

CATALOGUE  
on  
PAINTINGS:

*Exhibiting several fine Works*

BY

THE OLD MASTERS,

AND

A COLLECTION OF

PICTURES,

BY THE

ARTISTS AND AMATEURS

OF

LIMERICK

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LIMERICK

Printed by GEORGE MACLUFF, 12, Market-st.

1821

1821 Catalogue

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"Art is long, Life is short, Opportunity is fleeting,  
Experience is fallacious, and Judgment difficult."

HIPPOCRATES

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## A D D R E S S.



IN a community where the pursuits of commerce employ all its energies, an attempt to engage its attention in favour of the Arts, may for the first instant excite a smile at its uselessness, or induce a sigh for its impracticability, as the traders of Florence wept when the great Lorenzo left his bank, and laughed, when he instituted his Academy.

A more mature examination of the claims of the Fine Arts, will produce a clear conviction that they are not the unprofitable agents of luxury, nor any obstacle to the increase of wealth, but that wherever they have constituted a feature of public economy, they have contributed largely to the honours and riches of the state. They are not merely the ministers of superfluous desires, but are the indispensable means of enlarging the best interests of society, and producing the highest degree of civilization.

The irresistible reasoning of Mr. Roscoe, in his opening discourse at the Liverpool Royal Institution, has placed the interests of Literature and the Arts in their true positions, and proved the necessity of their cultivation in all refined societies. The perfection and happiness of our nature arise in a great degree from the existence of our relative and social feelings; and the wider these are extended, the more excellent and accomplished will be the character that will be formed. Under the influence of Taste and Commerce, the barren islands of Venice and the unhealthy swamps of Holland, became not only the seats of opulence and splendor, but the abodes of Literature, of Science, and the Fine Arts: and vied with each other, not less in the number and celebrity of eminent men and distinguished scholars, than in the extent of their mercantile concerns. It would, in fact, be vain to expect that the Arts should flourish where they were not attended by a certain portion of wealth; and that they uniformly repay the encourager should be an active incitement, even in a lucrative view, to their cultivation. The establishment of the Royal Academy of London, has given a zest for the higher walks of Painting, that seemed previously to have been quite foreign to our taste and talent: and has raised the British School not only superior to every contemporaneous institution, but equal to most of the celebrated Schools of Italy.

## IV

The superiority of numerous branches of British Manufacture to every thing that has appeared in market with them, is universally attributed to the extended knowledge of Design diffused through the sister kingdom, and has added greatly to her national prosperity.—The exertions of the legislature have been directed to the improvement of the Arts, and they have particularly attracted the personal regards of the Sovereign, Nobility, and the most enlightened portion of the Empire. Such of late has been the diffusion of knowledge, and the progress of taste in these kingdoms, that in order to supply the avidity of the Public; immense establishments, and expensive manufactories are required, thus, employment is afforded to a great body of skilful and industrious individuals; and the external as well as internal commerce of the Country promoted.

Should the Public of Limerick seek their own interest in the patronage of the fine Arts, a proposal will be submitted to them, unattended with expense for the fostering of native talent: which has hitherto been obliged to wander abroad in the pursuit of the first rudiments of knowledge; for it must be remembered that Students are not admitted to the Royal Academy, until a great degree of proficiency is evinced; and it must be obvious, that the want of an Institution to prepare them for that School, is the greatest possible injury to the growth of genius in this City.—Even those bright luminaries who have reflected so much honour on the place of their nativity, by the splendour of their talents, passed a great portion of their lives in a desultory manner of study, which retarded their eminence to a late period of life. For the truth of this observation we have only to remember the names of Palmer and Collopy, who have left works behind them of great merit in their respective styles. Russell in portrait, and Mulreedy in the historic line, are living artists of much celebrity who have contributed to the honours of their native City by the powers of their pencil.

These are strong evidences that Limerick may yet boast her Raphael Rubens or Reynolds and the present exhibition is held forth, as a touchstone for public feeling, which as it is evinced in this instance, may repress her rising interests or raise her to an elevated rank among the cities of the Empire.

## CATALOGUE

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All Pictures up to No. 57, are for Sale.

No.

1 *The King's entrance into Dublin.*

W. TURNER

A design for a Picture of large dimensions.

