

**Brochure to accompany
the collection of sketches
by John Le Capelain of
Queen Victoria's 1846 visit
to Jersey and the scenery
of the Island.**



**PARISH OF
ST HELIER**

TO

HER MOST GRACIOUS MAJESTY

QUEEN VICTORIA,

This Volume of Sketches,

ILLUSTRATIVE OF

HER MAJESTY'S VISIT TO JERSEY

AND OF

THE SCENERY OF THE ISLAND,

IS MOST RESPECTFULLY DEDICATED,

BY HER MAJESTY'S

MOST OBEDIENT, OBLIGED, AND HUMBLE SERVANT,

JOHN LE CAPELAIN.

THE VISIT
OF
HER MOST GRACIOUS MAJESTY QUEEN VICTORIA
AND
HIS ROYAL HIGHNESS PRINCE ALBERT
TO THE
ISLAND OF JERSEY, SEPTEMBER 2, 1846.

The unexpected visit of Her Majesty and Prince Albert to our sister Isle of Guernsey had awakened in the loyal hearts of her subjects in Jersey the anxious expectation of a like honour; it was, therefore, with heartfelt sorrow that intelligence was received of the return of the royal squadron to England. This dash to our hopes was soon to be forgotten in the joyful anticipation of a promised visit in the course of the ensuing week, fortunately thereby giving time to prepare a fitting welcome.

The States of the Island were convened, and a committee appointed to make arrangements for the approaching ceremony. The new South Pier, just completed, afforded a *locale* most appropriate for the purpose: the vast sweep of the promenade above and surrounding the quay offered every facility for the erection of many tiers of gradually rising seats, capable of containing upwards of six thousand spectators. For the reception of Her Majesty one of the pillared recesses under the promenade was decorated; the interior, lined with crimson damask, bordered with gold fringe, relieved the ultramarine colour of the roof; between each of the columns hung festoons of the choicest flowers; in two niches on either side of the recess were placed busts of the Queen and Prince Albert, and above them waved the royal standard of England and the Jersey flag, richly wrought in silk.

In the town all was activity; triumphal arches spanned every street, whilst flags, mottoed banners, and floral crowns, were ready to be launched from every window. Such were the preparations which the enthusiasm of the inhabitants had made for Her Majesty's reception. Towards evening, and in the midst of all this joyful labour, two guns, fired from Fort Regent, sent thrilling through every heart the welcome news that the royal squadron was in sight. The workman dropped his hammer, the tradesman closed his shop, the busy and the idle all rushed to the pier, the esplanade, and to every point from which the royal squadron could be seen. The day, hitherto clouded, lifted its grey mantle as the royal squadron turned "Noirmont Point," the setting sun throwing its last rays over the scene with magical effect. The anchors were dropped, and the vessels berthed for the night. The civil and military authorities waited on Her Majesty, to tender their homage and receive commands for the landing, which it was decided should be the next day at eleven o'clock. Never did a more beautiful day shine on our beloved Island! At an early hour the country had streamed its thousands into the town. The militia were under arms, lining the road Her Majesty was to pass.

A royal salute from Elizabeth Castle announced that the Queen had left the "Victoria and Albert," and was approaching; every eye was fixed on the "Fairy," eager to catch a first glimpse of our beloved Sovereign, who, for the first time, landed on this most ancient portion of her dominions. Amid the roar of cannon and the cheers of thousands, the sweet voices of two hundred fair choristers were scarcely heard, who, singing the national anthem, strewed Her Majesty's path with flowers. After resting a few minutes, Her Majesty rose to receive the Addresses presented by the States and Militia of the Island. Passing the "guard of honour," Her Majesty and Royal Consort reached the carriage, which then slowly moved onwards towards town, where demonstrations of equal loyalty were everywhere shewn.

