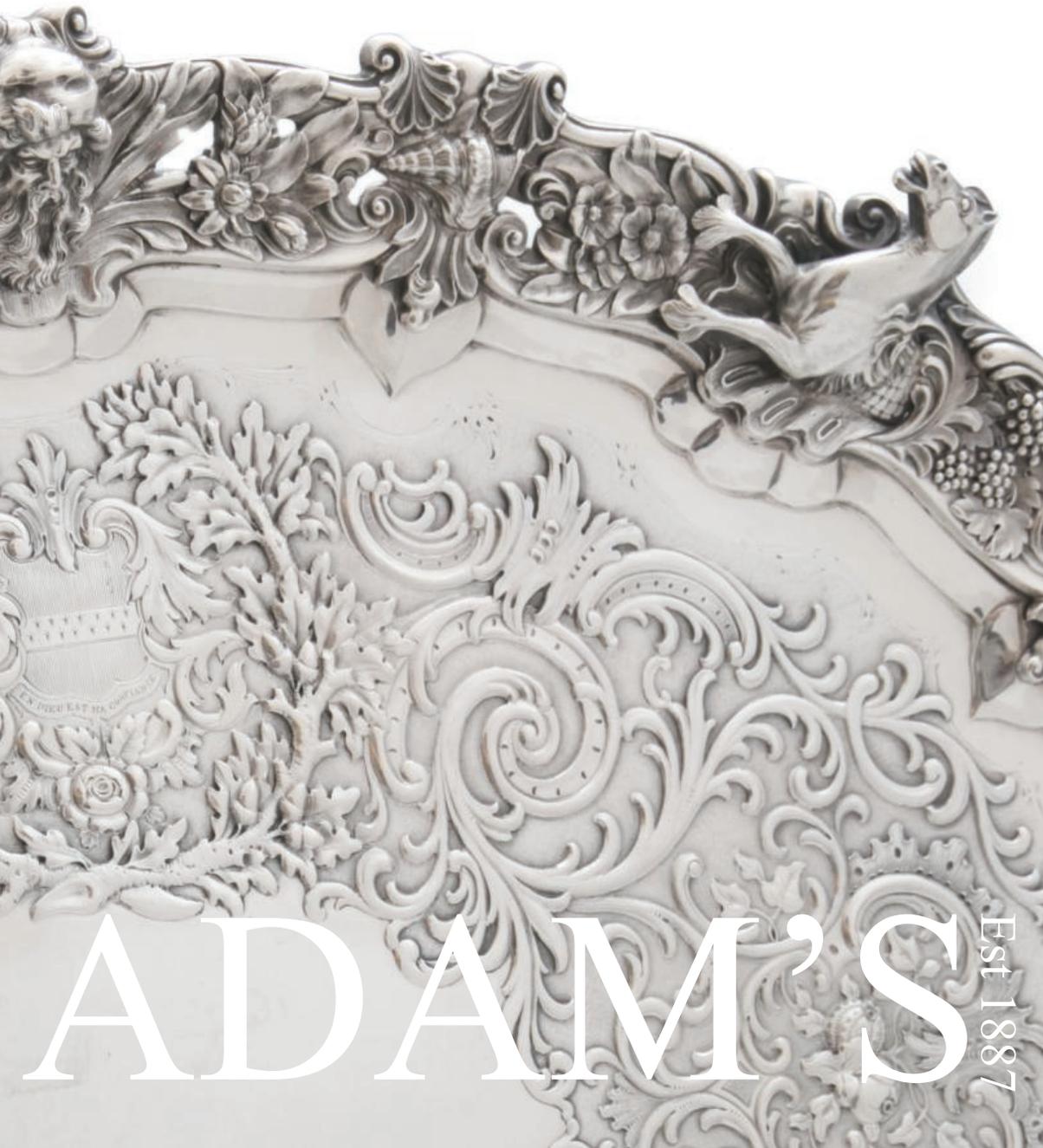


TUESDAY MAY 16<sup>TH</sup> 2017 AT 3PM

SILVER FROM THE COLLECTION  
OF JIMMY WELDON



ADAM'S

Est 1887

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TUESDAY 16<sup>TH</sup> MAY

# SILVER FROM THE COLLECTION OF JIMMY WELDON

## AUCTION

Tuesday 16th May 2017 at 3pm

## VENUE

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

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Friday 12 <sup>th</sup> May	10:00am - 5 :00pm
Sunday 14 <sup>th</sup> May	1:00pm - 5 :00pm
Monday 15 <sup>th</sup> May	10:00am - 5:00pm
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TUESDAY 16TH MAY

#### 1. ESTIMATES AND RESERVES

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#### 2. PADDLE BIDDING

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





## SILVER FROM THE COLLECTION OF JIMMY WELDON

Weldon's is a name synonymous with fine Irish antique silver. Now in its fourth generation, the Weldon shop on Clarendon Street in Dublin has, for over 100 years, looked after the demands of specialist collectors and informed younger buyers starting out on their collecting journey. Once inducted into the Weldon 'club', these relationships, for many, have proven to be generational.

Started in the 1890's by Jimmy's grandfather, Weldon's has been in Jimmy's stewardship since he joined the business in the 1960s. Acknowledged by his peers as a genuine thesaurus on Irish Georgian silver, Jimmy has added a very considerable chapter to the Weldon story. As with his father before him, Jimmy is a member of the Worshipful Company of Goldsmiths and has twice served as Master Warden of what must surely be one of the last of the true Dublin guilds.

The Weldon business is now in the hands of Jimmy's son, Gareth, however retirement is not a word in his lexicon and, as we put this sale together, it has become abundantly clear that Jimmy doesn't know how to slow down!

There is, however, a changing landscape in the retail antiques business brought about, in part, by an increased seasonality and also by technology. The pursuit of a fine Georgian coffee pot or a beer jug now may lead literally to anywhere in the world and Weldon's clients are as equally well spread.

Jimmy continues to pursue the very finest of Irish Georgian silver and continues to provide his ever unassuming expertise to his loyal clients by appointment; he may even manage the odd round of golf.

In the meantime, this sale offers a wonderful opportunity to buy something rare, an item that has passed through that most critical of filters: the eye of Jimmy Weldon.

We hope you enjoy.

TUESDAY 16TH MAY

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1

**AN IRISH SILVER MASONIC JEWEL, DUBLIN C.1810,**

mark possibly that of William Doyle or William Law, in the figure of Mercury, with ring suspension, (c.23cm).  
7cm high

There is a long history of Masonry in Ireland with the Grand Lodge of Ireland as the second most senior Grand Lodge in the world and the oldest in continuous existence. While there is some contention of the official beginnings of the order, one story dating back to the time of King Solomon and the construction of his temple, the year celebrated by the Grand Lodge is 1725 as it relates to the oldest reference to the Masonic order in Ireland in the Dublin Weekly Journal of 26 June 1725. The article focused on a meeting of the Grand Lodge to install a new Grand Master, The 1st Earl of Rosse. While the first recorded use of term 'Freemason' is in a City of London manuscript dated 1375, which includes reference to regulations for the society; duties to God, church and country. The origins are also closely linked to the tradition of local organizations of stonemasons, dating from the end of the 14th century when the qualifications and activities of tradesmen became more regulated. The status and reputation of these guilds rose to such a height that it was common for prominent figures of society to become honorary members. As an all-male institution the focus on fraternity is a central tenet of the order, with a strong emphasis on communion and brotherhood between men. The symbolism of the order is often displayed in Masonic jewellery such as rings, lapel pins and cuff-links. Members with other Masonic degrees, such as Knights Templar, wear Masonic jewellery displaying symbols of the Knights Templar sword, cross and other ancient symbols of the fraternity.

€ 200 - 300



2

**A CONTINENTAL WHITE METAL FITTED ÉTUI, 18TH CENTURY,**

of slim rectangular form with domed hinged lid opening to reveal fitted toilet utensils, scissors, scent bottle, collar stiffeners, etc., the exterior all over chased and embossed with scenes of fashionable ladies amidst scrolling foliate decoration.  
8.5 x 4.5 x 1.5cm

€ 500 - 800

An étui is an ornamental case, commonly used for holding personal accessories, such as scent bottles, scissors, tweezers etc. The word can be translated directly from the French to indicate a case or container and originates from the old French word estuier which means to keep or hold. These accessories came to prominence in the 18th century and were spread throughout Europe – so why is it that we use the French term?

At this time, France was one of the strongest powers in Europe and, as such, the European upper classes were all proficient in French. Indeed, French was used as a common language when travelling around the continent, a practice made so popular during the great 'Grand Tour' days. Furthermore, France was seen as the height of fashionable living. As the end of the 17th century brought an increase in industrial power, the French middle class became progressively wealthier, ushering in the age of the Bourgeoisie and a materialistic, consumer driven society. The desire for this lifestyle spread, a high demand for French fashion and goods leading to the export of such items. In an effort to appear as contemporary as their neighbours, the English speaking countries adopted not only French dress, but language as well, remnants of which remain today.



3

**THE WINGFIELD SEALS - A COLLECTION OF FOUR SEALS WITH THE ARMORIALS OF VISCOUNT POWERSCOURT, EARLY 19TH CENTURY,**

contained in a modern fitted stamped leather box:

1. A smoky quartz triangular swivel seal with crest, coronet and motto, and a display of arms. 4cm wide, gold mount
2. A smoky quartz fob intaglio with monogram and viscount's coronet. 2.5cm, gold mount
3. A bloodstone fob intaglio with the display of arms. 2cm, gold mount
4. A desk seal with bloodstone handle, the intaglio with crest and viscount's coronet. 6.5cm, gold mount. (4)

€ 8,000 - 12,000

These seals were commissioned by/for Mervyn Wingfield, Seventh Viscount Powerscourt (1836-1904, married Julia Coke, daughter of the Second Earl of Leicester). He remodelled Powerscourt and laid out the gardens as we know them today. He collected old master paintings, continental furniture, bronze and marble statuary and militaria. He wrote *The History of Powerscourt*, the illustrations of which show an interior of great sumptuousness, all of which was destroyed by fire in 1974.





4

**AN IRISH GEORGE III SILVER CHALICE, DUBLIN C.1794,**  
the small conical bowl with gilt interior and raised on a knopped stem terminating in spreading circular base engraved with a crucifixion, (c.280g). 21cm high, the bowl, 12cm diameter

€ 600 - 800

*1794: The United States Government establishes a permanent navy and authorizes the building of six frigates.*





5

**AN IRISH GEORGE III BRANDY SAUCEPAN, DUBLIN C.1795,**  
mark of Joseph Jackson, of plain design with ebon turned handle, (c.373g all in). 11.5cm diameter

€ 1,200 - 1,500

In the words of Samuel Johnson, 'claret is the liquor for boys; port for men; but he who aspires to be a hero must drink brandy'. Brandy was first discovered by the Dutch, their word for burnt wine, brandewijn, soon becoming anglicised to the word that we know today. Its strong flavour and alcoholic content aided its success and it found its way into the social gatherings of Georgian men. By heating the brandy, a sense of occasion and pomp could be brought to its consumption. With the display over, the warmed brandy caused the alcohol to begin to evaporate, the vapour rising up to be inhaled by its drinker. This, in turn, would lead to looser tongues, more heated debates and a soiree to be remembered (or not, depending on whether the flow of drink found its limit...).

*1795: The National Botanic Gardens opened by the Royal Dublin Society.*





6

A SMALL IRISH GEORGIAN BRANDY SAUCEPAN, DUBLIN 1725,  
mark of Mathew Walker, of plain design, with turned wood handle, (126.5g). 7.5cm diameter

€ 200 - 300

*1725: Birth of Arthur Guinness, brewer and founder of the Guinness Brewery business.*





7

**AN IRISH PROVINCIAL HELMET SHAPED CREAM JUG, CORK C.1757,**

mark of William Reynolds, with wavy serrated rim and acanthus wrapped 'C' scroll handle, the plain body with central girdle, crested and raised on three shell capped hoof feet, (c.155.5g). 10cm high, 13.5cm wide over handle and spout

€ 2,000 - 3,000

William Reynolds, Silversmith, son of James of Ballyspellane, Co. Tipperary; apprentice to George Hodder, 4th November 1750; freeman 27th February 1758, married Mary Foote, 10th September 1761, St. Peter's, Cork; son James baptised 10th July 1768; Thomas 17th June 1770 & John 4th September 1773. Reynold's was paid by Cork Corporation for many freedom boxes between 1764 and 1785, registered Dublin as of North Main Street, Cork, 1784. (Bowen and O'Brien, 2005 pp180-186)

*1757: The Wide Streets Commission (officially the Commissioners for making Wide and Convenient Ways, Streets and Passages) is established by Act of Parliament at the request of Dublin Corporation to govern standards on the layout of streets, bridges, buildings and other architectural considerations, influential in the creation of Georgian Dublin.*



TUESDAY 16TH MAY



8

**AN IRISH GEORGE III FIDDLE PATTERN FISH SERVER, DUBLIN 1809,**

mark of George Nangle, of rectangular form with pierced, chased and engraved central feathered decoration and engraved beaded border, the terminal crested, (c.139g). 30cm long

€ 300 - 400

*1809: On the 21st October 1809: Nelson's Pillar opened in Sackville Street, Dublin.*



9

**AN IRISH GEORGE III GRAPE SCISSORS, DUBLIN 1815,**

mark of John Ebbs, the bound reeded handles with thread terminals, (c.93g). 18cm

€ 400 - 600

*1815: The Dublin Society purchases Leinster House, home of the Duke of Leinster, and founds a natural history museum there.*



10

**AN IRISH REGENCY SILVER-GILT GRAPE SCISSORS, DUBLIN 1815,**  
mark of Jas. Scott, the bound reeded scissors with fruiting vine terminals and beaded handles, (c. 108g). 18cm long

€ 500 - 700



11

**A CASED SET OF SIX SCOTTISH GEORGE III BERRY SPOONS AND TWO SIMILAR SCOTTISH GEORGE II SIFTER SPOONS IN FITTED CASE, EDINBURGH 1798,**  
mark of Francis Howden, the sifter spoons Glasgow 1846, mark of John Murray, all spoons with repoussé, chased and engraved pineapple and grape motif to the gilt bowl, the handles all with corresponding engraving and terminals crested, (c. 497.6g all in). The berry spoons 22cm long, the sifter spoons 17cm. (8)

€ 400 - 600

*1798: The Irish Rebellion of 1798 (May to September). Influenced by the ideas of the American and French revolutions, The United Irishmen, a republican revolutionary group, rose up against British rule in Ireland.*





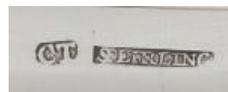
12

**A FINE IRISH PROVINCIAL GEORGE III ASPARAGUS TONGS BY CARDEN TERRY, CORK C.1780,** of plain design with scissors action double ring handle and curvilinear grip, (c.155.5g). 26.5cm long

€ 1,500 - 2,500

*1780: British troops occupy Charleston, South Carolina during the American Revolutionary War*

Carden Terry, Goldsmith and Silversmith, born February 1742 to John Terry of Cork & Sarah Carden of Templemore, Co. Tipperary; married Catherine Webb of Kilworth 1765; 9th February 1764 advertised business at the 'New House within 2 doors of the Broad Lane, Corke, at the sign of the Golden Cup' member, Cork Goldsmiths Co., 1768; 30th April 1770 advertised he 'has returned from London and Dublin and sets up as a Goldsmith; wants an apprentice'; freeman 29th July 1785; registered in Dublin 1784 as of North Main Street; he died 16th July 1821. His older sister Jane married Hercules Morgan, the Clonmel Silversmiths, in February 1754. (Bowen and O'Brien, 2005 pp180-186)



13

**A GEORGE III SHELL BOWL SOUP LADLE,** LONDON 1790, mark of Peter & Jonathan Bateman, (c.140g). 33cm long

€ 200 - 300

*1790: 8th January 1790: George Washington, the first President of the United States of America delivers his first 'State of the Union' address to Congress*



20

**A RARE IRISH PROVINCIAL SILVER SOUP  
LADLE, LIMERICK C.1785,**

mark of Maurice Fitzgerald, the pointed taper handle  
engraved with initials, (c.217.7g). 38cm long