The time chosen for the above representation, is, when the Lord Mayor is presenting His Most Gracious Majesty, with the keys of the city of Dublin, surrounded by the members of the Corporation. The King's carriage is seen partly under the Grand Arch, the Lord Lieutenant on the off side, and the Mayor's carriage on the near side, leaving a space between them for the Cavalry band to precede in full view, with a troop of Lancers in the rear. The streets are lined by the troops, and each intermediate space filled by gentlemen of the different counties in their



appropriate costumes. Around the Royal Carriage, are the city officers, attendants, Royal Pages, Battle-axe guards, &c. &c. The Picture exhibits the whole of the most interesting part of the spectacle at one coup D. Oeil. The back ground presents a view of the Lying-in Hospital, Rotunda, the Triumphal Arch, and Cavendish Row corresponding in sublimity with the splendour and magnificence of the animated part of the scene, equaling in every respect, the proudest triumphs of the ancient or modern world.

2 *The Chairing of Mr. Rice.* W. TURNER.

The view is taken from nearly opposite the shop of Jonas Morris, at the time, when the procession halted at the Commercial Buildings, and Mr. Rice addressed the people.

3 *Christ and Nicodemus.* G. N. SMITH.

"There was a man of the Pharisees,  
"named Nicodemus, a ruler of the

"Jews: the same came to Jesus by  
"night, and said unto him, Rabbi, we  
"know that thou art a teacher come  
"from God, &c."—*John* III. 1.

4 *Martyrdom of St. Sebastian.* H. RIGAND.

5 *Death of St. Stephen the first Martyr.* W. TURNER

"And devout men carried Stephen  
"to his burial, and made great lamentations over him."—*Acts* VIII. 2.

6 *Historical Portraits of Marquis of Strafford, and Carrington, Secretary of State.* VANDYKE.

This charming Picture represents Strafford with the King's letter, purporting that he had signed his death warrant. Carrington is taking note of Strafford's memorable exclamation:—  
"put not your trust in Princes, nor in  
"the sons of men, for in them there is  
"no salvation."

7 *Landscape—Evening.* W. TURNER.

A view on the Shannon at Killaloe, with the Cathedral and bridge in the distance.

- 8 *Landscape—Morning.* W. TURNER.  
View on the Shannon and canal, near  
Killaloe. Companion to No. 7.
- 9 *Coolcen Bridge, Co. Wicklow.* T. ANTHONY
- 10 *Head of St. John.* P. KIDD.
- 11 *Portrait of a Lady of quality.* A. KAUFF-  
MAN.
- 12 *Shepherd's Boy and Dog in a storm.* W. TURNER.
- 13 *Martyrdom of St. Catherine.* T. HUDSON.
- 14 *Paris and Helen.* J.S. ALPINEY
- 15 *Portraits of Three Blind Boys.* F. HALL.
- 16 *The Duke of Wellington.* W. TURNER.

As he appeared in St. Paul's, on the  
day of general thanksgiving for the  
battle of Waterloo; holding the sword  
of state presented to him by the Cor-  
poration of London.

- 17 *Portrait of Bonaparte.* W. TURNER.  
Companion to No. 16.

The back ground represents part of  
the garden of the Thuilleries, with the  
house of representatives, and hospital  
for invalids. He stands in an arcade of  
his palace.

The scenery sketched on the spot, by Mr. Turner.

- 18 *Historical subject of Fruit and Flowers,* M. ANGELO.  
*and Bust of the Duchess of Portsmouth* DE CAMPI-  
DOGLIO.

- 19 *Fruit and Flowers.* M. ANGELO  
Companion to No. 18. DE CAMPI-  
DOGLIO.
- 20 *Cottage Scene.* T. ANTHONY
- 21 *Landscape—Storm.* G. N. SMITH.

"When lightning fires

The arch of Heaven and thunders rock the ground;  
When furious whirlwinds rend the howling air,  
And ocean groaning from his lowest bed,  
Heaves his tempestuous billows to the sky;  
Amid the mighty uproar, while below  
The nations tremble, Shakespeare looks abroad  
From some high cliff, superior, and enjoys  
The elemental war." Akenside.

- 22 *View of the Shannon from the North-* W. TURNER.  
*strand, Carrig-o-gunnel in the distance.*

23 P. KIDD.

- 24 *Landscape—Bridge and Cattle.* W. TURNER.

- 25 *Landscape and Figures, a* W. TURNER.  
*View of Badia near Florence.*

Companion to No. 24.

- 26 *Dead Flare.* School of  
RICHARDSON

27 *Historical Portrait.* FLOWMAN.

