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OF BRITISH
ENGRAVINGS

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To Lucy from an old friend
Christmas 1864 -



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OLD TOWER, HEIDELBERG CASTLE.

Drawn by J. C. Richter.

Engraved by H. Winkles.

THE
GALLERY OF BRITISH
ENGRAVINGS.



LONDON,
PUBLISHED FOR THE PROPRIETOR.

THE GALLERY
OF
BRITISH ENGRAVINGS;

CONSISTING OF

TWENTY-TWO SPLENDID STEEL ENGRAVINGS,

FROM THE

WORKS OF THE MOST EMINENT PAINTERS,

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JULIENNE & ANNE ENYRANT

from an Original Drawing by C. H. Wright
Engraved by E. Smith



VILLA DE SANTA ROSA DE CHILIA

THE
GALLERY
OF
MODERN BRITISH ARTISTS.

ROMEO AND JULIET.

J. M. WRIGHT.

ACT IV. SCENE V.

NURSE Mistress!—what, mistress!—Juliet!—fast, I warrant her, she :—
Why lamb!—why, lady!—fye, you slug-a-bed!—
Why, love, I say!—madam! sweet-heart!—why, bride!—
What, not a word?

To the historical painter the poetical and natural descriptions of our immortal bard offer an almost infinite variety of subjects for his pencil. From this great poet, Mr. Wright, a talented artist of the present day, has chosen a well-known and highly interesting subject, in the design and execution of which he has displayed great taste. The simplicity of the composition is quite in the Stothard school, and the merit of the design is enhanced by the correct drawing of the figures, and the rich depth of colour in the draperies.

LLANGOLLEN.

C. MARSHALL.

THIS beautiful view is from the pencil of Mr. Marshall, a young artist of great promise in the art of landscape painting, and who may be ranked

MODERN BRITISH ARTISTS.

among the first painters in that branch of the pictorial art. In the subject before us, which is well adapted for the burin of the engraver, a very brilliant, rich, and harmonious effect is produced. In the distance the romantic castle called "Crow Castle" is happily introduced.

The beauties of the Vale of Llangollen are celebrated both in prose and verse. It is watered by the river Deva, and has a canal from the Pont y Crysylan aqueduct, running through its whole length, to the Oernant slate-quarries. This vale is situated in the county of Denbigh, North Wales.

SCARBOROUGH CASTLE.

J. C. BENTLEY.

MR. BENTLEY has infused great life and vigour into this beautiful marine picture, in which the fine old Castle of Scarborough forms a principal feature. A light and varied effect is finely introduced and contrasted with the deep gloom of a part of the sea and sky, while to the whole of this extensive scene a grand and imposing appearance is given.

Scarborough Castle was built about the year 1136 by William le Gros, Earl of Albemarle and Holderness, a nobleman of Norman extraction, who possessed large estates in this vicinity. It was eventually seized by Henry II., and ever after continued to be a royal fortress. The government of the castle was esteemed an office of such distinction that the appointment was solicited by persons of the highest rank. Nothing of importance occurs in its history till the reign of Edward II., when Piers Gaveston sought refuge here from the persecution of the rebellious barons. The Earl of Pembroke besieged the castle, which Gaveston defended for some time with great bravery, but was at length compelled to surrender from the want of provisions. About six years later the castle was besieged by the Scots, under Lord Douglas, who had signalized himself at the battle of Bannockburn. In 1377, Mercer, a daring Scotch pirate, was committed prisoner to this fortress, but was shortly after released



THE GREAT BRITISH FLEET

BY J. H. STIMPSON

1841



THE ADMONITION.

From an Original Painting by G. Vickers

Engraved by Tho^s Hope

THE ADMONITION.

for a trifling ransom. His son, in revenge for his father's imprisonment, carried off several ships from the harbour. In the time of the rebellion in 1536, Scarborough Castle was besieged by a part of the fanatical army under Robert Ashe; but their efforts were of no avail, owing to the gallant defence made by Sir Ralph Eure. During Wyatt's rebellion, Mr. Thomas Stafford made himself master of the fortress by stratagem, but retained possession only three days, when it was retaken by the Earl of Westmoreland. In the civil wars of the time of Charles I. it was twice besieged and taken by the Parliamentary forces. In the year 1745 Scarborough Castle underwent some slight repairs, to enable it to make a good defence.

