



Le Lorrain (French Edition)

Sergei Daniel

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Claude Gellée (Le Lorrain)

(Chamagne, 1604 – Rome, 1682)

Claude Gellée, surnommé Le Lorrain, ne fut ni un grand homme, ni un esprit noble comme Poussin.

Toutefois, on ne peut nier son génie et il fut, à l'instar de Poussin, un inventeur profondément original dans les limites imposées par l'idéal classique. Il passa aussi presque toute sa vie à Rome bien que son art ne fût pas spécifiquement italien, mais bien français. En effet, plus de deux siècles plus tard, tous ceux qui, en France, ressentirent le désir de décrire les beautés de la nature, s'inspirèrent du Lorrain et de ses œuvres, qu'il s'agisse de Joseph Vernet au XVIIIe siècle ou de Corot au XIXe. En dehors de France, ce fut la même chose : d'ailleurs, Le Lorrain ne fut nulle part plus admiré qu'en Angleterre.

Il reste une part de mystère dans la vocation de cet humble paysan presque illettré. En effet, ses connaissances en français et en italien étaient rudimentaires, et il utilisait, pour faire ses annotations au bas de ses dessins, un étrange sabir franco-italien. Ce mystère est en quelque sorte emblématique de la devise «le mystère dans la lumière », qui allait marquer ses tableaux. Qu'est-ce qui l'attira à Rome et l'y retint ? N'aurait-il pas pu produire ses chefs-d'œuvre à Nancy, Paris ou ailleurs ? Quoiqu'il en soit, c'est dans ses paysages qu'il réunit beauté, poésie et authenticité. Il réalisa parfois des dessins d'après nature tellement exceptionnels que plusieurs d'entre eux ont été attribués à Poussin. Mais c'est dans ses peintures que l'imagination prédomine, et l'on peut même dire qu'elle s'imposa de plus en plus, tandis que Le Lorrain prenait toute la mesure de son génie. Sans recourir à la raison, sans rien perdre de sa poésie instinctive, il comprit en écoutant Poussin et en le regardant faire, qu'une forme d'académisme aurait pu être un atout pour ses propres visions et rêveries.

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