After a pleasant drive through the parishes of St. Saviour's and St. Martin's, the royal cortège arrived under the ivy-covered walls of Mont Orgueil castle: the keys of this ancient fortress were then presented to Her Majesty, who, returning them, ordered the gates to be opened, and the royal party drove into the courtyard of the old building. Her Majesty, attended by her suite and some of the Island authorities, ascended to the platform, and much enjoyed the beautiful scene there offered to her view. Her Majesty was particularly struck by the nearness of the French coast. His Royal Highness Prince Albert visited the various apartments contained in the donjon, amongst others, the cell where the celebrated Prynne is said to have been confined. The royal party then left the castle, and proceeded towards town, in passing through which an incident occurred which ought not to be omitted. The militia, who lined the streets Her Majesty had to pass, were at their stations, awaiting her return; but the royal *cortège* came in by another route. When these loyal soldiers heard the cheering a-head of their lines, they broke their ranks, and rushed pell-mell after the royal carriage to the pier, where Her Majesty and Prince Albert were received with the same honours as at the landing. Embarked aboard the "Fairy," Her Majesty left the shores of Jersey amid the regrets of the whole population, whose most heartfelt wish was, that it might not be the last visit of Her Majesty and Royal Consort to their beautiful Island.

Early next morning the royal squadron weighed anchor and returned to England.

THE SCENERY OF JERSEY.

THE effect of scenery is so much influenced by the atmosphere, that a short description of its effects on that of the Island ought not to be omitted in this Work.

Surrounded by the sea, Jersey is almost every night shrouded in a mist, which the rising sun in dissolving tinges with prismatic colours. From the eastern coast is best seen the splendour of sunrise—the cold, white light of dawn silently creeping up the dark and starry sky, extinguishing their pale fires amid its rosy and increasing light,—lines of golden brightness fret the clouds; the sun is near—up; a stream of light dances over the pale blue sea and sparkles on the wet and pebbly beach: as the mists disappear each object becomes more defined, and every thing shines in dewy freshness. As the day advances, the sea—true mirror of the sky—reflects its deeper blue; left bare by the receding tide, large tracts of sand and rocks of varied hue have quite changed the aspect of the scene: from the sun's warm rays the green, cool valleys offer delightful retreats,—narrow, winding, and well wooded, they abound in scenes of perfect sylvan beauty. Branching in every direction, shady lanes, lined by graceful elms, lead to every part of the Island. Along the western coast the glowing colours of the setting sun are reflected from each rocky headland and sandy bay, blending their rich hues with the pearly tints of the rising moon. During the equinoctial gales, the storm-swept sea shivers its wild waves into glittering fragments along the rocky coast, whilst dark grey clouds cast their driving shadows over sea and land.

In the Drawings these various effects of sunrise, noon, sunset, twilight, moonlight, and storm, are given.

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 Warren, Lieut., R. N.
 Watts, Mr. Bartholomew.
 Watts, Mr. Robert.
 West, F. N., Esq., Norfolk Villa.
 Wheeler, Mrs.
 White, Henry C., Esq.
 Wilcocks, Mr., St. Peter's.
 Young, Frederick M. M. Esq.

LIST OF PLATES.

TITLE.
JERSEY LANE SCENE

Is characteristic of the many winding lanes which, in all directions, intersect the Island; an antique *lavoir* and fountain adding to its picturesque effect.

PLATES I. – VI.

Refer to Her Majesty's visit, previously described.

VII.
THE TOWN AND HARBOUR OF ST HELIER'S.

Seen from the sea it presents a line of seawall (the Esplanade), overtopped by numerous houses, and backed by woody and villa-sprinkled heights. On the right of the view rises the imposing granite-built mass of Fort Regent, beneath whose cannon-mounted walls is the old harbour of St. Helier's, once thought sufficient for the exigencies of trade, but now destined to form only a small portion of a larger and more comprehensive plan; part of which, just completed, was the spot chosen for the landing of Her Most Gracious Majesty, and since named "Victoria Harbour."

