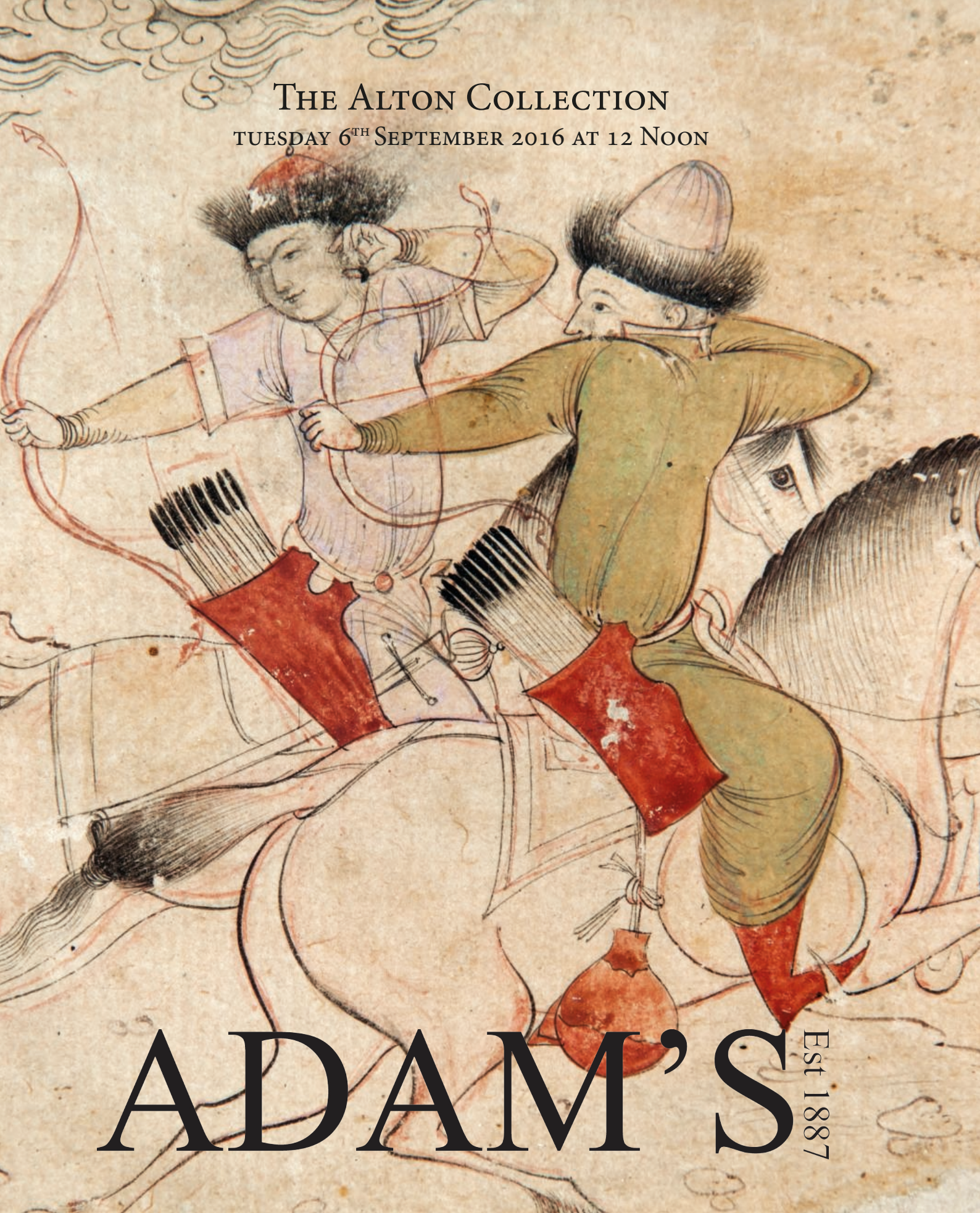


THE ALTON COLLECTION
TUESDAY 6TH SEPTEMBER 2016 AT 12 NOON



ADAM'S

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THE COLLECTION OF BRYAN AND WINIFRED ALTON

We are honoured to present this very special collection for auction, the fruit of two lives' worth of collecting. It has been a joy for us here at Adam's to handle such a hugely interesting and diverse range of rare and collectable objects and we hope that new and appreciative homes will be found for all these precious things which gave the Altons such pleasure over a very long period of time.

We are also very pleased that two friends of Bryan and Winifred have done them the honour of sharing some of their memories of a great husband and wife team.

James O'Halloran, July 2016

Dr. Bryan G. Alton 1919 – 1991

Dr. Bryan G. Alton was a polymath with notable achievements in such diverse fields as medicine, art, banking, administration and politics among others. Boundless energy and drive, a formidable intellect, together with an abiding interest in people, manifesting itself in the ability to relate with his considerable charm, to all manner of persons irrespective of class or creed – collectively these attributes formed the basis for an outstanding career. The only child of a banking family Bryan was educated in Castleknock College where he had a dazzling career. This brilliance continued throughout his medical studies at UCD from which he graduated with a first class degree. Quite unprecedentedly he was appointed to the consultant staff of the Mater Hospital within two years of graduation. For the remainder of his professional life, Bryan Alton served this hospital wholeheartedly and most effectively in a variety of ways. Most significantly perhaps were his masterly chairmanship for nine years of the Mater Hospital Medical Board and his organisation in the 1960s of the Mater Hospital Pools which provided much needed financial assistance to the hospital at a time of financial stringency.

From early on, Bryan built up an enviably large medical practice, founded on his professional expertise, his compassion for and care of his patients. It was a measure of his constant concern for the less well off and the disadvantaged that a significant portion of his sessions was on a pro bono basis to deserving patients who received the same dedicated attention as more affluent and distinguished clients. In time, Bryan's contribution to medicine was recognised by his election to the prestigious position as President of the Royal College of Physicians of Ireland, where with typical energy and enthusiasm he initiated many improvements and fostered important contacts with several Far Eastern and Middle Eastern states. Always keenly interested in politics, Bryan soon realised that a sound working relationship with politicians and the different government agencies was essential to furtherance of his medical goals and aspirations. Not surprisingly he successfully stood for election as an independent senator representing the National University. Following family tradition Bryan Alton joined the board of Ansbacher Bank where he was subject to first hand exposure of the world of high finance.

For most of his life Bryan Alton was deeply interested in and involved in the arts. He was gratified to be chosen on three occasions as Master Goldsmith of the Company of Goldsmiths. Similarly, late in life his appointment as a director of the National Gallery of Ireland afforded him much pleasure. Over the years Bryan amassed an outstanding and high class collection of silver, paintings, porcelain and furniture, based on a most "discerning eye" and the advice of carefully selected experts. Underpinning his collecting was meticulous research and enhanced by regular visits to galleries and museums in the course of his many trips abroad.

In his home Bryan was a most attentive and generous host. Quite regularly towards the end of the evening he would display to his guests some of his "treasures" and regaled them with fascinating accounts of their history and provenance. A highly sophisticated man, Bryan Alton was invariably an engaging and entertaining companion – totally devoid of any form of pretension. Kindness and loyalty were dominant and distinguishing characteristics of this remarkable man. During his lifetime he strove to help all manner of people employing his considerable talents and widespread contacts in the process. He was never deterred by the demands of his extensive medical practice and his membership of so many voluntary bodies and other organisations.

He was a devoted husband to his gracious wife Winnie who supported him wholeheartedly in all his endeavours. His care for her and attention to his seven children were exemplary. To this day Bryan Alton is still remembered in many circles. He has left behind him a secure legacy in the persons of his family together with the enduring fruits of philanthropy and his unique art collection.

J. G. C. July 2016



The Oxford dictionary describes a collector as a person who collects or gathers together works of art etc. This is a fitting description of the late Dr. Bryan Alton who as a young medical student was encouraged by Henry Naylor, an antique dealer in Liffey Street, to collect quality porcelain. He married Dr. Winifred Tempany in May 1950 and as his career progressed so too would the couple's interest in collecting expand. Before purchasing Bryan would investigate, both by reading and consulting experts, everything he could about some object in which he was interested and so, today, we see the result of over fifty years of assiduous searching.

In his practice, he would become physician to the late President Eamon de Valera and was elected a member of Seanad Éireann (1965-1973), being twice elected to that office. When de Valera retired in 1973, the new President Erskine Childers naturally had his own doctor but Bryan was at a dinner in 1974 where the president had a massive heart attack and it was he who attended to him and went with him to the hospital.

I got to know Bryan and Winifred when he was made a member of the Corporation of Goldsmiths, of which I was secretary, and he later became Master Warden in 1987. He was a great asset to that body, including using his influence to get a special 24p postage stamp commissioned to commemorate the 350th anniversary of the founding of that organisation and to convince the National Museum to mount a silver exhibition in the annex in Merrion Row that year.

For an auction house to hold a sale for the collection of one person shows the extent of that individual's love of acquiring objects of beauty, value and interest. This eclectic mixture of items ranges from a superb and rare 18th century Meissen porcelain model of 'The Peeping Harlequin' by Johann Kandler to a set of four Irish Georgian silver candlesticks by William Townsend to a signed and numbered lithograph by Picasso.

Douglas Bennett, July 2016

CONTACTS AT ADAM'S



Brian Coyle FSCSI FRICS
CHAIRMAN



James O'Halloran BA FSCSI FRICS
MANAGING DIRECTOR
j.ohalloran@adams.ie



Stuart Cole MSCSI MRICS
DIRECTOR
s.cole@adams.ie



David Britton BBS ACA
DIRECTOR
d.britton@adams.ie



Eamon O'Connor BA
DIRECTOR
e.oconnor@adams.ie



Kieran O'Boyle BA Hdip ASCSI
ASSOCIATE DIRECTOR
k.oboyle@adams.ie



Nick Nicholson
CONSULTANT
n.nicholson@adams.ie



Claire-Laurence Mestrallet G.G
HEAD OF JEWELLERY
claire@adams.ie



Amy McNamara BA
FINE ART DEPARTMENT
amymcnamara@adams.ie



Adam Pearson BA
FINE ART DEPARTMENT
a.pearson@adams.ie



Ronan Flanagan
FINE ART DEPARTMENT
r.flanagan@adams.ie



Katie McGale BComm Intl MPhil
FINE ART DEPARTMENT
katie@adams.ie

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THE ALTON COLLECTION

AUCTION

Tuesday 6th September 2016 at 12.00 noon

VENUE

Adam's Salerooms,
26 St. Stephen's Green, Dublin D02 X665,
Ireland

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At Adam's, 26 St. Stephen's Green Dublin 2

Thursday 1 st September	10:00am - 7:00pm
Friday 2 nd September	10:00am - 5:00pm
Sunday 4 th September	1:00pm - 5:00pm
Monday 5 th September	10:00am - 5:00pm

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26 St. Stephen's Green
Dublin D02 X665
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IMPORTANT INFORMATION FOR PURCHASERS

1. ESTIMATES AND RESERVES

These are shown below each lot in this sale. All amounts shown are in Euro. The figures shown are provided merely as a guide to prospective purchasers. They are approximate prices which are expected, are not definitive and are subject to revision. Reserves, if any, will not be any higher than the lower estimate.

2. PADDLE BIDDING

All intending purchasers must register for a paddle number before the auction. Please allow time for registration. Potential purchasers are recommended to register on viewing days.

3. PAYMENT, DELIVERY AND PURCHASERS PREMIUM

Wednesday 7th September 2016. Under no circumstances will delivery of purchases be given whilst the auction is in progress. All purchases must be paid for and removed from the premises not later than 5pm Wednesday 7th September 2016 at the purchaser's risk and expense. After this time all uncollected lots will be removed to commercial storage and additional charges will apply.

Auctioneers commission on purchases is charged at the rate of 20% (exclusive of VAT). Terms: Strictly cash, bankers draft or cheque drawn on an Irish bank. Cheques will take a minimum of five working days to clear the bank, unless they have been vouched to our satisfaction prior to the sale, or you have a previous cheque payment history with Adam's. Purchasers wishing to pay by credit card (Visa & MasterCard) may do so, however, it should be noted that such payments will be subject to an administrative fee of 1.5% on the invoice total. American Express is subject to a charge of 3.65% on the invoice total. Debit cards including laser card payments are not subject to a surcharge, there are however daily limits on Laser card payments. Bank Transfer details on request. Please ensure all bank charges are paid in addition to the invoice total, in order to avoid delays in the release of items. Goods will only be released upon clearance through the bank of all monies due. Artists Resale Rights (Droit de Suite) is NOT payable by purchasers.

4. VAT REGULATIONS

All lots are sold within the auctioneers VAT margin scheme. Revenue Regulations require that the buyers premium must be invoiced at a rate which is inclusive of VAT. This is not recoverable by any VAT registered buyer.

5. CONDITION & REPORT REQUESTS

It is up to the bidder to satisfy themselves prior to buying as to the condition of a lot. Whilst we make certain observations on the lot, which are intended to be as helpful as possible, references in the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others. The condition report is an expression of opinion only and must not be treated as a statement of fact.

Please ensure that condition report requests are submitted before 12 noon on Monday 5th September as we cannot guarantee that they will be dealt with after this time.

6. ABSENTEE BIDS

We are happy to execute absentee or written bids for bidders who are unable to attend and can arrange for bidding to be conducted by telephone.

However, these services are subject to special conditions (see conditions of sale in this catalogue). All arrangements for absentee and telephone bidding must be made before 5pm on the day prior to sale. Cancellation of bids must be confirmed before this time and cannot be guaranteed after the auction as commenced.

Bidding by telephone may be booked on lots with a minimum estimate of €500. Early booking is advisable as availability of lines cannot be guaranteed.

7. ACKNOWLEDGMENTS

We would like to acknowledge, with thanks, the assistance of Niamh Corcoran in the cataloguing of this sale.

8. ALL LOTS ARE BEING SOLD UNDER THE CONDITIONS OF SALE AS PRINTED IN THIS CATALOGUE AND ON DISPLAY IN THE SALEROOMS.



1 A LATE GEORGE III SILVER WINE FUNNEL, STRAINER AND MATCHING STAND

London 1803, mark of Emes & Barnard, the removable strainer with shell, foliate scroll and gadroon rim, the funnel having a repousse chased and engraved band of continuous fruiting vines above a reeded body on a shaped circular stand with conforming decoration (c.300g)

€ 600 - 1,000



2 AN IRISH GEORGIAN SILVER OVAL SAUCE BOAT,

Dublin c.1790, mark of Matthew West, with pinched rim and with rococo fashioned repousse chased and engraved bird and foliate decoration, on shell and pad feet (c.100g). 15.5cm long over handle

€ 250 - 350



3 A FRENCH WHITE METAL DOUBLE SALT STAND,

c.1835, the twin scone shaped stands with clear glass liners having open pierced decoration with putti and scrollwork and having central support. 15.5cm high

Provenance: Purchased from J.W.Weldon, Dublin

€ 300 - 500





4 **A GEORGE III NEO-CLASSICAL SILVER CREAM HELMET,**

London 1793, mark of Henry Chawner, with reeded rim and 'C' handle, engraved panelled body with gilded lining and raised on pedestal foot (200g). 14cm high

€ 500 - 800

5 **AN IRISH GEORGIAN SILVER CYLINDRICAL TAPERING GRAVY POT,**

Dublin c.1800, the detachable lid with band of repousse bellflowers and urn finial above a body with repousse bellflower swags and beaded rim, 'S' scroll handle and plain spout (c.325g). Crested 13cm high

Provenance: Purchased from Weir & Sons, Dublin 1972

€ 250 - 350



**6 A LATE GEORGE III IRISH SILVER
OVAL SUGAR BASKET,**

Dublin 1800, mark possibly that of Robert Breeding, in the Neo-Classical taste with swing handle over bright cut banding and raised on slender pedestal and shaped oval base (c.300g). 15cm high

€ 500 - 800



**7 AN IRISH GEORGE III SILVER SHAPED
RECTANGULAR TEAPOT STAND,**

Dublin 1793, mark of Gustavus Byrne, with bright-cut engraved decoration within a slightly raised reeded border, on four reeded bracket feet (c.170g). 17 x 13.3cm

€ 250 - 350





8 A SHAPED CIRCULAR PRESENTATION SILVER SALVER,

Birmingham 1937, with raised border and egg and dart rim on three feet, the reserve inscribed "Presented to Bryan G. Alton by Sisters of Mercy, Mater Misericordiae Hospital, March 1982" (c.750g). 29.3cm diameter

€ 400 - 600

9 A SILVER SHAPED CIRCULAR SERVING TRAY,

Dublin 1970, mark of Irish Silver Ltd., with pie crust border and cast decorative rim, on three scroll feet (c.1kg). 33.4cm diameter

€ 450 - 650



**10 AN EARLY 20TH CENTURY IRISH SILVER CIRCULAR
DISH RING,**

Dublin 1910, mark of West & Son, the pierced sides decorated with continuous repousse chased and engraved bird and fruit motifs and with fine beaded rims (c. 380g). 20.7cm diameter

€ 800 - 1,200



**11 A FINE SET OF FOUR IRISH GEORGIAN SILVER TABLE
CANDLESTICKS,**

Dublin c. 1760, makers mark of Michael Cormick & William Townsend, the organic columns with shell and scroll decoration rising from a chased and cast scroll and fish scale weighted spreading foot, with decorative detachable sconces. 29cm high

€ 12,000 - 14,000





12

A GEORGE II SILVER CRUET STAND,

London 1746, mark of Sam Wood, with ring column handle supporting five bottle rings and raised on four shell feet (c.700g); together with two faceted blue glass vinegarette bottles; one large and two smaller casters, London 1751, mark of Sam Wood, crested (c.400g)

€ 800 - 1,200



13

A LARGE MODERN SILVER RECTANGULAR CIGAR BOX,

London 1959, with engine turned decoration within yellow metal border, the inside lid inscribed and signed by Eamon & Sinead deValera to Dr. Alton. 13.54 x 17.5cm

€ 500 - 800





14 AN IRISH GEORGIAN SILVER CIRCULAR CREAM PAIL,

Dublin c.1780, mark of Joseph Jackson, with swing handle, the tapering body with pierced and repousse swag and anthemion decoration, raised on beaded rim foot, complete with blue glass liner and having a spiral turned handled ladle (c.75g). 8.5cm diameter, 7.6cm high

€ 350 - 450

15 A GEORGIAN SILVER OVAL SALT CELLAR,

Sheffield c.1770, with beaded rim above pierced sides, blue glass liner and raised on claw and ball feet. 8 x 6.3cm

€ 80 - 120



16 AN EDWARDIAN WIRE WORK CREAM PAIL,

London 1903, mark of MF, of circular tapering form, having spiral turned swing handle and raised on pedestal foot, complete with blue glass liner (c.100g). 7cm diameter, 9.5cm high

€ 120 - 180



17 A SET OF SIX GEORGIAN SILVER BOAT SHAPED SALTS,

London 1790/92, mark of James Young, with gilt lining and twin reeded handles, raised on oval reeded spreading feet (c.500g). 13.5cm long over handles

€ 1,500 - 2,000

18 A PAIR OF IRISH GEORGIAN SILVER WIREWORK OVAL SALTS,

Dublin 1792, fitted blue glass liners and raised on pedestal feet with reeded banding (c.175g)

€ 200 - 300





19

**A COLLECTION OF SILVER
DECANTER LABELS,**

inscribed Scotch, Brandy, Gin, Irish, Port and Sherry, Birmingham marks 1960/70s; together with an Irish Georgian engraved 'PORT' bottle label, Dublin 1798, mark of Benjamin Tait. (7)