€ 4,000 - 6,000

*1785: On the 19 of January – Richard Crosbie successfully flies  
in a hot air balloon from Ranelagh Gardens to Clontarf. He goes  
on to makes several unsuccessful attempts to cross the Irish Sea in a  
hydrogen-filled balloon.*

Maurice

Fitzgerald, Mary

Street Limerick, working 1760-

1817. He is possibly the Maurice Fitzgerald,

son of James Fitzgerald (no address given), who

was apprenticed to Vere Forster, a Dublin goldsmith in

1752. He obtained his freedom of Limerick in October 1774.

He served as bailman in the Tholsel Court in 1787 and 1789. His

advertisement in the Limerick Herald, 7 December 1789, announced his

moving 'to Bridge St (formerly Quay Lane) where Geo. Moore had his shop,

and has received from London and Dublin a fashionable assortment of silver

and plate work'. He leased part of his Rutland Street dwelling in 1815. He died in

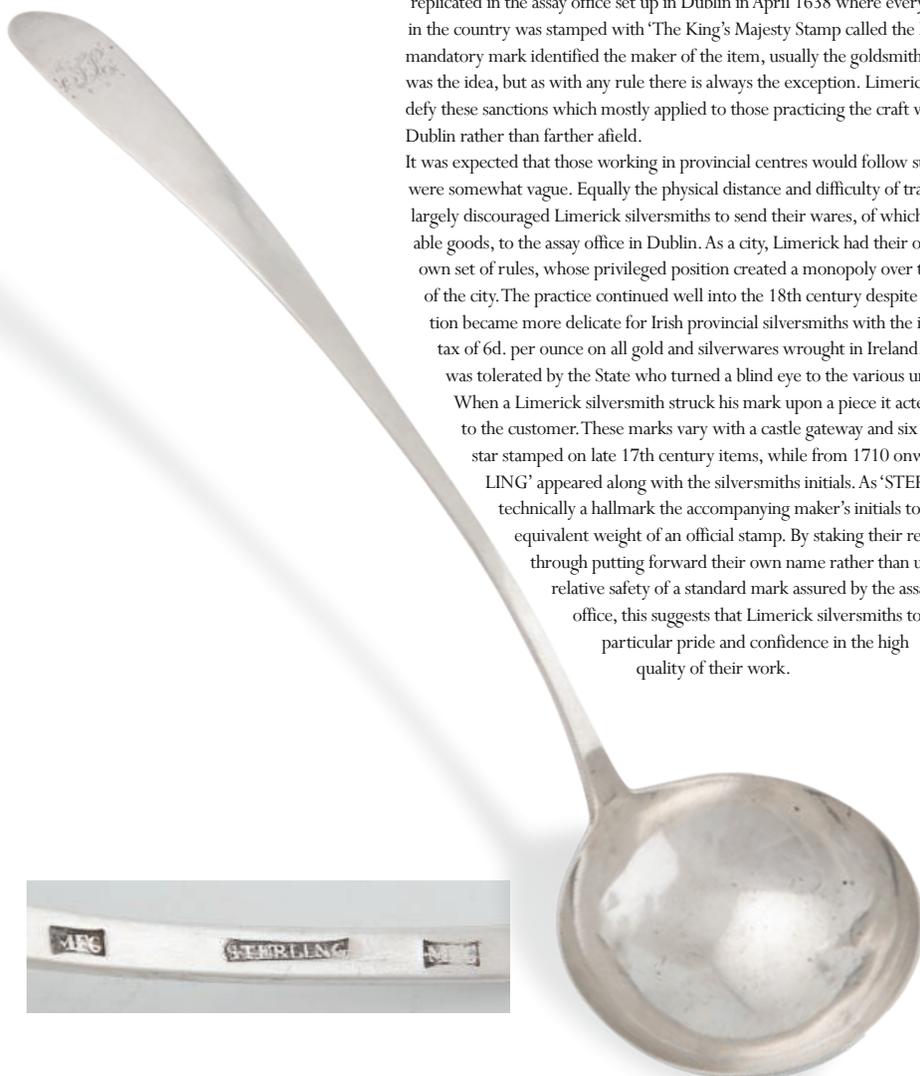
Rutland Street in May 1817 and was buried in St. John's; his wife predeceased him in

November 1815. (Bowen and O'Brien, 2007 p203)

Hallmarking was introduced to Ireland in 1637 in order to control the practices of goldsmiths which had become increasingly dubious due to a lack of an established body to monitor the craft as a whole in Ireland. King Charles I established the 'Wardens and Company of Goldsmiths of our said City of Dublin' with a charter that would match their counterpart in London in relation to powers of law. The standards of production in place in England were replicated in the assay office set up in Dublin in April 1638 where every piece of silver produced in the country was stamped with 'The King's Majesty Stamp called the Harp Crowned.' A second mandatory mark identified the maker of the item, usually the goldsmith's initials. Or at least that was the idea, but as with any rule there is always the exception. Limerick silversmiths managed to defy these sanctions which mostly applied to those practicing the craft within a three mile radius of Dublin rather than farther afield.

It was expected that those working in provincial centres would follow suit, however the specifics were somewhat vague. Equally the physical distance and difficulty of travel in the 17th century largely discouraged Limerick silversmiths to send their wares, of which many were highly valuable goods, to the assay office in Dublin. As a city, Limerick had their own trade guilds with their own set of rules, whose privileged position created a monopoly over the commercial economy of the city. The practice continued well into the 18th century despite the fact that the situation became more delicate for Irish provincial silversmiths with the introduction of a duty tax of 6d. per ounce on all gold and silverwares wrought in Ireland. This manifest evasion was tolerated by the State who turned a blind eye to the various unsanctioned marks.

When a Limerick silversmith struck his mark upon a piece it acted as their guarantee to the customer. These marks vary with a castle gateway and six or eight pointed star stamped on late 17th century items, while from 1710 onwards 'STERLING' appeared along with the silversmiths initials. As 'STERLING' is not technically a hallmark the accompanying maker's initials took on the equivalent weight of an official stamp. By staking their reputation through putting forward their own name rather than using the relative safety of a standard mark assured by the assay office, this suggests that Limerick silversmiths took particular pride and confidence in the high quality of their work.



15

**AN IRISH PROVINCIAL GEORGE II LOVING CUP, CORK C.1745,**  
mark of George Hodder, the plain ovoid body with central girdle and applied cast twin harp handles, raised on circular spreading foot, (c.435.4g). 14cm high, 11cm diameter.

€ 2,500 - 3,500

George Hodder, Silversmith mentioned 1738; freeman 1746. 'whose grandfather was the first Protestant mayor of this city'; mayor himself 1754-5; his wife died during his mayoralty, 17th February 1755; he died 1771. (Bowen and O'Brien, 2005 pp180-186)

*1745: On the 19th of October - Jonathan Swift, satirist and Dean of St. Patrick's Cathedral, Dublin, dies aged 78. His body is laid out in public for the people of Dublin to pay their last respects, and he is buried, in accordance with his wishes, in his cathedral by Esther Johnson's side with his own epitaph: Ubi sevea Indignatio / Ulterius / Cor lacerare nequit ("where savage indignation can no longer lacerate the heart").*







16

**A LARGE IRISH GEORGE II SAUCEBOAT, DUBLIN C.1750,**  
mark of William Townsend, the plain body with turned-out wavy rim and applied acanthus wrapped 's' scroll handle,  
crested and raised on three palmette capped hoof feet, (c.342g). 23cm wide over handle and spout.

€ 1,200 - 1,500

*1750: Captain Henry Delamain takes over the World's End Pottery in Dublin, bringing his expertise in the manufacture of Delftware to Dublin, whilst on the 8th of February London was struck by a Minor earthquake.*

17

**AN IRISH WILLIAM III TANKARD AND COVER, DUBLIN 1696,**  
mark of Joseph Walker, of plain tapering form with flat hinged lid, raised cast trefoil thumb-piece and scroll handle,  
engraved with large armorial, probably Minnit, Tipperary, (c.980g). 19cm high, 19.5cm wide

€ 7,000 - 9,000

*1696: On April 27th - An Act of the Parliament of England for encouraging linen manufacture in Ireland allows plain linen to be exported to England without an import tariff being applied.*



Silver from the Collection of Jimmy Weldon





18

**A MAPPIN & WEBB SILVER-GILT POT-POURRI BOWL AND COVER,**

with Dublin hallmarks for 1918, stamped "Importe d'Angleterre", pierced overall and embossed with flower heads, the lid with foliate cresting and cast budding flower head and leafy finial, purple glass liner, (the frame c.409g). 15cm diameter, 14cm high

€ 600 - 800

*1918: The end of the first world war*



19

**AN IMPRESSIVE IRISH  
VICTORIAN SILVER  
PRESENTATION CLARET JUG,  
DUBLIN 1843,**

mark of Robert Smith, with acanthus wrapped and beaded scroll handle, and domed lid with cast fruiting vine finial set within the naturalistic spout formed as a shell, with raised wavy rim above a section of heavily chased strings of beaded decoration, the lobed baluster body with leafy chased decoration and cast flower heads to a central cartouche inscribed "Presented to John Francis Maguire Esqr. M.P. By His Fellow Citizens, without any distinction in testimony of the unparalleled ability energy and zeal for the Public Service which distinguished his conduct during the year 1853 as Mayor of Cork", raised on a skirt of further cast leaves above spreading naturalistic cast and chased base with fruiting vines, (c. 1244g). 37cm high, 17cm at widest point

€ 4,000 - 6,000

*1843: On January 17th 1843 Loretto Abbey Dalkey is opened as a day and boarding school for girls by the Sisters of Loretto.*



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20

**A PAIR OF ELABORATE CANDLESTICKS IN THE NEOCLASSICAL TASTE,**

Birmingham 1920, mark probably that of Ellis Jacob Greenberg, the urn shaped sockets embossed with ribbon tied swags, and with detachable drip pans, above a tapering reeded column applied with cast rams heads to top, and raised on a square spreading base heavily embossed and engraved with urns, bell flower swags and border of acanthus, weighted. 31 cm high, the base 14.5cm sq.

€ 800 - 1,200

*1920: On November 21st 1920 British Auxiliary Division open fire on the crowd at a Gaelic football match in Croke Park. The day becomes known as Bloody Sunday.*



21

**A CONTINENTAL WHITE METAL PAGODA SHAPED TEA CADDY, 19TH CENTURY,**

of stepped rectangular form, with stag finial above the stylised lid in the form of a small cottage, the body with a raised cast rim of four pointed leafy flower heads and centred by a shell motif flanked by scrolls, the entire embossed with 'Teniers' style rustic scenes, and supported on four pointed pillar feet. 14cm high and 6.5cm x 4cm

€ 300 - 500





22

**AN IRISH SILVER DISH RING, DUBLIN 1922,**

mark of T. Weir and Sons, the pierced waisted body with repoussé and engraved ornithological studies depicting swan, hawk, pheasant, etc. various architectural studies also to a background of fruiting vines and leafy acorns and other fruit, each scene divided by scrolling columns set with pierced and engraved flower heads, one column containing a vacant central circular reserve, (c.466.5g). 10.5cm high, 20cm diameter

€ 800 - 1,200

*1922: On 10th January 1922 Arthur Griffith is elected President of the Provisional Irish government. Michael Collins becomes Minister for Finance.*



**A HISTORIC DUBLIN SILVER-GILT PRESENTATION TROWEL, DUBLIN 1792,**

the blade formed as an armorial with bright cut rim, the centre engraved with a large coat of arms, the reverse engraved with an illustration of Annesley Bridge and inscribed "Annesley Bridge Erected by The Right Hon<sup>ble</sup> and Hon<sup>ble</sup> the Trustees for Improving the Roads leading from Dublin to Malahide, Raheny, Clontarf &c. The first stone was laid by the Hon<sup>ble</sup> Richard Annesley on the 25th day of July in the Year of Our Lord MDCCXCII and in the 33d year of the Reign of his Majesty George III<sup>d</sup>. Rich Evans Esqr. Engineer.", applied with faceted green stained ivory handle. 38cm long

Provenance: The Collection of the Late Dr Kurt Tischer

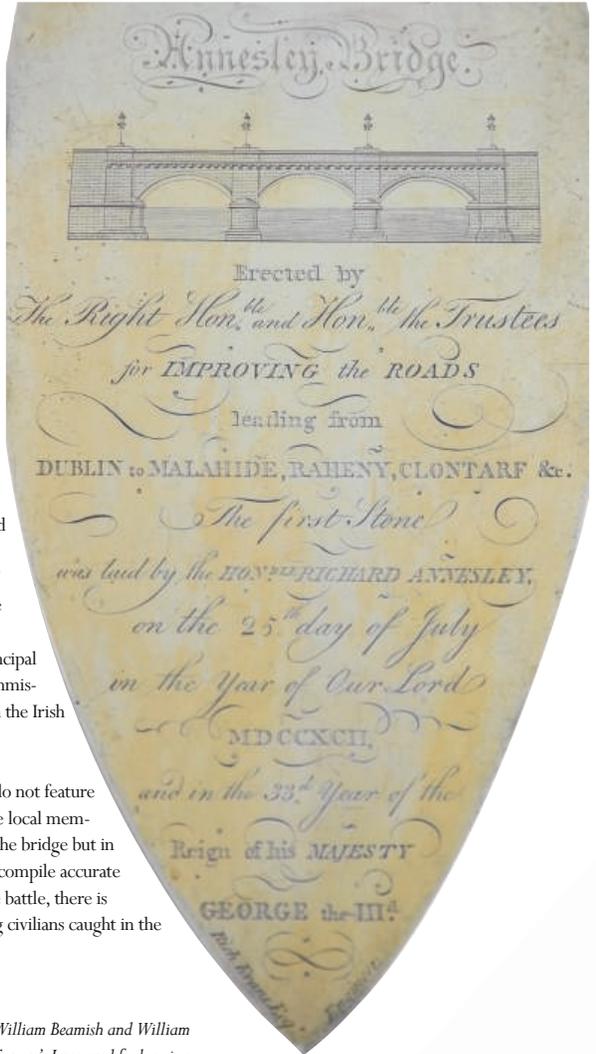
€ 4,000 - 6,000

Completed in 1797, the Annesley Bridge formed an important junction in the North Dublin Inner City, crossing over the river Tolka and connecting the East Wall Road, North Strand Road and Poplar Row with the Annesley Bridge Road.

The bridge is named after the Hon Richard Annesley, 6th Earl of Anglesey, who was a well-established and important figure in the development of Dublin commercial and civil life during the late 19th and early 20th Century. As well as holding a number of principal positions including Director of the Royal Canal Company, a Commissioner of Irish Excise, Irish Customs, Annesley was also an MP in the Irish House of Commons up until the Act of Union.

Although the events at Annesley Bridge during the 1916 Rising do not feature prominently in the history books, ferocious fighting involving the local members of the Citizen Army and Volunteers took place not only on the bridge but in the surrounding areas. While historians have found it difficult to compile accurate figures indicating the number of those wounded and killed in the battle, there is thought to have been a significant number of casualties, including civilians caught in the crossfire, some in their homes.

1792: Beamish and Crawford's 'Cork Porter Brewery' is established when William Beamish and William Crawford purchase an existing brewery (from Edward Allen) on a site in Cramer's Lane used for brewing since at least the 17th century.







24  
AN IRISH GEORGE II SNUFFER TRAY,  
DUBLIN C.1736,  
mark probably that of Thomas Sutton, of shaped hour-glass  
form, with raised reeded rim, and applied 'c' scroll handle,  
crested, and raised on four circular feet, (c.233g). 18cm  
wide

€ 1,000 - 1,500

1736: Lionel Sackville, 1st Duke of Dorset, Lord Lieutenant of  
Ireland, lays the foundation stone for an obelisk commemorating the  
Battle of the Boyne (1690) at Oldbridge, Co. Meath.



'Snuffers' were commonly used throughout the eighteenth and nineteenth centuries as a means to gently extinguish the flame of candles without spilling the wax. As a further mechanism to protect the furnishings of the home, trays were designed on which to rest the snuffer when not in use. If we consider the long handle and domed or square end of a snuffer, it is easy to understand the design of this unusual shaped tray.

25

A VICTORIAN PLAIN SILVER INK STAND,  
LONDON 1850,

mark of Eames & Barnard, of rectangular form, with one  
plain cylindrical inkwell flanked by two facet cut glass  
bottles with silver caps, raised on four scroll feet, (c.233g  
not including glass bottles). 10 x 18cm

€ 300 - 500

1850: Tara Brooch (c.700 AD) found near Laytown, County  
Meath.