This town offers a most extraordinary example of what trade, unchecked by fiscal regulations, can do; from a mere village, St. Helier's has risen to great commercial importance, possessing shipping to the amount of 30,000 tons. The integrity of its merchants, the excellence of its ships and seamen, have secured for it an honourable renown. The town itself, of recent growth, possesses no ancient building except the "Town Church," a heavy specimen of provincial architecture of the thirteenth century. It is its well-paved streets, elegant shops, and commodious markets, which, with the comparative cheapness of everything, renders it a welcome place of residence. In the Drawing it is shown as seen from the new pier (Victoria Harbour); the effect—a passing storm.

VIII.
THE HERMITAGE.

On a wild sea-beaten rock are the remains of what once was the cell of St. Helier, the hermit. This holy man met his death from the hands of a band of Norman pirates, whose ferocity he attempted to rebuke and whose idolatries he denounced; receiving for answer the blow of a battle-axe, he died a martyr.

In the Drawing the hermitage and surrounding rocks are shewn at low tide, under the effect of a coming storm.

IX.
ST. AUBIN'S BAY.

At each extremity of the magnificent sweep of this bay are situated the towns of St. Aubin's and St. Helier's. Luxuriantly wooded, and interspersed with numerous villas, it offers, when viewed from the heights of Noirmont, a scene of exquisite beauty - where rocks, woods, towns, harbour, castles, shipping, and the blue sea, contribute to form a panorama which few localities can surpass.

The Drawing includes a portion of this fine view - the harbour of St. Aubin's, its castle, and, in the distance, Elizabeth Castle and the town of St. Helier's. The effect given is of a summer's noon.

X.
PORTELET BAY.

A quiet rock-encircled nook, where few sounds are ever heard, save of the splashing wave or sea-bird's cry, upon whose yellow sands foot-prints are seldom seen. In the centre of the bay is a rocky islet and martello tower, beyond which a mass of bold rocks terminate the view.

The effect of the Drawing is that of a summer's twilight, whose softening tints are shed over sea and land.

XI.
ST. BRELADE'S CHURCH.

This beautiful bay was chosen for the site of the first Christian church erected in the Island, and consecrated in the year 1111. In its cemetery is a small chapel (*la chapelle ès pèscheurs*) of a still earlier date: simple and unadorned, it is only remarkable for its antiquity and a curious fresco painting on the roof, now nearly effaced, but possessing much interest to the student of early art.

The situation of the church is most romantic; the ancient churchyard, fringed with rugged elms and washed by the sea, which every tide beats against the mouldering wall, gives it a character distinct from that of every other religious building in the island. The fine sands, transparent water, and fantastic rocks, however, constitute the peculiar charm of this bay. In the Drawing on the right is seen the church, its trees, and old sea wall; and a little beyond is a rude harbour for fishing-boats, left dry by the receding tide, whilst the cavernous point of "La Fret," seen through a passing shower, gleams in the sunlight.

XII.
ST. BRELADE'S BAY.

Seen from the heights behind the church, it assumes the appearance of an inland lake, bordered by a line of rocky coast, contrasting its wildness with the sylvan beauty of the nearer valley; amongst whose trees, of a summer's evening, the wild notes of the thrush blend in soft harmony with the murmur of the distant sea.

XIII.
THE CORBIERE ROCKS.

Worn into the most fantastic shapes by the fury of the storm-swept sea, these rocks are represented in strong relief against a sunset sky.

XIV.
ST OWEN'S BAY.

Presents a dreary line of sandy coast, lined with martello towers, where the storm-vexed waves are dashed into foam on the shingly beach. In the Drawing the effect given is that of an approaching storm.

XV.
GROSNEZ CASTLE

On a promontory of wildest grandeur, a solitary arch and mouldering wall is all that remains of an ancient building. The Drawing shows this time-worn arch in dark relief against a moonlight sky.

XVI.
CAVE AT GRÈVE AU LANÇON.

Amongst the many caves of this small bay, the one represented is the most striking. Before its dark, dripping entrance stands a natural obelisk of weather-stained granite, and beyond, through an arch of Nature's turning, is seen the splash of a small but beautiful waterfall, whose music, solitary as the curlew's note, adds to the wildness of the scene.