The walls of the Castle are twelve feet thick, and cased with squared stones; and the mortar having been used in a fluid state, has acquired a consistency equal to the stone itself. An embattled wall, which has defended and adorned the summit of the hill on the western side, continues hence to the southern extremity of the castle-yard. The wall is flanked with numerous semicircular turrets, with chinks and openings, from whence arrows and other missiles were discharged. These walls and towers are now hastening to decay, and exhibit a scene of venerable ruin.

The old town of Scarborough appears to have occupied much less extensive limits than the modern town, and to have been built close to the shore. The reason of this is obvious: the former owed its importance to its trade and fisheries, while the latter is supported almost entirely by the celebrity of its mineral waters and the salubrity of its situation.

THE ADMONITION.

G. VICKERS.

THE subject from which the artist has drawn this picture is most probably taken from a scene, described in some romance or novel, in which a

MODERN BRITISH ARTISTS.

young lady appears to pay attention to the admonitions of her duenna. Some such scene as the one here represented is described in the interesting history of Gil Blas de Santillane.

Mr. Vickers, whose forte lies in landscape, and especially in marine subjects, possesses also the power of depicting "the human form divine," and thus displays a versatility of genius.

FAUSTUS.

G. CATTERMOLÉ.

THE romantic scenes described by the celebrated German author Göthe, in his no less celebrated Faust, are admirably calculated for such a pencil as Mr. Cattermole's. The point of time depicted is that eventful moment when Mephistophiles, after leaving Faustus and Margaret in the summer-house, awaits their return on the stairs. The subject speaks for itself; the drawing and colouring breathe an air of romance; and in the figure of Mephistophiles, the subtle, calculating, crafty character of the demon is fully expressed.

SCENE FROM ROB ROY.

W. KIDD.

THIS may be considered one of the best pictures from the pencil of this talented artist. The scene, from one of Sir Walter Scott's novels, is laid in the mean inn where Osbaldiston and Baillie Nicol Jarvie receive a rough reception from the occupants of the hostel.

The picture most truly represents the scene thus described by the great novelist: "We are three to three," said the lesser Highlander, glancing his eyes at our party: "If ye be pretty men, draw." And, unsheathing his broadsword, he advanced on me. I put myself in a posture of defence,



SCENE FROM FAUSTUS.

MARGARET MEETS FAUSTUS IN THE SUMMER HOUSE

From an Original Drawing by G. Castromonte

Engraved by J. C. Beilby



THE GREAT FLOOD



SCENE FROM ROB ROY.

and, aware of the superiority of my weapon, a rapier or small-sword, was little afraid of the issue of the contest. The Baillie behaved with unexpected mettle. As he saw the gigantic Highlander confront him with his weapon drawn, he tugged for a second or two at the hilt of his *shabblie*, as he called it; but finding it loth to quit the sheath, to which it had long been secured by rust and disuse, he seized, as a substitute, on the red hot coulter of a plough which had been employed in arranging the fire by way of a poker, and brandished it with such effect, that at the first pass he set the Highlander's plaid on fire, and compelled him to keep a respectful distance till he could get it extinguished. Andrew, on the contrary, who ought to have faced the Lowland champion, had, I grieve to say it, vanished at the very commencement of the fray. But his antagonist, crying, 'Fair play! fair play!' seemed courteously disposed to take no share in the scuffle. Thus we commenced our rencounter on fair terms as to numbers. My own aim was to possess myself, if possible, of my antagonist's weapon; but I was deterred from closing for fear of the dirk which he held in his left hand and used in parrying the thrusts of my rapier. Meantime the Baillie, notwithstanding the success of his first onset, was sorely bested. The weight of his weapon, the corpulence of his person, the very effervescence of his own passions, were rapidly exhausting both his strength and his breath, and he was almost at the mercy of his antagonist, when up started the sleeper from the floor on which he reclined, with his naked sword and target in his hand, and threw himself between the discomfited magistrate and his assailant." (Vol. iii. p. 23). This is the moment chosen by the artist. In conclusion we may add, for the information of those who have not read the story, that this terrible affray ended without bloodshed.

