CATALOGUE

OF THE

FIRST

EXHIBITION

OF

THE SOCIETY

OF

NATIVE AND RESIDENT

Artists.

1835.

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Thos Allen
1824

THE FIRST

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OF THE

NATIVE AND RESIDENT ARTISTS.

Address to the Public,

The Society of Native Artists deem it expedient in courting public notice for the first time as a body; to assign some reasons for thus incorporating themselves. The public never having been apprised of the necessity for a change, and seeing the places of their predecessors again filled, may suppose that none has occurred; whereas the Government of the Arts in this City has really been transferred from the hands of Amateurs to those of Professors; yet so great a revolution might have taken place undiscovered by a discerning public. They must decline entering upon the grounds of this separation (not having a desire to magnify individual grievances, or to throw a dubious light over transactions much better flung into the shade, and forgotten,) further than to state, that the profession derived little benefit under a feeble administration of their interests.

But it may be as well to remark that hitherto these walls have been indiscriminately covered by ancient and modern works of every school; they are now exclusively devoted to native and resident Artists. Hitherto no one could pronounce fairly on the state of the Arts in this City, while contributors of all nations, like foreign mercenaries sustained the cause of Amateurs; no such auxilaries support on this occasion that of Professors; they rely solely on native strength and talent, and they boldly throw themselves in the way of public patronage for that encouragement they vainly sought for in other quarters; knowing full well it is such patronage upholds British Art, and determined to exert themselves in order to merit it. The public have a right to be informed of the design and ultimate objects of this new association, but the Society dare not speak confidently of plans, the execution of which depends on funds already nearly exhausted by the necessary expenses attendant on the present Exhibition. Of this the Public may be assured that it is their intention to confine their efforts altogether to the removal of obstacles, and affording facilities to the student.

They earnestly desire the support of all Amateurs, and do trust that every assistance will be afforded by them to the Society, since the views of both Professors and Amateurs should be mutually directed to the developement of Native talent.

NOTICE TO EXHIBITORS.

ALL Works of Painting, Sculpture, or Architecture intended for the Annual Exhibition at the Rooms of the Society, must be punctually sent there on one of the Days announced in the Public Papers for their reception.

They must be addressed to the Secretary, & accompanied with a note, describing them as they are meant to be inserted in the Catalogue ; (no advertisement, unnecessary quotation, or narrative can be admitted.) At the back of each Frame must be written the Name of the Artist, and the Number (if there are more than one) to which it refers in his List ; particular accuracy is requested in this respect.

All Works sent to the Rooms of the Society for Exhibition are submitted to the approval or rejection of the Committee of Managers, which decision is final, and may be ascertained by application to the Secretary in the week after they have been left there.

*** Every possible care will be taken of Works sent for Exhibition, but the Society will not hold itself accountable in any case of injury or loss.

CATALOGUE,

INNER ROOM.

☞ THE FIRST NUMBER COMMENCES WITH THE CENTRAL PICTURE, OPPOSITE THE DOOR.

1 Scene from the Electra of Sophocles, .. *Wm. Willes.*

Orestes during his banishment, occasioned by his mother Clytemnestra's marriage with Ægisthus, resolves upon the destruction of both—before he proceeds to execute his design he reports himself as having been killed in a Chariot Race, in order to conceal his fatal intention. The Picture represents him and his faithful friend Pylades in disguise, as having arrived at the Palace, presenting his supposed ashes to his sister Electra, before he discloses himself or his purpose. The attendant Females form the Chorus in the Play.

2 Banditti in a Storm, ... *E. Hayes.*
3 Group of Dogs the property of F. B. Beamish Esq... *J. H. Brocas.*
4 Part of a Ship's Crew cast away upon an Island,.... *Mr Hayes.*
5 Portrait of a Gentleman, ... *E. Reeves.*
6 Portrait of a Horse, the property of R. Beamish Esq... *J. H. Brocas.*
7 Study of a Young Gentleman from Nature, .. *W. Fisher,*
8 Portrait of a Gentleman, ... *S. West.*
9 A Serenade, ... *W. Willes.*
10 A Trout Stream, ... *W. Willes.*
11 Study of a Dog's Head, ... *J. H. Brocas.*
12 Portrait of James Pain, Esq .. .. *J. Havarty,* R. H. A.
13 Lara, ... *E. Reeves.*

" Upon that night (a peasant's is the tale,)
" A Serf that cross'd the intervening vale,
" When Cynthia's light almost gave way to morn,
" And nearly veiled in mist her waning horn ;
" A serf, that rose betimes to tread the wood,
" And hew the bough that brought his children food ;
" Pass'd by the river that divides the plain
" Of Otho's lands and Lara's broad domain ;
" He heard a tramp—a horse and horseman broke,
" From out the wood—before him was a cloak
" Wrapt round some burthen at his saddle-bow,
" Bent was his head, and hidden was his brow.