XVII.
PLÉMONT.

A bold headland, jutting into the sea, whose waves have scooped its rugged sides into several caverns. In the Drawing, a faint gleam of watery sunshine relieves the huge mass against a stormy sky.

LIST OF PLATES.

XVIII.
BONNE-NUIT HARBOUR.

Encircled by abrupt, high, and rocky cliffs, this primitive harbour affords on its shingly beach precarious shelter to a few fishing-boats. A small fort and military barrack somewhat mar the character of the scene.

The view shows the bold cliffs and fort, lit by the last rays of a threatening sunset.

XIX.
BOULEY BAY.

This bay presents the boldest of our coast scenery; as you emerge from the quiet green lane which leads to it, it strikes the eye with its bleak, barren look and grand outline. The grey rocks, covered with heather, fern, and furze, blend their various tints into a warm brown hue, beautifully contrasting with the colour of the deep blue sea. The view given shews the huge hill crowned by the remains of an old guard-house, whence many a watchful look has been directed to the neighbouring and hostile coast; under its shadow reposes the quiet harbour, where fishing boats are sheltered and protected by a small fort of modern date. On the Horizon is visible "Cap la Hague" on the French coast, and the Island of Alderney.

The effect of the Drawing is the coming on of a thunder-storm, harmonizing not inaptly with the wildness of the scene.

XX.
ROZEL BAY.

Two beautiful valleys and a coast-road lead to this bay, which, seen from any point of view, offers most delightful combinations of wood, rock, and sea. A small well-built harbour affords shelter to numerous fishing-boats.

In the Drawing is seen the harbour at low tide, whilst an autumnal sunset sheds its rich glow over the scene.

XXI.
ST. CATHERINE'S BAY.

Surrounded by furze and heather-covered hills, intermingled with grey rock and luxuriant foliage, it charms the eye by its quiet beauty ; amongst the woody recesses of its deep dell, light, wreathing smoke betrays the fisherman's dwelling, whose boat on the shore or sailing on the blue and breezy sea adds life and interest to the scene.

In the Drawing the bay is seen shining in the light of the morning sun.

XXII.
ANNE-PORT.

All that wood, rock, and sea, can do to produce the beautiful are here united, -morning, noon, or evening, this little bay is equally enchanting.

In the Drawing, a gleam of sunlight through a passing shower enhances the beauty of the scene.

XXIII.
MONT ORGUEIL CASTLE

Rises from the sea a huge pyramid of embattled rock, whose well-defended walls have sustained the attack of many an assaulting foe; amongst the most celebrated of these was Bertrand du Gueselin, Constable of France, who besieged it for some time, and, after reducing the outworks, was foiled in all his attempts on the donjon: on the appearance of an English fleet sent to its relief, he retired.

In the Drawing its dark and solemn mass is shewn under the effect of a storm-threatening sunset.

XXIV.
MONT ORGUEIL CASTLE.

Seen through a morning mist, the antique mass is shown towering in quiet grandeur above the modern and busy harbour, where numerous oyster-smacks await the flowing tide to proceed on their way to the French coast.

XXV.
THE VALLEY OF THE QUEEN'S FARM.

One of the finest in the Island - narrow, winding, and skirted with abundant wood, it offers on a summer's day a delightful retreat from the noontide heat.

A portion of the valley shewn in the Drawing belongs to the Crown, hence known as the "Queen's Farm."



JERSEY LANE SCENE: Souvenir of Her Most Gracious Majesty's Visit to Jersey

Title page to the series of 26 watercolours of Jersey, consisting of the frontispiece, 6 scenes illustrating the Royal Visit to Jersey (2-4 Sept. 1846) and 19 views. This picture shows a country lane with a girl walking with a jug.