€ 200 - 300

20

**A PAIR OF SILVER CELTIC PATTERN
CIRCULAR ASHTRAYS,**

Birmingham 1949, and an octagonal ashtray, Birmingham 1950 (c.250g all in). (3)

€ 100 - 150



21

**AN IRISH GEORGIAN SILVER CIRCULAR
TAPER STICK,**

Dublin 1802, mark possibly that of Robert Williams, the scissors action top raised on narrow column on a circular spreading foot with handle thumb piece; complete with wax taper (c.200g). 14.5cm

€ 500 - 800



22 A SET OF FOUR IRISH GEORGIAN SILVER WIRE FRAMED DECANTER COASTERS,
Dublin 1803, mark of James Scott, with turned timber bases within reeded rims, each with applied crested plaque. 12.5cm diameter

€ 1,200 - 1,500



23 TWO SIMILAR MODERN IRISH SILVER CELTIC PATTERN DECANTER COASTERS,
Dublin 1966, mark of B. Moynihan, with turned timber bases, one inscribed with signatures of Eamon and Sinead deValera and dated 1966. 15.5cm diameter (2)

€ 500 - 700



24 AN EARLY 20TH CENTURY SHAPED OVAL SILVER SERVING DISH,

London 1915, in the Georgian taste with gadroon rim (c.650g). 31cm long

€ 350 - 450

25 A MID-CENTURY SHAPED CIRCULAR SILVER SALVER,

Birmingham 1941, with raised edge and cast shell border, on leaf capped scroll feet (c.750g). 26.5cm

€ 350 - 450





26 AN EDWARDIAN SILVER SHAPED CIRCULAR PANELLED FRUIT BOWL,

Birmingham 1903, mark of C. W. & S. with pierced repousse, chased and engraved decoration (c.325g). 26cm diameter

€ 250 - 350

27 A MODERN IRISH SILVER SHAPED OVAL PANELLED FRUIT DISH,

Dublin 1973, mark of Jewellery Manufacturing Co., the raised sides with cast foliate decoration (c.375g). 32.5cm long

€ 400 - 600





28 TWO SIMILAR MODERN IRISH SILVER GOBLETS,

Dublin 1971 & 74, mark of Royal Irish Ltd, with deep cups, one with gilt lining, on turned baluster stems and spreading feet, crested and one engraved "Bryan G. Alton" on the underside (c.725g). 16.5cm high

€ 700 - 1,000

29 A MODERN IRISH SILVER COMMEMORATIVE GOBLET,

Dublin 1988, mark of P. Donovan, of waisted cylindrical form, the base inset with gilt Arms of the City of Dublin within the cavity, struck with millennium commemorative mark (c.1150g). 15.2cm high

€ 300 - 400





30

**A MODERN IRISH SILVER
TAPERING CYLINDRICAL GOBLET,**

Dublin 1966, in the Restoration taste, with engraved
foliate decoration, raised on spreading foot and a similar
tot (c.225g) (2). 13.4cm high and 6.3cm high

€ 150 - 250

31

**A GEORGE II SILVER PLAIN CIRCULAR
BALUSTER SUGAR CASTER,**

London 1743, mark of Sam Wood, with banded body and raised
on spreading foot (c.225g). 17cm high; together with a small
white metal caster of similar form with engraved decoration. (2)

€ 350 - 450





- 32 **A SMALL GEORGIAN STYLE SHAPED CIRCULAR SILVER CARD TRAY,**
Birmingham 1947, with raised border on three scroll feet (c.225g). 15.4cm diameter; together with another small Georgian style shaped circular card tray, Sheffield 1907, with pie-crust and shell border on three scroll feet (150g). 16.5cm diameter (2)

€ 300 - 400

- 33 **A SMALL MODERN IRISH SILVER SHAPED CIRCULAR TWELVE PANEL STRAWBERRY DISH,**

Dublin 1973, mark of Jewellery Manufacturing Co., with inset Eamon DeValera commemorative boss. 12cm diameter; together with a small 1966 commemorative twelve panel strawberry dish with GPO boss, Dublin 1966, mark of Royal Irish Ltd. (c.325g). (2)

€ 200 - 400





34 AN IRISH GEORGIAN SILVER OVAL SAUCE BOAT,
Dublin c.1775, mark of Joseph Jackson, with beaded rim above beaded and wyvern fluting, raised on shell and hoof feet (c.140g). 15.5cm long over handle

€ 400 - 600

35 A GEORGIAN PLAIN CIRCULAR BRANDY POT,
London 1785, mark probably that of Walter Brind, with turned handle and raised on spreading foot, crested (c.200g). 9cm diameter

€ 400 - 600





36 A GEORGE II SILVER TAPER HANDLE BERRY SPOON,

London 1746, with parcel gilt bowl, initialled; together with a pair of George III silver taper handle sauce ladles with shell bowls (c.200g). (3)

€ 100 - 150



38 A SET OF FOUR MODERN IRISH OYSTER FORKS,

Dublin 1966, mark of Alwright & Marshall, in the Louis Quinze taste

€ 100 - 150



37 AN EDWARDIAN SILVER REPRODUCTION OF AN EARLY SERVING SPOON,

London 1901, with cast decoration and with long tapering handle (c.100g)

€ 60 - 80



39 FOUR IRISH GEORGIAN SILVER TAPER HANDLE SAUCE LADELS,

Dublin 1785, 1789 & 1829, marks of James Keating and Michael Keating etc., with shell bowls and bright cut neo-classical decoration (c.200g). (4)

€ 400 - 600



40 A SET OF SIX VICTORIAN PLAIN FIDDLE PATTERN TEA SPOONS,
Dublin 1857, initialled (c.160g)

€ 150 - 250

41 A SET OF TWELVE IRISH GEORGE III SILVER TAPER HANDLE TABLE SPOONS,
Dublin 1793, with neo-classical bright cut decoration, crested (c.850g)

€ 2,500 - 3,000



42 A SET OF TEN IRISH GEORGE III SILVER THREADLINE TAPER HANDLE DESSERT FORKS,
Dublin 1794, mark of John Power

€ 300 - 500





43 AN EDWARDIAN SILVER SHAPED RECTANGULAR TEA CADDY,
Chester 1901, of bombé form, with hinged domed lid and flame finial, the base with repousse decoration and raised on cast paw feet (c.170g).

€ 100 - 150

44 AN IRISH GEORGIAN SILVER OGEE SHAPED SWEET MEAT BASKET,
Dublin c.1775, mark of Joseph Jackson, with swing handle, the body with wavy pierced banding, bellflower swags and bird-in-flight and raised on spreading pedestal foot (c.200g)

€ 500 - 800





45 AN IRISH GEORGIAN SILVER OVAL SAUCE BOAT,

Dublin c.1765, mark of Henry Chawner, 'C' scroll handle, with heavy repousse, chased and engraved foliate decoration, on hoof feet (c.260g). 17cm long

€ 600 - 800

46 AN IRISH GEORGE III SILVER OVAL PANELLED SUGAR BOWL,

Dublin 1792, mark of John Stoyte, with reeded swing handle, the body with bright cut neo-classical banded decoration, crested and raised on shaped oval spreading foot (c.275g). 17cm long x 14cm high

€ 600 - 800





47 A PAIR OF SMALL 1966 COMMEMORATIVE TWELVE PANEL STRAWBERRY DISHES,

Dublin 1966, mark of Royal Irish Silver Ltd., with GPO Dublin bosses, the undersides engraved with the signatures of the leaders of the 1916 Rising, crested (c.275g). 11cm diameter (2)

€ 200 - 300



48 A MODERN IRISH SILVER PLAIN EIGHT PANEL DEEP DISH,

Dublin 1973, mark of Irish Silver Ltd., with engraved Glensheen collar decoration (c.125g). 15.5cm diameter

€ 200 - 300



49 A SET OF FOUR SMALL CIRCULAR COASTERS,

Dublin 1966, mark of B. Moynihan, with spiral bound rim (c.175g). 8.2cm diameter

€ 120 - 180



50 A PLAIN CIRCULAR DISH,

Dublin 1966, mark of B. Moynihan, with neo-classical fleurs de lys and bellflower swag border (c.200g). 15.2cm diameter

€ 120 - 180

51 A GEORGE III OVAL SILVER MUSTARD POT,
 London 1799, mark of Peter, Ann & William Bateman, with moulded
 domed lid, neo-classical bright cut decoration and reeded banding, contain-
 ing a blue glass liner (c.100g)

€ 300 - 500



**52 AN IRISH VICTORIAN SILVER
 CIRCULAR LIDDED CUP,**
 Dublin 1866, the hinged flat domed lid with shell thumb-
 piece, 'C' scroll handle and engraved and beaded decoration,
 raised on pedestal foot (c.250g). 13.5cm high

€ 150 - 250

53 A GEORGE III OVAL SILVER MUSTARD POT,
 London 1792, mark of C.C, with slight domed lid and thumb piece, the
 bulbous body with bright cut decoration and reeded rims, containing a blue
 glass liner, crested, the base inscribed "From Bertha Godman" (c.100g)

€ 300 - 500





54 A SET OF SIX MODERN SILVER LADLES,

Dublin 1977, mark of Kilkenny Design (c.200g). (6)

€ 100 - 150



55 A MISCELLANEOUS COLLECTION OF SILVER MUSTARD AND SALT SPOONS,

various hallmarks and patterns, bright cut etc. (17)

€ 300 - 500



56 A GEORGIAN PLAIN TAPER HANDLE SUGAR SIFTER,

London 1819, mark of Eley & Fearn; together with an Irish Georgian bright cut engraved sugar tongs, Dublin c.1800, mark of John Stoyte (c.90g all in)

€ 100 - 120



57 A PAIR OF IRISH GEORGIAN SILVER 'BERRY SPOONS',

Dublin 1806, mark of John Power, with engraved handles, crested, the bowls stamped with foliage and fruit (c.100g)

€ 100 - 150



58 A GEORGIAN STYLE PLAIN OVAL SILVER SAUCE BOAT,

Birmingham 1909, mark of W.C.K., with beaded rim, leaf capped 'S' scroll handle and point feet (c.210g). 18cm long over handle

€ 150 - 250



59 A GEORGIAN STYLE PLAIN OVAL SAUCE BOAT,

Birmingham 1922, mark of S.B. & S., with 'S' scroll handle, on shell and pad feet (c.80g). 14.5cm long over handle; together with a silver plated sauce boat. (2)

€ 80 - 120



60 A PLAIN CIRCULAR SILVER TAZZA,

Birmingham 1945, mark of J.D & S., with beaded border and raised on rim foot. 20.2cm diameter; together with matching smaller tazza (c.620g all in). 16cm diameter

€ 350 - 450



61 A PLAIN CIRCULAR SUGAR BOWL,

Birmingham 1940, with cast border and raised on pad feet. 12cm diameter; and a Celtic pattern two handled sugar bowl, Birmingham 1942 (c.275g all in). (2)

€ 120 - 180



62 A MODERN IRISH SILVER CIRCULAR PRESENTATION SALVER,

Dublin 1978, mark of D.M.H., with inscription to "Br. Bryan Alton, Presented by the Company of Goldsmiths of Dublin on completion of his year as Master Warden, 1979" and engraved with Arms of the Company of Goldsmiths of Dublin, raised on three cylindrical feet (c.525g). 26cm diameter

€ 300 - 500

63 A LATE VICTORIAN SHAPED CIRCULAR SILVER SALVER,

Glasgow 1899, with wavy cast scroll rim, engraved reserve and raised on three scroll feet, the reserve inscribed "Thank you Bryan, 26.2.83" and with multiple signatures of senior Dublin medics (c.850g)

€ 600 - 800



**64 A GEORGE III SILVER CIRCULAR BALUSTER
'ARGYLE' POT,**

London 1773, mark of William Gundy, with wicker handle, the detachable domed lid with flame finial, the body with a small hinged flap and spout on a spreading base with gadroon rim (c.325g). 16.5cm high

€ 300 - 500



**65 A LARGE MODERN IRISH SILVER
SHAPED CIRCULAR TWENTY
PANEL STRAWBERRY DISH,**
Dublin 1971, mark of Royal Irish Ltd. 25.4cm diameter

€ 600 - 800



66 A CASED CIRCULAR PRESENTATION/ COMMEMORATIVE PLAQUE,

Dublin 1973, mark of Royal Irish Ltd, engraved with portrait of Eamon deValera, President of Ireland 1959-1973. The reverse inscribed: "Don Dochtúir B. Alton, Le Buíochas agus Mór Mheas; Eamon deValera, Meitheamh, 1973". No.144 from a limited edition of 2500. 28cm diameter

€ 100 - 200

67 A MODERN IRISH SHAPED OVAL PRESENTATION SILVER DISH,

Dublin 1987, mark of P.Donovan, the circular reserve inscribed to Br. Dr. Bryan Alton and with crest of the Company of Goldsmiths of Ireland. The inscription reads: "Presented by the Company of Goldsmiths on completion of his year in Office as Master Warden, Br. Dr. Bryan Alton, 1987." The hallmark includes the special 350th anniversary mark of the founding of the Company of Goldsmiths, consisting of a shield from the coat of arms (c.500g). 27.6cm long

€ 500 - 800



68 A MODERN IRISH SILVER CIRCULAR COMMEMORATIVE DISH,

Dublin 1973, the reserve engraved with "Part of the North Side of Dublin Castle", the rim inscribed "To Bryan & Winnie, Silver Wedding Anniversary 12th April 1975", No.133 of a limited edition, Autumn 1972 (c.300g). 23cm diameter

€ 80 - 120

69 **A MODERN IRISH SILVER SMALL
TWELVE PANEL STRAWBERRY DISH,**

Dublin 1966, mark of Royal Irish Silver Ltd; together with
a plain circular dish, both with GPO Dublin bosses (c.200g
all in)

€ 150 - 200



70 **A SMALL PRESENTATION SILVER
CARD TRAY,**

Dublin 1966, mark of Jewellery Manufacturing Co., with
pie crust and shell rim, the reserve engraved "Presented
by the Council of the Irish Heart Foundation to the
President of Ireland Eamon deValera, Patron of the Founda-
tion on the occasion of the opening of its headquarters
at 4 Clyde Road, Dublin 4 on 28th November 1968"
(c.200g). 17cm diameter

€ 80 - 120





71 A LARGE AMERICAN STERLING SILVER PRESENTATION CIRCULAR PUNCH BOWL,

mark of Boardman, stamped Paul Revere Reproduction, Sterling No.578, plain with inscription "To Hon. Eamon deValera/ President/of the Republic of Ireland/with high esteem/and fond affection/from the/Friends of Ireland/Fall River, Mass/ July1964." (c.850g). 25.5cm diameter

€ 400 - 600

72 A MODERN IRISH SILVER TWENTY PANEL CIRCULAR STRAWBERRY DISH,

Dublin 1973, mark of Royal Irish Ltd. (c.370g). 21cm diameter

€ 250 - 350



73 A MODERN CIRCULAR SILVER DISH,

Birmingham 1967, mark of CSG & Co., with engraved wave scroll border (c.425g). 24.2cm diameter

€ 150 - 250



74



75

- 74 AN IRISH GEORGIAN SILVER CIRCULAR SUGAR BOWL,**
 Dublin 1790, mark of Matthew West, with beaded border, hanging swags and raised on hoof feet, the base with sun burst, crested (c.200g). 13cm diameter

€ 400 - 600

- 75 AN IRISH GEORGIAN SILVER CIRCULAR SUGAR BOWL,**
 Dublin c.1780, mark of John Llyod, with beaded rim and wyvern fluting on three shell and hoof feet (c.200g). 14.6cm diameter

€ 400 - 600

- 76 AN IRISH GEORGIAN STYLE SILVER SUGAR BOWL,**
 Dublin 1966, mark of J.W., with beaded rim and wyvern fluting and raised on three shell and hoof feet (c.250g). 14cm diameter

€ 250 - 350





77 AN IRISH GEORGIAN SILVER TODDY LADLE,

Dublin c.1750, mark of Samuel Walker, with repousse chased and engraved foliate decoration and with long turned timber handle

€ 300 - 500



78 A WILLIAM IV IRISH SILVER SUGAR TONGS,

Dublin 1831, with repousse decoration; together with a plain Irish silver sugar tongs, Dublin 1818 and sundry silver forks, plated cutlery etc.

€ 80 - 120



79 AN IRISH GEORGIAN SILVER BRIGHT CUT ENGRAVED TAPER HANDLE SOUP LADLE,

Dublin c.1800 (c.160g). 34cm long

€ 150 - 250



80 A SET OF SIX SILVER PLAIN TAPER HANDLED SAUCE LADLES,

Birmingham 1937; together with an Irish Georgian silver plain fiddle pattern sauce ladle, Dublin 1814, mark of Thomas Tudor, retailed by LAW (c.250g all in). (2)

€ 150 - 250

81 A PAIR OF VICTORIAN SILVER BUTTER SHELLS,

London 1895, raised on ball feet (c.120g)

€ 40 - 50



82 A CIRCULAR SILVER CELTIC PATTERN ASHTRAY,

Dublin 1966 and another circular ashtray, Dublin 1973, mark of Alwright and Marshal (c.150g). (2)

€ 80 - 120

83 A SILVER OVAL BATH SHAPED SALT CELLAR,

Dublin 1969, on Celtic creature feet (c.120g). 14.5cm long

€ 120 - 180





84 A VICTORIAN SILVER SHELL, FIDDLE AND THREAD PATTERN GRAPE SCISSORS,

London 1872

Provenance: Purchased from Louis Wine, Dublin

€ 120 - 180



85 A MODERN IRISH CADDY SPOON,

Dublin 1973, mark of O'C, with Gleninsheen collar handle

€ 80 - 120



86 AN EDWARDIAN SHAPED RECTANGULAR SILVER CARD CASE,

London 1908, with patented mechanism and with engraved foliate decoration; together with a large card case, Birmingham 1906, with ribbon and swag decoration (c.100g all in). (2)

€ 100 - 150



87 A SMALL SILVER CIRCULAR WAITER,

London 1929, with shell and bead border and raised on four blind fret feet (c.100g). 13cm diameter

€ 150 - 250



88 A SET OF TWELVE GEORGIAN SILVER PLAIN TAPER HANDLE DESSERT FORKS,

London 1804, mark of Eley & Fearn, crested (c.500g). (12)

€ 200 - 400



89 A SET OF THIRTEEN IRISH GEORGE III SILVER TAPER HANDLE TABLE SPOONS,

Dublin 1775, mark of Michael Keating, with engraved feather edge decoration, crested (c.750g). (13)

€ 400 - 600



90 TWO SETS OF THREE IRISH GEORGE III SILVER BRIGHT CUT ENGRAVED TAPER HANDLE TABLE SPOONS,

Dublin 1790 & 1793, crested (c.400g). (6)

€ 400 - 600



91 A MATCHED SET OF NINE BRIGHT CUT TAPER HANDLE DESSERT SPOONS,

Dublin 1797, mark of Michael Keating (6) and Dublin 1790 (3)

€ 300 - 500



92 A SET OF NINE IRISH GEORGIAN BRIGHT CUT TAPER HANDLE DESSERT SPOONS,

Dublin 1790, mark of I.D (c.250g)

€ 300 - 500



93 A SET OF NINE IRISH GEORGIAN SILVER BRIGHT CUT TAPER HANDLE DESSERT SPOONS,

Dublin 1790, mark of John Power

€ 300 - 500



94 A MATCHED SET OF TWELVE GEORGE III IRISH SILVER PLAIN TAPER HANDLE TABLE FORKS,

Dublin 1793, mark of Michael Keating (8), crested and with initial 'W.