MODERN BRITISH ARTISTS.

OLD TOWER, HEIDELBERG CASTLE.

J. ARCHER.

HEIDELBERG Castle, one of the most romantic of the numerous castles on the Rhine, presents many fine subjects for a picture. Mr. Archer has chosen one of the most picturesque views. The bold antiquated tower and the gloomy sky harmonize well together, and the very ruin extends to the old decayed trees with which the scene is adorned. Heidelberg, situated on the river Neckar, is a city of Germany, in the circle of the Lower Rhine. It was once the capital of the Lower Palatinate, but belongs now to the Grand Duchy of Baden. Few cities have suffered more from the calamities of war than Heidelberg. It was burnt in 1278, again in 1288, and in 1602 was plundered by the Bavarian army ; finally, in 1693 the town was again pillaged and burnt, and the castle ruined.

BLACK-GANG CHINE.

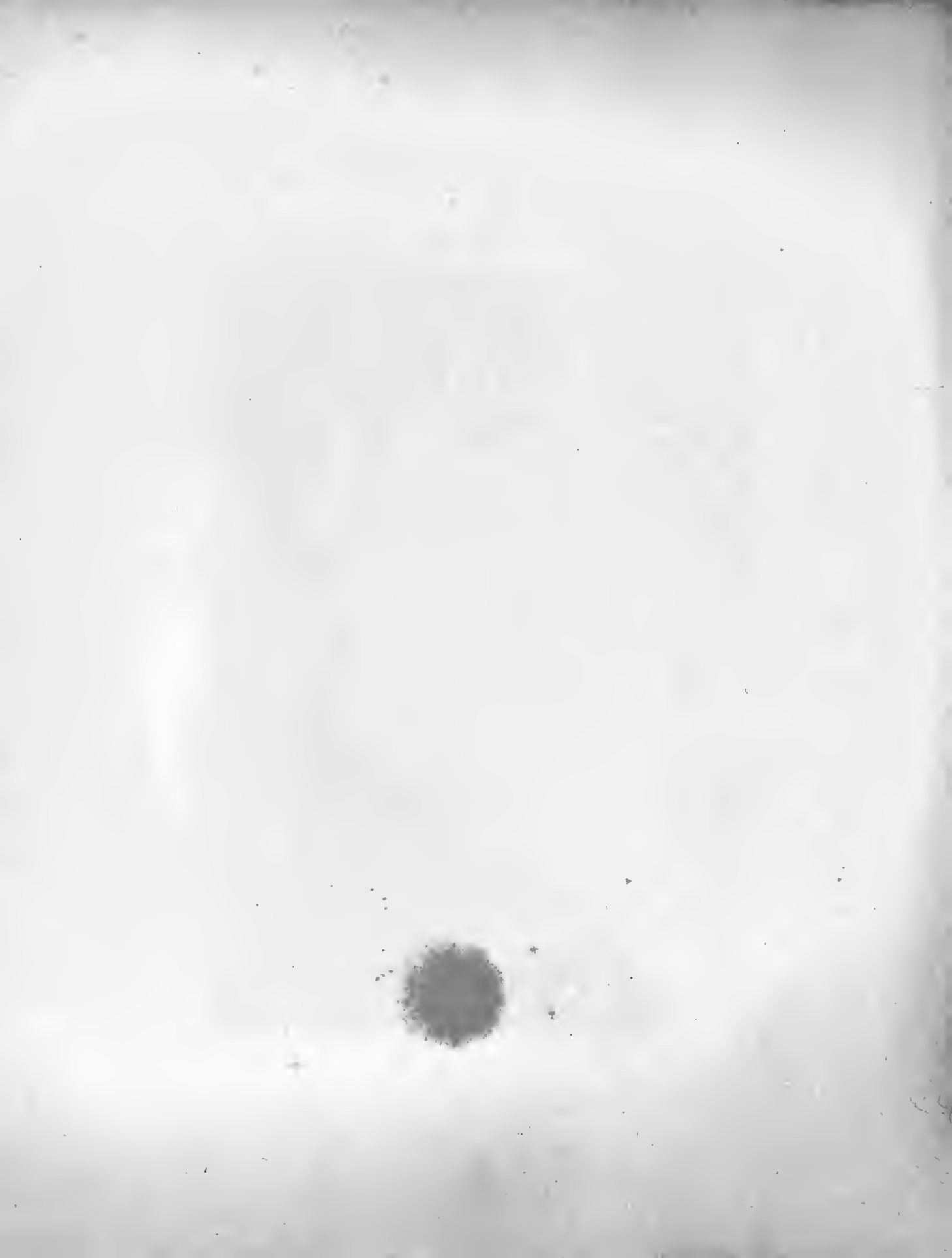
R. BRANDARD.

