, and rustling leaves, making the life of Christendom more wholesome and natural, in so far as art could effect such a change. Foremost among these new evangelists of the gospel of light and air were the three great