

Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

<http://www.archive.org/details/drawingsby00lorr>



3 3333 02563 5133

THIS BOOK IS FOR REFERENCE
USE ONLY. NOT TO BE CHECKED OUT

THE NEW YORK PUBLIC LIBRARY
ASTOR LENOX TILDEN FOUNDATION
455, N.Y. 10018

1000

DRAWINGS BY CLAUDE GELLÉE

Called le Lorrain

IN THE COLLECTION OF J. P. H.

*A Monsieur Courtois
à Paris Claude Gellée
dit le Lorrain
1663*

REPRODUCED BY THE AUTOTYPE COMPANY

LONDON

1901

CLAUDE GELLÉE

1600-1682 ·


D.O.M ·

CLAUDIO · GELLEE · LOTHARINGO ·
EX · LOCO · DE · CHAMPAGNE · ORTO ·
PICTORI · EXIMIO ·
QVI · IPSOS · ORIENTIS · ET · OCCIDENTIS ·
SOLIS · RADIOS · IN · CAMPESTRIBUS ·
MIRIFICE · PINGENDIS · EFFINXIT ·
HIC · IN · URBE · UBI · ARTEM · COLUIT ·
SUMMAM · LAUDEM · INTER · MAGNATES ·
CONSECUTUS · EST ·
OBIIT · IX · KALEND · DECEMBRIS · MDCLXXXII ·
AETATIS · SUAE · ANNO · LXXXII ·
JOANN · ET · JOSEPHUS · GELLEE ·
PATRUO · CHARISSIMO · MONUM · HOC ·
SIBI · POSTERISQUE · SUIS ·
PONI · CURARUNT ·

This inscription, now destroyed, was on the monument to
Claude in the Church of the Trinita al Monte at Rome.

The dimensions of the original drawings
are double those of the reproductions.

AN ART CRITIC ON CLAUDE.

“ NOT so with Claude. It is only by looking over his sketches in the British Museum, that a complete and just idea is to be formed of his capacities of error; for the feeling and arrangement of many of them are those of an advanced age, so that we can scarcely set them down for what they resemble, the work of a boy ten years old; and the drawing being seen without any aids of tone or colour to set it off, shows in its naked falsehood.”

J. RUSKIN, M.A.

“Modern Painters,” Vol. I. 385.

741.944
Lorraine

25635133
The New York Public Library
Mid-Manhattan Library
Art Collection
405 Fifth Avenue
New York, NY 10018



No. 1.

LANDSCAPE: A VALLEY IN AN
UNDULATING COUNTRY.

Pen and bistre wash on blue paper.

Collections: Comte de Fries.

Sir Thomas Lawrence.

W. Esdaile.

W. Mayor.



No. 2.

LANDSCAPE: ON THE TIBER WITH
DISTANT VIEW OF ROME.

Pen and bistre wash on blue paper.

Collections: Comte de Fries.
Sir Thomas Lawrence.
W. Esdaile.

No. 3.

A ROAD IN A ROCKY COUNTRY.

Pen and bistre wash on blue paper.

On the reverse is a study of a boat, the deck covered with the sail as an awning, "Etude faite à Ripa Grande."

Collection: Mayor.





No. 4.

TWO STUDIES AT CIVITA VECCHIA.

Pen and wash on reddish paper.

Collections: Sir Thomas Lawrence.

Rev. Dr. Wellesley.

W. Esdaile.

R. P. Roupell.



No. 5.

A VIEW OUTSIDE THE WALLS
OF ROME.

Pen and bistre wash.

Signed, "Claudio fecit per andare a porta pia."

On the reverse two sketches of Civita Vecchia.

Collections: Bouverie.

Rev. Dr. Wellesley.

R. P. Roupell.



No. 6.

A VIEW OF CIVITA VECCHIA: IN THE
FOREGROUND TWO SHEPHERDS
AND GOATS DANCING.

Collections: H. W.
Holford.



No. 7.

A ROADSIDE WITH PEASANTS DANCING
BY THE WALL OF A PARK.

Bistre.

Collections: Sir B. West.
Sir Thomas Lawrence.
W. Esdaile.
Benoni White.

No. 8.

A SHEPHERD DRIVING HIS FLOCK
ALONG A DUSTY ROAD.