€ 1,000 - 1,500



95 A SET OF SIX IRISH GEORGE III SILVER TEASPOONS,

Dublin c.1770, mark possibly that of William French; and a collection of ten plain and bright cut teaspoons (c.225g). (16)

€ 100 - 150



96

A CASED SET OF SIX SILVER CELTIC PATTERN BALUSTER CONDIMENTS,

Birmingham 1947, comprising a pair of pepper pots, a pair of mustard pots and a pair of salts (c.200g); together with spoons and blue glass liners

€ 250 - 350



97

A MID-EASTERN WHITE METAL COFFEE POT,

the domed lid with spire finial above a 'C' scroll handle and baluster body with profuse repousse foliate decoration. 30cm high

€ 600 - 800



98

A SET OF EIGHTEEN VICTORIAN ENGINE TURNED FILLED HANDLED DESSERT KNIVES AND EIGHTEEN MATCHING FORKS,

Sheffield 1851, with silver blades and tines; together with sundry plated serving ware and a set of bone handled fruit knives and forks etc.

€ 500 - 800



- 99 A CASED PAIR OF MODERN IRISH SILVER SAUCE BOATS,**
Birmingham 1948, with Celtic pattern banding and 'S' scroll handles, complete with Celtic pattern ladles (c.325g)

€ 200 - 300



- 100 A LATE VICTORIAN SILVER OVAL CAST AND PIERCED BON BON DISH,**
London 1893, with chased and engraved foliate decoration (c.175g). 22.5cm long

€ 200 - 300



- 101 A SET OF THREE PLAIN CIRCULAR SILVER ASHTRAYS,**
Dublin 1966 (c.150g). 10.5cm diameter

€ 60 - 80



102 A MODERN IRISH SILVER PAPER KNIFE,

Dublin 1966, mark of B. Moynihan, with interlaced top (c.50g). 19.2cm long

€ 100 - 150



103 A SET OF FOUR MODERN IRISH SILVER FOURTEEN PANEL SMALL BON BON DISHES,

Dublin 1966 (c.350g). 11cm diameter

€ 200 - 250



104 A SET OF TEN IRISH GEORGIAN BRIGHT CUT TAPER HANDLE TEASPOONS,

Dublin c.1790, mark of John Stoyte

€ 300 - 500





- 105** **A LARGE SHEFFIELD SILVER PLATED OVAL SERVING TRAY,**
with low raised pierced gallery rail with gadroon rim and raised on flat bun feet. 57 x 38.5cm; and another Sheffield plate oval serving tray. 51 x 36cm (2)

€ 200 - 400



- 106** **A SHEFFIELD SILVER PLATED OVAL SERVING TRAY,**
with raised pierced and cast undulating gallery rail with gadroon rim and raised on flat bun feet. 51 x 34.5cm

€ 100 - 200



110 PABLO PICASSO (1881-1973)

Artist and Model
Lithograph, 55 x 42cm
Signed in pencil and No. 28/50

Provenance: With Willie Viertler, London, from whom purchased by Dr Alton, 1983

€ 4,000 - 6,000

Printed as part of the Mourlot Press Collection published in 1964 consisting of a series of limited edition lithographs and etchings on wove paper. Before the 1930s Picasso's lithographs were usually made from his drawings that were transferred from stone. Increasingly he started to think in terms of lithography and its unique artistic possibilities moving to a larger scale and producing much bolder works. Lithography revolutionised the printing world as artists were able to work with traditional materials using techniques to create prints that rivalled the quality of an original painting. In his later years Picasso withdrew more into a private investigation of the nature of his artistic activity. Drawing inspiration from the traditional artistic expression of self-portraiture. The subject matter of this work, artist and model, appeared in various different forms in his work. The model on this occasion is most likely Picasso's second wife Jacqueline Rogue (1953-78). The exchange between the figures sheds light not only on the dynamic interaction between painter and model but also dual nature both active and passive of the creative process.



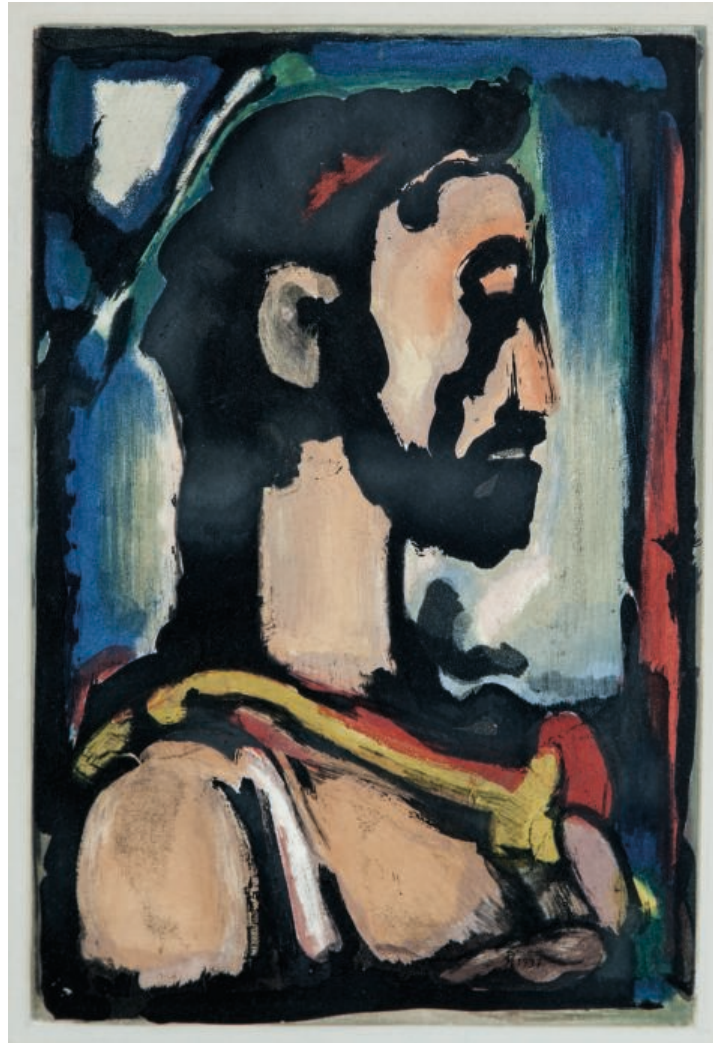
111 GEORGES ROUAULT (1871-1958)

Amazone, from Cirque
Colour aquatint, 31 x 24cm

Provenance: With London Graphic Art Associates, 1968

€ 3,000 - 4,000

Ambroise Vollard challenged the traditional definition of an illustrated book when in 1926 he invited French poet and critic André Suarès to write a text to accompany some artwork, including *Amazone*, by Rouault. He remarked to a reporter in 1931, 'the publishers of the future will ask writers to put their talents at the service of painter's inspiration. There you have my secret.' The book *Cirque* was well under way when Vollard halted productions on account of being displeased with Suarès text and afraid it might upset his clientele. In the end it was one of Rouault's own poems *Cirque de l'étoile filante* was substituted for it. Negative depictions of clowns and performers often appeared in his work in which he expressed a disillusionment towards those he felt degraded by society. On this occasion both rider and horse appear to hold a confident pose, albeit set against a fractured background of darkish reds and browns.



112 GEORGES ROUAULT (1871-1958)

Passion from Les Fleurs de Mal (1937)
Colour aquatint, 34 x 23cm

Provenance: With Willie Viertler, London, from whom purchased by Dr Alton, 1978.

€ 1,000 - 2,000

Printed as part of twelve aquatints published by Ambroise Vollard in 1938, whom Rouault had a long and somewhat troublesome relationship with for over two decades. Although Vollard provided Rouault with a studio on the top floor of his own house where he could work undisturbed, he also liked to monopolize the work of his artists in order to isolate them from other dealers and patrons. These aquatints on woven paper were created as illustrations for an edition of Baudelaire's volume of poetry *Les Fleurs de Mal* first published in 1857. It would go on to become very important for the symbolist and modern movement. Rouault was a deeply spiritual individual and this manifested itself in his artwork, as reflected in this adoring portrait of Christ. The face expresses a deep confidence with the head held up reminiscent of Eastern Orthodox icons reflecting Christ's victory over death won on the cross. In this work there is a clear influence of Rouault's early training as an apprentice of stained glass in which the hard, opaque brushstrokes and thick outlines resemble the lead borders of the windows. His bold washes of paint set against ominous shadows lead to the creation of a highly distinctive and expressive style tied partly to cubist strategy of an abstracted fracturing of space and the Fauvist tendency for rich intense colours.



113 EVIE HONE HRHA (1894-1955)

Landscape, Connemara
Watercolour, 17 x 21cm
Signed

€ 1,500 - 2,000



114 EVIE HONE HRHA (1894-1955)

Woman saying the Rosary (1930)
Gouache, 32 x 22cm

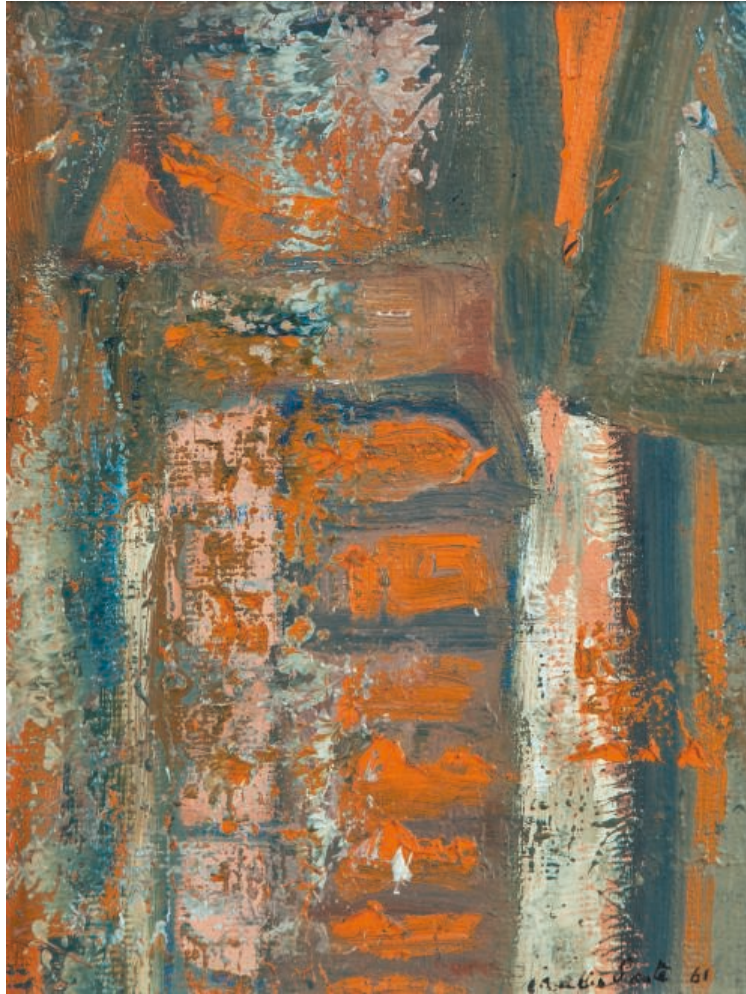
€ 2,000 - 3,000

115 SEAN MCSWEENEY HRHA (B.1935)

Landscape 1966
Oil on canvas, 8 x 25cm
Signed

€ 400 - 600





116 CAMILLE SOUTER HRHA (B.1929)

Circus One
Oil on board, 28 x 21cm
Signed and dated '61

Provenance: With The Dawson Gallery, Dublin; Collection of Sir Basil Goulding.

€ 4,000 - 6,000

Camille Souter is primarily associated with abstract expressionism yet her work still retains a figurative element. Despite the dominance of a formalist aesthetic in the late 1950s and early 1960s, subject matter remains a vital core of Souter's work, however abstract in appearance she is always trying to express something tangible in a visual manner. Souter often produces paintings in series, returning on numerous occasions to a subject matter in order to draw them together into new constellations of meaning. The circus theme first emerged in the late 1950s with works such as Circus II, 1958 and continued through into the next decade. This work's warm palette and the lighter mood contrasts with the artist's later interpretations on the same theme. Souter's interest in the commonplace exemplifies itself through her work that references her immediate environment. There is a gleam, richness to her tones: her contrasts of colour are vivid, yet controlled. While there is an absence of any sense of recognisable spatial recession or depth in the painting this is counteracted by the intensity of her resonant colour combinations.



117

A 19TH CENTURY DERBY PAINTED PORCELAIN PANEL DEPICTING THE DEPOSITION,

Oil on porcelain panel, 19 x 15.5cm

signed in red

"Painted by John Hancock Jnr, 1824, Mark Chapter 15" verso,

Contained in a giltwood frame. 19 x 15.5cm

€ 1,000 - 1,500

Three generations of artists named John Hancock worked as porcelain painters at the Derby Porcelain factory. John Hancock Junior (1804-1839) was the final member to continue the family tradition and worked at Derby between 1823 and 1836. He was primarily known for his works as a floral, fruit and ornithological painter.

The Deposition is a rare example, not only due to the unusual subject matter but also because of the signature inscription verso. This inscribed panel depicts a carefully considered and recomposed illustration of the original painting 'The Descent from the Cross' by Peter Paul Rubens (Antwerp c. 1612-1614). The artist has – while maintaining the Old Master technique and use of rich, striking pigment tones – adapted each figure, dressing them in costumes contemporary to the period of execution.



118

A GEORGE III INLAID MAHOGANY OCTAGONAL KETTLE STAND,

with pull out cup slide, decorated ebon and boxwood cable banding and rosewood cross banding, the top with a plain oval lozenge, raised on square tapering legs with outswept feet and X frame stretcher, 69cm high, 40cm wide.

€ 800 - 1,000



119

A PAIR OF EARLY 19TH CENTURY FRENCH BRONZE AND CAST ORMOLU CANDLESTICKS,

the urn sconces and leaf collars above eagles with outstretched wings and holding a coiled serpent on a circular spreading foot. 19cm high

€ 500 - 700



120

A PAIR OF 19TH CENTURY FRENCH ORMOLU CANDLESTICKS,

in the Louis Seize style, of classical form, each with foliate cast ovoid sockets, above three ram's mask uprights enclosing a leafy centre column on circular base. 26cm high

€ 1,000 - 1,500



121

A FRENCH GILT BRASS CASED CARRIAGE CLOCK,

c.1900, with repeating movement, the rectangular case surmounted with swing handle, enclosing a white enamel dial with Arabic numerals and seconds subsidiary, handpainted with floral swags, with four bevelled glass panels, contained in a travelling case. 14cm tall

€ 600 - 800



122 A 19TH CENTURY FRENCH CAST ORMOLU CARTEL CLOCK, in the rococo manner, the drum movement with inset enamel, numerals above a putto sitting in a chariot with flanking leaf sprays. 42cm tall

€ 800 - 1,200



123 A 19TH CENTURY NOVELTY FABRIC COVERED CURIO CABINET,

modelled as a miniature sedan chair, with simple door and glazed panel sides containing a shelved interior. 30cm tall

€ 300 - 500

124 A 19TH CENTURY AMERICAN PAPIER MACHE FIGURE OF A PILGRIM,

in stride and carrying a book in his right hand and raised on square platform base. 35cm high

€ 600 - 800





125 PAUL PHILIPPE (1870-1930)

The Turbaned Dancer
 Bronze and ivory, 61cm high
 Signed and No.4067
 Raised on a stepped base

€ 3,000 - 5,000

A French Art Deco sculptor who worked predominately in the bronze medium, Philippe was a student of fellow artist Antonin Larroux (1859-1937) and both exhibited successfully at the Paris Salon. Philippe specialized in chryselephantine figurines that were iridescently painted and jewelled bronzes with carved ivory flesh on specially created onyx and marble bases. Images of women depicted as dancers holding theatrical poses pervade his work. As a commercial sculptor these were not one off works but Philippe excelled in ensuring fine quality and innovative subjects. He often worked with Rosenthal & Maeder and Preiss-Kassler foundries in Berlin to cast his work. The remarkable anatomical detail of the carved ivory face and jewellery are enhanced by coloured tints as indicated on the dancer's dress.



126

A PAIR OF GILT-METAL WALL SCONCES

IN THE MANNERIST STYLE, 19th century, the sconces formed as winged Nikes holding torches, converted to electricity, 34cm high, 29cm deep

€800 – 1200

127

**A GEORGE III SATINWOOD AND
CROSSBANDED TEA CADDY,**

c.1800, of lozenge shape, with a shield shaped ivory
escutcheon, decorated with rosewood banding, with two
interior compartments. 29cm wide x 13.5cm deep x
13cm high

€ 300 - 500



128

**A GEORGE III INLAID SATINWOOD DEMI-LUNE SIDE
TABLE,**

decorated with ebon and boxwood stringing and rosewood banding, raised on square tapering
legs with plinth feet. 75cm wide x 33cm deep x 82cm high

€ 1,500 - 2,000



129 CHINESE SCHOOL,

19TH CENTURY

A Chinese Noble Woman in her garden with attendants

Oil on canvas, 44 x 59cm

€ 3,000 - 5,000

130 A PAIR OF 19TH CENTURY CHINESE CLOISONNE ENAMEL DOVES,

Qing Dynasty, in opposing positions, picked out in turquoise enamel, with coloured wing feathers and tail. 13cm high x 17.5cm long

€ 2,500 - 3,500



Throughout the late 18th and 19th centuries, the production of Chinese 'export' art flourished. Paintings with extraordinarily vivid and colourful imagery were created in order to satisfy the proliferate appetite of Western society for Oriental and exotic goods.

Scenes of everyday life within Chinese society were of tremendous interest to the European who – in the absence of photographs and with limited opportunity for travel – was curious about life and culture in the Far East. Depictions of bright, colourful costumes, flowers, animals, and architecture quickly became a marketable effect for merchants who set up their workshops in Canton (modern-day Guangzhou).

In 1842, after the signing of the Treaty of Nanking, the export painting industry was further accelerated by the forced opening of additional Chinese ports to foreign trade.

The medium employed by the artist of this work, painted in the 19th century, creates a smooth glossy surface, thereby resembling the popular Chinese technique of reverse glass painting, imitating verre églomisé decoration.

The richly decorated pavilion and figures contrast with the use of a solid black pigment, thus enhancing the image so that it appears florid and somewhat three dimensional.

Glass was gradually replaced by timber panel which proved to be a somewhat more durable substitute for the long journey between China and Europe.