A WILD scene, with the effect of a passing storm, which renders, if possible, the effect more desolate. Black-gang Chine is one of the lions of the Isle of Wight. The cliffs here are frequented by immense numbers of sea-fowl, among which the most common are puffins, razor-bills, gulls, cormorants, and Cornish choughs.

The artist has introduced into his picture these birds, the principal inhabitants of the cliffs and shore.



VIEW OF THE COAST FROM THE ROCKS



THE GREAT LAKES







A MOUNTAIN OF THE MOUNTAIN RANGE

SIDE OF SNOW

1850



A MILL ON SNOWDON.

GOODRICH CASTLE.

P. DEWINT.

A SOLEMN and retired scene ; the dark outline of the hills, the trees, and the central feature of the picture, Goodrich Castle, finely contrasting with the sunny brilliancy of the sky. Mr. Dewint is well known to the public ; and this picture, full of poetical feeling, is inferior to none of the numerous subjects which he has already depicted.

The lofty towers of Goodrich Castle stand near the banks of the Wye, on the summit of a bold promontory clothed with magnificent woods. The Castle, now in ruins, was built by the Talbots, soon after the Conquest. In 1204 it was granted by King John to Marshall Earl of Pembroke. From an old tower, which is the most perfect part remaining, may be obtained a fine view of this most beautiful and romantic part of the county of Hereford. The view is greatly improved by the winding of the Wye, which nearly encircles the parish of Goodrich.

A MILL ON THE LLANBERRIS SIDE OF SNOWDON.

C. MARSHALL.

A FINE subject for the pencil of the artist. The foreground in the plain is peculiarly rich and brilliant, while the mountains exhibit the mistiness in which they are so frequently involved.

In the county of Caernarvon, North Wales, to the south-east of the county town, stretching to the confines of Merionethshire, are a cluster of lofty hills ; they are called by the Welsh, Eryri. The highest summit is called Y Wyddfa, or "The Conspicuous," and by the English, Snowdon. This peak, though 3567 feet above the level of the sea, is not in itself

MODERN BRITISH ARTISTS.

remarkably picturesque. The upper part of the mountain is throughout the year covered with a crust of snow.

Snowdon was held as sacred by the ancient Britons as Parnassus was by the Greeks, or Ida by the Cretans. The Welsh have always had the strongest attachment to it, one of the titles of the prince being "Lord of Snowdon." When Llewellyn Prince of Wales was defeated and reduced to the last extremity, he actually rejected the offer made to him by Edward I. of 1000*l.* sterling a year, and some fine county in England, in exchange for the mountain. After the English monarch had effected the complete conquest of Wales, he held a triumphal fair upon this place, and adjourned to finish the joy of his victory by solemn tournaments on the plains of Nevin. From this period Snowdon was annexed to the crown, and continued to be a royal forest as late as the 29th of Elizabeth.

MAYENCE ON THE RHINE.