14 Portrait of a Young Lady, ... *S. West.*
15 Interior of Kilcrea Abbey, ... *E. Reeves.*
16 Portrait of a Lady, ... *W. Fisher.*
17 The Dinner call of the Irish Peasantry, .. *W. Willes.*

" Eahmon a Boo ! "

18 Landscape Study from Nature, ... *J. H. Brocas.*
19 Portrait of Mrs. F. B. Beamish, ... *Collier.*
20 Imogen and Iachimo, ... *W. Fisher.*

"Ah! but some natural notes about her body,
"Above ten thousand meaner moveables,
"Would testify to enrich mine inventory.
"Oh! sleep, thou ape of death, lie dull upon her,
"And be her sense but as a monument,
"Thus in a chapel lying. Come off, come off.
(Taking off her Bracelet.)
"Slippery as the Gordian Knot was hard!
Cymbeline, Act 2nd, Scene 2nd.

21 Portrait of a Child, ... *W. Fisher.*
22 Landscape Study from Nature, ... *J. H. Brocas.*
23 False Lights, (Wreckers) .. ... *W. Willes.*
24 Scene on the Thames, ... *W. Willes.*
25 A Lane near Riverstown, (a Sketch) .... *S. West.*
26 Portrait of T. Townsend, Esq .... *W. Fisher.*
27 Ivanhoe, ... *E. Reeves.*

"Do you dispute with me, slave!" said the soldier, and setting spurs to his horse, he caused him to make a demivolte across the path, raising at the same time his riding rod which he held in his hand, with a purpose of chastising what he considered as the insolence of the peasant."

28 Portrait of a Lady, ... *J. Murphy.*
29 Portrait of a Gentleman, ... *J. Murphy.*
30 Scene from Midsummer Night's Dream,.... W. Willes.

Fairies and others retire—Puck removes the asses head—Bottom awakes,
"I have had a most rare vision, I have had a dream—past the wit of man to say what dream it was."

31 Portrait of a Young Gentleman, ... *S. West.*
32 Sea View, ... *F. Calvert. Jun.*
33 Portrait of a Nautical Character, ... *J. H. Brocas.*
34 A Sketch from Nature at Ballinhasig, ... *Ewd. Parks.*
35 View of Blackrock Castle, ... *J. Brennan.*
36 Portrait of Dr. Woodroffe, ... *Collier.*
37 Study of a Head, ... *S. West.*
38 Portrait, ... *E. Reeves.*
39 Cato, ... *Late John Corbet.*
40 Portrait .... *E. Reeves.*
41 Study of a Head, ... *Jos. Dennis.*
42 Landscape Composition, ... *Master Waedon.*
43 Portrait, ... *T. Falvey,*
44 Portrait of a Clergyman, ... *W. Fisher.*
45 Portrait, ... *S. West.*
46 The Repose of Danger, ... *W. Willes.*

"Danger, whose limbs of giant mould,
"What mortal eye can fix'd behold?
"Who stalks his round a hideous form,
"Howling amidst the midnight storm,
"Or throws him on the ridged steep
"Of some loose hanging rock to sleep.

47 The Alpine Studio of Salvator Rosa among a party of Banditti. .. .... *W. Willes.*
48 Eddystone Light House, ... *Thos. Hart.*
49 View of Portsmouth, ... *F. Calvert.*
50 Portrait of a Lady, ... *S. West.*
51 Portrait of a Professional Gentleman, ... *J. H. Brocas*
52 Fisherman's Cottage, ... *E. Parks.*
53 A Study from Nature, ... *J. Dennis.*
54 Ahamartin Castle, ... *H. Hayes.*
55 The Water Log, ... *W. Willes.*

"That Ship shall never reach a shore;
"But far from track of seamen led,
"The sun shall watch it day by day,
"Careering on its lonely way;
"Mouth after month, the moonlight pale
"On falling mast, and riven sail;
"The stars from year to year
"Mark the bulg'd plank, and sunken deck,
"'Till not an atom of the wreck
"On ocean's face appear. *Voyage of the Blind.*