Compare the etchings B. 16 and 18.
Reed pen on vellum.

Collections: Mariette.
Du Roveray.
C. S. Bale.



No. 9.

STUDY OF PINE TREE.

Pen and bistre washed.

Collections: Uvedale Price.
C. S. Bale.

No. 10.

STUDY OF CATTLE.

Bistre.

Collections: Rev. Dr. Wellesley.
R. P. Roupell.



No. 11.

PEGASUS.

Pen and wash on blue paper heightened with white.

Collections: Richardson.

Bouverie.

Rev. Dr. Wellesley.



No. 12.

A WOODED LANDSCAPE WITH CLASSICAL
BUILDINGS AND FIGURES.

Pen and bistre heightened.

Collections: Bouverie.
Rev. Dr. Wellesley.
Rev. Dr. Newman.



No. 13.

AN UPRIGHT LANDSCAPE WITH TOBIT
AND THE ANGEL.

Pen and bistre, washed and heightened, on yellow
paper.

Study for the picture at Madrid.

Collection : Arozarena.



No. 14.

TWO SHIPS IN A STORM.

Pen and bistre washed.

Study for the etching, "The Shipwreck."

Collections: Rev. Dr. Wellesley.

Rev. Dr. Newman.





No. 15.

VIEW BY A RIVER, WITH SHEPHERD
AND CATTLE IN THE FOREGROUND.

Bistre.

Study for the picture in the Wallace Collection.

Signed and dated, 1660.

Collections: Du Roveray.

Sir Thomas Lawrence.

W. Esdaile.

C. S. Bale.



No. 16.

SUNRISE IN A WOODED LANDSCAPE:
TWO FIGURES IN THE FOREGROUND.

Picture washed.

Collections: T. Dimsdale.
W. Esdaile.



No. 17.

A PORTICO BY THE SEA SHORE LOOKING
SEAWARDS AT SUNRISE.

Bistre.

Collections: Richardson.
Bouverie.
C. S. Bale.

No. 18.

THE FISHERMAN.

Bistre.

Collections: Rev. Dr. Wellesley.
Rev. Dr. Newman.



No. 19.

AN EMBARKATION IN A ROUGH SEA.

Bistre.

Collections: Sir Thomas Lawrence.
W. Esdaile.
Rev. Dr. Wellesley.

No. 20.

A ROAD IN A MOUNTAINOUS COUNTRY.

Reed pen and bistre.

Collections: W. Esdaile.
C. S. Bale.



No. 21.

CHRIST AND THE DISCIPLES AT EMMAUS:
A LANDSCAPE WITH TREES, A LAKE,
AND MOUNTAINOUS DISTANCE.

Pen and sepia washed.

Signed at the back, "Claudio Gellee iv Roma, 1661."

Collections: Richardson.

Hone.

Sir Thomas Lawrence.

W. Esdaile.

Rev. Dr. Wellesley.



No. 22.

FLIGHT INTO EGYPT: THE VIRGIN AND
CHILD SEATED TO THE LEFT, MINIS-
TERED TO BY AN ANGEL; ST. JOSEPH
IN THE LANDSCAPE WITH TREES
AND WATER.

Free pen and sepia.

Collections: Rev. Dr. Wellesley.
C. S. Bale.



No. 23.

VIEW OF A LAKE WITH A WALLED
TOWN; A SHEPHERD WITH GOATS
IN THE FOREGROUND.

Bistre, pencil and Indian ink.

Collections: M. D.

Sir Thomas Lawrence.

W. Esdaile.



No. 24.

VIEW OF A SEA-PORT AT SUNRISE.

Black chalk on blue paper heightened with white.
Compare the picture at Dulwich and in collection
J. P. H.

Collection: Mayor.







No. 25.

AN EXTENSIVE LANDSCAPE: CASTLE
ON THE RIGHT, THREE FIGURES
IN THE FOREGROUND.

Bistre and pencil heightened with white.



No. 26.

AN EXTENSIVE LANDSCAPE: ON THE
RIGHT A TEMPLE WITH FIGURE
KNEELING IN SUPPLICATION.

Sepia.

Signed at the back, "Claudio Gellee fecit iv Roma
1663."