S. PROUT.

A FINE picturesque view of an ancient cathedral. These are the subjects for which Mr. Prout is so justly celebrated. Mayence, Mainz, or Mentz, is the capital of the Duchy of Hesse Darmstadt, and is seated near the confluence of the Maine and the Rhine. The population is rather above 27,000. Agrippa constructed here some strong works to protect the left bank of the Rhine from the Barbarians (Germans). Germanicus afterwards erected a fortified work, to which he gave the name of Moguntia, by which name Livy the historian alludes to the town. Some Roman monuments still exist there. Among others, a castle, on the opposite side of the river, called then Castellum, is now named Cassel. "In the year 70, Moguntia was garrisoned by the XXII. Roman Legion, which had been with the army under Titus at the siege of Jerusalem; and the holy Crescentius, who had accompanied the troop here, is supposed to have



THE MARKET
IN THE RHINE

1840



MY FATHER'S HOUSE IN THE CHURCH OF ST. MARY'S

BY MISS MARY WOOD

AND ILLUSTRATED BY MISS MARY WOOD

1827



NORNA.

been the first who, under the title of Bishop, instructed the natives of this part of the Rhine in the Christian religion."

Trajan erected a fort on a point of land formed by the Rhine and Maine, which, during the reign of the Carlovingian kings, became the castle of Kufstein, and is now known by the name of Gustavsburg. Hadrian strengthened the outer works of this ancient fort, which, from its situation, was continually a cause of contention between the Germans and Romans, and in consequence of these struggles the town was eventually destroyed. It was at length rebuilt by the Franks, and Charlemagne considerably improved it by the addition of various buildings.

To the circumstance of Mayence being the seat of a metropolitan church and the residence of the first electors of Germany its rapid increase is principally owing. During the 13th and 14th centuries it became the great resort of the troubadours. In the 15th century the city arrived at the zenith of its celebrity, and obtained a just immortality "by the completion of the inestimable art of printing by the elder Gensfleisch and his brother Gutenberg." Since this time it has suffered much, at various times, from internal faction and foreign aggression.

The Cathedral, a prominent feature in the view, is a large Gothic pile built of red stone, venerable on account of its antiquity, and displaying various styles of architecture. The most ancient part dates from 900, and the more modern from 1000 to 1100.

NORNA OF THE FITFUL HEAD PREPARING A SPELL FOR MINNA TROIL.

A. G. VICKERS.

THIS picture, by A. G. Vickers, represents the scene enacted in the dwelling of Norna, the kinswoman of the Udaller, Magnus Troil. We cannot give a better idea of this subject than by an extract from Sir Walter Scott's novel of 'The Pirate.'

MODERN BRITISH ARTISTS.

After the reception of Magnus Troil by his kinswoman, Norna concludes her address by demanding what he may require of her.

“‘My daughter’s health,’ replied Magnus, ‘which no remedies have been able to restore.’

“‘Thy daughter’s health,’ answered Norna; ‘and what is the maiden’s ailment?’

“‘The physician,’ said Troil, ‘must name the disease. All that I can tell thee of it is——’

“‘Be silent,’ said Norna, interrupting him; ‘I know all thou canst tell me, and more than thou thyself knowest. Sit down all of you; and thou, maiden,’ she said, addressing Minna, ‘sit thou in that chair,’ pointing to the place she had just left, ‘once the seat of Giervada, at whose voice the stars hid their beams, and the moon herself grew pale.’”

After throwing aside her “long dark-coloured mantle,” the Reimkennar proceeds in the performance of the spell by which the love-sick damsel Minna is to be cured. This is the moment chosen by the artist, and the scene is represented with great fidelity. We must refer the reader, for the *dénouement*, to the first chapter of the third volume of Sir Walter Scott’s interesting story of the Pirate.

FISHER BOYS.

R. BRANDARD.

A SUBJECT simple in itself, composed with considerable skill, and combined with great elegance and taste; almost an ideal subject, so seldom do we meet with extreme beauty and refinement in subjects drawn from rustic life. The rude hardships and privations which the sons of our fishermen are early inured to, destroy, in a great measure, the elegance and beauty with which Nature may have originally endowed them. The engraving is a spirited and vigorous work of art.



FISHER BOYS.

From an Original Drawing by W. Brandeis
Engraved by K. Smith



THE VILLAGE OF ST. MARTIN'S

By J. G. Thompson

CHEPSTOW CASTLE.