56 Portrait of a Spanish Charger, the property of Major Beamish, ... *J. H. Brocas*
57 Portrait of Frances B. Beamish, Esq. .... *Collier,*
58 View of Cove .. .. *J. Brennan.*
59 Portrait of a Newfoundland Dog, the property of Caulfield Beamish, Esq. .... *J. H. Brocas.*
60 The Portrait of "Sailor," a celebrated Hunter, the property of Kerner Brasier, Esq.... *J. H. Brocas*
61 Still Life, ... *Master Waedon*
62 West View of Coolmore .. .. . *H. Hayes,*
63 An Old Man telling his Beads, ... *J. Dennis*
64 Peasant Girl, ... *W. Willes,*
65 The Giaour, ... *E. Reeves,*

"But when the anthem shakes the choir,
"And kneel the monks, his steps retire,
"By yonder lone and wavering torch,
"His aspect glares within the porch;
"Here will he pause 'till all is done—
"And hear the prayer, but utter none!

66 A Trumpeter. (Sketch,) .. .... *W. Willes,*
67 The Bird's Nest, ... *W. Willes.*
68 Study of Dogs Heads, ... *J. H. Brocas*
69 Portrait of a Lady, ... *S. West,*
70 Composition from Devonshire Scenery, ... *W. Willes.*
71 Copy from Rembrandt, ... *J. Dennis.*
72 Portrait of a favourite Mare, the property of F. B. Beamish, Esq. .. .... *J. H. Brocas*
73 Portrait of a Young Gentleman, ... *W. Fisher.*
74 Landscape, ... *J. Murphy.*

SOUTH ROOM.

75 St. Bartholemew's Well. .... *J Noblett*
76 View from South Bridge Cork, ... *H. Hill.*
77 View in Westminster Abbey, ... *T. Anthoney*
78 View in Killarney, ... *J. Noblett.*
79 Landscape (Composition,) .... *Mrs. W. Connell*
80 Rock of Gibraltar from the S. West, ... *J. Beale.*
81 Landscape (Composition) .... *T. Anthony.*
82 St. John the Baptist's Chapel, Exeter Cathedral, *H. Hill.*
83 Kilcrea Abbey, ... *J. Noblett.*
84 Mucruss Abbey, ... *J. Brennan.*
85 Sketch, ... *by Grogan.*
86 Wilby Church Northampton, ... *W. Atkins.*
87 Wind Mill, Coast of Sussex, ... *G. R. Pain.*
88 Portrait of J. J. Spearing, Esq. .... *H. Stewart.*
89 Miniature of a Gentleman, ... *H. Stewart.*
90 Miniature of an Officer. .... *H. Stewart.*
91 Henry 5th's Chantery, Westminster Abbey,.. from actual admeasurement, ... } *G. R. Pain*
92 Monkstown Castle, ... *J. Brennan,*
93 Miniature of a Gentleman, ... *Mrs. H. Stewart*
94 Miniature of a Lady, ... *H. Stewart.*
95 Miniature of a Lady, ... *Mrs H. Stewart*
96 Windmill, ... *J: Fitzgerald*
97 Portrait of a Lady, ... *E. Hayes.*
98 Kilcrea Abbey, ... *J. Connell.*
99 Portrait of the Honorable and Right Rev. Lord Bishop of Limerick,..... ..... } *E Hayes*
100 Sketch, ... *Grogan*
101 Portrait of a young Officer..... ..... *E. Hayes.*
102 Pencil Sketch, ... *T. Anthony.*
103 Portrait of Major General Sir Hugh Gough, K C B *E. Hayes*
104 Indian Ink Sketch .... *Grogan.*
105 Sketch from Nature, ... *T. Anthony.*
106 The Roman Merchant entering the Irish Town at Kilkenny, ... } *E. Hayes*

"Having turned the corner of the Street he raised his Eyes, as if to note the situation of a little Inn to which he might have been directed." BANIM.