Collections: Sir Thomas Lawrence.

W. Esdaile.

Duke of Hamilton (Beckford).

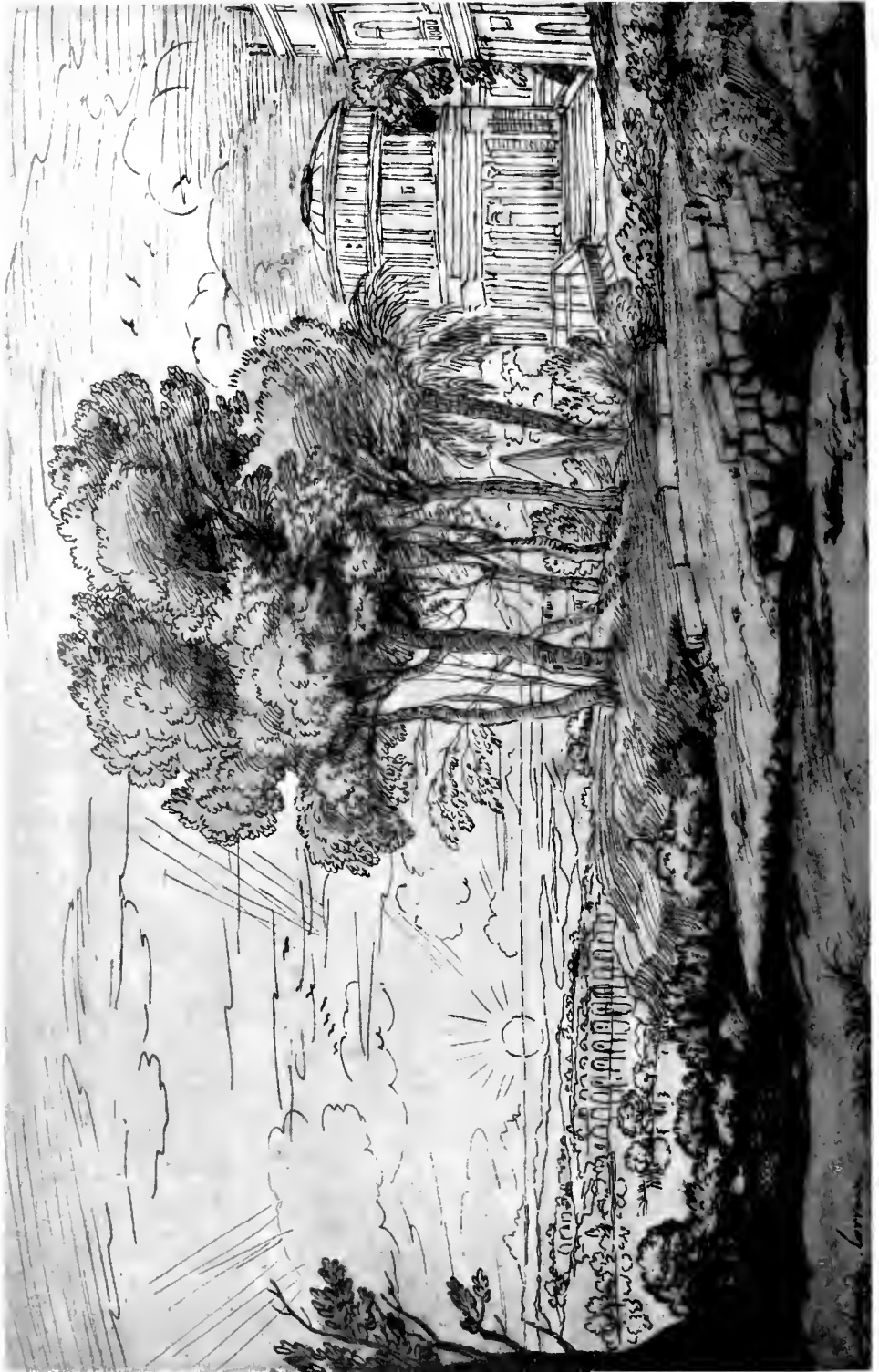


No. 27.

FIGURES DANCING.

Black chalk washed.

Signed at the back, "A Monsieur Courtois a Paris
Claude Gellee dit le Lorrain 1663."