132

**A PAIR OF 19TH CENTURY JAPANESE MEIJI PERIOD BRONZED
CANDLESTICKS,**

in the form of detachable waterlilies held aloft by cranes with attendant offspring on shaped oval bases with key banding and scroll feet. 52cm

€3000 – 4000



133

A 19TH CENTURY JAPANESE CARVED IVORY OKIMONO,

modelled as an elderly man, seated and holding a gnarled staff from which hangs a double gourd flask, a hat and sleeping mat on his back, raised on a carved hardwood stand. 21cm high

€ 800 - 1,000



134

A 19TH CENTURY JAPANESE IVORY AND SHIBIYAMA DECORATED BOX AND COVER,

Meiji period (1868-1912), of oval form, surmounted with a seated figure drinking from a gourd shaped flask, and decorated all over with birds, insects and foliage in polished hardstones, mother of pearl and tortoiseshell. 17cm high x 9 x 7.75cm

€ 800 - 1,200



135

A 19TH CENTURY CARVED IVORY OKIMONO,

modelled as a horse stooping, signed to the base. 6cm

€ 250 - 400



136 A FINE JAPANESE MEIJI PERIOD IVORY, GILT AND SHIBIYAMA DECORATED TABLE SCREEN,

the gilt rectangular laquer panel decorated with an elaborate hanging flower basket and garden landscape and objects picked out in hardstones and mother of pearl, contained in a simulated bamboo frame, the obverse decorated with a black and gilt laquer panel depicting flowers in landscape, all above a pierced carved ivory panel of a peacock in foliage, all signed. 50cm high x 31cm wide, Panel 36 x 22.5cm

€ 2,000 - 4,000



137 A PAIR OF JAPANESE SILVER AND SHIBIYAMA DECORATED VASES, of panelled baluster form, each with flared rim above a body decorated with flower groups, vases and songbirds contained within shaped reserves against a gilt shagreen ground, signed tab to body and base. 22cm high

€ 2,000 - 3,000



138 A LATE 19TH CENTURY JAPANESE SILVER, SILVER GILT AND SHIBIYAMA DECORATED KORO AND COVER,

Meiji period, surmounted with enamelled folding leaves and enclosing a cylindrical liner, the exterior intricately decorated with panels of birds, flower groups and foliage against gilt reserves, on waisted panel base, signed. 22cm high

€ 1,500 - 2,000

139 A JAPANESE MEIJI PERIOD IVORY, SILVER AND ENAMEL VASE,

of baluster form, the ivory body inlaid with polished hardstones, mother of pearl and tortoiseshell, arranged to depict baskets of flowers and produce and a playful dog knocking over a basket, the remaining ground decorated with bands of foliage and birds in gilt, the neck and base in enamelled silver, with twin flanking dragon handles. 19cm tall

€ 800 - 1,200





140 A PAIR OF 19TH CENTURY FRENCH ORMOLU CANDLESTICKS,
with cast leaf decoration, reeded columns and raised on leaf scrolled triangular bases. 26cm high

€ 600 - 800

141 A PAIR OF GILT BRONZE ROCOCO TABLE CANDLESTICKS,
in the style of Meissonier, 19th century, the spiral baluster columns raised on bases moulded with insects. 28cm

€ 1,000 - 1,500



- 142 **A FRENCH GILT METAL AND BRONZE MANTLE CLOCK,**
in the form of an elephant carrying the drum cased clock, surmounted by an amorini, the cylindrical
white enamel dial signed Meunier A Paris, standing on a naturalistic flower strewn base. 41cm high

€ 6,000 - 8,000



- 143 A GEORGE III STYLE INLAID SATINWOOD AND HARE-
WOOD SEMI-ELLIPTICAL SIDE TABLE,**
the top with an inlaid and penwork half fan of feathers and extending fan lozenge, the border of ribbon tied trailing foliage above a frieze similarly decorated with frieze drawer, raised on square tapering banded legs.
154cm wide x 90cm tall x 56cm deep

Provenance: Purchased from Henry Naylor, Dublin, 1950

€ 5,000 - 8,000



144 **STYLE OF THOMAS LUNY (1759-1837)**

The Battle of the Nile, August 1st, 1798

A pair, oil on canvas, 50 x 75cm

According to the National Maritime Museum in London (correspondence to Dr Alton, 1980) No.1 represents a scene about 10pm while No.2 is slightly later in the battle.

€ 10,000 - 15,000

In early 1798, French General Napoleon Bonaparte began planning an invasion of Egypt with the goal of threatening British possessions in India and assessing the feasibility of building a canal from the Mediterranean to the Red Sea.

Alerted to this fact, the Royal Navy gave Rear Admiral Horatio Nelson fifteen ships of the line with orders to locate and destroy the French fleet supporting Napoleon's forces. On August 1, 1798, following weeks of futile searching, Nelson finally located the French transports at Alexandria. Though disappointed that the French fleet was not present, Nelson soon found it anchored just to the east in Aboukir Bay.

The French commander, Vice Admiral François-Paul Brueys D'Aigalliers, anticipating a British attack, had anchored his thirteen ships of the line for battle with shallow, shoal water to port and the open sea to starboard. This deployment was intended to force the British to attack the strong French centre and rear while permitting Brueys' van to utilize the prevailing north-easterly winds to mount a counterattack once the action commenced. With sunset fast approaching, Brueys did not believe the British would risk a night battle in unknown, shallow waters. As a further precaution he ordered that the ships of the fleet be chained together to prevent the British from breaking the line.

As they approached, Captain Thomas Foley of HMS Goliath noticed that the chain between the first French ship and the shore was submerged deep enough for a ship to pass over it. Without hesitation, Hardy led five British ships over the chain and into the narrow space between the French and the shallow shoal water. His manoeuvre allowed Nelson, aboard HMS Vanguard and the remainder of the fleet to proceed down the other side of the French line, trapping the enemy fleet and inflicting devastating damage upon each ship in turn. Surprised by the audacity of the British tactics, Brueys watched in horror as his fleet was systematically destroyed. As the fighting escalated, Brueys fell wounded in an exchange with HMS Bellerophon. The climax of the battle occurred when the French flagship, L'Orient caught fire and exploded, killing Brueys and the majority of the ship's crew.

In the aftermath, when the fighting ceased, the extent of the damage to the French fleet became apparent. Out of thirteen French ships, nine had fallen into British hands, while two had burnt, and two more escaped. In addition, Napoleon's army was stranded in Egypt, cut off from all supplies. The British fared much better in battle losing 218 men and 677 wounded, while the French suffered around 1,700 killed, 600 wounded, and 3,000 had been captured.





145 **IRISH SCHOOL,**
18TH CENTURY
Figures fishing in a coastal landscape
Oval, oil on copper panel, 19 x 23cm

€ 800 - 1,000



146 **ITALIAN SCHOOL, 17TH CENTURY**
Christ carrying the cross, Half length
Oil on panel, 22 x 15cm
Old giltwood frame
Stencil verso

€ 800 - 1,000

**147 A GEORGE III INLAID AND PAINTED SATINWOOD OVAL DOUBLE DROP LEAF
PEMBROKE TABLE,**

the top with a painted oval landscape, depicting fishermen by a coastal bank, decorated with a border of painted trailing flowers with a single frieze drawer, raised on square tapering legs. 80cm wide X 100cm deep x 71cm tall

Provenance: Purchased Spink & Sons, label attached.

€ 4,000 - 6,000





148

**A GEORGE III PAINTED SATINWOOD
RECTANGULAR LADIES WRITING DESK,**
with vertical pull out fire screen panel, the top decorated with central
painted floral sprays with single side drawer on square tapering legs
with stretcher. 56cm wide x 44cm deep x 69cm high

*Provenance: Purchased New Abbey Antiques, Newtown Abbey, Co. Antrim,
2nd August 1976 for £440.00.*

€ 1,000 - 1,500

149

**A GEORGE IV INLAID SATINWOOD
SHAPED SQUARE JARDINIERE,**
with inset metal liner, the panelled sides with inset square
ebon lozenges, chamfered sides and square tapering legs.
29cm wide x 51cm tall

€ 1,000 - 1,500





**150 A PAIR OF 18TH CENTURY
NEEDLEWORK PANELS DEPICTING
PLANTATION SCENES WITH FIG-
URES.**

30 x 46cm

€ 800 - 1,000



**151 A SET OF FOUR SHERATON STYLE PAINTED BEECH FRAME ELBOW
CHAIRS,**

with shield shaped cane backs and central panels with painted rustic figures having outswept arms and cane seat with loose cushions raised on square tapering legs with outswept feet

€ 1,500 - 2,000

152 A PAIR OF 18TH CENTURY BILSTON ENAMEL CASSOLETTES,
of classical urn form, each cover reversing to form candle sconces, hung with fine pendant chains, painted with birds and summer flowers against a cream enamel ground, on squared plinth bases and giltmetal bun feet. 28cm high

€6,000 - 8,000

The art of enamelling onto sheet copper that could take painted decoration was re-developed in Staffordshire in the 1750s (of course, Limoges in the 16th century had previously been the centre of the art).

Making toys and small objects the industry thrived, with four factories at Bilston. Utilising gilt-metal mounts made in Birmingham (which protected the edges of the double-enamelled sheets) allowed for larger objects to be produced from the 1760s. As opposed to Battersea, Bilston adopted Neo-Classical forms such as the present lot.

The best decorators tended to drift to the more favourable terms and conditions offered by the porcelain factories and the enamel industry started to decline in the late 1770s, but did not cease until the 1830s.





153

A RARE BRISTOL OPAQUE WHITE GLASS SQUARE SHAPED SCENT BOTTLE, C.1760,

with stopper attractively painted in colours with exotic birds and flowers and gilding, possibly by Giles. 5cm high; together with; a malachite model of a pig. (2)

James Giles of London (1718-1780)

The decoration of this exquisite scent flask is attributed convincingly to James Giles who had a decorating shop in Camden Town and retail premises in Cockspur Street, Soho.

Porcelain (and glass) collectors had been puzzled as to how disparate pieces from Chelsea/ Derby/ Worcester/ Bristol glass etc. appeared to have decoration from the same hand or workshop. The answer is that Giles bought semi-decorated or 'white' from the various factories and enamelled them in his workshop. Experts conclude that Giles' decoration is freer than that done in the factories and his trademark is exotic birds "of a distinctly dishevelled appearance".

€ 300 - 400



154

AN 18TH CENTURY STAFFORDSHIRE ENAMEL PILLBOX,

formed as a miniature tricorn hat, delicately painted with colourful flower sprigs and pink line borders, the hinged cover painted with coat of arms. 5cm long

€ 600 - 800



155

A GERMAN MINIATURE PORCELAIN AND ORMOLU MOUNTED PANEL,

probably Meissen, c.1740, painted with a depiction of a battle scene in puce tones, framed within a rococo style ormolu mount. 8cm wide

€ 500 - 700



156 AN 18TH CENTURY CHELSEA PORCELAIN PATCH BOX,

modelled as a cock and hen courting, painted with colourful plumage, with hinged oval cover and gilt metal mount, 8.5 x 5cm

€ 600 - 800



157 A FRENCH ENAMEL AND SILVER MOUNTED DOUBLE-ENDED SCENT BOTTLE,

19th century of cylindrical form, decorated with a figure of a young girl in a continuous garden landscape, with hinged cover enclosing stopper to either end, struck with hallmarks to gilt interior and narrow rim mounts, 7cm long

€ 400 - 500



158 AN 18TH CENTURY MINIATURE PORCELAIN MODEL OF A HOUND,

after the Meissen original, modelled catching a bone in his jaws, with arched stance on an oval grassy base. 5cm long; together with a miniature model of a cat with raised paw. 3.75cm high (2)

€ 300 - 400





159

TWO 18TH CENTURY ENGLISH PORCELAIN FIGURES OF PUTTI,

in standing position, draped in fruit and foliate tendrils, leaning against tree stumps on naturalistic mound base. 11cm and 11.5cm high respectively

€ 500 - 700

160

A LUDWIGSBURG PORCELAIN GROUP OF PIROUETTE DANCERS, C.1765 MODELLED BY JOSEPH NEES ,

Formed as a lady and gallant dancing, dressed in colourful period costumes and standing on a scroll and mound base.

Crowned interlaced CC monograms in underglaze-blue, decorators mark in the form of an angular 'L' overglazed in puce, incised 'cc 3.x'

Together with a companion piece of almost identical design and dimensions (2)

€ 500 - 800



LUDWIGSBURG PORCELAIN

The factory at Ludwigsburg was founded by order of Duke Karl Eugen von Wuerttemberg in 1758.

It became evident over time that the factory was established not with the intention of creating a profitable industry, but rather to satisfy the Duke's enthusiasm for porcelain as an art form. In addition it could be deemed necessary to contend with other emerging porcelain centres which were created by Royals from surrounding regions. Each ruler intended to mark their reign with a porcelain legacy.

Porcelain production at Ludwigsburg was hampered during its early stages due to a lack of local raw materials and kiln timber. In addition, there were evident failures in the experimental stages of the kiln production.

It was the appointment of Joseph Jakob Ringler from the Nymphenburg factory and Johann Christian Beyer in 1759 that marked a turning point for the porcelain factory. Ringler brought great experience dealing with the composition and stability of fired materials, whilst Beyer, who was a court painter, excelled in the modelling and decoration of groups.

The factory, which peaked in the decade from 1760 - 1770, and employed up to 180 skilled craftsmen, required subsidies from both the ruling body and the local porcelain workshops. The death of Duke Karl Eugen in 1793 marked the decline of the Ludwigsburg industry. It was just 31 years later when the factory closed its doors for the final time. The Ludwigsburg mark was formed as interlaced 'CC's under a ducal crown, the monogram of the Duke, or simply the CC mark by itself until about 1793.

- 161** **A PAIR OF 18TH CENTURY MEISSEN PORCELAIN FIGURES,**
modelled as male and female falconers, each standing in period costumes holding a bird on their left forearm,
he holds a tricorn hat in high right hand, standing by a tree stump. 17.5cm high

€ 3,000 - 4,000





162 A SET OF SIX ENGLISH REGENCY SATINWOOD DINING CHAIRS,

by T.Cray, London, the curved rail backs with inlaid panels on sabre side supports cane seats with fitted padded seats and raised on panelled sabre legs

€ 2,000 - 4,000

163 A GEORGE III BRASS SERPENTINE FRONT FENDER,

the pierced body centred by a panel depicting Neptune on his chariot. 144cm wide x 17cm tall

€ 1,000 - 1,500





**164 A GEORGE III INLAID SATINWOOD OVAL DOUBLE DROP LEAF
PEMBROKE TABLE,**

decorated with an inlaid band of trailing oak leaves on a rosewood ground, within diamond reed and cabled borders in ebon and boxwood, with single end drawer and raised on square tapering banded legs. 16 x 88 x 76.15cm high

€ 3,000 - 5,000

- 165** **AN IRISH GEORGE III CARVED GILTWOOD WALL MIRROR,**
the pierced flat carved frame surmounted by an open cartouche centred by a castle ruin, decorated
with trailing floral sprays. 123cm tall x 72cm wide
- € 6,000 - 8,000





166 **STYLE OF GIOVANNI PAOLO PANINI (18TH CENTURY)**

The Baptism of the Dauphin in St. Peter's, Rome

Gouache, 84 x 113cm

€ 5,000 - 8,000



167 ENGLISH SCHOOL, EARLY 19TH CENTURY

Ships of the Austrian Navy at Portsmouth Harbour celebrating the defeat of Napoleon, 1815
Oil on canvas, 55.5 x 75cm

€ 4,000 - 6,000

The visit of the Allied Sovereigns to England in June 1814 was arranged to celebrate the Treaty of Paris which led to the defeat and abdication of Napoleon Bonaparte. After the armistice was signed between the French and the Sixth Coalition army on April 23 1814, a period of negotiations followed in an attempt to restore peace in Europe. The Coalition Allies were comprised of Austria, Prussia, Russia, Sweden, the United Kingdom and a number of German states. The Austrian-Hungarian Navy, whose fleet appear in this present work, was active between the years of 1786-1918 and they had helped secure the domain of the sea during the Napoleonic Wars. A Grand Review of the British Navy took place at Portsmouth on June 24-25th, 1814 in the presence of the Prince Regent and his royal visitors which included the Tsar Alexander of Russia, King Frederick William III of Prussia and Prince Metternich, Chancellor of the Austrian Empire. Naval reviews had been in existence since the fifteenth century, usually organised when the fleet was mobilised for war or as an act of strength to thwart foreign enemies. However, since the nineteenth century, they were often held for coronations or royal jubilees to a host of distinguished delegates from other foreign navies.

168 JOOST CORNELIUS DROOGSLOOT (1586-1666)

Figures on a bridge outside a village

Oil on panel, 48 x 64cm

Signed with initials and dated 1661

€ 8,000 - 10,000

A Dutch Golden Age painter born in Utrecht in 1586, Droogsloot was active during the 17th century, a period in which the Netherlands enjoyed considerable success in areas of art, science and trade. A committed and versatile painter, Droogsloot became a member of the Guild of Saint Luke in 1616 and later appointed deacon in 1623. His son, Cornelius Droogsloot, followed in his father's artistic footsteps and their work is very similar in style. Following the Counter-Reformation (1545- 1563) there was a reduced interest in works of religious subject matter. Instead genre scenes, such as this present work by Droogsloot became increasingly popular amongst the art buying class. The repetitive nature of Droogsloot's subject matter reflects the character of the seventeenth-century art market which favoured the consistent production of successful works. Unlike other Northern European painters, Droogsloot remained in Utrecht for the entirety of his artistic career, except for a very short period spent in The Hague in the early 1600s. The central museum of Utrecht holds fifteen works by the artist such as panoramic scene, View on the city of Utrecht (1650-1665). In the 17th century there were numerous centres of artistic production dotted around the Netherlands, each developing their own unique style. Utrecht was best known for its lively figural group scenes as well as the development of 'Caravaggisto' artists who followed in the influence of the Italian painter Caravaggio.





169 A FINE GEORGE III INLAID AND PAINTED SYCAMORE BOWFRONT SIDE CABINET,

in the manner of Mayhew and Ince, the top decorated with a painted oval of putti within a ribbon tied band below a quarter patera and anthemions edged by a rosette and square banding, the spring loaded secret frieze drawer with inlaid anthemions on a satinwood ground, the single cupboard door with painted siren within an inlaid oval band, with ribbon tied bellflowers and palm fronds and painted putti medallions, having applied gilt brass anthemion banding on shaped bracket feet.
80cm wide x 55cm deep x 91cm high

€ 15,000 - 20,000





170 **SIMON PIETERSZ VERELST (1644-1721)**

A Flower Piece

Oil on canvas, 43 x 33cm

€ 3,000 - 4,000



171 DUTCH SCHOOL, 18TH CENTURY

Still Life with flowers and a nest with baby birds
Oil on panel, 39 x 30cm

€ 2,000 - 3,000



**172 SCHOOL OF MAZHAR ALI KHAN, DELHI
19TH CENTURY**

A view of the Red Fort on the banks of the Yamuna River, from
Metcalfé House

Oil and body colour on ivory panel, 6 x 8cms

Signed verso

€ 600 - 800



**173 AN 18TH/19TH CENTURY
INDIAN MINIATURE PAINTING**

Figures in a Royal Court

Oval, oil on ivory, 4.5 x 5.5cm

€ 800 - 1,000



**175 A 19TH CENTURY PERSIAN
WHITE METAL AND
ENAMELLED BOX,**

of rectangular form, the hinged top set with a
painted oval depicting figures in a garden, un-
marked. 15cm wide x 8cm

€ 300 - 400



176 MUGHAL, C.1640

A study for the margin of a Royal Album leaf, depicting a kneeling courtier/officer against a gold background with his sword and shield at his side and wearing a pink turban and an orange jama tied with a green patka.
13.6 x 7.4cm

Provenance: Spink & Son, London, from whom purchased by Dr Alton in 1979.

Literature: cf. Chester Beatty Library, Indian miniatures catalogue No.7 where kneeling figures in this particular pose can be seen in the margin of Royal Album leaf portraits.

€ 3,000 - 5,000

177 **STYLE OF RIZA-I ABBASI, PERSIA 17TH CENTURY**

Two galloping hunters in a landscape, their backs turned to shoot arrows at a leopard behind them
Pen and ink, 10 x 16.7cm
A Nasta'liq inscription, top right handside, gives a date of AH1052/AD1642

Provenance: from the H.Kovorkian Collection; With Spink & Son, London from whom purchased by Dr Alton in 1979.

Literature: cf. The Brush of the Masters: Drawings from Iran and India by Esin Atil (The Freer Gallery of Art) Nos.27-60, in particular No.43.

