

## Artists' Corner.

## NO. VI. CLAUDE LORRAINE

Claude Gellee, usually called Claude Lorraine, was born at Chamagne, in Lorraine, in 1600, and was the third of five sons. His parents who were in comparatively poor circumstances, died, and left Claude an orphan when twelve years of age. His eldest brother was a wood-carver in Vitoureg, whither the boy went, and remained upwards of a year in designing arabesques and grotesques, for which he seemed to have a peculiar aptitude. By the advice of a relative, a travelling lace dealer, he was induced to accompany him to Rome, where he was left to shift for himself as he best could. Here he remained, however, three or four years, at the termination of which time the "Thirty Years" war broke out, which cut off all communications between the two sides of the Alps. In this juncture he found it necessary to seek out some new sphere of labour, that his necessities might be supplied, and though only eighteen years of age he quitted Rome, and travelled to Naples, where he was received into the studio of Godfrey Waiss, an artist of Cologne. He remained with Waiss two years, and during that time acquired a thorough knowledge of architecture and perspective, sciences which he subsequently applied with a wonderful skill in his magnificent landscapes. Having left Waiss, he again returned to Rome and took up his abode with Agostino Tassi, an artist at this time about sixty years of age, but maintaining a respectable establishment, and receiving at his residence the most distinguished personages of Rome. Tassi was engaged in decorating the Hall of Conclave with architectural ornaments, perspective views, sea-pieces, and landscapes, and as some one was needed to superintend various matters connected with his professional and private engagements which were unfitted him to attend to, Claude whose scanty means rendered any opening acceptable, entered the house of Tassi, according to Sandrart, as much a domestic as a pupil.—Here he remained until 1625, when he departed from Rome to his native country, and passing through upper Italy, he visited Loretto and Venice, traversed the Tyrol, stopped some time in Bavaria, where he painted two views of the environs of Munich, gained the Souabe, was attacked by banditti and robbed, and at length reached the banks of the Moselle, which he had not seen for twelve years. How he was engaged here is not very well known but having settled some family affairs he returned to Rome in 1627, stopping a short time at Nancy, Lyons, and Marseilles. When he had reached the Italian capital, he sought out his distinguished countryman Nicholas Poussin who was then exercising considerable influence over the artists established there, and settled himself in his immediate vicinity. The genius of Claude now began to manifest itself and he speedily gained a wide-spread popularity. "It rose," says one of his biographers, "as a bright morning sun, illuminating the whole of Italy, travelling over mountains and seas, reaching into France, and finding its way to the court of the Spanish monarch, sovereigns, princes, cardinals, and even the pope himself eagerly purchased the works of this great master of Art." Claude dipped his pencil in the brilliant hues of sunshine. It seems superfluous to attempt any criticism on the works of this great master of landscape painting, whose genius is still held in admiration, and whose name is a watchword to all who would follow on the path he chose. Whether his subject be a simple pastoral scene, a rich and extensive view, or a glorious combination of architecture and water, his pencil exhibits equal grace and tenderness, and the richest, most powerful, and brilliant colouring. His tints are as diversified as nature herself, his aerial perspective is delicious, and his foregrounds stand out in the full blaze of an Italian sunshine, broad masses of light stretch over them, while his distances recede far and wide, till the blue hills

and the blue sky melt into each other. Claude suffered much by the forgery of contemporaries, who copied his style, and imposed their works upon the ignorant as genuine productions. To put a check to this practice he resolved to keep a record of his pictures, which he might show to his patrons and enable them to identify any of his works wherever purchased. But this did not always protect him, and even his studio was invaded that he was obliged to shut it against all visitors, except his most intimate friends and patrons. There is, we believe, "says the Art Journal," a drawing, by Claude, in the collection of Her Majesty, bearing the date 1692. The artist must then have been eighty-two years old, and still he painted vigorously and well. In December of that year his strength gave way, and he sank under the weight of years; he was buried in the church of La Trinita du Mont, leaving his property to his nephews and a niece. In July, 1810, his remains were transferred from the church in which they were first interred, to that of St. Louis des Français, and were placed in a tomb erected for him by order of the French minister of the interior.

## Varieties.

THE FIRST SAW MILL was erected near London in the year 1663, but afterwards demolished that it might not deprive the laboring poor of employment.

A FRENCHMAN wishing to speak of the cream of the English poets forgot the words, and said "de butter of poets." A wag said he had fairly churned up the whole English language.

WIT loses its respect with the good, when seen in company with malice; and to smile at the jest which plants a thorn in another's breast, is to become a principal in the mischief.

A NEW QUALITY OF BARLEY.—There is a grain called *Bald Barley*, which is produced largely in California. The seed is very large, entirely devoid of husk, and produces seventy-five bushels to the acre.

IT IS THE MOST DUTY, privilege, and pleasure for the great men and the whole-souled women to earn what they possess, to work their own way through life, to be the architects of their own fortunes.