- 28 *Landscape—Calabrian Scenery:* W. TURNER.

"What can improve Salvator's savage dignity!

"Far as the eye can reach, rock piled on rock,

"His Alpine height retire; yet nought disturbs,

"The deep repose of his majestic Scenes."

Mason's English Garden, Book, 1

- 29 *Fountain near Paris — Cattle and Figures.* W. TURNER.
- 30 *Scene on the Marquis of Waterford's Demesne, at Curraghmore.* G. N. SMITH.
- 31 *Portrait of a Clergyman.* SIR P. LELY.
- 32 *Market-place and Court-house at Ennis.* W. TURNER.
- 33 *Four Courts, and Richmond Bridge, Dublin.* W. TURNER.
- 34 *A Lady of Quality at her Toilet.* KAUFFMAN.
- 35 *Lady in Turkish Costume.* G. ROMNEY.
- 36 *Christ taken down from the Cross.* W. TURNER.
- 37 *Jerpoint Abbey, and Figures.* T. ROBERTS.
- 38 *English Village.* T. ANTHONY.
- 39 *Cabinet Flower-Piece.* G. N. SMITH.
- 40 *Holy Family.* HY. BIGAUD.
- 41 *Ruins at Tivoli, and Fall on the Anio.* W. TURNER.
- "I love that noise which agitates my soul, at the same time that it shakes the mountain. I love to listen to the Anio; that Anio which will eternally resound in the verses of Horace.— It roars, it falls, it thunders! where are the Painters and the Poets?"
- Dupty's Italy—Letter 52.*
- 42 *View on the Tiber, near Rome.* W. TURNER.
- 43 *Travellers Reposing—Flemish Scenery.* W. TURNER.
- Companion to No. 42.

- 44 *St. Cecilia,* P. KIDD.
- 45 *Madona,* W. TURNER.
- 46 *Companion to No. 45.* W. TURNER.
- 47 *Portrait of a youth.* SIR J. REYNOLDS.
- 48 *Residence of Prince Homberg on the Main.* LUIGI MEYERS.
- 49 *Landscape and Ruins—Evening.* W. TURNER.
- "Low walks the Sun and broadens by degrees,  
"Just o'er the verge of day, the shifting clouds  
"Assemble gay, a richly gorgeous train,  
"In all their pomp, attend his setting throne;  
"Air, earth and ocean smile immense." THOMSON
- 50 *Bacchus, Bacchantes, Pan, and young Satyr.* J. JORDEANS.
- This artist was pupil to Rubens and according to Pilkington, a severe satirist. These figures are portraits of a Dutch family, the master of which having refused to pay the stipulated price for a family-piece bespoke of Jordeans was represented in the above manner for his illiberality.
- 51 *O'Sullivan's Cascade, Killarney.* W. TURNER.
- "Work'd into sudden rage by heavy showers,  
"Down the steep rock the roaring torrent pours,  
"The mountain shepherd hears the distant noise."

- 52 *Bunratty Castle.* W. TURNER.
- 53 *Portrait of a Horse, with a view of the Race Course at Newcastle.* W. TURNER.
- 54 *Portrait of Sir Peter Lilly.* Sir P. LILLY  
This celebrated artist was called the Royal Painter from having painted five successive Crowned Heads.
- 55 *Copy from Claude Lorraine.*  
subject--*Mercury lulling Argus to sleep.* J. St. J. LONG
- 56 *Still Life, Waterfowl, Plovers, Antlers, from nature.* J. St. J. LONG
- 57 *Dead Hare.* J. St. J. LONG
- 58 *Dead Grouse.* J. St. J. LONG
- 59 *Dead Wood-Pigeon.* J. St. J. LONG
- 60 *View of Carrig-o-Gummel, Limerick, & Newcastle in the distance from nature.* J. St. J. LONG
- 61 *Whole-length Portrait of Mr. George Bradshaw, Mount-Sion, from nature.* J. St. J. LONG
- 62 *Ascent of Elijah.* J. St. J. LONG  
2 of Kings, 11 verse, original.
- 63 *Race Horses.* J. St. J. LONG
- 64 *Copy from Rembrandt.* Do.