€ 5,000 - 7,000

Riza-I Abbasi (1565 – 1635) was the leading Persian miniaturist of the Isfahan School working for the ruler Shah Abbas I during the Safavid dynasty (1500-1736). He is considered to be the last great master of the Persian miniature, revolutionising the medium with his inventive calligraphic style and colour palette.

Details of Riza's birth and early life are uncertain, he was most likely born in Mashad, where his father, the miniature artist Ali Asghar, is recorded working with the atelier of the governor, Prince Ibrahim Mirza. Riza probably received his training from his father and joined the workshop of Shah Abbas I at a young age. Apprenticeship at this time meant the imitation of an earlier master's style or incorporating elements of their subject matter into newer compositions. However, unlike earlier Persian artists, Riza-I typically signed his work, with his first dated painting appearing in 1601.

The majority of his work was single miniatures for the albums or muraqqas of private collectors. These works usually showed one or two figures executed with a strong air of naturalism in terms of pose and gesture. The background of the images were not overly detailed with often very simply drawn outlines used to describe the scene, although at times they were rendered in gold, a more ornate style formerly used for border paintings. Riza-I used pen and ink for his drawings often with a varied palette of monochrome to full colour. Idealized figures of stylishly dressed and beautiful young men proliferated his work suggesting their popularity amongst his patrons and the larger Persian art market.

The treatment of line was crucial to his calligraphic drawings in which it had to convey form, gesture and the character of the individual represented. It did not function in the traditional manner to simply outline the figure, as often there was no further description or embellishment, but rather to encapsulate the entire aesthetic content of the work.

Riza-I's signatures have caused much confusion amongst art historians as he used numerous different names over the course of his career. There is also a general lack of chronological order to his use of different signatures. For the most part his earlier works were signed Aka Risa, which, confusingly, is also the name of a contemporary Persian artist who worked for the Mughal Emperor Jahangir in India. Later he adopted Riza-Abbasi in homage to his patron, Shah Abbas I. In the early 20th century, there was much debate, as to whether the two were the same figure. It is now accepted that they were, although there is a marked shift in style in his mid-career towards a darker palette and more densely drawn line. Riza-I Abbasi temporarily left the Shah's employment apparently seeking greater independence and freedom to associate with Isfahan's lower social class. In 1610, he returned to the court, most likely due to a shortage of income, and continued in the employ of the Shah until his death.

The style he pioneered remained influential for subsequent generations of Persian painters; several pupils were prominent artists, including Mu'in, who painted his portrait many decades later as well as Riza's son, Muhammed Shafi Abbasi.

His work is housed in many museums and libraries across the world. He is well represented in Russian collections with thirteen known works by him, including a book dating from 1601-2 which is in the National Library of Russia. He may also have worked on the ambitious, but incomplete Iranian national epic, Shahnameh (Book of Kings), now in the Chester Beatty Library in Dublin.





178

PERSIAN SCHOOL

Man and woman on wind-blown mountainside, the bearded man kneeling before a young woman who is holding a small bowl

Gouache, 25.5 x 14cm

Inscribed

€ 1,000 - 1,500

179 ATTRIBUTED TO FAZL (MUGHAL C.1616)

A leaf from the manuscript of the Razmnama - Satrugna lies wounded by the arrows of Lava nad Kusa, his head cradled in the arms of Rama, around them are scattered the corpses of battle; on the right by a grove stands the white horse of the Aswa-medha; a city in the left distance. Mixed media on paper, 40 x 25cm

Provenance: from the H. Kevorkian Collection; Colnaghi, London 1978 from whom purchased by Dr Alton, 1978.

€ 3,000 - 5,000



Islam arrived in South Asia in the eighth century and by the close of the twelfth the Sultans of Delhi had established themselves as a viable power on the northern plains of India. The Mughal dynasty (1526-1857) ruled over large parts of the Indian subcontinent and Afghanistan. Akbar (1542-1605) was the third Mughal Emperor ascending the throne in 1556 after the death of his father, Humayun. There was a large cultural divide between the Muslim leaders and their predominantly Hindu subjects but Akbar's reign aimed to resolve these complex issues. Under Akbar's influence, the early Mughal court developed a lively literary culture that aimed to understand the indigenous traditions of the Indian people, albeit through a Persianate lens.

In 1582 Persian was declared the official language of the court and a number of works in different languages were translated into Persian with the support of the king. It is important to note that these literatures were not the focus of reproduction and translation into Persian. Rather, the desire was for a rendering of a special sort, namely, the creation of a unique Indo-Persian literature, drawing on the Sanskrit classics, most notably the Mahabharata, the Hindu epic recounting the legendary war between the royal Kaurava and Pandava clans. The translation of the Mahabharata was commissioned by Akbar and he named it the Razmnama. The Mughal court was multi-lingual with the royal library of the Mughals, now dispersed, housing books in Turkish, Arabic and Persian, as well as Sanskrit manuscripts.

This page belongs to a later manuscript edition (c. 1616/ A.H. 1025) of the Razmnama patronised by the powerful 'Abd al-Rahim, the commander-in-chief of the imperial Mughal army. He was a prominent member of the literary society and also sponsored a notable painting workshop. 'Abd al-Rahim's manuscript follows the Persian format of integrating text blocks into the illustration. The format of the paintings is unusual for the time, with large paintings typically wrapped around substantial blocks of text. There is a clear hierarchy between text and image in which the latter is manipulated and fractured in order to accommodate the written narrative. The text is written in the Naskhi script, one of the earliest forms in Islamic writing, it was very popular for use in book production because of its delicate size. Fazl was one of numerous artists working for 'Abd al-Rahim's atelier to produce the epic manuscript. His design is compelling in capturing the confused melee of battle, with many gravely wounded figures dispersed through the landscape, including the main protagonist of the scene, Satrugna in the mid-section of the leaf. Fazl very cleverly uses the borders of the manuscript page to cut off parts of the image introducing a dynamic momentum as the figures on horseback seem to ride in and out of scene.

Hagop Kevorkian's collection contains many fine examples of Islamic and Middle Eastern artworks. Born in Kayseri, Turkey (1872) he graduated from the renowned American-founded Robert College in Istanbul with a degree in archaeology and settled in New York in the late nineteenth century. He was one of the early archaeologists to lead important excavations to places such as Sultanabad and Rayy in Iran. As a connoisseur and art collector he quickly became a key tastemaker for Islamic art, introducing objects imported from Turkey, Iran to the western art market. In 1951, he established The Kevorkian Foundation, which became one of the most important supporters for Middle Eastern studies in New York. An area of discipline that was largely underdeveloped and underfunded in western academic institutions, the foundation has gone on to create the Kevorkian Chair of Iranian Studies at Columbia University, several professorships, and the Hagop Kevorkian Center of Near Eastern Studies at New York University.

As a collector, Hagop Kevorkian was mainly interested in antique and Islamic art of the Near East. He was an important benefactor of the Metropolitan Museum in New York, regularly partaking in exhibitions or donating works such as permanent display, The Damascus Room, which contains the interior of a residential winter chamber dating from A.H. 1119/A.D. 1707. At the time of his death in 1962, his collection of first-class Islamic art became available to the art market. There have been few examples since of such a comprehensive and impressive selection. The art world owes a great debt to his dedication and forward thinking approach to obtaining, what are now, such prized treasures.

180 MUGHAL, C.1820

The Court of the Mughal Emperor Aldwar Shah II at Delhi c.1820
Miniature oil on ivory, 15 x 11cm

The scene represents the Court of the Mughal Emperor Aldwar (Akbar) Shah II at Delhi as it was in about 1820. The European is the British resident at Delhi, probably a Mr. Seton, or else his predecessor, Sir Charles Metcalf. The prince with long hair immediately to the left of the Emperor was imprisoned at Allahabad and died there in 1821, aged 31, after having been there for several years. His crime was to discharge a pistol at Sir Charles Metcalf.

Coming from an Anglo-Irish gentry background, the Metcalfe family were central to Indian affairs for four generations. Charles Theophilus Metcalfe (1785-1846), son of Sir Thomas Metcalfe, M.P. and director of the East India Company, was described as 'portly-equable'. Due to his ability generally, and linguistically in particular, and helped by his family's friendship with another Anglo-Irish scion, Richard Wellesley, Governor-General of Bengal, Metcalfe was rapidly advanced. After stints in Calcutta and The Punjab, he became resident at Delhi, 1811-1819 and again in 1825-1827, where his mission was directed at neutralising the authority of the Mughal emperor and to get a grip on civil administration. He afterwards became Governor-General of Canada. Somewhat a radical and with a genuine interest in Indian culture (he had a son by a Sikit woman), he was, however, a dedicated imperialist but one who realised that English governance of India was tenuous. His nephew, Theophilus, by his vengeful behaviour after the mutiny, ensured that this empire would be cursed.

€ 6,000 - 8,000





181 INDIAN SCHOOL, BIJAPUR C.1650

Portrait of a Lady of the Court of Shah Jahan

Gouache, 18 x 10cm

A persian inscription on the border identifies the subject as a lady of the Court of Shah Jahan

Provenance: From the H. Kevorkian Collection; Colnaghi 1978 'Indian Painting'.

€ 750 - 950



182

YEVGANY STARYKH

Moscow Environs, Landscape with tress and distant church

Lacquer panel, 33 x 16cm

Unframed

€200 – 400

183 **ATTRIBUTED TO FRANCIS BARLOW (1626-1704)**

Exotic birds in a landscape

Oil on canvas, 60 x 81cm

A plaque on the frame attributes the painting to Hondecoter but this attribution was discounted and the work re-attributed to Barlow.

€ 4,000 - 6,000

184 **A CARVED MAHOGANY SIDE TABLE IN THE IRISH 18TH CENTURY STYLE,**

19th century, the deep frieze centred by a vigorously carved lion mask flanked by foliated swags suspended from shells, the sides with shells against a diaper ground, on acanthus wrapped cabriole legs with paw feet. 135cm wide x 62cm deep x 72cm high

Provenance: Purchased from Henry Naylor, Dublin

€ 8,000 - 12,000





**185 A GEORGE IV INLAID PALE MAHOGANY RECTANGULAR
DOUBLE DROP LEAF PEMBROKE TABLE,**
with two end drawers, raised on square tapering legs with castors. 50cm wide x 69cm tall

€300 – 400



186 A LARGE DUN EMER WOOL CARPET.

the puice ground with central circular medallion with Celtic pattern, each end decorated with exotic Celtic style birds on a dark blue ground.
434cm high x 350cm wide

€ 2,000 - 4,000

Named in honour of Emer, wife of Cúchulainn, the Dun Emer Guild was founded by Lily and Elizabeth Yeats and Evelyn Gleeson in 1902. The work of the guild was influenced mainly by the prevailing Arts and Crafts movement of the period as well as by the Irish Celtic Revival, and the designs of William Morris.

Located in Dundrum in Dublin, the guild produced an array of objects ranging from book bindings to tapestries. At its height, it employed around thirty local women producing works for both private commissions and large exhibitions and fairs. In 1904, the guild exhibited at the Irish Village in the St. Louis World's Fair in Missouri, USA.

The Yeats sisters later split from Gleeson and in 1908 began Cuala Industries, leaving Gleeson to retain the Dun Emer name.





187 **A GEORGE III MAHOGANY HEXAGONAL
LIDDED BRASS BOUND WINE COOLER/
CELLARETTE,**
the interior with zinc lining, twin brass carrying handles, on a stand with
straight splayed fluted legs, with porcelain castors. 71cm high x 47cm diameter

€ 1,200 - 1,500

188 **A REGENCY MAHOGANY
GRADUATED TWO TIER
REVOLVING DUMB WAITER,**
the circular trays with raised rims on brass pillar supports,
downswept tripod base with square brass toes and castors.
92cm high x 61cm diameter

€ 1,500 - 2,000





189 A LATE 18TH CENTURY FRENCH INLAID KINGWOOD VITREEN,

the flat raised top inset with Breccia marble and brass gallery above a frieze drawer inlaid with swags of flowers, the twin glazed panel doors above fielded panels inlaid with ribbon tied baskets of flowers enclosing shelves, the sides inlaid with diamond field marquetry, raised on bun feet.
93cm wide x 37cm deep x 145cm high

€ 3,000 - 5,000

- 190** **A GEORGE III INLAID SATINWOOD BREAKFRONT SIDE CABINET,**
the top inlaid with an oval medallion of musical trophies and banded in rosewood, above a single bowfront door similarly inlaid flanked by pilasters and concave side panels again inlaid with oval medallions of musical trophies raised on square tapering legs with plinth feet, the cupboard door stamped 3732.
138cm wide x 41cm deep x 89.5cm high

€ 6,000 - 8,000







191 **STYLE OF JEAN-BAPTISTE GREUZE (1725-1805)**

A young girl with black shawl
Oval, oil on canvas, 67 x 55cm

€ 6,000 - 8,000



192 EDWARD VILLIERS RIPPINGILLE (1798-1859)

Enlisting (Taking the King's Shilling)

Oil on panel, 15 x 22cm

Exhibited: Royal Academy, London 1813 No.374

Provenance: Purchased from Sabin Galleries, Cork Street and Bond Street, London, 1969.

€ 3,000 - 5,000

193 GEORGE BARRET RA (1732-1784)

View of Tintern Abbey, Co. Wexford

Oil on canvas, 40 x 53cm

Provenance: Purchased from Sabin Galleries, Cork Street, London, 1969

€ 8,000 - 10,000

Situated on the west shore of Bannow Bay in Co. Wexford, Tintern Abbey was one of the most powerful Cistercian foundations in the South East until the Dissolution of the Monasteries in 1536. Upon which in 1575 it was granted by Queen Elizabeth to Sir Anthony Colclough of Staffordshire and it remained within the Colclough family until 1959. The family made considerable extensions to the abbey to accommodate its new domestic function. They also demolished some outer buildings and used the stone to erect the neat bridge over the small tidal river, as seen in the background of Barret's painting, located only short distance from the demesne. This inclusion of recognisable architectural features, common to Barret's work, marked them out as studied compositions as distinct from arbitrary observations. A degree of order is applied to the 'view' in an attempt to enhance rather than fabricate the landscape's innate qualities. That is not to say the work is without its elements of illusionism with Barret adding a consummate air of intensity through the stark cloud filled sky. Equally the staffage figures in the foreground add a degree of narrative embellishment to the scene. During the second-half of the eighteenth century wild landscapes and medieval ruined buildings came to be seen as fascinating and mysterious. Their echoes of romantic tales attracted tourists to these locations with British and Irish artists increasingly developing an appreciation and stylistic expression for their own environments rather than imitating Italianate or Dutch landscape traditions.





194 A FINE SET OF TEN 19TH CENTURY MAHOGANY DINING CHAIRS,
in the Georgian revival taste, with shell centred leaf-wrapped crest-rails and with pierced gothic splats, drop-in seats
in old hide and rexine, on channelled square legs joined by stretchers, eight single and two elbow chairs

€ 8,000 - 12,000



195 KAREL BREYDEL (1677-1744)
Dutch village scene with figures, wagons and riders
A pair, oil on panel, 25 x 31cm

€ 3,000 - 4,000

**196 A MAHOGANY REGENCY STYLE THREE
PILLAR DINING TABLE,**
19th century, the rectangular top with channelled rim, the baluster
supports with quadripartite down swept reeded legs with brass paw
castors. 113cm wide x 335cm long

Provenance: Purchased from Henry Naylor, Dublin, 1949, by Dr Alton.

€ 3,000 - 5,000





197 A PAIR OF 18TH CENTURY MEISSEN PORCELAIN FIGURES,

modelled as saints, each inscribed with title verso 'St. Simon' and 'St. Indasthad', each standing holding a book and wearing loose robes, on square canted base, each with cross swords mark to base. 23.5cm high

Provenance: Purchased from The Antique Porcelain Co. Ltd, New Bond Street, London, May 1954

€ 2,000 - 3,000

198 A GERMAN PORCELAIN FIGURE,

Ludwigsburg, modelled as a classical female figure holding a tambourine and amphora, sitting at a tree stump, with a panther by her feet, under-glaze blue factory mark. 16.5cm high

€ 700 - 800



199 A PAIR OF 18TH CENTURY ORMOLU AND MEISSEN PORCELAIN FIGURAL CANDELABRA,

modelled by Eberlein, each with three scrolled foliate branches with raised candle sockets and flat disc drip trays, mounted with male and female figures standing dressed in pink and floral garments, against delicate flowering branches, on a domed scrollwork base with blue cross swords mark. 24.5cm high

Provenance: Purchased from Winifred Williams Antiques, Eastbourne

€ 2,000 - 3,000



**200 AN 18TH CENTURY MEISSEN GROUP OF THE INDISCREET HARLEQUIN
BY J.J. KANDLER, C. 1742**

Provenance : Sale, Sothebys London, May 1967; Winifred Williams Antiques, Eastbourne Sussex, 1967

Modelled as an Italian comedy group, with Columbine and Beltrame embraced in an intimate exchange. The male resting his foot on a reclining Harlequin who in turn is captured peeking up Columbine's skirt, each figure painted in brightly coloured costumes, the Harlequin wearing a jacket with scattered playing cards.

Crossed Swords in underglaze blue, 16cm high

€ 25,000 - 35,000

In 1731 Johann Joachim Kandler was recruited to the Meissen factory as a modeller, working under the experienced hand of J.J. Kirchner. During the first 21 months, Kandler worked together with him on projects of great difficulty. It was after the departure of Kirchner in 1733 that Kandler assumed the role of modeller-in-chief. Kandler was by now fully versed in the problems and difficulties associated with the manufacture of porcelain groups and large figures. Groups in particular, could present significant technical difficulties due to the risk involved with multiple figures being executed in one single firing process.

Italian comedy, with its wide variety of risqué humour had been the subject of many prints and engravings, and these subjects were extremely popular with the general public. Kandler's sculpture of the 'Commedia dell'Arte' porcelain groups, 1740-45, represented some of the highest achievements produced at Meissen in the 18th century. The composition of 'The Indiscreet Harlequin', with reference to the pose of each figure, is believed to have been derived from a combination of engraved prints, namely the theatrical engravings of both Petrus Schenck and Gregorio Lambranzi.

Kandler's fascination with 'Commedia dell'Arte' is captured by his use of vibrant colour and the exaggerated expressions which portray the integral aspects of each character's personality. The Harlequin, who is readily identifiable by his patchwork costume and menacing grin, is clearly shown as a figure of mischievous demeanour.

Porcelain comedy groups became extremely popular amongst the highest tier of society, which up to this, had adorned their walls with flat black and white theatre engravings. The group, in contrast, was a colourful, three dimensional re-enactment of a comedy scene which could capture a moment of theatre in such a way that was impossible for the engraver.

The popularity of the 'Indiscreet Harlequin' prompted a second phase of manufacture between 1742 and 1745. Kandler had set the stage for other porcelain factories to follow. During the subsequent years, porcelain centres such as Fürstenberg, Nymphenburg and Frankenthal attempted to re-produce the same group, whilst the Bow factory in London followed suit some ten years later.