CHEPSTOW CASTLE, MONMOUTHSHIRE.

COPLEY FIELDING.

THIS beautiful view, after the manner of Claude, is painted with a true feeling for the beauties of that inimitable master. The subject, a scene from nature, is something similar in composition to the magnificent works of that great master of the Italian school of landscape painting; and, if possible, surpasses those wonderful compositions, derived, like the statues of antiquity, from the beauties of many parts. Mr. Fielding has done ample justice to this well-known and admired view; and the great beauty of his colouring is ably expressed in the harmoniously blended tints of the engraving.

The ponderous remains of the castle form a grand and permanent feature in the diversified surrounding scenery. The ruins cover a large tract of ground, and stretch along the brow of the perpendicular cliff, which forms here the bank of the Wye.

The Romans probably occupied the site of Chepstow as a position commanding for many miles the only passage of the Wye; and we may infer from its name that the situation was not overlooked by the Saxons. The town is seated partly in a deep hollow, and partly on the steep side of a hill. It was formerly fortified; and the ruined walls, which were strengthened by round towers, reach from the bank of the river below the bridge to the castle, which at one period surpassed in extent as well as importance any fortress in this part of Great Britain. The castle was defended by a moat towards the land, flanked by lofty towers. A very considerable space is occupied by the area, which is divided into four courts: the first contains the remains of the kitchens, grand hall, and numerous other apartments; from the second, which is now a garden, a passage leads into the third, which is also a garden; this leads to the fourth, to which the access is only through a sally-port. The characteristic style of the architecture is Norman. That part of Monmouthshire in which the castle of Chepstow stands was formerly part of the county of Glou-

MODERN BRITISH ARTISTS.

cester; and the territory soon after the Conquest came into the possession of the Normans. The castle of Estrighoel, or Striguil, by which name Chepstow was then known, was erected by Whilhelmus Comes (*Count William*), supposed to be William Fitzosborne, Earl of Hereford, who was killed in 1070.

DON QUIXOTE AND SAMSON CARRASCO.

J. W. WRIGHT

ALL who have read the history of Don Quixote will at once perceive that our artist has fully entered into the spirit of satire which animated Cervantes. To those who are unacquainted with the story we may briefly observe that the kneeling figure is Samson Carrasco, who is about to turn the credulity of Don Quixote to his own amusement. Samson Carrasco is described as having all the "signs of a malicious disposition, and one that would delight in nothing more than in making sport for himself by ridiculing others, as he plainly discovered when he saw Don Quixote, for falling down on his knees before him, 'Admit me to kiss your honour's hand,' cried he, 'most noble Don Quixote: for by the habit of St. Peter, which I wear, though, indeed, I have as yet taken but the four first of the holy orders, you are certainly one of the most renowned knights-errant that ever was, or ever will be, through the whole extent of the habitable globe. Blest may the sage Cid Hamet Benengeli be, for enriching the world with the history of your mighty deeds; and more than blessed that curious virtuoso who took care to have it translated out of the Arabic into our vulgar tongue, for the universal entertainment of mankind.' 'Sir,' said Don Quixote, making him rise, 'is it then possible that my history is extant, and that it was a Moor, and one of the sages, that penned it?'"





SAILED IN THE MORNING

1850



BEAUVAIS,
FRANCE

From an original Drawing by J. Picot
Engraved by J. Carter

BEAUVAIS.

SWANSEA HARBOUR.

J. B. PYNE.

A FINE coast scene, true to nature, and rich in effect. Swansea is a seaport of considerable importance in Glamorganshire, at the distance of two hundred and five miles from London. The town is on the western side of the river Tawe, which is here navigable for ships of large burden, and possesses extensive quays, and every convenience for trade. In the summer Swansea is much frequented as a watering-place. Pottery is the principal article of manufacture here. The chief article furnished for exportation is coal. On an elevated spot in the middle of the town are the remains of the castle: the parts which now remain entire consist of a lofty circular tower, and a large part of the original building, surmounted by a parapet. It is said to have been built in 1095, by Henry Beaumont, Earl of Warwick, to secure his conquests in Gower. This individual brought over a colony of English settlers, whose descendants "remain here, separated by their manners and language from the native population, with whom they scarcely ever intermarry." Swansea Castle is the property of the Duke of Beaufort, who is lord of the manor of Gower.