I. Royal Visit to Jersey, Channel Islands: Queen Victoria and The Prince Consort landing at St Helier, 3rd September 1846

The Royal couple have landed on the New South Pier, Victoria Harbour. The ladies of Jersey spread flowers in the Royals' path as they move to a dais flanked by busts of the Queen and Prince to receive the addresses. View over Harbour to Fort, Officials and Soldiers waiting to greet the Queen, the walls lined with hundreds of people. Flags flying, steamship moored.



II. Arrival of the Royal Squadron off Jersey at sunset

Elizabeth Castle with cloud of smoke centre. Boat with bare mast middle distance. Rowing boat with four rowers and four passengers and Jersey flag extreme left foreground. Square wooden buoy floats right. View of the bay of St Aubin and St Helier bathed in sunset light, ships in the harbour. Elizabeth Castle on the hill and St Helier seen.



III. The Queen receiving the keys of Mont Orgueil Castle

The Queen and Prince Albert in an open carriage with a mounted escort, being presented with the keys of the castle. On the right the bay with oyster smacks.



IV. The Queen's visit to Mont Orgueil Castle platform and keep

The Queen and Prince Albert viewing from the platform the coast of France, only thirteen miles away.



V. Re-embarkation of Her Majesty and Prince Albert - September 3 1846

View over Harbour to entrance with Elizabeth Castle in middle distance. Cannon fire, soldiers and horses in foreground, harbour walls lined with people. The Royal couple are rowed in the barge to join their children on board the 'Fairy'. A salute is fired. The Guard of Honour, which had lined the wrong route, is seen running back to the quay to wave to the Queen.



VI. Departure of the Royal Squadron from Jersey, 4 September

The 'Victoria and Albert' on the right, as the fleet leaves Jersey at 7.45am.



VII. St Helier: town, fort and harbour
A passing storm, seen from the New Victoria Harbour.



VIII. The Hermitage, Jersey
Hermitage in middle distance lit by shaft of light. On left, against a stormy sky, a rock, formerly the cell of St Helier the hermit, who was killed by Norman pirates. Gulls fly above waves rolling and crashing. In the foreground a man leads a horse and cart laden with seaweed (vraic).



IX. St Aubin's Bay

St Aubin's Castle and bay, with Elizabeth Castle and St Helier in the distance. At noon in summer. A horse and cart and two reclining figures in foreground.



X. Portelet Bay

Small bay with a rocky island seen at twilight. In foreground, a girl with a goat and kid.



XI. St Brelade's Church

The church is on the right. The bay, seen in sunshine, with a fishing boat and a distant view of the point.



XII. St Brelade's Bay

Seen from the church. Figure of woman with basket centre foreground. Cottage in centre middle distance. Clumps of trees. Cattle right. Bay in distance with cave in headland.



XIII. The Corbière Rocks, Jersey

Rocks at sunset in a stormy sea in Jersey. View of very rough seas, waves crashing on to rocks in foreground to right. Pinnacle rocks silhouetted in middle distance, ship on horizon, gulls fly.



XIV. St Owen's (Ouen's) Bay

Sandy bay with Martello towers. A storm is approaching. On the windswept shore on the right a man carries a dead sea bird.



XV. Grosnez Castle, Jersey

Ruined arch on left, with sea beyond and a pale sky with stars. Ram curled up asleep on grass, cliffs below in middle distance, calm sea.



XVI. Cave at Grève au Lançon, Jersey

Entrance to the cave on left at Grève au Lançon, Jersey. View of cave within flat and pinnacle rocks; low, dark cave entrance to left with stalactites, white gulls with black-tipped wings on calm water.



XVII. Plémont, Jersey

Rocky headland at Plémont Point, against a stormy sky. View of bay; tall dramatic rocky outcrop to right, waves rolling in and crashing on sandy beach, white gulls with black-tipped wings flying.



XVIII. Bonne Nuit Bay

Sunset view of distant cliffs and a fort. Figures helping in foreground.



XIX. Bouley Bay

Small bay below a rocky outcrop. On the horizon Alderney is visible, and Cap de la Hague on the French coast.