**201 AN 18TH CENTURY GERMAN HOCST
PORCELAIN FIGURE,**

modelled as a peasant girl holding a hurdy gurdy, standing by a tree stump on a moulded mount base, overglaze red wheel mark. 13cm high

€ 500 - 800

**202 AN 18TH/19TH CENTURY AUSTRIAN
PORCELAIN FIGURE,**

Vienna, modelled as a young girl holding a wicker basket standing barefoot by a tree stump on a solid shaped oval base, Bidenschild mark to the base. 14.5cm high

€ 500 - 800



**203 A NYMPHENBURG PORCELAIN FIGURE
DEPICTING A FLEEING PUTTO,**

modelled balancing on one foot and glancing to the right, on a moulded oval base. 10cm high

€ 500 - 800





204 A FINE 18TH CENTURY ENGLISH PORCELAIN GROUP,
probably Derby, depicting a young couple in period costume, the male, standing by a tree stump, advancing a recumbant lady resting, on shaped naturalistic base, British Antique Dealer's Association label to base. 19cm high

€ 1,000 - 1,500

205 AN ASSEMBLED PAIR OF 18TH CENTURY ENGLISH PORCELAIN FIGURES,

probably Bow, modelled as male and female musicians seated by a tree stump, the piper holds an instrument in each hand, dressed in blue tunic and puce flowered breeches on a solid floral mounted base, she sits in blue overcoat and yellow dress with music sheets by her feet, each 17cm high.

€ 1,500 - 2,000





206 A 19TH CENTURY BRONZE REDUCTION OF THE CELEBRATED STATUE BY CELLINI OF PERSEUS AND THE SLAIN MEDUSA,

the arcaded base in marble and containing, to the front, a bronze figure and raised on stepped platform base. 91cm high

€ 3,000 - 4,000

207 A 19TH CENTURY ALABASTER AND GILT METAL MOUNTED TAPERING PEDESTAL,

the top with anthemion cast banding, the front applied with cast torches, ribbon, floral and musical motifs and raised on platform base. 109cm high x 26.6 x 32cm

€ 800 - 1,000





**208 A LATE VICTORIAN INLAID SATINWOOD BREAKFRONT
DISPLAY CABINET,**

by Maple & Co., Tottenham Court Road, London, the central section with domed top above glazed cupboard, flanked by lower stepped back, cupboards, above a central frieze drawer, flanked by long cupboards and drawers, decorated with inlaid bellflower swags and ribbon tied festoons and scrolling foliage, ebon and rosewood banding, raised on square tapering legs, trade label affixed to the inside cupboard door. 152cm wide x 218cm high x 44cm deep

€ 3,000 - 5,000

209 A FINE FRENCH 18TH CENTURY BOIS DE CITRENE BOWFRONT COMMODOE,

stamped Charles Cressent (1685-1768), the top inlaid with olivewood, brass banded above two short and two long drawers with gilt bronze escutcheons and drop handles, the canted sides with foliated gilt bronze mounts and raised on shaped bracket feet, the short drawers are stamped Howard & Sons, Berners St.
135cm wide x 64cm deep x 84cm high

Provenance: Sale, Sutton House 1951, the collection of Madam Van der Elst where purchased by Dr Alton.

€ 15,000 - 20,000

This fine commode is a wonderful example of the skill with which leading French cabinet makers or 'ébénists' of this period handled their materials. The most renowned ébénists working during the Régence and Louis XV period, namely André Charles Boulle, Jean Henri Riesener and Charles Cressent, are thought to have produced most of their models from their own workshops and were celebrated for their talent in veneer techniques, specifically marquetry.

In this commode the ébénist's desire to celebrate the characteristics of his materials can be seen clearly. Where ormolu mounts were often a dominant feature in French commodes of this period, they take a back seat here. The ébénist embraces the beautifully irregular striped grain and range of tones in the tulipwood. He masterfully manipulates and exploits the natural grain of the wood, cutting it at different angles and applying it to the body of the commode in panels of various patterns including herringbone, creating the illusion of multiple timbers. French cabinet makers were well acquainted with Tulipwood since the beginning of the Régence period. Tulipwood was known as 'bois de rose' to the ébénists of France, not to be confused with rosewood. The small size of the tree limited the size of veneer that could be cut from it therefore it was commonly used for crossbanding and small articles such as tea caddies. Tulipwood was costly to source; therefore where large pieces of furniture were concerned tulipwood was primarily found in high quality pieces.

The most exquisite aspect of this commode is the top panel. Rather than being concealed by a slab of marble, the top is decorated with radiating rosettes. In order to create each loop or petal of the rosette, the timber was cut at a dramatic angle against the grain in such a way that the rings of wood appear narrowed and stretched. Each veneer was then cut and shaped into identical tapering forms resulting in the individual petals. When the pieces are arranged in a geometric fashion to each other it creates a flourishing flower effect. One of the closest examples of this kind of rosette inlay can be seen in the work of Léonard Boudin who was working in the 18th Century. Of course individual rosettes are not an uncommon decorative feature in furniture, however the ripple effect and the way in which the rosettes have been laid is quite unique. The laying of each rosette side by side is reminiscent of oyster veneering, a technique developed by English cabinet makers in the 1660s which became popular during the late 17th Century.

This commode is stamped three times 'C. CRESSENT' to the rear carcass, possibly relating to Charles Cressent who was ébénist to the Regent Philippe d'Orleans. Cressent is known to have been the great master of Régence furniture and one of the leading ébénists of the 18th Century. He was son of a sculptor and grandson of a maître ébénist - skills which were passed down to him early in his life. Cressent was supremely talented in both art forms however from the time of his appointment as ébénist to the Regent he regarded himself as a furniture maker rather than a sculptor. His sculptural skills can be seen from the elaborate bronze mounts in much of Cressent's work. However these skills landed him in some trouble with the guild regulators on several occasions throughout his career. Cressent began to cast his own furniture mounts, breaching guild laws as he was not part of the brass guild and as a result was brought before the courts and fined for the offense on numerous occasions. Despite the penalties brought against him, it is apparent from the distinctly individual and elaborate nature of the bronze mounts that he continued to make his own bronzes. In the later stages of his career the focus of his furniture design shifted from the ornate bronze mounts, which became more refined, to the beauty of the wood. This was an important development of the Louis XV style and was most likely driven by financial reasons, given the costly nature of his sculptural mounts.

The lip of each top short drawer is stamped with 'HOWARD & SONS' and 'BERNERS ST' respectively. Howard and Sons was a firm founded in 1820 by John Howard who traded as a 'Cabinet Manufacturer' from 24 Leaman Street, London. As the firm grew and established itself more and more within the industry it moved to Berners Street in the heart of the West End and began trading as John Howard & Sons, 'Cabinet Maker, Upholsterer and Decorator'. The firm took part in many of the International Exhibitions, exhibiting and winning awards at the Crystal Palace in 1862, Antwerp in 1894 and Paris in 1900. Howard & Sons grew to become one of the most successful and leading firms in the 19th Century. Their best known creation, which they patented in 1866, was the 'Elastic Seat' or as it is more commonly known the 'Howard Chair'. The firm overhauled the design of the inner workings of the seat ultimately creating a more comfortable, superior and highly sought after seat. Howard & Sons ceased trading in 1947.





210 JAN CHRISTIANS SCHOTEL (1787-1838)

Fishing boats off the Dutch coast

Oil on panel, 18 x 23cm

Signed

€ 800 - 1,000



211 ATTRIBUTED TO PIETER VAN DER VELDE (1634-1687)

Seascape with galleons

Monochrome watercolour, 24 x 34cm

Provenance: With European Fine Arts, Dr Marie Theres Schmitz, from whom purchased by Dr Alton.

€ 200 - 400



212 MANNER OF THEOBOLD MICHAU (1676-1765)

Two groups of riders meeting at a ford, wooded pastoral landscape with farm buildings and villagers
Oil on panel, 26 x 35cm
Signed indistinctly

Provenance: With Dr Marie Theres Schmitz, Koln, from whom purchased 1980

€ 10,000 - 15,000



213 A CHINESE CARVED CHERRYWOOD AND HARDSTONE TABLESCREEN,
decorated with a female musician and rockwork against a rectangular jade panel. 45cm high

€ 1,500 - 2,000

214 A 20TH CENTURY JAPANESE COLOURED HARDSTONE MODEL OF A BONSAI TREE,
set in a polished stone jardiniere. 28cm tall

€ 100 - 200



215

AN 18TH/19TH CENTURY CANTON ENAMEL AND STAINED IVORY RECTANGULAR JARDINIERE,

modelled with a group of Narcissi flowers sprouting from their bulbs, sitting on polished hardstone and semi precious stone ground, all within a Cantonese enamel rectangular jardiniere, the white ground decorated with floral panels, raised on bracket feet.

30cm tall x 24cm wide

Provenance: With Spink & Sons, London, April 1964, from whom purchased by Dr Alton

€ 1,500 - 2,000





216 A PAIR OF 19TH CENTURY CHINESE TURQUOISE GLAZED PARROTS, in Kangxi style, each modelled perched on pierced and solid rockwork bases, each 23.5cm high.

€ 1,500 - 2,000

217 A PAIR OF CHINESE SANCAI GLAZED POTTERY LIONS, in Tang Dynasty style, modelled in mirror image with elevated stance, in green, brown and buff tones. 17cm high x 20cm long

€ 500 - 800



218 A PAIR OF CHINESE TURQUOISE GLAZED PORCELAIN MODELS OF HORSES,

probably Kangxi Period, each inspired by the Tang Dynasty originals, modelled in mirror image, each with harness, bells and stirrups, standing on a rectangular plinth base. 16cm high

€ 500 - 800



219 A CHINESE GREENSTONE VASE AND COVER, OF OVAL BALUSTER FORM,

carved with stylised dragon side handles with pendant rings, the body with a decorated reserve to each side and standing on a carved hardwood base. 10.5cm high

€ 300 - 500



**220 A PAIR OF VICTORIAN
MAHOGANY RECTANGULAR
BEDSIDE PEDESTALS,**

with single drawers and cupboards, raised on
bracket feet.

46cm wide x 68cm tall x 55cm deep

€ 500 - 800



**221 A GEORGE I STYLE WALNUT
FRAME SIDE CHAIR,**

with vase shaped splat, drop in padded seat and raised
on shell carved cabriole legs and claw and ball feet

€ 200 - 300

222 **AN EDWARDIAN INLAID MAHOGANY KIDNEY
SHAPED LADIES WRITING DESK,**

by Maple & Co., the top inset with a leather scriber within a border of flower heads and
bellflowers, having a central frieze drawer, flanked by four drawer graduated pedestals,
decorated with anthemions and scrolling foliage, the back panels decorated with urns,
swags, ribbons and oval patera, raised on short square tapering legs.
138cm x 73cm deep x 76cm tall

€ 3,000 - 5,000



223

**A FINE PAIR OF GEORGE III INLAID MAHOGANY
OCTAGONAL PEDESTAL URNS AND COVERS,**

with lead lined interiors, standing on pedestals with cupboard doors enclosing a shelved interior, one with tambour compartment, crossbanded and boxwood inlaid, the doors with central oval medallions to a design by Gillows c.1790 and raised on platform bases.

The urns 75cm high; The pedestals 96cm high x 44cm square

€ 15,000 - 20,000





224 AN IMPORTANT 18TH CENTURY IRISH BRACKET CLOCK,

by James Aickin of Cork, in an ebony and parcel-gilt case, with steel chapter rings, signed in the arch with subsidiary strike/silent and seconds dial, open-face pendulum into the matt brass back, calendar and quarter-repeat pull, engraved back plate, multiple strikes on bells, with gilt-brass carrying handle and ogee bracket feet. 44cm high

€ 10,000 - 12,000

James Aickin (or Aicken) was born c. 1711 and died on the 14th of October 1795, aged 84. He was buried in Kilbrogan, outside Cork city. He was a prominent Freemason and was active during the years of 1738-1780. The Corporation of Youghal, just east of Cork City set £8 aside for him for "repairing and putting up" the town clock in 1777. Along with bracket clocks such as this one he also manufactured long case models. He took at least two apprentices, William Knapp, who opened his own business in 1760. Cork was a major Atlantic port at this time, with extensive trade links to many European countries, and arguably the most cosmopolitan town in Ireland. James Aicken was married twice and he had at least two sons and two daughters. One of his sons, George, followed his father's footsteps in the clock trade with premises also in James Street and Queen's Place. He was apprenticed in London becoming a Freemason of the Clockmakers Company on the 29th May 1777 and is also listed among the Cork Goldsmiths. He returned to Cork, and, like his father, married twice. He had two children but died in 1813 taking the Aickin name from Cork clockmaking circles with him.



235 MARTEN RYCKAERT (1612-1661)

Mountainous landscape with horse and riding figures

Oil on panel, 30 x 40cm

€ 10,000 - 15,000

Note: Plaque on the painting has an incorrect date (1612-1661) these dates relate to David Ryckaert III who was Marten's nephew. Label with correct date on verso of work.

Marten Ryckaert was a Flemish landscape painter born in Antwerp in 1587. It is likely that he initially studied under the tutelage of his father and later with fellow artist Tobias Verhaecht. The Italianate style of Ryckaert's work created the strong assumption that he travelled to Italy in the early 1600s, however no such trip is officially documented. Although Flemish painters did travel to Italy to study from the classical school of landscape painting, this journey was long and arduous. On their return the fruits of these trips were quickly assimilated and adapted by northern artists eager to learn from their Italian counterparts. Paul Bril (1554- 1626), a contemporary of Ryckaert made well documented travels to Rome in the late sixteenth century and eventually settled there for the remainder of his life. Ryckaert made numerous paintings after Bril's compositions which were imported from Rome to Antwerp or by the medium of print which proved incredibly popular for the dissemination of his work to his native country. In the present composition, the landscape and figures are fully executed in Ryckaert's characteristic manner. Especially the foliage, in which individual leaves are executed in rhythmic patterns of yellowish-green paint, is very typical for the master.

Ryckaert enjoyed a prolific career despite the fact that he was handicapped by the loss of his left arm. The circumstances of his disability are unknown but it is very clearly represented by fellow Flemish artist Anthony Van Dyck (1599- 1641) in his striking portrait The painter Marten Ryckaert (c. 1631, Prado Museum, Madrid). Painted in the year of Ryckaert's death, the ageing artist is presented as a wealthy individual dressed in expensive red robes and a fur coat. Van Dyck does not attempt to hide Ryckaert's lost limb behind folds of drapery, rather his formidable presence in this almost full length portrait, suggests his success in spite of his impairment.





237 A CHINESE SILK EMBROIDERED RECTANGULAR PANEL,
the central vignette depicting a female figure fighting two warriors, further decorated with birds and foliage in garden landscape, on a deep blue ground. 237cm long

€ 800 - 1,000

239 A GEORGE IV INLAID MAHOGANY OCTAGONAL TOP KETTLESTAND,
decorated with inlaid patera and swags, raised on slender square tapering legs, with pull out cup slide.
77cm tall x 33cm diameter

€300 - 500





240 A GEORGE III STYLE MAHOGANY SERPENTINE FRONT SERVING TABLE,
in the manner of James Hicks of Dublin, with raised brass rail back above a channelled rim and deep stop-fluted frieze centred
with a carved rosette and drapery swag tablet, on square tapering fluted legs.
188cm wide x 73cm deep x 86.5cm high

Provenance: Purchased from Henry Naylor, Dublin 1949 by Dr Alton.

€ 5,000 - 8,000



243 A TIBETAN THANGKA PAINTING, 18TH/19TH CENTURY

Depicting Makala standing within a lotus shrine, balanced on miniature attendants and holding ritual objects in each raised hand, surrounded by eight various deities against a sky and mountainous background
Distemper, 73 x 55cms

€ 3,000 - 4,000



244 A 19TH CENTURY CHINESE BLUE AND WHITE PORCELAIN CRACKLEWARE VASE,
decorated with scholars in a mountainous landscape, brown incised mark to base.
45cm high, on fitted cherrywood stand

€ 500 - 800



245 A PAIR OF CHINESE FAMILLE VERTE DISHES,
Kangxi period (1660-1722), of shallow circular form, each decorated with aquatic scenes within a continuous serrated band and broad outer border decorated with the eight immortals. 22cm diameter

€ 500 - 700



246 A PAIR OF 19TH CENTURY CHINESE BLUE AND WHITE PORCELAIN GINGER JARS,
with covers decorated with handpainted coastal landscapes. 19cm

€ 250 - 400



248 A PAIR OF 19TH CENTURY CHINESE TURQUOISE GROUND GINGER JARS AND COVERS,

of ovoid form, painted and enamelled with flowering prunus against a trellis ground, the floor with a band of lappets, the collar painted with fruit bats, on carved cherrywood stands.
The porcelain 23cm high.

€ 1,000 - 1,500



249 AN UNUSUAL GILT METAL AND JEWELLED FIGURAL SCENT BOTTLE, PROBABLY 18TH CENTURY

the stopper moulded as a blackamoor, set with a turquoise, agate and garnets, with facet cut Intaglio seal stone to the foot. 7cm tall

€ 500 - 700

250 A 17TH CENTURY CONTINENTAL OVAL ENAMEL MINIATURE,

depicting The Nativity colourfully painted and set within a band of faux diamonds, on white metal mount. 6 x 5cm

€ 800 - 1,200



251 A 19TH CENTURY YELLOW METAL CASE,

with hinged lid profusely chased with foliate scrolls and bearing presentation inscription "To Dr Haig from Dr Gilbee", fitted with two blood letting utensils (unmarked). 6cm

€ 150 - 200



253 AN ENGLISH GOLD SCENT BOTTLE, BY JOHN BARBE OF LONDON C.1740, modelled in the rococo fashion, with shell cast stopper and baluster shaped body decorated with cartouche to each side enclosing classical females within a border of opposing c-scrolls and rockwork, on simple oval disc foot, 9cm tall

€ 1,000 - 1,500



254

254 A SET OF EIGHT ROYAL DOULTON CARICATURE PORCELAIN FIGURES,

depicting various characters from Dickens' novels, comprising Tony Weller, Fat Boy, Fagin, Mrs. Bardell, Buzfuz, Pecksniff, Pickwick and Stiggins. Each approx. 10.5cm high

€ 400 - 600



255

255 A PAIR OF 19TH CENTURY ROYAL CROWN DERBY PORCELAIN VASES,

each of ovoid form, decorated in Imari palette, with scattered flowering plants picked out in blue, burnt orange and gilt against a white ground, factory mark to base. 18cm high

€ 250 - 350



256 A FINE 18TH CENTURY DERBY PORCELAIN MODEL OF JUPITER, the crowned figure standing with his right arm raised, in flexed stance, wearing an open flowing robe, with an eagle perched by his feet, on a wavy rockwork base. 43cm high

€ 2,000 - 3,000



257 A LARGE STAFFORDSHIRE POLY-CHROME PORCELAIN GROUP, c.1795, modelled as Madonna and Child, by Enoch Wood, depicted seated and embracing the infant, dressed in turquoise and yellow robes, on a rectangular plinth base. 34cm high

€ 1,500 - 2,000



258 FRANK BRANGWYN (1867-1956)

A Market in Istanbul

Etching, 51 x 52cm

Artists proof, signed

€ 800 - 1,000



259 WALTER FREDERICK OSBORNE RHA (1859-1903)

Beached vessel with ducks

Pencil on paper, 22 x 12.5cm

Dated 1887

€ 1,000 - 1,500

This pencil drawing by Osborne is most likely a studied sketch for a larger painted composition with scenes of boats beached on the shoreline very common in the artist's work such as *The Ferry* (1890). Osborne was a prolific draughtsman throughout his career using the medium as method of recording observations as well as detailed studies for compositional designs. In this work we can see Osborne's active process of creation expressed particularly through the varying degrees of completion in the figures of the ducks in the foreground. Drawings by artists are always a fascinating insight into their working method. Osborne employs an abbreviated form of representation using only a few quick lines to indicate the shifting contours of the sandy headland while the background is left entirely blank. His focus is centred on the accurate depiction of the moored ship, with its strong vertical mast and delicate wisp-like lines of the lowered sails. The innate stillness of the beached vessel, moored onto the headland awaiting its next journey, is subtly balanced against the quiet absorption of the ducks in the foreground, dipping their heads to the water to drink.