No. 28.

THE RISING SUN: A CLUSTER OF TREES
IN THE CENTRE, CLASSICAL BUILDINGS
TO THE RIGHT, IN THE MIDDLE DIS-
TANCE AN AQUEDUCT AND THE SUN
RISING FROM THE OCEAN.

Pen and bistre washed.

Liber Veritatis No. 3.

Study for the picture in the Doria Palace at Rome.
The Temple of Apollo in the island of Delos.

Collections: Bordigue.

Rev. Dr. Wellesley.

Rev. Dr. Newman.



No. 29.

MERCURY AND ARGUS SEATED UNDER
A CLUMP OF TREES TO THE RIGHT: A
TEMPLE ON THE LEFT: CATTLE IN THE
FOREGROUND: RUINS AND MOUNTAIN
IN THE DISTANCE.

Signed, "Claudio Roma 1662."

Highly finished in pen and Indian ink, heightened
with white.

Collections: Rev. Dr. Wellesley.
Rev. Dr. Newman.



No. 30.

A WOODLAND SCENE OVERLOOKING
A LAKE.

Sepia.

Engraved by Pond.

Collections: J. Barnard.

Sir B. West.

Sir Thomas Lawrence.

W. Esdaile.



No. 31.

VIEW ON THE TIBER FROM AQUA
ACETOSA NEAR ROME, LOOKING
TOWARDS MOUNT SORACTE.

Sepia.

Collections: Lord Spencer.
Rev. Dr. Wellesley.
R. P. Roupell.



No. 32.

A WOODLAND SCENE WITH SHEPHERD
AND GOATS.

Pen and bistre.

Engraved by G. Lewis and known as the Champer-
nown Claude.

Collections : Sir Thomas Lawrence.

W. Esdaile.

C. S. Bale.



No. 33.

A WOODY LANDSCAPE WITH A BRIDGE
AND BUILDINGS ON A HEIGHT.

Sepia and wash.

Signed and dated, 1663.

Compare the etching B. 19, "Le Chévrier."

The facsimile can give only an imperfect rendering
of this magnificent drawing.

Collections: Rev. Dr. Wellesley. No. 176.

C. S. Bale. No. 2355.



No. 34.

A LANDSCAPE WITH JACOB WRESTLING
WITH THE ANGEL.

Gouache, highly finished.

Signed, "Claudio iv fecit."

At the back, in the artist's handwriting, "Representa
l'alba del giorno, l'angelo e Giacobbo. Claudio Gellée
fecit."

Study for the picture at St. Petersburg.

Collections: Richardson.

Rev. Dr. Wellesley.

Rev. Dr. Newman.

Also a small study in bistre for "Jacob and the
Angel" from the Roscoe and Solway collections.



No. 35.

THE MAGDALEN KNEELING IN A
GROTTO: DISTANT VIEW
OF THE SEA.

Gouache, on grey paper.

On the reverse, in the artist's handwriting, "Au die
di Oct^{bre} 1670 Claudio Gelee fecit inventore Roma,
&c."

Collections: Ottley.
W. Esdaile.

No. 36.

LANDSCAPE WITH THE CHOICE OF
PARIS.


Signed and dated 1676.
Study for the picture at Dulwich.

Collections: Lord Halifax.
Richardson.
Bale.





A PAINTER ON CLAUDE.

“Y thus engrafting a certain portion of Flemish art on that of Italy, a more perfect and beautiful transcript of nature was achieved by the inimitable Claude, and conduced to the production of those exquisite works of his pencil which are wholly without rivalry in the quality which distinguishes them of placid brightness. He has ever been deemed the most perfect landscape painter the world ever saw, and he fully merits the distinction.”

JOHN CONSTABLE, R.A.

Lecture at Hampstead, June, 1833.

“The ‘Morning Post’ speaks beautifully of my ‘House.’ S—— told me it was ‘only a picture of a house’ and ought to have been put in the Architectural Room. I told him ‘it was a picture of a summer morning, including a house.’”

JOHN CONSTABLE, R.A.

Letter to Lane, May 14, 1833.

Leslie’s “Life of Constable.”



Chiswick Press : Charles Whittingham and Co.
Tooks Court, Chancery Lane, London.