## PICTURES

## PICTURES BY AMATEURS.

- 65 *Hawking.* Mr. B.
- 66 *Cattle Piece.* Miss B.
- 67 *Travellers reposing.* Mr. B.
- 68 *On the Tiber, near Rome.* Miss B.
- 69 *The Fortune Teller.* Mr. O'D.
- 70 *Dog and Fox.* Do.
- 71 *Alpine Bridge.* Do.
- 72 *Flight into Egypt.* Do.
- 73 *Sephalus and Procris.* Do.
- 74 *View on the Mediterranean.* Do.
- 75 *Temple of Diana, near Naples.* Do.
- 76 *Coleman's Eye, Killarney.* Do.
- 77 *Upper Lake of Killarney.* Do.
- 78 *Head of an Italian Lady.* Do.
- 79 *Infant Hercules.* Do.
- 80 *Saint Agnes.* Miss O'B.
- 81 *Flower Piece.* Do.
- 82 *Ronayne's Cottage.* Miss W.
- 83 *Interior of a Cottage.* Mr. M.
- 84 *View of Glanmire Church.* Do.
- 85 *Ruins of Antient Rome.* M. P.
- 86 *Windsor Palace.* Do.



*Pictures contributed by Patrons.*

ARRANGED ALPHABETICALLY.

MR. BLOOD,

- |    |                  |                |
|----|------------------|----------------|
| 87 | Landscape.       | M.P. SANDBY    |
| 88 | Landscape—Storm. | R. WILSON.     |
| 89 | Landscape.       | SALVATOR ROSA. |

DR. CARROLL.

- |    |                                     |            |
|----|-------------------------------------|------------|
| 90 | Magdalene.                          | VERTANGEN  |
| 91 | Ruins of Diana's Temple at Ephesus. | P. PANINI. |
| 92 | Nymph decorating the shrine of Pan. | J. BARRY.  |

MR. MARK.

- |    |                       |               |
|----|-----------------------|---------------|
| 93 | Bacchus and Ariadne.  | TITIAN.       |
| 94 | St. Dominick.         | REMERANDT     |
| 95 | Pigeons.              | QUIDAL.       |
| 96 | Dead Game.            | SNYDER.       |
| 97 | King William hawking. | VANDER MELEN. |

MR. O'DONOGHUE.

- |    |              |            |
|----|--------------|------------|
| 98 | Dead Grouse. | RICHARDSON |
|----|--------------|------------|

MR. LOVETT,

- |    |                                    |         |
|----|------------------------------------|---------|
| 99 | Christ and the Disciples at Emaus. | TITIAN. |
|----|------------------------------------|---------|

MR. WHITE.

No.

- |     |  |       |
|-----|--|-------|
| 100 | View of Tivoli, with the Temple of Sybil | BOTH. |
| 101 | View of Tivoli from another site.        | BOTH. |

MR. A. SWINBURN.

- |     |                                   |           |
|-----|-----------------------------------|-----------|
| 102 | Tigress.                          | BROGAS.   |
| 103 | View on the Po in Italy, Morning. | SANDRING. |
| 104 | Evening View to match.            | Do.       |
| 105 | Fruit Piece.                      | LEWIS.    |
| 106 | Fruit Piece.                      | Do.       |
| 107 | Fruit Piece.                      | Do.       |
| 108 | Fruit Piece.                      | Do.       |
| 109 | View Co. Wicklow, Morning.        | CALVERT.  |
| 110 | Evening view, Co. Wicklow.        | Do.       |

MR. B. O'BRIEN.

- |     |                   |         |
|-----|-------------------|---------|
| 111 | Cat and Mackerel. | QUIDAL. |
|-----|-------------------|---------|

MR. W. H. NASH,

- |     |                      |         |
|-----|----------------------|---------|
| 112 | View of Hulls Water. | BROGAS. |
| 113 | Kennelsworth Castle. | BROGAS. |

MR. T. M. O'BRIEN,

- |     |                  |            |
|-----|------------------|------------|
| 114 | Hungarian Chief. | VELASQUEZ. |
|-----|------------------|------------|



No	MR. PINKERTON,	
115	<i>Sleeping Child,</i>	CAPTAIN
116	<i>Dune Island, Killarney,</i>	SADLER.
117	<i>Landscape—Summer</i>	SADLER.
118	<i>Landscape—Winter</i>	SADLER.
	MR. MAHONY.	
119	<i>Battle Piece.</i>	PARKER.
120	<i>Joan of Arc.</i>	Do.
121	<i>Miranda and Ferdinand</i>	Do.
122	<i>Charles I. and Family.</i>	Do.

1201  
FINIS.