260 **WALTER FREDERICK OSBORNE RHA (1859-1903)**

The Oyster Seller

Pen and ink on paper, 24 x 17cm

Signed

€ 2,000 - 3,000



- 261** A PAIR OF FRENCH 19TH CENTURY CARVED GILTWOOD FANTEUIL,
the backs, seats and armrests upholstered in traditional tapestry fabric, the frames carved with scrollwork, raised
on cabriole legs

€1000 – 2000

- 262** A GEORGE III INLAID
MAHOGANY RECTANGULAR
SIDE TABLE,

the top inlaid with oval patera within a crossband-
ed satinwood shaped auricular border, decorated
inlaid paneled sides on square tapering legs with
inlaid urn capital castors, having single drawer.
65 x 45cm

€1000 – 2000



- 263 **A PAIR OF 19TH CENTURY CARVED GILTWOOD, PLASTER AND GESSO TWO LIGHT WALL SCONCES,**
with surmounted ribbon ties above a centralised scrolled urn within a wreath of bellflowers, the urn shaped candleholders raised on scroll branches, electrified. 54cm long

€500 – 600



- 264 **A 19TH CENTURY CONTINENTAL INLAID FRUITWOOD MARQUETRY CORNER CABINET,**

with Breccia marble top above single panel door cupboard inlaid with urn filled with flowers within a cabled border and flanking pilasters and raised above shaped apron with cast brass mounts. 65cm wide x 77cm tall

€1200 – 1500



265

A FRENCH SILVER AND NIELLOWORK COMBINATION SCENT AND SNUFF BOTTLE,

Paris - Second half of 19th century, of oval faceted form, the hinged cover inset with a gilt metal coat of arms to the interior, the snuff compartment with gilded interior, double struck with boar head, hallmark to rim, 7.5cm tall

€ 500 - 800

266

A 19TH CENTURY MINIATURE SILVER SCENT BOTTLE,

of cylindrical form; together with a Continental silver plated example. (2)

€ 200 - 300



267

AN AUSTRIAN ONYX AND COLD PAINTED BRONZE GROUP,

c.1900, of pheasants perched on knarled branches, standing on the rim of the green onyx bowl. 18cm wide x 11cm high

€ 500 - 700

268 RUSSIAN KOVSH

A fine 19th century Russian silver-gilt and cloisonné enamel kovsh, struck with makers mark of Khlebnikov, Moscow and dated 1874, 88 standard, of traditional boat shaped form with flattened leaf shaped handle, enamelled to the exterior with green, blue and red with turquoise flower heads, the rim with a row of lappets and the edges enhanced with twisted wire borders, the interior centred with a concentric medallion, raised on three circular ball feet 12.75cm long

Khlebnikov was an Imperial Russian jewellery firm, founded in c. 1867 by Ivan Khlebnikov. The workshop relocated from St. Petersburg to Moscow in 1871 and remained in business until the Russian revolution.

€ 3,000 - 4,000





269 AN AMERICAN 18 CARAT GOLD OPEN FACE POCKET WATCH,

by Gruen of Cincinnati, stamped, chronometer movement with second hand integrated face, suspended on a gold mounted ribbon and with amber glass fob. 4.3cm diameter

€ 1,000 - 1,500

270 AN EARLY 19TH CENTURY OVAL CAMEO,

modelled with three bacchanalian figures in procession, in yellow metal mount. 4 x 3cm

€400 - 500



271 A BRASS AND PORCELAIN MOUNTED INKSTAND,

c.1900, fitted with twin globular porcelain wells decorated with prunus pattern, each with acorn finial covers, the central open section with brush and swing handle. 33cm wide

€ 100 - 150



272 A FRENCH IVORY AND SILVER GILT 'MADONNA AND CHILD' GROUP, 19TH CENTURY,
in the medieval style, depicting the Madonna and Child, half length, the Madonna holding an apple
and the naked infant, Birmingham import marks. Approx. 18cm high

€ 1,500 - 2,000



273 A 19TH CENTURY JAPANESE CARVED
IVORY NETSUKE TORTOISE GROUP,
depicting a fight over a fish on the back of a parent, signed.
4.75cm wide

€ 400 - 600

274 A 19TH CENTURY CHINESE CARVED IVORY
PUZZLE BALL,

raised on turned column resting on the head of a Chinese dignitary on a
circular base with leaf carved rim, six balls readily visible

€ 400 - 500



**275 A 19TH CENTURY CHINESE
REVERSE-PAINTED GLASS SCENT
BOTTLE,**

mounted with a carved coral stopper, decorated with
coastal landscape with fishermen, with a wooden
stand. 6.75cm tall

€ 500 - 700



**276 A 19TH CENTURY CHINESE IVORY
DOUBLE GOURD SHAPED SCENT
BOTTLE.**

6.5cm tall

€ 300 - 500

RELIGIOUS ICONS have a long and protracted history dating back to the fourth century AD. Images of Christ, the Virgin Mary and Saints became increasingly widespread after Constantine I legalisation of Christianity in 313 AD. Following the Great Schism of 1054, icons were more strongly associated with the Eastern Orthodox Church as this Greek example reflects. Crete became an important centre of post-Byzantine artistic production which flourished under Venetian control of island from 1204-1699. In this present example the New Testament story of Christ returning triumphantly to Jerusalem on a donkey is reimagined as a Cretan village. As objects of veneration icons are complicated by their dual religious and artistic functions. Debates emerged surrounding the appropriate use of icons and the precise relationship to the individual represented. The likeness of the image to the religious figure was essential to the power of the work. The question of veracity of the image was used as testimony by the Christian religion to prove authenticity of the texts of revelation. Key features in icons are facial expression and gesture which captured the engagement of the viewer. Images of the Virgin Mary or important Saints functioned as repositories for the viewer's prayers as they interceded on their behalf with Christ. An indirect image of God was conveyed by depicting the historical human being who implied the presence of God. In many ways icons differ from other religious art in that they actively perform the discourse of representation, in pertaining to offer the viewer/believer's gaze a real presence rather than a simulation. Sacred images became of interest to discipline of art history when they were collected as paintings and used to formulate or illustrate rules governing art.

277 A GREEK 18TH CENTURY GILDED AND PAINTED ICON,
depicting the journey into Crete, 38 x 29cm

€ 750 - 850



278 A RUSSIAN 18TH CENTURY PAINTED TIMBER ICON,
with inset crucifix in cast brass, flanked by saints
26.5 x 22cm

€ 1,000 - 2,000

279 A CRETAN 17TH CENTURY PAINTED TIMBER ICON DEPICTING THE GENEALOGY OF CHRIST,

Abraham & Madonna and Child , "The Advent Jesse Tree", 47.5 x 40cm

€ 1,500 - 2,000



280 A CRETAN 18TH CENTURY TIMBER ICON DEPICTING ST. GEORGE AND THE DRAGON,

surmounted by a roundel depicting Christ and flanked by apostles. 63 x 44cm

€ 1,000 - 1,500





281 A RUSSIAN EARLY 18TH/19TH CENTURY PAINTED TIMBER ICON, DEPICTING THE VIRGIN INTERCESSOR OF THE LOST SOULS.

35 x 30cm
€ 2,000 - 3,000



282 AN EASTERN PAINTED AND GILT DECORATED TIMBER ICON, DEPICTING THE MADONNA AND CHILD,

in 15th century style. 41 x 24.5cm

€ 400 - 600



283 **RUSSIAN SCHOOL, 18TH CENTURY**
Madonna and Child
Applied white metal and oil painted base on panel, 27 x 19cm
In tortoiseshell frame

€ 1,000 - 1,500



284 **ATTRIBUTED TO DAVID COX (1783-1859)**

An English Country Church
Watercolour, 27 x 45cm
Signed and indistinctly dated

€ 200 - 300



285 **JOHN FAULKNER RHA (1835-1894)**

On the Avon
Watercolour, 45 x 90cm
Signed

€ 600 - 800



286 **A. MAGLIN**

Wooded landscape with travellers on a road
Oil on porcelain panel, 20 x 30cm
Signed 'AMAGLIN' conjoined

€ 1,000 - 1,500



287 **CONVALO CORELLI**
A view of the seafront at Naples
Watercolour, 27 x 45cm
Signed

€ 600 - 800



288 A 19TH CENTURY CONTINENTAL HAND PAINTED FAN,
decorated with fruit gatherers by a riverbank, on pierced bone segments. 28cm high

€ 200 - 300



289 A 19TH CENTURY CONTINENTAL HAND PAINTED FAN,

signed Ponzel, decorated with figures in a garden landscape, after Watteau, mounted on carved ivory segments, the inner arc with finely carved radial sections highlighted in gilt. 33cm high x 63cm wide

€ 200 - 300



290 A 19TH CENTURY EMBROIDERED AND HAND PAINTED BREEZE FAN,

with intricate lace borders painted with scattered flower groups against a black silk ground supported on carved ebonised timber sticks, with suspension loop. 24.5cm high

€ 200 - 300



292 A LATE 19TH CENTURY JAPANESE CLOISSONNÉ ENAMEL VASE,
of long neck baluster form, decorated with flowering foliage
against turquoise ground. 32cm high

€ 300 - 500



293 A 19TH CENTURY JAPANESE IMARI PORCELAIN BARBER'S BOWL,
decorated in burnt orange and blue. 25cm; together with
a modern Nabeshima type bowl. 21cm (2)

€ 300 - 400



294 AN 18TH CENTURY CANTON ENAMEL AND WHITE METAL CIRCULAR BOX AND COVER,

decorated with figures in a garden setting, encircled by a row of
stylized bats above landscape vignettes. 8cm diameter

€ 500 - 700



295 VICTOR VASARELY (1906-1997)

Abstract
Pochoir print, 27.5 x 27.5cm
Signed

€ 200 - 300

296 MARKEY ROBINSON (1918-1999)

Coastal scene with Boats
Oil on board, 30 x 49cm
Signed

€ 800 - 1,000



297 MICHAEL CHALLENGER (B.1939)

Lunar Tables
Artist's proof, 39 x 56.5cm
Signed and dated (19)'69. David Hendriks Gallery
framing label verso

€ 80 -120

298 ENZO PLAZZOTTA (1921-1981)

Nude study
Bronze, 33cm high
Stamped and numbered 3/6

Provenance: With Willie Viertler, London, from whom purchased by Dr Alton 1980.

€ 3,000 - 5,000

Having enrolled at the Accademia di Brera in Milan, as a pupil of Francesco Messina (1900-1995), Plazzotta's studies were abruptly interrupted by Italy's entry into the Second World War. On graduating he was commissioned by the Italian Committee for National Liberation to create a sculpture of David, one that would symbolise the 'Spirit of Rebellion', a representation of the Italian Resistance Movement. In 1947 Plazzotta presented the figure to the British Special Forces in London, as a symbol of the unity of their work with the Partisans. Drawn to the English way of life he decided to settle in London. Initially he worked as a portrait sculptor before going on to create a commercial art agency in London, specialising in importing Milanese art and design. It was not until the early 1960s that Plazzotta felt sufficiently secure financially to take up sculpting again. His favourite subjects included dancing figures, horses and adaptations of classical themes. His fascination with the human form manifested itself in a number of interpretations in the female nude. Retaining close links with his native Italy he kept a small studio in Pietrasanta, near Carrara, where so much Renaissance marble was quarried, this also afforded him an opportunity to try his hand at carving, and he executed a significant number of figures both in marble and onyx. At heart he was a modeller, preferring to work in wax with its inherent versatility.



299 AN INUIT CARVING OF AN ESKIMO,
modelled in crouched position, pulling a fish tail, signed to base.
9cm high

€ 400 - 600



300 OWEN WALSH
A Family
Colour pencil, 17 x 19.5cm
€ 200 - 300



301 WILLIAM PERCY FRENCH (1854-1920)
Bogland, West of Ireland
Watercolour, 12 x 17cm
Signed
€ 1,000 - 1,500



302 EDWIN EARP (1851-1945)
Calais Harbour
Watercolour, 24 x 36cm
Signed
€ 400 - 600

- 303 **JOHN F. KELLY (1921-1995)**
Eamon deValera, From a bust by Albert Power
Oil on canvas, 36.5 x 29cm
Signed, inscribed and dated '75
With silver gilt plaque bearing deValera signature,
"Le fíor bhuiochas"
€ 400 - 500



- 304 **AFTER JACK BUTLER
YEATS RHA (1871-1957)**
The Post Car
Cuala Press coloured print, 24 x 33cm
€ 500 - 700



- 305** A SET OF SIX CHINESE WHITE METAL COASTERS,
of circular form, each engraved with single individual characters
within a single line border.
8.5cm diameter;
together with two cloisonne dishes

€200 - 300



- 306** A CHINESE CARVED HARDSTONE MODEL OF A
BONSAI TREE,
on a cloisonne jardiniere. 28.95cm tall

€100 - 200

- 307** A PAINTED VICTORIAN
SIMULATED ROSEWOOD SLOPE
FRONT WRITING BOX,
with lidded compartment enclosing inkwell and
pentry over a gilt-lined reserve painted with figures
and monkey in an interior. 31 x 24cm

€ 250 - 350



308 A LARGE 19TH CENTURY ORIENTAL PORCELAIN PUNCH BOWL,

of circular form, decorated to the interior with hanging flower basket and stylized chrysanthemums picked out in colourful enamels with green chevron border, similarly decorated to the exterior. 31cm diameter

€ 350 - 450



309 A PAIR OF ENGLISH FLORAL PAINTED EARTHENWARE TUREENS AND COVERS,

early 19th century, of bombé form with raised side handles, scattered flowers and gilt highlights. 18cm wide

€ 80 - 120



310 A CHINESE CELADON GLAZED FAMILLE ROSE DISH,

a miniature Cantonese vase, and a 19th Century Japanese papier mache dish, painted with 3 Binjin figures in an interior. 17.5cm diameter (3)

€ 200 - 300





314 A 19TH/20TH CENTURY RUSSIAN MINIATURE DEPICTING ST. SERGIUS OF RADONEZH

Enamel, 3 x 2cm

Oval, contained within an engraved copper frame with Orthodox decoration;
Together with a similar enamel miniature of a saint, contained within an art nouveau white metal frame depicting a Madonna and Child embossed verso. (2)

€300-500



315 A JAPANESE SPECIMEN WOOD AND LACQUERED TABLE CABINET,

the interior doors decorated with birds in gilt on a black ground. 29cm high

€ 400 - 500



316 A MAHOGANY FRAMED TRIPARTITE DRESSING TABLE MIRROR,
in Chinese style with pierced fretwork panels.
64cm high x 91cm wide

€ 50 - 80

317 A GEORGE IV INLAID MAHOGANY CRUTCH FRAME CHEVAL GLASS,
with pierced swan neck pediment above a rectangular mirror
plate, decorated with satinwood banding, raised on square side
supports and outswept reeded legs with brass toe caps and cas-
tors. 183cm tall x 81.5cm wide

€ 500 - 800





**318 A GEORGE III MAHOGANY SERPENTINE FRONT
SECRETAIRE CHEST,**

fitted four long graduated cockbeaded drawers, with brass ring handles, flanked by rounded pilasters, the secretaire drawer fitted with compartments but lacking its sliding writing surface, raised on shaped bracket feet.
116cm wide x 58cm deep x 92.5cm tall

€ 1,500 - 2,000

**319 A CONTINENTAL 18TH
CENTURY INLAID
MAHOGANY KINGWOOD
BOMBÉ COMMODE,**

the top inset with a depiction of Venus in a nautical chariot pulled by dolphins above two deep drawers decorated with floral sprays, the side panels inlaid with urns and fruit and raised on slender outswept legs with cast mounts.

71cm wide x 42.5cm x 75.5cm high

€ 2,000 - 3,000



General Terms and Conditions of Business

The Auctioneer carries on business on the following terms and conditions and on such other terms or conditions as may be expressly agreed with the Auctioneer or set out in any relevant Catalogue. Conditions 12-21 relate mainly to buyers and conditions 22-32 relate mainly to sellers. Words and phrases with special meanings are defined in condition 1. Buyers and sellers are requested to read carefully the Cataloguing Practice and Catalogue Explanation contained in condition 2.

DEFINITIONS AND GENERAL CONDITIONS

DEFINITIONS

1. In these conditions the following words and expressions shall have the following meanings:

'Auctioneer' – James Adam & Sons.

'Auctioneer's Commission' – The commission payable to the Auctioneer by the buyer and seller as specified in conditions 13 and 25.

'Catalogue' – Any advertisement, brochure, estimate, price list or other publication.

'Forgery' – A Lot which was made with the intention of deceiving with regard to authorship, culture, source, origin, date, age or period and which is not shown to be such in the description therefore in the Catalogue and the market value for which at the date of the auction was substantially less than it would have been had the Lot been in accordance with the Catalogue description.

'Hammer Price' – The price at which a Lot is knocked down by the Auctioneer to the buyer.

'Lot' – Any item which is deposited with the Auctioneer with a view to its sale at auction and, in particular, the item or items described against any Lot number in any Catalogue.

'Proceeds of Sale' – The net amount due to the seller being the Hammer Price of the Lot after deducting the Auctioneer's Commission thereon under condition 25 the seller's contribution towards insurance under condition 26, such VAT as is chargeable and any other amounts due by the seller to the Auctioneer in whatever capacity howsoever arising.

'Registration Form or Register' – The registration form (or, in the case of persons who have previously attended at auctions held by the Auctioneer and completed registration forms, the register maintained by the Auctioneer which is compiled from such registration forms) to be completed and signed by each prospective buyer or, where the Auctioneer has acknowledged pursuant to condition 12 that a bidder is acting as agent on behalf of a named principal, each such bidder prior to the commencement of an auction.

'Sale Order Form' – The sale order form to be completed and signed by each seller prior to the commencement of an auction.

'Total Amount Due' – The Hammer Price of the Lot sold, the Auctioneer's Commission due thereon under condition 13, such VAT as is chargeable and any additional interest, expenses or charges due hereunder.

'V.A.T.' – Value Added Tax.

Cataloguing Practice and Catalogue Explanations
2. Terms used in Catalogues have the following meanings and the Cataloguing Practice is as follows:

The first name or names and surname of the artist; In the opinion of the Auctioneer a work by the artist.

The initials of the first name(s) and the surname of the artist;
In the opinion of the Auctioneer a work of the period of the artist and which may be in whole or in part the work of the artist.

The surname only of the artist;
In the opinion of the Auctioneer a work of the school or by one of the followers of the artist or in his style.

The surname of the artist preceded by 'after';
In the opinion of the Auctioneer a copy of the work of the artist.

'Signed'/'Dated'/'Inscribed';
In the opinion of the Auctioneer the work has been signed/dated/inscribed by the artist.

'With Signature'/'with date'/'with inscription';
In the opinion of the Auctioneer the work has been signed/dated/inscribed by a person other than the artist.

'Attributed to';
In the opinion of the Auctioneer probably a work of the artist.

'Studio of/Workshop of'
In the opinion of the Auctioneer a work executed in the studio of the artist and possibly under his supervision

'Circle of';
In the opinion of the Auctioneer a work of the period of the artist and showing his influence.

'Follower of';
In the opinion of the Auctioneer a work executed in the artist's style yet not necessarily by a pupil.

'Manner of';
In the opinion of the Auctioneer a work executed in artist's style but of a later date.