26

**AN IRISH TWO HANDED SNAP ACTION WAX JACK,  
LATE 18TH CENTURY,**

apparently unmarked, on square base, bearing the Fitzgerald crest of the Duke of Leinster. 12cm high, the base 7.5 x 7.5cm

€ 800 - 1,000

In former centuries, letters and documents were secured with sealing wax, a compound of shellac and resin with turpentine and colouring pigments. This was applied by melting it with the flame of a taperstick or wax jack. (Delamer & O'Brien, 2005 p186)

This example bears the crest of the Second Duke of Leinster, William Robert FitzGerald. The FitzGerald family were the premier aristocratic family in Ireland in the Georgian period. They re-built Carton House Maynooth, Kilkea Castle and, of course, Kildare (Leinster) House, now the seat of the Irish government. The Second Duke whilst patriotic and wary of the influence of the "Castle" administration was an ineffective politician and was unable to resist the government machinations and bribery that secured the union. In contrast, his youngest brother was Lord Edward FitzGerald, the patriot who died of wounds received while resisting arrest on a charge of treason during the Irish Rebellion of 1798.



27

**AN IRISH GEORGE III SWING HANDED BON  
BON BASKET, DUBLIN C.1775,**  
mark of John Lloyd, with embossed beaded rim, the pierced handle  
and body applied with cast and chased foliate decoration, insects and  
fruiting vines, with gilt interior, (c.93g). 14.5cm at widest point

*Provenance: Collection of the Late Dr Kurt Tischer*

€ 500 - 800



28

**AN IRISH CIRCULAR SWING HANDED SUGAR  
BASKET, DUBLIN 1920,**  
mark of West & Son, the pierced body with gadroon rim and repoussé, chased  
and engraved decoration depicting scenes of rural life, farmyard animals,  
fisherman, etc. and small central cartouche engraved with initials, raised on  
pierced and engraved spreading circular foot, with blue glass liner, (c.202g).  
12.5cm diameter

€ 400 - 600

*1920: The Burning of Cork*  
*British forces set fire to some 5 acres (20,000m sq.) of the centre of Cork (city), including*  
*the City Hall in reprisal attacks after a British auxiliary is killed in a guerrilla ambush.*





29

**AN EDWARDIAN PIERCED QUATREFOIL FRUIT DISH IN THE ROCOCO REVIVAL TASTE,**

Sheffield 1903, mark of James Dixon and Sons Ltd., the pierced leafy body with wavy out turned rim of alternating cast flower heads and scrolls, to a plain oval centre, and raised on a conforming stand of four pierced and cast scroll legs terminating in shell capped feet, (c.653g). 15cm high and 31 x 23.5cm

€ 500 - 800

*1903: On December 17th 1903 The Wright Brothers Take Their First Flight. A plane built by the Wright Brothers, the Wright Flyer became the first powered, heavier-than-air machine to achieve controlled, sustained flight with a pilot aboard.*



30

AN IRISH GEORGE III PIERCED GALLERY WINE COASTER, DUBLIN C.1785,  
mark of William Bond, with wavy gadrooned rim and turned wood base. 12.5cm diameter

€ 600 - 800

*1785: John Walter publishes the first issue of 'The Times' of London*



31

**A SET OF FOUR IRISH GEORGE III GALLERY WINE COASTERS, DUBLIN 1782,** mark of Christopher Haines, of circular form, the wavy beaded rims above pierced bodies decorated in the Neo-Classical taste with bell flower swags, urns etc., with turned wood bases. Each 12.5cm diameter. (4)

€ 4,000 - 6,000

*1782: The Kildare Street Club is founded in Dublin*





32

**TWO IRISH FIDDLE PATTERN SAUCE LADLES, DUBLIN 1824,**

One with mark of Thomas Farnett, and Dublin 1831, the other with mark of William Cummins, each with rattail bowls, the terminals engraved with corresponding initials, (c.77.75g all in). Each c.16cm long. (2)

€ 150 - 200

*1824: The Shelbourne Hotel is founded on St Stephen's Green, Dublin, by Martin Burke*



33

**AN IRISH REGENCY CAST PUNCH LADLE, DUBLIN 1818,**

mark of Jas. Scott, with repoussé and chased bowl decorated all over with fruiting vines, gilt interior, the handle also chased and engraved with lion mask terminal and cartouche engraved with crest, (c.124g). 24.5cm long

€ 300 - 500

*1818: 6th January the Opening of the General Post Office, Dublin designed by Francis Johnston.*



34

**AN IRISH GEORGE III BRIGHT CUT SOUP LADLE,  
DUBLIN 1792,**

mark of John Stoyte, with shell bowl and pointed star terminal,  
engraved with initials, (c. 155.5g). 32cm long

€ 500 - 800

*1792: On the 12th June Captain George Vancouver discovers site of Vancouver  
BC*



**A RARE IRISH PROVINCIAL BRIGHT CUT STRAINER SPOON BY CARDEN TERRY & JANE WILLIAMS, CORK C.1795,**

with bright cut star terminal and engraved with initials, (c.188.6g). 35cm long

€ 1,000 - 1,500

Jane Williams, Goldsmith, Silversmith & Jeweller; third daughter (baptised 27th June 1773) of Carden Terry & Catherine Webb; married John Williams (q.v.), of Cork 6th August 1791; after his death she continued the business in Grand Parade in association with her father; many gold and silver assays in Dublin 1808-22; she died 17th April 1845. (Bowen and O'Brien, 2005 pp180-186)

Female silversmiths have until recently been largely written out of the history of silver making in Ireland and Britain. With the exception of the highly prolific Hester Bateman, very little has been published about the work of these fascinating craftswomen. As with all decorative arts the skill of the item should be sufficient in justifying the importance of these women but unfortunately their talent has been largely excluded from texts dedicated to Georgian silversmiths. An awareness of what must have been an immense struggle for recognition and support of their work, alongside their male counterparts, is paramount. A common issue with promoting the reputation of female silversmiths is that they often worked in partnership with men, either husbands or fathers, and as a result it is difficult to ascertain, through misappropriation or otherwise, who was the true maker of the item. An issue such as this arises when confronted with the work of Cork silversmiths Carden Terry and his daughter Jane Williams (1771-1845) who worked with her father and husband in the late 18th century. Jane was married on 6 August 1791 in St Peter's Church, Cork, to her father's apprentice, John Williams (1771-1806), who entered into partnership as a silversmith with Carden Terry in 1795. Terry himself was born in 1742, to a notable Cork family and was apprenticed in 1758, setting up shop on at Main Street in 1765. His early work bore the mark CT, usually with the word 'STERLING', though technically not a hallmark it was normal for provincial Irish items.

Up until the late 17th century silver items were mostly reserved for the church and the extremely wealthy. This began to change when silver prices dropped and for the first time the middle class could afford silver household objects. The trade had to adapt to the change from large ornate royal and ecclesiastical works to simple functional pieces. To meet this growing market wives and other female relatives of silversmiths were brought into the trade. Many of these women were hands on in the trade with younger girls brought in to finish and burnish the pieces. The silversmiths were extremely protective of their trade so they imposed a fine on anyone who brought a woman into the business that was not a close relative. Although women would have served their apprenticeship they would then have to work under their husband's mark. They would only be in a position to register their mark when their husband died. Jane, who lived at Grand Parade, Cork, continued business as a silversmith after both the death of her husband in 1806 and that of her father in 1821. She holds the distinguished position of being the most well-known and prolific Irish female silversmith working in the late 18th and early 19th century.

*1795: Society of the United Irishmen members including Theobald Wolfe Tone and Henry Joy McCracken meet at Cavehill to the north of Belfast.*





36

**AN IRISH PROVINCIAL GEORGE III SHELL BOWL LADLE, CORK C.1760,**  
mark of John Nicolson, with Hanoverian pattern handle, (c.217g). 34cm long

€ 1,000 - 2,000



John Nicholson I, Silversmith mentioned 1756; of Grand Parade, married Catherine Warner at St. Nicholas' Church, 12th March 1768; started sword cutting business 5th January 1769 opposite Boland's Lane; appointed a valuator of Holy Trinity parish 9th August 1783; registered as of Castle Street, Cork, in Dublin 1784; probably dead by 1805. Robert Day (1836-1914), the doyen of collectors and students of Cork silver, noted in his catalogue of his own collection at 4th April 1884, the John Nicholson owned the fields between the Gasworks and the Bandon Railway known as 'Nicholson's Fields'. (Bowen and O'Brien, 2005 pp180-186)

*1760: On the 25th October George III becomes King of Great Britain and Ireland upon the death of George II.*





TUESDAY 16TH MAY



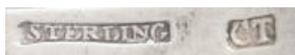
37

**A SET OF TWELVE IRISH BRIGHT CUT HANOVERIAN  
PATTERN PROVINCIAL TABLE SPOONS**

BY CARDENTERRY, Cork c.1780, engraved with initials, (c.699.8g). 21.5cm  
long (12)

€ 1,500 - 2,000

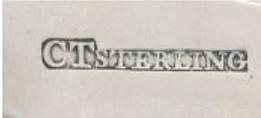
*1780: Lady Betty is sentenced to death for the murder of her son. She is released when she  
agrees to become an executioner in Dublin (retires 1810).*



38

**A SET OF SIX IRISH BRIGHT CUT PROVINCIAL  
DESSERT SPOONS BY CARDEN TERRY, CORK C.1780,**  
engraved with initials, (c.171g), 17.5cm long. (6)

€ 800 - 1,200





39

**A LARGE IRISH GEORGE II HANOVERIAN PATTERN BASTING SPOON, DUBLIN 1750,** mark of Alexander Richards, crested and also engraved with initials, (c.248.8g). 38.5cm long

€ 2,000 - 3,000



40

**AN IRISH PROVINCIAL GEORGE III POINTED TAPER HANDLE FIVE PRONG FORK, CORK C.1795,** mark of Samuel Riley, (c.77.8g). 29cm long

€ 400 - 600

Samuel Riley (Reilly), Goldsmith, Silversmith and Jeweller of Dublin, he began business in Cork in 1777, marrying Nancy Smith of Cork in June 1779; Daunt's Bridge, Grand Parade 1781, 1787, 1795; Lamb Square 1809-10; retired from business in Spring 1809; a son Samuel died 1810 in Jamaica; daughter Elizabeth married Frederick Buck, the miniaturist, 9th February 1796. (Bowen and O'Brien, 2005 pp180-186)



41

**A GOOD SET OF TEN IRISH PROVINCIAL DESSERT SPOONS BY CARDEN TERRY AND JANE WILLIAMS, CORK C.1800,**  
the pointed taper handles crested, (c.311g). 18cm long

€ 800 - 1,200

*1800: 1st August. The Act of Union. Foundation stone of the new King's Inns in Dublin is laid, James Gandon being commissioned as the architect.*





42

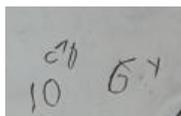
**AN IRISH PROVINCIAL SALVER, CORK C.1765,**

mark of Michael McDermott, of shaped circular form, with raised shell and scrollwork border to a plain central reserve, raised on three pad feet, (c.295g). 16.5cm diameter

€ 1,500 - 2,500

Michael McDermott, Goldsmith and Jeweller advertised 1756; 'Goldsmith and Jeweller from Dublin, keeps shop at the Sign of the Naked Boy and Scales, opposite the Spinning Wheel in the Main Street, Cork'; advertised as Goldsmith and Grocer 20th February 1769; a Catholic, he swore the Test Oath of Allegiance 18th December 1775; died 8th February 1784. His wife predeceased him 6th July 1770. He had four surviving sons and five daughters. (Bowen and O'Brien, 2005 pp180-186)

*1765: The First Magdalene Asylum (for Protestant girls) in Ireland opens on Leeson Street in Dublin, founded by Lady Arabella Denny.*



48



43

**AN IRISH PROVINCIAL GEORGE III TEAPOT BY CARDEN TERRY AND JANE WILLIAMS, CORK C.1805,**

of panelled octagonal form, applied with ebon handle and finial, centred to either side with bright cut neo-classical engraved decoration, one side containing Burke family crest, raised on four spayed feet, (c.700g). 31cm wide over handle and spout

€ 2,000 - 3,000

*1805: On the 21st October - the Battle of Trafalgar, a British Royal Navy fleet led by Admiral Horatio Nelson defeats a combined French and Spanish fleet off the coast of Spain. Almost 4,000 of the 18,000 men on the British ships were born in Ireland.*



44

**AN IRISH GEORGE II COFFEE POT, DUBLIN C.1750,**

of tapering form with tucked base on skirt foot, the domed hinged lid surmounted by acorn finial, with acanthus wrapped spout and wooden scroll handle, the plain body crested, (c.1041.9g). 26cm high, (marked on body and lid)

€ 3,000 - 5,000

*1750: On November 18th 1750, Westminster Bridge is officially opened in London.*





*The Bachelors*  
*of the*  
**DONEGAL MESS,**  
to their much esteemed Friend  
*Major Stewart.*  
*December 1<sup>st</sup> 1815.*

45

**AN IRISH REGENCY SHAPED OVAL SALVER RELATING TO THE DONEGAL MILITIA, DUBLIN 1815,**

mark of James Le Bas, the raised cast shell and scroll rim to an engraved border of shell, scroll and rockwork, trumpets, etc. the plain centre inscribed "The Bachelors of the Donegal Mess to their much esteemed friend Major Stewart, December 1st 1815", raised on four leaf and paw feet, (c.1632.9g). 45 x 35cm

€ 1,500 - 2,000



46

**A PAIR OF GEORGE III CIRCULAR SALVERS, LONDON 1773,** mark of John Carter, with shaped cast beaded rims containing a plain reserve centred by a crest, and raised on three claw and ball feet, (c.777.5g all in). Each 20cm diameter. (2)

€ 800 - 1,200

*1773: On the 6th of December the Boston Tea Party incident, the Sons of Liberty protesters throw tea shipments into Boston Harbour in protest against the British imposed Tea Act.*





47

**A GEORGE III BRANDY SAUCEPAN, LONDON 1820,** mark of William Bateman, plain, with right-angle turned wood handle, (c. 342g all in) 24cm wide over handle

€ 600 - 800

*1820: The statue of the Venus de Milo (Aphrodite of Milos, c. 150 BC-125 BC) is discovered on the Greek island of Milos and presented to Louis XVIII (who then donated it to the Louvre in 1821).*



48

**AN IRISH GEORGE II HELMET SHAPED SAUCEBOAT, DUBLIN C.1755,**

mark of Jacob West, with serrated rim and acanthus wrapped 'c' scroll handle with shell terminal, the plain body engraved with initials and raised on three shell capped hoof feet, (c.404g). 22.5cm wide over handle and spout

€ 1,000 - 1,500

*1755: The Completion of Russborough House, County Wicklow designed in the Palladian style by Richard Cassels for Joseph Leeson, 1st Earl of Milltown.*



49

**A PAIR OF IRISH PROVINCIAL SAUCE BOATS, CORK  
C.1770,**

mark of William Reynolds, the plain bodies each with wavy rim, applied with shell capped and acanthus wrapped 'c' scroll handle, and raised on three shell capped hipped hoof feet, (c.653g). Each 20.5cm wide over handle and spout. (2)

€ 4,000 - 6,000

*1770: Lough Ree Yacht Club is founded at Athlone*





50

A FINE IRISH PROVINCIAL GEORGE III SUGAR BOWL, CORK C.1765, mark of George Hodder, of circular form with wavy everted rim, the fluted body engraved to base with initials "EH", and raised on three human mask capped splayed legs terminating in pointed toe feet, (c.139.4g). 12cm diameter

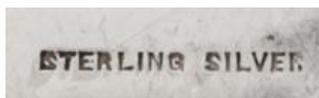
€ 1,500 - 2,000



51

A SILVER FOUNDATION TROWEL, STAMPED "STERLING SILVER, J.C.B & CO.," chased and engraved with a border of oval beaded and foliate decoration, engraved "Presented by The Terenure Hebrew Congregation to Simon Pine Esq on the occasion of the laying of the foundation stone of the New Synagogue, October 26th 1952, Cheshvan 7th 5713", with ebon handle, (c.202g including handle). 31.5cm long