XX. Rozel Bay and Harbour

Small fishing harbour, with a woman walking and knitting on the track on left.



XXI. St Catherine's Bay

Quiet bay, on a sunny morning with figures and a pony on left. View of Bay; sloping path below rocks/foliage to left, man walks in front of girl leading horse with woman. Sun low in sky, tower below.



XXII. Anne Port, Jersey

View across bay to grassy headland, slipway on to beach in front of house, lobster pots on grass in foreground, three men in small sailing boats, calm sea. Small bay with houses to left and fishing boats on right, at Anne Port, Jersey.



XXIII. Mont Orgueil Castle

On the right the Castle seen from the sea, with a fishing boat and distant masts in the harbour. A 'storm threatening sunset'.



XXIV. Mont Orgueil Castle

Early morning light with, on left, the Castle standing up behind the harbour. Oyster smacks at anchor.



XXV. Valley of Queen's Farm, Jersey

View of Valley; brook foreground left, woman on path and watermill. Cows lie/graze in meadow, tall trees in foreground and continuing into distance. A valley surrounded by trees with a stream, cows and a girl carrying a heavy water jug. Part of this valley was Crown Land.

JOHN LE CAPELAIN

John Le Capelain (1812-1848) was often compared to the artist J.M.W. Turner and was sometimes referred to as 'the Jersey'. Like Turner, Le Capelain did not make a direct copy of the landscape, but rather tried to convey how the landscape made him feel. Churning seas and ominous skies, storm clouds, breaking sunshine and the vigorous painting of waves, all created a landscape that was moving and changing, but could also be calm and still.

Early Life

John Le Capelain was born in Hill Street, St Helier, in October 1812. His father, Samuel, was a printmaker, and it may have been Samuel who encouraged and helped his son develop as an artist as he had no formal art training. He received some praise locally and enjoyed an influential circle of wealthy, middle-class friends. He exhibited in two London exhibitions, firstly in 1833 at the New Society of Painters in Watercolours in Bond Street, London, and later in 1842 at the Royal Society of British Artists in Suffolk Street. During these exhibitions, he was exhibiting alongside leading artists such as J.M.W. Turner, John Constable, John Sell Cotman (1782-1842), and William Callow (1812-1908).

Travels to Britain and France

In need of a wider audience, and seeking more inspiration, Le Capelain travelled throughout France and Great Britain. In 1838 he was sketching in Southampton and Granville. In 1841 and 1843 he painted in Scotland. Queen Victoria and Prince Albert visited Jersey in September 1846 and Le Capelain was commissioned to paint a series of 26 watercolours which were later presented to Her Majesty. The portfolio consisted of a frontispiece, six representations of the Royal visits and 19 watercolours of local scenes. They so impressed the Queen that she commissioned Le Capelain to paint a series of views of the Isle of Wight. Whilst there he caught tuberculosis and died at the young age of 36. After his death, it was decided to raise money to establish a national gallery for the Island. Several of his paintings were purchased, which now hang in the Le Capelain Gallery at St Helier's Town Hall. Unfortunately, the economic depression of the time meant that insufficient funds were raised.

Le Capelain's landscapes and seascapes captured the spirit and feeling of the Island with a delicate sensitivity, conveying in a visual form the artist's emotional connection with his birthplace.


The Artists' Studio in Hill Street by John Le Capelain



John Le Capelain was known locally as the 'Jersey Turner'. His style was fashionable for the period and was part of the Romantic Movement which reached its peak in Britain in the 1830s. The Grandeur of Nature was a key feature of Romantic art. Jersey's rugged coastline, changeable weather and rough seas were a source of inspiration for Le Capelain.

Mixing paint – a conical shaped instrument, made from glass or stone, known as a muller, was used to finely crush pigments on a slab. Paint was then mixed with a binding agent using a palette knife and put into small pots or sometimes a shell.

The Artists' Studio The ideal studio was a room with a high window facing north. This gave a more constant light. In the 17th century the windows of artists' workrooms were often covered with linen or oiled paper. Such windows made daylight less piercing, more uniform and restful. Dark walls were most suitable as they dulled reflections.