AN UMBRELLA STORY.—It was Punch, if we remember rightly, who told the story, some years ago, of a man who loaned an umbrella to a friend, a tradesman in his street, on a wet, nasty day. It was not returned, and on another wet, disagreeable day, he called for it, but found his friend at the door, going out with it in his hand. "I have come for my umbrella," exclaimed the lender.

"Can't help that," exclaimed the borrower; "don't you see that I am going out with it?" "Well—yes—" replied the lender, astounded at such outrageous impudence; "yes; but—but—but what am I to do?" "Do!" replied the other as he threw up the top, and walked off, "do as I did. borrow one!"

## PILGRIMS FROM INDIA.

During my stay the southern pilgrims for Mecca were performing their devotions here, this being one of the spots they deem it necessary to visit. Many of these people had come one hundred days' journey, painfully toiling through heat and privation to perform the service ordered them by the prophet. For he says, "It is duty towards God, incumbent on all those who are about to go thither, to visit this house." Here is a lesson for us and our lukewarmness. Mussulmans themselves, however, say that the moral of the pilgrims suffer by the pilgrimage, and the saying is well-known, "Beware of a man that has been to Mecca once; but fly from the house where there is one that has been twice." Many pass years going

and returning either because they like the wandering, vagabonding of it (for they beg and live well on the road), or else they receive money, and go as substitutes for others. A Dervish who courted my company and went with me for several days' journey, confided to me that he was then on his road as substitute for eight persons, each of whom paid him, and each of whom thought he went for him only. The march of intellect is at work also, the pilgrims from India now often steam it to Suez, and thence to Jidda, only twenty five miles from Mecca; from Constantinople they steam to Beyrout or Alexandria. We may yet live to see a fair lady drive to Canada in her brougham. Many make it a trading voyage, doing good business on the road there and back.—*Waldpole's The Anagnin and Father East.*

## Biographical Calendar.

| A. D.    |      |  |
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| April 11 | 1770 | George Canning, born.                          |
| " 12     | 1704 | Bossuet, died.                                 |
| " 13     | 1765 | Edward Young, died.                            |
| " 13     | 1759 | Handel, died.                                  |
| " 14     | 1827 | Captain Clapperton, died.                      |
| " 14     | 1629 | Christian Huyghens, born.                      |
| " 15     | 1710 | Dr. William Cullen, born.                      |
| " 16     | 1814 | Dr. Burney died.                               |
| " 16     | 1830 | Dr. John Bell, died.                           |
| " 16     | 1833 | Edmund Kean, died.                             |
| " 16     | 1851 | Herrerd, died.                                 |
| " 16     | 1788 | Hutton, died.                                  |
| " 16     | 1825 | Henry Fuseli, died.                            |
| " 17     | 1850 | Madame Tussaud, died.                          |
| " 17     | 1575 | Archbishop Parker, died.                       |
| " 17     | 1635 | Bishop Stillingfleet, born.                    |
| " 17     | 1688 | George Villiers, 2nd Duke of Buckingham, died. |
| " 17     | 1790 | Benjamin Franklin, died.                       |

George Frederick Handel, an illustrious musician, was born at Halle, in Saxony, in 1684. His father, who intended him for the law, perceiving his propensity for music, discouraged it as much as possible, and especially forbade him to touch an instrument. The boy, however, contrived to have a small clavier concealed in the garret, where he used to amuse himself when the family were asleep. At the age of seven he went with his father to the Court of the Duke of Saxo-Weissenfels, to whom Handel's brother-in-law was valet. While there, he sometimes went into the organ loft of the church after service was over and played the organ, and the Duke having once by accident heard him, and being much struck with his talent, induced his father to send him to Halle to be taught by Zuckow. He profited so well that at the age of nine he composed church services for voices and instruments, and at 14 excelled his master, so that he was sent to Berlin. On the death of his father, in 1793, he proceeded to Hamburg, then celebrated for the excellence of its musical performances, and procured an engagement there, in the orchestra at the opera. In 1704 he brought out his first opera, "Almira." Soon after this he visited Italy, and at Florence produced the opera of "Rodrigo." He subsequently went to Venice, Naples, and Rome; and having altogether remained in Italy about 6 years, he accepted the pressing invitations he had received from many of the British nobility to visit London, and he arrived there in the latter end of 1710. The flattering reception he experienced induced him to prolong his stay, and he rose, during the fifty years that followed, to the summit of professional honours. In 1741 he brought out his *chef-d'œuvre*, the Oratorio of the "Messiah," which, at first not duly appreciated, has increased constantly in reputation. Some time previous to his decease, he was afflicted by total blindness, but this misfortune had little effect on his spirits, and he continued not only to perform in public, but even to compose till within a week of his death, which took place in London, in 1759. He was buried in Westminster Abbey, where a monument is erected to his memory.—*Alquist.*