€ 500 - 1,000



56



52

**AN IRISH PROVINCIAL SUGAR BOWL, LIMERICK C.1770, MARK OF GEORGE MOORE,**  
the fluted body with wavy everted rim and small leafy engraved decoration, raised on three lion mask capped paw feet, (c.217.7g).  
13cm diameter

€ 3,000 - 5,000

George Moore, silversmith, obtained the freedom of Limerick in September 1748. He married Mary Foot in February 1752 in St. Mary's. His advertisement in the Limerick Chronicle of 11 August 1768 announced that he had moved from the corner of Pump Lane to Quay Lane, two doors below the New Printing-Office, adding that 'said Moore will take an Apprentice well recommended to the above business'. Along with other goldsmiths, he was listed as a member of the Annuity Society of Limerick City, by the Limerick Journal of 13 March 1769. Indicative, perhaps, of either necessity or business acumen, his August 1773 advertisement in the Limerick Chronicle showed him branching into another trade in parallel with silversmithing, announcing that he 'has lately laid in an assortment of goods'; these mostly consisted of various kinds of luxury fabrics. He was still resident at Quay Lane when registering in Dublin in 1784 but by December 1789 his shop in Quay Lane, now named Bridge Street, had been taken over by Maurice Fitzgerald. (Bowen and O'Brien, 2007 p202)

*1770: On the 21st March The College Historical Society, a debating society at Trinity College, Dublin, founded by Edmund Burke, holds its first meeting. 19th April, the same year: British explorer Captain James Cook first sights Australia.*



53

**AN IRISH PROVINCIAL GEORGE III FREEDOM BOX BY CARDEN TERRY AND JANE WILLIAMS, CORK C.1807,**

of oval form, the top decorated with a border of neo-classical decoration, centred with the Cork City coat of arms, with integral hinged lid, plain sides, the base inscribed "For the Hon'ble. Geo. Ponsonby Representative in Parliament for the County of Cork. The Freedom at Large of the City of Cork was ordered by the Mayor Sheriffs & common Council to be represented in a Silver Box", and inscribed with signatures of the Mayor, Sheriffs and Clerk, (c.110.6g). 6 x 8.5cm; together with the original freedom parchment, dated the 6th day of March 1807, framed. 9.5 x 27.5cm

*Provenance: Collection of the Late Dr Kurt Tischer*

*Exhibited: Russborough House*

€ 5,000 - 8,000

*1807: On March 25th 1807: The Abolition of the Slave Trade Act 1807 is passed by the United Kingdom Parliament.*

*The act abolished the slave trade in the British Empire, in particular the Atlantic slave trade, and also encouraged British action to press other European states to abolish their slave trades, but it did not abolish slavery itself.*



For the  
HON<sup>BLE</sup> GEO. DONNISONBY  
Representative in Parliament  
for the County of Cork.  
The Freedom at Large of the City of Cork  
was ordered by the Mayor, Sheriffs, &  
common Council to be presented in a  
Silver Box.

John Gray, Mayor.  
W<sup>m</sup> Lane Jun<sup>r</sup>, Sheriff.  
Chas. Cole,  
W<sup>m</sup> Jones & Co.

TUESDAY 16TH MAY



54

**A SMALL IRISH REGENCY SNUFF BOX, DUBLIN 1814,**  
of concave rectangular form, with integral hinged lid and all over bright cut foliate decoration, (c.36g). 6 x 3cm

€ 800 - 1,200



55

**A SMALL CONTINENTAL WHITE METAL AND MOTHER OF PEARL OCTAGONAL SHAPED SNUFF BOX,**

early 19th century, apparently unmarked, the flat hinged lid and panelled sides all with neo-classical carved decoration, engraved with initials "GF". 2.5cm high, and 4 x 6cm

€ 100 - 200

56

**AN IRISH 18TH CENTURY BRIGHT CUT NUTMEG GRATER, DUBLIN,** unrecorded mark believed to be that of Dorothy Mountjoy, of pointed oval form, hinged lid to either side, one crested the other engraved with initials "MW", with all over bright cut decoration, (c.41.7g). 4.5cm long

€ 1,000 - 2,000



Nutmeg, a spice which now unobtrusively adorns most homes, was once the centre of a bitter power struggle and a commodity that portrayed its bearer as a member of nobility.

The seed was originally brought to Europe in the medieval times by the Arabs via the Venetians, and the secret to its origin was possessively sought. At the time, *Myristica fragrans* (the nutmeg tree) grew only on the Banda Islands in Indonesia and thus it wasn't until the 17th century when the Dutch East India Trading Company, the then richest corporation in the world, discovered the source. The Dutch seized the islands, and with them the growth and distribution of nutmeg, monopolising the trade with a savage tyranny. The export of all trees was banned, with the death penalty being placed on those foolhardy enough to attempt to steal or grow nutmeg elsewhere. In their paranoia, the Dutch slaughtered the inhabitants of the Bandas, the population falling from c.1500 to just 600 after fifteen years. The absolute control of the spice allowed it to be sold at exorbitant prices across Europe, developing it into a luxury product reserved only for those of the upper class.

In addition to this, nutmeg's popularity flourished on account of its supposed medicinal traits. The mysterious seed was thought to cure most ailments from rheumatism to stomach complaints, making the carrying of the spice not only fashionable but general good sense. . . . By carrying one's own nutmeg grater, an ostentatious flourish of the spice over food or wine could cement your good standing in society – and allegedly purify the breath after a night of indulgence.

With a break in Dutch power, the British laid claim to the Bandas and began to grow nutmeg across their colonies, an increase in supply and better knowledge of modern medicine leading to the banishing of nutmeg to the status that it now holds, a spice seldom remembered at the back of a drawer.



57

**AN IRISH PROVINCIAL BALUSTER SHAPED CHRISTENING MUG, CORK C.1815,** with later repoussé, chased and engraved foliate decoration and central cartouche containing initials 'RFH' surmounted with crest, applied acanthus wrapped 'S' scroll handle and raised on engraved circular spreading foot, (c.248.8g). 11 cm high  
After the 1807 legislation where Cork plate was required to be sent to the assay office in Dublin, provincial makers tended to not stamp their marks to avoid this legislation.

€ 200 - 400



58

**AN IRISH GEORGE II CHRISTENING MUG, DUBLIN C.1745,** mark of Bart Moss, of baluster form with everted rim, later chased and embossed with foliated decoration and scrolls to an orange peel ground containing a central cartouche engraved with initials, with gilt interior, leaf capped 'C' scroll handle and raised on stepped circular foot, (c.280g). 12cm high

€ 300 - 500

*1745: On the 19th of October Jonathan Swift, satirist and Dean of St. Patrick's Cathedral, Dublin dies aged 78. His body is laid out in public for the people of Dublin to pay their last respects, and he is buried, in accordance with his wishes, in his cathedral by Esther Johnson's side with his own epitaph: Ubi scæva Indignatio / Ulterius / Cor lacerare nequit ("where savage indignation can no longer lacerate the heart").*

59

**A PAIR OF IRISH GEORGE II CIRCULAR SALVERS, DUBLIN  
C.1746,**

mark of Richard Williams, each with raised cast beaded rim decorated intermittently with shell work, fruiting vines and budding flower heads, the reserve also engraved with a band of fruiting vines to a central foliate cartouche containing crest of a prancing lion, and raised on three paw feet, (c.839.7g all in). Each 20.5cm diameter. (2)

€ 1,500 - 2,000





60

**A CONTINENTAL WHITE METAL FRUIT DISH, LATE 19TH CENTURY,**

of cradle form, heavily chased and embossed with depictions of Poseidon and Amphitrite and other mythological sea creatures, suspended in the arms of a cast melusine siren sitting on stepped hammered oval base embossed with sea serpents. 36cm high, 25cm at widest point

€ 800 - 1,200



**A GEORGE III INCENSE BOAT, LONDON**

1784,

of pierced navette form, the plain hinged top inscribed "SS Michael & Johns Church" "I.H.S.", raised on engraved oval spreading foot, with metal liner, (c.202g all in). 10cm high, 13.5cm wide

*Provenance: The Collection of the Late Tony Sweeney*

€ 100 - 200

No maker, London, dated the first year in which the city hallmarks included the king's head. It was originally a sugar boat in the Adam style but, fitted with a lead liner for its subsequent use, was presumably presented by a Dublin merchant when the Church of Saint Michael and Saint John was built in 1793. This was the proud possessor of the first Catholic Church bell to be heard in the city since the relaxation of the Penal Laws and had been erected in Essex Street West on the site of the Smock Alley Theatre, part of which was incorporated in the structure. In recent years with the decline in the parish population, it has taken on a new existence as a museum.

*1784: The US Revolutionary War ends with the US Congress of the Confederation ratifying the Treaty of Paris.*



**A GEORGE III NEO-CLASSICAL CREAM PAIL, LONDON 1777,**

mark of Hoyland & Co., with interlink swing handle and beaded wavy rim above a pierced and leafy body, raised on beaded and acanthus bordered foot, with shaped blue glass liner, (the frame c.153g). 14.5cm high to top of handle

€ 200 - 300

*1777: The US Congress adopts a new flag for independent America – the stars and stripes.*





63

A GEORGE II 'WARWICK' CRUET STAND, LONDON 1746,  
mark of Samuel Wood, the typical frame fitted with three castors, and a pair of facet cut blue glass bottles, and with an armorial cartouche, on shell feet, (c.1135g not including glass bottles). 20cm high to carrying handle

€ 1,500 - 2,000





64

**AN IRISH PROVINCIAL GEORGE III SALVER, CORK C.1760,**  
mark of William Reynolds, of shaped circular form, with raised acanthus and scroll border, the reserve engraved with a deep border of scrolling foliate decoration to a vacant centre, raised on three hoof feet, (c.357.6g). 20cm diameter

€ 800 - 1,200

*1760: On the 21st–26th February Battle of Carrickfergus a force of French troops under the command of privateer François Thurot captures and holds the town and castle of Carrickfergus before retiring; the force is defeated (and Thurot killed) in a naval action in the Irish Sea on 28th February.*



65

**A PAIR OF IRISH REGENCY CIRCULAR SALVERS,  
DUBLIN 1814,**

mark of James Scott, each with raised cast beaded rim interspersed with shell and scroll work, and centred with crest to the plain reserve, each raised on four demi-spherical fluted feet, (c.622g all in). 19cm diameter. (2)

€ 1,000 - 1,500





66

**A PAIR OF IRISH QUEEN ANNE DOG NOSE SPOONS, DUBLIN C.1705,**  
each with plain beaded rat tail to bowl, reverse of terminal originally crested but now rubbed,  
(c.139.9g). 20.5cm. (2)

€ 500 - 800

*1705: Queen Anne of England knights Isaac Newton at Trinity College, Cambridge.*

67

**AN IRISH PROVINCIAL BRIGHT CUT TABLESPOON,**  
**LIMERICK C.1785,**  
mark of Maurice Fitzgerald, engraved with initials, (c.77.7g). 25cm long

€ 1,000 - 1,500

*1785: 7th of January - First balloon flight across the English Channel by Jean Pierre Blanchard and John Jeffries*



68

**AN EXTREMELY RARE IRISH PROVINCIAL TREFID SPOON, KINSALE C.1712,**  
mark of William and/or Joseph Wall, the reverse of terminal inscribed with initials "DRM", with rat tail bowl, (c.46g).  
19.25cm

Provenance: This is believed to have been made for the Daunt family of Cork

€ 8,000 - 12,000

In 1733, the names of Joseph and William Wall of Kinsale occur in the records of the Dublin Goldsmiths' Company with reference to plate sent by them to Dublin to be assayed. Joseph Wall mentioned 1712, died 1734. William Wall mentioned 1721, died 1736. (Jackson's, 2009 p734)

Joseph Wall, Goldsmith and Silversmith; paid for making the Kinsale punch bowl in 1712, and several times thereafter for making freedom boxes, latest in 1745. The maker's mark W in a heart-shaped punch is struck on the Kinsale punch bowl. A Mr Wall of Kinsale, probably Joseph, submitted a parcel of 80 oz to the Dublin Assay Office on 12 June 1733. (Bowen and O'Brien, 2005 p187)

William Wall, Goldsmith, married Ann Purzer of Kinsale on 4 January 1721, Caleb Rotheram, Cork Goldsmith, being a surety; William Wall's will probated 1736. The precise connection between Joseph and William Wall has not been established. (Bowen and O'Brien, 2005 p187)

1712: Bridge built over the River Bann at Banbridge.

69

**A PAIR OF LATE GEORGIAN OVAL SILVER  
FRAMED SPECTACLES, C.1800,**  
fitted with clear circular lens and extending fold-out wrap-around  
arms ending with pierced tear-drop loop. 12cm wide

€ 100 - 200



70

**A PAIR OF WILLIAM IV SILVER FOLDING  
SPECTACLES, BIRMINGHAM 1832,** mark possibly that  
of John Guest, with extending fold-out arms, fitted with four angled  
blue tinted lenses, joined by an arched bridge. 10.5cm wide

€ 150 - 250



The start of the 18th century brought about the advent of readily available and affordable newspapers, the first successful paper in Britain being published in 1702. This led to an increase in the literate population reading outside of the home and commanded a greater demand for portable eyewear. For this reason, we see an explosion of technological development in spectacles at this time, with sides being added at some stage before 1730. Improvements were also made to the actual lenses. Previously, two options were available to the customer: glasses for 'young eyes' and glasses for 'old eyes'. As would be expected, this didn't fully satisfy everyone's needs and, thus, spectacles of varying strengths were developed, the 'prescription' sometimes being noted on the sides. Whilst our pair does not show this, they do bear the characteristic round rims that were popular at the time.

In contrast are the more unusual angular rims that house the tinted lenses seen here. Ever at the height of fashion and wealth, Venice can lay claim to the invention of modern day sunglasses, their predecessors being of similar form to these. With a constant glare of light bouncing from the lagoon and radiating throughout the city, the coloured glass was adopted to protect one's eyes from this discomfort.