A plaque in St Helier marks the approximate site of the artist's house and studio.

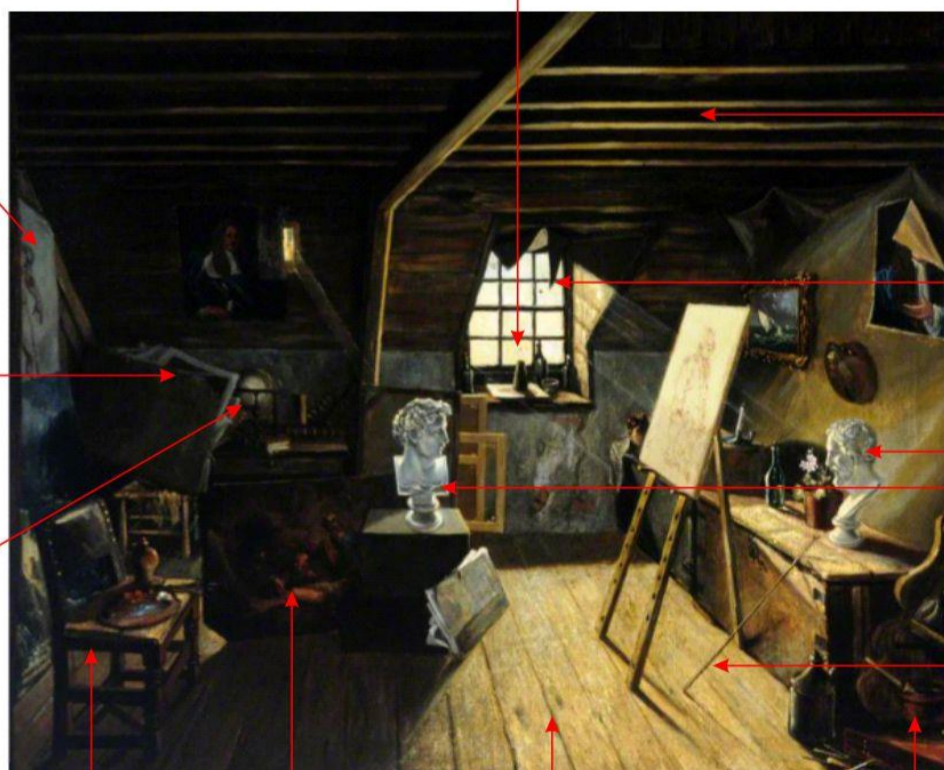
In the 19th century the practice of painting from models increased. Artists needed north-facing windows placed high up to avoid reflection from neighbouring buildings.

This life study. Making drawings from life was part of an artist's training.

La Capelain's signature is almost hidden in the background. Here it is disguised on the front of a portfolio.

Artists' preparatory sketches were often stored in portfolios. They might also contain old prints, used as reference material.

Le Capelain lived in a great period of geographical discovery. The globe may have been used as a studio prop, but may also have been an indication of his desire to travel and see many of the newly-discovered parts of the world.



The Artist's Studio in Hill Street by John Le Capelain

These roof beams create a strong horizontal line, which, with the vertical lines, give the picture a mood of stability and calm.

Light source – brilliant sunlight enters the room through this window, falling onto the easel, and thereby telling us immediately that an artist works in this room.

Classic busts – artists often worked from classical Greek or Roman figures, as these were believed to represent the ideal human figure. Artists studying in academies could spend the first two or three years of their education perfecting their drawings skills by studying classical figures.

A Mahl stick is used by artists and signwriters to steady their hand when painting delicate detail.

The chair placed at the front of the picture is like an invitation to enter and become part of the picture.

Paintings by old masters were often studied and copied by artists as part of their training.

The strong lines of floorboard draw your eye into the centre of the picture.

A pestle and mortar were used to grind pigments. Paint brushes in different shapes and sizes create different effects.