BEAUVAIS.

S. PROUT.

THIS is one of those complicated architectural drawings for which Mr. Prout is so justly celebrated. Here is truly represented the fullest and most correct detail harmoniously blended with light and shade. The silvery tone of the cathedral, one of the most beautiful in France, is finely expressed. Beauvais is the capital of the department of the Oise. Besides the Cathedral, it contains several collegiate and parish

MODERN BRITISH ARTISTS.

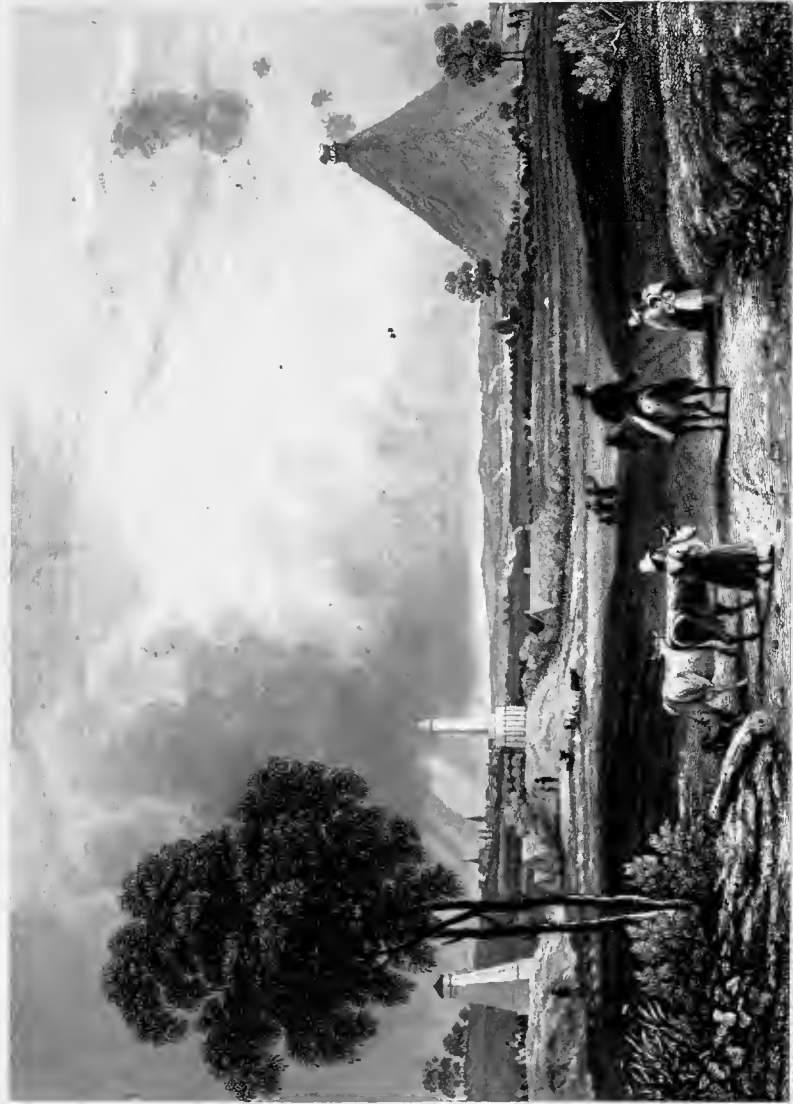
churches. A beautiful tapestry is manufactured within the city. Beauvais was besieged by the English in 1443, and again in 1472 by the Duke of Burgundy at the head of an army of 80,000 men, but both times was vigorously defended and preserved. During the siege in 1472, the women displayed great bravery under the leadership of Jane de Hatchett. The portrait of this person is preserved in the Town-hall, and on the 10th of July in every year the women march foremost in the ranks of a procession held on that day to commemorate their heroic defence.