71

**A GEORGE III CHAMBER CANDLESTICK,  
LONDON 1813,**  
mark of Joseph Craddock & William Ker Reid, the circular body  
with gadrooned rim and open handle, on three leaf capped paw  
feet, (c.233g). 18cm wide over handles

€ 300 - 500



*1813: A Cholera Epidemic breaks out in Ireland killing 30,000 people*

72

**AN UNUSUAL SILVER BUCKLE IN THE FORM OF AN OWL WITH SPREAD WINGS**, Dublin 1935, engraved "MJD", (c.66g), 10cm wide

€ 80 - 150

*1935: World War II Rumblings*

*Adolf Hitler informs Britain and France that he is building up the German armed forces, in contravention of the Versailles treaty. Later this year he makes advances by reinstating Germany's air force, the Luftwaffe, and putting Hermann Goering in command.*



73

**AN EDWARDIAN NOVELTY DOUBLE STANDISH,** Birmingham 1906, mark of William Aitken, in the form of a settee, with pierced back and ribbon tied border, fitted with two ports and a pen rest, (c.250g), 16cm wide

€ 150 - 250

*1906: On August 7th 1906 Douglas Hyde is awarded the Freedom of Dublin.*

74

**A PAIR OF VICTORIAN CLEAR GLASS CLARET JUGS,**

with bacchic silver plated mounts, the lids with heraldic lion cresting. Each 28cm high. (2)

€ 300 - 500



75

**A VICTORIAN ENGRAVED GLASS CLARET JUG,**  
with neo-grecian classical silver plated mounts and handle, the lid with fruiting cresting and anthemion thumb-piece. 27cm high

€ 300 - 500





76

A SET OF FOUR NEO-CLASSICAL DESK CANDLESTICKS, DUTCH C.1900,  
the fluted columns on square pedestal bases. Each 17cm high. (4)

€ 1,000 - 1,500

*1900: On November 30th 1900 Oscar Wilde dies in poverty in Paris, aged 46.*



77

**AN IRISH GEORGE III URN SHAPED MILK JUG,  
DUBLIN 1794,**  
mark of George West, with raised rim and loop handle, crested,  
(c.180g). 16.5cm high

€ 400 - 600

*1794: The First French Republic abolishes slavery.*



78

**A COPY OF AN EARLY 18TH CENTURY PLAIN  
TANKARD, LONDON 1961,**  
mark of Tessiers Ltd., with flat lid and thumb piece, (c.1042g). 17cm  
high, 20cm over handle

€ 600 - 800



79

**AN IRISH GEORGE III TWO HANDED CUP AND COVER, DUBLIN C.1785,**

mark of Mathew Walsh, the domed lid crested and with leafy banded decoration and cast naturalistic finial, the opposing handles acanthus wrapped to a baluster shaped body with neo-classical swagging supporting armorial shields above suitably bucolic farmyard scenes, and raised on spreading engraved circular foot, (c.1244g). 30cm high

€ 2,000 - 3,000

*1785: On May 10th 1785, a hot air balloon collides with a chimney in Tullamore, setting fire to about 100 houses in the town centre.*

80



**A VICTORIAN EMBOSSED SWING HANDLED BASKET, LONDON 1894,** mark of Edwin Thomas Bryant, with pierced rococo decoration and shaped and engraved clear glass liner, (the frame c.248g). 22cm high

€ 300 - 500

*1894: In December 1894, Frederick Bremer, plumber and gasfitter, runs the first British four-wheeled motor car (self-built) on the public highway.*



81

**A PAIR OF VICTORIAN BOWLS AND A SUGAR CASTOR EN SUITE, LONDON 1876/79,** mark of FB Thomas & Co., with 'Teniers' decoration, the bowls raised on figural feet modelled as Dutch peasants, (c.466.5g all in). The castor 14cm high, the bowls 6.5cm high. (3)

€ 400 - 600



78



82

**AN IMPOSING EDWARDIAN OVOID SHAPED URN AND COVER, BIRMINGHAM 1908,** mark of Goldsmiths & Silversmiths Co. Ltd., with mannerist decoration, the lid with tall fruiting cresting, the body in panels flanked by caryatid handles, on foliate knopped stem raised on acanthus banded base, (c.2255g). 49cm high

€ 2,000 - 3,000

*1908: On September 8th 1908, Padraic Pearse opens Scoil Eanna (St Enda's) school for boys at Cullenswood House, Ranelagh. It would later be moved to Hermitage, Rathfarnham.*

83

A SILVER GILT TRINKET BOX, CHESTER 1903, mark of George Nathan & Ridley Hayes, the lid embossed with a rustic scene of chess players by a window, a woman and child watching, stamped C. Lieux, with a foliate body, (c.240g). 11 x 10.5cm



€ 400 - 600

84

AN IRISH GEORGE III PIERCED TRELIS-WORK DISH STAND, DUBLIN 1772, mark possibly that of John Lloyd, of typical spool shape with panels of arabesques, (c.311g). 20.5cm diameter

€ 3,000 - 4,000

*1772: Slavery is outlawed in England*





85

**A GERMAN VARI-COLOUR GOLD SNUFF-BOX, HANAU, CIRCA 1790,** struck with the Hanau town mark for 18 carat gold and a mark resembling the Parisian charge mark of Julien Alaterre (1768-1774), of oval form, the whole decorated with series of roundels against panels of wave-pattern engine-turning, within sablé bead and flower head outer borders, the side pilasters chased with vari-colour gold foliate urns, (c.95.49g). 8.75cm wide

€ 5,000 - 7,000

*1790: English painter J.M.W. Turner exhibits his first painting, a watercolour at the Royal Academy at the age of 15.*



86

**A GEORGE III MATCHED THREE PIECE TEA SERVICE, LONDON 1806,**

mark of Peter and William Bateman, comprising tea pot, cream jug and sugar bowl, the creamer London 1808, maker's mark rubbed, each with bright cut engraved bands of decoration including palmettes, lozenges, beading etc., a wreath to either side, one wreath containing initials on both the teapot and sugar bowl, the teapot with applied ebon handle and cast and stained carved timber pineapple finial, (c.855g all in). The teapot 31cm wide over handle and spout. (3)

€ 800 - 1,200

*1806: On 10th April 1806 Sir Arthur Wellesley (Duke of Wellington) marries Kitty Pakenham, daughter of the Earl of Longford, in the temporary St. George's Church built on Whitworth Road in Dublin.*



87

**AN IRISH SILVER CHRISTENING BOAT, DUBLIN 1908,**

mark of T. Weir & Sons, of oval form, the handle formed as a crucifixion, the body chased and engraved with a thick band of Celtic Revival decoration, (c.73g). 20cm wide

€ 100 - 200





88

**A LARGE VICTORIAN CIRCULAR PRESENTATION BOWL ON FOOT, CHESTER 1901,** with graduated reeded rim and all over repoussé, chased and engraved decoration including flower heads, fruiting vines and scroll work, and containing two large vacant cartouches on opposing sides, raised on plain stepped circular foot, (c.808g). 18.5cm high, 25.5cm diameter

€ 800 - 1,200

*1901: On January 22nd 1901 Queen Victoria dies in London*





89

**AN IRISH GEORGE III GOBLET, DUBLIN C.1775,  
MARK OF AMBROSE BOXWELL,**

the plain bowl with gilt interior and engraved with crest, raised on short stem terminating in circular spreading foot with gadrooned band of decoration, (c.233g). 15.5cm high, the bowl 8.5cm diameter

€ 800 - 1,200



90

**AN IRISH GEORGE II TEA KETTLE ON STAND,  
DUBLIN 1737,**

mark of Thomas Sutton, the baluster shaped tea kettle with rattan covered swing handle and circular flat lid with ebon finial, the body engraved with a pseudo armorial, raised on circular tripod burner, crested, the mask capped scroll legs terminating in shell feet, (c.1913g all in). 35cm high, 24cm wide over spout

€ 6,000 - 8,000

*1737: Galileo's body is moved to the Church of Santa Croce in Florence, Italy.*





**A RARE IRISH PROVINCIAL SUGAR BOWL, LIMERICK C.1750,**

mark of Collins Brehon, of circular form, the fluted body with wavy rim and raised on three shell capped hoof feet, (c.186.6g). 12.5cm diameter

€ 8,000 - 12,000

Collins Brehon, goldsmith, was granted the freedom of Limerick, 7 May 1747. He advertised in the Munster Journal of 30 September 1765 and 31 March 1766 claiming that his shop 'At the Two Blue Posts, opposite the Exchange, Limerick' had been 'enlarged in a spacious Manner, in order to carry on the Watch-making and mending business, together with the Goldsmith's Trade'. Collins died on 29 June 1768 and was buried in St. Mary's. On 11 August 1768 Elizabeth, his widow, advertised in the Limerick Chronicle that 'she is selling by lottery her stock of watches, touched plate and jewellery in order to pay her husband's creditors and she humbly hopes that the humane gentlemen and ladies of this City will favour her their protection and encouragement'. She died in July 1810, aged 92. (Bowen and O'Brien, 2007 p190)





92

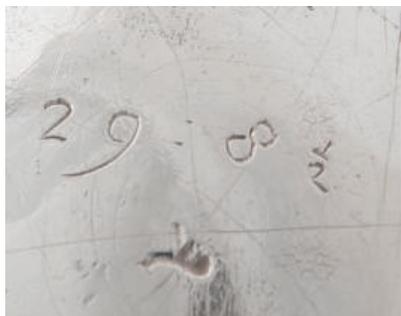
**A RARE IRISH GEORGE I BEER JUG, DUBLIN C.1724,**

of baluster form with moulded rim, 's' scroll handle, the body engraved with a coat of arms and inscribed "The Gift of the Corporation of Shoemakers, Tobias Lewis Master 1725", raised on stepped circular foot, (c.855g). 21cm high

The Ancient and Loyal Corporation of Shoemakers of Dublin, was the eighth in order of precedence among that city's 25 minor corporations or guilds. They were also known as Guild of the Blessed Virgin Mary, after their patron saint. The Church of St. Michael the Archangel, situated at the corner of Christ Church Lane and Audeon's arch was used by the Guild of Shoemakers, who resided in the area. In Dublin as in other cities in Ireland and Great Britain, trades and crafts were organised and freedom of the city meant membership in some of the numerous guilds. Apprenticeship in guilds was strictly controlled as it constituted a high honour to gain membership. Policies of protectionism were in place, with prohibitions against buying outside of Dublin, to control the production of articles made by men of different faculties within the city itself. Equally the guild themselves had a certain degree of monopoly over the industry in relation to pricing. The guilds set the standards for the trade by determining who would become masters.

€ 5,000 - 8,000

*1724: On April 1st 1724 Jonathan Swift publishes Drapier's Letters*





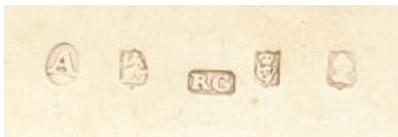
93

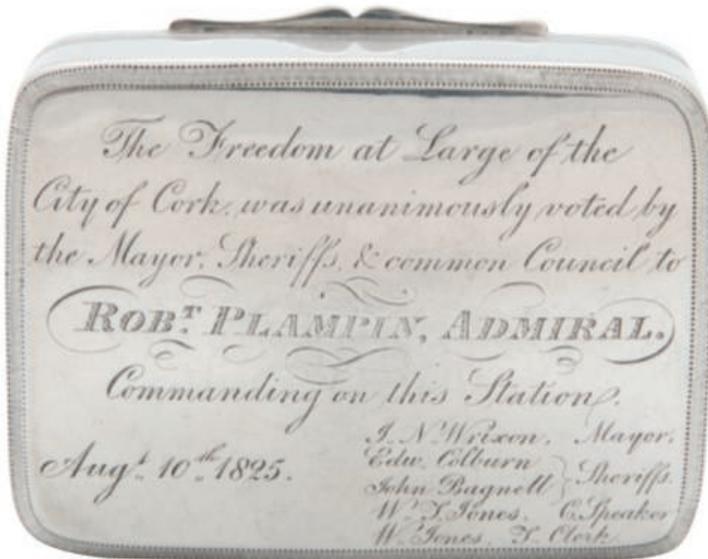
**AN IRISH GEORGIAN SILVER FREEDOM BOX OF RECTANGULAR FORM,  
DUBLIN 1821,**

mark of Richard Garde, the hinged lid engraved with the City of Cork coat of arms surmounted by inscription "*Statio Bene Fida Carinis*" and contained within a border of heavily chased and engraved foliate decoration, the base inscribed "*The Freedom at Large of the City of Cork, was unanimously voted by the Mayor, Sheriffs, and common Council to Robt. Plampin, Admiral. Commanding on this Station. Aug 10th 1825*" and listing signatures of voters, with gilt interior, (c.108.8g). 5.5 x 7.5cm

€ 4,000 - 6,000

*1821: Newly crowned King George IV lands at Howth and becomes the first monarch to pay a state visit to Ireland since the fourteenth century.*







94

**A SET OF FOUR IRISH GEORGE I TRENCHER SALTS, DUBLIN 1719,**  
mark of Henry Daniell, each of dodecagon panelled circular form, with inset bowl, crested, (c.217.7g). 6.5cm outer diameter,  
bowl 4.5cm diameter. (4)

€ 1,000 - 2,000

*1719: On April 25th 1719 Daniel Defoe publishes 'Robinson Crusoe'*



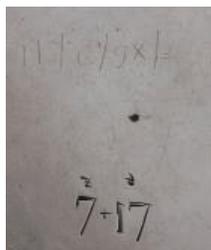
92

95

**AN IRISH GEORGE II HALF PINT MUG,**  
**DUBLIN C.1737,**  
of plain design with everted rim, applied 'C' scroll handle, and  
raised on stepped circular foot, engraved 'The Gift of Master  
Henry Curwen', (c.248.8g). 10.5cm high

€ 800 - 1,200

*1737: The News Letter is first published in Belfast by Francis Joy, making it  
the world's oldest existing English language newspaper.*





96

**AN IRISH GEORGE III FREEDOM BOX OF OCTAGONAL FORM,**

hallmarks for Dublin 1803, mark of James Keating, the top with a border of bright cut foliate decoration and integral hinged lid engraved with the Dublin Guild of Merchants coat of arms, the panelled sides also with bright cut decoration, the base inscribed "Michaelmas Quarter 1799 The Guild of Merchants Voted this Box accompanied with a suitable Address to Fred Darley Esqr. late High Sheriff of the City of Dublin as a Mark of their Esteem for his Spirited & Exemplary Conduct in that of Important Office" and inscribed with signatures of the Masters and Wardens, with gilt interior, (c. 105g). 8 x 5.5cm

**Fred Darley was Lord Mayor of Dublin 1808-09. He married Elizabeth Guinness, sister of Arthur Guinness II.**

€ 4,000 - 6,000

*1799: On 15th February 1799 the rebel guerilla leader Michael Dwyer escapes from a gun battle with British troops at Miley Connell's cottage, Dernamuck, in the Glen of Imaal, Wicklow.*

*On July 15th, the same year, the Rosetta Stone is found in the Egyptian village of Rosetta by French Captain Pierre-François Bouchard during Napoleon's Egyptian Campaign.*

97

**A FINE IRISH GEORGE I STRAWBERRY DISH, DUBLIN**

1715,

mark of John Hamilton, of circular form, twenty-four panels, the plain reserve centred with an armorial, (c.373g). 22cm diameter

€ 5,000 - 8,000

*1715: On November 24th 1715 London's Thames River freezes over.*





**A VICTORIAN SWING HANDLE FRUIT BOWL, SHEFFIELD 1844,**

mark of Henry Wilkinson & Co, the cast scroll handle above a shaped circular six-fold bowl, the pierced body with raised cast scroll rims and repoussé decoration to a plain central reserve, and raised on circular spreading twelve panel base, (c.560g). 25cm diameter

€ 600 - 800

*1844: Irish physician Francis Rynd utilises a hollow hypodermic needle to make the first recorded subcutaneous injections, specifically of a sedative to treat neuralgia.*



99

**A PAIR OF IRISH ART NOUVEAU SILVER AND GLASS LOTUS SHAPED SALT CELLARS, DUBLIN 1902,**

mark of Charles Lambe, the moulded glass flower head bowls above a shaped silver lotus leaf support, the body and cast protruding stem with naturalistic engraved veins, raised on three bun feet. 14cm at widest point, the flower bowls 4cm diameter. (2)

€ 500 - 800

*1902: On January 8th the United Irish League, a leading force for unification in all Ireland and independence from Britain, holds its convention in Dublin.*





100

**A VICTORIAN SILVER DISH RING, LONDON 1895,**

mark of Pairpoint Brothers, the waisted circular body set with two opposing vacant cartouches within a pierced border of scrolling decoration including repoussé and engraved scenes, one depicting a large farm house, the opposite side with a small castle, these scenes divided by alternating studies of birdlife and a unicorn head, a band of engraved oval decoration below, with heavy blue glass liner, (c.466.6g without liner). 7.5cm high, 19cm diameter

€ 800 - 1,200

101

**A WILLIAMITE TOASTING GOBLET, DUBLIN  
C.1775,**

mark of John Lloyd, of plain ovoid form on waisted stem terminating in spreading circular foot, inscribed "The Glorious and Immortal Memory of King William", (c.108.8g). 9.5cm, 5.5cm diameter

€ 500 - 800

The Orange Order founded in County Armagh in 1795, as a Protestant fraternal organisation, signified a resurgence of the 'cult of William' and 'williamite' iconography within the society of the 18th century, often expressed as in this present example through objects of decorative art. The order emerged in response to the sectarian conflict between Catholic and Protestants in Northern Ireland in the late 18th century. Throughout the 1780s, sectarian tension had been building in County Armagh, largely due to the relaxation of the Penal Laws established to force Irish Roman Catholics and Protestant dissenters to accept the reformed religious doctrine as decreed by the Anglican Church and the Church of Ireland.

The Orange Order functioned as a way to protect and promote protestant ascendancy in the region. They solidified their religious position within society through the association with William of Orange, the Dutch born Protestant king who defeated the Catholic King James VII & II during the Williamite War in Ireland 1688-1691. The order was named in tribute to him and the legacy of his victory. By mythologizing the figure of William as a champion of their struggle, they created a powerful iconography which has sustained itself to present day. The production of toasting goblets such as this present example decorated with inscriptions and imagery associated with William reinforced the symbolism of the order founded in memory of late Protestant king. The implicit intention of the name, 'toasting goblet', becomes explicit in the very action of 'toasting' to William's continued and uninterrupted 'Glorious Memory' within the Orange Lodges.