GENERAL CONDITIONS

- Auctioneer Acting as Agent
3. The Auctioneer is selling as agent for the seller unless it is specifically stated to the contrary. The Auctioneer as agent for the seller is not responsible for any default by the seller or the buyer.
- Auctioneer Bidding on behalf of Buyer
4. It is suggested that the interests of prospective buyers are best protected and served by the buyers attending at an auction. However, the Auctioneer will, if instructed, execute bids on behalf of a prospective buyer. Neither the Auctioneer nor its employees, servants or agents shall be responsible for any neglect or default in executing bids or failing to execute bids.
- Admission to Auctions
5. The Auctioneer shall have the right exercisable in its absolute discretion to refuse admission to its premises or attendance at its auctions by any person.
- Acceptance of Bids
6. The Auctioneer shall have the right exercisable in its absolute discretion to refuse any bids, advance the bidding in any manner it may decide, withdraw or divide any Lot, combine any two or more Lots and, in the case of a dispute, to put any Lot up for auction again.
- Indemnities
7. Any indemnity given under these conditions shall extend to all actions, proceedings, claims, demands, costs and expenses whatever and howsoever incurred or suffered by the person entitled to the benefit of the indemnity and the Auctioneer declares itself to be a trustee of the benefit of every such indemnity for its employees, servants or agents to the extent that such indemnity is expressed to be for their benefit.
- Representations in Catalogues
8. Representations or statements made by the Auctioneer in any Catalogue as to contribution, authorship, genuineness, source, origin, date, age, provenance, condition or estimated selling price or value is a statement of opinion only. Neither the Auctioneer nor its employees, servants or agents shall be responsible for the accuracy of any such opinions. Every person interested in a Lot must exercise and rely on their own judgment and opinion as to such matters.
9. The headings of the conditions herein contained are inserted for convenience of reference only and are not intended to be part of, or to effect, the meaning or interpretation thereof.
- Governing Law
10. These conditions shall be governed by and construed in accordance with Irish Law.
- Notices
11. Any notice or other communication required to be given by the Auctioneer hereunder to a buyer or a seller shall, where required, be in writing and shall be sufficiently given if delivered by hand or sent by post to, in the case of the buyer, the address of the buyer specified in the Registration Form or Register, and in the case of the seller, the address of the seller specified in the Sale Order Form or to such other address as the buyer or seller (as appropriate) may notify the Auctioneer in writing. Every notice or communication given in accordance with this condition shall be deemed to have been received if delivered by hand on the day and time of delivery and if delivered by post three (3) business days after posting.
- The Buyer
12. The buyer shall be the highest bidder acceptable to the Auctioneer who buys at the Hammer Price. Any dispute which may arise with regard to bidding or the acceptance of bids shall be settled by the Auctioneer. Every bidder shall be deemed to act as principal unless the Auctioneer has prior to the auction, acknowledged in writing that a bidder is acting as agent on behalf of a named principal.
- Commission
13. The buyer shall pay the Auctioneer a commission at the rate of 20%, exclusive of V.A.T..
- Payment
14. Unless credit terms have been agreed with the Auctioneer before the auction the buyer of a Lot shall pay to the Auctioneer within one (1) day from the date of the auction the Total Amount Due. Notwithstanding this, the Auctioneer may, in its sole discretion, require a buyer to pay a deposit of

25% of the Total Amount Due at the conclusion of the auction.

The Auctioneer may apply any payments received by a buyer towards any sums owing from that buyer to the Auctioneer on any account whatever regardless of any directions of the buyer or his agent in that regard whether express or implied.

The Auctioneer shall only accept payment from successful bidders in cash or by the bidder's own cheque. Cheques drawn by third parties, whether in the Auctioneer's favour or requiring endorsement, shall not be accepted.

Reservation of Title

15. Notwithstanding delivery or passing of risk to the buyer the ownership of a Lot shall not pass to the buyer until he has paid to the Auctioneer the Total Amount Due.

Collection of Purchases

16. The buyer shall at his own expense collect the Lot purchased not later than one (1) day after the date of the auction but (unless credit terms have been agreed with the Auctioneer pursuant to condition 14) not before payment to the Auctioneer of the Total Amount Due.

The buyer shall be responsible for any removal, storage and insurance charges in respect of any Lot which is not taken away within one (1) day after the date of the auction.

The purchased Lot shall be at the buyer's risk in all respects from the earlier of either the time of collection or the expiry of one (1) day from the date of the auction. Neither the Auctioneer nor its employees, servants or agents shall thereafter be liable for any loss or damage of any kind howsoever caused while a purchased Lot remains in its custody or control after such time.

Packaging and Handling of Purchased Lots

17. Purchased Lots may be packed and handled by the Auctioneer, its employees, servants or agents. Where this is done it is undertaken solely as a courtesy to buyers and at the discretion of the Auctioneer. Under no circumstances shall the Auctioneer, its employees, servants or agents be liable for damage of any kind and howsoever caused to glass or frames nor shall the Auctioneer be liable for the errors or omissions of, or for any damage caused by, any packers or shippers which the Auctioneer has recommended.

Non-Payment or Failure to Collect Purchased Lots

18. If a buyer fails to pay for and/or collect any purchased Lot by the dates herein specified for payment and collection the Auctioneer shall, in its absolute discretion and without prejudice to any other rights or remedies it may have, be entitled to exercise one or more of the following rights or remedies without further notice to the buyer:

- (a) To issue court proceedings for damages for breach of contract;
- (b) To rescind the sale of that Lot or any other Lots sold to the buyer whether at that or at any other auction;
- (c) To resell the Lot or cause it to be resold whether by public auction or private sale. In the event that there is a deficiency between the Total Amount Due by the buyer and the amount received by the Auctioneer on such resale after deduction of any necessary expenses the difference shall be paid to the Auctioneer by the buyer. Any surplus arising shall belong to the seller.
- (d) To store (whether at the Auctioneer's premises or elsewhere) and insure the purchased Lot at the expense of the buyer.
- (e) To charge interest on the Total Amount Due at the rate of 2% over and above the base rate from time to time of Bank of Ireland or if there be no such rate, the nearest equivalent thereto as determined by the Auctioneer in its absolute discretion from the date on which payment is due hereunder to the date of actual payment.
- (f) To retain that Lot or any other Lot purchased by the buyer whether at the same or any other auction and release same to the buyer only after payment to the Auctioneer of the Total Amount Due.
- (g) To apply any sums which the Auctioneer received in respect of Lots being sold by the buyer towards settlement of the Total Amount Due.
- (h) To exercise a lien on any property of the buyer in the possession of the Auctioneer or whatever reason.

Liability of Auctioneer and Seller

19. Prior to auction ample opportunity is given for the inspection of the Lots on sale and each buyer by making a bid acknowledges that he has, by exercising and relying on his own judgment, satisfied himself as to the physical condition, age and Catalogue description of each Lot (including but not restricted to whether the Lot is damaged or has been repaired or restored). All Lots are sold with all faults and imperfections and errors of description. None of the seller, the Auctioneer nor any of their employees, servants or agents shall be responsible for any error of description or for the condition or authenticity of any Lot. No warranty whatsoever is given by the seller or Auctioneer or by any of their employees, servants or agents in respect of any Lot and any condition or warranty express or implied by statute or otherwise is hereby specifically excluded.

Forgeries

20. Any amount paid by a buyer in respect of a Lot which, if it is proved within three (3) years of the date of the auction at which it was purchased, to have been a Forgery shall be refunded to the seller subject to the provisions hereof, provided that:

- (a) The Lot has been returned by the buyer to the Auctioneer within three (3) years of the date of the auction in the same condition in which it was at the time of the auction together with evidence proving that it is a Forgery, the number of the Lot and the date of the auction at which it was purchased;

(b) The Auctioneer is satisfied that the Lot is a Forgery and that the buyer has and is able to transfer good and marketable title to the Lot free from any third party claims;

FURTHER PROVIDED THAT the buyer shall have no rights hereunder if:
(i) The description of the Lot in the Catalogue at the time of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated that there was a conflict of such opinion;

(ii) The only method of establishing at the time of the auction in question that the Lot was a Forgery would have been by means of scientific processes which were not generally accepted for use until after the date of the auction or which were unreasonably expensive or impractical.

The buyer's sole entitlement under this condition is to a refund of the actual amount paid by him in respect of the Lot. Under no circumstances shall the Auctioneer be liable for any damage, loss (including consequential, indirect or economic loss) or expense suffered or incurred by the buyer by reason of the Lot being a Forgery.

The benefit of this condition shall be solely and exclusively for the buyer and shall not be assignable. The buyer shall for the purpose of this condition be the person to whom the original invoice in respect of the sale of the Lot is made.

21. Photographs
The buyer authorises the Auctioneer at any time to make use of any photographs or illustrations of the Lot purchased by the buyer for such purposes as the Auctioneer may require.

CONDITIONS WHICH MAINLY CONCERN THE SELLER

Auctioneer's Discretion

22. With regard to the sale of any Lot the Auctioneer shall have the following powers exercisable solely in the discretion of the Auctioneer:

- (i) To decide whether to offer any Lot for sale or not;
- (ii) To decide whether a particular Lot is suitable for sale by the Auctioneer and, if so, to determine which auction, the place and date of sale, the conditions of sale and the manner in which such sale should be conducted;
- (iii) To determine the description of any Lot in a Catalogue.

(iv) To decide whether the views of any expert shall be obtained and to submit Lots for examination by any such experts.

(v) To determine what illustration of a Lot (if any) is to be included in the Catalogue.

Seller's Warranty and Indemnity

23. The seller warrants to the Auctioneer and to the buyer that he is the true owner of the Lot or is legally authorised to sell the Lot on behalf of the true owner and can transfer good and marketable title to the Lot free from any third party claims. As regards Lots not held by the Auctioneer on its premises or under its control the seller warrants and undertakes to the Auctioneer and the buyer that the Lot will be available and in a deliverable state on demand by the Auctioneer or buyer. The seller shall indemnify the Auctioneer and the buyer or any of their respective employees, servants or agents against any loss or damage suffered by any of them in consequence of any breach of the above warranties or undertakings by the seller.

Reserves

24. Subject to the Auctioneer's discretion, the seller shall be entitled prior to the auction to place a reserve on any Lot. All reserves must be agreed in advance by the Auctioneer and entered on the Sale Order Form or subsequently be confirmed in writing to the Auctioneer prior to auction. This also applies to changes in reserves. A reserve may not be placed upon any Lots under €100 in value. The reserve shall be the minimum Hammer Price at which the Lot may be sold by the Auctioneer. A reserve once in place may only be changed with the consent of the Auctioneer. A commission shall be charged on the 'knock-down' bid for Lots which fail to reach the reserve price. Such commission shall be 5% of the 'knock-down' bid. This commission and any VAT payable thereon must be paid before removal of the Lot after the auction. The minimum commission hereunder shall be €25. The Auctioneer may in its sole discretion sell a Lot at a Hammer Price below the reserve therefore but in such case the Proceeds of Sale to which the seller shall be entitled shall be the same as they would have been had the sale been at the reserve.

Unless a reserve has been placed on a Lot in accordance with the provisions set out above such Lot shall be put up for sale without reserve.

In the event that any reserve price is not reached at auction then for so long as the Lot remains with the Auctioneer and to the extent that the Lot has not been re-entered in another auction pursuant to condition 31 the seller authorises the Auctioneer to sell the Lot by private treaty at not less than the reserve price. The Auctioneer shall ensure that in such a case those conditions herein which concern mainly the buyer shall, with any necessary modification, apply to such sale.

Commission

25. The seller shall pay the Auctioneer commission at the rate of 10% on the Hammer Price of all Lots sold on behalf of the seller at Irish Art Sales and 17.5% on the Hammer Price of all Lots sold on behalf of the seller at all other auctions together with V.A.T. thereon at the applicable rate. The seller authorises the Auctioneer to deduct from the Hammer Price paid by the buyer the Auctioneer's Commission under this condition; VAT payable at the applicable rates and any other amounts due by the seller to the Auctioneer in whatever capacity howsoever arising. The seller agrees that the Auctioneer may also receive commission from the buyer pursuant to condition 13.

Insurance

26. Unless otherwise instructed by the seller, all Lots (with the exception of motor vehicles) deposited with the Auctioneer or put under its control for sale shall automatically be insured by the Auctioneer under the Auctioneer's own fine arts policy for such sum as the Auctioneer shall from time to time in its absolute discretion determine. The seller shall pay the Auctioneer a contribution towards such insurance at the rate of 1% of the Hammer Price plus VAT. If the seller instructs the Auctioneer not to insure a Lot then the Lot shall at all times remain at the risk of the seller who undertakes to indemnify the Auctioneer and hold the Auctioneer harmless against any and all claims made or proceedings brought against the Auctioneer of whatever nature and howsoever and wheresoever occurring for loss or damage to the Lot. The sum for which a Lot is covered for insurance under this condition shall not constitute and shall not be relied upon by the seller as a representation, warranty or guarantee as to the value of the Lot or that the Lot will, if sold by the Auctioneer, be sold for such amount. Such insurance shall subsist until such time as the Lot is paid for and collected by the buyer or, in the case of Lots sold which are not paid for or collected by the buyer by the due date hereunder for payment or collection such due date or, in the case of Lots which are not sold, on the expiry of seven (7) days from the date on which the Auctioneer has notified the seller to collect the Lots.

Rescission of Sale

27. If before the Auctioneer has paid the Proceeds of Sale to the seller the buyer proves to the satisfaction of the Auctioneer that the Lot sold is a Forgery and the requirements of condition 20 are satisfied the Auctioneer shall rescind the sale and refund to the buyer any amount paid to the Auctioneer by the buyer in respect of the Lot.

Payment of Proceeds of Sale

28. The Auctioneer shall remit the Proceeds of Sale to the seller not later than thirty (30) days after the date of the auction, provided however that, if by that date, the Auctioneer has not received the Total Amount Due from the buyer then the Auctioneer shall remit the Proceeds of Sale within seven (7) working days after the date on which the Total Amount Due is received from the buyer. If credit terms have been agreed between the Auctioneer and the buyer the Auctioneer shall remit to the seller the Proceeds of Sale not later than thirty (30) days after the date of the auction unless otherwise agreed by the seller.

If before the Total Amount Due is paid by the buyer the Auctioneer pays the seller an amount equal to the Proceeds of Sale then title to the Lot shall pass to the Auctioneer.

If the buyer fails to pay the Auctioneer the Total Amount Due within fourteen (14) days after the date of the auction, the Auctioneer shall endeavour to notify the seller and take the seller's instructions on the course of action to be taken and, to the extent that it is in the sole opinion of the Auctioneer feasible, shall endeavour to assist the seller to recover the Total Amount Due from the buyer provided that nothing herein shall oblige the Auctioneer to issue proceedings against the buyer in the Auctioneer's own name. If circumstances do not permit the Auctioneer to take instructions from the seller or, if after notifying the seller, it does not receive instructions within seven (7) days, the Auctioneer reserves the right, and is hereby authorised by the seller at the seller's expense, to agree special terms for payments of the Total Amount Due, to remove, store and insure the Lot sold, to settle claims made by or against the buyer on such terms as the Auctioneer shall in its absolute discretion think fit, to take such steps as are necessary to collect monies due by the buyer to the seller and, if necessary, to rescind the sale and refund money to the buyer.

Payment of Proceeds to Overseas Sellers

29. If the seller resides outside Ireland the Proceeds of Sale shall be paid to such seller in Euro unless it was agreed with the seller prior to the auction that the Proceeds of Sale would be paid in a currency (other than Euro) specified by the seller in which case the Proceeds of Sale shall be paid by the Auctioneer to the seller in such specified currency (provided that that currency is legally available to the Auctioneer in the amount required) calculated at the rate of exchange quoted to the Auctioneer by its bankers on the date of payment.

Charges for Withdrawn Lots

30. Once catalogued, Lots withdrawn from sale before proofing/publication of Catalogue will be subject to commission of 5% of the Auctioneer's latest estimate of the auction price of the Lot withdrawn together with VAT thereon and any expenses incurred by the Auctioneer in relation to the Lot. If Lots are withdrawn after proofing or publication of Catalogue they will be subject to a commission of 10% of the Auctioneer's latest estimate of the auction price of the Lot withdrawn together with VAT thereon and any expenses incurred by the Auctioneer in relation to the Lot. All commission hereunder must be paid for before Lots withdrawn may be removed.

Unsold Lots

31. Where any Lot fails to sell at auction the Auctioneer shall notify the seller accordingly and (in the absence of agreement between the seller and the Auctioneer to the contrary) such Lot may, in the absolute discretion of the Auctioneer, be re-entered in the next suitable auction unless instructions are received from the seller to the contrary, otherwise such Lots must be collected at the seller's expense within the period of thirty (30) days of such notification from the Auctioneer.

Upon the expiry of such period the Auctioneer shall have the right to sell such Lots by public auction or private sale and on such terms as the Auctioneer in its sole discretion may think fit. The Auctioneer shall be entitled to deduct from the price received for such Lots any sums owing to the Auctioneer in respect of such Lots including without limitation removal, storage and insurance expenses, any commission and expenses due in respect of the prior auction and commission and expenses in respect of the subsequent auction together with all reasonable expenses before remitting the balance to the seller. If the seller cannot be traced the balance shall be placed in a bank account in the name of the Auctioneer for the seller. Any deficit arising shall be due from the seller to the Auctioneer. Any Lots returned at the seller's request shall be returned at the seller's risk and expense and will not be insured in transit unless the Auctioneer is so instructed by the seller.

Auctioneer's Right to Photographs and Illustrations

32. The seller authorises the Auctioneer to photograph and illustrate any Lot placed with it for sale and further authorises the Auctioneer to use such photographs and illustrations and any photographs and illustrations provided by the seller at any time in its absolute discretion (whether or not in connection with the auction).

Catalogue illustrations are included at the discretion of the Auctioneer. Illustration charges will be calculated on the particular category of sale. These charges are subject to change. Irish Art Sale Illustrations: €150.00 full page, €100.00 half page, €50.00 other sizes. Fine Art Illustrations: Scaled fee: €100.00 for lots sold for €3,000.00 and over, hammer price, €50.00 for lots sold under €3,000.00 hammer price. All other sales: €25.00 per illustration. All lots illustrated and not sold are charged €25.00 per illustration.

VAT

34. It is presumed, unless stated to the contrary, that the items listed herein are auction scheme goods as defined in the Finance Act 1995.

35. Artist's Resale Rights (Droit de Suite)
Government Regulations (S.1. 312/2006)

Under this legislation a royalty (droit de suite) is payable to artists or the artist's heirs (if deceased in the last 70 years) of E.U. nationality on all works resold for €3,000 or more, other than those sold by the artist or the artist's agent.

The resale royalty payable is calculated as follows:

From €3,000 to €50,000 4%
From €50,000.01 to €200,000 3%
From €200,000.01 to €350,000 1%
From €350,000.01 to €500,000 0.5%
Exceeding €500,000 0.25%

The total amount of royalty payable on any individual sale shall not exceed €12,500 The seller is liable for payment (paragraph 7.1 of Government Regulations (S.1. 312/2006) of this royalty on completion of the sale. The artist may request from the Auctioneer any information necessary to secure payment.

The Auctioneer will automatically deduct the amount due from the proceeds of sale and will hold in trust for the artist, their heirs or their representative for a period of 3 years from the date of sale. A vendor may choose to check the ARR Waiver on the Sale Receipt Contract indicating that they accept sole responsibility for the payment and authorises the Auctioneer to disclose their contact details to the artist, their heirs or their representative.