PLAINS OF WATERLOO.

T. COOPER.

THIS is a highly interesting view of the scene where so many victims fell in the murderous conflict which has given the place a sad celebrity. The sombre effect in the sky is in true keeping with the lugubrious memory of this field of slaughter, and finely relieves the conspicuous monuments of the illustrious dead. In the middle distance stands pre-eminent the great tumulus, surmounted by a colossal lion, erected as a trophy of victory. The foreground is beautifully painted, with an effect after the manner of Cuyp.

In the memorable battle fought on these plains the 15th June, 1815, the British forces amounted to 95,500 men; while on the French side there were numbered 130,000. The slaughter, from the confined nature of the ground, was so immense that the dead could not be numbered; and the spectacle of horror which the field exhibited can never be forgotten by those who visited it immediately after the victory. The road between Waterloo and Brussels, which passes through the forest of Soigné, a distance of nine miles, was so choked up with scattered baggage, broken waggons, and dead horses, and at the same time almost impassable from the heavy rains, that it was with the greatest difficulty the wounded could be brought away.



WATERLOO









THE TOWN SQUARE, 14th CENTURY

ST. GERMAIN L'AUXERROIS.

MILL ON THE LAKE OF LUNGERN, SWITZERLAND.

G. BALMER.

A BEAUTIFUL subject! In the scenery of Switzerland are all the elements of the sublime; lofty cloud-capped mountains inclosing romantic lakes which engender storms of cloud, through which the bursts of light give an opportunity to the artist of acquiring a knowledge of the grand effects which are constantly occurring in this picturesque country.

The lakes in Switzerland are numerous and highly interesting. Lungern is a small but beautiful lake in the southern part of the Canton of Underwalden. On the picturesque sides of this lake are many beautiful subjects for the painter; one of these has been chosen by our artist. The most considerable lakes are Constance and Geneva; Neufchatel and Zurich are also large, being twenty-five miles long and four broad. Lucerne is about fifteen miles by three in breadth. Next to these in point of size are the lakes of Thun and Brientz, of Youx and Rouss on the confines of France, Moral, Brenne, Sempach, Zug, Wallenstadt, Lugano, and many others of inferior note.

ST. GERMAIN L'AUXERROIS.

E. H. WEHNERT.

PARIS contains innumerable subjects for the painter. Mr. Wehnert has selected a very striking instance of this remark. In the picture before us is a very accurate representation of the ancient Church of St. Germain L'Auxerrois, founded by St. Childebert in 606, which was for a long period the only parish church in the northern part of Paris. Having been destroyed by the Normans, it was afterwards rebuilt about the commencement of the 11th century. During the occupation of Paris by the En-

MODERN BRITISH ARTISTS.

glish in 1423, they caused it to be repaired and adorned. The statues of the founder and his queen still remain in the porch of the church ; and this edifice contained, before the revolution, many fine works of art. The bell of this church was the first struck as a signal for the infamous massacre of St. Bartholomew.

RIVAULX ABBEY.

J. W. M. TURNER, R.A.

THIS celebrated artist stands unrivalled ; a perfect master of his art. In his innumerable works he has produced almost every effect of light and shade of which the face of landscape is susceptible. His pictures are full of truth and poetry, and he seizes with a masterly hand the most sublime features of nature.

There is so much genius and knowledge of art in his pictures, that his engravings from them have become works of reference to many of his cotemporaries.

Mr. Turner may be said to have founded a new school of landscape painting ; a school superior for its brilliance and originality to any other in the world.

The subject of our present engraving, which Mr. Turner has furnished us with expressly for this work, may be considered an excellent specimen of his style. The scene represents Rivaulx Abbey, near Ripon in Yorkshire, one of those richly endowed monastic institutions, the depositories of learning and science, which were formerly so numerous in this country.

This Abbey, like Jedburgh and Melrose, presents a superb pile of buildings in ruins, and with the surrounding landscape forms an admirable subject for the artist ; and it has been treated with that skill for which Mr. Turner is so justly celebrated.



J. M. Palmer, N.Y.



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