*10th May 1775: Second Continental Congress in Philadelphia names George Washington as Supreme Commander.*



102

**AN IRISH GEORGE III BRIGHT CUT MEAT  
SKEWER,**

Dublin c.1785, mark of Ambrose Boxwell, crested, (c.62g). 28cm long

€ 250 - 350





103

**AN EARLY IRISH GEORGE II CREAM JUG, DUBLIN C.1735,**  
mark of Alexander Brown, with serrated wavy rim and applied 'C' scroll handle, the plain body engraved with crest  
above a central girdle and raised on spreading circular base, (c.124g)

*Provenance: Collection of the Late Dr Kurt Ticher, who states that this is the earlier pattern of Irish milk jugs.*

€ 1,000 - 1,500

*1735: Construction of the Magazine Fort in Phoenix Park, Dublin begins.*



104

**A FINE IRISH GEORGE II LEMON STRAINER, DUBLIN C.1745,**

mark of William Townsend, the circular bowl centred with pierced foliate decoration and flange handles, each engraved with crest, (c.171g). 24.5cm wide over side handles, the bowl 11.5cm diameter

€ 1,600 - 1,800

In "Small Antique Silverware", (Hughes, 1957 pp198-199), the author describes the importance of punch-making in the eighteenth century as a social accomplishment and an art form with which to entertain one's guests. During the first half of the eighteenth century, freshly squeezed lemon juice was an essential element of punch. Hughes writes "This was the recipe used by the directors of the East India Company who regaled themselves with punch at their meetings, spending five shillings on lemons". The lemon strainers were designed to rest on the edge of the punch bowl, accounting for their size and flange handles, as well as their careful decoration and numerous rows of circular piercing. By the 1750s, orange juice became fashionable and replaced the "zestful" lemon; and by the 1770s, the introduction of toddy led to a decline in the production of lemon and orange strainers.

*1745: The Jacobite Rising of 1745 occurs. Bonnie Prince Charlie raises his standard at Glenfinnan, Scotland igniting the second Jacobite rebellion.*



105

**A PAIR OF IRISH GEORGIAN CONFORMING BEAKERS, DUBLIN,**

various marks, each of barrel form with bands of ribbed decoration, crested, and with gilt interior, (c.995g all in). Each 18.5cm high conjoined. (2)

*Provenance: Collection of the Late Dr Kurt Ticher, who states "Dublin c. 1790. Duty dodgers. Inserted bottom with hallmarks for 1726 (date letter G)".*

€ 3,000 - 4,000



106

**AN EXCEPTIONAL OVAL TWO HANDED TRAY,  
DUBLIN 1844,**

mark of Robert Smith, with marine and other iconography, the reserve chased with coral and seaweed, the crest border centred by a Neptune mask flanked by hippocampus, shells and foliage, the handles formed as opposing sea creatures holding shells, on four large pierced scroll feet, (7200g). 80cm wide over handles

€ 10,000 - 15,000

*1844: Daniel O'Connell is acquitted on appeal and released from prison, after being charged with conspiracy*



Silver from the Collection of Jimmy Weldon





107

**A VICTORIAN SILVER LADIES TRAVELLING SET, SHEFFIELD 1882 & 1883,** in fitted coromandel box, the hinged lid with inlaid plaque inscribed 'Janette Le Cronier', opening to reveal a two-tier fitted compartment, and having Bramah mechanised concealed jewellery drawer, the set comprising:

- A rectangular silver mounted glass trinket box
- A long rectangular silver mounted glass trinket box
- A slender rectangular silver mounted glass trinket box
- A pair of circular silver mounted powder jars
- A manicure set with mother of pearl handles
- Three square cut-glass scent bottles with unmarked white metal detachable lids
- Two shaped cylindrical silver mounted cut-glass scent bottles

€ 800 - 1,500

1882 James Joyce is born





108

**AN INTERESTING LADIES TRAVELLING SET, PREVIOUSLY OF LADY CORNELIA WINBOURNE (CHURCHILL),**

in a fitted coromandel box, the hinged lid inlaid with brass plaque bearing initials 'CG', opening to reveal a fitted velvet lined interior, containing seven cut-glass silver mounted boxes, seven cut-glass silver mounted bottles and a silver dish of rectangular form, each detachable silver lid and dish bearing initials 'CG', London 1852, mark of John Samuel Hunt, the entire enclosed in a tan leather strapped suitcase cover. 47 x 34 x 22cm

€ 1,500 - 2,500





109

**A GENTLEMAN'S GEORGIAN GOLD CLADDAGH RING, GALWAY C.1775,**

inscribed with makers mark 'RR', probably Robinson, ring size S

Senator Edward Maguire records a similar maker's mark on a Galway rosary from the mid 1770s and has identified the maker as 'Robinson'.

€ 3,000 - 5,000

The motif of the heart, symbolic of love and friendship, is at the centre of the genesis of Claddagh ring design which originated in the early 18th century. The earliest Irish Claddagh ring examples date to 1700 and are associated with the Galway goldsmith Richard Joyce. The decorative device of two hands clasped in love and trust is found all over Europe, on brooches, and on rings, such as this example. This type of ring is commonly known as a 'fede' (faith) ring. The characteristics varied with more elaborate designs such as the English ring dated to 1706 consisting of a bezel set with a diamond heart crowned and held by two white enamelled gold hands. These rings were often inscribed on the occasion of marriage, following the tradition in society to use objects of ornament as an outward expression of the private union of the couple. From the early 1800s it became a growing industry which resulted in more commercialised production. The relationship between the name 'Claddagh' and the ring design was linked to Mr and Mrs Samuel Carter Hall's three-volume description of Ireland which was published in London 1841-43. However, this account has been discredited, notably by Ida Delmare in her 1996 article in the *Irish Arts Review*. Delmare argued that the idea of the small fishing village near Galway city, had a custom of producing these expensive gold rings despite the fact that the socio-economic position of this community would make it questionable. Very few gold rings survive from before 1770 and any in existence dating to before 1840 are male rings such as the present example.

106



110

**A VERY FINE IRISH GEORGE II BEER JUG, DUBLIN C.1730,**  
mark of John Hamilton, with scroll handle, moulded rim, the banded spout above a double drop on short skirt foot, crested,  
(c.964g). 20cm high

€ 5,000 - 8,000

18 = 7





111

**AN IRISH GEORGE I PLAIN SILVER BOWL, DUBLIN 1724,**

mark of Edward Workman, of circular concave form with everted rim and raised on short pedestal foot, (c. 544g).  
17cm diameter

€ 8,000 - 12,000

*January 1724: King Philip V of Spain abdicates the throne in favour of his 16-year-old son Louis I.*



112

**AN IRISH PROVINCIAL GEORGE III FIDDLE PATTERN SUGAR TONGS, CORK C.1805,**  
mark of Samuel Green, crested, (c. 31g). 15.5cm

€ 200 - 300

Samuel Green, Silversmith married Mary Hodges, February 1762, in St Peter's, mentioned 1780; assays for 'Green Cork' in Dublin 1810-16. (Bowen and O'Brien, 2005 pp180-186)

*1805: On 21st October 1805 The Battle of Trafalgar occurs.*

*A naval engagement fought by the British Royal Navy against the combined fleets of the French and Spanish Navies during the War of the Third Coalition of the Napoleonic Wars.*



113

**A SET OF SIX IRISH PROVINCIAL HANOVERIAN  
PATTERN TABLESPOONS, CORK C.1765,**  
mark of Michael McDermott, Dublin assay marks for 1765, crested,  
(c. 404g). 21cm long. (6)

These appear to be the only example of McDermott's work to be hallmarked in Dublin.

€ 800 - 1,200

*1765: On March 24th 1765 Britain enacts The Quartering Act requiring colonists to provide temporary housing to British soldiers.*

110



114

**AN IRISH PROVINCIAL GEORGE III FIDDLE PATTERN SOUP LADLE**

BY CARDENTERRY AND JANE WILLIAMS, Cork c.1805, crested, (c.217.7g). 33cm long

€ 800 - 1,200

*1805: On May 26th 1805 Napoleon Bonaparte is crowned King of Italy*



115

**AN IRISH PROVINCIAL FIDDLE PATTERN SUGAR TONGS,**

hallmarked Dublin 1831, mark of Richard Garde (Cork), engraved with initials, (c.62g). 17cm

€ 50 - 80

Richard Garde, Silversmith, assays in Dublin 1810-26 for 'Garde, Cork' presumed to be for Richard; registered in Dublin 1827; mentioned 1833 as of 17 Broad Lane, Cork. (Bowen and O'Brien, 2005 pp180-186)

*1831: The Order of The Sisters of Mercy is established in Dublin by Catherine McAuley.*



TUESDAY 16TH MAY



117

**A REGENCY COFFEE BIGGIN ON STAND, LONDON 1814,** mark of John and Edward Edwards, the demi-fluted pot of oblong form with hinged lid and gadrooned rim, with ebon handle, the stand of rectangular form with corresponding gadrooned rim and raised on four scroll legs terminating in paw feet, with fitted burner, (c. 1182g all in). 28.5cm high, 23cm at widest point

Provenance: The Collection of the Late Tony Sweeney

€ 700 - 900

112



118

**A SET OF FOUR IRISH PROVINCIAL HANOVERIAN PATTERN  
TABLESPOONS, CORK C.1765,**  
mark of John Humphreys, crested, (c.233g). 20.5cm long (4)

€ 400 - 600

John Humphreys, Goldsmith and Silversmith, mentioned 1773; noted as a £10 freeholder in Parliamentary election 1783, gone 1787. (Bowen and O'Brien, 2005 pp180-186)



119

**A FINE PAIR OF IRISH PROVINCIAL GEORGE III BRIGHT  
CUT BASTING SPOONS, CORK C.1780,**  
mark of Michael McDermott, with rounded star terminals, crested and also engraved  
with initial "A", (c.264g). 31.5cm long (2)

€ 1,500 - 1,800



113



120

**AN EXTREMELY RARE PORTABLE SHADE, DUBLIN C.1770,**

unidentified mark of I.W., with folding circular poplin screen and detachable and adjustable right angled branch, the whole contained in a lidded cylindrical case, (c.167g all in). 13.5cm high

*Provenance: This is one of a unique pair, the other being in the National Museum. This example is from the Collection of the Late Dr Kurt Ticher, who states 'These came originally from Carton House'.*

In "500 Years of Irish Silver", (Delamer & O'Brien, 2005 p186), a publication to mark the exhibition of the same name at the National Museum of Ireland, the authors describe the sister shade as follows: "Pleated poplin shade (a modern replacement) attached to two arms and opening fan-wise to a full circle, the arms meeting together; is inserted into a bracket at the opposite end of which is an adjustable clamp fitting the candlestick; the cylindrical container holds the closed shade and arms when folded". This description along with the illustration above help us to imagine how the shade would have been used to shield a candle's flame in the draughty Carton House home of the Dukes of Leinster during the 18th century.

€ 3,000 - 5,000



121

**AN IRISH GEORGE II PLAIN SILVER BOWL, DUBLIN 1730,**  
mark probably that of Thomas Sutton, of concentric form on circular pedestal base, (c.637g). 9.5cm  
high, 17.5cm diameter

€ 5,000 - 8,000

*1730: The first bridge across the River Foyle linking Lifford and Strabane is built.*





122

**A HISTORIC CORK PRESENTATION TRAY, DUBLIN C.1795,**

mark of Robert Breading, retailed by Clarke & West, the out-turned gadrooned rim applied with opposing reeded carrying handles, the plain central reserve inscribed "On a Requisition from the Court of D'Oyer hundred to the Mayor, Sheriffs, & Common Council, of the City of Cork to confer a Mark of Public approbation upon the Conduct of Charles Evanson, Esqr. late Mayor of the City. It was ordered by the Council, and confirmed at a Court D'Oyer hundred held the 11th day of December 1805 that a Service of Plate of the Value of Two Hundred Pounds should be purchased for and presented to him as a Lasting Testimonial of the high sense entertained by the Court of the Dignified, Faithful, and Honorable Manner, in which he discharged the duties of his office. Rowland Morrison, Mayor, Richd. Neville Parker, Richd. Maguire, Sheriffs, Wm. Jameson Junr., Com: Speaker.", (c. 3079g). 63cm wide over handles

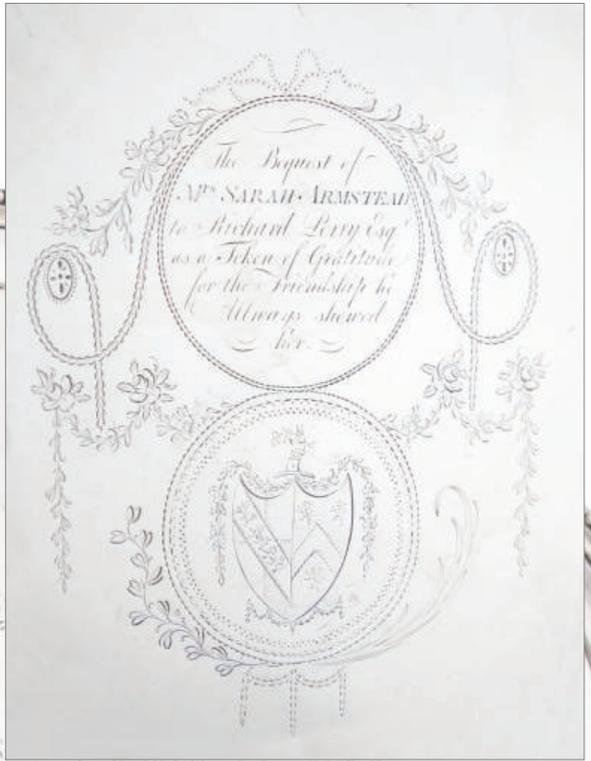
€ 4,000 - 6,000

The Court of D'Oyer Hundred [was] an assemblage of all the members of the corporation [mayor, burgesses, bailiffs and other freemen, sheriffs, clerks, etc.] and exercis[ed] the right of admitting freemen, disposing of the corporation property, and performing all other corporate acts except the election of officers.

*A Topographical Dictionary of Ireland, Samuel Lewis, 2nd Ed. Vol II, p728.*



116

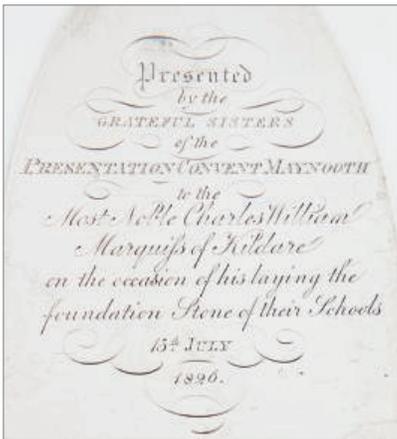


123

**A LARGE IRISH PROVINCIAL ARMORIAL SALVER, CORK C.1775,**

mark of John Nicholson, of shaped circular form, the raised beaded rim interspersed with small shells, the plain central reserve engraved with large neo-classical armorial and inscribed "The Bequest of Mrs Sarah Armstead to Richard Perry Esq. as a Token of Gratitude for the Friendship he Always Showed her", raised on four hoof feet, (c.1555g). 42cm diameter

€ 4,000 - 5,000



124

**AN IRISH PRESENTATION TROWEL, DUBLIN 1826,** mark possibly that of John Teare, inscribed *“Presented by the Grateful Sisters of the Presentation Convent Maynooth to the Most Noble Charles William Marquis of Kildare on the occasion of his laying the Foundation Stone of their Schools 15th July 1826.”*, the plain reverse engraved with the Fitzgerald family crest of the Duke of Leinster, with turned wood handle, (171g all in including handle). 27cm long

*Provenance: The Collection of the Late Dr Kurt Tischer*

This trowel was presented to the grandson of the aforementioned Second Duke of Leinster during his father, the Third Duke's lifetime. Charles William FitzGerald would not inherit the peerage until his father's death in 1874, up to which point he was styled Marquess of Kildare. During this time he also held the position of High Sheriff of Kildare and was Member of Parliament for Kildare.