107 Plain of Marathon, ... *Mrs. W. Connell.*
108 View near Turnham Green..... ..... *J. Fitzgerald.*
109 Pencil Sketch, ... *Robt. L. Stopford*
110 Portrait of Capt. Hughan, 4th Dragoon Guards, *E, Hayes.*
111 View of Cork from Blackrock, ... *S West.*
112 Portrait of the Rev. C. Boyton, late F. T. C. D. *E Hayes.*
113 Kilcrea Abbey, ... *J. Connell.*

114 Portrait of a Trappist, late of Mount Melcray, ... *E. Hayes,*
115 Portrait of a Lady, ... *Do.*
116 Sketch, ... *Grogan.*
117 Miniature of a Lady, ... *S. West.*
118 Miniature of a Lady, ... *Do.*
119 Composition, ... *G. R. Payne,*
120 Miniature of a Gentleman, ... *H. Stewart.*
121 View in Cumberland, ... *W. Atkins.*
122 Composition, ... *G. R. Pain,*
123 Composition after Varley, ... *Mrs. W. Connell,*
124 Portrait of a Lady, ... *E, Hayes.*
125 Head of a Jew. .... *H. Stewart.*
126 Sketch from Nature near Cove, ... *Kearnes Deane.*
127 Landing place at Honfleur, Normandy..... *H. Hill.*
128 Old English Mansion, ... *H. Hill.*
129 Italian Villa, ... *Do.*
130 Composition after Copley Fielding, ... *Mrs. W. Connell*
131 Landscape, ... *Miss Fitzgerald*
132 Gateway at St. Cross near Winchester, ... *H. Hill.*
133 Design for a Villa, ... *S. West.*
134 Plan and Elevation of an Elizabethian Villa, *H. Hill.*
135 A Madonna, copied from a picture by Sasso Farato *Luigi del Buòno*
136 An early Landscape with Figures, ... *Grogan.*
137 A Magdeline from an original picture of Carlo Dolce, *Luigi del Buòno*
138 View from Marino, looking towards Cork, *J. Brennan.*
139 The Ghost Story, ... *J. M'Daniel.*
140 Conversation, ... *Do.*
141 Sunday Morning, ... *Do.*
142 Farm Yard, ... *Do.*
143 Peebur un Thuig, ... *Do.*
144 Portrait of a Lady, ... *E. Hayes.*
145 Basso Relievo Sketches, and Sketches in Outline designs intended for the freeze of a Mausoleum. } *Samuel Forde.*

The subject in the artist's mind, was the victory and final triumph over Death, accomplished by the sacrifice on the Cross. This emblem of man's redemption, the Cross, was to have surmounted the whole, and four figures kneeling at the angles, in adoration, pointed this out as its consummation. Four tablets, in basso relievo were to have represented the mortal conflict. The first exhibits the interment of a youth, this is Death, the "last enemy to be destroyed" The Second tablet represents the sounding of the Archangels trump—the change to immortality.—The resurrection is the third—the victory achieved, and Angels bearing that youth through the air, to his everlasting rest—the face is yet covered with the shroud. But in the fourth table, when he is presented before the throne, while his angelic bearers shrink back, veiling their faces from the insufferable brightness of Almighty's glory—the youth enjoys the far higher privilege, promised to man alone hereafter, and views that presence "face to face."

146 Portrait of a Lady .... *H. Hayes.*
147 Monkstown Castle from Rev. Mr. Holingsworth's Lawn, *J. Brennan.*
148 View of Glengariff, ... *J. Brennan*

149 Waterfall, ... *Noblett,*
150 Composition, ... *Mrs. W. Connell*
151 Louis the Thirteenth, ... *S. Skillin,*

"The light of a single lamp falling on the figure of the King beneath, gave an additional paleness to his worn but fine countenance, and slightly touching upon his plain black velvet suit, shone full on the richly illuminated book in which he had been reading." *Richlieu, vol.* 3.

152 The Old Church at Kilmallock, ... *J. Noblett.*
153 A Design for a Chapel, ... *T. Anthony,*
154 Gateway at Wells, ... H. Hill,
155 West Gate at Southampton, ... H. Hill,
156 Composition, ... *G. R. Payne*
157 A Mill near Kinsale, from memory, ... *S. West,*
158 Studies in Sepia, drawn on the spot, ... H. Hill.
159 View in the interior of Norway ..... *J. Beale.*
160 Winchester Cross, ... H. Hill,
161

MEMBERS

OF THE

Society of Native and Resident Artists.

---

* Wm. Willes, Custom-house Quay.
* Edwd. Parks, Charlotte's Quay.
* Kearns Deane, South Mall.
* John Brennan, Grand Parade.
* Jas. H. Brocas, Great Georges St.
* Denis O'Brien, Tuckey Street.
John M'Daniel, Princes Street,
G. Hayes, Grattan Street.
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Wm. Fisher, Patrick Street.
Edwd. Reeves, Tuckey Street.
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Henry Hill, Georges-St
* G. R. Pain, Camden Place.
* Saml. West, South Mall.
* Mr. Stewart, Patrick Street.
Danl. M'Clise, Charlotte Street
Fitzroy Square, London.
Wm. Fagan, Esq. *Treasurer.*
Jos. Dennis, Esq. *Secretary.*
Blackrock Road.