€ 1,200 - 1,500

*1826: The first life-boat is stationed in Ireland by the National Institution for the Preservation of Life from Shipwreck at Arklow.*



125

**AN IRISH COFFEE POT, DUBLIN, MID-18TH CENTURY,**  
the lid with pineapple finial, the tapering fluted body with repoussé decoration on tucked base with foot,  
with ribbed scroll spout and scrolled wood handle, (1073g all in). 26cm high

€ 1,000 - 1,500

126

**A RARE IRISH QUEEN ANNE TREFID SPOON, DUBLIN  
C.1702,**

mark possibly that of Joseph Walker, with rat tail bowl, the reverse engraved  
"IM", (c.62g). 19cm

€ 800 - 1,200

*1702: Queen Anne becomes Queen of England, Scotland and Ireland upon death of  
King William III.*

*Meanwhile Jonathan Swift returns to Ireland in the company of Esther Johnson.*



127

**A RARE BELFAST FIDDLE PATTERN DESSERT SPOON,  
HALLMARKS FOR DUBLIN 1819, MARK OF HENRY GARDNER,  
ENGRAVED WITH INITIALS, (C.31G). 18CM**

€ 100 - 200

*1819: Henry Grattan petitions the House of Commons of the United Kingdom in favour  
of Catholic Emancipation.*



128

**A PAIR OF IRISH PROVINCIAL HUNTING  
BUTTONS, LIMERICK C. 1780,**

mark of George Moore, each engraved with initials "GF", with  
chased decoration and contained within a narrow engraved border.  
c.29mm diameter. (2)

Provenance: The Collection of the Late Dr Kurt Tischer

€ 800 - 1,200

*1780: An Anti-Catholic mob led by Lord George Gordon marches on the  
Parliament of Great Britain leading to the outbreak of the Gordon Riots in  
London.*



129

**A PAIR OF IRISH GEORGE III BRIGHT CUT  
BASTING SPOONS, DUBLIN 1784,**

mark of John Shields, with pointed terminals, crested, the reverse  
inscribed "CRM", (c.217g all in). 30.5cm long. (2)

€ 600 - 800

*1784: Elizabeth Thible is the first woman to ride in a hot air balloon, at  
Lyon, France.*



130

**A VICTORIAN IRISH SILVER TEAPOT, DUBLIN 1838,** mark of Jas. Fray, of panelled squashed melon form, with naturalistic cast leafy finial, scroll handle in the form of a branch and chased acanthus wrapped spout, the flat hexagonal hinged lid above a body engraved with scroll and shell work, crested to one side and with armorial to the opposing side, (c.762g). 28cm wide over handle and spout

€ 400 - 600

*1838: The paddle steamer SS Sirius makes the transatlantic crossing to New York from Cork, in eighteen days.*



131

**A PAIR OF GEORGE III NEOCLASSICAL OPEN SALTS MODELLED AS URNS,** London 1786, each of boat shape, with beaded rim and demi-fluted body, raised on oval spreading base also with conforming beaded rim, (c.217g all in). Each 10.5cm wide. (2)

€ 150 - 250

122

132

**A NEO-CLASSICAL CENTRE PIECE IN THE FORM OF A TRIPOD ROMAN OFFERTORY BOWL,**

Dublin c.1775, mark of John Lloyd, with beaded rim and a pierced gallery of anthemion, on tall altar legs with vestal virgin masks terminating in acanthus wrapped spayed scroll feet, with clear glass liner, (c.715g not including liner). 18.5cm high, 21cm diameter

Provenance: The Collection of the Late Dr Kurt Tischer

€ 3,000 - 4,000

*1775: Edmund Burke presents his 13 articles to the Westminster Parliament*





133

**A COLLECTION OF TWO EDWARDIAN NOVELTY PIN CUSHIONS,**

both Birmingham 1905, mark of Adie & Lovekin Ltd. and the other mark of Sydney & Co., the first modelled as an elephant, the other modelled as a pig, (c.113.5g all in). (2)

€ 200 - 300

*1905: The Drunkenness (Ireland) Bill is debated in the British House of Commons. Irish Members of Parliament criticise the bill on the grounds that it is derogatory.*



134

**A CONTINENTAL WHITE METAL NOVELTY SALT  
MODELLED AS A COCKEREL,**

probably French, 19th century, the hinged neck opening to reveal condiment, with all over naturalistic chasing and engraving, the eyes with ruby coloured garnets, modelled free-standing on two webbed feet, (c.90g). 13.5cm high, 10cm wide

€ 150 - 250

135

**A PAIR OF TEA CANDLESTICKS WITH STEMS IN THE FORM OF HARLEQUINS, SHEFFIELD 1968,**

mark probably that of A Haviland-Nye, Britannia standard, the harlequins in commedia dell'arte style costume, each with flower head sockets and frilled drip pans, on spreading embossed circular base, (c.295g). 13.5cm high

€ 300 - 500

*1968: The satellite Apollo 8 view of the Earth rising over the moon marks the first occasion that the whole planet is seen from space*



136

**A COLLECTION OF TWO EDWARDIAN NOVELTY SALTS MODELLED AS BIRDS, LONDON 1909,**

mark probably that of Bert & Co., comprising a silver-gilt pheasant, with chased body and long sweeping tail; and an upright cockerel also heavily chased, both modelled standing on naturalistic branches, (c.280g all in). The pheasant 9cm high, 16cm long; the cockerel 9.5cm high, 6.5cm wide. (2)

€ 300 - 500

*1909: Harry Ferguson becomes the first person to fly an aircraft in Ireland, when he takes off in a monoplane which he designed and built himself.*





137

**A PAIR OF SHEFFIELD PLATE TWO HANDED WINE COOLERS, COVERS AND LINERS, c. 1840, campana shaped, with foliate decoration, on feet. Each 28cm high. (2)**

€ 800 - 1,200

*1840: The World Anti-Slavery Convention is organised by the British and Foreign Anti-Slavery Society at Exeter Hall in London.*



138

**A SILVER PLATED FIVE-BRANCH CANDELABRA IN THE FORM OF A FRUITING VINE,**

possibly Elkington & Co., the naturalistic intertwining central supporting cast vine with five sprouting vines, decorated with applied cast vine leaves and hanging grapes throughout, raised on down-swept spreading base. 63cm high

€ 1,000 - 2,000



TUESDAY 16TH MAY



139

A SET OF SIX IRISH GEORGE II THREE PRONG PISTOL HANDLE DESSERT FORKS,  
Dublin c.1750, crested, (c.388.8g). 17cm long. (6)

€ 600 - 800



140

A SET OF SIX GEORGE III IRISH PROVINCIAL  
TABLE SPOONS, CORK C.1800,  
mark of Joseph Gibson, the plain pointed end handles crested,  
(c.435.4g). 25cm. (6)

€ 1,200 - 1,500

Joseph Gibson, Goldsmith, Jeweller, Clockmaker & Watchmaker; began work in 1784; 2 Grand Parade, 1804, 1810, 1817; married Catherine, daughter of John Nicholson, Silversmiths, 3rd June 1788, registered Dublin 1797, died 1820. (Bowen and O'Brien, 2005 pp180-186)

*1800: The Act of Union (Ireland) 1800, and the Act of the Parliament of Ireland, are passed by the respective legislatures, to unite the Kingdom of Ireland and Kingdom of Great Britain into the United Kingdom of Great Britain and Ireland, with effect from 1 January 1801.*





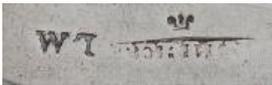
141

**A MATCHED COLLECTION OF SIX IRISH PROVINCIAL BRIGHT CUT TEASPOONS, CORK**

C.1795, mark of William Teulon, one spoon mark of John Nicolson, all engraved with initials, the matched spoon earlier and with different initials, (c.77.75g). (6)

€ 400 - 600

*1795: The Battle of Diamond, a violent confrontation between the Catholic Defenders and Protestants including Peep o' Day Boys, Orange Boys and local tenant farmers, takes place near Loughgall, County Armagh.*



142

**A SET OF SIX IRISH PROVINCIAL BRIGHT CUT DESSERT SPOONS BY CARDEN TERRY, CORK**

C.1780, engraved with initials, (c.171g). 16.5cm. (6)

€ 800 - 1,200

*1780: British troops occupy Charleston, South Carolina (Revolutionary War).*





143

**A VICTORIAN ROCOCO-REVIVAL PIERCED JARDINIÈRE FRAME, CHESTER 1848,**  
with foliate everted shaped rim, the body with central cartouche and raised on four anthemion feet, the ruby glass liner with  
star-cut base, (the frame c.466.5g). 22cm diameter

€ 400 - 600

*1848: Thomas Francis Meagher flies the Irish Tricolour in Waterford, the first recorded usage of the national flag.*



144

A COLLECTION OF FRAMED SILVER AND COPPER RATHDOWN AND RATHDRUM AGRICULTURAL SOCIETY MEDALS, AWARDED TO THE EARL OF FITZWILLIAM, Coolattin, Co. Wicklow, 1890s. (5)

€ 400 - 600

TUESDAY 16TH MAY



145

**A RARE COMPOSED SET OF TEN IRISH GEORGE I THREE PRONG HANOVERIAN PATTERN FORKS,**

various dates and makers, eight of them crested on reverse of handle, (c.684g). (10)

€ 1,000 - 1,500



132



146

**A SET OF SIX IRISH DOUBLE THREADED FIDDLE PATTERN  
DINNER FORKS,**

Dublin 1835, mark of PWeeks, engraved with the Fitzgerald family crest of the Duke of Leinster and motto "Crom A Boo", (c.637.6g), 20.5cm. (6)

€ 500 - 800

At this time, Augustus Frederick Fitzgerald was active as the Third Duke of Leinster. Amongst other positions held, The Third Duke was Grandmaster of the Grand Lodge of Ireland, a post which he held from 1813 until his death in 1874. (See lot 1 for more information on the Grand Lodge of Ireland.)

*1835: First attempt to kill a sitting President of the United States, when Andrew Jackson is attacked outside the United States Capitol Building.*



TUESDAY 16TH MAY

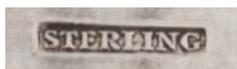


147

A SET OF SIX IRISH PROVINCIAL FIDDLE PATTERN TEA SPOONS, CORK C.1810, crested, (c.77.7g). 13.75cm. (6)

€ 200 - 300

*1810: English inventor Peter Durand patents the Tin Can as a means to create an air-tight container for the distribution or storage of food, although it would take a further sixty years for a can opener to be invented.*



134



148

A PAIR OF IRISH PROVINCIAL TABLE FORKS BY CARDEN TERRY AND JANE WILLIAMS, CORK C.1810, engraved with the Beamish crest, (c.124.4g). 22cm; together with a pierced Irish salad fork, Dublin 1854, mark of J Smyth, with reeded taper handle, (c.140g). 25.5cm long. (3)

€ 300 - 500

*1810: US annexes Florida from Spain*



TUESDAY 16TH MAY



149

**AN OVAL FRAME-WORK DOUBLE DISH STAND, SHEFFIELD 1805,**  
mark of John Roberts & Co., (c.404g). 12cm high and 34 x27cm

€ 400 - 600

*1805: The decisive Battle of Trafalgar occurs on October 21st leading to a key decisive victory for the British Navy over Napoleon's troops which thwarted his efforts to invade Britain.*

136



150

A SMALL FOOTED PATEN, DUBLIN 1717,  
mark of Joseph Walker, with reeded rim, the plain central reserve with shell cresting, the spreading foot now sheeted over,  
(c.226.6g). 15.5cm diameter

€ 1,500 - 2,000

*1717: The Premier Grand Lodge of England, the 'Modern' and first Free-Masonic Grand Lodge is founded in London.*



151

**A GEORGE III SERPENTINE SIDED MUSTARD POT, LONDON 1796,**

mark of Solomon Hougham, with bright cut decoration, the lid with a thumb piece, and with shaped blue glass liner, (c.108g). 10cm over handle

€ 200 - 300

*1796: The first Orange Institution parades on July 12th are held to commemorate the Battle of the Boyne (1690) in Portadown, Lurgan and Waringstown.*



152

**AN IRISH WILLIAM IV SILVER MOUNTED TRINKET BOX, DUBLIN C.1834,**

mark of Jas. Fray, of rectangular form, with reeded rim, the plain top crested, with clear glass base. 8 x 5.5 x 4cm

€ 100 - 150





153

AN OVAL WHITE METAL TRAY, DUTCH C.1900,  
with beeded rim above a pierced gallery with integral handles, stamped "W.B.". 34cm wide

€ 300 - 400



154

A VICTORIAN COPY OF A MEDIEVAL CHAMBER CANDLESTICK, BIRMINGHAM 1845,  
the long flanged handle with trefoil terminal, engraved overall with fleur-de-lys, in original fitted case, (c.327g). 26cm long

€ 500 - 800

*1845: On February 18th 1845 the Devon Commission reports to the British government on the poor living conditions of the Irish population: "in many districts their only food is the potato". The potato blight hits Irish crops in September.*





155

**AN IRISH ART NOUVEAU TWO HANDED TUREEN AND COVER, DUBLIN 1904,** mark of Sharman Dermott Neill, of baluster form, crested, with plain domed lid and finial, the raised angular handles terminating in splayed feet, the body also raised on two fleur-de-lis capped hoof feet, (c.1446g). 20.5cm high, 26cm wide over handles

€ 1,500 - 2,000

*1904: On April 26th 1904: Edward VII and Queen Alexandra arrive at Kingstown. The royal couple attend the Punchestown Races for the day.*



140

156

**A REPUBLICAN SILVER TEAPOT, CHESTER 1915,**

mark of George Nathan and Ridley Hayes, of oblong form, the domed hinged lid with ebon finial and gadrooned rim, the shaped and ribbed body applied with ebon handle and engraved in old Irish "Sinn Féinn, brontanas do Aine agus í gha pórad ó léna", and raised on four bun feet, (c.637.6g). 29cm wide over handle and spout

€ 400 - 600

157

**AN ANGLO-BURMESE WHITE METAL FIVE PIECE TEA SERVICE,**

comprising tea pot, lidded creamer, two handled sugar bowl and cover, tea strainer on stand, and a large circular tray, each with wavy everted rim, of conforming baluster form and all over chased and embossed with bands of foliate, scrolling and geometric decoration. The tray 35cm diameter, the teapot 23cm wide over handle and spout.  
(5)

€ 800 - 1,200





158

**A SILVER PLATED GALLERY TRAY, OF SHAPED RECTANGULAR FORM,**  
the central reserve engraved profusely with a thick band of foliate and shell motifs and decoration in the Rococo revival taste, h gallery sides and integral handles, raised on cast scroll feet. 51.5cm wide

€ 100 - 200



159

**A SILVER PLATED GALLERY TRAY,**  
in the neo-classical taste, of oval form, the central reserve engraved with ribbon tied wreaths and floral decoration, having pierced fluted sides, integral handles decorated with urns and swags, raised on four feet. 60.5cm wide over handles

€ 100 - 200

142



160

A PAIR OF NEO-CLASSICAL SHEFFIELD PLATE WINE COOLERS,  
COVERS AND LINERS, to a design by William Chambers, with gadrooned rims, the plain bodies with fluted bases, lion mask  
drop-ring handles, raised on foot. Each 20cm high. (2)

€ 800 - 1,200



161

**A PAIR OF OLD SHEFFIELD PLATE CIRCULAR WINE COASTERS,**  
18th century, each with shaped wavy rim above a band of pierced scrolling decoration, the plain body interspersed with pieced anthemions, with turned wood base. 12.5cm diameter. (2)

€ 200 - 300

162

**A PAIR OF VICTORIAN SILVER PLATED WINE COASTERS BY ELKINGTON, C.1865,**  
each of circular form with shaped out-turned pierced cast rim, decorated with meditative figures amongst birdlife and scrolling foliate decoration, and with turned wood base. 17.5cm diameter. (2)

€ 200 - 300



*1865: On July 23rd 1865 the SS Great Eastern sets out from Valentia Island on the first attempt to lay the transatlantic telegraph cable.*



163

**A LARGE TWO HANDLE SILVER PLATED TRAY, OF SHAPED RECTANGULAR FORM,** the raised moulded border having gadrooned rim interspersed with cast shells, enclosing the plain central reserve with crest 'CMG' and inscribed below '14th July 1920', with applied gadrooned and acanthus wrapped handles. 70cm wide over handles

€ 200 - 300



164

**A SILVER PLATED TRAY, OF OVAL FORM,** the raised sides with reeded rim and integral scrolling acanthus wrapped handles, raised on four cast scroll feet. 54cm over handles

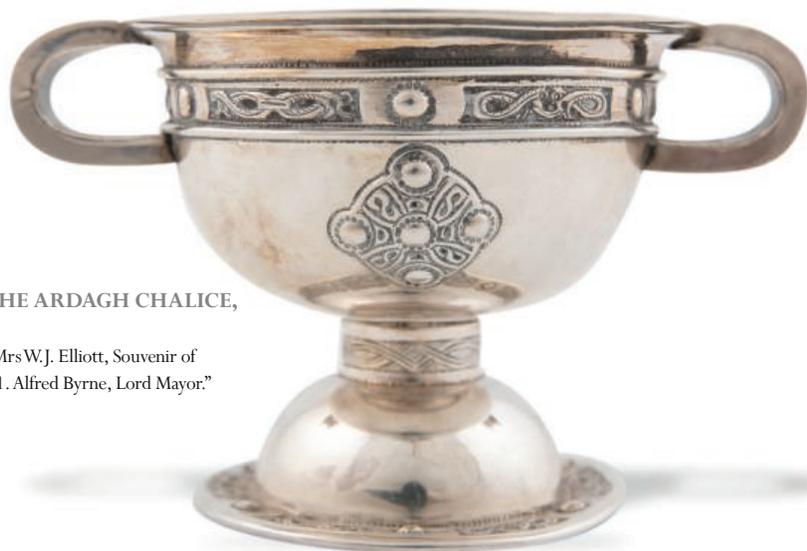
€ 100 - 200

165

**A SMALL SILVER REPLICA OF THE ARDAGH CHALICE, DUBLIN 1930,**

mark of Hopkins & Hopkins, inscribed "To Mrs W.J. Elliott, Souvenir of Her First Visit to Dublin, 17th October 1931. Alfred Byrne, Lord Mayor." (c.140g). 8cm high, 9.5cm diameter

€ 200 - 400



*1930: "Mickey Mouse" comic strip first appears*



166

**AN IRISH REGENCY HUNTING FLASK, DUBLIN C.1831,**

mark possibly that of George West, of tapering cylindrical form and plain design, with hinged lid and screw down safety catch, the base with detachable beaker, (c.264g). 26.5cm high, the beaker 5cm diameter

€ 1,200 - 1,500

*1831: On September 1st 1831 The Zoological Gardens open in The Phoenix Park, Dublin.*



167

**A VICTORIAN FOUR PIECE TEA AND COFFEE SERVICE, LONDON 1878,**

mark of Henry Holland, comprising teapot, coffee pot, cream jug and two handled sugar bowl, each of tapering baluster form with angular handles, the pots each with flat hinged lid and plain silver finial, the bodies of each with conforming chased and engraved scrolling foliate decoration contained within heart shaped panels above leafy swags, crested to one side, the creamer and sugar bowl each with gilt interior, (c. 1804g all in). The coffee pot 22.5cm high, 22.5cm wide over handle and spout, the teapot 16.5cm high, 23.5cm wide over handle and spout. (4)

€ 1,200 - 1,500

*1878: Eadweard Muybridge produces the sequence of stop-motion still photographs of Sallie Gardner at a Gallop in California, a predecessor of silent film demonstrating that all four feet of a galloping horse are off the ground at the same time.*



168

**A COLLECTION OF SIX CONTINENTAL WHITE METAL SALTS,**

each of ovoid form, with applied raised cast handles and raised on spreading circular foot, with gilt interior and geometric engraved decoration to rim. 4cm high, 7cm wide over handles. (6)

€ 150 - 250

169

**A SMALL WHITE METAL SWING HANDLE BOWL, PROBABLY RUSSIAN,**

the handle with geometric band of decoration to an orange peel ground, the plain body with corresponding border to rim above another beaded border and raised on short pedestal foot, with gilt interior. 10.5cm diameter; together with a Continental white metal beaker, probably Rouen, with flat flange handles, with all over repoussé and embossed foliate and scrolling decoration, fruiting swags, etc. on engraved spreading circular base. 8cm high, 12cm wide over handles. (2)

€ 200 - 400





170

**AN EARLY 19TH CENTURY SILVER-GILT AND AGATE MOUNTED SNUFF BOX,  
DUBLIN C.1830,**

mark of Edmd. Johnson, of octagonal form, with cast foliate engraved rim. 5.5 x 6cm

€ 700 - 1,200

*1835: Quaker entrepreneur Charles Bewley lands an unprecedented cargo of 2,000 chests of tea shipped directly from China to Dublin, thereby breaking the East India Company's monopoly in the commodity.*

171

**A CONTINENTAL WHITE METAL AND MOTHER OF PEARL FLAT OVAL  
SNUFF BOX,**

early 19th century, apparently unmarked, with raised oval integral hinged lid. 7.5cm wide

€ 100 - 200





172

**A COLLECTION OF IRISH FIDDLE PATTERN  
HORTICULTURAL PRIZE SPOONS,**

1840s, various dates and makers, two dessert spoons and three teaspoons,  
(c.186.6g). (5)

€ 100 - 200

173

**A COLLECTION OF FOUR SCANDINAVIAN WHITE  
METAL SPOONS,**

18th/19th century, various sizes, each with pricked and engraved foliate  
decoration, one with shaped foliate terminal, the bowls round. (4)

€ 100 - 200



174

**A PAIR OF IRISH CELTIC WARRIOR SPOONS, DUBLIN  
1977,**

mark of Douglas Bennett, with cast figural handles depicting male and female,  
she wearing a torc necklace, with round bowls, (c.202g). 19.5cm. (2)

€ 100 - 200



*1977: A crater on the planet Mercury is named after the Irish poet W.B. Yeats.*



175

**A COMPOSED CANTEEN OF SILVER KINGS PATTERN FLATWARE,**

London 1929 & 1930, mark of Josiah Williams & Co., contained within fitted felt lined rectangular mahogany canteen case, comprising:

- six tablespoons
  - six table forks
  - six soup spoons
  - six dessert spoons
  - six dessert forks
  - two sauce ladles
  - six teaspoons
  - a tea strainer
  - two mustard spoons
  - two salt spoons
  - a sugar tongs;
  - six coffee spoons, Glasgow 1935, mark of Roberts & Belk;
- together with six silver plated bone handle fish knives  
(c.2,129g in all). (56)

€ 800 - 1,200

*1929: In November 1929, The Savoy Cinema opens in Dublin with the American colour talkie On with the Show.*

Silver from the Collection of Jimmy Weldon





176

**A CONTINENTAL WHITE METAL AND MOTHER OF PEARL FLAT OVAL SNUFF BOX,**  
mid 18th century, apparently unmarked, the hinged lid carved and embossed with the figure of a fashionable lady to a border of geometric designs. 8 x 6cm

€ 200 - 300

*1853: The Great Industrial Exhibition held in Dublin and promoted by William Dargan opens on May 12th and is the largest international event to be held in Ireland to this point.*



177

**AN IRISH COMMEMORATIVE 'DE VALERA' PLATE, DUBLIN 1973,**  
mark of Royal Irish Silver Co., limited edition 144/2500, with dedication to Doctor B. Alton, (c.559.8g). 28cm diameter

€ 200 - 300

*1973: The U.S. involvement in the Vietnam War ends with the signing of the Paris Peace Accords.*



178

**AN IRISH GEORGE IV TEAPOT STAND, DUBLIN 1823,**  
mark of Jas. Scott, retailed by William Law, of oval form with raised ribbed  
border to a plain central reserve, raised on four paw feet, with wooden base. 20.5  
x 15.5cm

€ 300 - 500

*1823: US President James Monroe delivers a speech to the U.S. Congress, announcing a  
new policy forbidding European interference in the Americas and establishing American  
neutrality in future European conflicts.*

180

**AN IRISH PROVINCIAL GEORGIAN PLAIN NOZZLE FROM  
A CANDLESTICK, CORK C.1740,**  
mark of George Hodder, (c.60g). 7.5cm

€ 100 - 200

*1740: Conolly's Folly in the grounds of Castletown House, County Kildare, commissioned  
by Katherine Conolly from architect Richard Cassels, is erected to provide employment for  
hundreds of the poor of Celbridge during the Famine.*





181

**A GARNITURE OF THREE ROSE VASES, LONDON 1905,**  
mark of Sibray, Hall & Co. Ltd., in the shape of Celtic horn drinking vessels, each supported on twin scroll feet, with pierced rims, (c.420g). 10 and 15cm high. (3)

€ 400 - 600

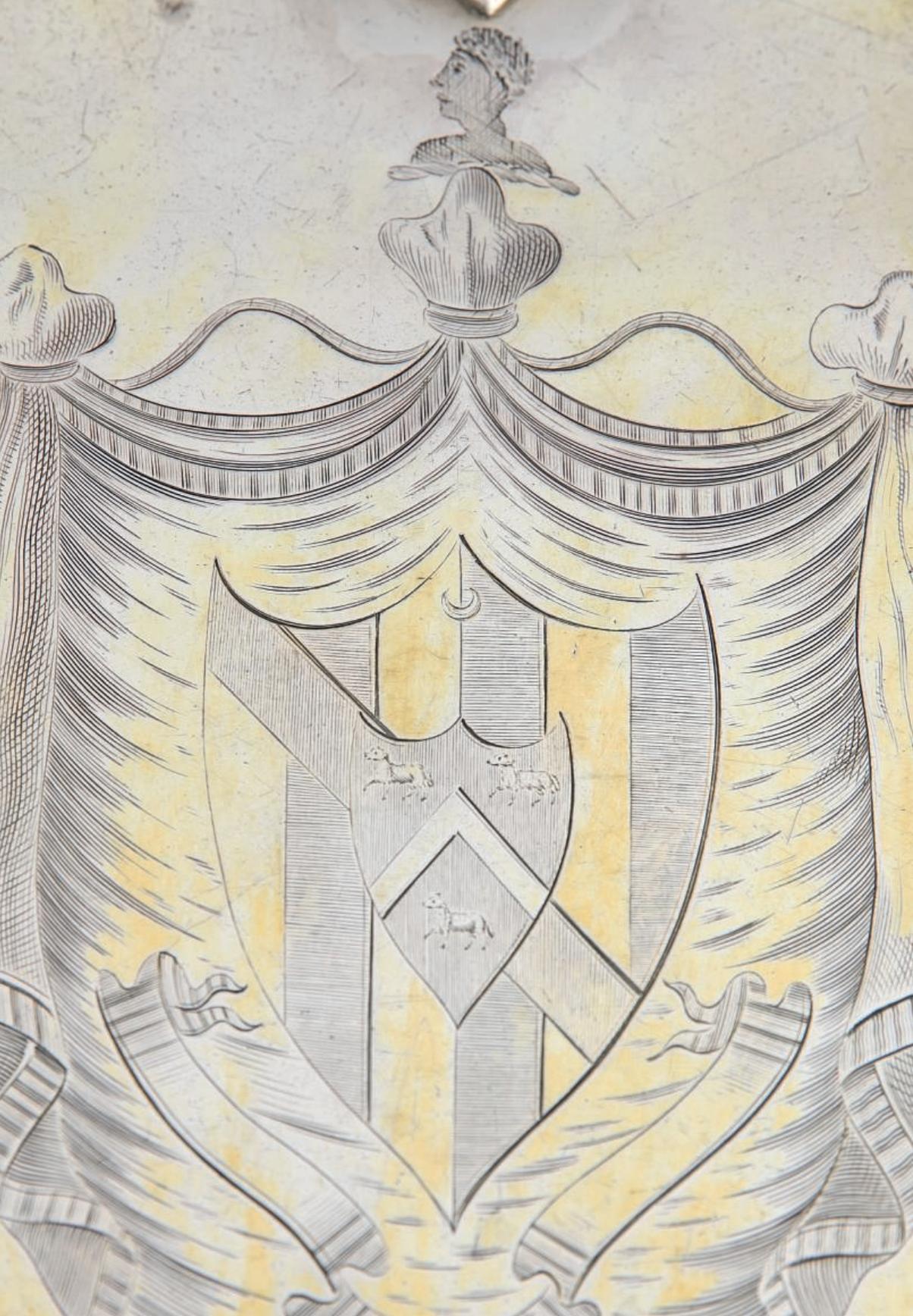


182

**A GERMAN SILVER BOTTLE HOLDER,**  
stamped "Sterling Germany", "925", "If & Son Ltd", import marks, realistically modelled in the shape of a swan, with gilt interior, (c.902g). 21cm high x 23cm wide

€ 1,000 - 1,500

156



TUESDAY 16TH MAY



## NOTES

### References:

Bernard Hughes, G (1957). *Small Antique Silverware*. Bramhall House, New York

Bowen, J.R. & O'Brien, C. (2007). *A celebration of Limerick's Silver*. The Collins Press, Cork in association with The Hunt Museum, Limerick, Ireland

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Delamer, I (1996). *The Claddagh Ring*, Irish Arts Review Yearbook, Vol. 12. Ann Reihill, Dublin, Ireland

Delamer, I & O'Brien, C. (2005). *500 Years of Irish Silver*. Wordwell Ltd in association with the National Museum of Ireland, Wicklow, Ireland

Lewis, S. (1837). *A Topographical Dictionary of Ireland*, 2nd Ed. Vol. II. S. Lewis & Co. 87 Aldersgate Street, London

Pickford, I (2009). *Jackson's Silver & Gold Marks of England, Scotland & Ireland*. The Antique Collector's Club Ltd. Suffolk, UK

# GENERAL TERMS & 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

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

Auctioneer - James Adam and Sons trading as Adam's.

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 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 & 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.

None of the terms above are appropriate but in the Auctioneer's opinion the work is a work by the artist named.

## 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. The auctioneer reserves the right to bid on behalf of the seller.

**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.

#### CONDITIONS WHICH MAINLY CONCERN THE BUYER

##### 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.

##### The Commission

13. The buyer shall pay the Auctioneer a commission at the rate of 20% of the Hammer Price, exclusive of VAT at the applicable rate on all individual lots.

##### 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 (2) days 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, draft in Euro or by the bidder's own cheque drawn on an Irish bank account vouched to the satisfaction of the Auctioneer. Cheques drawn by third parties, whether in the Auctioneer's favour or requiring endorsement, shall not be accepted. We also accept payment by credit card, Visa & Mastercard subject to a administration charge of 2% of the total amount due. American Express 3.65% administration charge. We also accept debit card payments by way of Laser, with no surcharge, however the cardholder in person can only make the payment.

##### 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 seven (2) days 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 seven (2) days after the date of the auction. The purchased Lot shall be at the buyer's risk in all respects from the earlier of the time of collection or the expiry of (2) days 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.

## Photographs

**21.** 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.

## 22. New VAT Regulations

22a) All lots are sold within the Auctioneer's VAT margin scheme. Revenue Regulations require that the buyers premium must be invoiced at a rate which is inclusive of VAT. This VAT is not recoverable by any VAT registered buyer.

## CONDITIONS WHICH MAINLY CONCERN THE SELLER

### Auctioneer's Discretion

**23.** 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

**24.** 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

**25.** 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 €150 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 €50. The Auctioneer may in its sole discretion sell a Lot at a Hammer Price below the reserve thereon 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

**26.** 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 all other Sales together with VAT thereon at the applicable rate. Minimum charges are detailed below. 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.

Minimum Charges: Each individual lot is subject to a minimum fee of €3.00 plus VAT, with a minimum charge per account of €50.00 plus VAT.

### Insurance

**27.** 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 1.5% 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.

#### Illustration Charges:

**27a.** 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 all other sizes. Fine art illustrations: Scaled fee €100.00 for lots sold for €3,000.00 hammer price & over, €50.00 for lots sold under €3000.00 hammer price. Contemporary picture illustrations: €25.00 per illustration. All lots illustrated and not sold are charged at €25.00 per illustration.

#### Rescission of Sale

**28.** 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

**29.** 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

**30.** 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. All payment instructions must be in writing.

#### Charges for Withdrawn Lots

**31.** 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

**32.** 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

**33.** 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).

#### 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.

#### Artist's Resale Rights (Droit de Suite)

**35.** Government Regulations (S.1. 312/2006), under this legislation a royalty (Droit de Suite) is payable to living artists of E.U. Nationality on all works resold for €3,000 or more, other than 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. Unless otherwise directed by the vendor, the Auctioneer will automatically deduct the amount due from the proceeds of sale and will hold in trust for the artist or their representative the said sum.