Those marked thus * are the members of the Committee.

CONTRIBUTORS,

John Connell,
J. Murphy,
Francis Calvert, Junr.
S. Skillin, Patrick Street,
E. Hayes, Great Georges-Street.
Master Waedon, Blackrock Road.
Mrs. W. Connell, Cork Institution.
John Noblett, Grafton Place, London.
J. Stopford, Tuckey Street.

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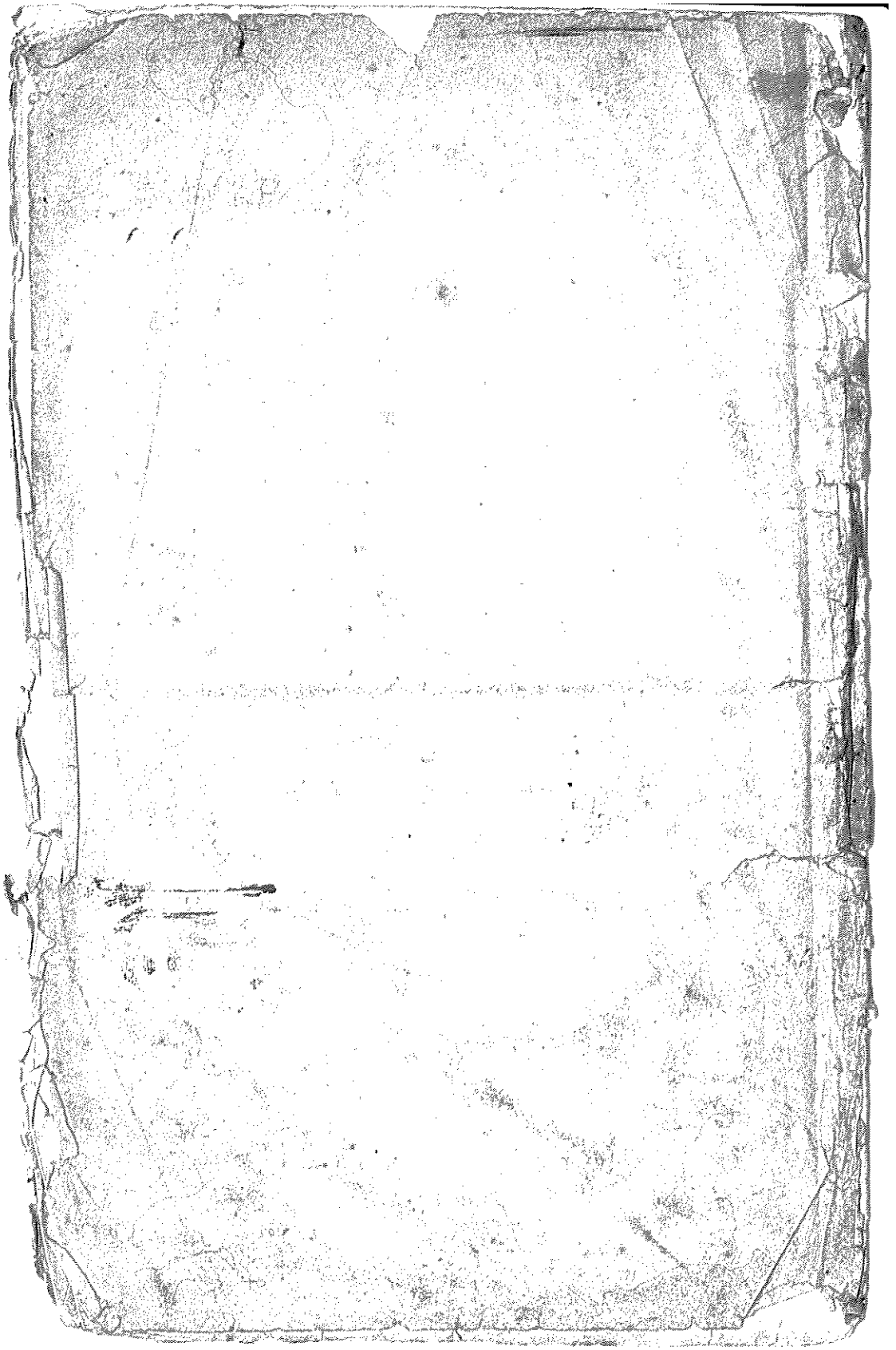
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